

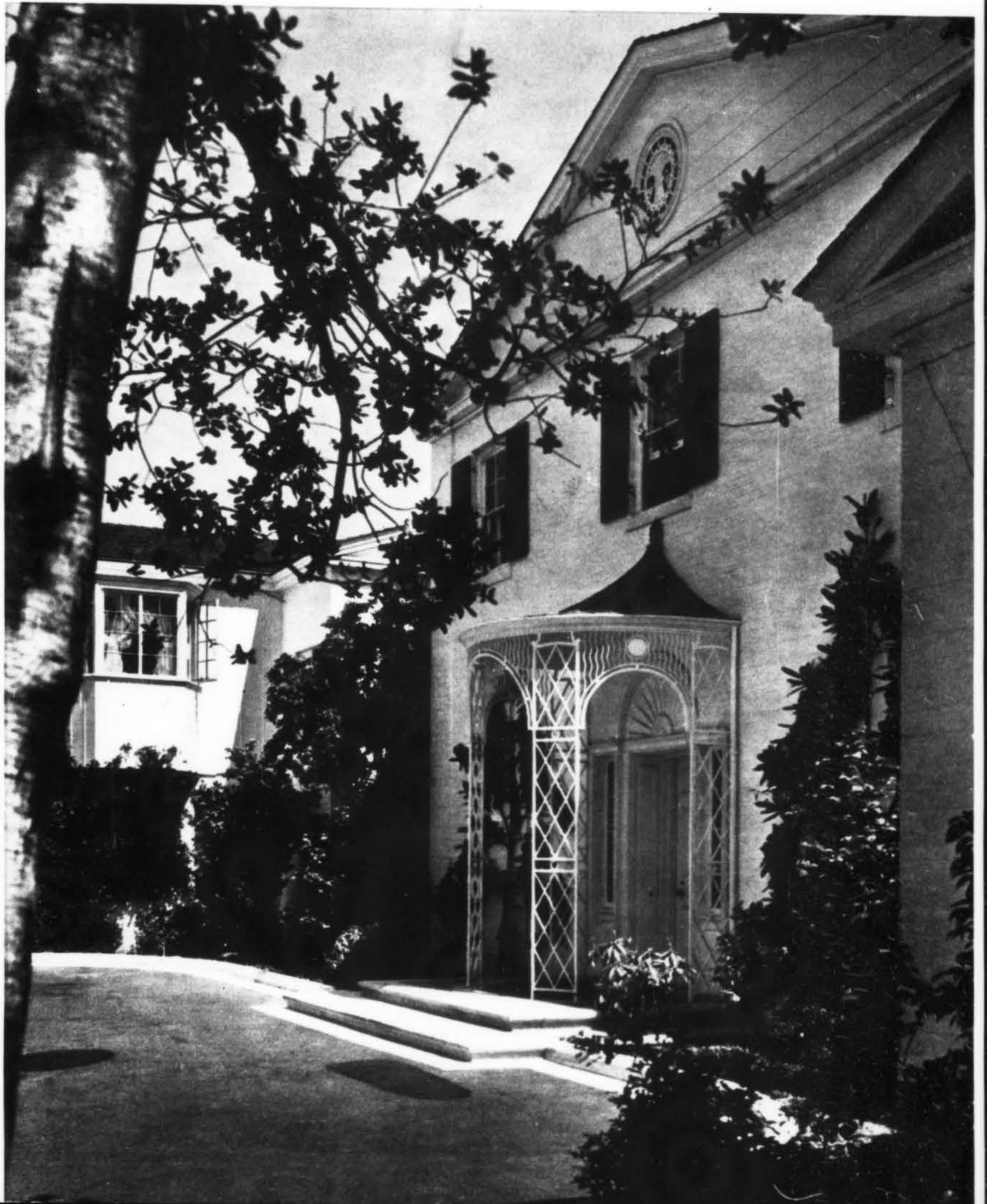
Vol. 60 No. 6
1936

CALIFORNIA ARTS & ARCHITECTURE

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JUNE
1936





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Editorial

BEAUTY AND THE MORALE

WHAT roars of laughter and satisfaction must ring down the hot halls of hell when the department charged with the lowering human morale through the destruction of beauty reports to Beelzebub what they have accomplished on Wilshire Boulevard in Los Angeles. Along an artery that started with a fair bid to become one of the most beautiful in the west we now find hat houses, pot houses, hot dog stands and gasoline stations thumbing their noses at Colonial shops, hotels, modern business blocks, and good and bad residences, each screaming that it has the better right to insult human intelligence than the other.

