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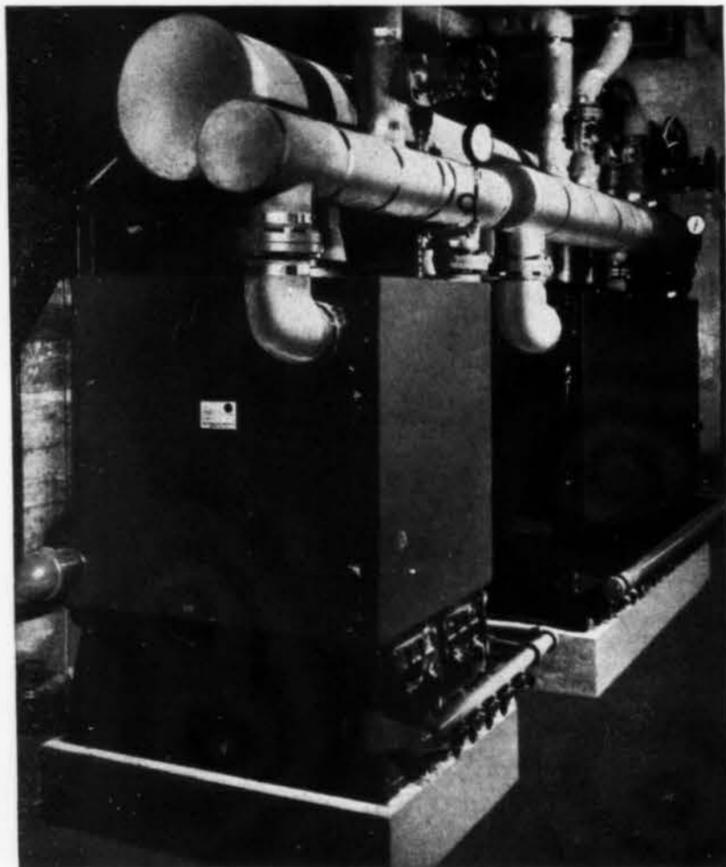
Residence of Lester McCoy, Honolulu, T. H.

From a Photograph by Claude A. Stiehl

HAWAIIAN HOW, WHEN AND WHERE

ROBERT WELLES RITCHIE -- MARK DANIELS, A.I.A. -- HAROLD COFFIN
KAZUKO HIGUCHI -- EDGAR C. SCHENCK -- CLAUDE ALTON

BAY CITIES BUILDING
 Santa Monica, California
Architects - WALKER & EISEN, Los Angeles



Two gas-fired steam boilers, with vacuum return system, supply quick, odorless heat and abundant hot water for this modern structure...the largest office building in Santa Monica Bay district.

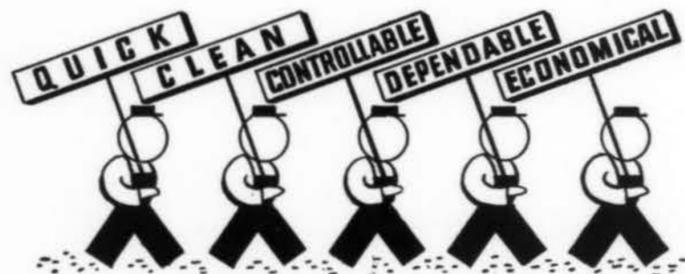
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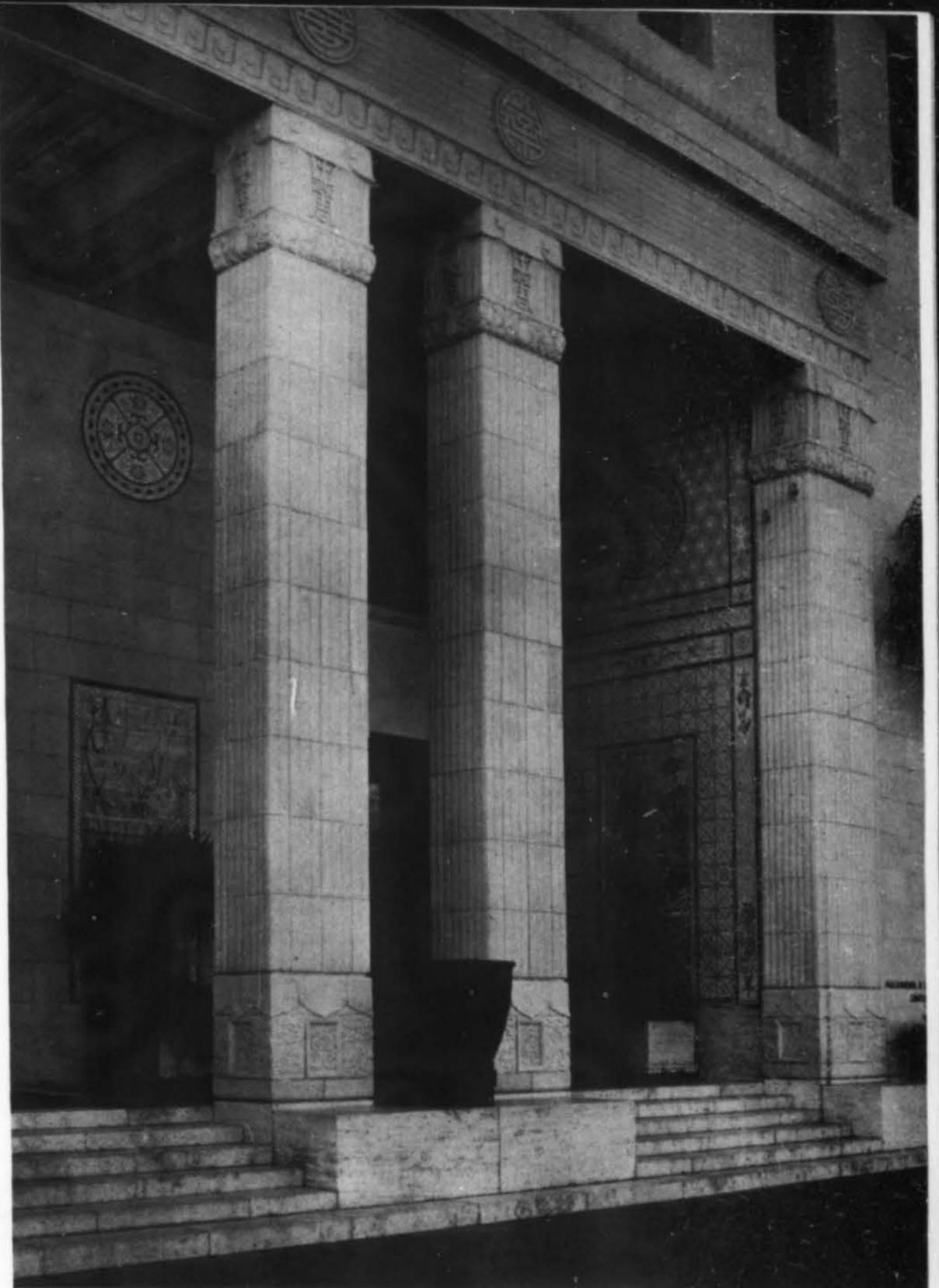
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HONOLULU, T. H.



DICKEY & WOOD, Architects

R. E. WOOLLY, General Contractor

In Honolulu

POLYNESIAN MOTIFS INTERPRETED IN TILE AND TERRA COTTA

The Alexander and Baldwin building in Honolulu illustrates a striking development in the use of tile as an artistic medium of outstanding decorative value.

Architects Messrs. Dickey and Wood saw in our clay products potentialities for faithful reproduction of the intricate, highly colorful motifs of native handicraft.

The exterior of the building is faced with textured terra cotta in a mottled buff color. In the foyer are decorative panels of tile in various tropical fish designs.

The color motif continues in the central room with its acoustical tile ceiling and Palacio tile floor. Green glazed Cordova tile was selected by the Architects for the roof of this building.

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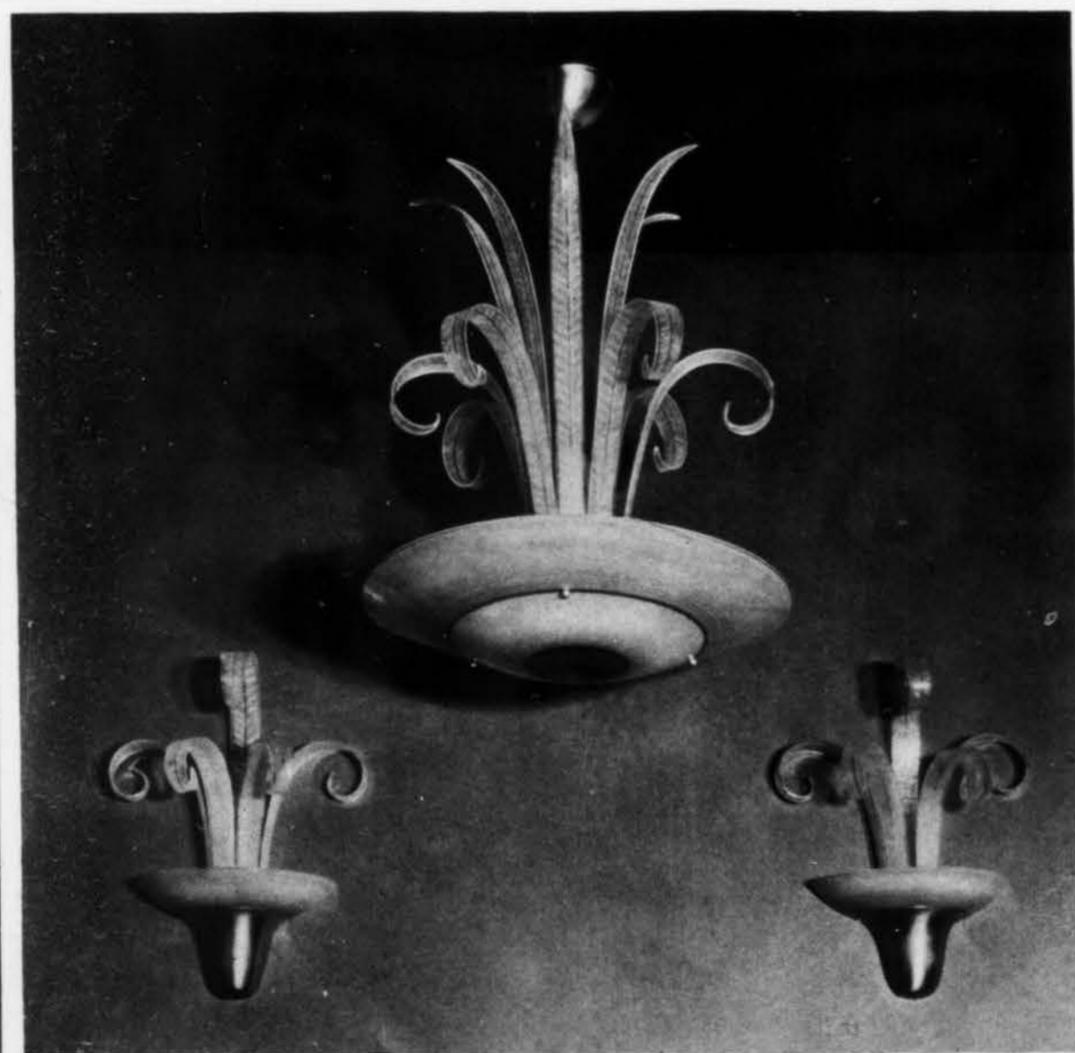


Bamboo screen, tables and chairs, fern and shell design in brown on ivory canvas—designed and executed in the Honolulu studio of Dorothy True Bell for a northern California terrace.

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Abraham Weiss of the Abas String Quartet, which is heard July 9 in a program of the Summer Series, and in the Bach Festival at Carmel, California.

July 7, and Harold Bauer, pianist, is the soloist. Basil Cameron conducts, July 21, and Jose Iturbi, Spanish composer-pianist-conductor, directs the concluding concert, August 4. The Hillsborough concerts are the only summer symphony concerts given in the San Francisco Bay district this summer. Mrs. Leonora Wood Armsby is the managing director of the Society and is responsible for the financial success of the events and their continuation.

SYMPHONY CONCERTS are presented daily, except Monday, in the Ford Bowl at the Pacific International Exposition, San Diego, California, by five great symphony organizations, sponsored by the Ford Motor Company. The hours are two to four, and eight to ten. July 5-18, Portland Symphony Orchestra, Willem Van Hoogstraaten, directing. July 26-August 8, Seattle Symphony Orchestra, Basil Cameron, conducting. August 9-22, San Francisco Symphony Orchestra, Alfred Hertz, conducting.

SUMMER OPERA FESTIVAL is scheduled for the Greek Theater, Griffith Park, Los Angeles, California, opening with "Carmen," July 10, under the direction of Maestro Mario Colantoni. The festival is under the management of Amelio Colantoni, director of La Scala Opera Company. Hizi Koyke, Japanese soprano, is announced to appear in "Madam Butterfly," July 17. Other operas scheduled are "Tosca," "Il Trovatore," "Faust," "Cavalleria Rusticana" and "Pagliacci," and "La Traviata." "Samson and Delilah" is to close the season.

HALF HOUR OF MUSIC SERIES in the Greek Theater of the University of California, at Berkeley, includes the following concerts: July 7, Antonio de Grassi, violinist; July 14, Raymond Marlowe, tenor. Later the series presents the Florentine Trio of the NBC service; Emily Hardy, soprano; the Bem-Clement-Bem Trio; William Fleming, pianist; Easton Kent, tenor, and Arpine Inyetan, pianist; the SERA Glee Club of Oakland; Carol Millis, violinist, and Douglas Beatty, baritone, and Carolyn Cone Baldwin, pianist.

SYMPHONY CONCERTS at the Lark Ellen Echo Bowl, near Covina, California, open the second season, July 1. Vernon Robinson directs the Valley Orchestra and Madam Yaw, lovingly known as Lark Ellen, sings at the first concert as well as several times later in the season. She demonstrates the echo which gives the name to the Bowl. The concerts are presented on alternate Monday nights from July 1 to September 9.

COMMUNITY MUSIC ASSOCIATION OF Redlands, California, opened the twelfth season of summer concerts, June 25, in the Redlands outdoor Bowl, "The Procellis." Two concerts a week are programmed, the first hour of the Tuesday evening concerts are given to directed community singing. The San Bernardino Valley Symphony Orchestra, under the direction of James K. Guthrie, opened the season. Announcements for programs to come include Blythe Taylor Burns, soprano; Cornelius Van Vleet, 'cellist; Rudolph Reuter, pianist, and Olga Steeb, pianist.

BRAHMS FESTIVAL, consisting of eight chamber music programs, is presented at Wheeler Hall, University of California, Berkeley, by the Kroll-Britt-Sheridan Trio of New York, sponsored by the Sprague Coolidge Foundation of the Library of Congress, Washington, D. C.

ESCUADERO and Carmita present a Spanish Wedding Festival with a large company of dancers, July 18, at the Bowl, Hollywood, California. Agnes de Mille has arranged a ballet for July 25, and Serge Oukrainsky, August 29.

SUMMER SERIES OF CONCERTS, including a Bach Festival, is sponsored by the Carmel Music Society and the Monterey Peninsula Orchestra Association, presented by the Denny-Watrous Gallery, and the concerts are held at the Sunset School Auditorium, Carmel, California. The dates and programs are:

July 9, Abas String Quartet.
July 18 to 21, Bach Festival, Ernst Bacon, director of Monterey Peninsula Orchestra and of the Festival.
July 30, Gunnar Johansen, pianist.

AMERICAN GUILD OF ORGANISTS, Pacific Coast Chapters, hold a convention, July 23-24-25, in connection with the Pacific International Exposition at San Diego.

ROY HARRIS presents his views on "Melodic Idioms" during the Summer Sessions at Mills College. During this same period, June 24 to August 3, Henry Cowell, well known proponent of "modernism," is heard, as well as Marian Bauer, composer and lecturer.

MISCHA GUTTERSON, former conductor of the Seattle Symphony Orchestra, has been asked to conduct a group of professional musicians in the presentation of four symphony concerts at North Hollywood, California.

MUSICIANS, vocal and instrumental, may register for entry to a series of radio broadcasts, sponsored by the Board of City Directors, at the Civic Auditorium, Pasadena, California. Four amateur programs are presented free to the public, July 10-17-24 and 31. During this period one-half will be devoted to the broadcasting over a national network.

THEATER NOTES

GREASE PAINTERS at 715 Park View Street, Los Angeles, announce a series of stimulating plays for the summer season. "Gay," a three-act comedy, opens July 5, to be followed by "Tiger House," a mystery play. In August, "Sophisticated Lady" is the offering, and probably a new play dealing with spiritualism.

QUILL N'BUSKIN THEATER, Los Angeles, is presenting "Hell-Bent Lady," a romance of the East by Herb Sterne, directed by Nicholas Grey.

PILGRIMAGE PLAY opens the thirteenth season, July 11, in Los Angeles, California. Ian Maclaren and Genevieve Hamper again head the cast, and again Phil Whiting directs. A choir is added this season to sing the chants, developing a musical background. As in the past, there will be no matinees and no Sunday night performances.

