

# California

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The Rainbow Fleet on Glorietta Bay at Hotel del Coronado, Coronado, California From a Painting by Frank M. Moore

August, 1935

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SAN DIEGO'S  
CALIFORNIA PACIFIC INTERNATIONAL EXPOSITION

TOM (T.J.) GERAGHTY • DEL S. FOSTER • XAVIER MARTINEZ • LORNA LADD



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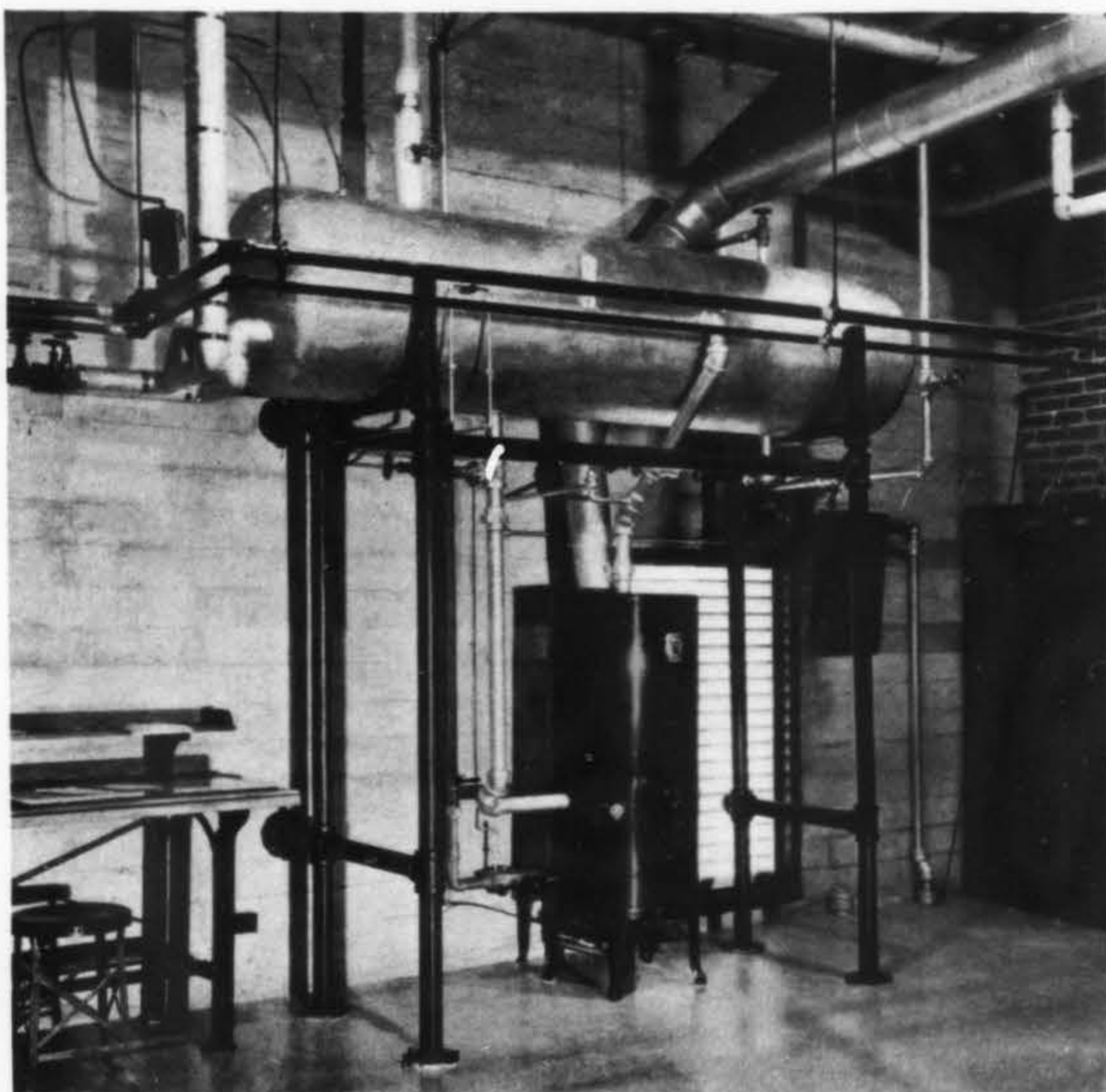
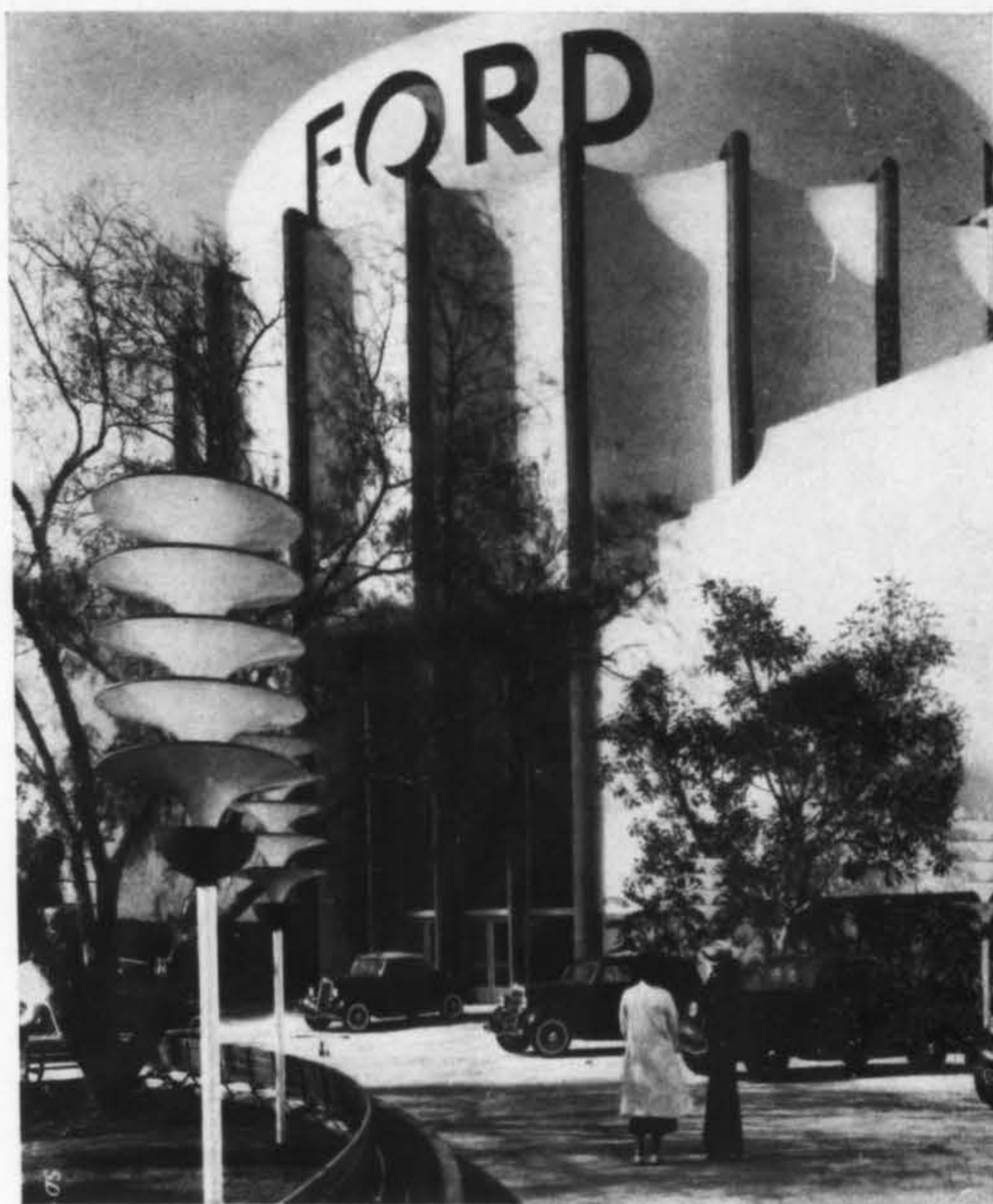
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**SYMPHONY CONCERTS** are presented daily except Monday in the Ford Bowl at the Pacific International Exposition, San Diego, California, sponsored by the Ford Motor Company. The hours are two to four, and eight to ten. The current concerts are: August 8, Seattle Symphony Orchestra, Basil Cameron, conducting; August 9-22, San Francisco Symphony Orchestra under the direction of Alfred Hertz.

**HALF HOUR OF MUSIC SERIES** is an institution at the Greek Theater of the University of California at Berkeley on Sunday afternoons. The list of artists appearing includes the Bem-Clement-Bem Trio; William Fleming, pianist; Easton Kent, tenor, and Arpine Inyetan, pianist; Carol Mills, violinist; Douglas Beatty, baritone, and Carolyn Cone Baldwin, pianist.

**SYMPHONY CONCERTS** are presented at the Lark Ellen Echo Bowl, near Covina, California, on alternate Monday nights to September 7. The opening date was July 1. Vernon Robinson directs the Valley Orchestra and Madam Ellen Beach Yaw, on whose estate the Bowl is located, sings on several occasions during the series.

**COMMUNITY MUSIC ASSOCIATION** of Redlands, California, is sponsoring the twelfth season of summer concerts in "The Procellis," the beautiful outdoor Bowl. Two concerts a week are scheduled. Community singing colors the first hour of the Tuesday evening concerts. The San Bernardino Symphony Orchestra, conducted by James K. Guthrie, is a valued contributor to the events. Soloists, vocal and instrumental, also well known dancers are presented on Friday evenings.

**SUMMER OPERA SEASON** continues at the Greek Theater, Griffith Park, Los Angeles, California, under the direction of Maestro Mario Colantoni, each Wednesday evening. The operas are sung in Italian but are staged with the motion picture technique of action, eliminating explanatory words, thus shortening the operas and, possibly, making them more intelligible to the audience.

**CHARLES WAKEFIELD CADMAN**, famous composer, is claimed by California, since he has made his home in the state for fifteen years, and is the honorary chairman of music at the Pacific International Exposition, San Diego. August 29 is designated as "Cadman Day," and Mr. Cadman presents his "Dark Dancers of the Mardi Gras." Mr. Cadman's light opera, "Splendid Hour," is scheduled for production in New York by J. J. Shubert in the fall.

**EIDOLON** is the designation adopted for the summer student colony at Santa Fe, New Mexico. Margaret Tilly and Benjamin Zenach are two artists of California in the group.

**GEORGE GARNER**, founder and director of the George Garner Negro Chorus of 150 voices, has been appointed chairman of all Negro entertainment at the Pacific International Exposition, San Diego. He is also chairman of the program for the special Negro Day, August 24. George Garner is the organizer of the musical center for his race in Pasadena, California.

**ROSE BAMPPTON**, mezzo-soprano, makes her Pacific Coast debut, August 16, at the Hollywood Bowl, with the orchestra under the direction of Bernardino Molinari. Miss Bampton recently returned from London, where she sang at a special concert featuring the work of American composers.

**NEW OPERAS**, new singers and new conductors are listed by the San Francisco Opera Association for the 1935-36 season, opening November 1 and extending through December 2, at the beautiful Opera House at San Francisco. Gaetano Merola is, as in past seasons, the conductor and supervising director.

**PILGRIMAGE PLAY** continues the presentation of biblical history, the dramatization of the life of Christ, at the theater in the Hollywood hills, each evening except Sunday. There are no matinee performances. Phil Whiting directs the large cast, headed by Ian Maclaren and Genevieve Hamper.

**SCHOOL OF NATURE STUDY** opens in Blakley Botanic Gardens, Santa Barbara, California, August 5, and continues through August 16, under the direction of Harrington Wells, professor of natural science at Santa Barbara State College, and a well chosen faculty.

**HISTORICAL SOCIETY OF POMONA VALLEY** announces a celebration commemorating the sixtieth anniversary of the founding of Pomona, California, on September 7, in Ganesha Park.

**THE PLANETARIUM**, Griffith Park, Los Angeles, is open each weekday from 10 a.m. until 10 p.m. On Sundays the hours are 2:30 to 5:30 p.m. Lectures are given daily, on weekdays at 11, 3 and 8 o'clock, on Sunday afternoons lectures are at 2:30 and 3:30.

**THE NEIGHBORHOOD PLAYHOUSE**, 1749 Clay Street, San Francisco, presents a summer schedule of interest, interspersing the classics with farce comedy, a revue, and two programs of one-act plays.

## FILM NOTES

**LIFE** was scarcely kind to Becky Sharp, but now after the lapse of many years the screen tries to compensate by making her the first exponent of color in a full-length picture. The experiment marks a great step forward, but many steps are still to be taken to reach perfection. But perfection was, after all, never Becky's aim—she wanted to achieve wealth and position and cared little how these came. The period and the story are well chosen as a medium for color, and Miriam Hopkins, as the title character, gives a very excellent performance. No point was overlooked in making the film, Rouben Mamoulian directed, with Kenneth Macgowan as an assistant in stagecraft, and Robert Edmond Jones, scenic designer and lighting expert. The cast includes Frances Dee, Billie Burke, Doris Lloyd, Alan Mowbray, Nigel Bruce, Cedric Hardwicke and many more, who aid materially in perfecting

the story as well as showing the possibilities of color. Scenes involving masses of people are lovely in the color medium, particularly the scene of the Duchess of Richmond's ball, but the close-ups are disappointing.

**GRACE MOORE** sings more beautifully and acts with a shade more surety in her new picture, "Love Me Forever." Leo Carrillo carries away the histrionic honors in shifting from light musical comedy to melodrama, and in making the change convincing. The film abounds in Italian opera arias but reaches a climax in the first act of "La Boheme," Michael Bartlett singing Rodolfo to Miss Moore's "Mimi." The theme is a trifle more serious than that of Miss Moore's preceding opus, which adds dramatic value and does not detract from the operatic angle. The finales are strong and inspiring, and all together the film represents the height of achievement in the production of operatic motion pictures.

**NOEL COWARD'S** first screen appearance is naturally a notable event to lovers of the stage, but the vehicle, "The Scoundrel," is apt to leave the masses unimpressed. Coward's personality, his fame as playwright, composer and actor, colors anything he may do, and will draw audiences of the understanding variety. The picture is a combina-

tion of sentiment and sophistication, dealing with the theme that there is no rest after death for those "who die unmourned and unloved." Anthony Mallare, played by Noel Coward, does not lack the love of women during his earthly career, but he constantly loves them and leaves them, perpetually finding a new feminine interest. Coward's own cynicism seems to pervade this new Ben Hecht-Charles MacArthur creation, coloring the lines with spontaneity.

**THE CINEMA** proves its power in "She," the ability to transport the spectator to a land of black magic. This super-fantasy, made from the H. Rider Haggard novel, and starring Helen Gahagan as the goddess who knows no death, is a genuine contribution to the list of imaginative motion pictures. The story is dramatic, the photography brilliant, the ballet appropriate, and the music inspiring. Helen Gahagan is unknown to the films but dominates the scenes in which she appears, she has magnetism, grace and a most persuasive voice. Helen Mack in the role of Tanya, typifies the human element, and does rare and sincere work. Randolph Scott, Nigel Bruce and Lumsden Hare are cast as the adventurers to the land of "She," seeking the flame of everlasting life. Irving Pichel and Lansing Holden directed.

Irvin S. Cobb is now "at home" in California having purchased the former home of Greta Garbo. In his newly furnished patio he put the finishing touches on the screen play "Judge Priest." In "Steamboat 'Round the Bend" he blossoms out as a star supporting Will Rogers.

## CALIFORNIA POETS' CORNER

### SONG

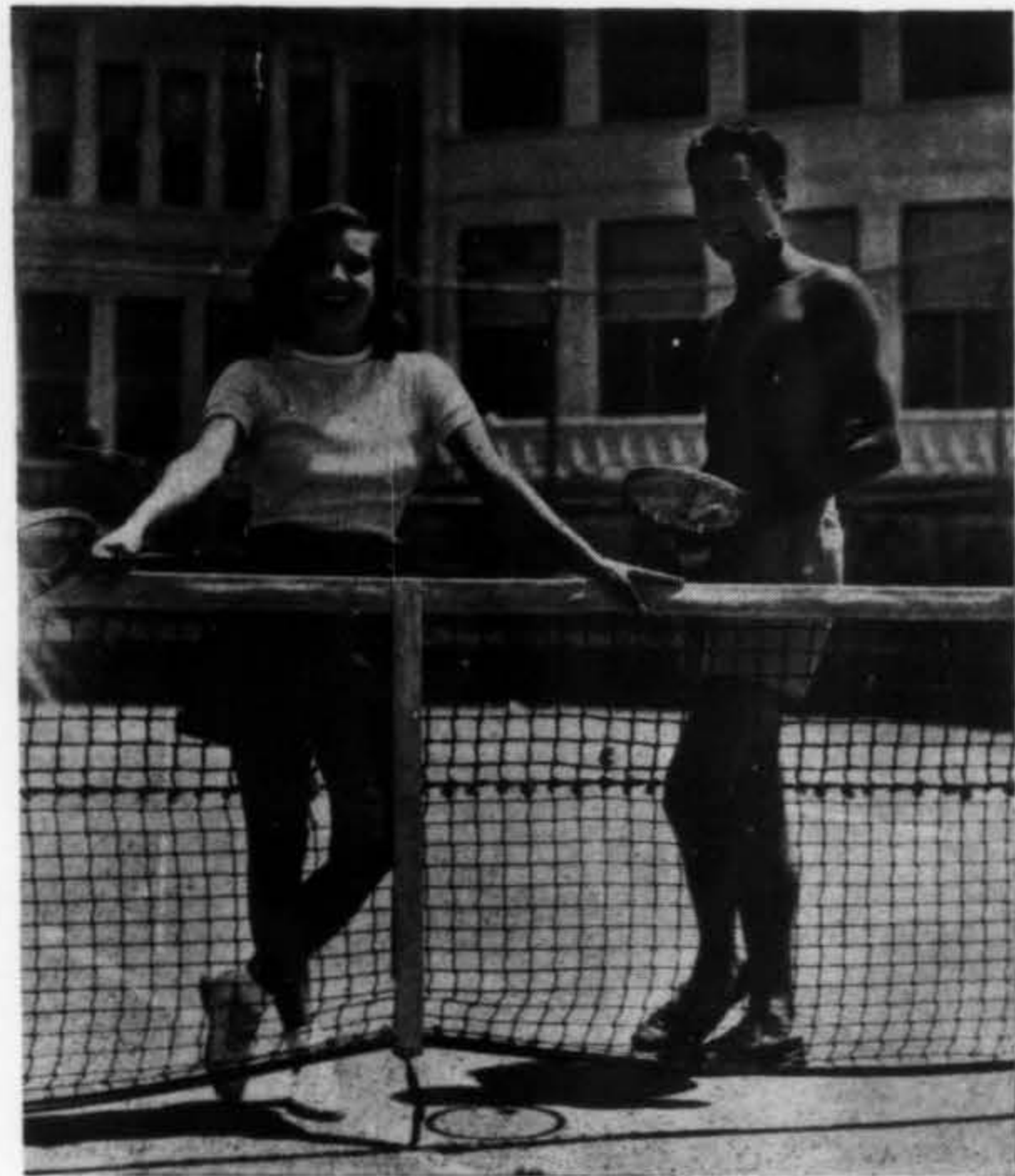
If you should go hence  
Tonight in the rain,  
Then so should I,  
For not again

Shall I leave your side  
For any reason,  
As I did before,  
Last season.