Anything to get the money and get it quick is the slogan of such architectural goulashes. But the money so gotten is small in comparison with what can be made by consistent and intelligent planning. What would the Champs Elysées, or Piccadilly, or Unter den Linden be if such execrable mutilation of beauty were permitted? To the returning visitor it seems that the completion of the boulevard (if we may still call it by such a name) through Westlake park was done only to give more ready access to the hot dog stands and gasoline stations.

WHILE AT IT

WHILE we are at it San Francisco cannot get off without a swat. Possibly the fault is all to be laid at the door of the United States Post Office, but the condition seems to be worse in the bay district than in most places.

Some weeks ago a letter was placed in the post box in Oakland at ten o'clock, or thereabouts, on a Saturday. It was delivered in the Mills Building, San Francisco, at four o'clock the afternoon of the following Tuesday. In an effort to learn if this was accidental we mailed a letter to ourselves the following day, Wednesday, from Oakland to the same office. It was received on Saturday. Not satisfied with this we mailed a business communication, in some trepidation, it must be admitted, in Oakland in the fond hope that it would be received in San Francisco before the pending national election. That was on Monday. Today is Thursday, the hour is 4:30 p.m. and the letter has not yet arrived.

Everyone knows how busy Mr. Farley is and feels that allowances should be made, but it begins to look as if he might be trying to inspire the practice of sending our communications between Oakland and San Francisco, a distance of about eight miles, by air mail, via New York. As the mail goes here, the air route via New York might save a little time if they don't open it in New York to see if a vote is in it.

BUILDING COSTS

IT would seem that the law of supply and demand works altogether too fast in relation to prices. Hiding behind the smoke screen of this overworked, man-made law are all the chiselers, get-rich-quickers, and grafters in the country. Whenever a price skyrockets the man on the supply end cries "supply and demand" very often before there is any demand other than the one his imagination prompts him to prepare for.

It is admitted by most builders that the cost of construction has advanced thirty per cent or more in the last six months. Labor says this is mostly in the materials department and so they want an increase in wages, not because they earn it but because they think someone else is getting more than they get. In one instance that has come to the attention of this journal, labor was getting, this month, fourteen per cent more than they were getting in 1929, the peak year of prosperity in building, yet they struck. If this whipsawing of the cost of building by labor and producer continues much longer we may hear the last squawk of the goose that lays the golden egg, for a few more jumps in the cost of building means a halt in that activity.

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THE GATE CRASHERS

FROM the first day that the beautiful beach home of the more beautiful Marion Davies was built on Ocean Front in Santa Monica, to date there is no record of a successful gate crash. At every entrance there are guards whose courtesy is exceeded only by their firmness. Invitations are numerous but they are also essential.

To say that no gate crashing has been successful to date is slightly off the mark, for the argus-eyed guards recently have been eluded. No entrance from any angle, side or front could admit, undetected, any sort of uninvited guest. The only avenue of access in crashing the gate would have to be either from above or below, for those guards are neither birds nor moles. So from below it happened.

Some few weeks ago the great columns on the ocean side were noticed to be leaning slightly. Perhaps it was because the wine cellar was on that side, or was it? Anyhow, an investigation not only proved that the columns were sober, but that they were victims of a new form of gate crashers. They were being eaten by termites who had eluded the guards and soldiered their way up from below. Now the front of the house is in scaffolding, wrapped around the columns like a flannel scarf about a sore throat.

There are many who still think that the termite scare is only a scare developed to sell some new product that is not needed, but we are sure that Miss Davies is not installing steel beams in her portico only to accommodate a new fad. The termites are there and they may be in your house next. The termite is no respecter of persons.

THE CALENDAR

FINANCIAL COMMENT

By CARLETON A. CURTIS

THIS Administration, if it continues its policy of reckless spending, will pile up a debt that cannot be liquidated except by inflation or repudiation.

And it should be remembered that there is no hedge against inflation or repudiation. Neither stocks, bonds, real estate nor mortgages can prevail against them.

Economic history still records the ruin wrought by the inflation in the Continental currency, and the phrase: "Not worth a Continental" still stands as testimony to the state to which inflation brought the monetary standard of that day. During the years that have passed succeeding generations have forgotten the tales of trials, privations and wrecked businesses of that bygone era, but that makes them none the less authentic. And it is no less true that inflation today would bring in its wake experiences just as bitter.