COMMUNITY PLAYHOUSE, Pasadena, California, is well equipped in experience, physical facilities and hearty enthusiasm to undertake the production of the Chronicle (History) Plays of Shakespeare as a group. Gilmore Brown, supervising director of the Playhouse, believes this Midsummer Drama Festival may be perpetuated, and that Pasadena may be the locale of an annual series, destined to take place with the great drama festivals of the world. Schedule: King John, July 1 to 3, Wed. Matinee. King Richard II, July 4 to 6, Sat. Matinee. King Henry IV, July 8 to 13, Wed. and Sat. Matinees. (Part I.) King Henry IV, July 15 to 20, Wed. and Sat. Matinees. (Part II.) King Henry V, July 22 to 24, Wed. Matinee. King Henry VI, July 25 to 27, Sat. Matinee. (Part I.) King Henry VI, July 29 to 31, Wed. Matinee. (Part II.) King Henry VI, Aug. 1 to 3, Sat. Matinee. (Part III.) King Richard III, Aug. 5 to 7, Wed. Matinee. King Henry VIII, Aug. 8 to 10, Sat. Matinee.

LITTLE THEATER OF ALTADENA, California, proposes to aid in perpetuating the traditions and romance of California by producing plays based on such themes. The bi-weekly series of American historical plays opened in June and continue under the directions of Wilfred Pettitt, assisted by Hobart Bosworth. The Theater announces a Poppy Festival for May, 1936, in which dramatists from all sections are asked to participate. The prize play will be presented as the feature of the festival. Mrs. Mary H. Flanner, actress and author, is president.

SAN FRANCISCO THEATER UNION chose "Peace on Earth," the propaganda play, exposing the horrors of modern warfare, as the first production. It is seen at the Neighborhood Playhouse, 1749 Clay Street.

THE NEIGHBORHOOD PLAYHOUSE, 1749 Clay Street, San Francisco, announces an interesting summer schedule. Five productions are planned—a new translation of D'Annunzio's "La Gioconda"; a farce comedy by George Clevés, "Artists Must Eat"; a revue, "Informalities of 1935," and two programs of one-act plays.

"THE PINON PLAYERS," under the direction of Harriet M. Smith, present a play every week-end throughout the summer at Carmel, California. This summer stock company is made up of young technicians and actors from California and from the East.

DIZIK PLAYERS, 647 N. Poinsettia Place, Hollywood, present the latter part of July three one-act plays: "Blood Will Tell," "The Derby Hat" and a modern version of "Romeo and Juliet".



Mervin Williams is seen in the cast of Richard II, in the great Midsummer Drama Festival at the Community Playhouse, Pasadena. From a painting by Herbert Van Blarcom Acker.

GOLD HILL PLAYERS of Monrovia, California, are neighborly and interested in civic affairs, as well as in producing good drama. The organization has advanced rapidly in three years and now encourages the Juniors in the production of original plays.

MEXICAN PLAYERS of the Padua Hills Theater, Claremont, California, under the direction of Mrs. Bess Garner, offer two productions during July. Beginning July 3, the "Serenata Lupita" is given each Wednesday matinee and evening, and Thursday evening. "Rosita" is presented on Friday evening, and Saturday matinee and evening. Both are gay and delightful, filled with the music, songs and dances of Mexico.

DENNIS KING is seen in the clever comedy, "Petticoat Fever," at El Capitan, Hollywood, California.

"THREE MEN ON A HORSE," after convulsing audiences in Los Angeles for weeks on end, proceeds to San Francisco, opening July 8.

FILM NOTES

"THE INFORMER" is a powerful film. A psychological study, dark and dismal, touched by grim humor and strange tragedy. Victor McLaglen is the star, a big, rough outcast from the party during the Black and Tan revolution in Dublin, who turns Judas and sells out a friend for twenty pounds, English money. With the money he runs a frenzied course, the situations grow more and more dramatic until the trial scene, which tops them all in intensity. Margot Grahame plays the lady who unknowingly has incited Gypo Nolan to treachery to procure the money. The finish is tinged with sentimentality, but after so much tragedy a gentle relief may be expected.

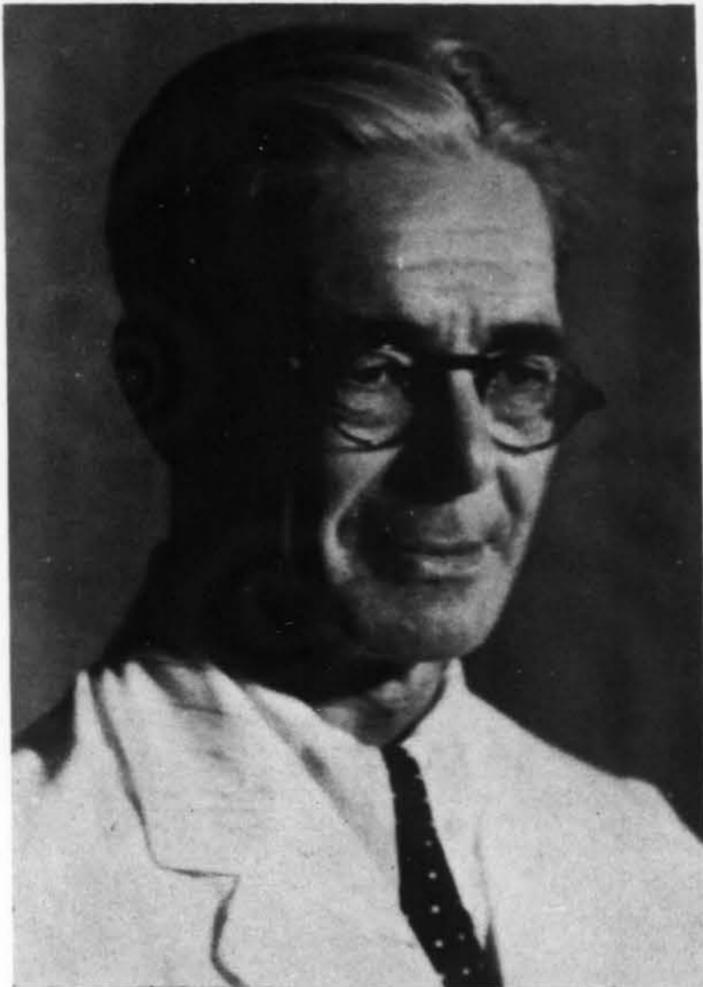
ELISABETH BERGNER might have had a better vehicle for her undisputed genius, but in "Escape Me Never" she gives a sparkling display of emotion, touched with whimsy, shadowed with the power of pathos. The picture was made in England after Miss Bergner had starred in the stage play both in London and New York, and through her unquestioned art she makes an unreal character become curiously real and remarkably interesting.

"NO MORE LADIES" is gay and frothy but has the charming virtue of clever lines, brilliant on occasion and deftly swinging to the right in avoiding the censor's blue pencil. It is supposed to be a picture of a very frivolous social life and it does succeed in being snappy—when it might very easily have been sappy. Rachel Crother is the author and Joan Crawford is the star, with Robert Montgomery and Franchot Tone in support.

"OIL FOR THE LAMPS OF CHINA" is an appealing story, excellently acted, and one that practically establishes the value of sacrifice made for the sake of duty. Pat O'Brien and Josephine Hutchinson portray the leading roles. The story deals with the effort to market petroleum products in the Far East. Revolutions in China and changes in the oil companies all have a chance at destroying the happiness of the couple who have undertaken a strange marriage. Due to the loyalty and good sense of the wife the ending is a happy one.



The Henry Wheatons realistically recalled the "Days of '49" for and with their guests at the Hotel Huntington, Pasadena, last month. Among the guests were Mrs. Frank Morgan, shown here next the host, and Mr. Frank Morgan with Mrs. Wheaton. Frank Morgan is being co-starred with Cicely Courtneidge, English actress, in "The Perfect Gentleman" from the stage play by Edward Childs Carpenter. Photograph by Hiller Studio.



MR. FRITZ HART
 Fellow of the Royal Academy of Music
 He is director of the Melbourne Symphony Orchestra and the Honolulu Symphony Orchestra. He spends his idle hours composing music that is heard in Europe.

SANS UKELELES

THE fact that Honolulu supports a symphony orchestra is surprising news to most visitors who have been led to believe that the ukelele reigns supreme in the Islands. Nevertheless, 1935 marks the 33rd anniversary of the founding of the Honolulu Symphony Orchestra. Except during the war years, it has functioned as an active body.

The musical season in Honolulu may be said to begin when Fritz Hart arrives from his home in Melbourne, Australia, just before Christmas. This year marked his fourth season as director of the Honolulu Symphony Orchestra. Mr. Hart is also director of the Melbourne Symphony Orchestra, the difference in seasons enabling him to share his services with Honolulu. He is a native of England and as a boy lived at Anerley, near the Crystal Palace, where his father was choirmaster. At the age of ten years he was chosen for the choir at Westminster Abbey. From the choir he went to the Royal College of Music, where he studied with Parry and Stanford. Mr. Hart, besides being one of Australia's foremost conductors, is well known as a composer of note, both there and in England. Several years ago he was one of a small group to be made a Fellow of the Royal College of Music.

Like the population of Honolulu, the symphony orchestra is a study in race diversification. In addition to Americans, there are Russians, Italians, Germans, French, English, Dutch, Filipinos, Koreans, Swiss, Japanese, Chinese, New Zealanders, Hawaiians and Puerto Ricans. Under Fritz Hart's dynamic leadership this group of from sixty to seventy musicians work together harmoniously and with great enthusiasm.

Four main concerts a year, during the last weeks of January, February, March and April, constitute the season's effort. Sometimes it is possible to offer a children's concert with tickets priced at a minimum. Symphonies by Beethoven, Haydn, Mozart, Schumann, Mendelssohn and Schubert, as well as a sprinkling of modern works, are included in the programmes.



Robin's Egg Blue Satin Distinguishes Chaise Longue

The beauty of this chaise, typical of the really fine individual pieces to be found in Robinson Galleries, lies not only in its covering but also in its antique white carved frame and its good lines. \$79.50. Curtains are of cellophane net.

Robinson Galleries—Seventh Floor
 Interior Decoration—Sixth Floor

J. W. Robinson Co.

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Students who pay for six months in advance at day or night school, are provided with typewriters for home use, free of charge, during the entire term.

Send for your free copy of "Planning Your Future," a new illustrated book which explains the advantages of a secretarial training.

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100 feet above the street noises and dust

ON THE RADIO

By LORNA LADD

IT WAS approximately 1920 when the first Kamaaina went to Koko Head to pick up some of that new-fangled stuff, radio reception. Kamaaina in Hawaiian means old-timer, sour-dough or such. He had a little battery set, weak and temperamental. Koko Head was the only place in that territory where the mainland could be coaxed into tickling his cat whiskers. So in between slapping of husky mosquitos and cajoling his prima donna battery, he picked out of the atmosphere faint sounds of what he hoped was California music.

Today, Hawaii has two radio stations, KGMB, privately owned and operated, affiliated weakly with CBS, and KGU, owned and operated by the Honolulu *Advertiser*, and definitely affiliated with NBC. Reception from the mainland is excellent. Short-wave is used on all the NBC broadcasts and recent reports show the surge, or trans-oceanic broadcasting wrinkle, has been ironed out. Distortion is minimum, something that cannot always be said of trans-Atlantic broadcasting. No cable is used.

Mainland programs, special or regular, are listened to avidly by all fortunate enough to own a set. CBS does not transmit any regular features. NBC tries to average five a week—Jack Benny, the Firestone songsters, Frank Black's orchestra, and the Metropolitan Opera when broadcast. In the case of the Metropolitan, only music lovers have the gumption to arise early enough to take their music with breakfast at eight o'clock. Island response to radio advertising is tremendous, and many a national sponsor has found it more than pays to buy KGU time in the amount of Hawaiian sales picked up.

The football games excite huge interest. So much so that each fall will find loud-speakers installed in public places in order that a decidedly mixed population can gather around to listen. Even though the majority of listeners don't know Stanford and U.S.C. from Yale and Harvard, they get as enthusiastic about the broadcasts as they do about their own local barefoot games. When Associated asked for letters last year on whether or not the game broadcasts should be continued, they received seven thousand "ayes" from the Hawaiian Islands.

Both local stations have good Hawaiian orchestras, working them a good bit as the music seems to be never-tiring to the listener. Our Hawaiian ensembles picked up over there are a source of much amusement. They seemingly are nowhere near genuine. Our pronunciation of their names causes many an Islander to enjoy a good tummy laugh.

KGU broadcasts programs in four languages besides English at different times of the day. They are Filipino, Japanese, Chinese and Portuguese, and are regular programs selling a good bit of their sponsor's products. It is up to the English-speaking announcer on duty to have enough smattering of all five tongues to know when to play a recording, when something violating Communication regulations is said, in general to keep a listening ear on the special announcer. Special announcers seem to be the same the world over. They will invariably try their best to get something over they know they shouldn't.

Both KGU and KGMB have started serious development of educational programs following the general line of mainland programs. Up to the present time our famous broadcasts of that type have not been relayed, and station authorities feel that such a series has a definite place with their youngsters.

Our dance bands used to be top-notchers in popularity. That was in the day when their best orchestra leader was said to be deaf and played by ear. During the last year many of our big name men have played engagements there, consequently, the Islands have developed their own orchestras.

The Richfield Reporter, picked up directly from the mainland, seems to be their stand-by. His broadcast at ten is received at 7:30 there and his popularity is so great that many of the theater owners on the outside islands suffering poor audiences, advertise the Reporter as part of the regular theater programs. It calls to mind the day here at home when Amos 'n' Andy were at their peak and theaters promptly tuned in their loud-speakers for the broadcasts and you sat and listened, like 'em or not.

Many of the west coast stations dedicate programs to the Islands after midnight as the reception across the blue Pacific is excellent. KNX is first in line of receivability with KSL, KFI, KPO, KGW, and quite frequently little old KFOX, following in order. KNX has just inaugurated a special 11:45 news direct to the Islands and the program bids fair to make Sam "Richfield Reporter" Hayes look to his laurels.

Radio in the Hawaiian Islands is not the every-day, taken-for-granted affair that it is here. It is so important that Schofield Barracks have been completely wired for broadcast throughout the post. Every hospital bed, every building, including offices and officers' residences, can dial to music at any time. The programs are selected and changed during the day according to reception.

And—some of the Islanders hint, others downright suggest that we mainlanders please either learn how to pronounce Waikiki and Kealakekua—or else roll in the beach and burn the little grass shack.

A DOUBLE WEDDING OF BUSINESS AND ART

I. In Southern California

TRANSIGRAM Sound Studios, engaged in the electrical recording of radio programs of high artistic value, have declared a policy of promoting the cultural arts generally. As evidence of this, they have engaged artists to decorate both the exterior and the interior of their new studio at 729 South Western Avenue, Los Angeles, and will mark its opening by holding an exhibition of painting and sculpture open to all California artists.

Brooke Waring, assisted by Joseph Sutter, is painting a series of large panels in fresco across the upper portion of the façade of the Transigram building. Each of these panels will portray a phase of the electrical wonders of our age. In similar manner, Miss Waring will decorate the walls of the reception room of the studios with murals painted in oils on canvas.

In the exhibition, which is to be held from August 1 to 17, Transigram is offering a prize of \$150 for the best painting or sculpture having radio, television or any other modern scientific subject as its central theme. A distinguished jury of selection and awards includes Alexander Archipenko, Leo Katz, Alfredo Ramos Martinez, Arthur Millier and Enzo d'Urbania. The exhibition will be opened with a reception on the afternoon of August 1.

Artists are advised that entry cards must be received not later than July 20. These may be secured from the offices of the Transigram Sound Corporation in the Equitable Building, Hollywood, or in Los Angeles from the Chouinard School of Art or the Stendahl Galleries. Paintings must be not less than 20 by 24 inches, or larger than 45 by 50 inches. Sculptures must be not less than eight inches in height.

Transigram Sound Studios, in common with other business enterprises more and more frequently taking cognizance of the arts in a substantial way, are to be commended for the intelligence and vision they have displayed in this undertaking.

II. In Northern California

WHEN such products of commerce as roller skates and washing machines are being signed by the artists who design them, it indicates that we have come a long way from the days when we believed it hopeless to expect anything but ugliness from things made by machinery. Now we observe the phenomenon of a leading educational institution for women, Mills College, devoting its summer session of art to the study of design in industry. Not inappropriate. For it is the women of this country, in large measure, who have brought manufacturers to a realization that things will sell more easily if they are beautifully made.

In response to this new tendency in the art of industrial design, Mills College has engaged for the summer session as a visiting instructor John Cunningham of the Cranbrook Academy of Art, Detroit, a man who has had wide and successful experience in the field of creative design. Until August 4, Mr. Cunningham will unfold to his students the secrets of the materials and processes involved in the making of modern objects in wood, glass, metal and textiles. To illustrate his lectures, Mr. Cunningham has assembled no less than five hundred such objects—from streamline automobiles to streamline monel metal kitchen sinks—all expertly arranged and displayed in one of the larger rooms of the Mills College Art Gallery. This eye-filling array of sleek and glistening objects is supplemented with a collection of some fifty photographs illustrating design in industry.

The summer courses at Mills College are open to men as well as women. Those who avail themselves of this opportunity to become familiar with the working principles of all the latest implements of daily life will come away with a renewed determination to introduce into their homes at least some of the glamorous results which have been achieved by artists and research engineers working together in the more forward-looking industrial plants of the nation.

