

California

Arts & Architecture

CRAFTS • DECORATION • GARDENS • LIFE • MUSIC • DRAMA



Looking toward the Pacific from the Hotel del Coronado, near San Diego, California.

From a Painting by Frank M. Moore

June 1935

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AT THE LOS ANGELES HOUSING EXPOSITION

Held May 18th to June 8th, this house (H. Roy Kelley, Edgar Bissantz, Harold Spielman, Architects), attracted the attention of thousands. The frame is shown after erection—the completed house is pictured below. In this type of steel framing, anchor bolts are embedded in the concrete foundation to secure the column members of the steel wall framing units, which are assembled in the shop. Adjacent units are welded together after erection. The roof is carried on steel trusses resting on spandrel beams of the exterior wall units. The welded steel frame forms a complete unit, adapting skyscraper construction to the modern home.



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WHAT THE ARCHITECTS SAY

"Undoubtedly light steel framing is practical for residence construction, and present experiments and progress in this type of construction may have considerable influence on residential design of the future."

H. Roy Kelley, A. I. A. Edgar Bissantz, A. I. A. Harold Spielman, A. I. A.

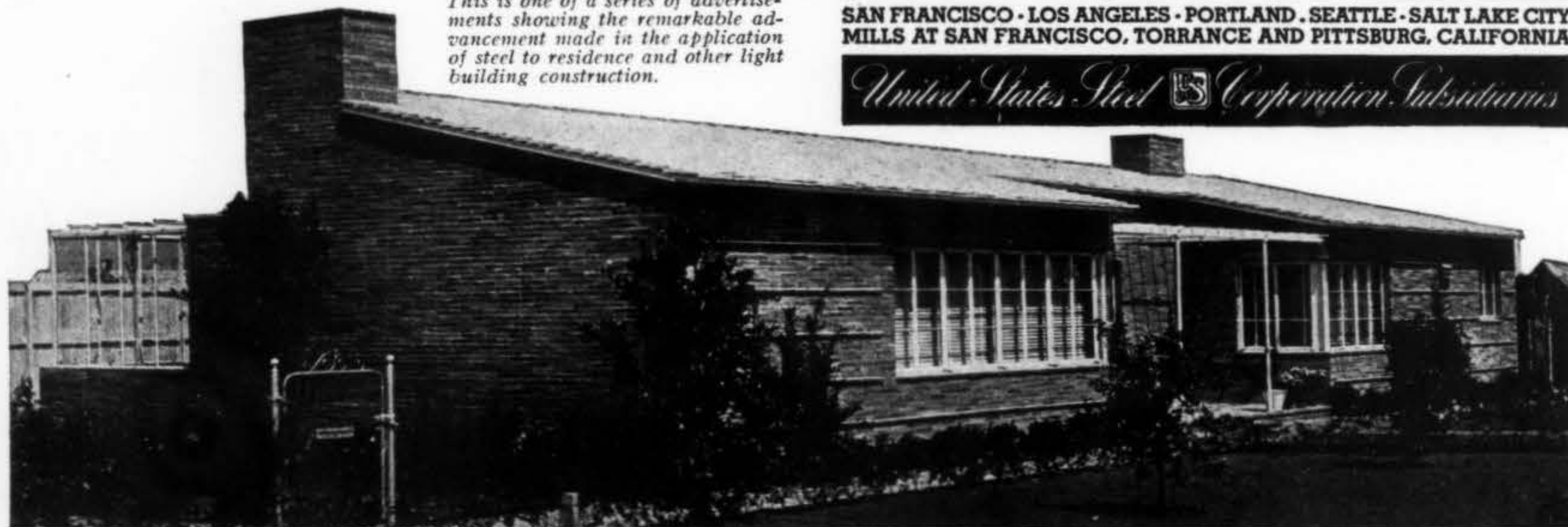
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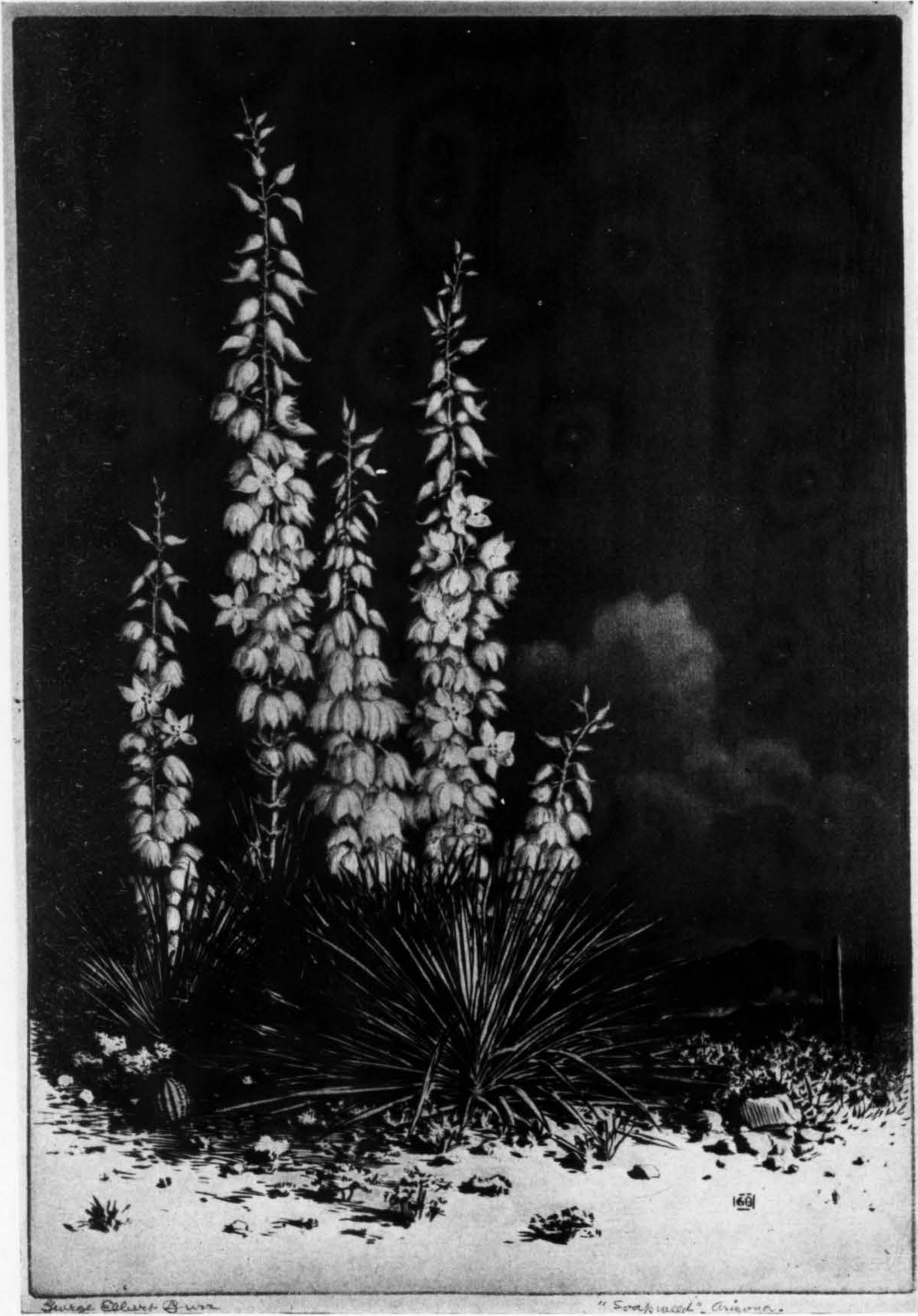
SEATTLE

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A Desert Yucca in Bloom

From an Etching by

GEORGE ELBERT BURR

+ + 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

PACIFIC INTERNATIONAL EXPOSITION is now open at San Diego, California, to continue through October. The season is dotted with "special days", twenty-two of which have been allotted to California and two of which are important to a State beautification program. These are California Garden Club Federation, June 16, and California County Planners Association, June 29, also the California Federation of Women's Clubs, June 24-25. In a scholastic line the San Diego Army and Navy Academy is assigned June 11, while the San Diego Senior High School is represented on June 14.

VALENCIA FESTIVAL, paying annual homage to the orange, is held June 6-7-8, at Fullerton, California. A street parade of decorated floats as well as indoor events mark the days.

YOSEMITE WILDFLOWER FESTIVAL is held in this National Park, the first week in June, with conservation of native plants and flowers as the main general theme. Ansel Adams, San Francisco, is chairman.

THE MISSION PAGEANT, given in the interest of the restoration of the Mission at San Fernando, California, is presented June 28-29. Representatives of the historical societies, recruits from the stage and screen, and members of little theater groups all aid in making this pageant a success.

ARMY RELIEF SOCIETY, a national organization, established in 1900, for the benefit of the widows and orphans of the enlisted men of the regular army, presents a stage revue, June 1, at the Shrine Auditorium, Los Angeles, California.

HOTEL GREETERS OF AMERICA hold the silver anniversary convention, June 2 to 6, Los Angeles, California. Plans have been perfected by Leigh A. Fuller, founder and honorary international president. Business sessions are held at the Biltmore and the Ambassador with Wilfred A. Stead, international president presiding. P. G. B. Morris of the Clark Hotel entertains with a buffet dinner dance, June 2.

SUMMER SEASON at Sunset Pier, Venice, California, includes a program of weekly concerts on Wednesdays from two to four, at the Pier Auditorium.

SWIMMING STADIUM and the Griffith Playground pools of Los Angeles open June 1. Thirteen other municipal pools are scheduled to open June 22, at the expiration of the school term.

MILITARY TRAINING CAMPS will be conducted at Monterey, Fort Scott and Fort MacArthur, California, from July 5 to August 3, by the War Department. Attendance is voluntary.

COMMUNITY DANCE ASSOCIATION sponsors dances each week on Friday and Saturday nights at the Civic Auditorium, Pasadena, California, and engages the best dance orchestras of the country.

SUMMER SEASON OF DRAMA at Mills College, California, is made especially interesting through lectures by Lee Simonson, a national authority on scenic design, during the week of July 15.

DR. RAY LYMAN WILBUR, president of Stanford University, has been made president of the Motion Picture Research Council, which transfers its national headquarters from New York to San Francisco on June 1. The primary work of the Council is the improvement of motion pictures and this can be accomplished more effectively near the producing center.

CALIFORNIA INSTITUTE OF TECHNOLOGY, Pasadena, California, holds graduation exercises, June 7. The graduation lists total about two hundred names. Dr. Richard Chace Tolman, professor of physical chemistry and dean of the graduate school, is the commencement speaker.

STANFORD UNIVERSITY, Palo Alto, California, announces June 16 as the date of the graduation exercises. The commencement address is delivered by Herbert Hoover.

J. W. Robinson Co.

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NATIONAL LEAGUE OF AMERICAN PEN-WOMEN, Los Angeles Branch, established "Author's Book Gift Day" May 20, in observance of the 57th anniversary of the founding of the Public Library. The purpose of this special day is to encourage the gift of books to the library by the authors of the State, who are asked to give autographed copies of their own works, as well as to request gifts from other sources. Mrs. William H. Anderson, (Jessie Calhoun) presided, and presented a copy of her "Masque of the Season". Other authors who contributed are Phyllis Fortune Hollingsworth, Grace E. Bush, Ada E. Quigley, Berenice Johnson, Grace Hyde Trine, Abbie N. Smith, Stella Knight Russ, Julia Boynton Green, Grace Nickerson, Jeanne Cappell, Lelia Castberg, and E. Holland Lord.

JUNIOR LEAGUE of Los Angeles sponsors the annual motion picture polo festival, June 30, on the fields of the Uplifters' Club, Santa Monica Canyon, California. The proceeds are devoted to the charities of the League, principally the Convalescent Home for Children, Westmoreland Avenue.

MILLS COLLEGE, California, holds the seventy-eighth annual commencement exercises, June 10. Dr. Robert A. Millikan of California Institute of Technology, delivers the Degree Day address.

SUZANNE THROOP, a student of drama throughout the world has announced her lecture subjects for next season, and these as planned are the different aspects of drama as related to life in this country and in Europe. Miss Throop, now of Pasadena, California, is a Radcliffe graduate, studied drama with Baker, Shakespeare with Kittredge, was a graduate student at Basle University, Switzerland and saw many unusual plays in Europe. She taught play production at University of California, Berkeley, and the History of Drama at Mills College.

GARDEN CLUB FEDERATION holds the annual meeting at El Cortez Hotel, in San Diego, June 14-15-16. The San Diego Floral Association is host to the Federation meeting. This will give garden lovers everywhere a chance to visit San Diego, the Exposition and at the same time the Garden Club meeting. Visits will be made to beautiful gardens in and around San Diego and many places of historic interest will be visited and during the Federation meeting many interesting lectures will be given on garden subjects. The management of the Exposition has designated, Sunday, June 16th as a special day on the Exposition grounds for the California Garden Club Federation. Hotel reservations should be made direct with the hotel, but delegates should register with Mrs. Richard Kirkley, Chairman of Arrangements, 432 South Serrano, Los Angeles, California.

GARDEN TOURS of the summer season, under the auspices of the Plans and Planting Branch of the Community Arts Association of Santa Barbara, California, open June 28 with tours on Friday to August 30. Additional tours have been announced for Tuesdays during August.



Dorothy Royce, daughter of the Stephen Wheeler Royces of Pasadena, with her mount at the children's Horse Show, Flintridge Riding Club, in May. Jean Kentle, photographer

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ON THE RADIO

By LORNA LADD

EXTRA! EXTRA! And it is well worth the usual take-in on the raucous newsboy yell for added circulation. Walter Winchell's sponsors have replaced the gossiping boy-friend with the delightful Cornelia Otis Skinner on a summer contract. Long famous as a star of the stage, Miss Skinner has several times appeared as guest artist at the microphone but never before in a series of broadcasts. The repertoire from which she will draw for her radio presentations includes a wide range of character portrayals from fictional and historical literature. I'm no weather-vane but I'll definitely predict some lovely Sunday evenings between 7:15 and 7:30 via NBC, KFI-KPO.

A new series has started over Columbia, KHJ-KFRC, entitled "How Can We Stay out of War." The program is drawing big names as speakers and one or two of said speakers are telling off bluntly, if not boldly. Well worth some Wednesday time, 4:15 p. m.

Nelson Eddy is too busy making cinema dollars to carry on as one of the Firestone Voices. Margaret Speaks, who has been heard in duets with Richard Crooks, Gladys Swarthout and Nelson Eddy during the spring and winter programs, has been signed for Nelson's time. She is the talented niece of the noted composer, Oley Speaks. Lest you forget, Firestone hits the airwaves each Monday evening over NBC, KFI-KPO, 7:30.

Richard Crooks finally has recovered from his two months illness and is back on his alternate program.

Princeton Men! Loyal chaps that you are, you have a radio date, in fact, two. Five thousand singers representing choral groups well known throughout the eastern states, will participate in a choir festival to be broadcast, in part, from Princeton, over NBC June 7 and 8. The festival is the annual affair held under the auspices of the Westminster Choir School of Princeton. The famed choir will present one concert and will join guest groups in Palmer Stadium at Princeton University in another program. The opening broadcast, featuring the Westminster Choir will be heard over KFI-KPO from 1:00 to 2:00 Friday, June 7, in part one of Bach's Mass in B Minor.

The Festival chorus, of five thousand voices, will be heard over the same stations from 2:00 to 2:30, Saturday, June 8. The program will be opened by the Princeton Band.

The two networks, CBS and NBC, with CBS about one and a half jumps ahead, have planned various and sundry elaborate broadcasts from the San Diego Exposition.

(Continued on Page 32)



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THE GRADUATION WEEK of the Community Playhouse Association School of the Theater, Pasadena, California, commences Sunday, June 2, with a reception for Seniors and Post Graduates at the home of Mrs. Fairfax Walkup, Director of the School. On Wednesday and Thursday afternoons the Senior Graduation Play will be presented on Main Stage at 2:30. Thursday night, the Alumni banquet will be held in Recital Hall of the Playhouse. Friday afternoon, at 3:30, commencement exercises will be held in the Main Auditorium, and the diplomas will be awarded by Gilmer Brown. Preceding the formal exercises will be a colorful ceremony in which the group of graduates will be admitted into the ancient band of theater folk. Following the exercises, the Senior banquet will be held in the evening.

INTERNATIONAL FOLK DANCE FESTIVAL is held in London, July 15 to 20. The official delegate from the United States to the Festival is Miss Virginia Gollatz of Pasadena, California, who will present the modern American ballroom dance. Miss Elizabeth Burchenal, New York, president of the American Folk Dance Society, will give the traditional dances including the Minuet.

The J. W. Robinson Company, Los Angeles, announcements for June:

June 4, 2 p. m. Book review by Paul Jordan-Smith. No charge.

June 8, 2 p. m. Children's Plays by Katharine Hammil School of the Theater.

June 11, 2 p. m. "The Savage South Seas," lecture and pictures by Helen Bainbridge.

June 12, 2 p. m. "Let's Have a Picnic," program conducted by Prudence Penny.

June 14, 2 p. m. Flower arrangement lecture and demonstration by Clare Cronewett.

MUSIC

SYMPHONY ORCHESTRA MUSIC by five great symphony organizations, San Francisco, Portland, Seattle, Los Angeles and San Diego, is heard for a season of ten weeks at the Pacific International Exposition at San Diego, California. The concerts are given at Ford Bowl, under the sponsorship of the Ford Motor Company and are scheduled daily except Monday, 2 to 4 and 8 to 10 p. m.