And If in time  
You tell me to leave you  
I shall not argue,  
Nor shall I grieve you;

But merely depart  
Without a word,  
And follow you then,  
Unseen, unheard.

Mary Emma Jeffress.



Lili Damita and Errol Flynn, ready for a match at the Beach and Tennis Club of Hotel del Coronado, where both were vacationing just before their marriage.





RECENT EVENTS below the Mexican border give "In Caliente" an added interest, though this light and diverting comedy offers sufficient reasons in itself for attention. The cast is excellent, Edward Everett Horton becoming, entirely without design, the star of the picture, he has an unusually good role and he makes the most of every inch of it. Dolores Del Rio, as a famous Mexican dancer, is charming, radiant and lovely. Leo Carillo has a particularly fitting role, while Glenda Farrell and Pat O'Brien add much to this very amusing entertainment.

ANOTHER GAY SPOT is glimpsed in "Escapade," which offers the charm and lure of Viennese life. The plot centers around the loves of an artist, played by William Powell, and a young lady in service, Luise Rainer. Miss Rainer is a European, of Vienna, and has a captivating personality as well as remarkable ability. Her acting has freedom and charm. The story is light, frothy but it does offer good entertainment for warm days. The cast is a strong one and includes Frank Morgan, Reginald Owen, Mady Christians, Virginia Bruce, and Laura Hope Crews.

"STEAMBOAT 'ROUND THE BEND'" has many points of interest. It reintroduces Irvin S. Cobb to the cinema and teams him with Will Rogers. The story is that of the South in the early 90's, with Rogers portraying a transient patent-medicine doctor who sells his wares on Mississippi river steamboats. He buys one of these boats and accepts the challenge of a rival skipper, Irvin Cobb, for a race, the winner to have both boats. Tragedy enters through the killing of a man by Rogers' nephew over a swamp girl, played by Anne Shirley. The boy is sentenced to hang but in a thrilling climax Rogers wins the race and thereby also saves the boy's neck.

THE ORIENT is the scene of the romantic screen play, "Shanghai," with Charles Boyer cast as an Eurasian and Loretta Young as a rich and beautiful American girl. Boyer is the son of an exiled Russian nobleman and a Manchu princess but Shanghai holds no brief for inter-marriage, even though the yellow one be of royal blood, and frowns on any romance between the Eurasian and the American. The girl returns his love but fails in the test when she discovers his ancestry. She later repents and would have married him but is dissuaded by the Ambassador and they part, hoping racial prejudices may some day disappear. Warner Oland is excellent as the Chinese Ambassador.



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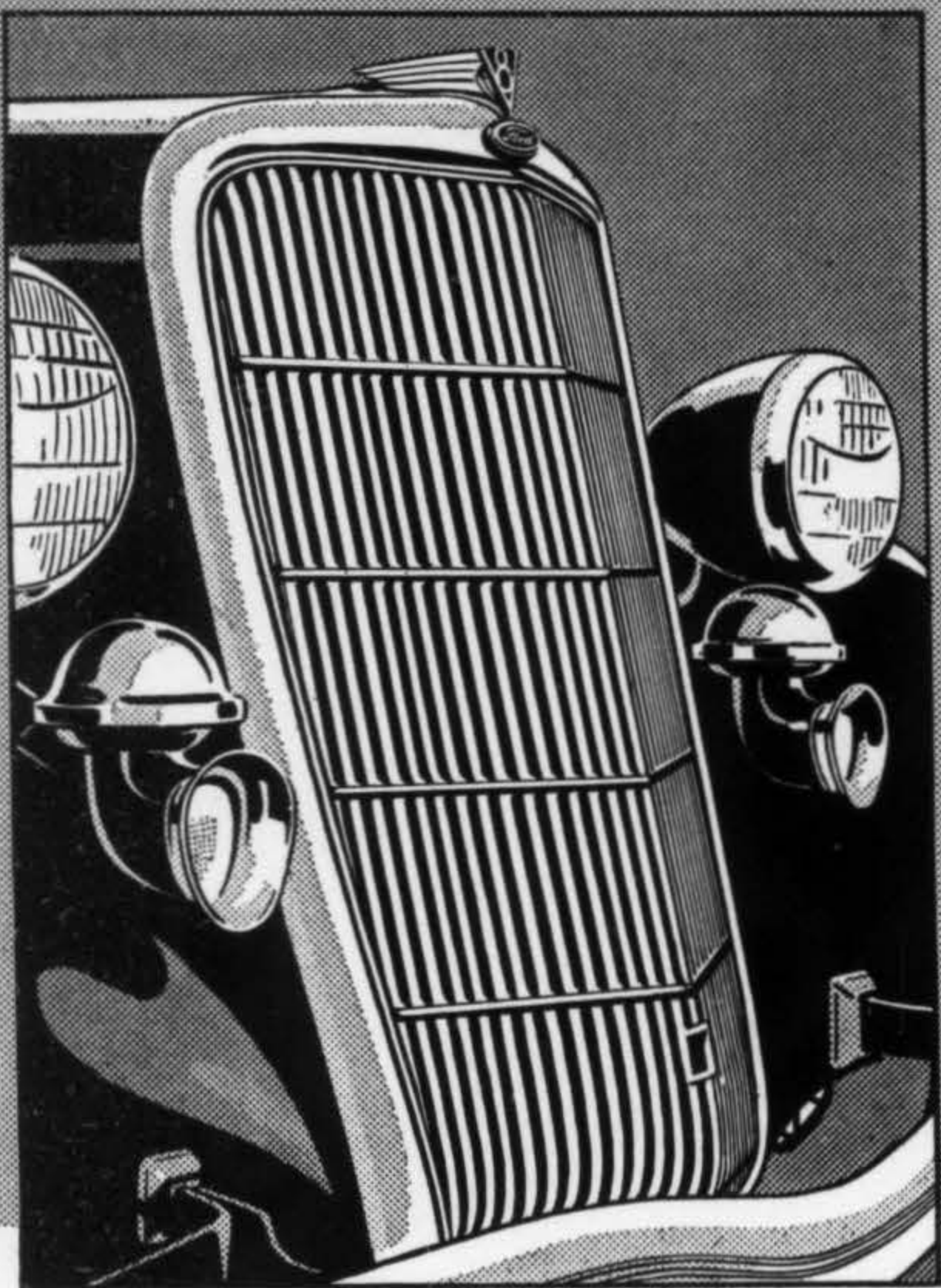
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## OUR LONDON LETTER

Rambling Notes on Architecture and Such-Like:

On all the Roman roads leading into London, the American drive-in and filling stations are popping up like morning glories. Crowding out the lovely older *filling stations* such as "Ye Olde Plough Boy," "The Goat in Boots," "Two-Headed Swan," etc. But the hot dog emporium has not yet had its day here.

It is a cardinal principle of English culture, I can hear a voice saying, that a *petrol pump* is okey-dokey if it looks like a Tudor lychgate.

I went to a charity *do* yesterday in Dean's-yard, Westminster, where they staged an elaborate "pleasure garden" and modern market, for the benefit of the Westminster Hospital. I noted in the newspapers this morning that the Dean had some of the signs changed over various bazaars . . . a beauty parlor was re-labeled "Herbalist," and a good old fashioned Bar was re-named "Spa." But I'm one who likes calling a Spa a Spa.

I dictated my last story in Kew Gardens (you describe them!). As you know they have every kind of a plant, flower, tree and weed there . . . even some varieties that seem to defy the climate. Evidently, they haven't had time to grow a California Redwood (like Charley Mack did at Newhall), but they have done the next best thing. They have a cross-wise slice of a very old and large Redwood, and on the various *rings* are neatly painted a bit of contemporaneous history, punctuating the growth of the tree . . . historical events of Rome in its glory . . . birth of Shakespeare . . . Columbus discovers America . . . Battle of Waterloo, etc. (But in better sequence than I have outlined.)

All the new shops, snack bars, hotel lobbies, etc., here are painfully modernistic . . . cubistic lines of muddy-water glass and shining steel. Look like a cross between an old pipe organ and a hotel kitchen range . . . I hate 'em.

For the Jubilee, special grandstands were erected everywhere the great pageants passed. The structural parts were fashioned from gas piping . . . "real open plumbing." It cost one pound to build each seat . . . but they sold from four to ten pounds each. Profit went to various hospitals.

Gas piping scaffoldings completely "enmesh" the Houses of Parliament, Big Ben included . . . where workmen are spending a year giving the stone facing a beauty treatment. Friend of mine described the effect, saying the Big Ben tower looked like an old lady wearing a coarse weave shawl.

Lumber Note: Speaking of wooden nickles, a long *discussion* in letters to the *Times* is no won, regarding American phrases and their origin. One writer insists that "don't take any wooden nickles" came from that old wooden nutmeg gag they pulled in Eew England years ago. The *Daly Express* announced the other day that they would like to know the meaning and origin of "an Annie Oakley," and offered "half a guinea" for the best letter. Modestly, I must say I won "first prize" among the 367 letters they received, and had a jolly good time with the ten and six.

Back to architecture: You know those lovely Gothic drinking fountains they have in the forecourt of the Charing Cross railway station? For some strange reason they are literally "black" with starlings every evening. The starlings, from their day's outing in the country, will not park anywhere else in London, save on the rear of that fine old church nearby, St. Martins-In-The-Field. At the fountain the bird customers have "bed and use of bath" for a song. Bed and breakfast for birds is fast being cancelled, even in London, where they do have many horses left. And by the way, the authorities are talking of killing off the great flocks of pigeons who decorate and add color to Trafalgar Square. Owners of buildings nearby complain. I hope they don't do this, as the pigeons have done much to give London architecture a distinctive effect, in pastel shades of black and white . . . and make it different from, let us say, Pittsburgh.

Although my education in architecture has been confined to baby building blocks, still I go on writing on this subject all day.

Tom (T. J.) Geraghty.

## ON THE RADIO

By LORNA LADD

RADIO is always slow in summer. As a matter of fact, up to this year it has more or less stood still during July and August. I don't know whether this year's pickup is because of the lifting depression or because sponsors have betaken unto themselves intelligence enough to realize that no longer are they broadcasting to a set of cat whiskers left home during vacations, but to super radios that can be heard in automobiles as well as transferred from car to mountain cabin and beach shack.

Anyway, the new "March of Time" is hitting a daily spot starting August 26. I have "me doots" about its holding up under a five-day-week strain. It just isn't that type of program. Besides news comes too thick and fast to really cover the field with dramatized broadcasts. However, it may work. I hope it does. The "March of Time" has been one of my pets ever since it started as a weekly feature in March, 1931. It was a new technique, then, in



presenting news to radio audiences and it was instantly hailed by critics as well as listeners. Unlike most radio programs, it has maintained its quality through the years. I hope it continues to do so—over CBS-KHJ-KFRC, 6:30 to 7:00 evenings.

There have been a great lot of Pearce fans tearing their hair because Al's eastern program hasn't been drifting west. Perhaps their letters have turned the trick for Al Pearce and His Gang start their first evening show at 6:30 p. m., Friday, August 9, over a coast-to-coast NBC network, KFI, KPO. The gang they tell me, hasn't been going over as well in the east as everyone hoped. Probably it is because busy New Yorkers haven't time for the homey, slow, person-to-person sort of a broadcast featured on the Pearce show.

Continuing to bring unusual, yet timely, broadcasts to the American public, the Columbia network has arranged for presentation of two novel and interesting programs during August. The St. Stephen's Celebration from Budapest will be heard on Sunday, August 18, from 10:45 to 11:00, KHJ, KFRC. This gala affair has been described as one of the most colorful of Europe's many national festivals, and to compensate for our lack of lingual accomplishments an English commentator will waft his voice across the Atlantic.

The other big event will be in our own New York State when KHJ-KFRC through CBS will release a description of the U. S. Army Maneuvers at Pine Camp, New York. I know my army and its playings-around and this is

(Continued on Page 32)

## THE DRAMA IN SAN FRANCISCO Or Is It?

By DEL FOSTER

FOUR major theaters in San Francisco—three of them "dark," a much to be regretted state of affairs and yet one that is the rule nowadays rather than the exception. It is even more regrettable when one considers that the San Francisco theater audience is one of the most appreciative in the world—if, and providing the offering is worthy of appreciation. Read, mark, learn and inwardly digest that last statement, particularly those of you who are responsible for production, for therein lies, in the greater part, the reason for your dark theaters.

A canvas of dyed-in-the-wool theatergoers probably would not produce the names of a half-dozen outstanding plays in the last five years. And yet there have been many times that number that were worth while in themselves. The fault has lain in the slipshod, shoestring methods of casting and producing rather than in lack of merit in the vehicle itself. Upon the all too rare occasions that New York has sent out a New York success, with the cast that made it a success, staged in San Francisco with as much care and thought as it was staged in New York, that production has not only played to capacity during its allotted San Francisco season, but has had to juggle its future schedule to comply with the public demand for an extended run.

How significant it is then, that for every one of those successes, the records would show a baker's dozen, much heralded, billed and ballyhooed New York productions that have deservedly "died on the vine" after the first few nights. The very attitude of the players themselves, their lack of enthusiasm and tempo, is a reflection of the asinine stubbornness of the producers who, despite the oft repeated and glaring evidence of the box office, simply refuse to believe that the standard of production for San Francisco is several grades higher than that of Squeedunkia.

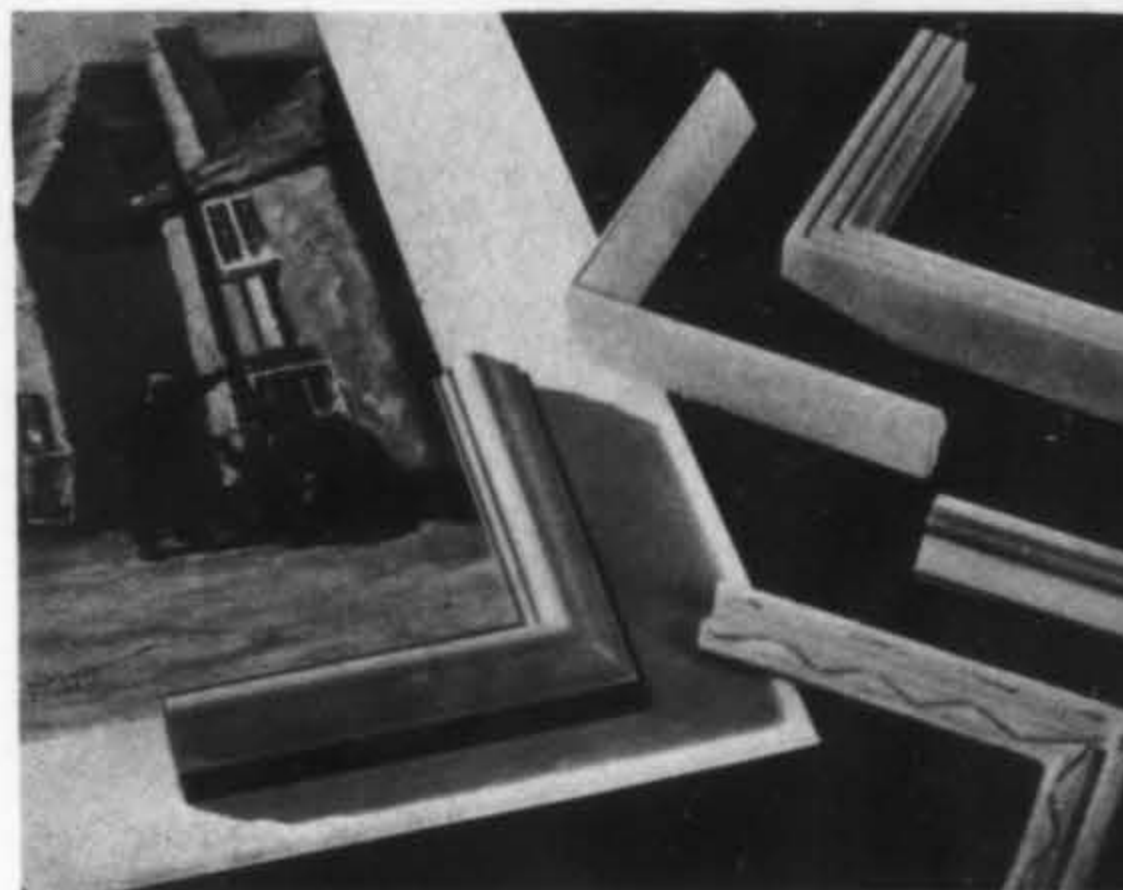
It is not by any means news that the legitimate theater has come to a sad pass in almost every city, with the exception, perhaps, of New York, and even there it is but a shadow of its former self. We do not subscribe, however, to the all too readily accepted opinion that the patient is breathing its last and is practically ready for burial. Rather are we of the belief that New York has diagnosed correctly one, at least, of the major ills from which the patient was suffering and is administering the only medicine that could save it—financial sanity.

Just as the bankers have brought strictly business methods to the production of motion pictures, so with the stage. A programme picture that in the delirious era would cost in the neighborhood of \$50,000 and six weeks to make, to-day costs about \$20,000 and eighteen days. A play can be produced many times cheaper than of yore for the very good reason that the trimming of financial sails is being accomplished sanely and intelligently by the producers and accepted just as intelligently by the players and the rank and file.

Now Mr. Producer, we are tremendously happy that your patient is showing signs of recovery, and that the diet you are prescribing is agreeing with him, but why, in Heaven's name, when you send him to the country to convalesce, cut his diet in half? He needs just as much food in San Francisco as he does in New York.

And, by the way, Mr. San Francisco Theater Owner, it might be a good idea to clean house—inside at least. After all, attractive and clean surroundings may help the patient to recover sooner.

## Picture Framing is an Art thoroughly under- stood in Robinsons' Galleries



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After a day of sightseeing at America's Exposition at San Diego what could be a more interesting sight than to see these smart easy-to-look-at spun aluminum buffet serving dishes spread out under the boughs of a spreading sycamore on the lawn and filled with appetizing concoctions.

Feast your eyes upon that enormous hors d'oeuvre and canape tray (standing on edge here so that you may fully appreciate its beautiful lines). Imagine three delicious hot dishes tucked away in those glorified dinner pails which are set in steaming hot water to keep them hot. And that spherical bowl with the curved wooden handle is designed to keep hot rolls hot for it can be heated in the oven until thoroughly warmed, the rolls put in and the cover rolled down tightly. All of these inexpensive pieces are from the J. W. Robinson Co., Los Angeles.



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**BRIEF BIOGRAPHIES**


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**PUBLISHERS** have no hearts. They figure in quads, ems and slugs. Editors are full of sympathy, tenderness and generosity, but they cannot battle with the publisher and his "stick."

To the author it always looks fine to see a short biographical sketch heading the page his writing glorifies, but that sometimes upsets the typesetter who is closest to the publisher. So we are grouping a few brief notes about our new contributors in this one column.

**T. J. (Tom) Geraghty**

T. J. (Tom) Geraghty began his career in journalism in Rushville, Indiana. It was Samuel G. Blythe who discovered him there, a youthful City Editor, and persuaded him that New York needed his talents. Tom went on to the "Big City" and was quickly taken on by the *New York World*. It was not long before he was a leader writer and a favorite at the White House when Theodore Roosevelt was President.