SWIMMING POOLS
Can Be Financed Through FHA

A SMALL swimming pool will give a great deal of pleasure, not only in summer but throughout the year. It can be constructed for less than \$2,000 and can be financed through the modernization credit plan of the National Housing Act. An average pool is 3½ feet deep at one end and 8 feet deep at the other, providing sufficient depth for diving from a low spring-board. The walls should be of reinforced concrete, 10 to 12 inches thick. Filtration equipment is not generally necessary for pools planned for family use. There are also chemical compounds which are harmless to swimmers but which keep the bacteria in a pool down to a minimum. The expense of operating such a pool should not exceed \$25 in a season according to expert authority. Special care should be used to make swimming pools watertight and to prevent cracking of the walls. It is advisable to consult an architect or engineer and then to employ an experienced contractor to do the work. Expert opinion and advice will eliminate the losses resulting from careless planning, and will more than repay any fees expended for such services.

THE PASSING OF AN ART LOVER

By ROBERT WELLES RITCHIE

Editor's Note: Mr. Ritchie, author of "Trails to Two Moons," "The Drums of Doom" and other novels, and for several years the foreign correspondent for Universal News Service, is welcomed as one of the new contributors to California Arts & Architecture.

THE rising young town of Greybull, in the Big Horn Basin country of Wyoming, once killed its leading champion of modern architecture—and with reason sufficient unto Greybull's corporate cerebration. A sad and instructive story. . . .

Cut-Ear Saunders (so I heard the tale a good many years ago from Ex-sheriff Joe LeFors) once belonged to the cattle clan in Wyoming's baronies of the limitless range. Then he turned renegade; that is, he took to running sheep in the Basin country. In the Nineties—in the Wyoming Nineties, at least—that was a social error inevitably carrying in its train of consequences ostracism, often enforced by a slug from one of the comfortable, old-style Sharps buffalo rifles.

Cut-Ear ignored the menace and poached his flocks on cattle lands all up and down the westward slopes of the cloud-tickling Big Horns. What was little less reprehensible, he took to circulatin' round with the Townies of the county seat, Greybull; and after a baker's dozen of prisoners had cut their way through the walls of the Greybull lock-up with the keys of sardine cans, none other than Cut-Ear Saunders started the Townie movement for a new court house with a 100 proof jail appertaining thereto.

At that time towns were of no use to the lordly barons of the cattle hierarchy except as convenient places in which to eat canned peaches, get drunk and play stud poker. There was among them, in fact, a growing revulsion against barbed wire, gas buggies, chambers of commerce and improvements. Wherefore, when Cut-Ear started his campaign for a new (and tax assessable) court house and jail, deeper were the mouthings out in the back country. Into lower depths of dis-esteem dropped the character of Cut-Ear Saunders.

Suddenly events flamed. . . .

A midnight group of masked cowpunchers "moved" some of Cut-Ear's sheep, with the resultant accidental deaths of two Basco herders and some five hundred "woolies." (This was after an

architect from 'way back East in Omaha had designed and superintended the erection of a new court house and jail after the neo-Chillicothe manner.) Cut-Ear led other sheepmen in a movement of reprisal. Several cattlemen—and one boy—were bushwhacked quite definitely at 300 yards. Greybull Townies called it a war.

The cattlemen's association hired a range detective who, regrettably, discovered that the blister on a discharged brass rifle shell picked up at the scene of the latest killing exactly fitted a rust pockmark in the chamber of a rifle belonging to Cut-Ear. He arrested the champion of modern architecture and lodged him—the virgin prisoner—in the new jail at Greybull.

As things had a habit of moving in those care-free Wyoming days, a mob of cowmen from all up and down the Basin converged upon the county seat the night thereafter. Very methodically they took charge of the town and moved upon the new jail. The sheriff—a discerning man—went elsewhere without giving up his keys but preserving his honor bright as a tiger. The mob uprooted a telephone pole opposite the new jail and soon had the fancy imitation-bronze doors pulped. Then men swarmed up the steel stairs to the new cell block, all duded out with inner and outer corridors, automatic doors and real steel bars.

Silence in the forest of steel asparagus confronting the leaders. Silence and Numidian darkness. . . .

One sent for a blacksmith to bring his sledge and cold chisel.

Soon the shuddering clang-clang of steel on steel.

A voice out of the dark jungle of rods within the complicated cage: "Boys, you hadn't ought do thisaway with county property. What's more, it's a durned purty jail, iffen I do say so myself. . . . Look!"

Puny sound of a match scratching. When the sulphur burned away, a clear, steady beacon of flame held close to a shirt.

They shot Cut-Ear dead, then.

HAWAII ROMANTIC WITH BLOSSOMS

FLOWERS of every hue, tone, pattern and size . . . both native and those of seeds brought from the world over, grow so abundantly in Hawaii . . . that to spend a summer there is to be surrounded with color, fragrance and beauty that is indescribably enjoyable and memorable.

Avenue after avenue, from June to September, is lined with a burst of glory, the flowering trees, breath-taking in gorgeousness. Honolulu gardens are noted for their exotic growth and native splendor. The people of the Islands all love flowers and use them in their daily life and activities as in no other place in the world. The weaving of flower leis is a distinct and charming art that originated with the native Hawaiians and in which they excel. Flowers, fruit, leaves, pods, branches are used by the Island people in their homes, offices, schools, on their lanais, in their gardens . . . in an unusually dramatic manner lavishly characteristic of their great generosity. Both the native Hawaiians and the oriental races possess an innate talent for good arrangement and beautiful composition. Others have acquired the appreciation and knowledge by living in an environment rich with perpetual loveliness . . . making use of things at hand and recognizing the importance of gracious living. There is probably no other place where flowers play a greater part in expressing sincere hospitality.

Clare Cronenwett



He leaped right into a mass of color and pattern . . . this long-legged little goat . . . and there he stayed tethered to a group of violet-brown sticks . . . surrounded with flowers of gorgeous color. Pleroma, bougainvillea, tithonias, gerberas, forget-me-nots, periwinkle, and many other flowers were carefully grouped as to size and form. This table arrangement was worked out by Mrs. Carter Galt of Honolulu, member of Clare Cronenwett's classes in flower arrangement. Many of the choicest flowers came from Mrs. Galt's garden.

ART CALENDAR

CARMEL

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

AINSLIE GALLERIES, Hotel del Coronado, have recently opened under the direction of George H. Ainslie. Currently shown there are paintings by Stan Pocięcha Poray and Frank M. Moore.

DEL MONTE

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

GLENDALE

HESSE GALLERIES, 513 North Brand Blvd.: To July 15, water colors by Barse Miller. The Hesse Galleries recently negotiated the sale to the Glendale High School of an oil painting, "The Pattern Makers", by Milford Zornes, which had attracted much favorable comment when shown last spring in the Sixteenth Annual Exhibition of Painters and Sculptors at the Los Angeles Museum.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: July 8 to 20, portraits in oils by Alexander Warshawsky.

HOLLYWOOD GALLERY OF MODERN ART, 6729 Hollywood Boulevard, opens July 10 with an exhibition of works by Knud Merrild. The gallery will be conducted by Lorse Feitelson, who until recently was director of the Stanley Rose Gallery at 6661 Hollywood Boulevard.

HOLLYWOOD PUBLIC LIBRARY, 6357 Hollywood Blvd.: To July 31, prints and water colors by Glen Stirling.

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

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

MARY HELEN TEA ROOM, 6534 Sunset Blvd.: Throughout July, paintings by Florence Parker Blosser.

STANLEY ROSE GALLERY, 6661 Hollywood Boulevard: To July 14, etchings by Arthur Millier.

LAGUNA BEACH

DAVIS-HOLT GALLERIES, 1516 Coast Blvd., recently opened under the direction of Stark Davis and William Holt, are showing paintings by William Wendt, A.N.A., Thomas L. Hunt, Frank Cuprien and Stark Davis.

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

LONG BEACH

LONG BEACH ART ASSOCIATION is sponsoring a no-jury exhibition of works by California artists in all media, to be held July 15 to August 1 at La Ratoneria, 620 Shanock Avenue, Long Beach.

LOS ANGELES

ART CENTER SCHOOL, 2544 West Seventh Street: July 8 to 20, exhibition of American pictorial photography. This exhibition, collected at the request of the Royal Photographic Society, was exhibited in London last December, and has since been on tour.

BILTMORE SALON, Biltmore Hotel: General exhibition of paintings by American artists.

CALIFORNIA ART CLUB, Barnsdall Park, 1645 North Vermont Ave.: Paintings by the late Jeannette Johns. Wood sculptures by Pierre Ganine. Graeco-Buddhic sculptures from the collection of Dr. Jules Barthoux.

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

FOUNDATION OF WESTERN ART, 627 S. Carondelet Street: To July 13, second annual exhibition of desert and Indian painters. At the close of this exhibition, the galleries of the Foundation will remain closed until August 1, when they will re-open with an exhibition of works by Laguna Beach artists, and also an exhibition of works by four young Oriental artists of Los Angeles—paintings by Hideo Date, Benji Okubo and Tyrus Wong, and sculptures by Gilbert Leung.

FRIDAY MORNING CLUB, 940 S. Figueroa St.: Throughout July, paintings by the late William Swift Daniel.

HOWEY'S BOOK SHOP, 625 West Sixth Street: Throughout July, water colors by Phyllis Shields.



HIGHWAY TO 'FRISCO

San Franciscans who dislike having their city designated as 'Frisco had better skip this page. Or, better still, let them visit the Hesse Galleries in Glendale and see this water color which Barse Miller has included in his exhibition now being held there. They may then forgive the rash title. Meantime, the artist himself is summering at a safe distance some miles south of Los Angeles, at Newport Beach, where for the fourth season he is conducting outdoor classes in painting from his headquarters in the Art Center School Studio, and sailing his racing star boat between whiles.

BARSE MILLER

LOS ANGELES MUSEUM, Exposition Park: To July 31, paintings and sculptures from the collection of Josef von Sternberg; furniture, paintings and prints from the Castle Laas collection of Baron Frederick Reichenberg. Through July 14, paintings by Martin Kosleck, wood engravings by Viktor von Pribosic, drawings by Ben Messick. July 17 to August 15, prints by Glen Stirling; paintings by Tibor Jankay. Museum open daily 10 to 4:30; Sundays 2 to 5.

LOS ANGELES PUBLIC LIBRARY, 530 South Hope Street: To July 15, "City Parks as Civic Art", an exhibition arranged under the auspices of the Los Angeles Art Association. Starting August 1, Fifty Prints of the Year, supplemented with prints recently acquired by the Los Angeles Art Association.

J. W. ROBINSON CO., 7th and Grand Ave.: Throughout July, Women Painters of the West.

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

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Twenty-five masterpieces of European painting, loaned by Wildenstein and Company. To July 15, water colors of Mexico by Alfred C. Ybarra.

FRANCES WEBB GALLERIES, 2511 West Seventh St.: Paintings by California artists.

MENLO PARK

ALLIED ARTS GUILD, Arbor Road at Creek Drive: To July 15, water colors by Wilson Walker; paintings by Maxine Albro.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: Through August 3, "Design in Industry", a showing of some five hundred objects illustrating modern design as it affects large-scale production in the fields of motor transportation, industrial units, scientific instruments, household and office equipment, textiles and book-making. Open daily from 2 to 5.

OAKLAND

BAY REGION ART ASSOCIATION, Capwell Building: Paintings by Edith White.

OAKLAND ART GALLERY, Municipal Auditorium: July 7 to 31, paintings by the Sketch Club; paintings by Grace Spaulding John.

PALOS VERDES

PALOS VERDES ART GALLERY, Public Library: Throughout July, works by Santa Barbara artists.

PASADENA

KIEVITS GALLERIES, Hotel 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. Charles B. Caro, formerly with Parish-Watson and Company of New York, has been appointed general manager of the Grace Nicholson Galleries.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Lithographs by William Woollett.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Official art exhibition of the California Pacific International Exposition. On view are the finest of the gallery's permanent collections, together with "Eighty-five Years of Southwestern Art". Catalogues are 15 cents each.

SAN FRANCISCO

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

ART CENTER, 730 Montgomery Street: Closed until August 29, when it will re-open with a group show selected from the work of its sixty members.

COURVOISIER GALLERY, 480 Post Street: To July 6, American water colors, drawings and prints.

M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park: To July 7, loan exhibition of 246 American paintings of the 18th and 19th Centuries. New historical period rooms, with furniture, painting and sculpture in harmony. Starting July 15, exhibition of Soviet art, under auspices of American Russian Institute; exhibition of illustrative photography, sponsored by National Alliance of Art and Industry the Photographic Illustrators.

PAUL ELDER GALLERY, 239 Post Street: Oils and water colors by Cameron Booth.

GUMP GALLERY, 250 Post Street: Paintings by Charles Bradford Hudson. Contemporary American prints.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Through July 7, loan exhibition of 213 American paintings of the 20th Century; loan exhibition of Dutch and Flemish landscape paintings of the 17th Century. Monthly art exhibition by Californians, changing July 15. Through July 25, drawings by children in the Berkeley elementary schools. Opening July 27, paintings by students of the College of the Pacific.

SAN FRANCISCO MUSEUM OF ART, War Memorial Building, Civic Center: Local painters of the American scene. French drawings of the 19th Century. Drawings by Rockwell Kent. Works by Beniamino Bufano Permanent collections. Open noon to 10 p. m.; Sundays 1 to 5.

From August 16 to September 28, the museum will hold an exhibition of sculpture comprising representative examples of all sculptors who have contributed to the development of sculpture in this section of the West. The exhibit is being assembled

by Dr. Grace McCann Morley, director of the museum, in collaboration with a sculptors' committee from the San Francisco Art Association made up of Ruth Cravath, Sargent Johnson, Adaline Kent, Jacques Schnier and Ralph Stackpole.

SOWERS PRINT ROOMS, 451 Post Street: One hundred American prints since 1900.

VALLEJO GALLERY, 1602 Vallejo Street: To July 31, water colors by James Moore.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 South Mission Drive: Throughout July, sketches and drawings of Boulder Dam, from the beginning of its construction to date, by Charles H. Owens, staff artist of the Los Angeles Times.

SAN MARINO

HUNTINGTON LIBRARY AND ART GALLERY: Eighteenth Century English portraits Flemish and Italian primitives. Gallery open daily from 1:30 to 5:30 except Mondays and second and fourth Sundays. Cards of admission in advance by telephoning Wakefield 6141.

SANTA BARBARA

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

FAULKNER MEMORIAL GALLERY, Public Library: Through July 15, marine paintings by William Ritschel and Armin Hansen. Portraits by Henry Eichheim.

SANTA MONICA

SANTA MONICA PUBLIC LIBRARY, 503 Santa Monica Blvd.: Paintings by Leland Curtis, Alfredo Ramos Martinez, Edgar Alwyn Payne, Stephen Willard and the late Granville Redmond.

SIERRA MADRE

LITTLE GALLERY, Civic Center: July 7 to 31, paintings, sculptures and other works by Sierra Madre artists.

SOUTH PASADENA

SOUTH PASADENA PUBLIC LIBRARY, 1111 El Centro Street: During July and August, paintings by Vernon Jay Morse.

STANFORD UNIVERSITY

STANFORD UNIVERSITY ART GALLERY: To July 8, paintings by Jean Mannheim and Edgar Alwyn Paine. Throughout July, paintings and drawings by J. Paget-Fredericks.

MISCELLANY

CYRIL KAY-SCOTT, dean of the school of art at the University of Denver, is conducting classes in art appreciation and landscape painting in the summer session fine arts classes at the University of Southern California.

MAURICE STERNE, outstanding American artist, is coming soon from New York to teach at the California School of Fine Arts, San Francisco. While in California, he will execute one of the larger mural painting assignments made possible by the Federal Government's new Section of Painting and Sculpture.

FRANK TENNEY JOHNSON, A.N.A., was chosen president of the California Art Club, Los Angeles, at its annual election of officers held last month. He succeeds E. Roscoe Shrader, president of the club for the past two years, and who will serve this year as its first vice-president. Ray Nimmo was elected second vice-president; Ralph Holmes, corresponding secretary; Margaret A. Dobson, recording secretary, and Alexander Warshawsky, treasurer.

GARDEN SHOWS, including sculpture and other art objects, are scheduled every Wednesday throughout July in the Palm Court of the Palace Hotel, San Francisco. July 3—Loan exhibit of Oriental art from Henry S. Hart, arranged by Armstrong, Carter & Kenyon, A.I.D. July 10—Dorothy True Bell, A.I.D., with the Allied Arts Guild. July 17—William D. McCann Company. July 24—Arthur Baken, A.I.D. July 31—Loan exhibit from Mills College, arranged by Ursula Sawyer and Montgomery Knowles, A.I.D.

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ANTIQUES

By ALICE R. ROLLINS



Three very beautiful Chinese Chippendale pieces of the first quality and in matchless condition. A hanging bookshelf with a border of Chinese fret, a folding screen with old blue damask and a silver table with an open-fret carving on the gallery round the top. Courtesy of Mrs. George M. Millard.

IN the eighteenth century great advancement was made in architecture and furniture designing by architects who gave attention not only to the structural and architectural background of houses but to the selection and arrangement of the furnishings as well. Under the reign of different monarchs various types were gradually developed until they became known as period styles. These styles were usually given the name of the ruler under whose reign they were developed. Thus we have the Georgian period (1714-1830) in which was produced a type of furniture named for the three reigning monarchs, George I, II and III. In the second half of the century four master designers became so famous that their names and not the names of the rulers were attached to the furniture they originated. These men, Thomas Chippendale, George Hepplewhite, Thomas Sheraton and the brothers Adam, produced such fine, dignified and charming furniture that today, two centuries later, is as much admired and desired as in those days of long ago. New styles may come and go but always we return to the beautiful and charming examples created by these men. And it is because of a deep and sincere admiration for the beauty of their creations that collectors today pay small fortunes for original specimens of their work.