Through June 11, San Diego Symphony Orchestra, Nino Marcelli, conducting.

June 21-July 4, Los Angeles Philharmonic Orchestra, Henry Svedrofsky, conducting.

July 5-July 18, Portland Symphony Orchestra, Willem Van Hoogstraaten, conducting.

July 26-August 8, Seattle Symphony Orchestra, Basil Cameron, conducting.

August 9-August 22, San Francisco Symphony Orchestra, Alfred Hertz, conducting.

SYMPHONY ASSOCIATION of Southern California announces July 16 as the opening date for the season of Symphonies Under the Stars at the Bowl, Hollywood, California. Thirty-two concerts are scheduled before the closing date, September 7. William Mengelberg opens the season and will conduct ten concerts. Bernardino Molinari returns to conduct eight concerts, the dates to be announced.

BACH FESTIVAL, second annual, is held afternoon and evening, June 7 and 8, at 4:00 and 8:00 p. m. at the First Congregational Church, Los Angeles, directed by John Smallman.

MRS. HERBERT STANTON MARSHUTZ, who takes an active part in the dramatic productions of the Beverly Hills Community Players, from a recent portrait by Geraldine Duncan Birch, a Pasadena artist, noted for her etchings as well as her paintings.



A gay scene at the Huntington Hotel pool, Pasadena, during the filming of "Accent on Youth." Wesley Ruggles directing. Jean Kentle photographer.

MONTEREY PENINSULA ORCHESTRA ASSOCIATION, of Monterey, California, is inviting additional members that the orchestra may continue to function. The organization is unusual in the fact that while it is an amateur group it has been directed only by widely recognized professionals; Michel Penha, Henry Eicheim, Carol Weston, and the present director, Ernst Bacon. The Carmel Music Society has sponsored the orchestra but carrying costs must be met and should be assumed by individuals of the community.

GREEK THEATER, Griffith Park, Los Angeles, announces a municipal summer opera season, sponsored by the City Playground and Recreation Department.

A SUMMER MUSIC COLONY at La Jolla, California, is planned under the direction of John Smallman, choral conductor. The purpose is to provide well-schooled singers for choirs through instruction in choral singing, voice production, interpretation and theory of music. Bishop's School at La Jolla is to be the locale.

LIGHT OPERA FESTIVAL, presented under the auspices of Founders, Inc., at the Philharmonic Auditorium, Los Angeles, opens the third week June 3, with the presentation of Blossom Time. The principals include Alma Alvini, Berta Donn, Charles Purcell, Edward Nell, and George Hassell. Matinees are Wednesday and Saturday.

SYMPHONY ORCHESTRA of San Francisco can now proceed to carry out the various plans for advancement, since the people of the northern city voted a tax rate of a half cent per \$100 of assessed valuation for the support of the orchestra and the community owned Opera House.

STATE CONVENTION OF MUSIC TEACHERS, the twenty-fifth annual, is held at Mills College, California, July 8-9-10-11.

THE PIASTRO-BORISSOFF violin recitals are announced as part of the summer entertainment in Los Angeles. Dr. Alexis Kall, lecturer and teacher, and Hans Blacksmil, conductor and pianist, will be the assisting artists.

ABRAM HAITOWITSCH, blind violinist, is heard in recital, June 5, at Hotel Huntington, Pasadena, California. The assisting artist is Max Rabinowitsch, pianist.

AMELIO COLANTONI, managing director of the La Scala Opera Company, announces a series of operas in the Griffith Park Greek Theater, Los Angeles, this summer. The season will open July 10, with "Carmen." The orchestra of fifty is to be conducted by Mario Colantoni, and supplemented by a chorus of a hundred voices.

ROY HARRIS, whose latest score, written for orchestra on the American theme, "Johnny Comes Marching Home," was given its premiere production by the Philharmonic Orchestra under Otto Klemperer during the May concerts, is among the most important of the American composers. He returns to the west coast this summer to lecture at Mills College summer music school.

INSTITUTE OF MUSICAL ART presents a Senior recital, June 16, at the Wilshire Ebell Theater, Los Angeles.

ALLIED ARTS FESTIVAL closes with a pageant of the arts, June 1, at the Hollywood Bowl, Los Angeles. A procession of the winners in the various divisions will be a feature.

EARLE VOORHIES, pianist, presents a varied program, June 4, in the Music Room of the Billmore Hotel, Los Angeles. Mr. Voorhies gave a series of monthly lecture-recitals at Palos Verdes during the past winter.

ALEXANDER VERTINSKY, Russian singer, composer and balladist, appears in recital, June 6, at the Wilshire-Ebell Theater, Los Angeles. The accompanist is Sergei Malavasky.

ABAS STRING QUARTET presents three concerts at the University of Southern California, Los Angeles, during the summer session of the school of music.

THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, California, celebrates the tenth anniversary of the Playhouse in the new building and calls attention to the fact that since the removal from the old location on Fair Oaks Avenue, more than two hundred new plays, many by new authors, have been given first production. The Playhouse operates continuously with the exception of Sunday and Monday, as Tuesday is the opening night for a new bill. The length of a run varies with popularity. Matinees are on Saturday only. Phone the box office for verification of the schedules.

Through June 8, "Roadside," by Lynn Riggs, a comedy drama of the frontier, with Ralph Freud, Victor Jory, Charles Lane, Cy Kendall.

June 11, "The World Is My Onion," by J. C. Nugent, author-star.

July 1, Midsummer Drama Festival, Shakespeare's Ten Chronicle Plays.

GOLD HILL PLAYERS of Monrovia, California, present Ibsen's "The Wild Duck," under the direction of Smith Dawless, June 5 to 8. The new playhouse is at Colorado and Shamrock Streets.

GROUP PLAYERS of Hollywood, California, a new dramatic organization, have taken over the Spotlight Theater for their productions, and present for their first offering, "Hell-Bent Lady," by Herb Sterne and Rachel Marshall, opening June 17. Tania Karel plays the lady of unique quest.

GATEWAY PLAYERS CLUB, 4212 Sunset Blvd., Hollywood, California, founded and directed by Francis Josef Hickson, operates continuously and provides good and unusual entertainment. The dance programs and musicals presented on Sunday evenings are of infinite variety. The play of the month is "An Ideal Husband," by Oscar Wilde.

MEXICAN PLAYERS of the Padua Hills Theater, Claremont, California, offer an augmented schedule beginning June 1, and announce six plays six times weekly, Wednesday afternoon and evening, Thursday and Friday evenings, and Saturday afternoon and evening. Mrs. Bess Garner, the director of the Players, has just returned from Mexico with new material, new music, songs and dances.

DRAMA BRANCH, Community Arts Association, Santa Barbara, California, presents "Judgment Day" by Elmer Rice, June 1, at the Lobero Theater.

OLVERA STREET THEATER, Los Angeles, is presenting Moliere's satire, "A Doctor in Spite of Himself." The cast includes Valory Stevens, Phoebe Brune, Jerry Fletcher, Gloria Gibbs and Frank Egan.

LITTLE THEATER for Professionals of Beverly Hills, California, announces, "The Widow in Green," by Lee Freeman, opening June 4. Grace Stafford and Aiden Chase play the leading roles. Plays are presented at the Mirror Theater, Vine Street, Hollywood, pending the building of their own theater by this group.

"ASK HERBERT," by Katharine Kavanaugh, is the lively farce now delighting audiences at Louise Glaum's Little Theater on Twenty-fourth Street, Los Angeles. Professionals of the screen make up the cast.

THE PLAYHOUSE, San Francisco, presents "A Tale of Two Cities," June 6-7-8-14, under the direction of Reginald Travers. On June 13 this company's production of Sheridan's "The Rivals" is revived for one night only.

THE PLAYMAKERS give a bill of one-act plays, June 8, at the Town and Gown Club, San Francisco.

"JUDGMENT DAY" by Elmer Rice is given, June 8, at the Jewish Community Center, San Francisco, under the direction of Ralph Freud.

THE FILMS

YOUTH cannot complain of lack of accent these days. What with June graduations, June engagements and June weddings occupying the mid-world between commencement and entry to life itself. Then to be sure that age is properly impressed there is the stage play, "Accent on Youth," starring Otto Kruger, closing a popular run in Los Angeles to open to enthusiastic audiences in San Francisco. The final interest culminates in the picture now filming, based on the play, and with Sylvia Sydney, Herbert Marshall and Phillip Reed as the principals. The pool and the tennis courts at the Hotel Huntington, Pasadena, were chosen for some of the outdoor scenes. The pool took on its gayest aspect, youngsters, and mighty good looking ones, disported in the water, dived, played ball and had a generally good time. As background, part of the gay, modern set, they did a good job. Wesley Ruggles is an understanding human as well as a good director and never interrupted their enjoyment of the water. Even when the "Quiet, please" was heard they only had to remain stationary a few minutes while the principals ran over their lines. Well, not exactly ran over them, as it became a serious game with the four around an al fresco luncheon table to see how many ways the lines could be varied. That must have been the explanation for the repetitions. Then the close-ups from every possible and impossible angle. Especially interesting are the preparations for a scene, the exact locations assigned a stand-in, the throwing of the tape line to him or her and the announcement of the number of feet involved, or maybe it is yards. Somebody should write a song to accompany this, based on the historic ode of the Mississippi river pilots, with its "Mark Twain" repetitions.

A STRONG PICTURE in theatrical values is "Black Fury," starring Paul Muni. It is an attempt to deal impartially with the labor issues, show both sides and take sides with neither, and it ends where it began so far as an intelligent decision is concerned. The background is the coal mines of Pennsylvania and is an interesting outline of life in such a mining community. Muni, as a miner, is in love with a village girl, Karen Morley, but when he discovers her romance with a police officer he turns to drink and strikes as a counter irritant.

WILLIAM POWELL and Ginger Rogers make "Star of Midnight" an enjoyable if not an entirely original picture. It is a mystery story, administered with the same light banter that made the "Thin Man" so attractive. It, however, lacks the tenseness that contrasted the portions of the earlier picture.

"WEREWOLF OF LONDON" is guaranteed to produce a clear case of creeps. With Henry Hull overlooking no point of horror, either in make-up or interpretation and with Warner Oland in sympathetic support no customer should be disappointed.

Ruth Chatterton, who piloted her own plane from New York to Hollywood, to make the picture, "Feather in His Cap."



ART CALENDAR

BEVERLY HILLS

BEVERLY HILLS WOMAN'S CLUB, 1700 Chevy Chase Drive: To June 15, Women Painters of the West.

CARMEL

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

DEL MONTE

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

GLENDALE

HESSE GALLERIES, 513 North Brand Blvd.: To June 15, water colors and oils by Tom Craig and Hardie Gramatky. June 15 to 20, paintings by Barse Miller. July 1 to 15, water colors by Milford Zornes. A summer school of art is being formed under the auspices of the galleries. Classes now being held at the galleries include the following: Advanced life, Henry M. Hesse; landscape, Milford Zornes; lithography, Henry Hesse and Lynton Kistler; children's art class, Lyman Bosserman.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: To June 8, antique floral paintings by Emil Kosa; screens by Nell Speer Mitchell. June 10 to 22, paintings and sculptures by Eugen Maier-Krieg; silhouettes by Florence Sampson.

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

MARY HELEN TEA ROOM, 6534 Sunset Blvd.: Starting June 15, paintings by Florence Parker Blosser.

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

STANLEY ROSE GALLERY, 6661 Hollywood Blvd.: Throughout June, etchings and lithographs by French moderns, including Dauter, Redon, Cezanne, Lautrec, Matisse, Picasso, Braque, Gromaire and others.

LAUNGA BEACH

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

LOS ANGELES

AINSLIE GALLERIES have established new quarters in the Ambassador Hotel, under the direction of Frank Ainslie.

ART CENTER SCHOOL, 2544 West Seventh St.: Recent water colors by Barse Miller. Summer session of the Art Center School will be held from June 24 to August 2.

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

BILTMORE SALON, Biltmore Hotel: Paintings by American artists.

BULLOCK'S GALLERY, 657 South Broadway: To June 30, personality portraits by Graziella Jacoby.

CALIFORNIA ART CLUB, Barnsdall Park, 1645 North Vermont Ave.: To June 8, annual exhibition of work by students of the Otis Art Institute. June 9-30, oils and water colors by Olive Barker and George Barker.

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

CHOUINARD SCHOOL OF ART, 741 S. Grandview St., offers a six weeks summer session beginning July 8.

FOUNDATION OF WESTERN ART, 627 South Carondelet St.: Throughout June and July, second annual exhibition of desert and Indian painters.

LOS ANGELES MUSEUM, Exposition Park: To June 10, Sixteenth Annual Exhibition of Painting and Sculptures. June 13 to July 28, paintings and sculptures from the collection of Josef von Sternberg. June 13 to 30, annual exhibition of work by students of the Otis Art Institute. June 13 to July 13, wood engravings by Victor von Pribosic; drawings by Ben Messick; paintings by Martin Kosleck.

LOS ANGELES PUBLIC LIBRARY, 530 South Hope St.: "City Parks as Civic Art," an



PORTRAIT OF A MAN WITH A BOOK

Lorenzo Lotto, 1480-1556

This fine canvas by a Venetian artist of the Sixteenth Century is one of twenty-five master paintings from the Wildenstein Galleries, New York, which are being exhibited during June and July at the Stendahl Galleries, Los Angeles.

exhibition arranged under the auspices of the Los Angeles Art Association.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Summer session July 1 to August 9.

J. W. ROBINSON CO., Seventh and Grand Ave.: During June, water colors by Corinne Malvern, Hilda van Zandt and Hetti Way.

ROYAR GALLERY, 721 South Figueroa St.: Starting June 3, "Moods of the Sea" with brush and pen, by Blanche Ballagh.

SOUTHWEST MUSEUM, Highland Park: American Indian arts and craft. 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.: Starting June 10, twenty-five master paintings from the Wildenstein Galleries, New York. Joseph Stransky, representing the Wildenstein Galleries, will arrive in Los Angeles about June 15.

FRANCES WEBB GALLERIES, 2511 West Seventh St.: General exhibition of paintings by southern California artists.

WOMEN'S UNIVERSITY CLUB, 943 South Hoover St.: Flower paintings by women artists of southern California.

ZEITLIN'S BOOK SHOP, 614 W. Sixth St.: Paintings by Harold Lehman.

MILLS COLLEGE

MILLS COLLEGE SUMMER SESSIONS for men and women will be held from June 24 to August 3. Art courses will emphasize design in modern industry, sculpture, painting, crafts, history of art. Faculty includes John Cunningham and Patricia Cunningham, formerly of Cranbrook Academy, Anna Cox Brinton and Gustav Breuer. An exhibi-

tion of design in industry will be held at the Mills College Art Gallery, following the annual exhibition of student art which closes June 10.

PALO ALTO

STANFORD UNIVERSITY GALLERY: To July 8, paintings by Edgar Payne.

PALOS VERDES

PALOS VERDES ART GALLERY: June 2 to July 5, paintings by artists of the South Bay. During July, Santa Barbara artists.

PASADENA

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

GRACE NICHOLSON GALLERIES, 46 North Los Robles Ave.: Paintings and prints by American and European artists. Oriental art.

SAN FRANCISCO

AMBERG-HIRTH GALLERY, 165 Post St.: Functional handicrafts and modern interiors.

THE ART CENTER, 730 Montgomery St.: June 3 to 15, group showing of tempera paintings. The gallery will be closed from June 16 to August 12.

CALIFORNIA SCHOOL OF FINE ARTS, 800 Chestnut St.: To June 15, students' annual.

COURVOISIER GALLERY, 480 Post St.: Group show of oils and water colors.

M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park: starting early in June, a part of the most inclusive retrospective exhibition of American painting ever assembled will be seen here. More than 400 canvases have been lent by museums and private collectors throughout the country. Those of the 18th and 19th Centuries will be shown at the De Young Museum, while

those of the current century will be at the Palace of the Legion of Honor.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Monthly art exhibition by Californians, changing June 15. Starting June 7, retrospective exhibition of American painting. Throughout June, loan exhibition of Dutch and Flemish landscape painting of the Seventeenth Century. Through June 24, art work by students of the Sacramento Junior College. Starting June 26, drawings by children in the Berkeley elementary schools.

SAN FRANCISCO MUSEUM OF ART, War Memorial Building, Civic Center: To June 9, works by Wassily Kandinsky. To June 23, Book Fair.

SCHAEFFER SCHOOL OF DESIGN, 136 St. Anne St., will hold summer classes from June 24 to August 2.

SOWERS PRINT ROOMS, 451 Post St., have been enlarged by the addition of a mezzanine book room and a new department devoted to decorative prints and distinctive framing under the supervision of Sybil Olive Martin, formerly of S. & G. Gump Co.

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 on 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.

MISCELLANY

DUNCAN GLEASON'S painting of a ship under full sail was selected by the senior class of Gardena High School for the \$300 purchase prize in the school's annual exhibition which closed May 7.

LOUISE EVERETT NIMMO was elected president of the Women Painters of the West at their annual meeting held May 11 at the California Art Club, Los Angeles. Mrs. Nimmo succeeds Evelyne Nunn Miller as president of the organization.

DALZELL HATFIELD, after nearly a year's absence from Los Angeles since he closed his galleries on West Seventh St., has lately returned from New York with a small group of fine paintings which are to be seen at the Park-Wilshire Hotel.