Some fifteen or more years ago Tom came to Hollywood, one of the brilliant writers retained by the motion picture producers. Since then he has written many plays, articles and short stories. For the past three years he has been in London where he went with Douglas Fairbanks, his closest friend. From there Tom has promised to send CALIFORNIA ARTS & ARCHITECTURE a monthly letter.

**Del S. Foster**

Del S. Foster brings to us the Englishman's point of view in dramatics, tempered by several years' experience in stage direction in this country. He received his stage training in London and was pro-

fessionally engaged for seven years in Australia, South Africa and New Zealand in musical comedy and light opera.

Mr. Foster is the author of several skits and musical comedies, Princess Mickey being one of the latter. For the past five years he has confined his work to directing. He claims to be a good domino player, and really isn't bad, but now that he is the dramatic critic in the San Francisco district for CALIFORNIA ARTS & ARCHITECTURE, he will have to give up all that sort of thing.

**Xavier Martinez**

Xavier Martinez is an Aztec. He was born in Guadalajara, Mexico, 1869. He received his early education in his birthplace, whence he came to San Francisco. He graduated from Mark Hopkins Institute in 1895 and went to Paris to continue his study in art at the Ecole Nationale de Speciale de Beaux Arts until 1899. He studied under Gerome and Carriere. He received the Gold Medal of the San Francisco Arts Association in 1895, honorable mention at the Paris Exposition in 1900, and honorable mention and gold medal at the San Francisco Exposition in 1915.

Many archeologists have consulted Xavier Martinez about Aztec, Toltec and Mayan art, upon which subjects he is considered an authority. The illustrations for his brief article in this issue are from his own collection which was exhibited at the 1915 exposition.

**Mary Emma Jeffress**

Miss Jeffress, a graduate of the University of California, is the daughter of M. G. Jeffress of Berkeley, California, for many years prominently known in the bay district. Her verse has a freshness and charm that makes us doubly pleased to revive our "Poets' Corner" with her "Song."

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**DO YOU KNOW--**


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That one ounce of mercuric chloride and two ounces of mercurous chloride mixed in five gallons of water applied with a hand sprinkler will cure Brown Patch in your lawn?



That ants do not like the odor of oil of Sassafras? Sprinkle this oil across the entrances to your house and the ants will not enter.



That there is only one venomous reptile in the state of California, the rattle snake? He always warns before striking except when he is shedding his skin. Rattlesnakes are more sluggish than is generally supposed.



That the smallest and oldest republic in the world is San Marino, in the Apennines near Rimini? San Marino covers 38 square miles, 2 square miles more than a township, was established in the fourth century, and has an extradition treaty with the United States and other countries.



That the French Academy announces that there are actually 2,796 languages? How many can use one well?



That the Dead Sea is 1290 feet below sea level?



That lilies, azaleas, rhododendrons and hydrangeas like an acid soil?

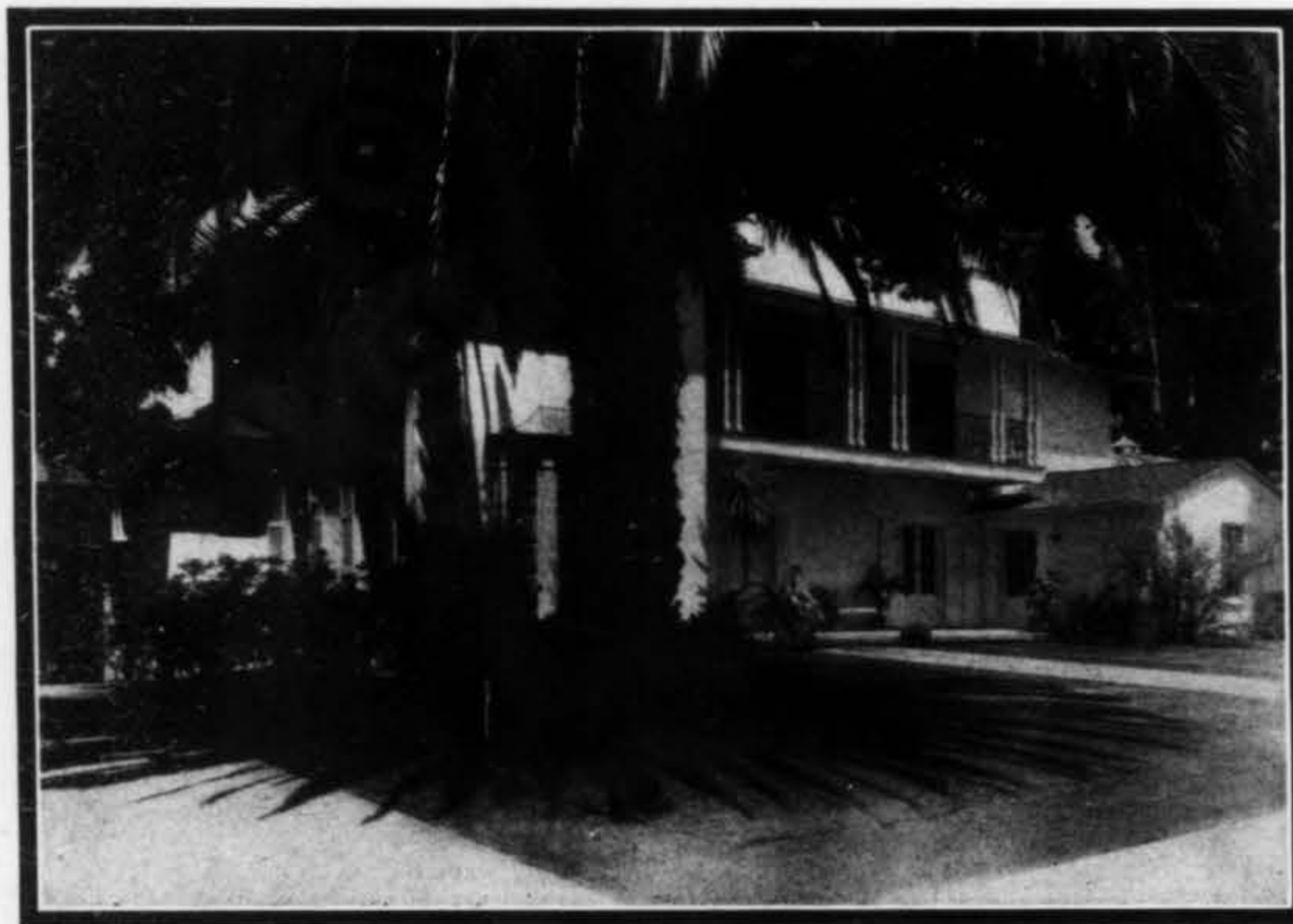


That the banana plant is neither a tree nor a palm? It is a perennial herb.

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# CASA DE TEMPO

## THE HOME A NATION TRAVELS TO SEE



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CALIFORNIA PACIFIC INTERNATIONAL EXPOSITION  
SAN DIEGO

When you visit the Fair at San Diego see this modern home—completely and beautifully furnished—and

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Refrigeration  
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## HOUSE AND FURNISHINGS TO BE GIVEN AWAY

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# THE HOUSE OF TOMORROW

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## ART CALENDAR

## CARMEL

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

## CLAREMONT

PADUA HILLS THEATER: Paintings by Francisco Sanchez Flores of Guadalajara, Mexico. Prize winning photographs of trees, auspices of American Forestry Association.

## CORONADO

AINSLIE GALLERIES, Hotel del Coronado: Paintings by American artists.

## DEL MONTE

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

## GLENDALE

HESSE GALLERIES, 513 North Brand Blvd.: To August 15, water colors by Milford Zornes. August 16 to 31, paintings by the late John Cotton, opening with a reception to members of the Glendale Art Association. Galleries open daily from 1 to 5 and from 7 to 9:30 in the evenings.

## HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: August 5 to 17, symbolic pencil drawings and designs for monumental sculpture by Stanislaw Szukalski.

HOLLYWOOD GALLERY OF MODERN ART, 6729 Hollywood Boulevard: Paintings by Paul Klee.

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

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

DAVIS-HOLT GALLERIES, 1516 Coast Blvd.: Works by Laguna Beach artists.

LAGUNA BEACH ART GALLERY: Works by artist members of the Laguna Beach Art Association, whose annual meeting for election of officers will be held in the gallery on the evening of August 10.

## LOS ANGELES

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. Sculptures by artist members of the club.

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

FOUNDATION OF WESTERN ART, 627 S. Carondelet Street: Throughout August, paintings by Hideo Date, Benji Okubo and Tyrus Wong; sculptures by Gilbert Leung. Works by Laguna Beach artists.

LOS ANGELES MUSEUM, Exposition Park: Throughout August, paintings and sculptures from the collection of Joseph von Sternberg. To August 15, paintings and drawings by Tibor Jankai; book illustrations in pen and ink by Constance Bennett; prints by Glenn Stirling and George William Eggers; prints and drawings recently presented to the museum by Merle Armitage. Permanent collections.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope Street: Throughout August, midsummer print exhibit, arranged by the Prints Committee of the Los Angeles Art Association.

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

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Twenty-five masterpieces of European painting, lent by Wildenstein and Company. August 12 to 26, paintings by Edward Biberman.

STATE BUILDING, Exposition Park: August 4 to September 30, third annual "Echo of the Olympic," an exhibition of works by the Women Painters of the West.

TRANSIGRAM SOUND STUDIOS, 729 South Western Ave.: August 1 to 17, first annual exhibition of paintings and sculpture by California artists. A cash prize of \$150, for the best painting or sculpture in the exhibition, was awarded to Mrs. Alexander Archipenko for a sculpture entitled "Radio-Television Head." Four merit awards in painting were given to Arthur Durston, Lorser Feitelson, Tom E. Lewis and Knud Merrill. Four merit awards in sculpture were given to Pierre Ganine, Kahler Collins, Karoly Fulop and Mary Tuthill.

FRANCIS WEBB GALLERIES, 2511 West St.: Paintings by Vasco Flores Kaperotzipl.



## THE C.C.C. WORKER

Inheriting many of the characteristics of the Public Works of Art Project, an art project for unemployed painters and sculptors has been operated by the Los Angeles County Relief Administration since last December. One of the larger sculptural works undertaken by the project is an over life-size figure for a fountain near the entrance to the Civilian Conservation Camp at Griffith Park, Los Angeles. This figure, shown in the clay above, will be ready for unveiling in September. It is hoped that it may be unveiled by President Roosevelt, who is scheduled to be in California at that time. The artist, John Palo-Kangas, is a native of Michigan who came to California some ten years ago.

## JOHN PALO-KANGAS

## MILLS COLLEGE

MILLS COLLEGE ART GALLERY: Closed until September 15, when it will re-open with an exhibition of paintings by Belinda Sarah Tebbs.

## OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: August, permanent collections of the gallery. September, works by members of the Bay Region Art Association. October, annual exhibition of water colors, pastels, drawings and prints.

## 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.

## SACRAMENTO

CALIFORNIA STATE FAIR: August 31 to September 9, annual exhibition of paintings by California artists. Entries close August 10, and paintings must be received in Sacramento not later than August 19. For entry blanks address Mrs. Jane Amundsen, California State Fair.

CALIFORNIA STATE LIBRARY: Throughout August, prints by living Americans.

## 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." Illustrated catalogues are 50 cents each.

## SAN FRANCISCO

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

ART CENTER, 730 Montgomery Street, re-opens August 29 with a group show selected from the works of its sixty members.

M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park: Through August 11, illustrative photography, sponsored by the National Alliance of Art and Industry, and the Photographic Illustrators. Opening August 17, textile art through the ages; Guatemalan textiles and peasant costumes collected by Ruth Reeves.

PAUL ELDER GALLERY, 239 Post Street: To August 24, facsimiles of paintings by Picasso, Bracque, Lurcat, Rouault, Nolde, Hofer and other modernists.

GUMP GALLERY, 250 Post Street: Opening August 5, print show of "Associated American Artists, Inc." Costigan, Myers, Lucioni, Heckman, Grant, Curry, Soderberg, Ryerson, Barton, Benton, and thirty-four others. Also a group of prints by local artists.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Through August 21, contemporary Russian art. Opening August 5, porcelains loaned by Mrs. A. B. Spreckels; old master paintings. Changing August 21, monthly art exhibition by Californians. Throughout August, works by students of the College of the Pacific.

SAN FRANCISCO MUSEUM OF ART, War Memorial Building, Civic Center: Through August 11, sculpture by Beniamino Bufano; gouaches by Jean Lurcat; drawings by Diego Rivera. Throughout August, paintings by French Impressionists. July 26 to August 25, American print-makers. July 27 to September 8, African Negro art. August 16 to September 28, thirty years of Sculpture in San Francisco. August 23 to September 29, paintings and drawings by Maurice Sterne. September 6 to October 6, British printing. September 13 to October 13, first graphic arts exhibition of the San Francisco Art Association.

SOWERS PRINT ROOMS, 451 Post Street: During August, English Society of Painter-Gravers in Colour; fine printing by San Francisco printing houses, including the Windsor Press, Johnck & Seeger, the Grabhorn Press, John Henry Nash and others.

## SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 South Mission Drive: Lithographs by Conrad Buff. Paintings and craft work by Californians. Gallery open daily from 1:30 to 6 p.m.

## SAN MARINO

HUNTINGTON LIBRARY & 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 August 22, works by Santa Barbara artists. Starting August 23, contemporary Russian art.

ANNUAL ARTISTS' STREET FAIR will be held August 3 in the De la Guerra Plaza. A costume ball will be held that evening at the Hotel Samarkand.

## STANFORD UNIVERSITY

STANFORD ART GALLERY: To August 17, twenty-six selected paintings, each representing some important phase of the art of painting during the past two hundred years. Included in the exhibition is Millet's "Man with the Hoe," loaned from the private collection of William H. Crocker.

## STOCKTON

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

## MISCELLANY

ISAMU NOGUCHI, well known sculptor of New York City, has established a studio in the patio of the Stendahl Galleries, Los Angeles, where he will execute a number of portrait commissions during his stay in California.

MRS. W. J. WILSON was re-elected president of the Los Angeles Municipal Art Commission at its annual election of officers held July 31. Dr. John H. Weeks was elected vice-president of the commission, to succeed Stewart Laughlin.


ART STUDENTS LEAGUE of San Francisco, which began its second year of activity on July 19, is now located on the second floor of the Whittell Building, 166 Geary Street, in quarters formerly occupied by the Beaux Arts Galerie, and later by the Adams-Danysh Galleries. Work by Maynard Dixon, Frank Van Sloun, Ray Strong, George Post and Harry Dixon is now on view there.

LOS ANGELES COUNTY FAIR's Fourteenth Annual Art Exhibition will be held September 13 to 29 at Pomona, with Millard Sheets again in charge, assisted by Tom Craig. Prizes totaling more than \$600 are offered in oil paintings, water colors and sculpture. Entry blanks must be received by September 5. Exhibits will be received September 4 and 5, only, at Otis Art Institute, 2401 Wilshire Blvd., Los Angeles.

LEO KATZ, who recently completed a series of mural paintings for the Frank Wiggins Trade School, Los Angeles, will give three lectures on these murals, on the evenings of August 7, 8 and 14, at the First Unitarian Church, 2936 West 8th Street, Los Angeles. The lectures are given under the auspices of the Institute for Social Education. The murals by Mr. Katz at the Wiggins Trade School became a center of controversy when it was declared by the Los Angeles Board of Education that the figures portraying war, brutality and greed had been made too convincingly horrible by the artist.

MAURICE STERNE, recognized by fellow artists and critics as one of the ablest of contemporary American painters, will begin this month his duties as a visiting instructor at the California School of Fine Arts, San Francisco. Starting August 19, he will conduct morning and afternoon classes in figure drawing and composition and in figure painting. Mr. Sterne has been commissioned to execute a series of twenty mural panels for the United States Government to be placed in the new library of the Department of Justice at Washington. He will carry out a large part of this important work while in residence in California.



  
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**HOLLYWOOD**

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



Spanish and Early American Antiques in California

ONE comes away from the San Diego Exposition with a deeper appreciation for our Spanish heritage of architecture. California architects seem to have a special faculty for designing types of architecture adapted to present day requirements yet retaining that respect for tradition which we associate with the early Spanish. This architecture with certain adaptations to use, environment and materials is found scattered up and down a good part of the west coast. It has an air of having always been here—as if it belonged here. It is part and parcel of its surroundings and speaks a natural heritage of the land of today.

When settlers from New England and other sections of the United States east of the Rockies came into California the middle of the last century many of them brought their treasured possessions with them. The settlers were of sturdy pioneer type, and their household furnishings were likewise plain and substantial. They were not unlike the furnishings found here in many of the Spanish adobe houses. Today we find these treasured antiques may be suitably and harmoniously used in the Spanish-Colonial type of house which has come to be associated with west coast architecture. These antiques now nearing the century mark in California residence alone to say nothing of the added years before they came here, are in demand by discerning collectors. They consist of old pine, maple and walnut furniture for the most part, with hand-made coverlets, pieced quilts, hooked and braided rugs, glassware, stoneware, some pewter and other items such as old prints depicting frontier life in early California days. With reference to the last item, a recent London publication carried an advertisement of a sale to be held in a London auction room in which was listed a number of early California prints. If these old prints are being collected abroad and the interest there is sufficient to warrant their being specially advertised in a London sale, they are certainly worth the attention of collectors here, who may obtain them at first hand by taking the trouble to look for them. Who should be more interested in collecting and preserving our early California history than those who live here! As the present day architecture is our heritage of the

days of the dons so these early household furnishings of our first settlers are our heritage of antiques.

So much for the antiques brought to California in the early days from other sections of the country. Already here were the household furnishings of the first settlers—those from Spain and Mexico. These are also desirable to collect for our Spanish-Colonial type of house. Some of the old Spanish chests are beautifully soft in coloring, with designs that are quaint and striking. Others are decorated with carving and still others, leather covered, are studded with brass-headed nails in various designs. One of the most charming pieces I have seen was originally a small leather-covered trunk. The leather was so torn it had to be taken off. When the wood underneath was cleaned and scraped, the result was a beautiful silver-grey little trunk just right for holding the small pieces of table silver which the lady of the house was collecting. Incidentally, the date, "1805," was discovered under the paper lining in the lid. The old chests make charming additions to any room and are becoming scarce, so if you find one, buy it. A Spanish type of chair is found here and there that is quite in keeping with the early New England tables. These are made of the lighter woods and have acquired that soft coloring of age which is so desirable. Spanish tables with wrought-iron stretchers are occasionally found, and these, if not too ornate, may be combined with the early American furniture. Some American pine chests and court-cupboards are found, also desks and slat-back chairs. All of these are desirable for what is now called the ranch-type of house, a type becoming increasingly popular in California, where so much of our hospitality is dispensed out-of-doors.

It is sometimes necessary and advisable to use reproductions to fill out the furnishings of a house. Our arts and crafts in the past few years have created interesting products as accessories to the heavier pieces of furniture which have a decided vogue of their own. Original designs have been created to accord with the furnishings required for our type of architecture. Ironwork, pottery, murals and fab-

(Continued on Page 35)

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# RUNNING FIRE

By MARK DANIELS, A.I.A.

## BON MOTS

**DURING** a year or more that Wilton Lackaye and I lived together in Forty-fourth street, New York, seldom did a day pass unleavened by one of Wilton's priceless remarks.

We lived a block or so west of the Lambs' Club, where we usually dined together. One evening he lost a cuff link there, one that he prized highly. The loss was reported at the desk and daily thereafter for a week we made enquiry, but no one had turned in the lost link. Finally Wilt posted the following notice on the bulletin board: "Lost, one diamond-studded cuff link. Will buy or sell."