At a time when London was declared so fascinating that Dr. Johnson could not bear to leave it even for a day, there was in St. Martin's Lane, London, the well-known establishment of Thomas Chippendale, "gentleman and cab-

inet-maker." Here came the fashionable lords and ladies of the day and history tells us, as much for gossip as to purchase the best in furniture. Chippendale was one of the most popular craftsmen of the century and was the first designer to develop a particular style of his own. His work is rich and elaborate as well as beautiful and comfortable. The proportions are generous and give an atmosphere of grace and livableness to an interior. His genius lay in his clever adaptation of all styles rather than in original creations of his own, but his artistic ability gave them a beauty entirely his own.

Information regarding the early life of Thomas Chippendale is rather brief. The exact date of his birth is not known, but the date 1710 is usually given and his death occurred in 1779. He was the son of Thomas Chippendale, a cabinet-maker and wood-carver. He started in business at St. Martin's Lane, in London, as a cabinet-maker and later became an interior decorator and furnisher using his own designs and those of others. The first edition of his famous book "The Gentleman & Cabinet Makers Directory" was issued in 1754. A second edition appeared in 1760 and a third in 1762.

Chippendale was the first to make mahogany popular. It is said mahogany furniture was made in England as early as 1715 but did not reach the height of its popularity until about 1745. At first Chippendale worked largely in walnut but the vogue for mahogany gave him the opportunity he needed for developing his genius for fine carv-

(Continued on Page 31)

COLONIAL SHOPS

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RUNNING FIRE

By MARK DANIELS, A.I.A.

"UNITED WE STAND"

THE *Recorder*, a business newspaper of San Francisco, came out with an editorial on May fifth that should be read by every resident of San Francisco and Los Angeles, and adopted as a perpetual paragraph in all Chamber of Commerce literature sent out to solicit tourist trade. It is from the pen of the brilliant editor, Edward F. O'Day, who sprinkles his pages with the precise word as if he had Noah Webster in a pepper pot. The editorial was inspired by, or should I say, boiled out from, the heat engendered by the vilification of Los Angeles issuing from the mouth of a man who had quit his position in that city and was obviously trying to ingratiate himself in San Francisco by slandering her sister city in the south. To add a modicum to the circulation of this much needed sort of editorial, the following is quoted:

"Growing up and tolerant, San Francisco does not search motives too deeply, yet it justly suspects insincerity in the visitor who tries to make a hit here by defiling the nest that has recently kept him warm.

"We do not care to have strangers walk into our midst, and presume to take part in our little neighborly controversies.

"We like the Old Plaza and the Biltmore . . . We like the boulevards that dip their feet in the water along the shoreline that wears Santa Monica on its breast like a jewel. We like Beverly Hills and Hollywood. We like Glendale, and Pasadena, and San Marino with its incomparable Huntington Library. We like the whole widespread community. And we salute the city that has grown to world importance with a swiftness that has taken away the breath of the world.

"We don't like disgruntled visitors to come here and try to cultivate our passing good will with indecent criticism of Los Angeles and nauseous praise of our own city.

"We think there should be a local embargo on that sort of boloney."

Some people call Mr. O'Day the "Scorpion", but he only stings things that stink.

WINCHELL'S MacGREGOR

O'MOORE came up the hill on his roller skates. When I opened the door he was oiling them from a sample jar of face cream. "Just the man I wanted," I said. "I've been trying to convince a merchant who has a certain kind of California beach sand to sell that advertising in New York journals is a waste of money. Now someone will have to write this page for me. I'm all in."

"I want to meet MacGregor," said O'Moore. He skips right over non-essentials.

"Do you mean Winchell's MacGregor?" I asked.

"I don't care what his first name is, I want to meet him." O'Moore was irritable that morning.

MacGregor came around a turn in the driveway and stood at the door. To placate O'Moore I introduced them.

"Glad to meet you, Winchells," O'Moore said. He's one of those fellows who believe that the time to start calling a man by the first name is the first time.

As they started down the hill I heard O'Moore say, "Winchells, me boy, get me a job with the movies. I'm tired of this bugs, botany and building stuff. Is Bette Davis working now?"

I wonder if those help wanted ads get results.

BEAUTY AND THE BRIDGE

THERE is a lot of yammering and yawping going on about the Golden Gate and Bay bridges spoiling the scenery. It all seems to be to such little purpose. Like the young Queen Victoria, "We are not amused." Whether a bay or a watery gate is less beautiful with a bridge over it is a debatable question for all, except those who claim that anything produced by the hand of man injures the scenery. Perhaps that class is nudist at heart and will eventually dynamite the bridges and rip off the breeches. In the meantime, I wish they would cease wailing about our ruined scenery.

Perhaps it is true that, to some eyes, the bay and Gate would be more beautiful with nothing on, over or under them. If that is true, then the hills of San Francisco would be more beautiful with no buildings on them, not even the glorious Standard Oil and Shell buildings of George Kelham's creation. Perhaps it would have been nicer if the slopes of the Berkeley hills had not been raped of their virginal beauty by the university and its towering campanile. But whether we like it or not, we are in a commercial age and certain things simply must be done, such as building bridges, so long as our perverse race insists on congregating in densely populated communities. So, let's forget about it and try to think of these two bridges as the beautiful structures they really are going to be. What a sight you will see, on a calm, moonlight night, from that bridge two hundred feet above the bay, when the fleet is in, flashing signals to one another, and the red and green lights of small craft weave in and out between them, far, far below.

REWARD OF COURAGE

ONLY by the exercise of the utmost pluck, grit, bulldog courage and faith in eventual victory can we hope to overthrow the heartless chieftains whose legions are ever bent upon the destruction of happiness in our homes. Fearlessly must we grasp our pens and defy those myrmidons who assail our firesides and Sunday mornings in their ruthless obedience to the demands of "Profit".

Armed only with a typewriter, undaunted by a worn and raveled ribbon, this page stepped forth fearlessly to do battle with the powers of the dark. In March of this year the first broadside was fired. The heartless monster, the great publisher, had stolen into our homes and stolen out with the joy of the Sunday morning breakfast. When we saw the whites of the eggs we fired. It was a scathing, scorching, scalding, blistering blast, yclept "Youth Will Be Served".* It went to the heart of things. It tore away the sheep's clothing and made pen wipers out of them. Perhaps it was cruel, but it laid things bare. (Or bear or baer, which is it? The radio has me all confused.)

Now we gather the luscious fruits of victory. In this morning's paper is a three column five advertisement which reads "BIG AGAIN—All your funnies next Sunday will be published in large standard size Comic Pages." Signed, The Examiner. Now, I hope, the next time Mr. William Randolph Hearst wants to trifle with our Sunday Funnies he will consult CALIFORNIA ARTS & ARCHITECTURE first. We still have our sling.

Ah, David, David.

**California Arts & Architecture*, March, 1935.

AUT LIBRI AUT NIHIL

WILLIS POLK, whose aphorisms were, and still are, a strong influence in the development of good architecture on the Pacific coast, once said, "An architect's ability is directly proportional to his library." He did not mean that an architect needed a great many books from which to "crib" ideas and designs. He meant that only by a tireless study of the work of the great artists can an architect establish a solid foundation upon which he may build a worthy style of his own.

Now the work of the architect has become so involved in the tangled skein of modern equipment, convenience, sanitation, amusement and anti-kidnap devices that the subjects with which the architect must be more or less familiar run the gamut from television to telepathy. A reference library of several hundred volumes is none too large for the busy architect of today, if by any chance there be such an one. An ameliorating circumstance is the fact that the prices of architectural books are now about one-half of what they were a few years ago. Yachting in this weather is lovely too, if you have a yacht.

NEW BOTTLES FOR OLD WINE

NOT so many years ago life was, for the housewife at least, a state of perpetual vigilance. Rodents in the rafters, ants in the butter, flies in the milk, smoked lamp chimneys and draughts everywhere. Most of those ills have been overcome by modern methods of construction, but the insufferable heat of summer and the unconquerable cold of winter still present problems.

Now comes a new material called Cel-Air. It is a lighter than cork, non-inflammable, has the same coefficient for heat insulation as Dry Zero. Perhaps this material will some day be on the market to assure us of a constant uniform temperature, without the aid of that wine that warms the heart.

WIT AT THE EXPENSE OF OTHERS

THERE is the Irishman joke, the mother-in-law joke, the absent-minded professor joke and, a few years ago, there came in the realtor joke. That last was pretty sad.

I don't see why a real estate agent should not call himself a realtor if he wants to. It is certainly shorter than the phrase, "real estate agent," and his profession frequently is one that commands the respect and admiration of forward-looking citizens. If it were not for the realtors who are developers, we would not have St. Francis Wood, Forest Hill, Bel-Air, Pebble Beach, Thousand Oaks and a great many other beautiful places that are now most desirable residential sections of our cities.



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Aloha Hawaií

IT was just a few years ago when Art Goebel and Martin Jensen startled the world with their success in the memorable Dole Race to the Hawaiian Islands and when Ernie Smith and Emory Bronte reached shore with but a pint of gasoline in their tanks. Each flight has brought Hawaii closer to the mainland and now the *Pan American Clipper* has completed two test flights, one as far as Midway Islands.

For the past four years, Pan American Airways has been making preparations for ocean transport operation and these flights were to chart the air channels. The first flight from San Francisco to Honolulu was made in a little over seventeen hours. The four motor Sikorsky S-42 type flying boat is shown here going through the Golden Gate on the start of its first flight in April. The twenty-four hundred mile course to Honolulu is the first and longest open-water stretch of the eighty-five hundred mile aerial trade route which Pan American Airways has projected to link the United States with the world markets of the Far East.

Regular schedules will probably be announced in the next few months and with such fast, dependable service Hawaii will become more than a mecca for the romanticists.

WHEN contemplating the idea of devoting the major part of one issue to Hawaii we were a little concerned over our ability to secure sufficient good material. For the most part, publicity about the Islands has been confined to Waikiki beach, native surf board experts, grass skirts and pineapples, and it was our purpose to go behind the scenes and present the cultural aspects. Imagine our delight combined with embarrassment when through various sources we secured enough splendid material to fill four issues of the magazine. With this issue we have merely scratched the surface and we hope soon to devote another entire issue to one of the world's garden spots.

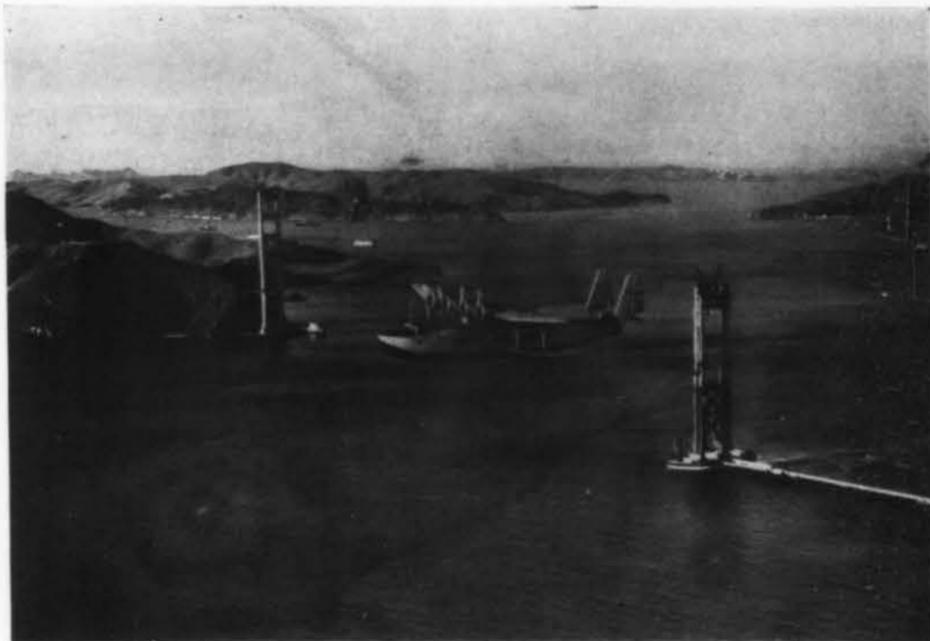
ONE of the most interesting editorial features of this magazine, to judge by the response of our subscribers, has been "Running Fire," contributed by Mark Daniels. Last month, without special announcement, Mr. Daniels assumed the position of Editor.

Samuel G. Blythe writes from Washington, D. C., "I am very glad to know you have been made editor of CALIFORNIA ARTS & ARCHITECTURE and congratulate you on the appointment, the publisher for appointing you, and your subscribers on this happy combination. With your great talent for the artistic in both architecture and landscape gardening and engineering you should make your paper *outstanding* in its field. I wish you every success."

From Carmel comes this message from James Hopper, "Will you please congratulate Editor Mark Daniels for printing the very lively, thought provoking and interesting column of Mr. Mark Daniels, columnist?"

S. F. B. Morse of Del Monte and Clarence R. Ward, A. I. A. of San Francisco, also add their congratulations to our subscribers on Mr. Daniels' appointment. Mr. Daniels' work in literature, drama, music, landscape architecture and architecture has been recognized as important contributions both to the arts in this country and abroad. He was at one time Assistant to the Secretary of the Interior, and Landscape Architect in charge of the United States National Parks. Outstanding among his city planning and residence park work are St. Francis Wood and Forest Hill in San Francisco; the Riviera, Bel-Air, Miramar Estates and Huntington Palisades in Los Angeles.

That this presages a new and successful era for CALIFORNIA ARTS & ARCHITECTURE can be gleaned from these letters sent by those who know him intimately.



CALIFORNIA ARTS & ARCHITECTURE

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WAI LAU TIEN

Residence of Mrs. Robert C. Pew
Diamond Head, Honolulu
HART WOOD, ARCHITECT

Not all Chinese and Japanese architecture is based upon the pagoda design. There are many temples and dwellings in the province of Shansi that are strongly reminiscent of the high walls and cloistered courts of Spain and Italy. But for a few minor details, the Lama Cloister at Jehol would be quite appropriate in Monreale. With the elimination of a few details, could not this be the picture of a villa in Fiesole?

GRASS HUTS TO GLASS HOUSES

By CLAUDE A. STIEHL, A. I. A.

AN ARCHITECT, making his first visit to the Islands, stood beside me as the ship came slowly into Honolulu harbor. "I have already received my first surprise," he remarked. "Apparently this is not entirely a city of grass huts!"

"The grass hut trade," I replied, "is strictly limited to the Hawaiian Village, the Tourist Bureau, and the Lei Day Committee. Movie companies frequently build them in an appropriate coconut grove according to Hollywood specifications, but architecturally speaking, they are either Hawaiian relics or stage props."

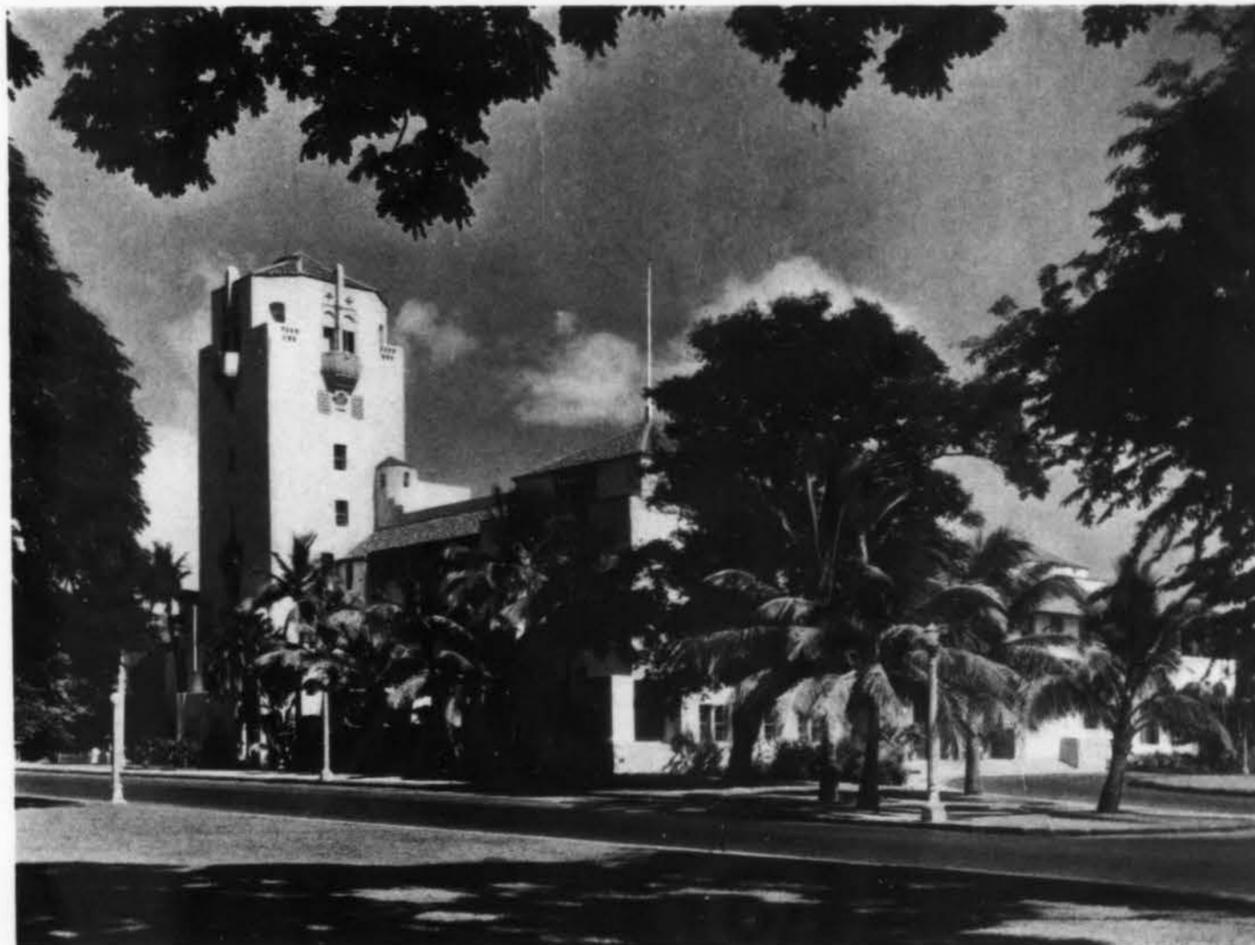
Between the ship and the skyline of sharp-edged mountains was the city, indeterminate and half obscured in a mass of green, as it ascended hillsides and spread up valleys, emerging with a fresh, concise brightness near the water's edge. Here, directly under the ship's prow, without the usual waterfront warehouses, was an attractive open square, and beyond stretched Bishop Street, so close at hand that one might believe the ship had plowed its way into the city's center.