DR. ALFRED SALMONY, of Mills College, delivered a lecture on Oriental art on the evening of May 17 at the San Francisco Museum of Art, the first of a series of seven lectures to be given under the auspices of the museum, open to members of the San Francisco Art Association and their friends.

AFRICAN NEGRO ART recently exhibited at the Museum of Modern Art, New York, will be included in a circulating exhibition which will tour the country from June of this year until the end of April, 1936. Its only Pacific Coast appearance will be at the San Francisco Museum of Art, on dates to be announced later.

FREDE VIDAR, a former student of the California School of Fine Arts, San Francisco, is the winner of this year's Chaloner scholarship, awarded bi-annually to an American artist under thirty years of age. It is the first time this honor has gone to a Pacific Coast artist. It carries a stipend of \$2,000 a year for three years. Vidar is now in New York, whence he will sail in September for Europe.

SCRIPPS COLLEGE, Claremont, has established a Fine Arts Foundation to develop greater opportunities for the study of fine arts at the college. Mrs. Charles Stinchfield of Pasadena is honorary president of the Foundation, and Mrs. Henry A. Everett, also of Pasadena, is president. Other officers include Mrs. Wayland Morrison, Los Angeles, vice-president; Sanford Lyon, Claremont, treasurer; Mrs. Virginia J. Esterly, assistant to the president of Mills College, executive secretary; Mrs. H. Clifford Allen, Pasadena; Mrs. E. W. Shirk, Redlands, and Millard Sheets of the Scripps faculty, directors. The Foundation will shortly announce names of unit chairmen, who will create and develop centers of interest for the project in leading communities on the Coast.



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



Harold English, painter of this nude, and author of the accompanying article, is a Californian who has lived in France for the past twenty years, where he is a member of "The Group of American Painters of Paris." At the conclusion of a sojourn of five months in southern California he held an exhibition of his landscapes and figure paintings during May at the Stendahl Galleries, Los Angeles.

PARIS ART TURNS TO PORTRAITS AND SIGNS

By HAROLD ENGLISH

ART tendencies in France today are confused. I can mention several, however. One is the reaction from abstraction. The conspicuous manifestation of this movement is the so-called "return to the subject." Numerous young painters have discovered "the subject" lying in the artistic ashbin, so to speak, have dusted it off, revived it with a shot of sur-realism and made a great fuss about it. Big groups have had exhibitions in which a given subject was chosen in advance, and each artist interpreted it according to his own lights. Often rather facetiously. Anyway, the subject, big or little, is much in evidence.

But the outstanding influence on contemporary art in France is the depression. In the bonanza period of the late 'twenties there were two classes of art purchasers: those who bought art because they liked it and were willing to pay for the pleasure they derived from it, and those who bought it as they bought Canadian Marconi, or General Motors, or Krueger and Toll. The first class is a mere shadow of its former self; the second class, like the dodo bird, is extinct. The dealers are heavily stocked and have great difficulty paying their rent, if any of them do. Derain has had to sell his fleet of Bugattis, and many lesser lights have applied for the dole.

Out of this situation have grown several movements. One is the renewed emphasis on portrait painting. The big galleries organize exhibits in which portraits by Derain, Picasso, Bonnard and most of the other famous men are shown in company with portraits by many of the younger painters. These shows, I believe, have had some success. At any rate the portrait is in the public eye as it hasn't been for many years.

I mentioned the dole. Until last year artists were not entitled to it in France, as they were not organized, and were not considered workers out of a job. That they are now entitled to the dole is largely due to the tireless efforts of the French painter, Jean Marchand. He ceaselessly called on cabinet ministers and numerous lesser officials. In substance they implied that artists do not vote, so what's the use! To one of them he said, "Many artists today are actually starving." The official replied, "They always did starve, they should be used to it." But Marchand finally won out. With the help of friends he organized the *Groupement Syndical des Artisans d'Art*, a kind of guild or artists' union. Now the indigent artist is entitled to aid from the state, like a plumber or a carpenter.

Marchand, having assured the artist something to eat, wanted to find him work. He devised a scheme. He remembered that in his youth he went to Russia and was impressed at that time by the many amusing painted signs the shop-keepers hung out over their doors in the streets of Kief. For instance, he remembered over the door of a boot-maker a picture of a man walking on clouds, to show how light felt the feet of a man who had his boots

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made in that establishment. The pictures of Chagall are painted, I am told, somewhat in the style of the street signs of Kief.

During the next two years Paris will want to furbish up its streets in preparation for the great exposition of 1937. What interest could be added to those streets, Marchand thought, if the commonplace and glaring electric signs could be replaced by original works of art, each specially designed by a painter, sculptor or iron worker for the place it occupied, and illuminated at night by flood lights.

With contagious enthusiasm he enlisted the aid of several newspapers, and to give the movement prestige he got many of the best artists of the country to promise they would compose street signs. The client will order through a central office of the *Groupement Syndical*, where he will be able to find prices and get in touch with an artist. Prices are to be scaled in advance, starting from a minimum of five hundred francs for the artist, plus the material cost of the sign. Of course if one wants a big sign, with the signature of Pierre Bonnard, he has to pay the price.

Recently, to familiarize the public with the plan, an exhibition of these signs was put on in Paris. One section was retrospective. Signs were lent by the Cluny, Carnavalet, and Decorative Arts Museums. It was recalled that such famous pictures as Watteau's "Gilles," and Manet's "Bon Bock" were painted as signs.

Among the many samples submitted by contemporary painters were: "Au petit chien qui fume," by Bonnard; a sign by Dufy for a picture dealer; Goerg, for a glove store; Gromaire for a beer hall. Jean Marchand himself showed two signs, one of them for a dyer's.

Some of the exhibitors simply painted pictures, better adapted to the interior of shops, or show windows, rather than signs, properly speaking. Others realized that this art calls for a style of its own, with many problems involved. For a good sign, a lively imagination is essential, and a note of humor may not be out of place.

OUTDOORS For A Change

By PAULINE SPAULDING

This is the beginning of the season when all Californians are divided into two groups: those who are fortunate enough to own, rent, borrow or brazenly usurp a patch of secluded out-of-doors adapted to the serving of a garden meal, and those who are entertained under the aforementioned conditions.

The possible extent and variety of this entertainment are almost unlimited, with delightful equipment available for the simplest as well as more complex forms. The Times House, illustrated in this issue, introduces the suggestion of combined indoor and out-door living.



From Bullock's Wilshire

From J. W. Robinson Company



The dramatic group of garden furniture supplied by the J. W. Robinson Company is consistently developed in blue and white, even to the glassware of night blue and the linens of white with their hand-woven blue bands. Can you not see this arrangement in use for the first act of a Dessert-Bridge or for the last act of the regular afternoon's game? Surely the owner of such a set would be besieged with late afternoon callers dropping in for relaxation and refreshment!

Incidentally the choice of sweet for the Dessert-Bridge may be somewhat heartier than is usually served following a luncheon, unless, of course, you have among you a Mr. or Mrs. Culbertson who may feel that any food would delay the mental processes which will be called into play later.

At Bullock's Wilshire was found this very new and interesting complete buffet service of birch, whose lasting finish, fine texture and suave darker stripes contradict any idea of crudeness usually associated with dishes of wood. Used on a hand-loomed cloth in three tones of brown, it creates a decidedly sophisticated air.

Presupposing a background of green, the livelier colors can be introduced on the table itself in fresh salads and a carefully arranged assortment of colorful hors d'oeuvre in contrasting circles, such as radishes, devilled eggs, assorted pickles, etc. Even the cheeses offered on the large wooden tray, to be served with the piratical looking wooden knife, can be depended upon to contribute their share of color.

The important thought in serving such an informal meal is to select foods which can be postponed without losing their attractiveness or character. For that reason the glorified stew has gained universal popularity, particularly when served from a heat-retaining casserole to the dinner plates or to the individual bowls, providing they are not being used for the salads.

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++ **ANTIQUES** ++

By ALICE R. ROLLINS



This historical old rug made in Aubusson, France, was ordered in 1740 by Lewis Morris, Governor-General of New York, for his mansion at Morristown, New Jersey. It is of unusual beauty with its design of fruit and flowers in natural colors on a wine-colored background. From Earle's Antique Shop, Hollywood.

Old Crown Derby Porcelain ✓

IN AN interesting book of olden times we read how Dr. Johnson goes to "drink tay" with a friend and over his eleventh cup berates the foolish costliness of "chany." "Madam", he is quoted as saying, "I visited the Derby pottery, and I protest I could have vessels of silver as cheap as what are made of porcelain there." It is quite possible Dr. Johnson did not appreciate fine porcelain because of his disapproval of its high cost, but who can value in terms of dollars and cents the measure of one's enjoyment in a sunset transferred to a canvas, the harmony expressed in a musician's composition, or the modelling and decorating of a bit of clay into an object of beauty!

The art of living in the eighteenth century, a period often referred to as "the splendid Georges", was enhanced by beautiful handmade things then in everyday use: Silver plate, glass, porcelain, elegant furniture, wrought ironwork, chaste marble and charming dwelling houses. Sir Joshua Reynolds, Goldsmith and Charles Lamb were living then, as were Wordsworth, Jane Austen and Constable. And the brothers Adam, as well as Chippendale and Sheraton were designing and building beautiful homes and furniture. The portraits of the owners were painted by Raeburn, Gainsborough and Reynolds. The porcelain that graced their tables was made by artists who created something so beautiful that kings and their subjects vied with one another for examples for their china cabinets: Chelsea, Bow, Derby, Worcester, Longton Hall. What a wealth of beauty given to man for his enjoyment!

The history of the early years of Old Crown Derby porcelain is rather

meagre, but in 1756 William Duesbury entered into an agreement with John Heath and possibly Andrew Planché. Heath and his brother owned small pot works in Derby, and Planché made small china figures—birds, cats, lambs and other small animals. Duesbury bought the Chelsea Works in 1770 and the Bow China Works in 1776, removing the plants to Derby. The elder William Duesbury died in 1786 and was succeeded by his son William, who was the owner until 1795, when he took into partnership a miniature painter, Michael Kean. With the death of the second William Duesbury in 1796 there closed the best period of the factory, a period of technical excellence and exquisite refinement of taste. In 1811 the works passed to Robert Bloor, one of the men connected with the firm, but owing to his poor health the works were closed in 1848. A group of the old employees, usually referred to as "old Derby hands", pooled their resources to transfer models, moulds and pattern books, together with the goodwill and trade-marks, to the present china works known as the Old Crown Derby China Works at Derby. Upon the death of the last of the little band of the old craftsmen, in 1898, various changes in control were made until the works were taken over by the present owner, Mr. F. Howard Paget, to whom I am indebted for these notes.

The productions of the several periods are known as Derby, Chelsea-Derby, Crown-Derby, Bloor-Derby, Locker & Co. Late Bloor-Derby, Stevenson Sharp & Co., King's-Derby, and Stevenson & Hancock. The marks include a capital D in script, a D surmounted by a

(Continued on Page 29)

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RUNNING FIRE

By MARK DANIELS, A.I.A.

DISTORTIONS

DISTORTION is not confined to figures, facts or faces. Purpose and intent are more frequently distorted than figures and facts because that is more easily done. There are those who, upon hearing a man refuse a drink of water, hasten to announce that the gentleman hates water. That is, more or less, what Mr. Magonigle, in a recent number of *Pencil Points* has done with an item entitled "The Credit Snatchers" in "RUNNING FIRE" in the October issue of CALIFORNIA ARTS AND ARCHITECTURE. That, and the omission of the major point of the more or less facetious item.

Because my questions as to who lived in this or that house were always met with the statement that it was the job of some architect, I called the architects credit snatchers. This, Mr. Magonigle distorts into a statement that I object to giving architects credit for their architecture. Well, if it will relieve any of the readers of this page I will state emphatically that I do not object to giving any architect credit for his architecture. On the contrary, I am glad to give him all possible credit, although there are times when it would be more merciful to withhold it.

One of the most natural things in the world is to ask who lives in a certain house, what is that particular building? Nor is the reply that it is the work of this or that architect entirely satisfying. If you were visiting New York for the first time and, pointing to the New York Life Building, asked "What is that building," how would you like to hear the reply, "Oh, that's one of Cass Gilbert's jobs."

The further statement by Mr. Magonigle that the services of an architect are retained much in the same way that a painting or piece of sculpture is purchased, i. e., because the client wants the work of that particular architect, is only half true. A piece of small domestic architecture is in no sense as permanent as a piece of sculpture or a painting. A Cellini or a Titian, it is true, is purchased because the purchaser wants the work of that artist and it remains, through the ages, as the artist left it. But, a cottage or a bungalow, after completion, often goes through more metamorphoses than a butterfly, on which Nature permits only two wings to grow. In monumental architecture it is true that, as Mr. Magonigle says, the client selects his architect because he wants that particular architect's work, but there are many people who call for the services of an architect to draw small domestic plans for them because they cannot draw plans for themselves, and for no other reason.

If people were interested in small residential architecture only from the standpoint of who designed the structure, I wonder how many would go to Stratford-on-Avon to see the home of Shakespeare.

A CASE FOR THE S.P.C.A.

IT IS all well enough for the women to go on bobbing their hair and for the locomotive manufacturers to substitute *papier maché* for steel in their drive wheels. Fun's fun, and all that, but if we continue this elimination and substitution business to a point where there are no cornices on buildings, or a crevice takes the place of a cornice, what are the sparrows and pigeons of Trafalgar Square going to do about a place to sleep at night? It's all right to talk about their moving elsewhere, but when the rent is three kernels higher in any

other place within winging distance from Nelson's Monument than it is on the cornice of the National Gallery in London, the situation becomes a bit tight, what?

Even now, with the pigeons pre-empting the large rooms on the projecting corners of the pilaster capitals, just because they are hand-fed all day long down in the square, the old tenants are being crowded up to the noisy end toward Haymarket until almost any evening you can hear the bickering of ejected lodgers half way down White-chapel.

Just let some hungry sparrow follow a Guinness delivery truck a little too far up the Strand about bed time and see what chance he has of getting his place on the cornice. They are jammed in so tight along the full length of that cornice (with the exception of the big fat pigeons on the corners) that hardly a sparrow has room to get his head under his wing unless he gets there half-an-hour early.

Now they are talking about modernizing. If they try to knock the cornice off the old National Gallery someone should take it up with the S.P.C.A., if they have a branch for birds.

DESIDERATA

WHEN I see a well designed piece of modern architecture, one of those small, exquisite bits that stand out from the embracing smudge, it arouses in me much the same emotion as does a chord of the diminished seventh suddenly sounded in a sequence of those banal, so called Hawaiian "harmonies." (This must not be interpreted as an admission that architecture is "frozen music.")

It seems to challenge me to answer the eternal question, "What is it all about?" It seems to say, "You have had Assyrian, Egyptian, Greek, Roman, Gothic, Renaissance and Hollywood architecture. Now comes modern architecture. What do you want? What is the ultimate desideratum?"

So long as human tastes shall resist standardization, we shall have as many desiderata as we have tastes. Frequently the goal of the man who lives in the plains is a home at the sea shore. The ambition of the man whose ménage includes valets, butlers, chefs and a corps of gardeners often is life in a log cabin in the heart of a forest.

A man whose office was swarmed from sunrise to sunset with plumbing fixture salesmen found himself, one summer, in a log cabin in the Colorado Rockies where the most modern convenience was a tin wash basin outside the door. With a sigh of profound satisfaction he threw himself upon a skin-covered bench. "Dear Lord," he said, "I thank thee. No chromium-plated fixtures, no porcelain bowls, no enameled bath tubs, no electric gadgets, no automatic tooth brushes, no hot and cold clam chowder faucets. Dear Lord, let me live the remainder of my life right here."

Desiderata, thy name is legion.

IT WAS A KOFF THAT CARRIED HIM OFF

AMONGST the tourist and immigrant arrivals listed in a recent newspaper item were Peter Illikoff, M. Barikoff, Katherine Posnikoff and V. Wallkoff. Which were tourists, if any, was not indicated, but when the next batch of immigrants arrives, for once it will be a pleasure to read the familiar legend, "Not a Koff in a carload."

READ 'EM AND WEEP

IN one of our prominent clubs in San Francisco there was a small group who gathered on Thursday nights to enjoy a club dinner on the servants' night out. In much the same spirit that the poker-playing senators in Washington met weekly for a game of twenty-five cent limit poker shortly before the war, the club group would gather around a table, after dinner, to shoot craps. Only one of the number ever lost or gained more than a few dollars, but he lost most of the time.

With every throw of the dice this steady loser uttered a sort of ritualistic formula that ended with, "Read 'em and weep." Seven times out of ten he did the weeping.

On the last night he ever played he lost rather heavily. Pausing before his last throw he said, "Boys, I have a lovely garden. There are beds of roses, a lily pool with iris borders, two bulb gardens, a vegetable garden and a kitchen garden full of pot herbs. If I lose this throw I'm going to have to sell cut flowers and vegetables for a living. Now then, read 'em and weep." He rolled the dice and lost.

As he paused by the door one of the men at the table said, as if to himself, yet loud enough to be heard by the loser, "Merciful, heaven, if I had garden plots full of flowers and vegetables, I'd weed 'em and reap."

There's a slogan for garden lovers! Weed 'Em and Reap!

WHAT'S IN A NAME?