In Germany, in more recent times when the printing presses began their inflation of the mark, the record of the suffering entailed is of recent memory. Though stock prices seemed to rise, it was only because the value of money was less, and as marks poured from the presses in increasing volume there was no way to measure their worth, or lack of worth. Real estate fared as badly, and bonds and mortgages were unmarketable.

France, though she devalued less drastically, suffered in proportion. The memory of that devaluation, and fear of the upheaval that might result if similar practices were again resorted to, is restraining the French Government, despite the French economic situation, from indulging in it again.

Secretary Morgenthau has recently estimated that the deficit of the Treasury this year will be six billion dollars. Add this to the country's already staggering debt and it brings the total to approximately thirty-six billion dollars. This is the largest ever incurred at any time.

Taxes are continuing to mount. If there were some indication that expenses were being curtailed there might be some hope that inflation could be avoided. But they too are continuing to mount, even outrunning taxes.

And this is the crux of the situation. A Government's money, which is its promissory note, has nothing back of it but the Government's power to collect taxes. When that power diminishes because of the people's inability to pay taxes, then faith in the Government's promissory note becomes lack of faith with the result that it loses its value as a purchasing medium.

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

SAN FERNANDO MISSION FIESTA, under the auspices of club and civic leaders of San Fernando Valley, is held June 26-27. The play selected for production is "The Golden Chalice of San Fernando" written by Carroll Fiske of Pasadena. The Fiesta will include a historic parade, rodeo, and various new exhibits. Civic Art Directors, Mrs. Elsa Frackleton, president, are in charge of the play, and play groups throughout the valley will contribute to the cast.

SAN LUIS OBISPO holds the annual Fiesta de Las Flores in the Old Mission Gardens, June 5-6-7. This fiesta is given each year for the purpose of financing the continued restoration and rebuilding of Mission San Luis Obispo de Tolosa, which is fifth in the California chain of twenty-one.

BANNING HOUSE MEMORIAL ASSOCIATION announces the dedication of Banning House at Wilmington, June 6, from 3 to 5. California Landmarks and Historical Records Bureau sponsors the function. Mrs. Leiland Atherton Irish is chairman of the entertainment committee.

PORTLAND ROSE FESTIVAL, June 9-10, contributes to the entertainment of the members of the Pacific Coast Regional Meeting of the National Council of State Garden Clubs. States included are Arizona, California, Idaho, Nevada, Oregon and Washington. Hotel Benson, Portland, is headquarters, and the Portland Garden Club is chairman. The preceding week, June 1 to 4, the famous English gardens of Victoria, B. C. are open to garden club members, including the estate of the R. P. Bucharts, the home of Senator and Mrs. Harry Barnard, and the garden of Mr. and Mrs. Alen Morkill. Mr. Morkill is president of the Horticultural Society of Victoria. The gardens of the Empress Hotel, eight and a half acres in extent, provide a special showing of calceolaria blooms and a tea, June 6.

JUNIOR LEAGUE of Los Angeles sponsors its third annual Motion-Picture Polo and Field Day at the Uplifters' Club in the Santa Monica Canyon, June 21. Polo games are played on the Will Rogers Memorial Field. A barbecue dinner follows the sports program. The Junior League Convalescent Home for Children, on Westmoreland Avenue, Los Angeles, benefits by the proceeds of this entertainment.

JUNIOR LEAGUE of Santa Barbara will handle tickets, programs and concessions at the annual Santa Barbara National Horse Show, July 27-August 1. This League concentrates on the support of Sunshine Cottage where undernourished children are restored to health.

SEMANA NAUTICA, which naturally includes marine activities of all kinds and conditions, sailing races, water sports, an illuminated pageant, is held, July 3-4-5, at Santa Barbara. The outboard motor races, sanctioned by the National Outboard Association, are held in Yacht Harbor, July 4.

HISTORICAL DRAMA of Los Angeles of the early Colonial days, titled "Heart's Desire", sponsored by the Parent-Teacher Association, is scheduled for production at the Greek Theater, Griffith Park, Los Angeles, June 25 to July 15.

CALIFORNIA PACIFIC INTERNATIONAL EXPOSITION, Balboa Park, San Diego, is open each day throughout the summer, is noted for the floral display in the grounds, and the lighting effects in the evening.