"But is this actually the business district," my companion asked, "or do you go shopping for coconuts?"



Photograph by Claude A. Stiehl

Photograph by Warren



Alexander & Baldwin Building Honolulu

C. W. Dickey, Architect

Hart Wood, Associate

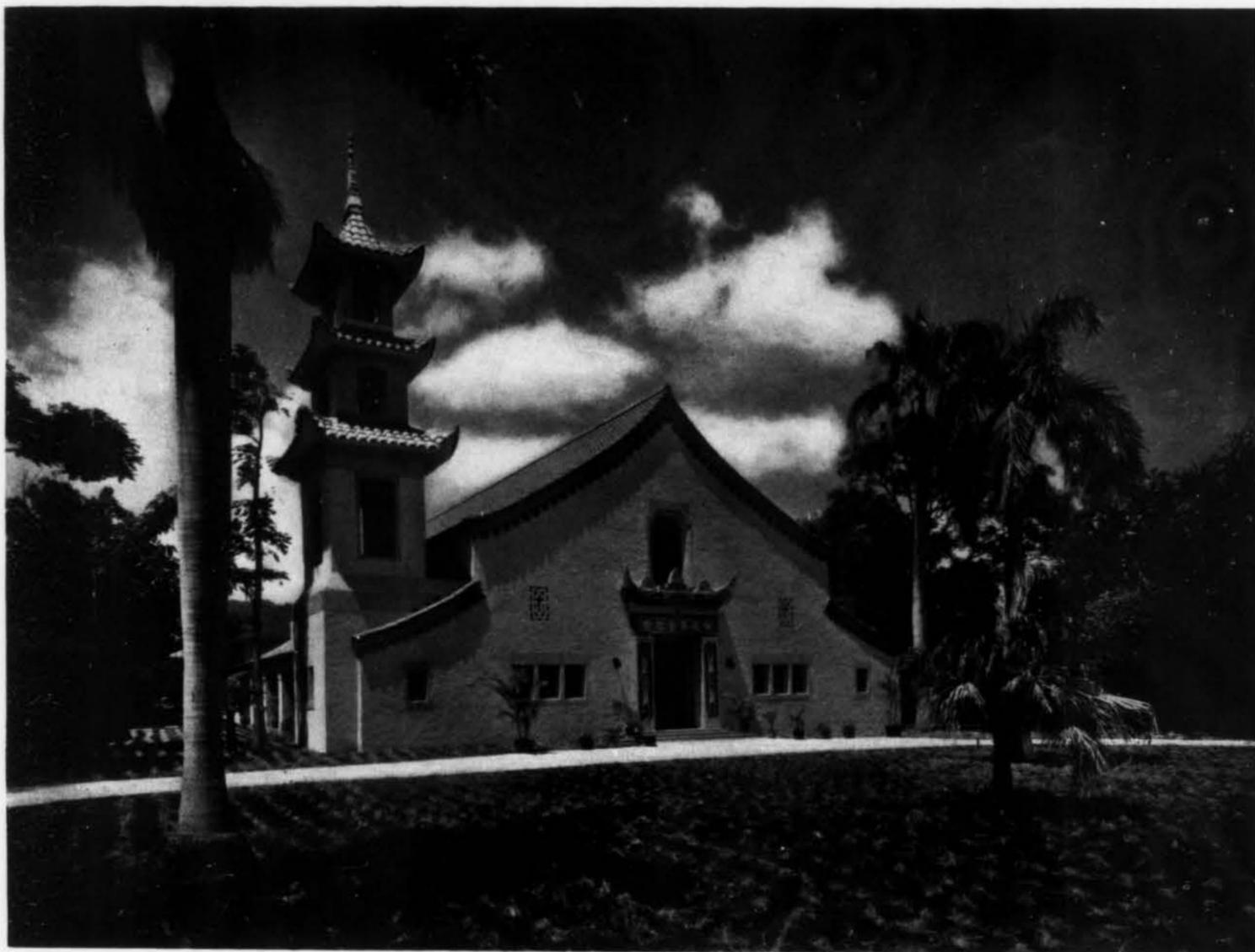
Built of steel frame construction, set back from three streets and from the rear lot line, this building is one of the landmarks of the city. Faced on all three sides with terra cotta and a base of travertine, its design shows the Chinese influence.

City Hall Honolulu

Hart Wood, C. W. Dickey

Robert Miller, G. N. Rothwell, Marcus Lester Architects

Most of us have well fixed conceptions of the architecture and customs of the lands we have never visited. For many, the Hawaiians all wear grass skirts, the Chinese wear peaked straw hats and knee breeches, and tourists who cannot ride a surf board stop in Hawaii only long enough to learn the Japanese language. How many, who have not been in the Islands, would expect to find this beautiful structure there?



Chinese Christian Church

Hart Wood, Architect

Here is a slight modulation in the motif of Chinese design that has not impaired the beauty of their age-old themes. The sweep of the roof gives an uplift, an aspirant quality, to the facade that is frequently missed in ecclesiastical structures, other than Gothic, in European countries and America.



Hilo, Hawaii Telephone Building

C. W. Dickey, Architect

A skillful adaptation of oriental ornament to the decoration of an occidental structure. There is a tang of Chinese mingled with Moorish in this structure that otherwise might be in Spain.

For, as we walked onward past arcaded buildings reminiscent of Havana and the Mediterranean shores, coconut palms lined the curb, and trim grass plots and Hawaiian *ti* plants edged the sidewalks. On either side of the street, modern buildings of uniform height, most of them extending block-long, gave a European impression rather than an American one. There was no suggestion of verticality; instead, a long horizontal sweep toward the background of mountains.

The façades of these buildings were as varied and as subtly blended as the faces one saw on the streets. Constructed of stone and terra cotta, surmounted by sloping tile roofs, pierced with bronze doors and grilles, and decorated with panels of travertine and colored marble and brilliant mosaics, they acknowledged their heritage from the four corners of the earth. On our right hand, the classic columns of Rome; on the left, a building rich in oriental detail, while a short distance away a third adapted its motifs from Polynesia, and window grilles and wrought iron made an arresting tracery of Hawaiian plant forms and primitive tapa patterns over the stone walls.

"It is alive!" my fellow architect exclaimed, "alive and growing!"

"The architecture—or the orchids?" I asked. For we had entered a trust building, and saw, almost within reach of the cashier's desk orchids growing on the walls of an alcove of the large public room.



Photograph by Warren

Wai Lau Tien. Residence of Mrs. Robert C. Pew. Diamond Head, Honolulu. Hart Wood, Architect. In such a place as this Confucius might have written the *Chen Tsew* and the *Four Books*. Perhaps his patron, the Marquis of Lu, lived in such a house, twenty-four centuries ago. If he did not it was probably because he never saw one.

"Both!" he replied. "This is what I call living architecture—where in the center of a business district, you feel the country you are in at every turn—where you are made aware of its origins and races, its flowers and its setting, in the very stones of its buildings! Commercial enterprise accompanied by a sense of gracious living; business offices opening into delightful enclosed gardens; bank tellers' windows eloquent with Polynesian patterns—and an hibiscus blossom beside the deposit slips! Enough space between the curbs and the walls for lawns and flower boxes and trees. Limited height buildings, cool arcades with openness and light and air!—it is what our mainland modernists are working for and so seldom achieve, because they lack just that touch of—graciousness!"

"Speaking of the modernists," I prompted him, as we passed the bright, aluminum doors of the new Central Fire Station, "you will observe that we are, in every sense, contemporary."

"If these are your business buildings, what must your residences be like?"

"Which will you see?—the beach, the hill or the valley home?"

"Are they divided into classes like that?"

"Not exactly—there are far more than three. That is one of the most pleasant features of practicing architecture in Honolulu. No two settings are alike, no two conditions are the same. Even the seascape varies in different parts of the Island. Suppose we try the beach first, under the slopes of Diamond Head."

From Kapiolani Park, through Kaalawai, sheltered from the main road behind walls and hedges, were the counterparts of the varied architectural and racial strains we had seen in the center of the city. One was a house of frankly Japanese origin—more perfectly suited to the Hawaiian climate than to its own, for here was no question of heating through a cold winter. With sliding screens and shutters thrown wide open, trade winds moved pleasantly through the house,

the garden almost within the rooms, and an unobscured view of the sea and waves sweeping over the coral reef, there seemed little possible for improvement over this essentially simple scheme of floor and roof and sliding partition.

"Goodhue," I remarked, "is credited with the statement that the ideal Hawaiian residence should be built somewhat like a bird cage—with, perhaps, a more private bath!"

Yet others with a preference for more western forms of architecture, adapting their homes from Mediterranean types, achieved an appropriate Hawaiian feeling by long, low lines and wide, overhanging eaves, broad *lanais* and a sense of spaciousness. Many have built of the local lava rock, either left in its natural facing or finished with light tinted plaster. A tendency toward unnecessary heaviness is the one criticism of this construction; even as the Spanish type, with its thick walls and small window areas, is entirely out of place in the Islands, where the necessity is not so much a protection against the sun, as openness to the winds.

As we ascended the lower slopes of Diamond Head, we found the western and eastern influences alternating and blending—here a rich blue roof of Chinese glazed tiles, contrasted against a sweep of white plaster wall. A pink stucco villa proclaimed an Italian background, while a third surrounded a court reminiscent of California with an overhanging Monterey balcony. Yet whatever the style or type, all were unified by the use of wide *lanais*; all moved into the outdoors, all were in gay, bright colors, richly planted. Occasionally a Colonial type house insisted on the fact that the early Island settlers came from New England, even if the present occupants did not; but *hau* arbors, and *api*, and *ti* and ginger were rapidly forcing this northern architecture into a sub-tropical retreat.

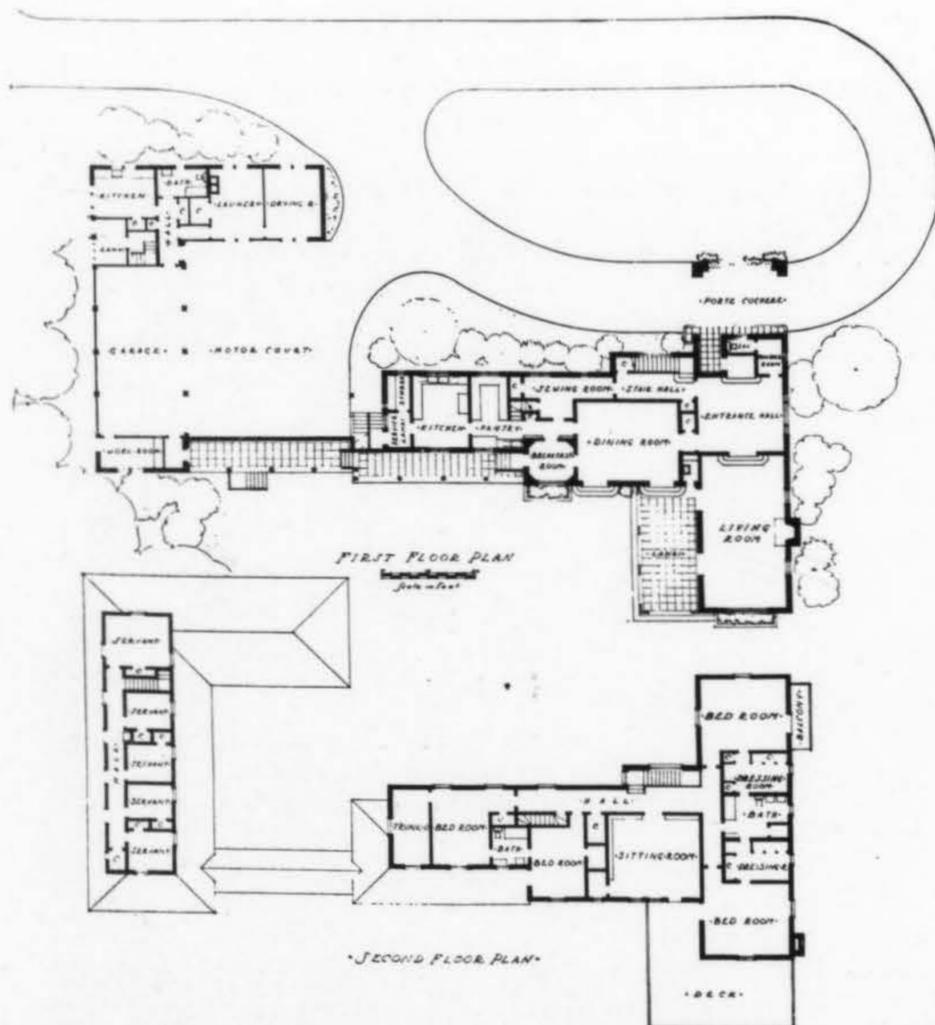
When we went up into the valleys, the architectural scene

(Continued on Page 28)



RESIDENCE OF MR. AND MRS. A. LEWIS, JR.
Honolulu, Hawaii

CLAUDE ALBON STIEHL, ARCHITECT
DOROTHY TRUE BELL, INTERIOR DECORATOR



SITUATED in the upper part of Nuuanu Valley, this residence is almost midway between the steep, green cliffs that frame the valley from Honolulu to the Pali. Constructed of concrete tile, with light gray weather-stained shingle roof, the exterior of the house is a soft, creamy white, with the exception of the eaves and overhangs in natural stained California redwood.

A lanai, with white painted wrought-iron work designed with a conventionalized bamboo pattern, is on the sheltered side of the house overlooking broad lawns and a group of splendid old trees; while the sun-deck above this lanai provides an uncovered space especially suitable to the moderate Hawaiian evenings and commands an unobstructed view of mountains and sea.

Separation of the garden side of the house from the approach is achieved by a covered passage, walled on the windward side, extending from the house to garage and servants' quarters. This also provides a sheltered connection between these two units in inclement weather.

The house follows no typical architectural style, but grows out of the requirements of the owners, the site and the climate. Wide, overhanging eaves provide shelter from brilliant sun and frequent heavy rains. The slope of the roof follows the dominating line of the peak immediately back of the house, with a change of slope at the eaves, which is a typical Hawaiian feature. The simple mass of masonry and the horizontal emphasis on mouldings and railings are in a contemporary manner.

A fireplace, which may seem an unusual note in a Hawaiian residence, is a necessary feature in the cool mid-winter evenings at this elevation above the city.



For the lanai of the A. Lewis residence in Honolulu, Dorothy True Bell has designed and made bamboo and malacca furniture. The walls and blinds of the living room are white; hangings of Fortuny print—white ground with lacquer red figures; floor covering is light tete-de-negre. Chairs are damask, lacquer red, green and blue on a beige ground.



Hepplewhite furniture with the chairs covered in white leather has been used in the dining room. The rug is gold and white, the walls pale yellow with white trim. The approach to the house is from the same side as the prevailing winds, hence the low porte cochere and the off-center arrangement of the entrance door as a protection against the wind.





RESIDENCE OF MR. AND MRS. PAUL I. FAGAN ON THE BEACH OF WAIKIKI, HONOLULU

C. W. DICKEY, ARCHITECT

DOROTHY TRUE BELL, INTERIOR DECORATOR

Facing the ocean, the house has a lanai, or enclosed porch, paved with coral stone and roofed with pleated coconut. Tropical shrubs and huge flowers edge the grass steps to the swimming pool. An odd old Kiawe "algeroba" is seen under the leaves of the coconut in the left foreground. The garden is a revival of the old Hawaiian planting. Catherine Jones Thompson and Robert O. Thompson, landscape architects.

From the lanai one can see torch fishermen stab fish with spears at night. The "punee" or spacious couch is a tradition in every home. This one is covered with a pattern from an ancient tapa owned by Mrs. Fagan's father, William G. Irwin, who was advisor and personal friend of Queen Liliokulani and King Kalakaua. All the furniture is solid woods, bamboo and local mahogany, designed by Dorothy True Bell.





In the dining room of Mrs. Lester McCoy of Kaalawai, Honolulu, the colors in an imported screen harmonize with the sapphire glazed tile floor, the turquoise curtains, the dark wood tones and the creamy gold upholstery of the chairs.
 Florence Hayward, interior decorator.