A ROSE by any other name may smell as sweet, but when a fir is called a pine certain complications arise that are disturbing to the real estate operator, the lumberman and the landscape painter. In this period of regimentation there must be a justification for knowledge other than a mere thirst for it. Those who love trees are not concerned about any other reason for knowing the names of them, but there are others who ask what is the sense of learning all those silly Latin words. A tree is a tree. Who cares whether or not the ox-eyed daisy is related to the oxide of zinc? Incredible as it may seem there are many who take this attitude.

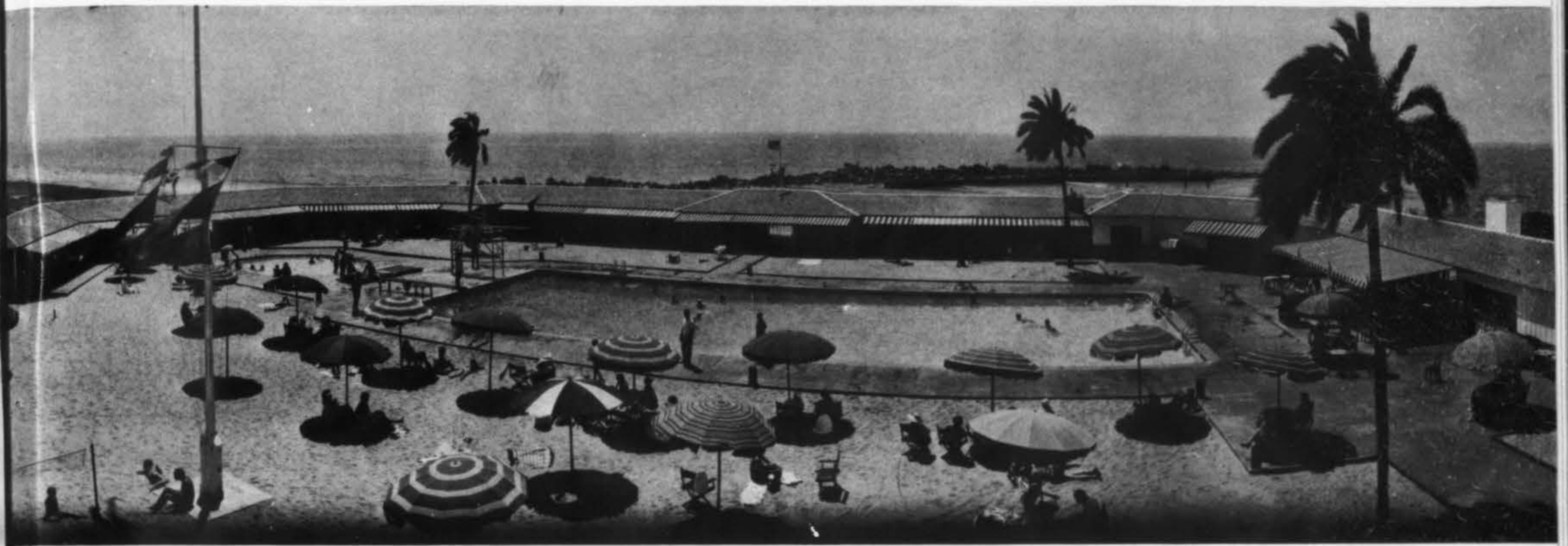
As a justification for learning the names of varieties of trees, this might be considered. Suppose you were dozing beneath the branches of a lofty pine and a falling cone struck you on the nose. Thinking that it was something that the tree threw at you, your first instinct would be to unleash all of a sea-captain's vocabulary that you could command. But, if you knew that it was the cone of a *Pinus Bungeana*, and not the cone of a *Pinus contorta*, that had so cruelly bruised you, your anger would immediately give way to interested surprise, thus contributing to a normal blood pressure and polite temper control.

That is one answer to, and about as sensible as the question of those persons who ask, "Why bother about the names and varieties of trees?"

FIRST AND LAST

THIS may be plagiarism, for this story was mentioned in the San Francisco *Recorder* and, since that distinguished journal is read by all the lawyers in the bay district, I hasten to state that permission to repeat was granted by the *Recorder's* able editor, Edward F. O'Day.

A doctor, an architect and a banker were heatedly arguing over the question of the oldest known profession. Said the doctor, "Surgery is the oldest. Did not God take a rib from Adam with which to create Eve; and is not that surgery?" "Comparatively modern," replied the architect. "The Good Book informs us that God created the heavens according to order and design, out of chaos. Bringing order and design out of chaos is architecture." Speaking calmly, but with interest, the banker said, "The bankers supplied the chaos."



THE NEW SPORTS CENTER OF HOTEL DEL CORONADO, CORONADO, CALIFORNIA

On the front cover is reproduced in color, a painting by Frank M. Moore of this same view looking toward the Pacific from the Hotel del Coronado, Coronado, California, which is across the channel from San Diego. Designed by architect Donald B. McMurray, the new swimming pool and cabanas provide relaxation for the guests and will provide many of San Diego's Exposition visitors with their first view of the broad Pacific Ocean.

CALIFORNIA ARTS & ARCHITECTURE
 Crafts : Decorations : Gardens : Life : Music : Drama

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Cover—Swimming Pool and Cabanas of Hotel del Coronado, Coronado, California.
 From a Painting by Frank M. Moore.

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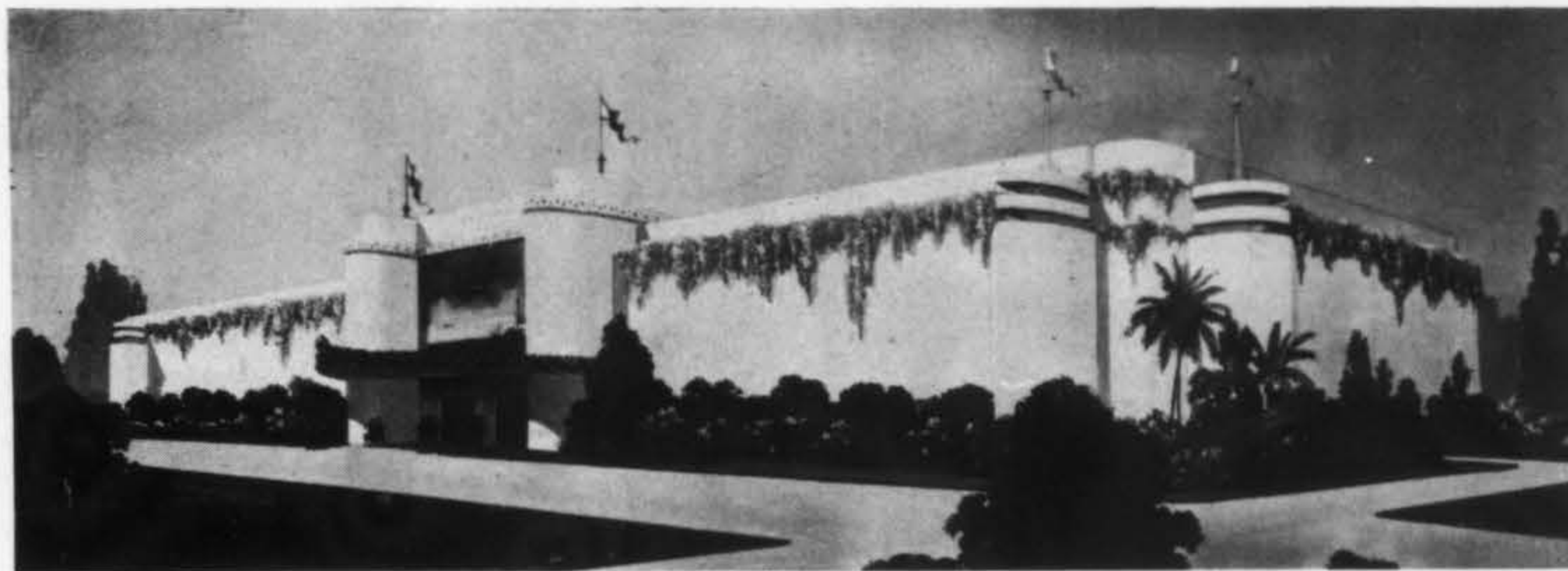
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Photograph by George Haight

THE RESIDENCE OF MR. AND MRS. LOUIS OSWALD BASTING
San Marino, California
WILLIAM McCAY, A.I.A.
Architect

From Louisiana comes the inspiration for the design
of this beautiful fan-shaped wrought-iron gate.



SAN DIEGO'S CALIFORNIA PACIFIC INTERNATIONAL EXPOSITION

Reproduces the Famous Casa del Rey Moro Gardens

By JACK ADAMS

CALIFORNIANS for years have been proud of beautiful world-famous Balboa Park in the heart of San Diego, where the California Pacific International Exposition opened on May 29.

For more than a year the city has been quietly preparing for the Exposition. Scores of magnificent Spanish Renaissance buildings, the heritage of the 1915-16 Exposition, have been remodelled and rebuilt retaining only their beautiful original exteriors, which have won for them international repute as outstanding examples of this style of architecture. In addition many massive exhibit palaces of more modern design, yet harmonizing with the old, have been constructed.

A notable example of restoration is to be found in the recently completed Palace of Hospitality on the Plaza de Panama, at the north end of which is the new Palace of Fine Arts and at the south the celebrated Spreckels outdoor organ. This Spanish Renaissance structure has been transformed from a huge, unbroken exhibit pavilion to a series of private dining rooms, kitchens, lounging and conference rooms in a quadrangle built around a replica of the famous convent patio at Guadalajara, Mexico. Here distinguished visitors to the Exposition will be entertained.

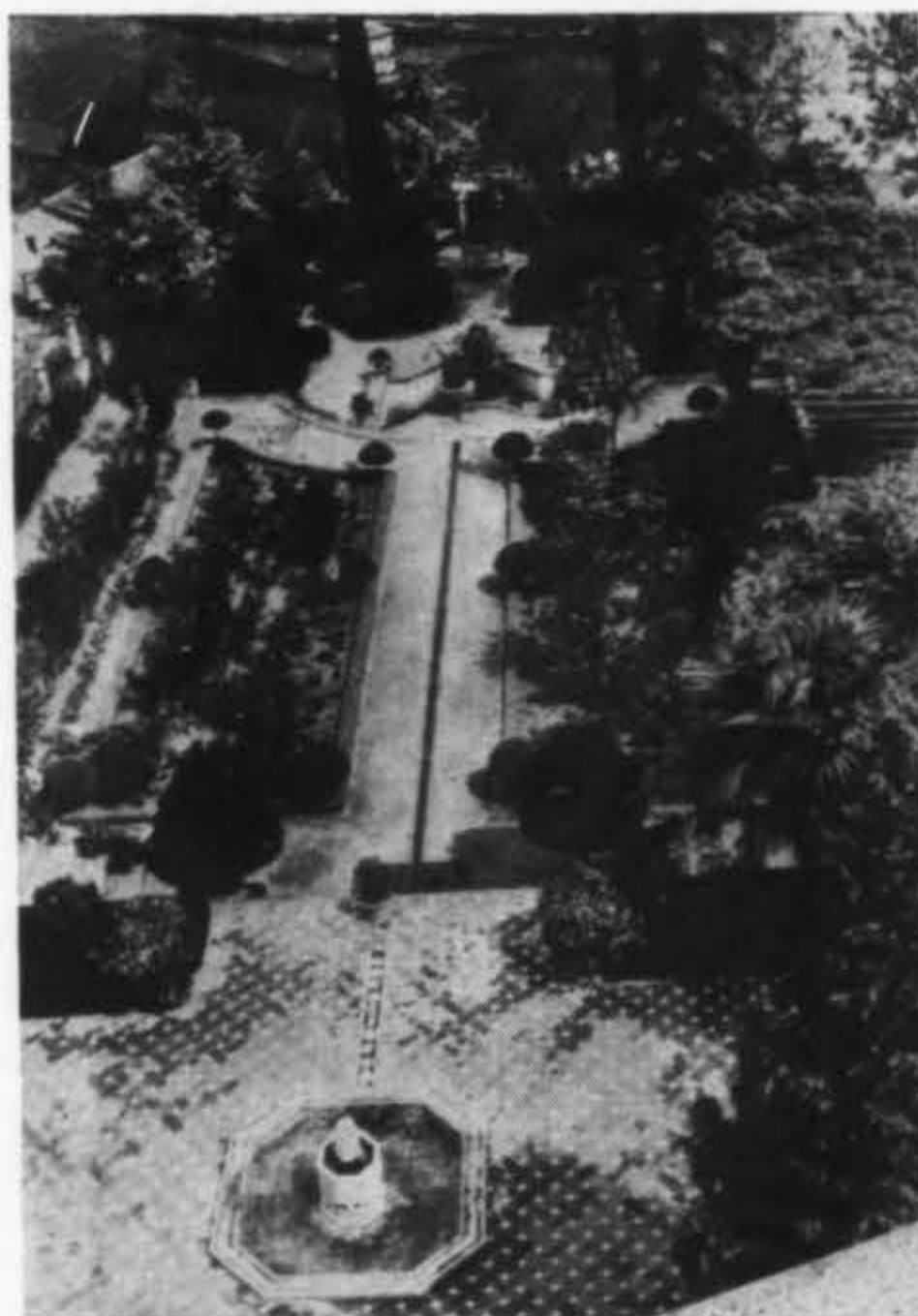
On the south side of this building will be found one of the show-places of the Exposition—the Casa del Rey Moro gardens, or the gardens of the House of the Moorish King. Landscape architects and lay lovers of beautiful gardens will find here ample reward for a trip—no matter what the distance. It is an accurate reproduction of the garden of the same name, which graces an historic mansion in Ronda, Spain.

La Casa del Rey Moro is an old white villa, which clings tenaciously to the edge of a precipice and, popular legends say, was built prior to 1485, when Ferdinand and Isa-

bella captured the city.

On acquiring the estate, its present owner, the Duchess of Parcent, had the ancient mansion renovated and insisted upon the addition of a garden. That the only available space for one was the jagged side of an almost vertical precipice did not dampen her enthusiasm, rather did it offer a challenge. When native landscape architects failed to meet her de-

Living plants and flowers in glorious profusion lend a note of colorful beauty to the mammoth new exhibit palaces at the California Pacific International Exposition. The Palace of Travel and Transportation shown above illustrates how concealed planting boxes are used. Below is a view looking down the three terraces of the Casa del Rey Moro gardens at Ronda, Spain, which have been faithfully reproduced at the Exposition.



mands, the duchess forthwith sent to Paris for Forrestier, the noted expert.

Given carte blanche by his unreasonable yet lavish patron, the Frenchman's problem was to convert a precipitous, rocky hillside, only 50 feet wide by 175 feet long into a charming garden so ingeniously executed that it should belie its cramped dimensions.

So that vassals of the Moor might trudge wearily up the cliff with buckets of water, a crude stair had been cut in the rock, which rose almost perpendicularly from the river bed. This was the sole previous improvement of the garden-site.

Filling in, tunneling, stepping and terracing, not to mention the addition of topsoil, under the masterful direction of Forrestier, plus the skillful blending of planting and architectural features produced a masterpiece, since recognized as the finest private garden in all Spain.

Richard S. Requa, supervising architect at the Exposition, on a tour through Spain several years ago, visited Ronda, and now, in San Diego's beautiful Balboa Park, is realizing an ambition to re-create the garden in America.

From the balcony of the Palace of Hospitality, or from its brick-paved ground floor terrace, one glimpses a delightful series of vistas, with the Moro garden in the immediate foreground. Just beyond the garden, a group of willow pepper trees and a grove of giant eucalyptus trees intrigue the visitor. Through the trees and foliage, glimpses of the great million-dollar organ, framed by eight-foot poinsettias, attract the eye. Beyond are seen several of the score of Spanish Colonial structures, which form the House of Pacific Relations, clustered around a common patio and pool.