At times Harry Leon Wilson can be as sarcastic as humorous. Some fifteen years ago I lived at Pebble Beach and Harry and I frequently teamed together in a foursome at golf. One day I was having a "topping" time. Almost every tee shot I made struck the fairway about twenty feet ahead of me. Harry's grim silence made matters no better. When it was evident that we would not win, I became so nervous that, in addressing the ball, my club head touched it and it rolled off the sand tee. With a snort of disgust Harry said, "You bum, you can't even tee the ball."

For short aphorisms Madame De Stael ranks about as high as anyone. Wasn't it she who wrote, "If I had more time I would write you a shorter letter." An old favorite of mine is Sir William Temple's essay, "Upon the Gardens of Epicurus," written in the seventeenth century. He says of man, "He alone is born crying, he lives complaining, and dies disappointed."

## CATCH PHRASES

**THE** catch phrase long has been the darling of the bounding, bellowing, bombastic political orator. Such old stand-bys as "Give me liberty or give me death," "The race is not always to the swift nor the battle to the strong," "Better to be a live dog than a dead lion," "The bright lexicon of youth," have been hurled at us by the full-throated, resonant voices of the professional orator until the words have all but lost their meaning. If any of the declamatory dunces who are so free with the use of such phrases were asked to abide by the philosophy of them, such as "Give me liberty or give me death," we might be rid of a great deal of nauseating nonsense. These catch phrases remind me of that type of Irish song, lately so popular, sung by everybody except the Irish.

## ELYSIUM

**WE** are taught that there is a hereafter for all of us. Just what is the future of the dog, the horse, the bird has puzzled me for many years, but I have my own ideas. One thing, however, lately has been solved to my personal satisfaction, that is the final home of the model-T Ford. It is not the junk heap, as is thought. Nor are they taken apart and melted up to make shrapnel for the Japanese. The elysium of the model-T Ford is the back yard of the itinerant gardener.

## THE LAST WAR

**WE** had a long war between Bolivia and Uruguay (or was it Paraguay?). Anyway, it was a bloodier war than most of us realized. The Ethiopians and the Italians are on the verge of war. What the Japanese are doing in China smells a lot like war. Hearst has declared war on the Reds, the Reds have declared war on Wealth, most of us have declared war on Poverty, certain bacteria have declared war on life, the ants have declared war on the fruit bins, and I have declared war on work. There doesn't seem to be any chance to get in another war edgewise, unless Andora should declare war on Great Britain. That would be the last war.

## SANCTUARY

**WHERE** can we go to escape the clang and clatter, the uproar and fanfare of the modern city? Heaven knows that collections are poor, but it is tragic to have no place where we can collect our wits. Perhaps ours is the highest form of civilization yet attained. At least, we admit that it is. Yet there are other peoples who are conceited enough to dispute the claim.

The great philosophers have always emphasized the value of beauty and solitude. With this as a hint my slow mind finally reached the conclusion that the garden is the sanctuary of today.

"Yes, in the poor man's garden grow

Far more than herbs and flowers—

Kind thoughts, contentment, peace of mind,

And joy of weary hours."

## PAGE JOHN MUIR

**I** WANT someone to write a book and tell why birds sing in summer and why redwood trees grow so tall and straight. Why rain on dust smells so good and why honey is so sweet. I want him to tell why lizards like flies and why water dogs are brown; why eagles fly high and why Albert Payson Terhune's dog stories sometimes make us want to cry. I want him to tell that rains are sent to wash young shrubs behind the ears and that winds come along for saplings to play with. I want him to explain how water ouzels dart through cascades, how sunlight hides in the long grass, and how lakes are made for moonbeams to dance upon, and that friends are made to hold men's devotion.

I want him to tell why all men are not happy, why good music makes me sad, how spiders make their webs, how owls stay awake all night, and why moths like wool.

I want someone to write a book like that. For thirty years I've wanted to write it myself, but I don't know how.

## ONE BREAK

**IT** was a lucky day for me when Catherine Coffin Phillips selected John Henry Nash to print her book, "Portsmouth Plaza." As a collector of Nashiana, I purchased the book, albeit a little tardy, due to the difficulty of finding ten dollar bills in the pockets of discarded clothes. Had the book been printed by anyone but Nash, I might have missed it entirely and that would have been almost as great a loss as having my Nashiana one volume short. What a delight that book is, beautifully written and beautifully printed.

## THE BEAUTY OF GOOD LYING

**IN** the good old days in Persia, and at present, for all I know, when a man knelt before the Shah and said, "Oh Center of the Universe, Oh Head of Glory, King of Kings, Who are the Shadow of God upon Earth, the Perfume in the Peach Pit, I, the meanest of your slaves, the lowest of your subjects, have crawled one hundred pangs upon my sensitive stomach to snuff the sacred dust from your kingly feet and dare to hope that you will accept my offering of ten thousand acid tested, golden tomanas,"—I repeat, when this was said, the Shah knew that the groveling grafter at his feet was offering him ten thousand bucks, pants money, for the contract to build the new Mosque in Shiraz.

This gave the Shah something definite to work on. Nothing could be clearer. Ten thousand, take it or leave it, beautifully worded and couched in terms that could offend no one. This easily comprehended Persian way of putting things even now, in some government circles, leavens the lobbyist's

life with laughter, as it did in the days of Boss Tweed. But now there is a campaign to stultify the art.

If these attacks upon the lobbyists are pressed, it may result in discouraging the honest efforts of our more artistic liars, which would be a calamity. It might even land an honest man in Congress, which would be a catastrophe. Still, we need not fear the passing of this delightful old form of speech, for, so long as we have Congress and campaign speeches, the good old Persian custom "Shall not perish from the earth." Not with the French backing it up the way they do.

## ENGLISH CLUB RITUAL

**AT** a dinner held for the initiation of new members of the Detection Club in London a few years ago, I was delighted with the common sense and humor of ritual and "Uncommon Order of Procession to Dinner." G. K. Chesterton presided as "ruler." Gladys Mitchell was the candidate. The list of guests and members included E. C. Bentley, leader writer for the Telegraph and author of "Trent's Last Case," Lady Rhondda, and Lord Atkens, Lord of Appeal. Following are some of my notes on the ritual.

Ruler. "Gladys Mitchell, do you promise that your detectives shall well and truly detect the crimes presented to them, using the wits it may have pleased you to bestow upon them, and not placing reliance on nor making use of Divine Revelation, Feminine Intuition, Mumbo Jumbo, Jiggery Pokery, Coincidence, or Act of God?"

Gladys Mitchell. "I do."

Ruler. "Do you solemnly swear never to conceal a vital clue from the reader?"

Gladys Mitchell. "I do."

Ruler. "Do you promise to observe a seemly moderation in the use of Gangs, Hypnotism, Trap Doors, Chinamen, Super-Criminals, and Lunatics; and utterly and forever forswear Mysterious Poisons Unknown to Science?"

When the candidate had finally sworn not to "purloin nor disclose any plot or secret communicated to me before publication by any member, whether under the influence of drink or otherwise," the ruler closed with these lines:

"For inasmuch as we are hungry, Gladys Mitchell, we do declare you duly elected a Member of the Detection Club; and if you fail to keep your promise, may other writers anticipate your plots, may your publishers do you down in your contracts, may strangers sue you for libel, may your pages teem with misprints, and may your royalties continually diminish."

And the dinner was as excellent as the short speeches that followed.

## LOST OPPORTUNITIES

**IN** Kew Gardens I saw people strolling everywhere over lawns, unharmed and unhampered. A search failed to reveal a single "Keep Off the Grass" sign. What an oversight, what an opportunity neglected! With so many flowering shrubs such signs could be so placed as to be partially obscured, yet legally in plain view. The receipts of one day's fines would defray the cost of enough high rental bill boards to inclose the entire gardens. What stupidity! Why, only one day of "No Dogs Allowed" in Kensington Park would yield enough to pass a bill against singing and whistling.

On that same visit to Kew I saw people actually picking up their own luncheon litter and carrying it to receptacles provided for the purpose, despite the fact that every man who might be hired to do this work has a vote. The English do not seem to realize that cartons, papers, and egg shells scattered in picturesque profusion throughout a park by those who have discarded them are a sort of evidence of national wealth, for the litter shows that the people can afford to hire others to pick up after them and that they have something more important to do. Oh, well, it takes all sorts of people to make a world.



THE West grows up—no longer merely the playground of America but an empire of vast resources being developed now at a greater pace than ever before. Despite the ever present problems of balancing the state budget, increased taxation, the necessity of rehabilitating and caring for thousands of undernourished and unskilled persons coming to California seeking Utopia, we can look forward to unprecedented progress. No longer need we *invite* the world to visit California.

In both northern and southern sections of the state we find renewed hope, optimism and firm convictions that the future holds great promise for California. Out-of-state automobiles are seen on every highway, hotels and resorts report exceptional business, and many who came to visit will stay to live.

The California Pacific International Exposition is but the beginning of this new era. Boulder Dam, the All-American Canal, the Grand Coulee project, the great trans-bay bridges of San Francisco will continue to focus attention on the Pacific and already plans are being formulated for the great expositions to be held in San Francisco and Los Angeles.

COMING away from San Diego's Exposition one may recall and relive pleasant memories, and the management and those responsible deserve unstinted praise for this vast promotion. But nature itself has provided one of the dominant features. Beautiful Balboa Park with its trees, flowers, and shrubs is unforgettable. And visitors invariably caution you, "Don't fail to see the Ford Exhibit", and well they may, as Ford with his Music Bowl and beautiful symphonies, with a building that cost close to half a million dollars, and machinery and exhibits that must have cost three times this sum, really dominates the Show—and not to its disadvantage.

ARCHITECTURALLY the San Diego Exposition offers strange contrasts—buildings of the 1915 Exposition, although temporary structures, have been repaired and strengthened, and it is to them that this second edition owes its architectural character. Mr. Richard S. Requa, formerly of the architectural firm of Requa and Jackson, was appointed director of the Exposition Division of Architecture and under his direction with the able assistance of Mr. H. Louis Bodmer, Architectural Supervisor, the old structures were modernized. The design and construction of the following new buildings were under their direction: Palace of Electricity and Varied Industries, California State Building, Federal Building, Palace of Travel, Transportation and Water, Music Bowl, Plaza Pools and Tower, fifteen Foreign Nations Haciendas, and the Spanish Village. Mr. Walter Dorwin Teague of New York City designed the Ford Building but the Division of Architecture handled the details of its construction. The firm of Jackson and Hamill designed the Casa de Tempo, the House of Hospitality, the Alcazar Gardens and the Cafe of the World. All of the new buildings are considered temporary with the exception of the Ford Building and the Music Bowl, and it is too early to predict their fate when the Exposition is closed.

#### ENTRE LOS BASCOS

Basque peasant life is vigorously portrayed by the young Spanish artist, Vasco Flores Kaperotxipi, an exhibition of whose paintings will be held from August 12 to 31 at the Frances Webb Galleries, Los Angeles. The painting shown here, "El Mus", was purchased by Don Angel Urraza of Mexico City; whence Senor Kaperotxipi has just arrived.



## CALIFORNIA ARTS & ARCHITECTURE

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Photograph courtesy of Standard Oil Co.

## "Like Visions of Forgotten Dreams"

The California State Building of 1915  
grows in glory and beauty.

Bertram Grosvenor Goodhue, architect, dreamer of dreams, and master of many arts, twenty years ago made this miracle of loveliness possible. The Cathedral of Maryland when he was of the firm of Cram, Goodhue and Ferguson, the Church of Saint Vincent of Ferrer in New York, and other monuments to his genius, may outlive, but they will not dim the glory of, the 1915 California State building in the memory of those who have beheld it.

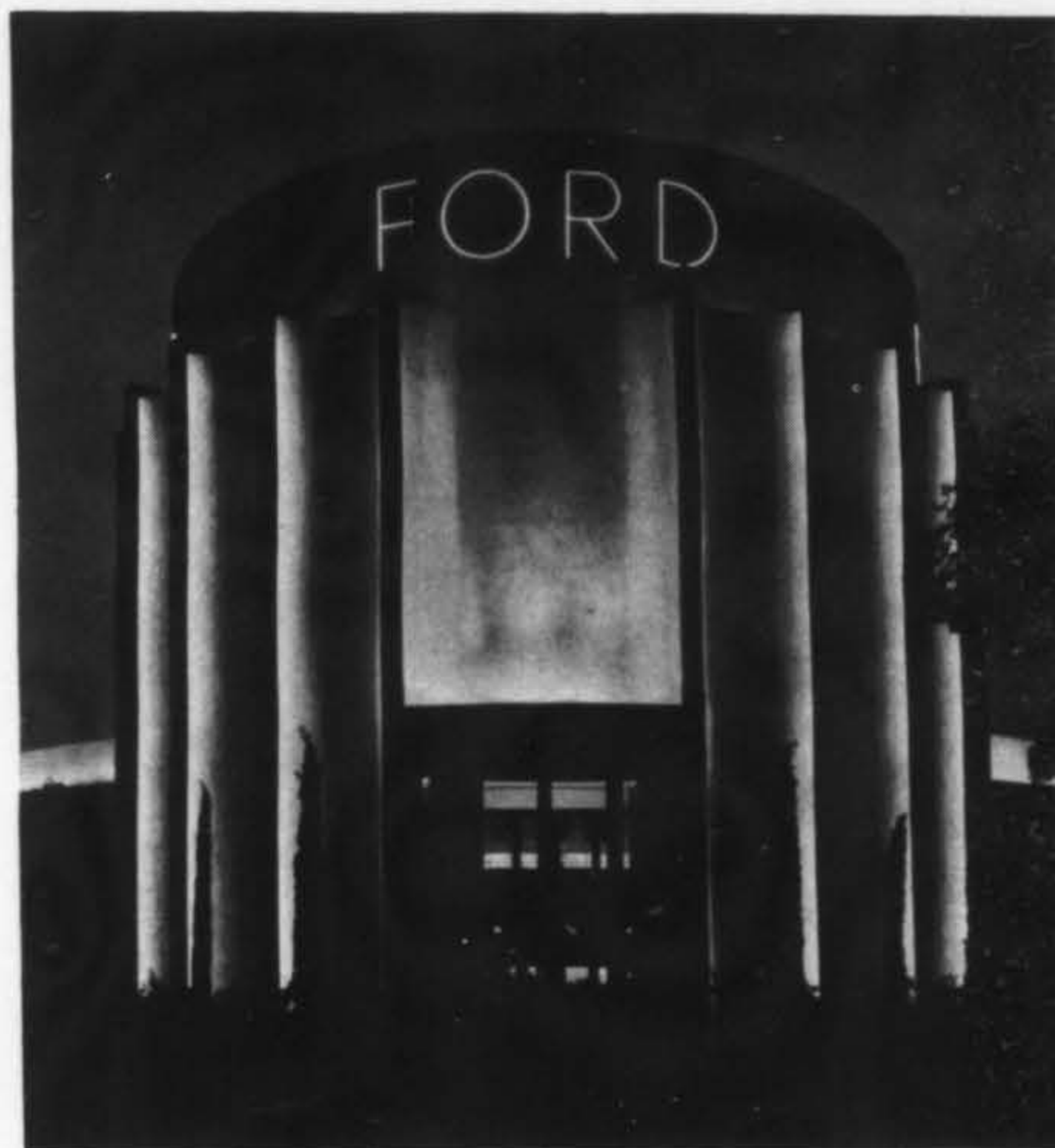


# SAN DIEGO EXPOSITION

## Portrays Four Centuries of Progress

The modern keynote is the Ford Building, which is painted with light at night and visible for miles.

In the foreground of the aerial view may be seen the new buildings at the southern end of Balboa Park with the Music Bowl to the right of the Ford Building.



WHILE the day by day events of America's current Exposition are recorded in the daily press there has been little mention of the cultural background or the beautiful natural setting of Balboa Park. It is to be regretted because it is to this side of a too-little publicized national event that it owes its peculiar attraction. The honky-tonk midway with its nudist colony, gold gulch, and interminable hot dog and soft drink stands are necessary evils but weary the visitor who comes to drink the beauty of the landscape and beautiful buildings.

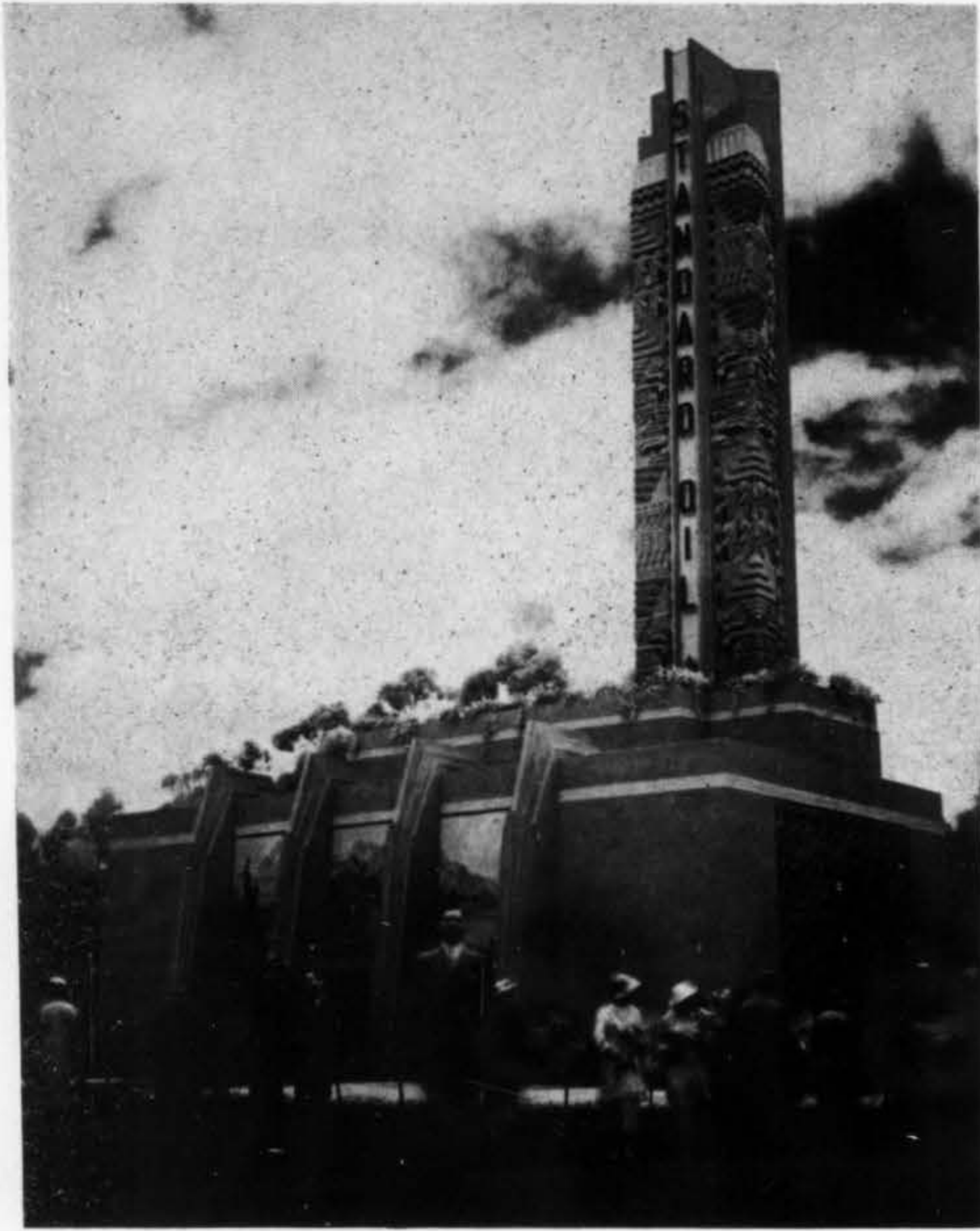
To Henry Ford, the citizens of San Diego are indeed grateful because they, as well as the exposition visitors, have been treated to a musical festival of outstanding symphony orchestras, appearing in the Ford Music Bowl.