Photograph by Claude A. Stiehl



The design motif in a bedroom in the residence of Clarence H. Cooke, Honolulu, is based on the quarter circle and rectangle in moderne style—gray, white and lacquer red. The curtains of casement cloth are a tropical leaf design in lacquer red. In the bed of gum and hairwood, the grain of the woods is used as part of the design. The table has the same woods combined with metal tubings, chromium finish. The pedestal of tropical wood holds an antique bronze Cambodian figure. The chromium chair is leather-covered with a hand-applied design of api leaves. The bedcover and rug are handwoven in gray with red accents. The walls are a cool gray and the floor is finished in a darker gray.
 Designed by Dorothy True Bell.



RESIDENCE OF MR. AND MRS. O. E. WALL
Waimanalo Beach, Oahu, T. H.

LOUIS E. DAVIS, ARCHITECT

FRANCIS W. NEWTON, INTERIOR DECORATOR

Royal palms, coconut palms and luxuriant tropical shrubs, trees and flowers make an effective setting for the rich cream stucco walls, the gay red tile roofs and the cool patios of this California Spanish home facing one of the many beaches on the island of Oahu.



Here is accomplished a strikingly simple room by adding to the brown tiled floor and walnut finish built-in buffet, a harmonizing wall hanging of Spanish red, gold and black brocaded velvet, and a Spanish dining set of walnut with refectory table. The wrought-iron floor lamp and great bowls of tropically vivid flowers increase the charm.

In this guest bed room the dark tiled floor with modernistic tracings serves as an appropriate setting for the walnut bed frame with its boxed spread in black and white foliage pattern. Venetian blinds in soft gray and rich folds of velvet drapes complete the modern atmosphere.



Photographs by William Twigg-Smith

A LANDSCAPE GARDEN IN HAWAII

By KAZUKO HIGUCHI

Says Miss Higuchi, "One approaches the garden with the expectation of seeing an unusually clever arrangement, but one leaves with a wonder that nature could express herself so beautifully." We might add, "Or as beautifully as Miss Higuchi expresses the thought."

ONE of the beautiful gardens in Hawaii is on the estate of Mrs. Phillip Spaulding. Although the philosophy and principles that helped create the garden are Oriental, it is the unique creation of its designer, Mr. Katsuma Inagaki. The location of every piece of stone and foliage has been calculated and the basic lay of the land, carved. There are two types of gardens here: the landscape garden and the flower garden, the former a utopia for nature, a panoramic view of a deep curving rocky valley with rocky slopes, resulting from the Oriental nostalgia for the cosmic, for the mountains, rocks, waterfalls, rivers and ponds; the latter a portraiture of species of flowers.

One approaches the garden with the expectation of seeing an unusually clever arrangement of rocks and plants, but one leaves with a wonder that nature could express herself so beautifully. The thirst of the artist has been to have "Shizen" (trueness to nature). The oriental approach to copying nature is different from that of the Barbizon School of painting, in that it is not the copying of any particular spot but the sharp distillation of the principles that nature used to create landscape and recreating a garden with an understanding of those principles. One feels the inevitableness of the growth of all the rocks and trees, in the twist and roll of the land. At the base and at the beginning of the deep gulch is a canyon. Although it is only a few feet in length, one sits and feels the grandeur and virile growth of the Colorado Canyon which the architect feels must be one of the beautiful and longed-for spots for the Americans, just as the Japanese have their various "views." By arrangement rather than by cutting, the life of the rock is brought

out to express the slow movement of a mounting, rocky cliff-side.

The effect throughout the landscape garden is one of space and compact unity. An acre of land seems a half-mile square, accomplished with curving planes and natural transitions between them, and no matter from what part of the paths one looks the garden has form and structure. To him the third dimension is flexible. Space is further enhanced by illusion and association.

In the foreground and near the paths are ying (feminine) rocks, soft rounded rocks or angular ones with planes that are broad and generalized. The foliage here is soft and feminine, with strongly patterned grains, just such, that exaggerate the effect of near leaves and near rocks upon the eye. There is also a psychological intimacy and nearness to such ying rocks and foliage. The distant rocks and foliage are the yang (masculine) elements: waterfalls, rapids, and small trees such as the dwarf pine exaggerate the virile,

moving grains and sharp angles. If there is a further plot of land not visible, the architect has composed the rocks, trees and especially paths in such a way that the extension is suggested.

Since the important consideration in a landscape is distance and scale, the landscape foreground and intimate spots, there is no place for flowers. However, near the residence and at the bottom of intimate-feeling hills, there is a demand for flowers, and there it is that various beds are laid out. Paths wind in and out amongst them with no ending or beginning of any path visible from any spot of the ground. One emerges from the cozy, rocky bed for azaleas into a view of a calm pool. In these settings, the essential nature of each flower and element of nature is defined and these personalities are combined to accentuate a definite effect. The outstanding example of that is illustrated in the pond with water lilies. The ying in all the material

(Continued on Page 27)



"The ying (feminine) in all the material here, water lily, grass, pool and the flat bridge stand for the passive elements of the universe, meditation, and the effect of tranquillity, is sharply accentuated." Ying or yang (masculine) this scene is surely one of tranquillity.



Kaonohi

Aquatint by John Kelly

REMINISCENT OF GAUGUIN

HAWAII is an artist's paradise. The bright colors, the foliage, the contrast of mountain and sea and the peculiar land formations tempt all lovers of art to make an effort to capture a little of that beauty which is the heritage of Hawaii. Not only is it a paradise, but also, perhaps, the artist's despair, since the atmospheric effects and the colors are impossible to secure in their entirety. It is small wonder that the great majority of the Honolulu artists have used the impressionistic technique in the attempt to represent the intoxicating light of these Islands.

Two men have been the fathers of this type of painting. D. Howard Hitchcock and the late Lionel Walden were among the first to portray Hawaiian scenes with a technique similar to that of the French impressionists, and their influence is still strongly felt. In fact, most of the paintings submitted for the last exhibition by the Association of Honolulu Artists, including over eighty exhibitors, were in this tradition.

Honolulu has not developed a school of painting or sculpture. There is comparatively little demand for works of art when windows are open the year round and when the people of Honolulu live on their *lanais* looking into pictures of mountain and sea. The Honolulu Academy of Arts, which is the only museum devoted to art in the territory, has been a stimulating influence in furnishing a standard and a limited market for selected works by local artists, but the buying power of the city is not large and most of our artists are amateurs in the best sense of that word. They paint and carve for the sheer love of it and, while it is impossible to mention all their names in an article of this length, they have a most satisfactory reward in their own work.

Of those who are working in a traditional manner, Charles W. Bartlett is the most accomplished man here using the impressionistic

technique today, although he is best known on the mainland for his color prints. His work varies from a delicate economy of means and subtle color which he uses in his prints to the kaleidoscopic broken color which fills every inch of his canvases. Huc M. Luquiens, professor of art at the University of Hawaii, is represented by prints in the large museums on the mainland such as the New York Public Library, as well as by a complete set at the Academy of Arts in Honolulu. Although his training has been conservative, his delightful etchings of Hawaiian scenes run the gamut from the early sharply-defined prints to a very pleasing tonal brilliance in rich dry-point which is his main interest at present. John Kelly, an etcher who comes to Honolulu by way of New York and San Francisco, has worked in the Whistler tradition in his early prints with strong contrast of detailed drawing and subtle suggestion. His etched portraits are done with great intuitive insight distinguished by that sensitive line which is characteristic of Kelly's work.



KoKo Iki

By Hon Chew Hee

A RHYTHMIC STYLE

HONOLULU ARTISTS

By EDGAR C. SCHENCK

Assistant Director

Honolulu Academy of Arts

Lately he has found aquatint the best medium for decorative prints in which he has discovered his patterns in the relation of the Polynesian figure to a stylized tropical environment in a way somewhat reminiscent of Gauguin.

Flowers and landscape in Hawaii furnish many opportunities for pure design and, although it is difficult to pick out names from the group of artists who have chosen this field, Alf Hurum, Gene Lynch and Lloyd Sexton are outstanding. Hurum paints with colors which he has ground and mixed himself and laid on silk in the oriental manner. He takes his subject matter from local landscapes and plants, treating them as colored shapes in design. The spacing and colors are similar to the oriental, and the general effect is a combination of Far-Eastern pattern with a thoroughly western attitude toward the function of decoration. Sexton's designs, on the other hand, are much more plastic and formal. His effect comes from a certain isolation of motives which the spectator is forced to view from an exaggerated nearness. Although at times some of his designs are somewhat disrupted by a spatial treatment which tends to destroy the decorative unity, they are always well rendered as bold, effective pattern. Gene Lynch has used Hawaiian foliage to build up a fairyland of imagination which is both interesting and charming.

A relatively large group of artists, both sculptors and painters, are attacking the problems of art in the spirit of modern intellectualism. A young Chinese, Hon Chew Hee, has become interested in the stylization of forms suggested by the landscape of Hawaii and certain, dark-color harmonies of red, brown and blue which he combines with a fine decorative feeling and rhythmic sense. A. S. MacLeod has caught the peculiar velvety texture of the Hawaiian landscape and the pat-



Lauhala

"AND THE WIN' SHE BLEW"

Drypoint by Huc M. Luquiens

tern movement in the forms of people and presents them in watercolor and lithograph with a convincing representation of space. J. May Fraser has recently completed a notable contribution to the city in her series of murals for the Library of Hawaii. While not primarily architectural, the scenes do not paint away the wall, but form a pleasing background, keyed high in color, which creates an atmosphere of rest and quiet suitable for a reading room. Marguerite Blasingame and Agnes Larsen are outstanding among the sculptors. Mrs. Blasingame works largely in low relief, relying for her effect on a singing line and the qualities of her medium, be it marble or chromium. The fountain which she has recently completed

for Kawanakoa Experimental School is a type of work for which she is preeminently fitted. Miss Larsen, on the other hand, seems to be more concerned with certain stylizations in planes which give her work a concentration and structural solidity in the round.

Perhaps the most interesting of this group of intellectualists is Madge Tennent who is now on her way to open exhibitions of her paintings in London and Paris. Mrs. Tennent is preoccupied, among other things, with the fundamental problem of painting—the rendering of three-dimensional form. She has given up realistic painting, realizing that an intellectual stripping of unessentials was necessary to capture the essence of form and to make it a vehicle for expression. She has

had the courage to forego the appeal of romantic and impressionistic landscapes. In the development of her own style one feels that she has taken something from the impressionists; that she has assimilated Cézanne's lesson of color used to bring out form and that she has absorbed something from Van Gogh. There is almost no modelling in her work. Color, rich, deep and luminous, is the key note of her work, ably seconded by a brush stroke (executed with a palette knife) similar to that of Van Gogh, but more controlled. The movement, rhythm and vitality of her massive forms and the vibration of her color make her one of the most significant artists in Honolulu, and a worthy ambassador of Hawaiian art in foreign lands.

FIGURINE AND MASK

By Archie Erickson



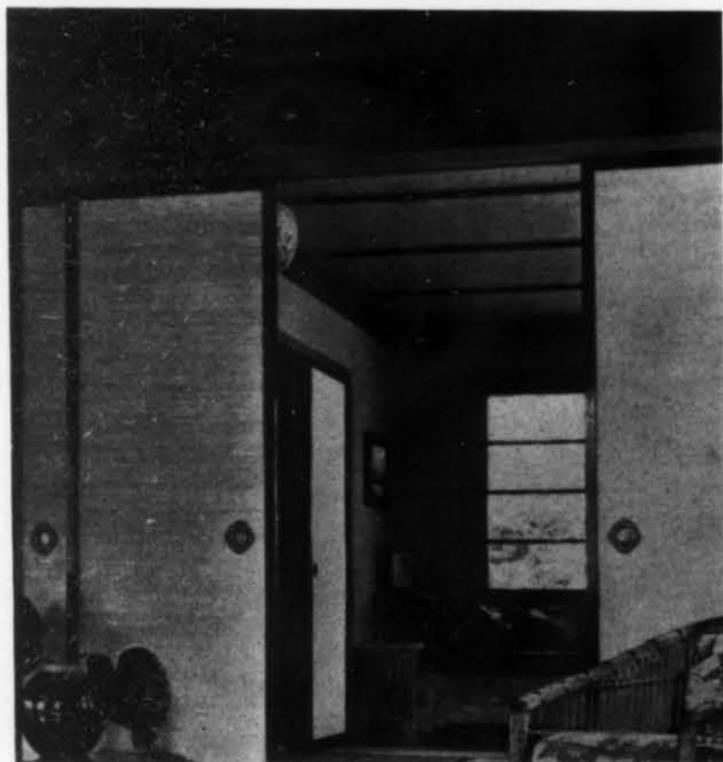
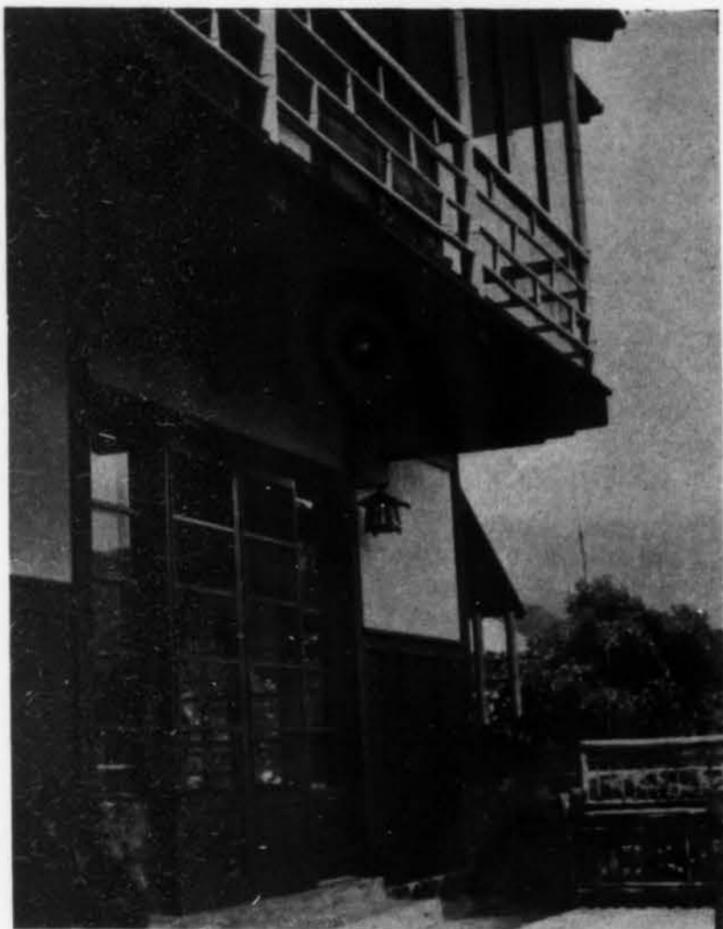
Hauala Scene

"SPACE AND LIGHT"

Watercolor by A. S. MacLeod

Gold Medal by Association of Honolulu Artists





RESIDENCE OF MRS. ALICE POOLE

Manoa Valley, Honolulu, T. H.

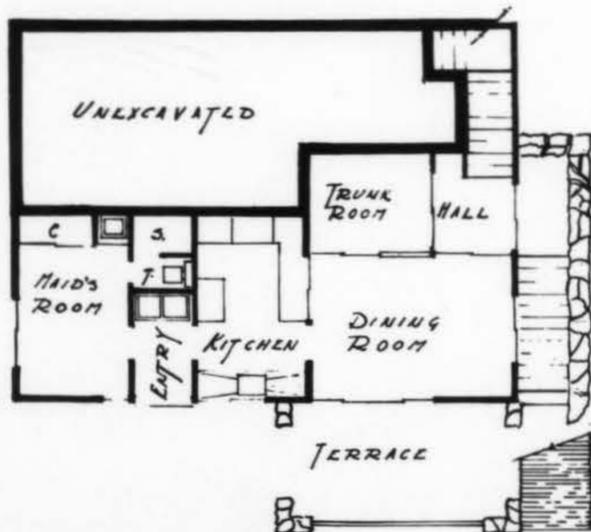
CLAUDE A. STIEHL, ARCHITECT

FOR this residence the steep, hillside lot of only 3300 square feet made necessary an extremely compact plan. Mrs. Poole is the Director of the Print Room at the Honolulu Academy of Art, and is especially sympathetic toward Oriental art and philosophy, and it was her desire to have an intimate house for herself and two daughters, which would express a combination of the western and eastern influences, with particular emphasis on the Japanese style.

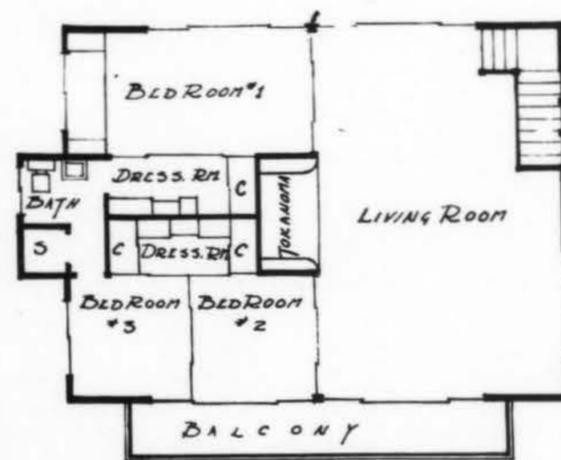
All of the service requirements are provided on the lower level, with a terrace over the garage for outdoor teas and luncheons. The living part of the house is on the upper floor, with the living room opening upon a balcony which commands the entire sweep of Manoa Valley, from waterfalls to the sea. The opposite end of the living room opens into a Japanese rock garden.