In the background, down-town skyscrapers
(Continued on Page 28)



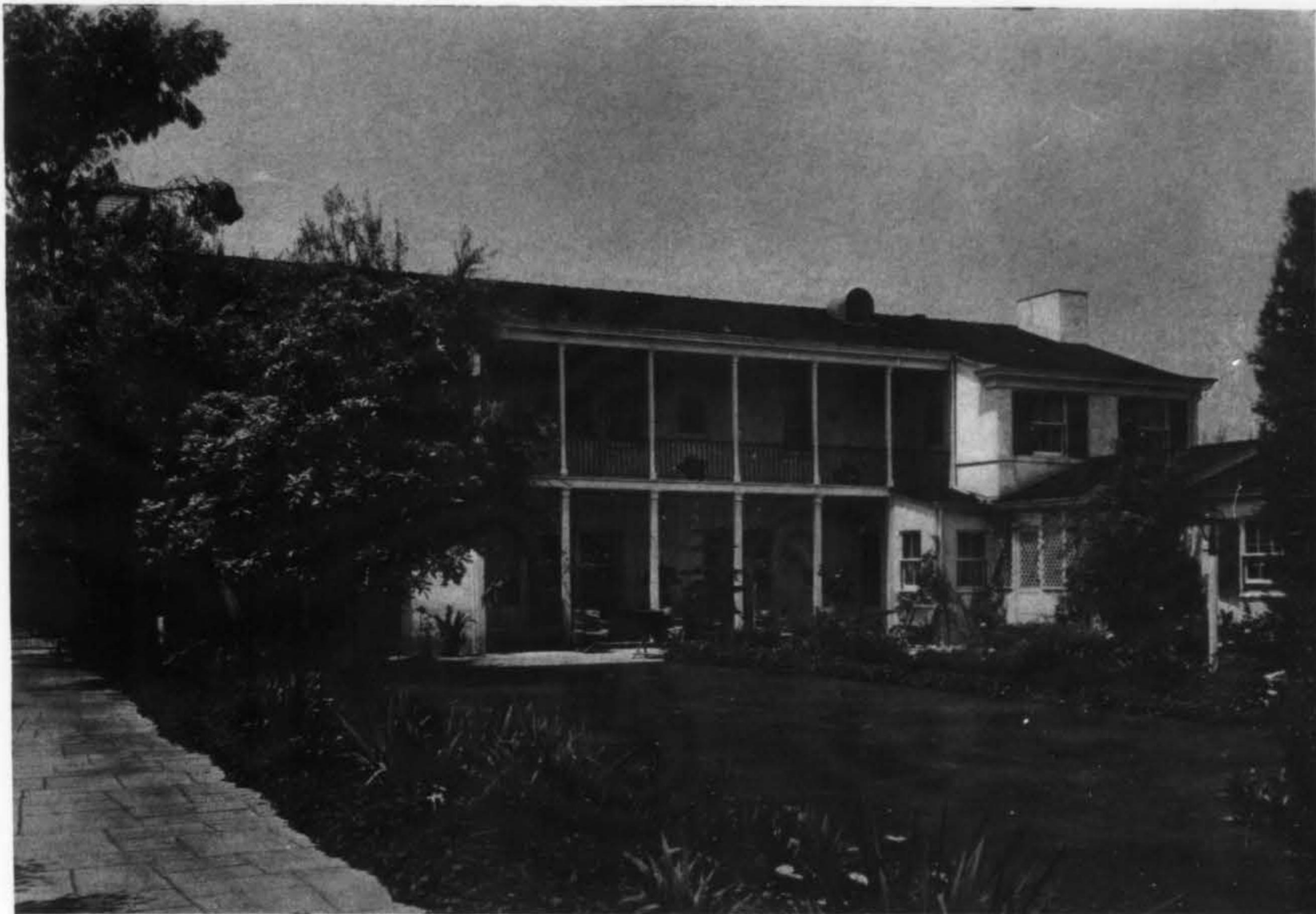
Photographs by George Haight

THE RESIDENCE OF MR. AND MRS. LOUIS OSWALD BASTING
San Marino, California

WILLIAM McCAY, ARCHITECT

Of Colonial design this beautiful residence with its traditional detail is reminiscent of New Orleans and the Old South. The entrance is reached through a beautifully landscaped motor driveway. Charles G. Adams, landscape architect.





Facing the garden of the California home of Mr. and Mrs. Basting is a large comfortable open terrace used as an out-of-door living room. The charm of the garden lies in the informal perennial borders and rose garden. Contrasted with the old ivory woodwork in the spacious hallway and living room are turquoise blue and gold damask hangings. Floor coverings are of deeper turquoise. The book room, panelled in pine, with drapes of tulip pattern blocked linen affords restfulness and seclusion.



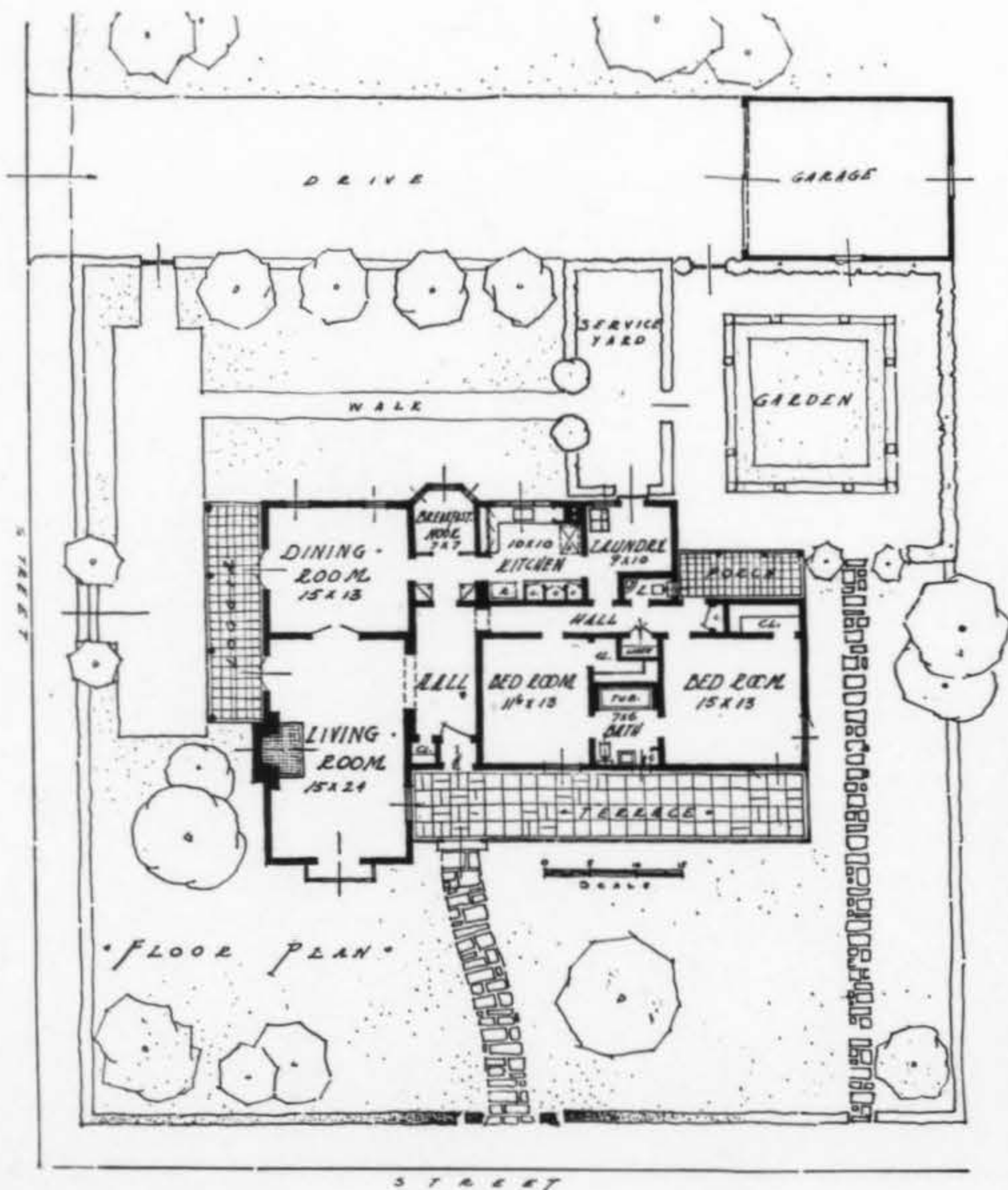


Photographs by Waters & Hainlin Studios

OAKLAND'S CALIFORNIA COLONIAL MODEL HOME
Sponsored by Breuners

MILLER AND WARNECKE, ARCHITECTS

Hundreds of what are termed model homes are being built in communities throughout the country and the degree of their success depends upon their sponsors and whether or not they are competent to promote and present a house that is in good taste and not just a merchandising stunt. The design of this house was entrusted to competent architects and the selection of materials and furnishings is truly notable. The exterior walls are of redwood rustic, painted white and the redwood shakes are natural. Shutters are painted green. Walls of the living room are dark red wallpaper, woodwork is all white and floors dark oak herringbone. The Colonial dining room is panelled from floor to ceiling in Philippine mahogany. The walls of the breakfast room are knotty pine, stained white.



Among the residences in the seven to fifteen room class awarded honors in the recent exhibition held by the Northern California Chapter of the American Institute of Architects was that of Dr. and Mrs. Cary Snoddy of Vallejo, California. Frederick L. Confer, architect.



From the living room is a vista of the terraced garden planned by Thomas D. Church, landscape architect. Other views of the house will be shown in a later issue.

THE NEWER AND BETTER PLANTS

By ROBERT COOLIDGE CUNDY*

WE LIVE in an age when the trite terms "new" and "different" are the chief selling points. Some may interpret this as representing the spirit of progress, others as an indication of the restlessness of a material age. Plants, with their wholesome charm, find a place apart in the mind of character. Theirs is the true expression of a Great Spirit that lavishly displays itself in all climes and for all peoples. Alone and untroubled they stand in man's world of varying moral standards and offer a shrine to which he can and does come for solace. So, the terms "new" and "different" wear another aspect in plant description. They signify an interest in nature's great and everchanging variety and present an opportunity to originate gardens of charming individuality.

I am presenting a group of the newer and better plants. This embraces material ranging from flowering sub-shrubs to trees.

A new *Tibouchina*, worthy of attention, is the *T. splendens*, variety *grandiflora*. It surpasses the commonly known species in the following respects: it has a compact habit of growth, longer blooming season and its royal purple flowers are much larger. This plant is indigenous to Brazil, and is more commonly called the *Pleroma*. It attains a height of ten feet.

A new introduction, allied to and successfully used in conjunction with the *Tibouchina*, is the *Melastoma* species, a native of Java. The foliage of this plant, while similar in size and structure, is smoother and of a lighter green. The principal dissimilarity of the flower lies in the color, which is a soft lilac and which combines beautifully with its heavy yellow stamens. This plant, as well as the former, is a summer bloomer. Semi-shade is desirable to produce its best effects. It is sometimes incorrectly referred to as the Pink *Pleroma*.

An interesting sub-shrub from China, which may also be combined successfully with the *Tibouchina* and *Melastoma*, is *Cera-*

tostigma willmottianum. This most recently introduced member of the *Plumbago* family to claim our attention combines its brilliant blue flowers interestingly with dainty bronze-green foliage. Blooms persist from early spring until late fall and it may be planted either in full sun or partial shade.

From Trinidad comes the exotic *Calliandra guildingii*, a small tree with acacia-like foliage which bears, through the spring months, spectacular pompons of brilliant scarlet. This little known plant blooms freely in full sun or partial shade.

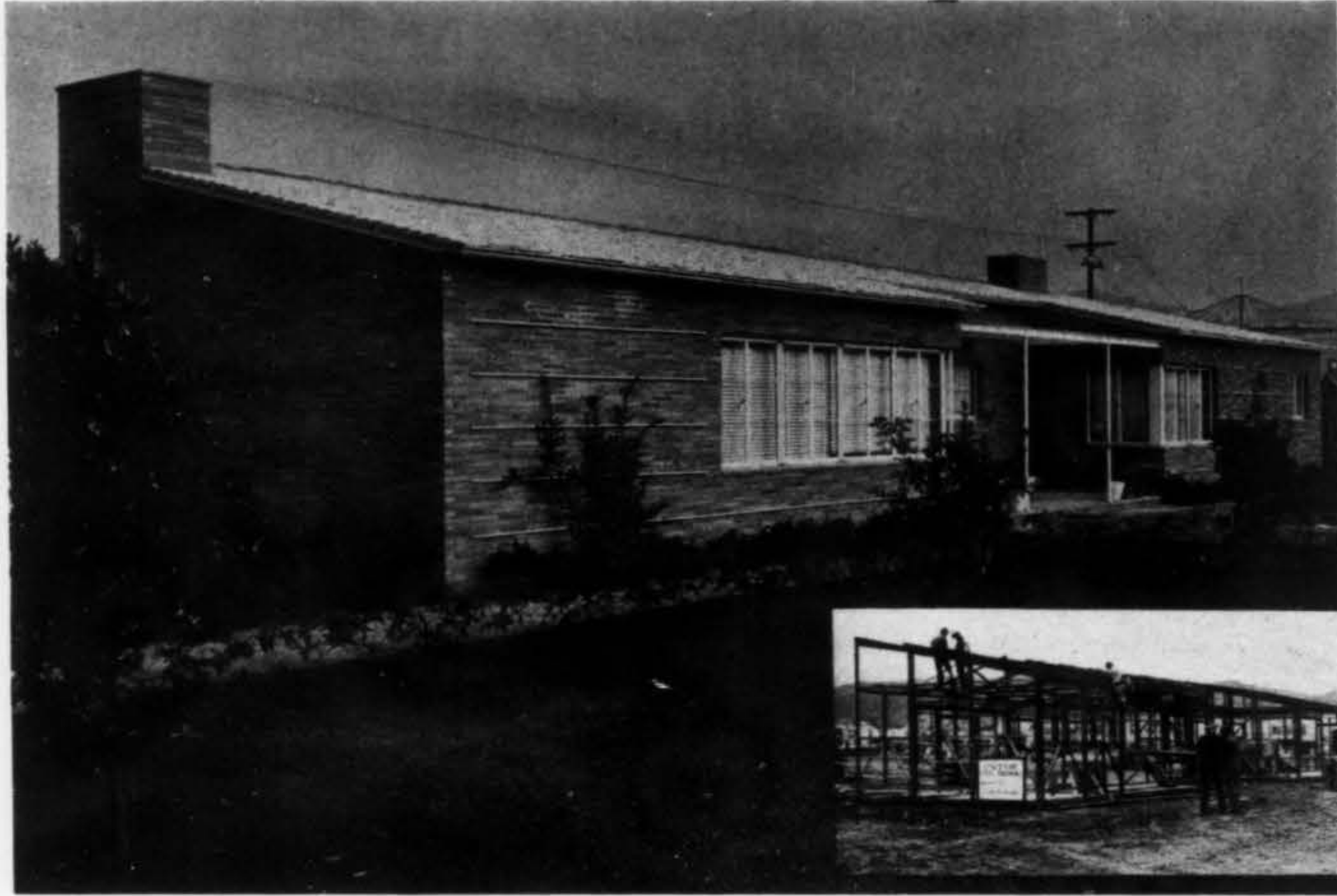
First in popular favor are those plants that combine fragrance with beauty of flower. *Viburnum carlesii*, with its large bracts of delicately flushed waxy flowers of exquisite fragrance, is one of the finest examples of this type. This semi-deciduous shrub has large grey-green leaves and attains its greatest beauty in partial shade. It is a native of Korea.

In *Mahonia fortunei* we have an interesting departure from type, in that the foliage is much narrower and longer than that of the more commonly known species. Its deep green color is set off to advantage by its spikes of golden-yellow flowers. This native of China thrives in full sun.

Any well-drained average soil is suitable for these plants. In the event of only adobe or other heavy soils being available, enough peat should be worked in to create the necessary lightness.

A plant which is decidedly Oriental in appearance is *Illicium anisatum*, native to Japan and a member of the *Magnolia* family. Its unique greenish-yellow flowers, about one inch across, are double and star-like in form and are borne in profusion from late spring to fall. The large elliptic leaves are similar in color to the flower and emit a strong anise fragrance when bruised. This plant should be given culture similar to the *Camellia*.