Three of the great orchestras, those of San Diego, Los Angeles, and Portland, already have appeared. The Mormon Choir of three hundred voices occupied the Ford Bowl during the week of July 19-25, thrilling thousands who attended daily, and more thousands in a program over the air Sunday morning, July 21. The Seattle orchestra, under the direction of Basil Cameron, appears from July 26 through August 8, and from August 9 through August 22, the famous San Francisco Symphony Orchestra, with Alfred (Papa) Hertz conducting, will conclude the festival of music.

During all this time a program of fifty-four hours music a week has been given under Ford Motor Company auspices, for Walter Flandorf, famous Chicago organist, at the console

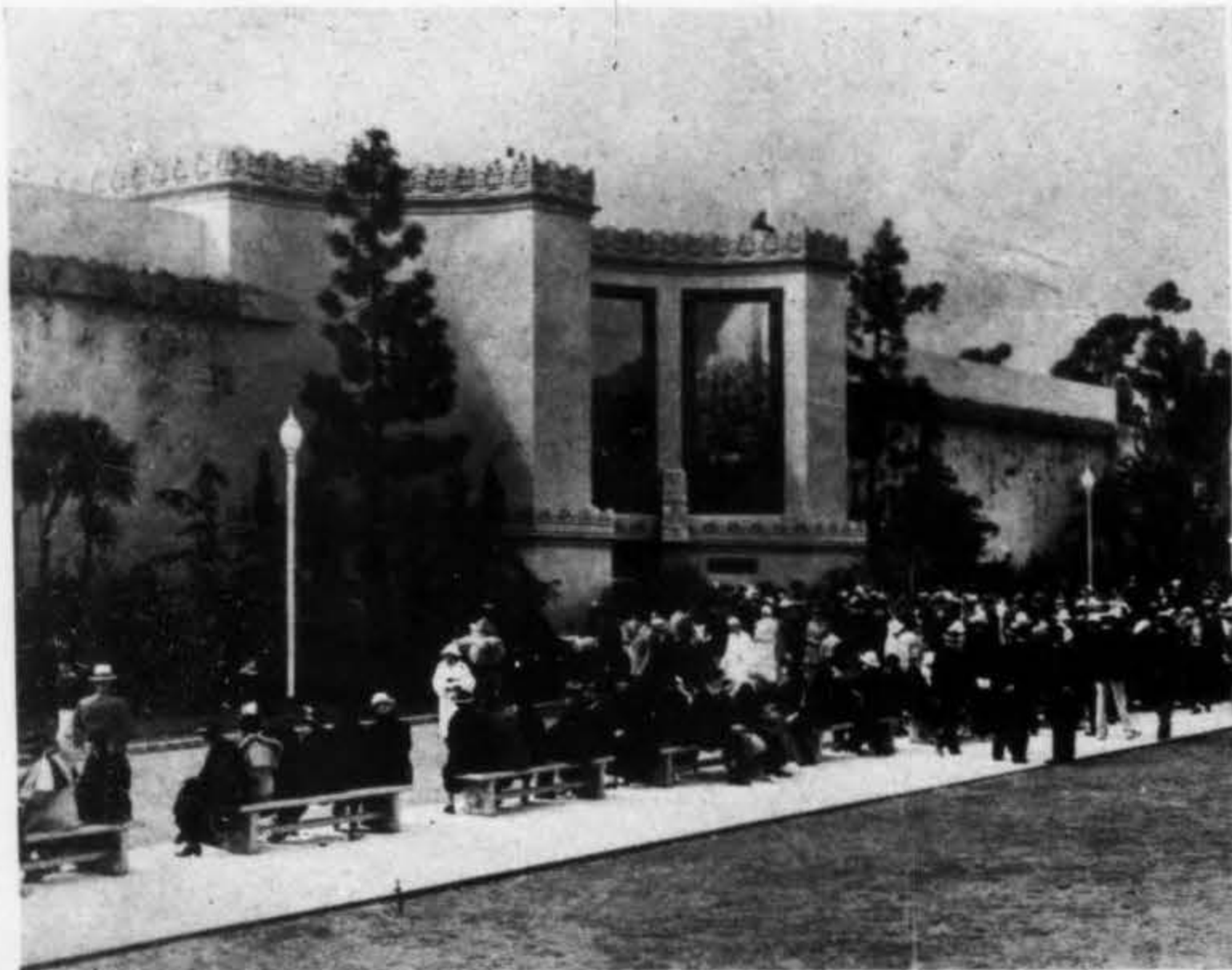
*(Continued on Page 36)*





The Standard Oil Company does not confine its symphonies in the air to the radio. Soaring over a hundred feet into the air at the north end of the Plaza de America is the Standard Oil Tower to the Sun. Of Mayan architecture, a symphony of Mayan, Toltec and Zapotec motifs, with colorful murals executed under the direction of Juan B. Larrinaga, the tower is visible from almost every point within the Exposition area. Inside the structure murals and dioramas depict scenes of the United States National Parks. Other park features are exploited by talking motion pictures.

Over the high main entrance of the California State Building historic murals tell the story of this state. Agriculture, commerce, education, art, communications, highways and the police and military organizations of the state are described in detailed exhibits. Two hundred feet of wall pictures depict the triumph of California's advance since the day of discovery by Cabrillo in the 16th Century. Suggested by the Palace of the Governor in Uxmal, Yucatan, the Federal Government's building houses some of the most interesting exhibits, explaining to the average citizen why there is need of an income tax. Elements of both Mayan and Aztec art are present in the carved frieze over the entrance to the Federal building. The flying hooks at the corners may be seen on the building of the late Mayan period at Chichén Itzá. Other motifs are on the walls of the Zapotec Temple at Oxaca.







Directly in front of the Ford Building are the Firestone Singing Fountains. Six misty fountains shoot their jeweled plumes of spray high into the air. As the notes of the music change the colors change and the interpretation of music with color is a beautiful sight.

## INTERNATIONAL LANDSCAPING

THE California Pacific International Exposition at San Diego this year is a brilliant and colorful event, staged in the nation's most colorful state. Much of this color is by the master hand of Nature which has been employed in a system of lighting giving the hundreds of thousands of visitors to America's Exposition a visual series of Maxfield Parrish paintings.

In the decoration and beautification of the Ford Exposition building on the Palisades of Balboa Park and the adjacent grounds, an international collection of horticultural specimens has been placed with effectiveness. The patio of the building is of special interest.

Entering the patio through the rotunda of the building, one is impressed with the sparkling brilliance of the whole, the bright colored decorative trim of the building, the colored light standards which match the color on the benches and then a fountain in a pool emblematic of the V-8 cars of every style and color combination which are placed in a circle about the patio.

Among the choice and rare plants which will interest the plant lover in the patio garden are fine specimens of the white bauhinia or orchid tree, *catha edulis* used in Arabia for beverages, *dombeya natalensis* (cape wedding flower), new hibiscus, *aralia elegantissima*, *olea fragrans*, (orange shrub), *belaperone*, *chamaelaucium*, *lavendula dentata* (a new lavender in southern California), *camellias*, varieties; *chandleri elegans*, *dai kagura* and *rainy sun* are new to many, *aristes capitata* (blue flowered iris-like herb) *hydrangea* variety; *trophy*, new blue pentstemon, *teucrium fruiticans*, *erythrina cristi galli* and *caffra* (coral trees), *abutilon speciosum*, *abertia caffra* (Cape of Good Hope), *bougainvillea praetorius* (new orange flowered sport).

A fine specimen of *eucalyptus citriodora* (lemon scented gum) as tall as the building itself was transplanted to a place on the east side of the tower, thereby giving balance to existing trees on the other side. It is generally accepted that eucalyptus trees cannot be moved successfully, but the feat was accomplished by taking up a 7x7x4 foot ball of earth weighing, with the tree, around seven tons.

(Continued on Page 34)

As with the Ford car, the greater beauty of the Ford Building is in the working parts, under the hood. The patio doors are flanked with the "Pillars of Asia and America." These thirty feet high murals were painted in New York by Charles B. Falls. The spirit of America is a Mayan Character holding a stalk of Indian corn. The Spirit of Asia holds a rice plant in her hand. In the center of the patio is the V-8 fountain. It is not V-shaped nor has it "8" basins, a strange omission wherein design is said to be "significant." But it IS beautiful, which IS significant. Perhaps the pendant globe lights are significant of ball bearings, you never can tell.







SAN DIEGO EXPOSITION PRESENTS

## Casa de Tempo

CALIFORNIA EXPOSITION HOME CO., INC., OWNERS

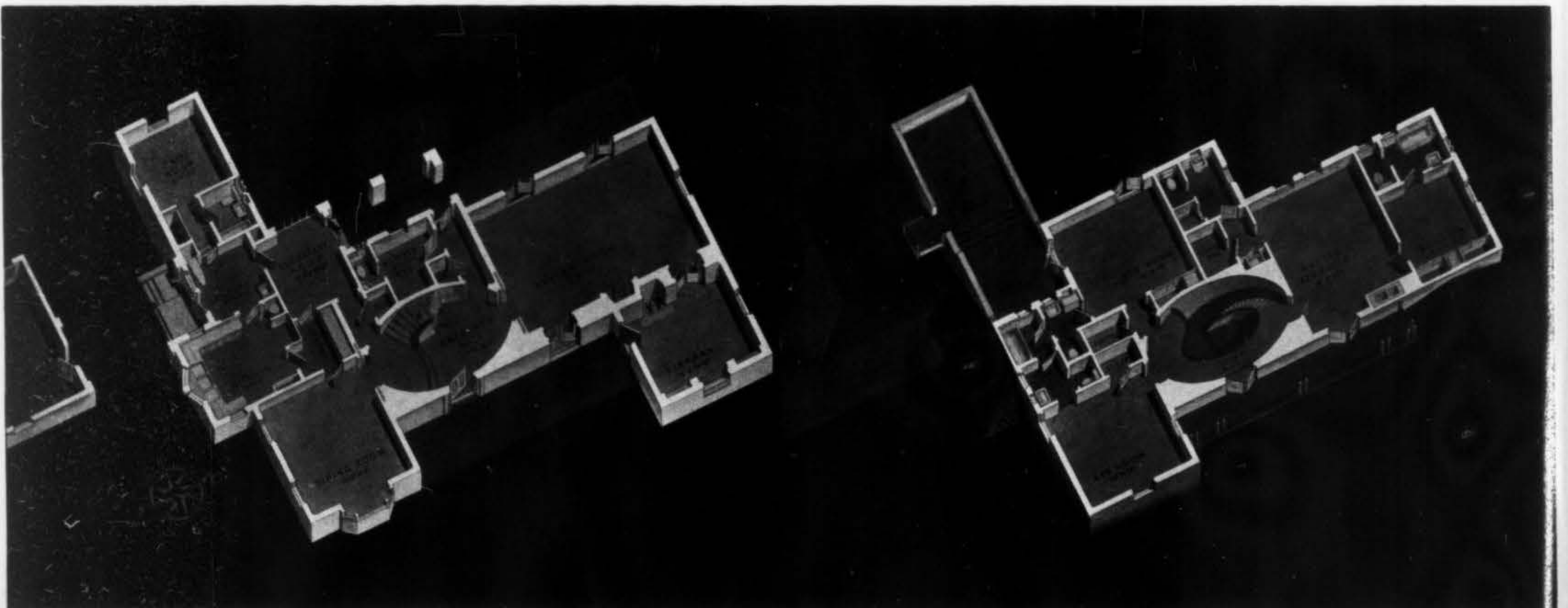
JACKSON & HAMILL, ARCHITECTS

R. D. HARRELL OF BARKER BROS., INTERIOR DECORATOR

PAUL H. AVERY, LANDSCAPING

R. F. HOLLMAN, CONSULTING ENGINEER

Out of state visitors might expect to find this a typically California home and true it is, an adaptation of the California Monterey, but in its plan and furnishings the designers have built a home that is suitable for any section of the country. Novel treatment and use of new materials and equipment make it an outstanding attraction of the Exposition.





Casa de Tempo was promoted, planned, financed and furnished by a group of manufacturers who have put into it the very latest and modern of materials and construction methods. For instance, the new heating and forced air unit requires no basement, is readily accessible and furnishes cool or warm air at even temperature. And the kitchen contains every device and gadget to make the housewife happy.



Photographs by Preston Duncan



If you like color, you will like this dining room, with its yellow carpet and Venetian blinds, yellow chairs with leather seats surrounded by a blond Flexwood wall finish that rises to a cove-lighted ceiling. In the master bedroom a maple wainscoting is carried to window sill height and the wall paper is off-white.





Two of the most intimate and delightful rooms in the Casa de Tempo are the breakfast room and the library. Here again it is evident that the architect and decorator have not been hampered by a client. The breakfast room, with a large window overlooking the garden, opens to a terrace. The bold pattern of the wallpaper is in splendid harmony with the natural redwood ceiling and steel tubular furniture. The library is a study in brown; "booky" enough to provide quiet and relaxation and modern enough to serve also as a cocktail room. The walls and ceiling are natural finished Presdwood with horizontal copper stripping. Stripes and lively colors in the draperies, brown tones of a genuine Riffian rug and sulphur yellow and coral leather chairs combine to bring color and life into this useful room.







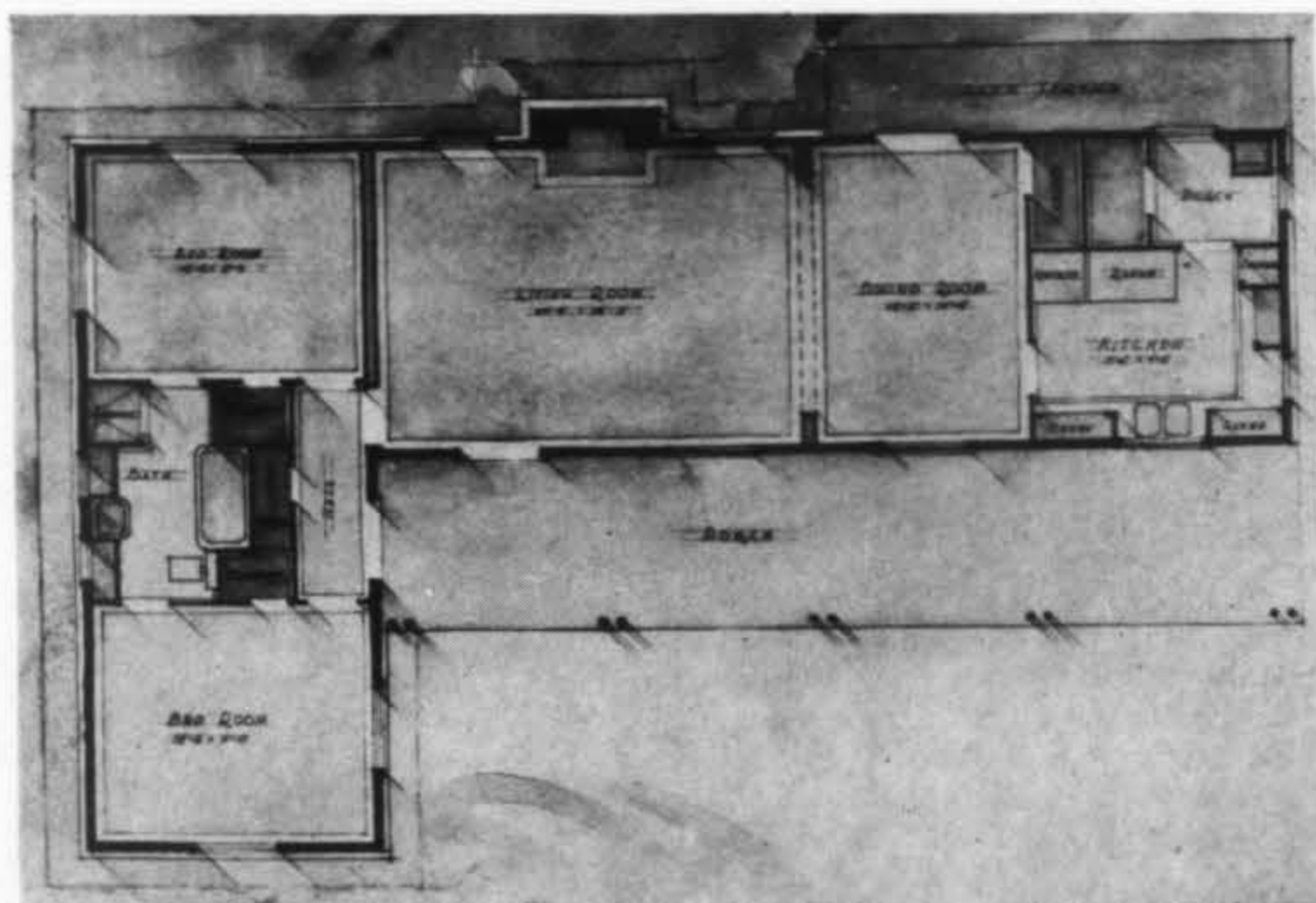
### Another Model House at San Diego

The residence illustrated here is represented as one that can be constructed for \$4400. Owning a lot, value of \$1100 and free and clear of all encumbrances, you may borrow from your own financial institution; on the insured mortgage plan, under the National Housing Act.

#### MONTHLY PAYMENT PLAN BASED UPON LOAN OF \$4400

	10 Yr.	15 Yr.	20 Yr.
Principal and Interest.....	\$46.67	\$34.79	\$29.04
Mortgage Insurance Fee.....	1.83	1.83	1.83
Taxes and Assessments.....	9.17	9.17	9.17
Fire Insurance Premium.....	.86	.86	.86
Service Charge .....	1.77	1.80	1.81
Total.....	\$60.30	\$48.45	\$42.71

Adjacent to the Federal Housing Exhibit is this five room house built of cellular steel construction. This type of material can be adapted to any design and the exterior finish may be plaster, stucco, brick veneer, wood siding or, as in this house, stucco paint applied directly to the steel walls. The interior treatment of the house is pleasing and the furnishings by Bullock's of Los Angeles especially good.







Among the treasures of the Fine Arts Gallery of San Diego is this painting of St. Francis of Assisi, the work of an artist who, in the latter part of the Sixteenth Century, came to Spain from one of the isles of Greece with the name Domenico Theotocopuli. By the Spaniards he was dubbed "El Greco", the name by which he is generally known today.



A Virgin of carved and gilded wood by an unknown Spanish artist of the Seventeenth Century. The Virgin is here represented as the protector of the people. She is loaned to the Fine Arts Gallery of San Diego by Mr. William Randolph Hearst.

One of the greatest of living Spanish painters is Ramon de Zubiaurre. And one of the finest of his works, "Sailors of Ondarroa," reproduced below, is in the permanent collection of the Fine Arts Gallery of San Diego.