Throughout the house, the interior doors and walls consist of sliding Japanese type screens of grass cloth and imported Japanese papers, constructed in Honolulu. All of the exterior doors and windows are of the horizontal sliding type. The entire upper floor, with the exception of the enclosed bath and dressing room portions, can be thrown open to provide one large room. The *tokanoma* combines East and West, by providing a space for formal flower arrangements, as well as some of the owner's books and *objets d'art*.

The interior walls of the house are finished in natural cane fibre wallboard, with redwood and gumwood trim and panelling. The exterior is of redwood, with sand dash panels, and trimmed with bamboo awnings, railings and balcony posts on a cut lava rock base.



BASEMENT FLOOR PLAN



FIRST FLOOR PLAN
SCALE IN FEET

+ + + B O O K S + + +

By EDWIN TURNBLADH

CALIFORNIA AUTHORS HONORED BY COMMONWEALTH CLUB

I have often thought that California booster advertising lays a stress upon the wrong products. I knew that California's prunes, lemons, and dried apricots are of the bigger and better variety, for I've seen them at the markets and I've conversed with some of them. But I am sure that we raise authors far more piquant than persimmons, and I am pleased to report that the Commonwealth Club of California has again extended concrete recognition to some home-grown literary materials.

Nine California authors were honored in San Francisco on June 4 by the Commonwealth Club. These writers were the 1935 winners of the awards offered annually by the club for the "best books written during the preceding year by California residents." Announcement of the choices was made at a dinner meeting of the club by Professor Edgar E. Robinson, the club's president and chairman of the literature award jury.

Two gold medals were presented—one for the outstanding book of "general literature," the other for the choicest "work of scholarship and research."

Ruth Eleanor McKee of Los Angeles was awarded a gold medal for her volume, "The Lord's Anointed," published by Doubleday, Doran & Co. This book was considered the best work in general literature.

The gold medal for an especially commendable example of scholarship and research was given to Dr. George D. Lyman of San Francisco for his "Saga of the Comstock Lode" (Charles Scribner & Sons), a story of gold mining days.

Two silver medals were awarded—one to Dr. Helen MacKnight Doyle of Berkeley for her book, "A Child Went Forth" (Gotham House), an autobiography of a pioneer California woman physician; the other to Saul K. Padover of the University of California for "The Revolutionary Emperor" (Robert O. Ballou), a biography of the enlightened despot, Joseph II of Austria.

Books and their authors who received certificates of honorable mention were as follows: "Omar Khayyam," by Harold Lamb (Doubleday, Doran & Co.); "Romantic Copper," by Ira B. Joralemon (D. Appleton-Century Co.); "Desert Wife," by Hilda Faunce (Little, Brown & Co.); "Folded Hills," by Stewart Edward White (Doubleday, Doran & Co.);

"Nuvat the Brave," by Radko Doone (Macrae-Smith Co.).

Members of the jury of award were: Edgar E. Robinson, President of the Commonwealth Club, chairman; Professor William S. Ament, Dean of the English Department, Scripps College; Dr. Hardin Craig, Professor of English, Stanford University; Dr. Tully C. Knoles, President of the College of the Pacific; Dr. Ernest Carroll Moore, Provost, University of California at Los Angeles; Dr. Aurelia H. Reinhardt, President of Mills College; Dr. Robert Gordon Sproul, President of the University of California. Stuart R. Ward, executive secretary of the Commonwealth Club of California, was secretary of the jury.

Although you have undoubtedly read most or all of the books so deservedly praised by the Commonwealth Club, I wish to express a tardy echo to the Club's acclaim of "The Lord's Anointed." Christopher Morley, I understand, was the discoverer of Miss McKee's exceptional novel—and if you have already discovered the quality of Mr. Morley you will catch the spirit of the book.

What I am trying to say is that there is a kinship of essential outlook between Mr. Morley, Miss McKee—and yourself, I am sure. As I shall now suggest the narrative and as you read the novel later, you will inevitably find yourself in sympathy with Miss McKee's underlying and earnest plea that life be let to flower as it will.

"The Lord's Anointed" is a story covering many years—a narrative of American missionary endeavor in the Hawaiian Islands, from the beginnings in 1820 to 1887 and the rise of the annexation movement. However, this is far from external history. Miss McKee is absorbingly concerned with important human inner meanings that emerge from the life she describes. She observes and speaks through Constance Williams.

The year 1820 marked the arrival of the first American missionary party to Hawaii—a group of New Englanders, locked in a Puritan heritage. Constance, a spirited girl of a resolutely inquiring mind, is the strange bride of an iron-bound Puritan minister. Long, courageous years of her life in Hawaii, from youth to age, confirm truths to her which in her splendidly rebellious heart she felt at the start. Alone of the missionaries, she sees the profound unkindness of laying upon happy pagan hearts the sad weighting care of a fear-frighted creed.

The wisdom of Constance expresses itself, moreover, in her role as the mother of children. Each one grows up on the separate pattern of mind that creates no two flowers the same. Each meets life in quite a different way—and if it is not the way that another may appoint, she sees it nevertheless as fulfillment, in both a personal and universal respect.

Finally, it is Constance, who could not subscribe to a Puritan theology, who, in the daily circumstances of her adopted life, really exhibits, in a finer form, that fiber which was the boast of her husband's creed. And it is Constance, who could not pray to a Puritan deity, who is the essence of all we may pray for—more people like Constance.

The thought and manner of Miss McKee's book is somewhat reminiscent of Nathaniel Hawthorne. Something in the soul of Hester Prynne flamed again in Constance Williams. "The Lord's Anointed" contains the psychological engrossment that distinguished the writings of Hawthorne.

Ruth Eleanor McKee is a name we shall likely note again in the tall reaches of American letters.

"CHAPTERS FOR THE ORTHODOX," by Don Marquis. Doubleday, Doran & Co. \$2.50.

News of extra good cheer to moviegoers prompts me to skip by a deskful of books just off the presses and to pick up my copy of "Chapters for the Orthodox"—a cherished remembrance of an evening with the author—a book of goodly and devilish mischief from the hands that conjured Archy and Mehitabel into being, that phrased the movingly wondering lines of "A Little While," that lifted up "The Old Soak," and that have long been tinkering with the puzzle games of existence.

Don Marquis arrived in Hollywood about a month ago to write for the movies, and at the moment is engaged upon an adaptation of "Captain January" for Shirley Temple. After that work is finished, let us hope he will turn to writing original screen plays.

In person, Don Marquis looks quite like the paradoxically composite literary envoy of both Jehovah and Satan, and I expect he finds no crusading desire or cause to be partial to the earthly interests of either. In rotund good humor I like to think he resembles Jehovah—and I like to find that resemblance, too, in quiet eyes that express no surprise at life

seen widely and far. Yet, Mephistophelian eyebrows arch like majestic Satanic oaths, and you have already found, I guess, that Don Marquis gets pretty mad sometimes about man's petty deviltry. I presume that even Satan doesn't like some of it.

So we have from Don Marquis, in his writings, a mixture of thoughtful gentleness towards man and devastating satirical provocation. I think that he is really too sorry for man to be long provoked—and too sure of what he terms "the spiritual essence in the universe" to long be sorry.

"Chapters for the Orthodox" is Don Marquis gloriously footloose and earth free. Setting forth, not without sympathy, on the orthodox idea of a Personal God and a Personal Devil, he tracks the two roaming about New York like human beings. The happy choice of method gives unchecked rein to all that is forever great in Don Marquis—the high flight of whimsy, the vast humor, the tender poetry, and the philosophical querulousness.

In the preface addressed to Christopher Morley, the author writes—". . . these chapters proceed from no irreverence towards anything real in religion, and are an attack on nothing except the element of 'hokum' which, unfortunately, clutters up so many otherwise worthy institutions." Could anyone know and love the spirit of Don Marquis and think differently?

Other Books At Hand

"THE CITIZEN AND HIS GOVERNMENT," by Alfred E. Smith. Harper & Bros. \$2.50.

An earnest text book on what the citizen could know and do about his government—in city, state, and nation—if he only cared sufficiently and consistently. The dependable work of a sincere public man whose political thought is the judiciously compounded smoke of cigars and altar fires.

"HANDOUT," by George Michael. G. P. Putnam's Sons. \$2.00.

Labeled "the story of the systematized methods of propaganda and censorship that have been, and are, being employed on behalf of the present Administration to control and influence public opinion." Premature—November 1936 is over a year away.

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An off-shore view of America's ocean playground showing the famous hotels on the beach at Waikiki, at Honolulu. In the distance is Manoa Valley, famous residential section of the city. Photo from 11th Photo Section, U. S. Army.

HAWAIIAN How, When and Where

By HAROLD COFFIN

WITH Hawaii in the midst of her liveliest tourist year since 1929, many of our holiday-minded citizens are turning to their geographies and steamship folders to learn the how-when-and-where of America's Island playground. Ukuleles are being re-strung, and you hear the Song of the Islands no matter where you twist the radio dial.

But stay with us, and we'll promise not to mention coral sands, slanting palms, summer the year around, or the potency of the Hawaiian moon. Adequate attention has been given to these items in the thousand-odd volumes of fiction, verse and exposition that have been written on Hawaii.

On the other hand, our aim will be to give you some real Hawaiian inside information in a concise form that you can paste on the mirror in your vanity case or jot down on your cuff in preparation for your trip to pineapple land.

To begin with, here's a one-paragraph history of the Islands: Captain James Cook, English explorer, discovered the group in 1778. He gave them the name "Sandwich Islands" in honor of the Earl of Sandwich. The name is now obsolete. Kamehameha I, "Napoleon of the Pacific," brought the various islands under one rule in 1795. The first missionaries arrived in 1820. The monarchy was overthrown for a republican form of government in 1893, and in 1898, Hawaii, upon her own request, was annexed by the United States. The Territory of Hawaii is an integral part of the United States.

And now for your geography lesson: The Hawaiian Islands extend diagonally across the Pacific from tiny Ocean Island on the northwest to the Island of Hawaii on the southeast, but the eight islands of the main group are encompassed in a 400-mile chain with a combined land area of about 6,400 square miles. They are just below the northern limits of the Tropic of Cancer (between the west longitudes of 154° 50' and 160° 30'). The Islands are all of volcanic origin.

But: The volcanoes are not within easy walking or swimming distance of Honolulu. They are not continuously active, and when they do erupt it doesn't mean that you'll get ashes all over your white linen suit. The live volcanoes are on Hawaii Island, 200 miles from Honolulu. Eruptions are not of the explosive variety and hence you run to the volcano instead of running away from it.

Now a word for the benefit of unenlightened romanticists who think that everyone in Hawaii goes around dressed in hula skirts all the time. Hula dancers wear hula skirts, yes. But others wear them seldom if ever. Our advice on what to wear on the Hawaiian vacation trip is the essence of simplicity. Light summer frocks, white linen suits, clothes for dinner and dancing, and a change of bathing suits. Warmer clothing can be used on the trip to the Hawaii National

Park section of the Big Island and the journey to the summit of Haleakala on Maui Island. For the "weirdest walk in the world" over the lava fields of Kilauea crater you will need old, heavy shoes.

If you're going to the Islands to "live in the water," fine! Pack the bathing suits and forget the rest. The larger beach hotels provide a catering service at the water's edge, so that you can even eat in your beach clothes. At Waikiki you can swim at *any time* by the clock or calendar: midnight or noon; January or June. Don't wear an elephant hunter's hat. It makes you look like the tourists in cartoons, and furthermore, there are no elephants in Hawaii. If you forget parts of your wardrobe in your rush to catch the boat train or get up the gangplank, there are excellent shops in Honolulu.

For those who are going to Hawaii to ride a surfboard, here are a few helpful hints. Lying prone on the board, paddle out to where the waves are breaking. Pick your wave and watch for the steepest section of the surf. Facing shore, paddle ahead of the wave as fast as possible. As the surf catches you it is necessary to give an extra spurt of paddling and shift your weight slightly toward the rear of the board to keep the nose of the surfboard from diving. The trick is then one of balancing properly and quickly. After you catch the wave, head the board at an angle with the surf. This enables you to "slide" with the wave. Now you are racing over the water at lightning speed. By getting to your knees and watching your balance carefully you can sit up, and then (maybe) stand up.

This may not work out the way it reads. There is a material difference between surfing on a typewriter and surfing on a surfboard. Better hire a competent Hawaiian at Waikiki for instruction supplemental to this correspondence course. Or, better yet, if you are not the athletic type perhaps you can do your surfing from the lanai of the hotel with a pair of binoculars. Another way to get the thrills of surfboarding without the spills is to do your surfriding in a native outrigger canoe. These are manned by expert paddlers and catch the surf in much the same manner as the boards.

As a parting shot, here are some of the things to do and some things not to do on your trip to Paradise, T.H.: Don't spend all your time in Honolulu. Put some or all of the outside islands (Kauai, Maui, Hawaii) on your itinerary. Don't try to get all your tan in one day at Waikiki. In throwing coins to the diving boys, don't use anything larger than a half dollar—the captain might dive off the bridge. Eat a pineapple, fresh from the field, sliced the *long way*. Don't pronounce Hawaii like the mainland radio announcers do. Try a mint julep made of okolehao. Don't try to pretend that you have a cold when the ship sails from Honolulu and the band plays Aloha.

LIONS TO MEET IN MEXICO CITY

CLOSE upon the heels of the Rotarians, the world's Lions are scheduled to gather in Mexico City, July 23 to 26. International Rotary held its annual convention there in June.

With the modern bus offering a veritable traveling hotel, many Lions are expected to use that mode of travel to the Mexican capital. Hotel reservations are now at a premium in Mexico, and in some parts of the country there is a lack of satisfactory hotels and inns.

A cafeteria car will accompany new pullman busses on two tours to be conducted by Bearl Sprott, a popular Los Angeles director of Mexico travel. These expeditions—one for 15 days and the other for 30 days—will leave Laredo on July 20. Transportation furnished by pick-up busses from various points in the United States will take travelers to and from the border without additional charge.

To Lions and others the Sprott tours offer a comfortable way to see and enjoy Mexico. Hunting, fishing, and horseback riding are provided en route.

OFFERING something decidedly different in travel service, Tom Sawyer, veteran world rover, has opened a unique studio at 647 South Oxford Avenue, Wilshire Boulevard, Los Angeles. Beautifully decorated with curios gathered by Mr. Sawyer during sixteen years of travel, these offices furnish a quiet, comfortable place to plan details of a trip. Outside of the heavy traffic zones, the studio presents the additional advantages of courtesy parking across the street and evening office or home appointment service.

A LANDSCAPE GARDEN IN HAWAII

(Continued from Page 21)

here, water-lily, grass, pool and the flat bridge stand for the passive elements of the universe, meditation, and the effect of tranquillity, is sharply accentuated.

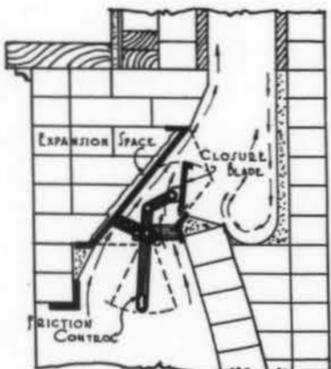
It is the belief of the artist that a garden should never be a botanical show, that the interest in the name and species of plants should be lost to the composition of the whole. Nothing should be used unless it is essential for the composition and nothing should be planted that is not inevitable in the respective spots. Further, it should not be a composition of outward forms but should be a composition of the personality and inner nature of plants, rocks and the elements of nature.

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Both tours leave Laredo July 20 and include the Lions International Convention in Mexico City, July 23 to 26.

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HEAVY TRAVEL on the East Asiatic motorships *Amerika* and *Europa* for both the Los Angeles-Europe service and the Los Angeles-Vancouver vacation cruises, is reported. Both ships have capacity bookings on current sailings for Vancouver and also for Europe.

To take care of steadily increasing business, the East Asiatic Company just launched a third express motorship, the *Canada*, which will leave Southampton on her maiden voyage August 10th, arriving in Los Angeles September 2nd. With her sister ships the *Amerika* and *Europa*, the *Canada* will enable the line to maintain a monthly sailing from Los Angeles to London, Rotterdam and Copenhagen via the Panama Canal and West Indies.

The *Canada*, built at the Company's own shipyards at Naskov, near Copenhagen, is 10,200 tons gross register, 465 feet long, and has a speed of about 17 knots. Captain C. Knudsen, popular commander of the *Amerika* since she entered service in 1931, will be Captain of the *Canada*.

First class passenger accommodations, even surpassing the *Amerika* and *Europa* for size and appointments, will be provided for 55 persons on the *Canada*. Seventeen of the 25 double cabins will have private bath; there will be a special cocktail bar, in addition to the regular social rooms and the lounges. The *Canada* will be the first vessel in the direct Europe-North Pacific Coast service with a regular built-in swimming pool, which will be of liberal dimensions and located on the promenade deck.

FROM "Leaves of a Grass House," by Don Blanding, whose new book, "Memory Room," will be published this fall. The author was guest speaker at the Kappa Delta Hawaiian "Aloha oe" luncheon, at Hotel Huntington, Pasadena.

THE MOON-RAINBOW

Staid people say that Pan is dead
But they are wrong. His shaggy head
I saw but yesterday at noon,
And once before when shone the moon
Across Manoa valley where
The ginger blooms. The evening air
Was still—so still it made me fear
That if I shivered he might hear.
I waited while a silver mist
Skimmed down the sky. A moon-beam kissed
The gauzy veil. Pan looked around
And piped. A magic arch of sound
Curved out upon the misty air—
A lunar rainbow shimmered there!

(The lunar rainbow is a beautiful night effect peculiar to Hawaii. It occurs exactly as the day rainbow does, against a curtain of rain or mist, but its intensity of color compares with the day arch as the moonstone with a fire-opal.)