(Continued on Page 32)

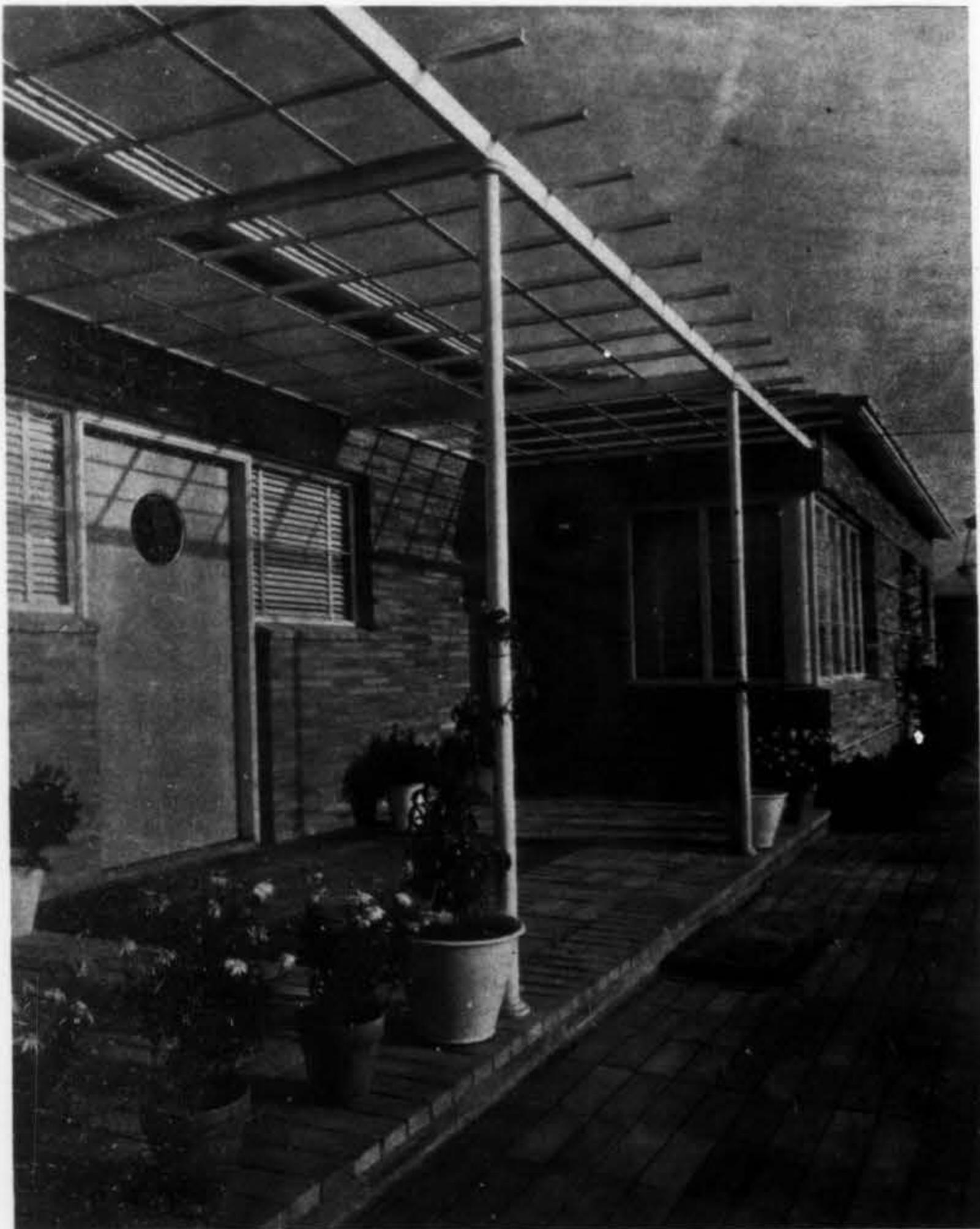


LOS ANGELES TIMES MODEL "HOUSE OF TOMORROW"

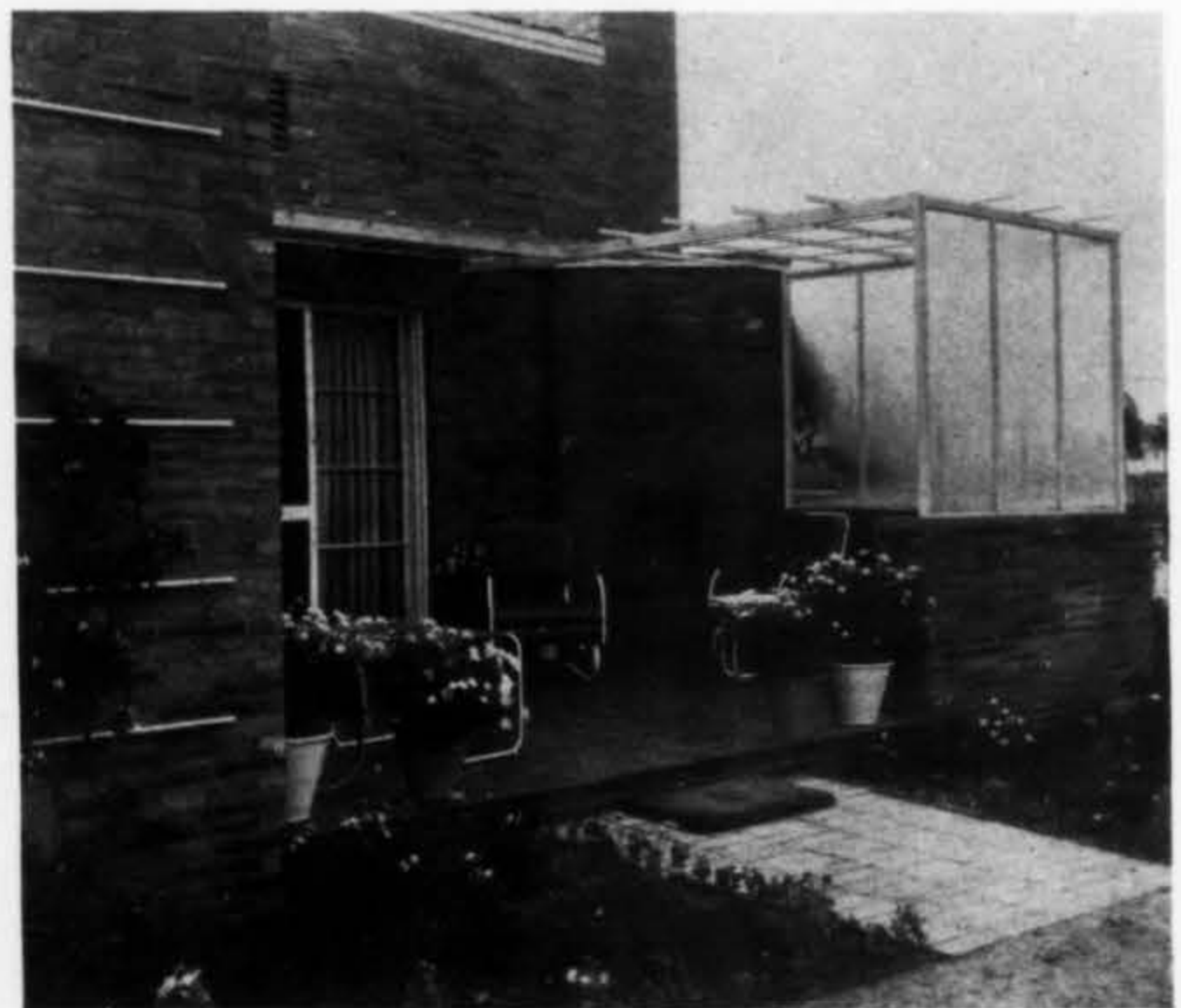
Presented at the National Housing Exposition

H. ROY KELLEY, EDGAR BISSANTZ, HAROLD SPIELMAN, ASSOCIATED ARCHITECTS

Photographs by W. P. Woodcock



Presented in the last issue were sketches and floor plan of this unique house, constructed in record time and already visited and admired by over two hundred thousand persons. Although the architects were restricted in their use of materials the design is notable because of the arrangement of rooms and for its simplicity, especially in detail. The use of white painted horizontal bars for a trellis provides ornamental relief against the salmon Roman brick. A system of structural steel framing in prefabricated units facilitated the rapid construction. The new use of white glazed shingle tile is reminiscent of Bermuda with its white roofs affording cool relief from a hot sun.





The interior of the "House of Tomorrow" is likewise treated in a very simple style. The walls of the living room, dining room and main halls are finished in wood veneer, and from the kitchen one can look through the dining room, main hall and to the living room. Opening off the latter room is an outside terrace which can also be reached from one of the bedrooms. Off the other bedroom and the dining room is an outside terrace with colorful, comfortable metal and leather chairs. Furnishings are by the Los Angeles Furniture Company.





Photographs by Gabriel Moulin



THE NEW COCKTAIL ROOM
IN THE FAIRMONT HOTEL
SAN FRANCISCO

It may well be that nothing can increase the pleasure of drinking a perfect cocktail but if anything can, the work of Miller and Pflueger, architects, and Esther Bruton, the mural painter, have done it in this room. It is more up-to-date than modern, as most of us interpret that over-used word. The color scheme is green, gold and silver in proper balance. The ceiling is in silver leaf; the mouldings that form the panels are in gold. The walls are in gold leaf upon which the murals are done in silver, shaded with Van Dyke brown, henna and red, colors which lend themselves kindly to the circus scenes represented. A striking effect is accomplished by silvering the Venetian blinds which, in the day time, throw a bright diffused light throughout the room and are reflected from the mirror-lined octagonal columns as glittering white bands of sourceless light. The finish of the woodwork is a natural waxed walnut blending perfectly with the tan colored leather upholstery and chairs. The carpet is citrine, dark green and deep red. The tables are gun metal green with silver and apricot colored ornament in the center. If this room cannot persuade you to two cocktails it will, at least, tempt you to linger over one.

California Sunlight Is Welcomed In This Room

CHAS. LANE STUDIOS
Interior Decorator

An addition to the Los Angeles residence of Mr. and Mrs. T. W. Simmons began as a porch but continued with enclosed groupings of windows to provide a large game room—now the most popular room in the house. The coolness and airiness of this room are due to the light colors—ceiling of random width pine, painted an off-white, acid stained cement floor, chocolate brown, green and off-white upholstery, ivory color ventilating window shades and to a lack of crowding of too much furniture. Lighting fixtures were specially designed to hold living plants and the large green Kahler jars designed by Svend Hammershoj are importations from Denmark by Zachø.



Photographs by W. P. Woodcock





SWIMMING POOL ON THE ESTATE OF MR. AND MRS. E. M. RICKER, HILLSBOROUGH, CALIFORNIA

While the twenty feet by sixty feet pool is well above the street level, bathers are further screened from observation by an embracing treillage built of California redwood which also surrounds a semi-circular area of lawn devoted to sun bathing. The square unit panels, painted an apple green, are pleasingly relieved by the diamond-shaped and ornamental features done in old ivory. The pool is lined with beveled faience tile in jade green with a terre cotta scum gutter to match. The walks are paved with quarry tile with random ornaments. Showers and dressing rooms are in the lean-to at the level of the pool, accessible from both the terraces and walks.

Photographs by Gabriel Moulin

From the balcony of the Game Room, exhibition diving and swimming may be viewed by those devotees of bridge who prefer dealing to diving. Mark Daniels, A.I.A., architect and landscape architect.



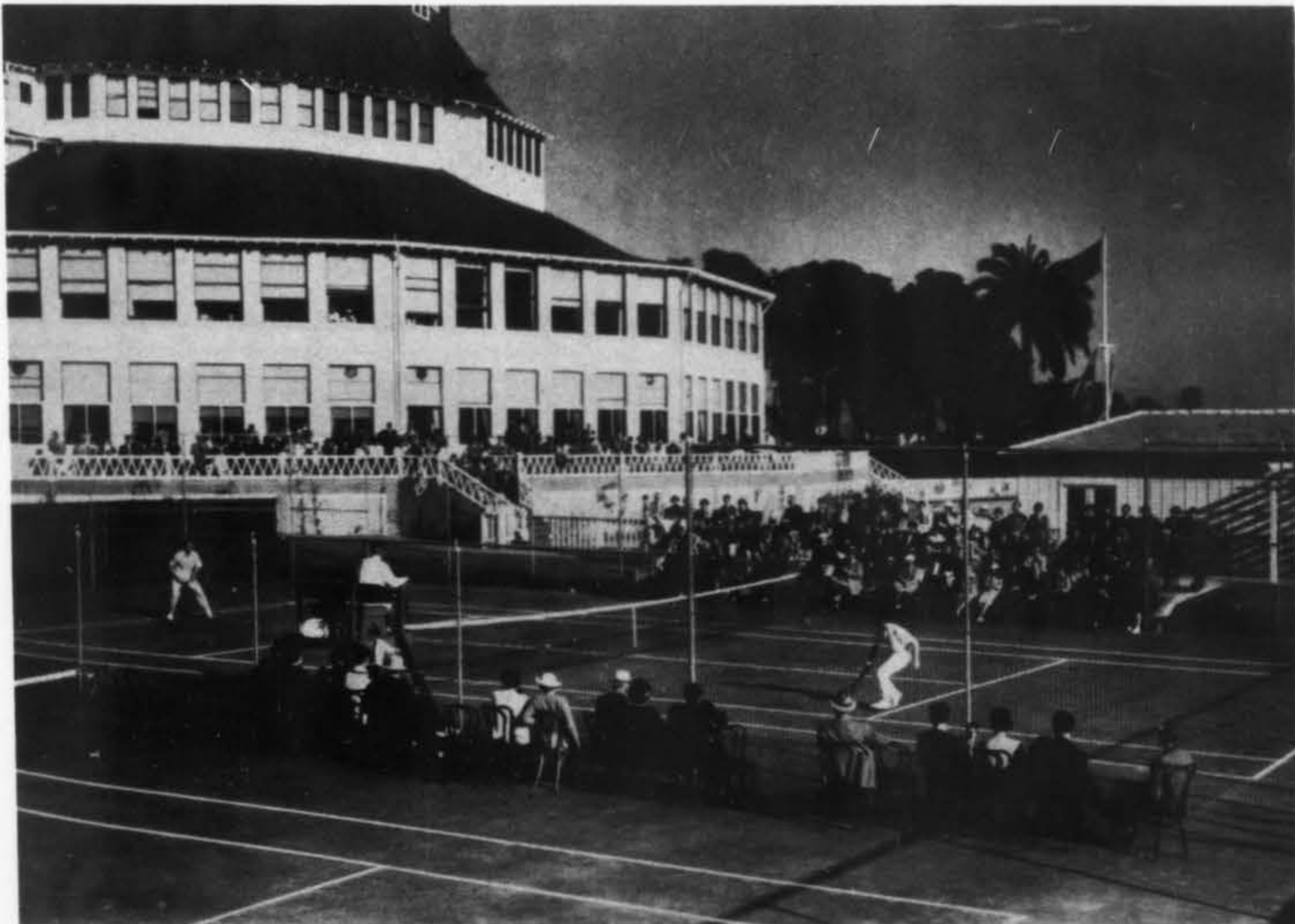
The upper floor of this glorified three-car garage accommodates a bath room, small bar, and large room for games decorated in excellent taste by John Breuner Co. of San Francisco



NEW SPORTS CENTER ADDED TO THE
HOTEL DEL CORONADO, CORONADO, CALIFORNIA

In preparation for the thousands of visitors to the San Diego California Pacific International Exposition, this popular center of civilian and naval social affairs has added new attractions for its guests. The new jade green tile swimming pool on the beach side of the hotel is protected from the ocean breezes by a surrounding circle of cabanas, built of redwood and painted in white, yellow and green. Completely equipped with dressing rooms and private terrace overlooking the pool these cabanas are off-times reserved for an entire season. New tennis courts adjoining the pool will be the center of many championship matches this summer. Donald B. McMurray, architect.

Photographs by Harold A. Taylor





BOOKS

By EDWIN TURNBLADH



"NOW WE SET OUT," by Susan Ertz. D. Appleton-Century Co. \$2.50.

I do not know whether this book is more likely to engage the summer evenings of settled folks securely past the mercurial years of the plot or others currently deep in the enchantment and turbulence of them. To the former I expect it will bring many wistful memories of moments and events that, whatever the variety of wording and setting—in a honeymoon cottage or rooms over the drugstore, have a common quality, a parallel disturbing charm, and the same swiftness of passing.

In "Now We Set Out" Susan Ertz turns her gifted hand and heart to the April storm of love and the early years of marriage. She writes into her story the clash of elements not yet entirely adapted to the presence of others in the same sky, the sudden lights and darkens of the hours, and the surpassing peace and brightness of the day after. That the narrative is more boldly outlined by being placed in the present years of economic struggle does not alter its universality and timelessness.

Stephen and Lita were swiftly drawn into love and swept into marriage by fate or chemistry, or whatever you choose to call it. But the lyric evening solitude of the original moment was soon roughly brought into the common light of day—and the cares of the day. Encumbrances were discovered to exist—partly in the natures of both Stephen and Lita, partly in the makeup of modern existence and social conceptions which must give us a happiness below that probably known to our prehistoric ancestors, and partly, yet, in a few emotional viewpoints which we often term primitive and which will doubtlessly always possess the natures of men and women.

Miss Ertz' deep and comprehensive understanding of all the beauty and besets of the highest chapter in our lives makes "Now We Set Out" heartspoken document that you will find ringingly authentic.

"THE LAST OF MR. NORRIS," by Christopher Isherwood. William Morrow & Co. \$2.50.

Surely on Chaucer's road to Canterbury if there was not a 14th century predecessor of the eccentric Mr. Arthur Norris there should have been, for one could guess Chaucer's high delight in this unique compound. You will find your own zest for human variety well met, I think, in "The Last of Mr. Norris," Christopher Isherwood's quaintly goffy comedy of the career of one of Nature's lapses from serious creation.

What a swindler! Ah, but what a gentleman!

I can still see him, grotesquely outlined before me, although from the last postcards Mr. Norris was somewhere in South America. Heaven only knows where he now may be. Circumstances, unfortunately, made it rather judicious for Mr. Norris that he maintain a distance of approximately one jump between himself and the police.

But the provoking fussiness of the law was not the chief source of the harassment that betook the cultivated Mr. Norris. It was mainly that beastly Schmidt—an ill-chosen former employee and accomplice—a completely soulless fellow, quite the reverse of a gentleman, who could not be shaken from a lucrative association. Mr. Norris finally departs Europe, half in hope of eluding Schmidt, but the scoundrel appears again on his heels down in Chile. There the refined Mr. Norris finds with a sigh that he is tied up "in business" for life with this uncongenial common crook, who knows too much about him to be safely ditched and leads him on a helter-skelter world tour—from one mad deal to another.

The portrait of Mr. Norris is, in modern slang, a panic. Really somewhat of a soft fibered epicurean philosopher, as he views his manicured finger nails reflectively, adjusts his wig abstractedly, or contemplatively breaks up toothpicks, he is a rather timid bungler at the art of swindling.

He luxuriates in plush-covered, leisurely, dignified living, and in polished verbiage he philosophically bewails the rough edges of daily existence and the discounting exigencies of his vague business affairs—albeit his tastes are not all effete or dainty.

Mr. Norris is a modern comic esquire—a refreshing interlude from rationality.

"HINDENBURG," By Emil Ludwig. The John C. Winston Co. \$3.50.

The theses upon which Emil Ludwig bases his historical biographies are often quite provocative of dispute. For example, in his volume on Lincoln, some time ago, he suggested the novel theory that the recurrent enshrouding melancholy of the man was the outgrowth of a conflict—a temperament at odds with its environment. Briefly, Ludwig defined Lincoln as a poet in politics—and unhappy therefore. Those who formerly thought of Lincoln as a masterly politician who thoroughly loved the game were surprised at Ludwig's deduction.