### SPANISH MASTERS, OLD AND MODERN, ARE WELL REPRESENTED AT THE SAN DIEGO EXPOSITION

For the duration of the Exposition, San Diego's Fine Arts Gallery is designated as the Palace of Fine Arts. The building itself is a noble work of art, designed in the Spanish plateresque style by William Templeton Johnson and Robert W. Snyder, San Diego architects. A heritage of the 1915 exposition, the building is a gift to the people of San Diego from Mr. and Mrs. Appleton S. Bridges, who also gave many of the art objects which it contains, including the two paintings shown on this page. In forming the permanent collection of the gallery, it has been a policy of the Fine Arts Society of San Diego to emphasize Spanish art. The gallery now owns, in addition to the paintings by El Greco and Ramon de Zubiaurre shown here, fine examples of works by Ribera, Zurbaran, Coello, Goya, Velasquez and Sorolla. German, French and Italian artists are also represented, as well as those of America, and particularly of California.







Totec was appropriated by the Aztecs as the patron saint of the Silversmiths. Like most of the deities and arts taken on by the Aztecs, Totec was of Toltec origin. This head is about four feet in height.



Reconstruction of the Palace of Palenke



XAVIER MARTINEZ

**Note:** "Tolteca," in Nahua language, means architect. Many of the ancient cliff dwellings in Colorado, Arizona and New Mexico are work of the Aztecs—the Indians of New Mexico and the Hopis are from the same stock as the Aztec.

Having the background upon which to project both the architecture and arts of the Aztecs with illustrations in a later issue of CALIFORNIA ARTS & ARCHITECTURE, I will endeavor to show that they reached an aesthetic height equal to that of the Greeks—thanks to the great Toltecs and Mayas.

## AZTECAS — NAHUATLECAS OR MEXICAS

By XAVIER MARTINEZ

Professor of Painting, California School of Arts & Crafts

The Aztecs came to Mexico from a country to which they gave the name Aztlan (place of the Heron or "Heron People"). The Aztecs, like the Zapotecs, are of a Mongolian type. Did they come from the North through Bering Straits? Did they make stations along Oregon and Washington? The heron is found through those regions as well as in Asia. But, if Aztlan is in Asia, where is the place in which the heron is found in great numbers? The exact date of the exodus is not known, some authorities setting it in the Eleventh Century, others in the Twelfth. However, I believe the Aztecs had already founded Tenochtitlan in the Twelfth Century.

A conquering race, they gradually increased their influence among other tribes until, by union with the Toltecs who occupied the table-land before them, they extended their empire to an area of 18,000 to 20,000 square leagues. Huitzilopochtli was the chief god worshipped by the Aztecs—the god of war to whom human beings were offered for sacrifice at his feasts held three times yearly.

Tenochtitlan was the capital of the Aztecs. Their government, despotic and tyrannical, they called an empire. Subjugating the tribes that had true culture but were less inclined to war, the conquerors compelled these peoples to give up the secrets of their sciences and arts. The Aztecs took part of their structures and adopted the computation or manner of calculating time from the Toltecs. Hence, the Aztec calendar or *piedra del sol*. Perhaps the best sculptures of the Aztecs were done by the Toltec artists. The Aztecs, an inferior race to the Toltecs, Mayas and Zapotecs, had a redeeming feature—they were great organizers and fighters. However, their greatest emperor, Netzahualcoyotl, was a poet and did not believe in war. And, Quauhtemoc, the brave and last Aztec emperor, was brutally murdered by the cruel and heartless Cortez who, by his conquest, cut off the possible true culture of the tribe from Aztlan.





Thomas D. Church, landscape architect, has faithfully interpreted the spirit of Mr. Confer's architecture.



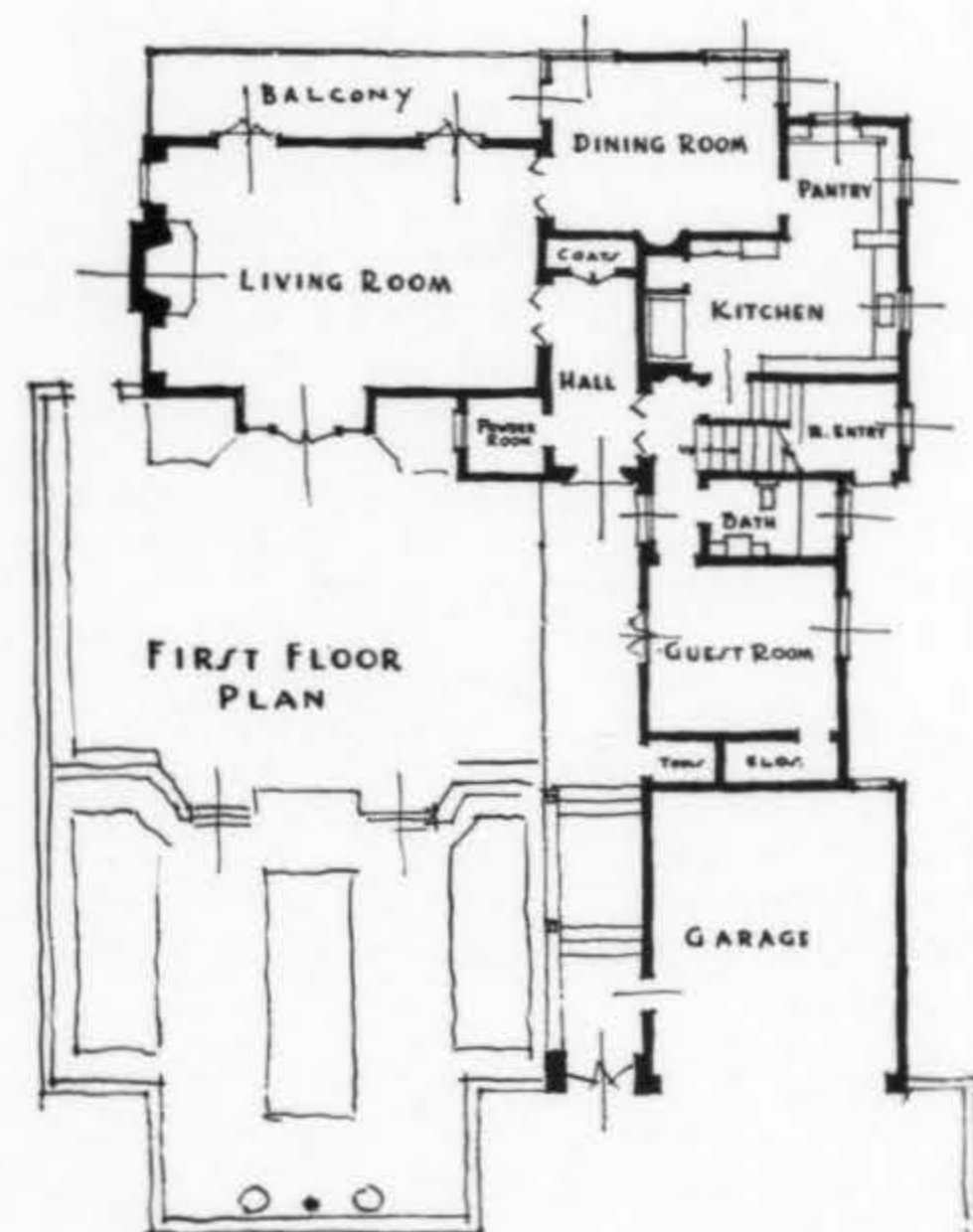
"A STYLE"

"A rose by any other name would smell as sweet."

Some call this type of house "Modern Monterey", with its white exterior, vertical boards, stucco and brick veneer mingled in excellent taste, the whole, including iron rails and redwood fence, painted white. Others are calling Mr. Confer's houses "California Colonial" with their essentially domestic charm consistently maintained throughout as, for example, the recalling of the exterior door detail in the dressing room. Perhaps, because he has used aluminum moulds around the fireplace opening, there are some who insist upon calling the style "Modern Domestic." Anyhow, it does seem that here are blended such materials as brick, stucco, redwood, aluminum, thick butt split roofing shakes, steel casement windows and papered walls in a manner that constitutes a distinctive style. It is reminiscent of all of the styles that people are naming it, but if Mr. Confer, A.I.A., continues to produce exquisite work such as this it will surely become known as "Confer Style."

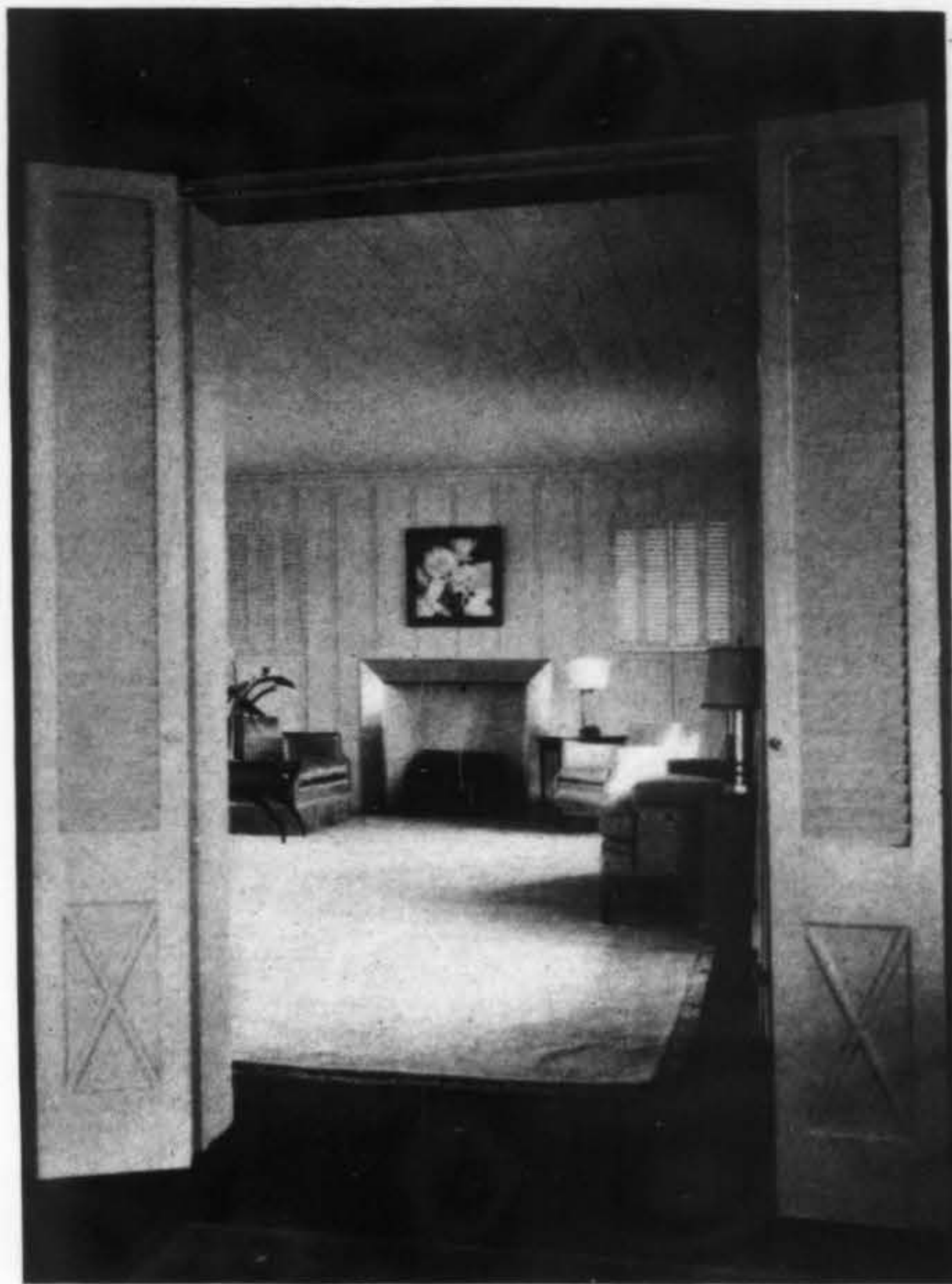


SECOND FLOOR PLAN



FIRST FLOOR PLAN





There is a harmony between the exterior and interior of the Snoddy residence that should be the goal of all architects. There is no disappointment on crossing the threshold of this truly delightful house which won the Northern California A. I. A. Gold Medal for its architect, Frederick L. R. Confer. Interiors by S. & G. Gump.

RESIDENCE OF DR. CARY SNODDY, VALLEJO, CALIFORNIA





The cottage is behind the lamp post, a little to the right. There is always a lamp post, or something.

### THE BALBOA ISLAND BEACH COTTAGE of Mr. Fred Pease

DONALD BEACH KIRBY, A. I. A., ARCHITECT

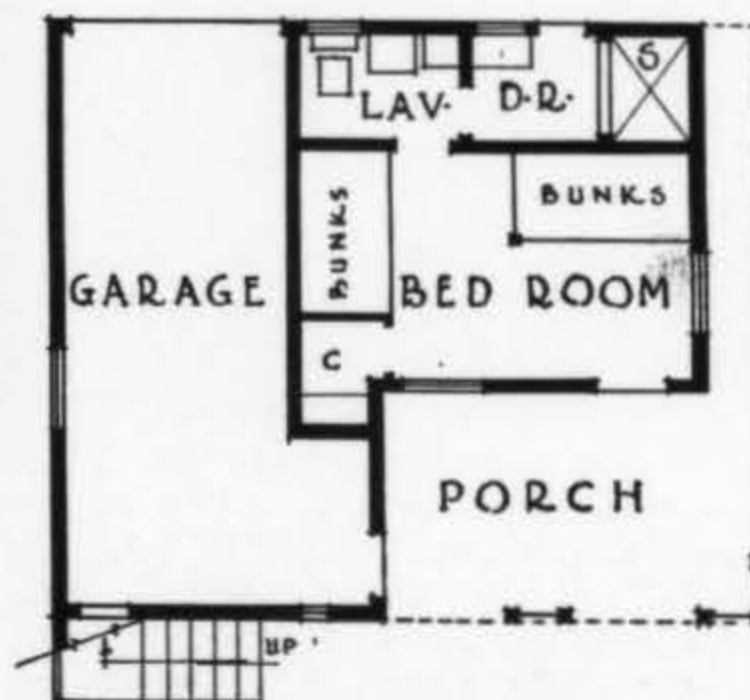


Photographs by W. P. Woodcock

The rope lattice between the posts is a happy device. Whether the bricks in the porch pavement remain accurately in place is of no importance to a beach comber, but the shrubs in the foreground are headed for a battle, if we know our beaches. In a year or two they will be in scale, if kept free from scale.

Seldom does one find the architect giving the owner credit for the plan of a house. Usually the owner takes it. "Many a time and oft" have we heard the owner say, "Oh, I didn't have an architect, I just had a draughtsman draw up my ideas for me." Perhaps Donald Kirby, A.I.A., architect for this miniature, but very practical, beach cottage, is heaping coals of fire, for he writes, "The owners of this beach cottage deserve a good deal of credit for its design, for they presented the architect with a half inch scale cardboard model, which, with slight changes was used for the exterior." Mr. Kirby states that less than \$2,000.00 was spent on this house. The exterior is entirely of redwood. The interior is finished in knotty pine which contrasts pleasantly with exposed rafters and roof sheathing painted white. In an attempt to get a seaside flavor, a porthole was used instead of a small window, rope was used in place of wood lattice, and the outside stair done with rope and pipe in the manner of a ship's rail.

The roof is shingled and stained black, but the pelicans and gulls will attend to that. The walls are white, sash yellow and shutters a rich blue-green.