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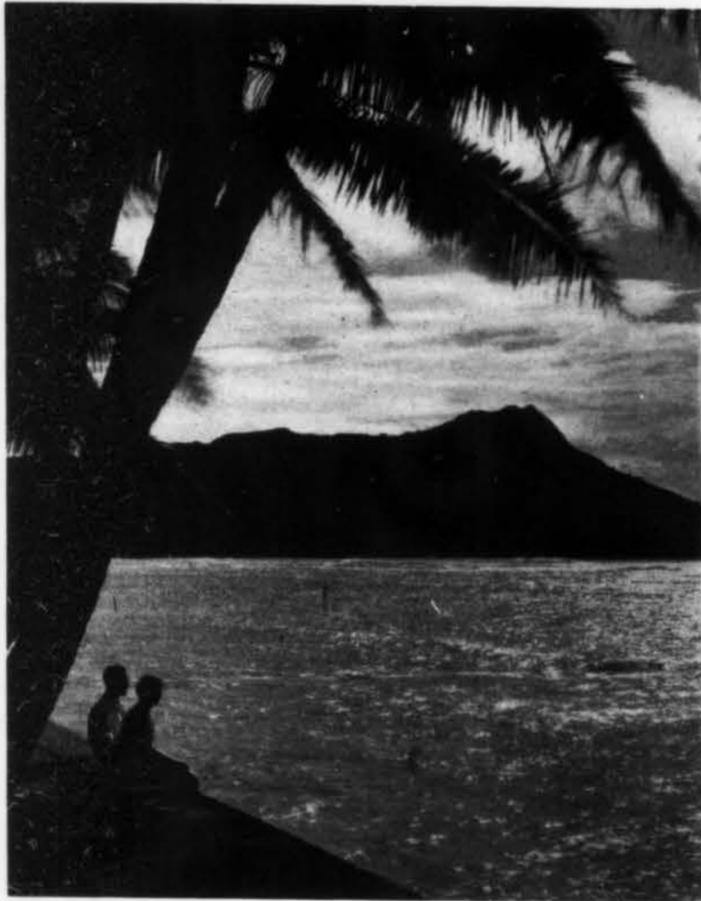
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GRASS HUTS TO GLASS HOUSES

(Continued from Page 15)

changed. Here the heavier walls and the more enclosed rooms were appropriate. Solidly built on the side facing the mountains, against the winds and the rains that swept down Nuuanu and Manoa valleys, these homes played a double role and opened out on the sheltered side that faced the sea. Covered walks and arbors connected houses and garages; some were built on the edges of streams, one with formal garden terraces, another with stepping-stone paths and treated in a simple, rustic manner. Some displayed steep roofs that repeated the same line of slope as the neighboring peaks; others had low pitched roofs that spread appropriately beneath the overhanging monkey-pod trees.

"It is perfectly true," my mainland architect exclaimed, "there seems no limit to the possibilities. I had thought there could be only one suitable Island type. But what of the interiors of these homes?"

"The residents of the Islands are prodigious travelers," I replied, "and like all travelers, they have brought a great deal back with them. What they could not bring, they have sought to emulate. You will find completely oriental rooms, with walls of Chinese embroidered silks, and you will find others as modern as any New York pent-house apartment. Teak or chromium, bamboo or moulded glass, you will find all these here. Visiting Honolulu homes is one long adventure of pleasant and somewhat astounding surprises."

"It is all very well to be surprised, but, being of a slightly analytical mind, may I ask what it is all leading to?"

"A blending of the happiest sort, because out of that blending new forms are being evolved, not one but many. And even as our most modern interiors, designed in Paris, London and New York, approach an oriental simplicity, so do we of the Islands go at once to the modern by adapting the oriental to our simple, outdoor living. From our flowers and plant forms and Polynesian patterns, we evolve our decorative touches; from our hardwoods we achieve our own idiom in panelling and furniture; and from our moderate weather and marvelous panoramas, the inspiration for great unobstructed areas and spaces!

"And so in the future, I hope, shall come complete realization of the contemporary architect's dream of space, light and air—and, above all, color, variety and imagination!"



With out-of-town visitors invading California Southland this summer, hostesses are in search of new ideas for summer entertaining such as is expressed in this typically Mexican table. The tablecloth, handwoven in Mexico, has colorful borders of green, blue, yellow and orange against a white ground. The carreta filled with gourds and the Mexican figures are ideal for the central decoration. The pottery on the table picks up the orange, red and white of the tablecloth and even the place cards bearing those delightful straw pictures typical of Mexico are in keeping with the spirit of the table. Knives and forks have white composition handles. A charming table for the patio or the terrace. Pottery from the China section and tablecloth and decoration from the Mexican Handicrafts shop of J. W. Robinson Company.

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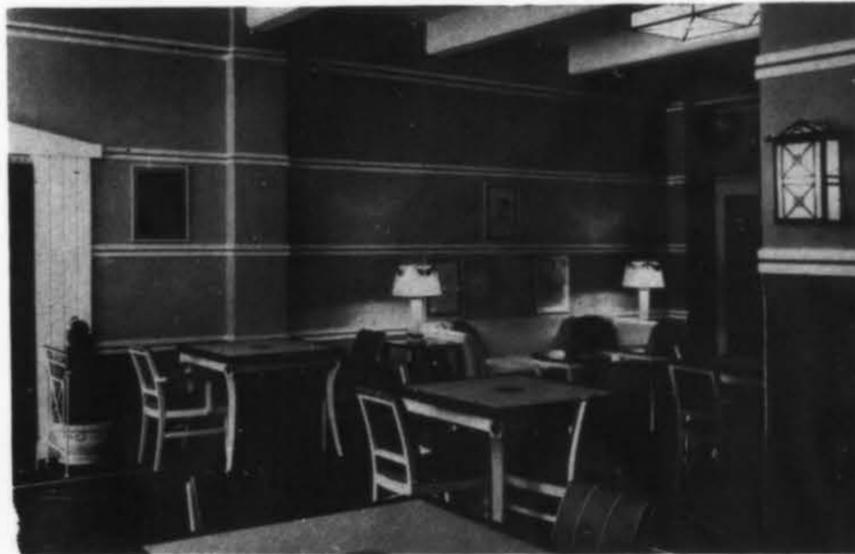
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Whether a job calls for a complete all electric kitchen or only one appliance, adequate wiring should be provided. The proper outlets should be included for the range, the refrigerator and the dishwasher. Sufficient convenience outlets should be put in for mixers, small appliances and a clock. Adequate lighting in the kitchen is necessary and should be provided for.

Red Seal Wiring Specifications provide for a complete electric kitchen now or in the future. Let us assist you with expert technical advice with your next job—no obligation.



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The new Payne Console Heater, correctly priced, beautifully finished in colors to harmonize with room surroundings, affords maximum heating efficiency. Vented installation is recommended, but it is A. G. A. approved either with or without. For apartments, offices, schools, homes.

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L. Raymond White, Architect

SHELL OIL COMPANY has departed entirely from conventional lines and scores a most spectacular effect in the Shell Building at the California Pacific International Exposition in San Diego. Abandoning all the usual ideas of exhibit structures, Shell has erected a building in the form of a shell, reproducing in gargantuan proportions the company's trademark. Framed by green palms and finished in sanded paint of a deep cream color, the building is one of the most novel at the big show.

Mural paintings decorating the interior of the building deserve special mention. Facing the west wall is a huge map, said to be the largest animated electrical road map in the world, showing in perspective with relief effect the entire West from the Rockies to the Pacific. Fourteen states, western Canada and part of Mexico are included, with principal cities, National Parks and other points of interest. Fifteen thousand miles of main highways are depicted by means of electric lights which flash on and off mechanically, the lights advancing from San Diego along the highways until the entire West is illuminated, the idea carrying out Shell's work of persuading exposition visitors to tour other sections on their way home.

On the wall opposite the map are two mural paintings depicting the history of western transportation, contrasting the pioneer wagon train with today's modern motor cars and airplanes.

ANTIQUES

(Continued from Page 9)

ing. In general his work is divided into three periods: Georgian with the cabriole leg, ball and claw foot, and ribbon back; the rococo after the French manner in which he adapted and enriched the style by carving and beautifying the cabriole leg, and the square form of chair back; the Chinese in which he took his ideas from China such as lattice chair-backs and pagoda motifs. He combined the designs of Gothic, rococo and Chinese with rare skill.

The growth of England's trade with the Orient was responsible for the vogue for Chinese effects. Chippendale responded to this fad by creating furniture and other objects in wide variety—fretwork carving, latticework and other elaborate ornamentation. The style did not last long but left for posterity some ornate examples of furniture that show his clever adaptability and

workmanship in whatever style he made his own. Collectors find examples of the Chinese period hard to find and therefore they are considered a rare item.

Thomas Chippendale is best known for his chairs. They are noted for their beautiful proportions and delicate carving. The cabriole leg, ball and claw foot, straight and square legs, lattice and ribbon backs are characteristic features. The construction of his chairs was perfect, each part strongly made and well-balanced, and his materials were of the best. His style is heavier than that of his successors but expresses the ornate period in which he lived. His designs show great variety and have a beauty and charm that has lasted throughout the years. His work stands out as an example of what is best and most serviceable in fine English furniture.

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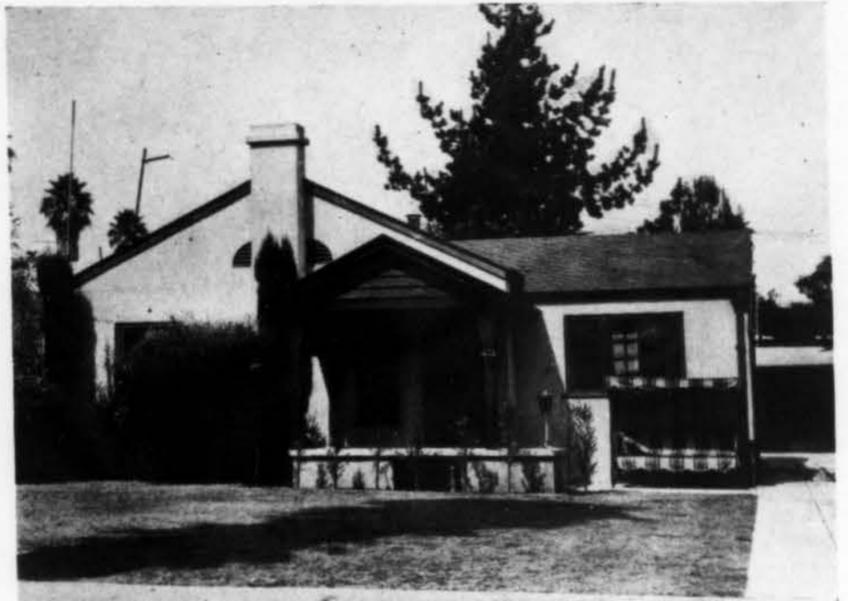
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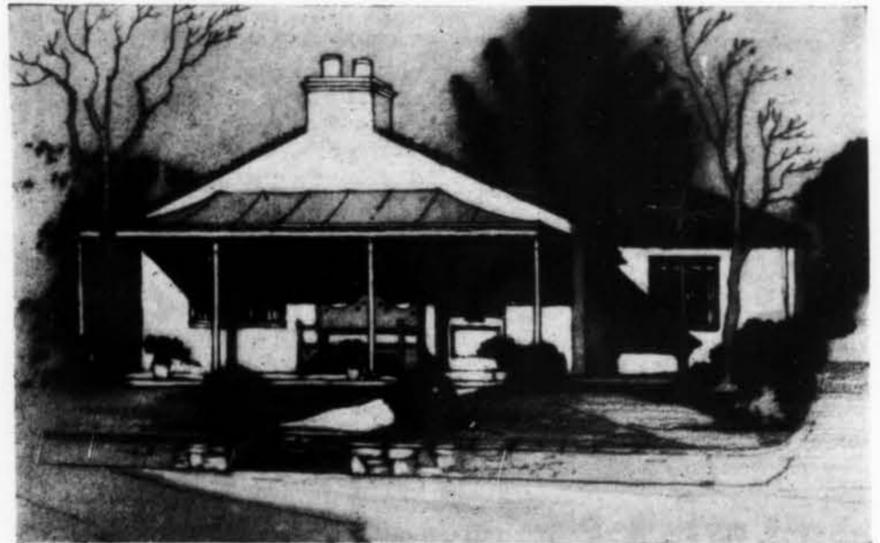
INCREASED CHARM THROUGH MODERNIZATION
EDGAR BISSANTZ—ARCHITECT

Why live in a house lacking in charm and distinction? The operation of the National Housing Act has turned the thoughts of home-owners and architects to the problem of improving old homes, as well as new building.

The skill of an architect works wonders in transforming mediocre houses into delightful homes, with increased comfort and beauty. A few well-planned changes, the correction of flagrant design faults or false economies in the original work, and intelligent decoration will produce results of surprising merit, if properly directed.

Here is a suggestion for remodeling the above typical small house to improve the appearance of the exterior.

By furring out the face of the main wall, the architect has concealed the meager chimney, eliminated the badly placed window by the door, and secured an attractive depth of reveal for the new entrance door. The roof of the wing at the right has been cut back to a "hipped roof", to soften the silhouette of the house, and a porch of ample size and delicate proportions provides space for an inviting bench.



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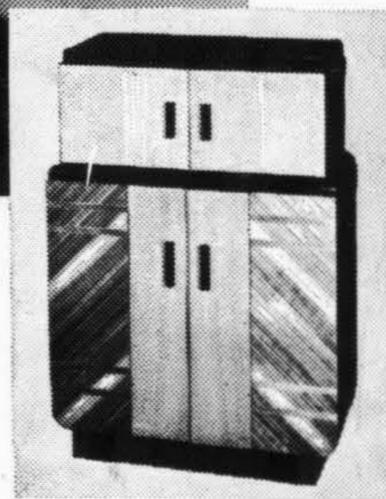
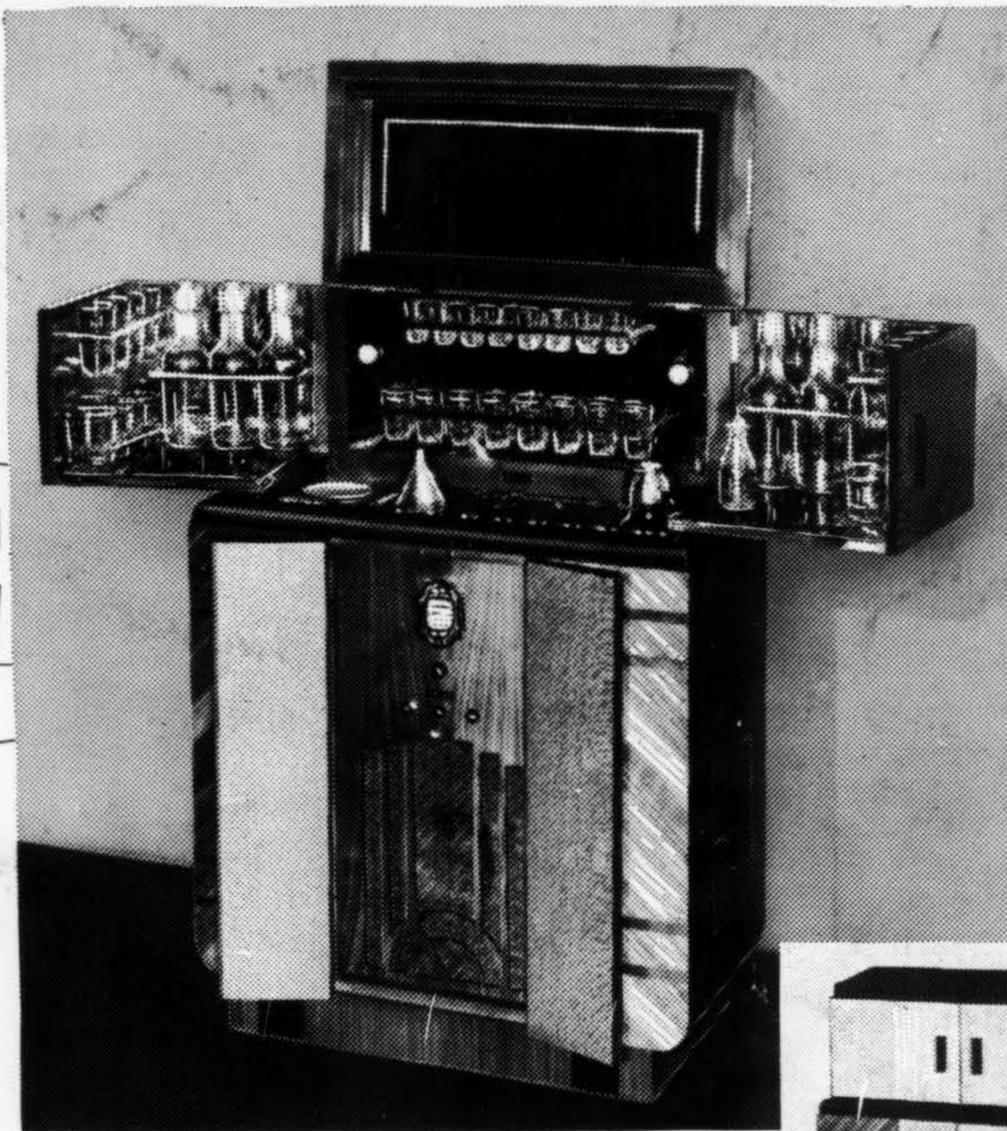
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