There will be far less surprise, I think, about the German biographer's

study of Hindenburg. For one thing, the whole problem of the man's personality and its relationship with time and place is far less complex than in the story of Lincoln. All the circumstances are more apparent and there are no mine shafts to descend in the Hindenburgian structure. He was a simple soul of deceptively commanding bearing, whom fortune catapulted into a public life which he never half understood and which swirled about him like a vast perplexing confusion. Lost, lonely, and pitiful, he clung to what little he could grasp—a vestige of faded military glory that was rather falsely based, a few ideas sprouted from the overlaying of a Junker heritage upon a peasant mind, and a small, well-tied package of principles of stubborn military adherence to "duty" etc. which only deserted him at last in a critical climactic period of the mental stodginess that befogged a long life. He made a mistake which severely wrenched his own conscience and disgusted the world. A merciful heaven finally withdrew him from a stage where he was sadly and confusedly enacting the desperate tragedy of daily forfeiture of his soul.

For Germany the passing of Hindenburg was the fortunate removal of an artificial obstruction to the natural development of events. The legend that Hindenburg personified to the German popular mind and which, according to Ludwig, was gratifying to German public psychology, was superseded by a modern fact—Hitler. The scene was clarified and movements of new forces became visible. Pleasant or not, at least the national picture was now the reality.

The Hindenburg tragedy reminds one of President Harding in American history. That there will be still more of those cases we may be regretfully sure. The divorcement of emotion from public political thought is not yet one of civilization's achievements. Rulers have repeatedly been chosen, not on inherent talents for the task, but as a symbol of some current popular phobia or wishful thinking. In the case of Harding it was "normalcy." In the Hindenburg fad it was "legend." Personal disaster and a national retarding were the consequence.

Ludwig's new biography is punctuated with his characteristic irony, forthrightness, and strong emphasis. One of the best parts of the book is the description of the first meeting of Hitler and Hindenburg. Because these two men were the antithesis of each other in almost every conceivable respect, Ludwig could use the

emphatic device of contrast with extraordinary effectiveness. Not the least interesting of the difference between these two gentlemen was that of hirsute adornment. The man with the largest moustache in Germany met the man with the smallest.

"THE CAPTURE OF INSPIRATION," By E. Robert Schmitz. E. Weyhe. \$7.50.

The announcement of a book by E. Robert Schmitz has significance for every piano teacher and every serious student of the piano. As "the most contemporary-minded virtuoso," as international president of Pro-Musica, and finally as the brilliantly successful teacher of teachers, the position of E. Robert Schmitz in the world of music is unique.

The theme of the present volume was stated sixteen years ago to a class in Chicago. It holds that exact science governs technique, and is applicable to both instrument and performer. Schmitz was led to this view through his three years' contact with able artillerymen during the World War. He found his brain newly animated by his study of ballistics, mathematics and mechanics, and acknowledges freely the help he has since received in his researches in mechanical problems from his scientific friends. Doctors have assisted, also, in the detailed study of the analysis of muscles used in various motions of piano playing.

The book is a thorough development of the central idea that mastery of technique comes by study of the inner mechanism of all movements. "Technique," says Schmitz, "should not impair the artist's creative power, nor interfere with the natural expression of genius. On the contrary, it places better means of expression at the disposal of the artist and his inspired imagination."

Schmitz deplores the lack of recognized standards for piano teachers; he feels that the vagaries of many instructors could be gradually eliminated by the application of rational methods. "The purpose of piano pedagogy," he believes, "is to train the human body to manipulate the mechanics of the piano adequately to express art with its compound of ideas, sentiments and aesthetics." The present work, though complete in itself, is only one section of the Schmitz program, which in its entirety proposes:

"To acknowledge science upholding art whenever possible . . .

"To enlist the teachings of elementary physics, physiology, mechanics and other related sciences to the service of music . . .

"To broaden the reach of musical

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MODERNISM AND TRADITION

By IRVING F. MORROW

education into the literature of all ages and schools . . .

"To awaken the student's appreciation of the characteristics of all fine arts . . ."

The physical aspects of the book are as interesting as the text. Designed by Merle Armitage, who wrote the foreword, the volume is bound with a spiral spring, and so rests open flat upon the music rack. Numerous charts and diagrams are by William Stutz; incidental decorations by Giovanni Napolitano. José Rodriguez edited the work. A full-page photographic portrait of Schmitz, opposite the title page, is by Brett Weston. Although published in New York by E. Weyhe, the printing was done in Los Angeles by Will A. Kistler Company.

Catharine Ogden

"KINDERGARTEN FOR INFANT ARCHITECTS," By H. L. Sullivan

Fifteen years ago I approached all kinds of European publishers and enthusiastically showed them "Kindergarten Chats," a manuscript of the American protagonist of new thinking in building, as I told them. They could not see their business in it. Now we have it in fine print (an edition of the Scarab Fraternity Press) and obviously it is as good and serviceable as it was useful fifteen or thirty years ago. Perhaps more so.

Mr. Sullivan was facing death when he told me in melancholy mood that he felt defeated and with the exception of his one great pupil, Frank, he had enjoyed little consequence of his efforts. Frank Lloyd Wright I saw for the first time at Graceland cemetery while H. L. Sullivan was being buried, and it was but a small and incoherent crowd that gathered on this occasion—an inconspicuous ending of a most significant life.

But Sullivan had reached many more young men than he thought. Like Adolph Loos of Vienna, another great forerunner of the same generation, he might have called his kindergarten chats: "Spoken into the Void." Still, ten years after his death it was clear to many that he had rediscovered and expressed the intimate, necessary and moral relation of an architecture to its socio-economic environment; that he in his talks to the young designer had fundamentally shaken the arbitrariness and stylistic eclecticism of a transitory period and found new bearings for a contemporary architecture, preparing its consistent growth to something comparable with what architecture loyal to its time had meant in periods of the past. The Darwinian theory on an unavoidable relation of organic development to its influential surroundings, a theory which in the nineteenth century impressed the minds and spread from biology to other fields of application, is reflected in Sullivan's functional philosophy.

"Open your eyes . . . we must lock horns with our conditions; we must either throw or be thrown. . . ." A constant truth. Its conclusive outcome is different and new at every stage of the development of mankind.

Richard J. Neutra, A.I.A.

IN the March issue of *Pencil Points* Mr. H. Van Buren Magonigle rampages through the January CALIFORNIA ARTS & ARCHITECTURE. Mr. Magonigle is one of those men in whom motive force appears to be not so much a positive drive from enthusiasms as a backfire from resentments. For some time past he has been making *Pencil Points* the scene of a monthly catharsis. He is an architect well trained in the traditional technique, and his particular aversion is anything which has happened since his school days. Like the woman who enjoys a good cry, he welcomes the entire modern movement as a pretext for a good rage. Between issues his time is apparently spent rounding up examples of modernism for the next indulgence. Now it will be recalled that the January number of CALIFORNIA ARTS & ARCHITECTURE was devoted to modern architecture; and its discovery was attended by a licking of chops as has not occurred since the last escape from the zoo.

Every social and cultural movement will have to encounter the people who assume that the world must be through when they are. To be sure, Mr. Magonigle is by his own avowal not averse to "sound progress in the arts of design." It is something to have the possibility of progress conceded, even though it remains an open question who is to judge its soundness. At least we are up with Art Young's Poor Fish, who agreed that "progress is all right, but it ought to stop somewhere." In the April *Pencil Points*, Mr. Magonigle bestows his special approval on those who "respect tradition without being either reactionary or tradition's slaves; who believe that our predecessors have not said the last word and work toward freshness of vision, for sound progress in the arts of design; who do not cast aside as of no worth the experience of thousands of years of building; who are too well balanced to be led astray by advertising blurb about 'new' materials or methods and embrace whatever someone tells them is better than tried and sound specification." I braced myself for the anticipated endorsement of evolutionary as opposed to revolutionary change, and confess that I was grateful to Mr. Magonigle for having stopped on the threshold. But at any rate it is clear where we stand; alteration of a cap or cornice profile is to constitute the grand adventure.

This same article (To the Profession) in the April number is a wonderful example of Mr. Magonigle's method, and is worth a little attention for that reason. He observes that architects may be divided into the "professionally-minded" and the "business-minded." But these terms are too clumsy (also possibly too specific). In European politics men are grouped as Right and Left according to opinion. Since mental attitude is the important thing anyway, henceforth he will substitute for these cumbersome terms the briefer ones *right* and *left*. Now I suppose anyone has the right to choose and define his terms as he likes; but it should be noted—as Mr. Magonigle fails to do—that *right* and *left* have been assigned meanings which have no connection whatsoever with their accepted political and social ones. However, he takes no steps to forestall the favorable and unfavorable associations which will attach to *right* and *left* respectively with the conservative audience he addresses. In fact, the substitution is made for the express purpose of taking advantage of this confusion.

Next Mr. Magonigle observes that architects may also be segregated according as they lean

toward historic or modern styles. These again he will designate as right and left respectively. But by insinuation the Rights have already been established as the heroes and the Lefts as the villains of the piece. Therefore modern architects are vicious; q. e. d. The possibilities of the method will be appreciated. One could readily go on and demonstrate bigamy, licentiousness, or any other degree and combination of turpitude deemed favorable to one's case.

But to return to the discussion of the January CALIFORNIA ARTS & ARCHITECTURE. Assiduous combing of Mr. Magonigle's article would prove both tedious and unprofitable. I forego the mere opportunities to be funny and confine myself to a few of the more significant points which emerge from the wreckage.

Mr. Magonigle finds it amusing that exponents of modern architecture are not unanimous on principles. Why? The most naive sense of humor derives no amusement from the theoretical disagreements of traditionalists. Modernists are working in the flux of a developing movement. Far from amusing, it seems to me the most natural and inevitable thing in the world that divergent opinions should exist. Considering the extent of the movement, its relative historical isolation, its necessarily self-conscious beginnings, the surprising thing is the degree of unanimity which it obtains.

Speaking of modern domestic architecture as a whole, Mr. Magonigle says, "There is not an interior that has the human touch. There is nothing about them that suggests home, *that snug protecting spot to which the heart may turn*" (italics mine). Here at last is the cry of the sentimentalist lost in a rational world. There is nothing more perverse than a person who does not share your intimate ideals. Damn these upstart generations who scorn the snug protection of a swaddling romanticism! The impious are even writing Art without the capital A; and the heart nurtured to identify art with the austere usefulness, foresees the day when it will have no place to turn.

What is to become of tradition in such a world? Or perhaps the question will answer itself if we go back a step and ask, What is tradition? Its vocal defenders are always satisfied with a code of precedents in its name. They are unable to recognize the functioning of tradition in any guise but the copying of forms. The serious modernist, on the other hand, knows that tradition is not a formula, but a process. He is sufficiently familiar with it to realize the futility of re-enacting historical moments. The most profoundly traditional attitude may engender the most unprecedented forms.

To the extent that an attitude such as Mr. Magonigle's derives from temperament it is unanswerable and unarguable. I am convinced, however, that in large measure the current untraditional reaction is fostered by training, and the educator is challenged by the question how he is to meet this problem. When training is handled as a working tool it may become an effective instrument of development. When it is accepted as gospel, we are transported into the static realm of theology, where deviation becomes heresy. After a man has learned a ritual, the suggestion that it is not divine arouses indignation. The suspicion that he has spent years of his life acquiring something useless is humiliating. And to be told that it is useless only because he doesn't know how to use it himself is not comforting.

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BON VOYAGE

By THE WORLD TRAVELER

Alaska—Seen Better This Year

YOU who read this page! Have you thought of a trip to Alaska this summer? Residents of the Pacific Coast have a rare opportunity of enjoying a delightful pleasure trip to a vacationland as beautiful as any to be found the world over—nearly Alaska. This summer is a particularly ideal time to visit Alaska with its amazing contrasts and majestic beauty. There are indications of renewed activity in Alaska—homesteaders and forward-looking settlers are migrating to the new empire—there are signs of orderly progress. Then too, the ever-recurring "gold strike" furnishes glamour and adventure.

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But a slight sketch of the delights and attractions of this summer's Alaskan tours could be presented here. Canadian National Steamers, the Canadian Pacific Steamship Company, and the Alaska Steamship Company provide service which fits every budget and meets every whim of the discerning traveller. Here's the way to travel without care—without detail.

Among the many travel agencies specializing in Alaska travel and tours is the Henry Miele Travel Service, of Los Angeles, whose new book on Alaska is available to the prospective traveller.

TRAVEL ANSWERS

Q. Is El Dorado supposed to be in California?

A. El Dorado was a region on Lake Maricao, in South America. It was said to surpass all other places in the production of gems and precious metals. It is now generally used to mean a wealthy country.

Q. What is meant by Fata Morgana?

A. It refers to a mirage seen above the Straits of Messina.

Q. Is the Lake of Fire in Nassau of volcanic origin?

A. No. Phosphorescent properties in the water cause the lake to appear to be on fire. The darker the night, the more brilliant the flame.

Q. Did Thomas Moore, the Irish poet, really visit Bermuda?

A. Yes, and his admiration for Hester Louisa Tucker supplies the background to the islands' great romance. She was the outstanding beauty of St. George's. Moore wrote "Believe Me, If All Those Endearing Young Charms" about her during his stay in Bermuda. Young while in England, upon hearing of her death, he wrote the beautiful ballad, "Oft in the Stilly Night."

"TRAVEL JOTTINGS"

OF timely interest to travelers are the two Club and University Tours sponsored by the Henry Miele Travel Service, of Los Angeles. The first contingent is scheduled to leave Los Angeles on the S. S. President Wilson, June 22, and embodies two months' leisurely travel in Japan, China, and the Philippines with an extension to North China and Peiping. The second contingent sailing on the President Coolidge, July 8, will be under the distinguished leadership of Dr. O. W. E. Cook of Yale, New York University and the University of Southern California. A cultured, experienced leader, his interpretation of the East to the West and the West to the East will make the tour with him an adventure in understanding.

A handsomely illustrated program of European tours is available to travelers abroad at the office of the European Motor Tours, Inc., 222 Loew's State Building, Los Angeles. Exemplifying competent, university leadership, leisurely, unhurried programs of motor travel by private motors, the panorama of world-renowned European centers and fascinating byways are unfolded under the best of auspices.

ONE of the outstanding features appealing to visitors to Russia next fall will be the Moscow Theater Festival. All authorities on art agree that Moscow may be regarded today as the world's theater capital. Every evening forty curtains rise in its professional theaters.

AND speaking about Russia, specially arranged tours down the River Volga with stop-overs in cities full of historic and cultural significance, have proved a magnet to the tourist. Not to be overlooked too are the famous Caucasus and Crimea, the Enchanted Land, in any itinerary of the Soviet Union.

International Rotary at Mexico City

MEXICO CITY is host to world Rotarians this month—to the largest club gathering yet to be held in the Mexican capital. Earl Sprott, Los Angeles director of Mexican tours, is escorting one contingent of members—and other tourists—on a thirty-day visit, June 8 to July 7.

Traveling on modern Pullman busses, Sprott's group are following the new Laredo-Mexico City Highway through the beautiful Tamazunchale country, termed the Alps of America. After the convention, noted scenic and historic places will be visited.

Members of the party will live in their busses, assuring a comfort not available at all Mexican hotels and inns. A cafeteria car accompanies the caravan. Hunting, fishing, bathing and horseback riding will be diversions provided, while governors of each state furnish special guides and escorts.

Travelers by air are offered an eleven-hour trip to Mexico City by Pan American Airways on ten-passenger Lockheed planes. Departures are thrice a week. The border is cleared at Mexicali, and stops are made at Mazatlan and Guadalajara. Besides the pilot and co-pilot, each plane carries a radio operator who maintains two-way radio service.

Tourist cards costing a dollar may be obtained from the Mexican consul in Los Angeles.

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CARDINAL WOLSEY'S CHIMNEYS
BY ISLA KNOWLES

ON THE left bank of the Thames, fifteen miles southwest of London Bridge, stands Hampton Court Palace. This vivid reminder of the glories of English medieval architecture is still in a state of perfect preservation. A large portion remains as the famous Cardinal built it in 1515 and is resplendent with gorgeous tapestries and furniture, the flower of the European market of that period. This magnificent domestic residence excited royal envy to such an extent that Cardinal Wolsey deemed it wise in 1526 to hand it over to his sovereign master, Henry VIII, who in 1532 added the north and south wings including the great hall.

Cardinal Wolsey's Chimneys are as dramatic as the period in which they were built, they only just succeeded in outnumbering Henry VIII's wives.

A portion of the eastern part of the palace was pulled down by Sir Christopher Wren and rebuilt in Renaissance style. The Ionic colonnade and famous Fountain Court are striking examples of his art. The court shown behind the chimneys is a portion built by Wren. Mellow red brickwork in diaper pattern with battlemented parapets forms the original building. The smaller courts and Wolsey's chimneys are excellent examples of the beauty of brick architecture in his day. The ancient walls of the palace are invested with the vanished pomp and glories of the past, they still breathe the glamour of crowned heads, courtiers, ecclesiastics, savants and poets.

The gift of Hampton Court Palace was merely a pawn in the Cardinal's game. He racked his fertile brain in order to remain in his sovereign's favor, anything to distract Henry's attention from the whispers of his new love and mistress Anne Boleyn. Wolsey, in a further effort to curry favor built, as a special gift to his king, these classical Tudor chimneys which are still used by architects as the finest example of the period.