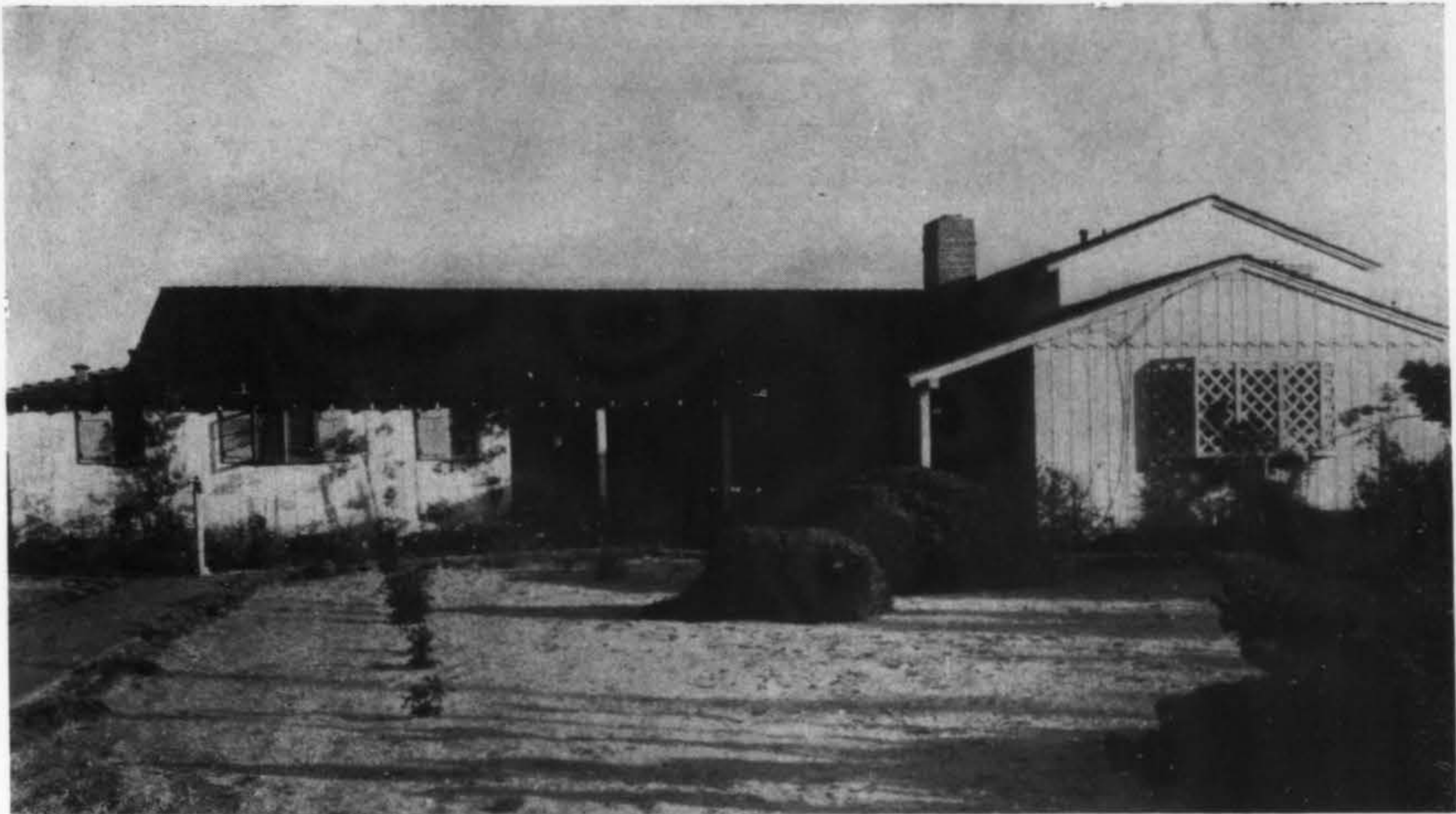


FIRST FLOOR



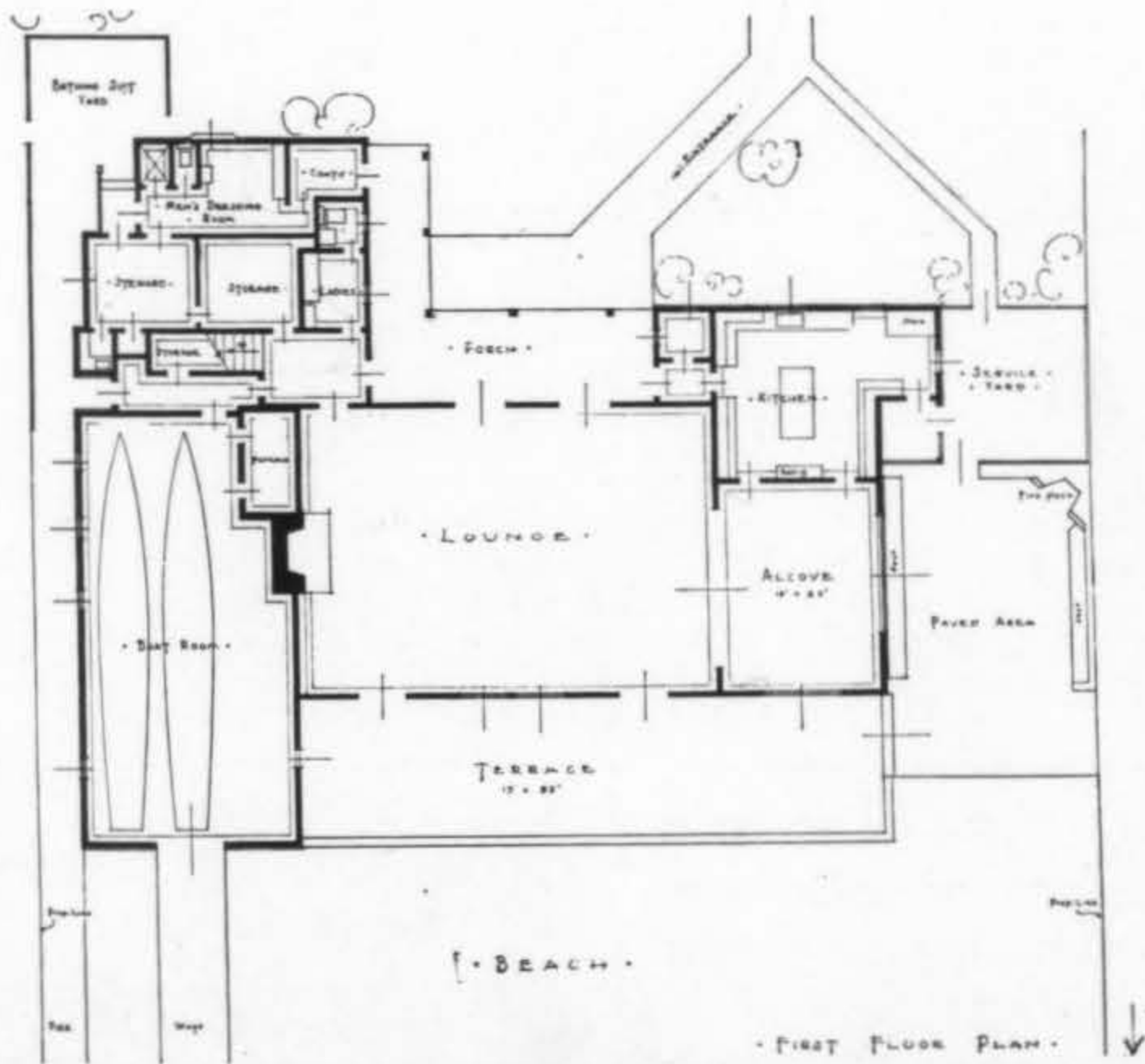
SECOND FLOOR





ZLAC ROWING CLUB ✓  
 Pacific Beach, California  
 LILIAN J. RICE, ARCHITECT

Another honor award on southern California. This time the jury for the San Diego Chapter of the American Institute of Architects awarded the honor to Lilian J. Rice, architect, for her work on the Zlac Rowing Club, whose members are exclusively ladies and girls over fourteen. Kate O. Sessions was the landscape architect, but it is rumored that there is a man or two connected with the firm of Marston & Company, who were the interior decorators. If that is true, it's a pity, for it would be pleasant to think of this club, with its redwood boards and bats and its second-story siding done in white cold water paint, its simple but inviting interior, its outdoor fireplace, and its restful planting, as never having been defiled by the hand of man. If anything can be found to criticize, it probably is the work of some persistent masculine roughneck.





# +   +   +   B O O K S   +   +   +

By EDWIN TURNBLADH

## MELANCHOLY RETROSPECTION

August marks the close of a publishing year. The book season starts about September, climbs to a peak by Christmas, and from then until late summer coasts down a gentle hill. Some publishers, unfortunately, coast faster than others.

The end of any year, of course, gives universal rise to thoughts of inventory, and it's a strong-willed reviewer, indeed, who can get a sufficient grip upon himself to refrain from issuing a list of the ten best books—or the ten best plays or movies. Why ten, instead of nine or eleven, nobody knows.

But the difficulty of a list of that kind is that, by the implications of omission, one snubs many excellent authors who undoubtedly survey the list with solemn respect. A more generally agreeable plan, it seems to me, is to try to settle upon the ten worst books of the year. There are a number of advantages to that method. The field of choice is far more extensive. One breaks the hearts of only a definite number of authors. And I think one does more good for humanity.

Still, whatever canons or rules by which we pretend to be guided in our criticisms of things—whether we are in the business of it or not—our responses are inevitably personal and spring from our own makeup and our own set of tastes. Books I class as "worst" may seem "best" and be absolutely inspiring to someone else. What's one man's meat, etc. In the following list of the condemned I am therefore only giving my own prejudices an airing. It's good for them—at least once a year.

One of my prejudices is a special distaste for books in the category of "The Art of Happiness," by John Cowper Powys. I've found that those precise little volumes on the "art of happiness" and the "art of thinking" are mainly read by people who would really rather be unhappy, or who think too much.

Among authors who think too much, at least for publication, is Theodore Dreiser. Since reading his autobiographical volumes last year, I feel that I know the soul of Mr. Dreiser in an almost embarrassingly intimate way. And we've never even been introduced. This year Mr. Dreiser has been getting moody in public, and life is still just one long rainy afternoon. "Moods" is a hodge podge of sulking and sentimentality.

Three pretty terrible books of the year can be conveniently lumped together and cussed in one breath. These are "The Puritan Strain," by Faith Baldwin; "Woman in Love," by Kathleen Norris; and "Don't Ever Leave Me," by Katharine Brush. One of my objections to the books is that all three authors ought to know better—and can do better. My second objection is that novels like these put some very silly ideas into the heads of weak-minded women. Many movies have done the same thing.

Speaking of writers whose literary health is below par brings me to Phil Stong and "The Farmer in the Dell." Another book like this one and I am afraid we shall have to record the history of the rise and fall of Phil Stong. Once upon a time, as when he wrote "State Fair," Mr. Stong showed promise of becoming an important author. His work indicated a depth and an originality that have strangely vanished from later writings. There are flashes of it, of course, but no consistency.

Possibly the chief difficulty is that Mr. Stong has departed from the honest, earthy quality that made "State Fair" a great novel. There was a deep

reality to the characters and the story of "State Fair." It was earnest and serious, and I liked it. But "Week End" was a tangled up trifle about a house party in Connecticut—and "The Farmer in the Dell" is worse. I have no kick about a writer trying various fields—but no man can do everything well.

One provoking feature about "The Farmer in the Dell" is that the whole book seems calculated. So many authors have been writing lately with a weather eye to the movies. The prime concern has often been—will Hollywood producers tramp over each other for my story? Phil Stong may not have written "The Farmer in the Dell" as a prospective picture for Will Rogers, but it looks very suspiciously like it.

Briefly, "The Farmer in the Dell" relates the pitiful—but rather facetiously treated—adventures of an Iowa farmer retired to Hollywood with his family. He gets into the movies by chance and almost makes a complete unhappy fool of himself. His vauntedly sensible daughter forgets an honest young market clerk for a hammy actor, and the clerk, who has gained considerable reader interest and sympathy, is abruptly dropped out of the story. We don't even know if he joined the Foreign Legion when—and if—he learned about the girl's new sofa decoration.

"The Farmer in the Dell" is a careless piece of writing—and I don't think Will Rogers will like it either.

As one of the most futile books of the year I nominate Upton Sinclair's sublimely boring alibi, "I, Candidate for Governor: And How I Got Licked." The book is hardly sporting. "All's fair in love and war"—and politics, and I suspect that both the Merriam and Sinclair bunches blacked an eye for an eye. The book is surely a total futility, since Sinclair's supporters believed its contents before it was written—and his opponents never will.

For second prize in the boresome but harmless group of books I pick on "Ordeal: The Story of My Life," Volume II, by Marie, Queen of Roumania. The title—"Ordeal"—was a sad mistake, because it too neatly defines the readability of the book. Probably the only suffering in life through which Queen Marie has not passed—and always with dignity—is the measles.

J. U. Nicolson's presumptuous rendering into modern English verse of Chaucer's Canterbury Tales is a book I shall never care for. The delightful old English is part and parcel of the charm of Chaucer. Haven't we enough literature in our modern vernacular?

Although I could go on and on, I close my list of the ten worst books—and my scolding—with Robert L. Ripley's, "Believe It or Not Omnibus." Mr. Ripley's a genial, good fellow, and I have no quarrel with him, but after perusing the "Omnibus" one starts unconsciously and impolitely sizing up one's friends to spot a Ripley idea.

One parting shot and I'm through. There are certain books in general classifications which I think merit the term "worstest" whenever and wherever they have appeared. Among these are explanations or solutions of the depression—by either a Democrat or a Republican, all the "murder in the—on the—or at the" yarns, any personal or public pill prescriptions written or contemplated by Walter B. Pitkin, any outlines of anything, and any digest of frightfully clever games to play at parties.

## Books At Hand

"CHRISTIAN ART," by C. R. Morey. Longmans, Green & Co. \$1.75.

Written by the head of the department of Art and Archaeology at Princeton University, this very informative little volume is being acclaimed as the first survey of Christian art to be published in English.

"ERNEST HASKELL, HIS LIFE AND WORK," written and compiled by Nathaniel Pousette-Dart. Bruce Humphries, Inc. \$10.00.

A gathering of surpassingly beautiful sketches makes this a book helpful to the student and enriching to anyone. A biography of Haskell and a catalog of the plates preface the collection.

"TREES," Woodcuts and Linoleum Blocks by Margaret Whittemore. Verse by Edna Becker. Bruce Humphries, Inc. \$2.00.

One of the choicest books of the year is this treasure of beauty caught in poetry and drawings. The verses have the quiet charm of a spring afternoon.

"KATE CHASE, DOMINANT DAUGHTER," by Mary Merwin Phelps. Thomas Y. Crowell Co. \$3.00.

Kate Chase, beautiful and autocratic—the beloved daughter of Salmon P. Chase, Secretary of the Treasury in Lincoln's cabinet—was ruled by a desire that her father become President. Her current biographer offers a wise character study and a broad photograph of the social and political life of the period—especially of the city of Washington during the Civil War. Kate Chase stamped her willful foot on a page of American history.

"LYNN MALONE'S DAUGHTER," by Kay Lipke. Frederick A. Stokes Co. \$2.00.

"Lynn Malone's Daughter" is a story of some real and likeable people in a small Wisconsin town—not the small town or the narrow people of the "gay nineties," as the term is usually interpreted, but alert modern individuals in a small though select community of the sophisticated "thirties."

As foreshadowed in the title, Carol Malone, Lynn's daughter, is a somewhat spoiled young woman of a striking personality, the only daughter of a temperamental half-mad genius—a soldier of fortune. Carol's erratic heritage is partly counterbalanced by the stabilizing qualities of her mother, but the opposing tendencies create dramatic conflict during the first year of her marriage.

One always expects swift action, intense interest, graceful and colorful diction from Kay Lipke. She does not fail us in "Lynn Malone's Daughter."

"NAPOLITANO," By Merle Armitage. E. Weyhe. \$5.00.

Friends of "Johnny" Napolitano rejoice to find so well presented in this small book not only the abounding vitality of his creations as an artist and craftsman, but also the sunny personality of the man himself (this latter through the medium of a full-page photographic portrait by Brett Weston). Included are fifteen reproductions of Napolitano's work in oil, sgraffito, fresco, drawing and mechanical design. These are supplemented with an article by Merle Armitage, who also designed the book. The book is number eleven in the series designed by Armitage and printed by the Will A. Kistler Co., Los Angeles, under the direction of Lynton Kistler. The edition is limited to 212 copies.

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The exhibit of the Atchison, Topeka & Santa Fe Railway System in the Transportation Building at the San Diego Exposition is a complete reproduction of the Santa Fe Passenger and Freight operation between San Diego and Chicago. Miniature trains, exact in every detail, but hardly taller than the width of a man's hand, illustrate the transcontinental journey. Not only are intricate train movements demonstrated, but a colorful diorama by Mr. Hanson Puthuff, a noted California artist, visualizes the scenic wonders of the route . . . the Grand Canyon, the Painted Desert, Indian Pueblos, Mountain and Plain. Above is shown Mr. Minton Cronkhite, the constructor of the exhibit, with models of The Chief and of the San Diego Santa Fe Station in the foreground.

## IMPORTANT NEW DISCOVERIES IN PALESTINE STIMULATE WORLD TRAVEL

INTEREST in world travel has been considerably heightened this year by the announcement of new and important discoveries in Palestine. Recent archeological expeditions have uncovered rich treasures at Gezer, a city located between Wadi Sarrar and Jaffa. Brilliant finds and new tombs revealing important links with early civilization, have again centered world attention on the history of mankind and the vast research work now being carried on in Palestine. As a result of these discoveries visits to the scenes of these antiquities have been embodied in leading world tour itineraries.

The remains of burials believed to date from 2000 B. C. and the yield of many important objects bearing upon the civilization and Egyptian influence of that period, have been brought to light in the vicinity of Gezer. Entrance to a great tomb was effected by means of a flight of rock-cut steps and revealed to the eyes of searchers were human burials of the Iron Age (about 1100 B. C.) Below this burial were remains of other interments which, from the pottery associated with them, date back to 2000 B. C.

Gezer is an ancient Canaanite city, biblically recorded in the wars between David and the Philistines, and was intimately associated with the Maccabean revolt against the Greeks some three centuries before the destruction of Solomon's second Temple. Simultaneous with the discovery of the Tomb, a huge wall of monolith containing two solidly built rooms was found, believed to be of the Hellenistic Age.

The "Wonders of the World" tour, one of the most extensive ever arranged, includes visits to twenty countries and over one hundred renowned cities, towns, and villages in the Orient, Philippines, Celebes, Bali, Java, Malaya, Siam, Indo-China, Cambodia (Angkor), Ceylon, India, Egypt, Palestine, Syria, Mediterranean and European countries. Into a period of one hundred and eighty days, several years of travel will be compressed.

Of prime importance are the extensive programs featured in French Indo-China, country of Annamites, Cambodians, Tonkinese, and land of the famed Khmers, builders of ancient Angkor Wat.

The vast buildings at Angkor comprise the most stupendous archeological wonders of the world. Ceylon, rightly called the "Garden of the World," will prove a fitting prelude to the comprehensive ideal three weeks in India. The leisurely sojourns at cities presenting a stirring picture of India's history, memorials and glorious art include Madras . . . Calcutta, Darjeeling, with its sublime grandeur of lofty peaks . . . Benares, whose waters have mirrored for countless ages the lordly palaces and gorgeous temples on her banks . . . Agra, breathing the splendor of India's Moghul emperors, and above all possessing the Taj Mahal of almost incredible beauty . . . Delhi, seven cities in one, a memorial of bygone rulers of India . . . Jaipur . . . and Bombay.

The eighteen memorable days in eternal Egypt . . . Palestine, and Syria, the scene of stirring action in Bible times, will yield more than the enjoyment of scenic beauty. They will enthral the mind in their antiquities enriched by countless associations with history, religion and the lingering spell of ancient grandeur.

The amazing discoveries in Palestine coincide strikingly at this time with a recurring interest in religious backgrounds and ancient history and a pronounced increase in world travel.

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**OLD RANCHO RESTORES ANCIENT HOSPITALITY**

By GERALD D. BURNETT

WHEN the traveler rode up to the doorway of the old California ranch he was met with keen delight. A guest, be he stranger or friend, was always welcome. Guest rooms were maintained for the chance wayfarer, to use as long as he pleased. And his going was a matter of genuine regret.

One of the old California ranchos has revived the pleasant custom of entertaining guests in the old-time manner. Of course the traveler drives up now, behind ninety purring horses, or steps from a plane powered by perhaps four hundred. But once there, with his mechanical steeds put away, he reverts to the slower pace of a day all but gone.

When E. J. Marshall acquired the Jesus-Maria ranch near Casmalia in Santa Barbara County, over thirty years ago, he established a land empire of forty-two thousand acres as picturesque as it was in the days of the dons. A combination of the old Spanish grants of Purisima, Guadalupe, Casmalia and Jesus-Maria, the ranch shelters many valuable historical treasures.

A great cattle and grain ranch, it reaches from the rolling hills of the Santa Maria Valley to the sea, and stretches along the coast line for fourteen miles from Point Sal to Lompoc Landing. Recently a section of the headquarters has been improved with a large guest house and named Marshallia.

It is here that the old traditions hold sway. Under the watchful eye of a "major domo," guests who are seeking recreation for city-frazzled nerves and bodies may find high entertainment of the kind that makes the whole outdoors its playground. Operated strictly as a working ranch with five thousand head of cattle roam-

ing huge pastures and thousands of acres under constant cultivation, the Marshallia guest finds daily opportunity to participate in the life of a real ranch. To operate this forty-two-thousand-acre principality requires the services of from twenty to forty cowboys and vaqueros, and the headquarters resemble a small village with its huge bunk house, barns, stables, blacksmith and other shops. The Spanish type ranch house is situated in the center of a seven-acre flower garden with the guest house nearby.

To feed the residents of this model village requires dairy and poultry departments as well as the cattle herds and vegetable fields. Peacocks, mammoth bronze turkeys, pigs and five thousand chickens are found in these divisions.

Climatically the ranch is ideal as a year 'round resort, exhaustive temperature recordings made daily over a period of years showing that the variation between winter and summer extremes is only a few degrees. Evenings are always cool and a wood fire in the living rooms makes a center for the spinning of yarns of the day's adventures.

To aid guests in planning their stay so each day may hold a new vista of enjoyment, an experienced manager is at hand. Under his guidance parties are taken on horseback for all-day trips to canyons where ferns tower as tall as trees, to the peculiar shelved rocks of Lompoc Landing, to marine gardens and rocky shore lines where shellfish abound.

A number of fresh water lakes fed by the natural springs which have watered stock on the ranch since Spanish days even through the worst droughts, are

(Continued on Page 32)

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## ON THE RADIO

(Continued from Page 7)

truthfully hailed as the greatest single concentration of military forces in this country since the World War. It will bring together some 36,000 men. They will form "Red" and "Blue" armies for mimic warfare and the battlefield will measure more than 100 square miles in the northwestern section of New York. Columbia microphones will be stationed at strategic points enabling listeners to hear the crash of machine gun fire, cavalry charges and the barking of orders by unit commanders. The time? You might be interested, at that! August 24, from 12:00 to 12:30 noon.

Our toppers in the entertainment field are becoming tri-starred. Even Fred Astaire, dancing and singing headliner of stage and screen, is coming a hippety-hop to the microphone to sing and dance for listeners to the Hit Parade in a new series of four guest performances over NBC, KFI-KPO, starting Saturday, August 10. Table microphones, placed on the floor of the studio will carry the famous dancer's routines to listeners' ears. My own opinion is such that microphone dances are something we can do without but perhaps the rhythmic Astaire feet can present something worth listening to. If they don't, he'll balance matters by singing his new songs from "Top Hat". All in all, though, unless I miss my guess horribly, Fred Astaire should be able to make even radio scintillate at 4:00 in the afternoon.

Yes, before you ask, I'll tell you, I'm an Astaire fan.

Catty individuals like to say that Delmar Edmondson is a Woollcott copycat. He isn't, even though the similarity of material and delivery on their programs is close. I heard Delmar audition his program here in Los Angeles ages before the great Alexander became radio-minded. So drop your prejudice and enjoy this ace raconteur's programs of interesting, humorous and educational topics. He talks about everything and all things: Monday evenings, 8:00 to 8:15, KHJ, KFRC.

By the way, he is a teacher of journalism at the Glendale High School.

Saratoga Springs has been a favorite spa for turf devotees for more than half a century, so my grandfather tells me, and each year it brings together the cream of America's two-year olds. It is a track rich in tradition and has been the scene of the most famous and exciting events in turf history, quoting my grandfather further. This year, thank the gods, only he didn't say gods, those of us who can't be on hand can at least listen to Thomas Bryan George's vivid microphone description of major events.

George inaugurated the Saratoga series July 29. Following is the schedule for this month: The Merchants and Citizens Handicap on August 10; the classic Travers on August 17; the Whitney on August 24; and the climax of climaxes, quoting Grand-dad once again, the Saratoga Cup races on August 31. The definite broadcast times have not yet been released. You'll have to catch them in your daily radio columns or call KHJ or KFRC.

That's that for August radio.

## OLD RANCHO RESTORES ANCIENT HOSPITALITY

(Continued from Page 31)

being stocked for guests' delight later in the season. Broad beaches of clean white sand invite the sun bather and at one point, where a fresh water river meets the sea behind a sand bar rendezvous, a limpid pool of sun-warmed water gives bathing in the out-of-doors a new meaning.

Located practically half way between Los Angeles and San Francisco, the Marshallia guest ranch is one hundred seventy-five miles from Seventh and Broadway, a comfortable four-and-a-half hours' run by motor over the best roads in the state. Two routes may be taken to Santa Barbara, inland or coast and a selection of three routes is available again at Santa Barbara where the driver may elect to go straight through to Los Alamos, to turn off via Lompoc and visit the flower fields or to go over the scenic San Marcos pass, all three routes re-entering the main highway at practically the same point. From Los Alamos to Orcutt, then to Casmalia where the long lane to the ranch headquarters begins is a scenic drive through the rolling hills.

The approach to the ranch runs for five miles through groves of dwarf live oaks and red clay cliffs.

Railroad connections to Casmalia are available via Southern Pacific with the train winding directly through the ranch for many miles. A perfect landing field for the ultra modern is situated directly in front of the guest house.

In the model guest house all facilities for comfortable living have been provided. Rooms with twin beds and connecting baths, suites with living room, a large dining room, recreation room and a broad veranda with a view encompassing a large valley and a tree-lined horizon make the guest house a pleasant recreational center after a day of riding or roaming over the ranch's broad acres.

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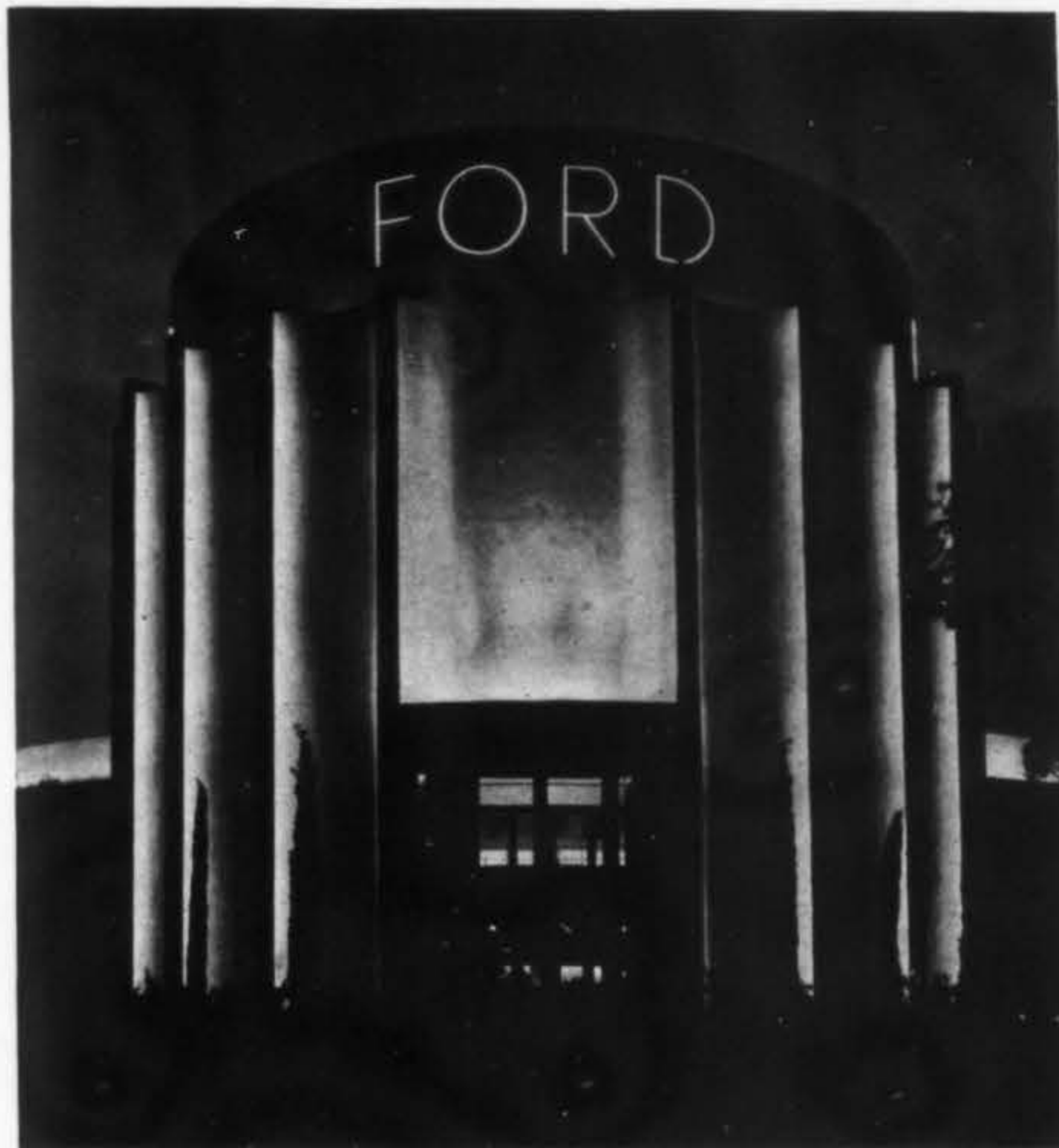
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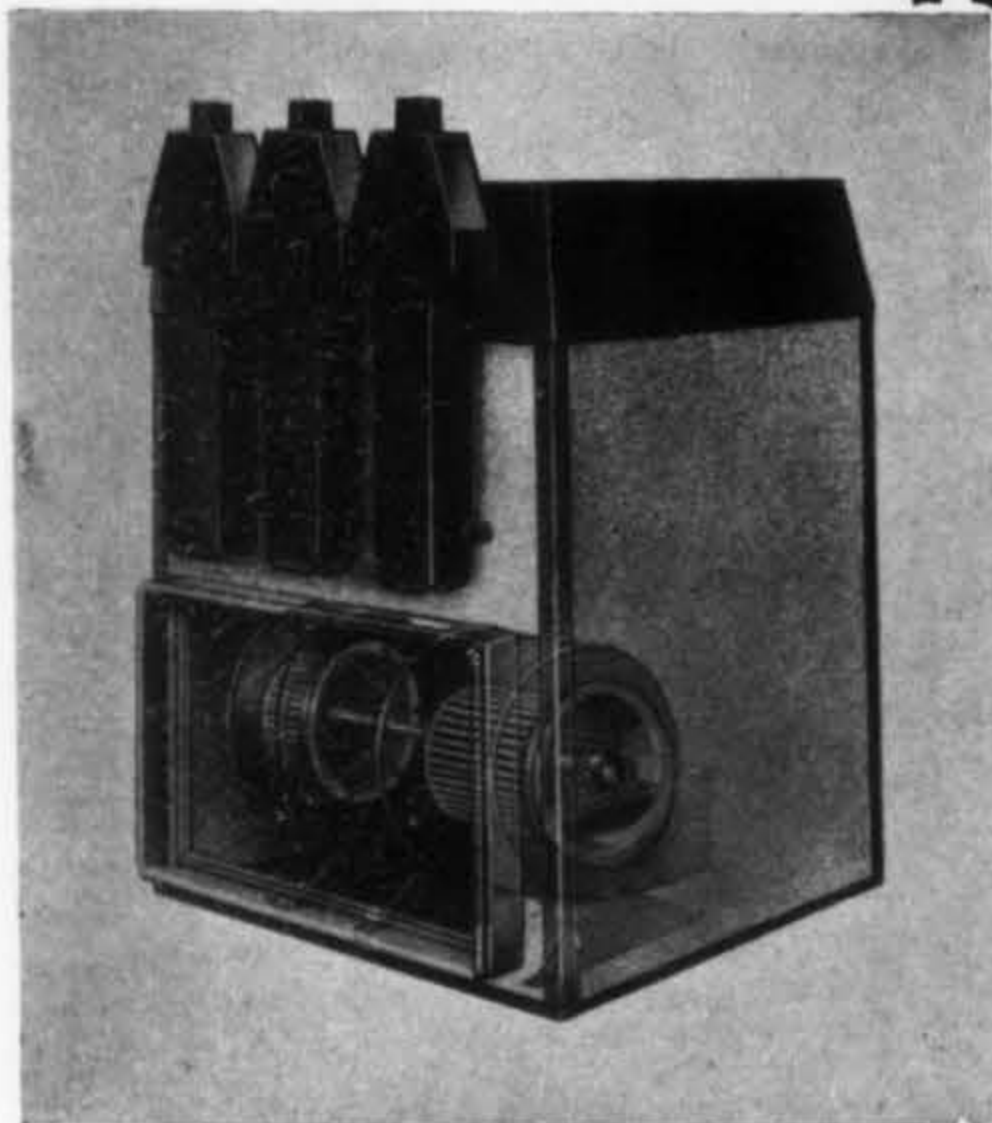
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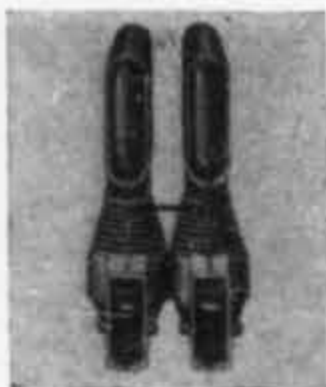


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## INTERNATIONAL LANDSCAPING

(Continued from Page 17)

In the international planting the Yuma or desert road produces the saguaros (giant desert cactus) trucked from the desert of Arizona; growing around their bases are the cholla cactus, opuntias, barrel cactus, Joshua trees and ocatillo.

Along the Chinese Road, prostrate junipers, trailing roses, clumps of red berried hawthornes, a red pagoda with bridge approach, all in miniature with a background of bamboos, pines and hibiscus contribute atmosphere.

In the Inca section one finds natural clumps of cantua buxifolia (the magic flower of Peru) while hanging from the steep banks on the turn are bougainvilleas of different colors.

The Caribou, Richardson and Oregon sections are typically northern in their character, shaggy pines, cedars, junipers, cutleaf birch, Oregon grape, laurels and snowballs lend their characters.

As the Japanese section is approached the bright purple foliaged barberry interplanted with Japanese honeysuckle trailing over the bank attracts attention first, then the irregular cypress. A red torii with a path leading beyond and past a thicket of buddleia and up to a dead tree covered with wisterias gets instant attention. The berried shrubs, dwarf conifers and weeping mulberry complete the picture.

The old Spanish Road comes into view with masses of bright colored mesembryanthemum covering the bank, then a gateway and fence of living ocatillo canes behind which are growing as if in an entrance courtyard, Mexican fan palms, poplars, eucalyptus, masses of salvias, fruiting pomegranates and the Mexican Bird of Paradise plant.

The indigenous growth of New Zealand and Australia features these next two sections with barberries, lagunarias, enteleas, grevillas, lyanothamnus, hymenoporum, calodendrons, and eucalyptus, (both well known and rare) bordering the road.

Milton P. Sessions, the landscape architect and horticulturist who designed and put in this entire landscape development, was born of a line of horticulturists. It is significant that another member of this same family, Miss Kate O. Sessions, Mr. Sessions' aunt, had her nursery in Balboa Park and planted what are presumed to be the first trees there, and was considered by many the "Mother of Balboa Park" as the result of her efforts to assist in its establishment.

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**ANTIQUES**

*(Continued from Page 11)*

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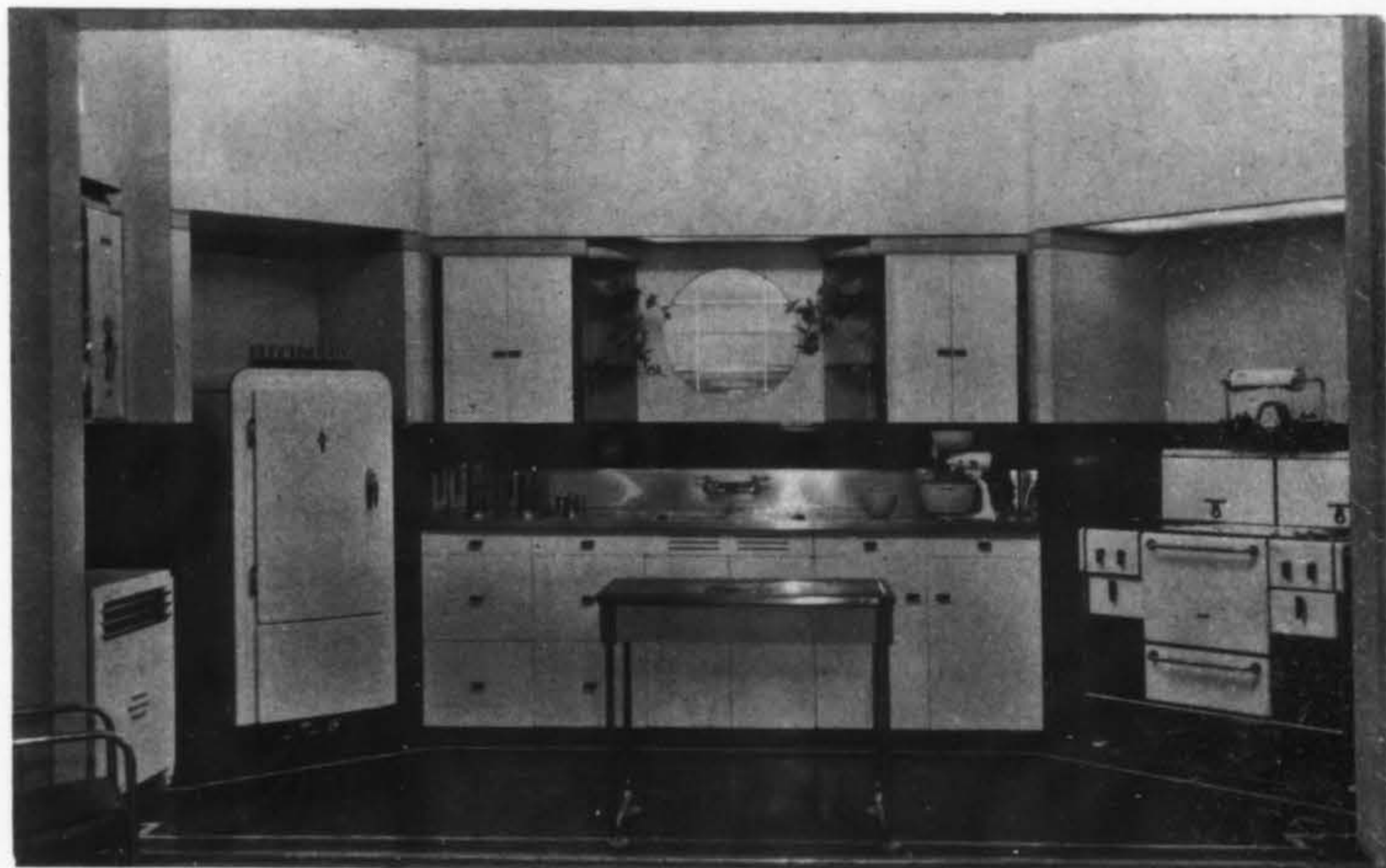
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An interesting experiment in the home modernization program was the transformation of this fifty year old house. Open to the public, on Wilshire Boulevard in Los Angeles, it has attracted thousands of visitors. Termites will not find a haven here as all lumber in the foundation and for the additions has been treated with Transparent Penetrating Creosote. In the battle against these destructive pests, the California Veterans' Welfare Board recently warned all home-owning veterans to take every precaution against termite attacks upon their property.



**EXPOSITION PALACE OF BETTER HOUSING  
OF GREAT INTEREST TO HOME BUILDERS**

To the prospective home builder, the San Diego Exposition offers an unusual opportunity to study modern materials and construction methods. In the Federal Housing Exhibit fifty-four small scale houses have been erected from plans by leading California architects. Leading manufacturers of materials and equipment have costly exhibits throughout the Exposition giving the prospective builder an opportunity to view first hand, textures, colors, and convenience of everything used in the construction or furnishing of a house. Of special interest to the woman is this model kitchen displayed in the Natural Gas Exhibit in the Palace of Better Housing.





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SAN DIEGO EXPOSITION PORTRAYS  
FOUR CENTURIES OF PROGRESS*(Continued from Page 15)*

of the world's most powerful organ, pipeless and electronic, has appeared twice daily, with Joe Manzanares and his South Americans giving Latin-American music twice daily in the Ford Exposition Building patio.

Concerts are scheduled daily, except Monday, from 2 to 4 o'clock in the afternoon and from 8 to 10 o'clock in the evening. All concerts are open to the public without charge.

In addition to the concerts for Exposition audiences, the symphonic music is broadcast several times weekly by the Columbia Broadcasting System. On Tuesday and Thursday evenings Columbia will carry the concerts over a national network and on Saturday afternoons from 3:30 to 4:30 p.m.

The Ford Bowl is built in a natural amphitheater on the side of a canyon in Balboa Park. The orchestra shell was specially designed acoustically for symphonic music, and experts consider it superior to even the famous Hollywood Bowl. Seats for the audience are on a concrete foundation built into the sloping side of the canyon.

The Bowl as well as the Ford Building are permanent steel and concrete structures so San Diego should in the future be able to provide annual festivals of music and art.

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