In spite of all this intrigue, Wolsey realized that his first frown of disapproval had sealed his fate, and that all his movements were being watched by Anne and her satellites.

In 1526 Henry VIII observed, seriously, Anne Boleyn; she was nineteen, he was thirty-five, his wife Catherine was a sick matron of forty-one who had survived many miscarriages and still-born children. She gave her husband only one female child, whom he did not want, but who afterwards became Queen Mary. Henry was tired of the dropsical Catherine and his political marriage. The queen was immersed in the solid Spanish Catholicism of the Middle Ages. It has been said that she was highly domesticated, never smiled and that her approach was heralded by the rustling of her crucifix and keys. Anne, her lady in waiting, on the contrary, floated across the court;

she had a slender, graceful, swaying figure and a quick witty expression, her clever pointed face lighted up at the slightest intimation of wit or fun.

Henry behaved as one could easily imagine, and succumbed to the young siren's charms. But the affair did not materialize as he at first anticipated. Anne would have none of his wooing until he promised she should be queen. She astounded the Pope, cardinals, ambassadors and even her own family. This chit of a girl would not bend to their wills and refused to consent to be the king's mistress only.

Knowing Cardinal Wolsey was plotting against her, her resentment blazed; she demanded his head and implored the king to take the law into his own hands in regard to his divorce and their subsequent marriage.

Not satisfied with Hampton Court Palace, Anne turned her eye on York Place, Wolsey's London residence. When finally the news reached her that Henry had dismissed Wolsey, her delight knew no bounds and she immediately appropriated his London home.

Wolsey was eventually arrested for high treason in his lodgings outside York by the young Duke of Northumberland, who had loved Anne before her affair with the king. Anne was overjoyed that at last her great enemy was to die and thus that the way to Henry's divorce had lost its greatest complication. However, Wolsey cheated the headman's block, the end was not a bloody one because the Cardinal died on the way to London and his loyal followers buried him in Leicester Abbey.

Wolsey's secretary rode straightway to Hampton Court and broke the news to the king and Anne. All that Henry was anxious to find out was the whereabouts of Wolsey's wealth. The secretary revealed this secret, and Henry immediately closed the interview.

The Boleyn family shamelessly celebrated the event. In their jubilation they gave a great banquet, crowning the entertainment with a play which depicted Cardinal Wolsey descending into hell.

And the chimneys—Cardinal Wolsey's Chimneys—still remained as onlookers just as they do today, silent sentinels with long memories.

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SAN DIEGO'S CALIFORNIA PACIFIC INTERNATIONAL EXPOSITION

(Continued from Page 13)

and hotels, two miles away, are threaded with fan palms and still more eucalypti in a tapestry of rare beauty. Nearer at hand, and to the south-east lies the mammoth United States Naval Hospital. The Palace of Travel and Transportation and that dedicated to Electricity are friendly rivals for one's interest and words of admiration.

Faithfully to reproduce the original garden here, it has been necessary to change its size and shape somewhat. The width has been increased 43 feet, and 52 feet have been taken from its length; over all, however, the replica embraces some 2000 more square feet than does its inspiration at Ronda. An added charm of the reproduction is the installation of floodlighting and strategically placed concealed lights.

From the spacious loggia of the building, stairs at both ends lead down to the garden's upper terrace. Forty-foot pergolas covered with colorful bigonias, at either end of the terrace provide inviting settings for dining out-of-doors. Against a backdrop of broad-leaf grape, orange trumpet flowers stand out in bold relief; one group to bloom in summer, another in winter. Tile insets add a dash of brilliant color to the brick-paved paths, which radiate from an octagonal fountain to the outside walls, where exotic fan palms stand sentry. White walls intensify the vivid colors of gay trailing geraniums, while others of the species grow proudly erect in boxes.

Bedding and brick-paved paths have been allotted all the larger areas and no grass has been employed at all. Outlining the garden and separating the three levels are solid brick parapets. A sparkling, cool grotto is the central feature between the upper and middle terraces which are linked by wide balance stairs. At Ronda water was carried from one level to the next in open tile conduits, but here the hazard of such a flume has been eliminated by underground connections. On the middle terrace are the two largest beds of the garden, edged by boxwood hedges featuring examples of topiary skill, while striking accents are lent by columnar eugenias.

More secluded than its fellows, the lowest level is screened at its back by groves of graceful pepper and eucalyptus trees. Water lilies and aquatics in a brick-lined pool, are encircled by balance stairs from the middle level. Flanked by large cypress trees, a well-head adapted from a Renaissance palace, with a semi-circular bench beyond, completes the lower section of the garden.

Pause with me a moment, please, on this bench, and drink in this perfectly exquisite scene. Look up over the garden terraces to the Palace of Hospitality. Vivid whites of the building, walls and pool emphasize the reds of brick and geranium, the greens of shrubs and hedges in a breath-taking,



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While we have devoted many words and much space to the Moro garden, please don't get the impression that there are no other beauty spots at the Exposition. Still another Spanish masterpiece, which inspired reproduction to a degree here, is the famous public garden of the Alcazar of Seville. More than 10,000 pansy plants alone have been placed as this is written; this garden is located near the well known blue and gold tile-topped California tower at the western entrance to the park, just after passing the Cabrillo bridge.

But come and enjoy, with the rest of the world, this Exposition of Expositions. And, having come, thrill to its scores upon scores of scintillating counter-attractions, but fie upon you if you miss the gardens of El Casa del Rey Moro.

Adios!

NORTHERN CALIFORNIA CHAPTER AMERICAN INSTITUTE OF ARCHITECTURE

Award Certificates of Honor

One of the high lights of the San Francisco Housing Show was the exhibition of work of northern California architects. A jury composed of Winsor Soule, Santa Barbara, Roland E. Coate, Los Angeles and Herman Brookman of Portland reported their conclusions after a careful study of the photographs presented and the following architects were presented with Honor Award Certificates:

Single Dwellings of less than seven rooms:

Frederick L. Confer—Piedmont Pines Residence
William I. Garren—Residence of Earl Miller
Victor Galgrath—Residence of Howard White
Henry H. Gutterson—Residence of W. F. Stewart
Roland I. Stringham—Residence of W. H. Durham
Roland I. Stringham—Residence of Walter Egan and Sidney A. Trevvett
William W. Wurster—Residence of E. G. Converse

Single Dwellings of seven to fifteen rooms:

Frederick L. Confer—Residence of Dr. Cary Snoddy
Albert J. Evers—Residence of J. D. Adams
Chester Miller and Carl Warnecke—Piedmont Pines Residence
Warren C. Perry—Residence of Dr. Elizabeth Arthurs
William W. Wurster—Residence of Donald Gregory
John K. Ballantine—Residence of Dr. T. W. Reynolds
Winfield Scott Wellington—Residence of M. C. Leventritt

Single Dwellings of fifteen rooms or more:

John Bakewell, Jr. and Ernest E. Weihe—Residence of Norman B. Livermore
Gardner A. Dailey—Residence of E. M. Manning
Albert Farr and J. Francis Ward—Residence of Milton Haas.

Awards were also made to the following architects for work in other classes: Birge M. Clark and David B. Clark, Samuel Lightner Hyman and A. Appleton, Gardner A. Dailey, Irving F. Morrow and Gertrude C. Morrow, Frederick H. Reimers, Arthur Brown, Jr., Frederick H. Meyer, Henry H. Meyers, John K. Branner and Henry H. Gutterson.

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ANTIQUES

(Continued from Page 9)

crown, a D intersected by an anchor, a D surmounted by a crown and two crossed batons with six dots, the D monogrammed with the letter K surmounted by a crown, two circles enclosing a crown around which are the words Bloor-Derby, and two circles enclosing the word Derby and around which are the words Locker & Co. Late Bloor, Stevenson Sharp & Co., and, last, a D surmounted by a crown, crossed batons with six dots and the letters S and H.

The paste of Old Crown Derby is very beautiful, being fine and white and soft. The dull ivory biscuit of Derby seems to have been a secret that died with the old manufactory. Derby is famous for its modelled figures, both decorated and in the biscuit, the work of such men as Spengler and Coffee, but its greatest fame is due to the high quality of its beautiful decorations by such men as Billingsley, Askew, Pegg, Boreman and others. No mechanical process of decoration is used even today; each piece shows the work of the individual craftsman and artist, and no two pieces are alike unless so ordered.

This brief sketch of Old Crown Derby Porcelain is given to deepen the interest of collectors, for it is one of the most sought and one of the least written about of the English wares.

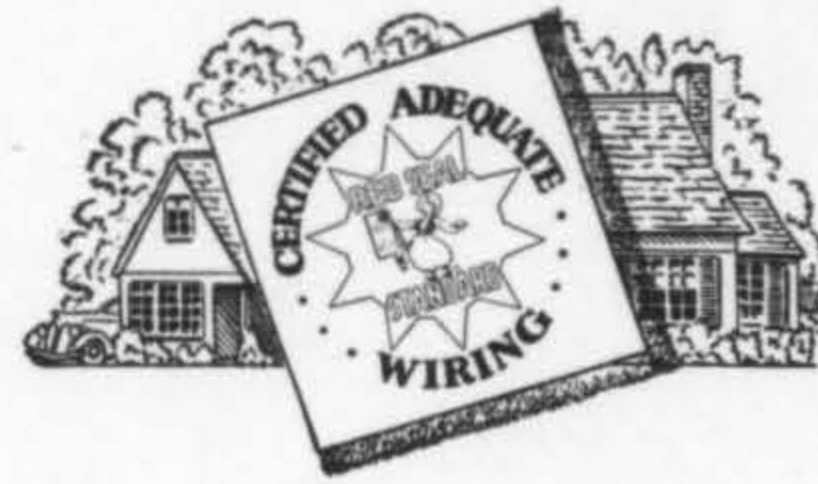
In the Shops

Recently the writer was privileged to see some new shipments of antiques that had arrived for shops on that well-known boulevard leading into Glendale known as "Antiques Row." At the Florence Carlock Studio, 463 Los Feliz Boulevard, we were shown some very lovely pieces of old English glass from Mexico. We particularly admired a small chandelier that came from an old palace in Cuernavaca. It is a charming piece and will add much to the decorative effect of some room.

One of these days when Mexico is opened to safe auto travel, that country will be found to be a mine of antiques and they will not be all Spanish, either. The best piece of English lustre we have seen came from there, and also the finest of French perfume bottles.

Mrs. Carlock has consistently featured old glass of quality in her studio, and glass collectors here and elsewhere know of her fine selections. This is the day of specializing, and we believe antique shops that feature one or two specials become better known for it.

At Gabel's Antique Shop, 321 Los Feliz Boulevard, we inspected a recent shipment of early pine and maple from the Atlantic seaboard. Included were several quaint schoolmaster's desks. A recent decorative note in a New York publication states these old desks are much in demand at present for radio cabinets for the house furnished in pine and maple. This shop has one of the largest collections of barber's bottles we have seen. These colorful and ornate bottles are in pairs and singles, and are of all kinds. They are in demand as toilet bottles today, as of old, and they add a bit of the unusual to the toilet table.



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We wish to compliment Mr. William McKay, architect, on the Residence of Mr. and Mrs. Louis O. Basting, San Marino, California.

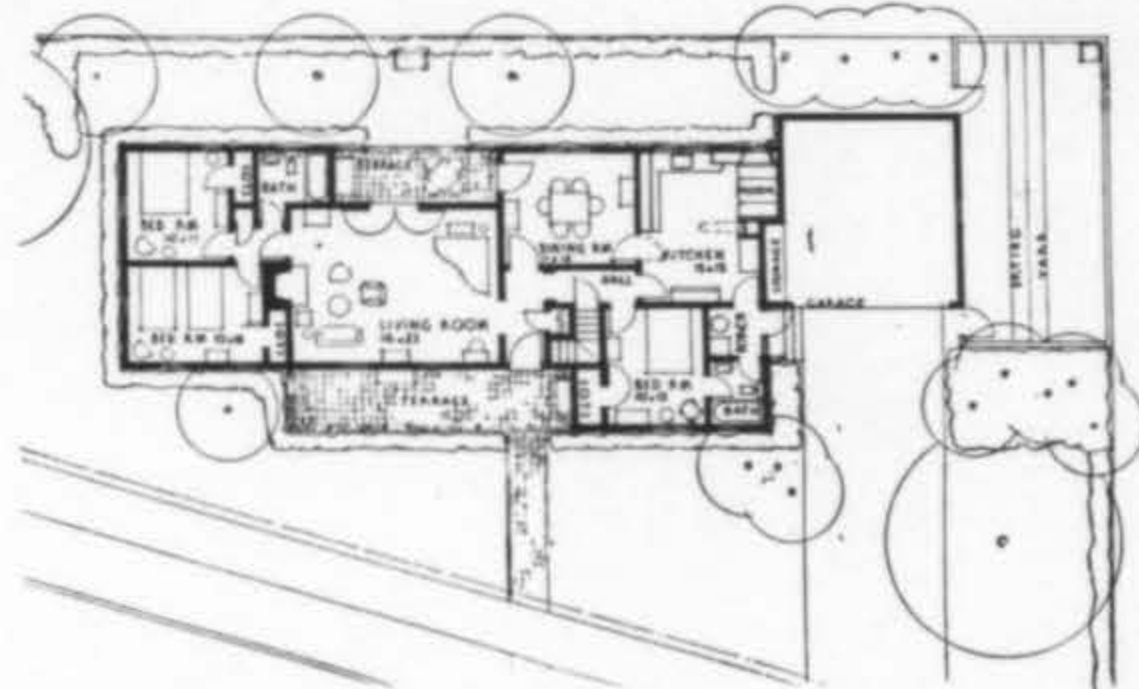


For a corner lot architects Erle Webster and Adrian Wilson have designed this six room house to cost \$5,700. Of substantial wood frame, vertical board siding and stucco with shake roof, it will contain 1900 square feet.

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THE NEWER AND BETTER PLANTS

(Continued from Page 17)

The plants of the following group are probably too tender for general planting in interior sections, but their unusual merits warrant their use in the coastal regions or other locations where they will have the necessary protection against frost.

Hamelia erecta, or Scarlet Bush, attains a height of six feet. The highly veined leaves and orange-scarlet tubular flowers contribute equally to the beauty of this shrub. It blooms throughout the summer months and colors brilliantly in exposed positions. This is a contribution from Tropical America.

An outstanding feature of *Tabernaemontana*, commonly called Pinwheel Flower, is the fact that it blooms practically every day of the year. In texture and gloss the foliage closely resembles that of the *Gardenia*. When planted in partial shade this shrub bears in profusion, waxy white flowers which are about one inch in diameter. From India, and a true "Aristocrat of the Garden."

Perhaps no other one plant has attracted wider comment and admiration than *Malpighia coccigera*. This miniature holly-like shrub, with its profusion of tiny orchid-shaped flowers, fused with pink, is a gem of rare worth. The plant, from the West Indies, with its delicately arching branches, is desirable either as a specimen plant or for dwarf hedges. The summer bloom is followed by brilliant scarlet berries in the fall.

A tree that I have included in this group is one with which we have had limited experience. However, we are assured by plantmen, who have known it intimately over a period of years, that it has few rivals for sheer beauty and adaptability as a street tree in frostless sections. *Spathodea campanulata*, or Flame of the Forest, as it is known in tropical West Africa, grows to a height of seventy feet. It is an evergreen with large pinnate bronzy leaves and racemes of spectacularly brilliant scarlet flowers. We consider this one of the most valuable plants in our arboretum.

For this second group of plants an acid soil is required. A mixture of German peat and leaf mold, in the proportion of one-third in ordinary soil, creates the desired condition. We strongly recommend the application of a well-balanced fertilizer during the growing season.

It has been my wish, in presenting this material, to stimulate an interest in unusual and better plants and to acquaint you with their possibilities in contributing new beauty to our gardens.

*Associated with the Coolidge Rare Plant Gardens, Pasadena, California.

ON THE RADIO

(Continued from Page 4)

The first, a remarkable broadcast spanning an ocean, a continent and four hundred years of time has been arranged by CBS for May 29, when the Columbia frequency will carry a colorful preview of the California Pacific International Exposition (I wanted to get the full moniker in just once). The blast of a whistle on the great French liner *Normandie*, just under way on her maiden voyage from France, will release a radio impulse which will set a bell ringing atop an ancient San Diego mission. The bell has not been rung in four hundred years since the padres used to call the Indians in from the fields.

Definite time schedules for the description of the *Normandie's* arrival in New York have not yet been set, but the broadcasts will take place at approximately 12 noon on Monday, June 3.

The above Exposition broadcasts will be heard over KHJ-KFRC. I have not yet received NBC's notices of their broadcasts.

A parade of the finest symphony orchestras on the west coast—with four of them scheduled at present and additional orchestras to be added later—will be heard during the summer months from San Diego. The San Diego Symphony orchestra under the direction of Nino Marcelli will broadcast its first concert over KHJ-KFRC, Thursday, May 30, from 8:00 to 8:30 p. m. This first series will be heard three times a week, every Tuesday and Thursday at the same time, and on Saturdays from 3:30 to 4:00, concluding on Tuesday, June 11.

The second series of concerts will feature the Los Angeles Symphony orchestra directed by Henry Svedrofsky. This series starts Saturday, June 22. Willem Van Hoogstraaten, and the Seattle Symphony orchestra will be heard in regular broadcast concerts.

Thus, lads and lassies, you have the June highlights of radio programs.

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