AMERICAN NURSES ASSOCIATION, three National groups, hold their biennial convention at Los Angeles, June 21-27. Headquarters at the Biltmore and Ambassador Hotels, with joint sessions at the Shrine Auditorium. A program in tribute to the memory of Florence Nightingale is presented, June 21, in Hollywood Bowl. The speaker is Clara D. Noyes, national director of nursing for the American Red Cross.

COLLECTING ANTIQUES. The seventh of a series of lessons on this subject will be given by Alice R. Rollins, 1617 N. McCadden Place, Hollywood, Tuesday, June 9, at 1:30 p.m.

"LAST DAYS OF POMPEII" is presented, June 15 to 25, except Sunday at the Memorial Coliseum, Los Angeles, for the benefit of the Federated Church Brotherhood.

NATIONAL EDUCATION CONVENTION is held, June 28 to July 2, at Portland, Ore.

ELKS hold the seventy-second annual convention, opening July 11, at Los Angeles, with headquarters at Hotel Biltmore.

EDUTRAVEL, an institute for educational travel, announces the selection of Joseph Otmar Heffer, Ph. D. to lead a European travel study course in contemporary art and architecture this summer. This course is sponsored by The New School for Social Research, and the group visits London, Paris, Rotterdam, Vienna, Copenhagen, Stockholm, Helsingfors, Leningrad, Moscow, Kiev and Kharkov. The dates, July 11 to September 4, fifty-six days, New York to New York. Joseph Heffer is co-author with Leon Friend of "Graphic Design", an illustrated book, covering the graphic arts.

SOUTHERN CALIFORNIA GOLF ASSOCIATION announcements include: Invitation tournaments at Brentwood and Lakeside in June. Los Angeles men's city championship is played at Griffith Park, June 22 to 28. The Southern California Junior Golf Championship is dated for Bel-Air June 30 and July 2-3, with the Father-Son tournament as an interlude, July 1. Hollywood Country Club holds the invitation tournament, July 23-26, and Palos Verdes invites the amateurs, July 29 to August 2.

CALIFORNIA COLLEGE OF ARTS AND CRAFTS, Oakland, California, holds the 30th annual summer session, June 29-August 7. Among the guest instructors are Mr. Vaclav Vytlacil, eminent modernist; Mr. Waldemar Johansen, advertising art and stage design, and Mr. F. Carlton Ball for art metal and jewelry.

BALDWIN McGAW announces the closing of the Fairmont School of the Theater in order to embody more branches in the Baldwin McGaw School of Dramatic Arts. The locale remains the same, the Fairmont Hotel, San Francisco, the fall semester opens September 8.

THE TOUCHSTONE DRAMA WORKSHOP of the University of Southern California, Los Angeles, was awarded permanent possession of the Emma Otis Cup in competition in the tenth annual Tournament of One-Act Plays, sponsored by the Santa Ana Community Players. The Touchstone group won permanent possession of the cup by virtue of having been awarded it for three years. These players also won a \$50 prize, donated by Mrs. Charles Riggs. "The Revealing Moment" by Oscar Firkins was the winning production.

AMYMAY STUDIO, 660 North El Molino Avenue, Pasadena, announces the arrival of Susi Singer ceramics, from Austria. This new collection is shown Thursday, June 11, 8-10, Friday and Saturday, 2-6 and 8-10.

THE ARTISTS GUILD, on the Plaza, San Gabriel, presents for the June showing a traveling exhibition of the work of the Long Beach Art Association. Sculpture by Charles Lawlor. Art Leather work by Eugene Casstevens. Helen Candler Miller is the director.

SANTA BARBARA COUNTY FAIR is held at Santa Maria, eighty miles north of the town of Santa Barbara, July 22-26.

SANTA BARBARA KENNEL CLUB SHOW is held at Dwight Murphy Field, June 27-28.

BULLOCK'S, Los Angeles, announce that Paul Willis will lecture on home furnishings with relation to architecture, June 5, 12, 19 and 26 at 2 p.m.; June 6, 10:30 a.m., a book review by Mrs. Jack Valley; June 6 through June 13, excepting June 12, Lt. Com. Noville, who was the second in command to Admiral Richard E. Byrd, will lecture on the Byrd Antarctic Expedition in the afternoons at 12:30, 2:30 and 4:00.

J. W. ROBINSON COMPANY in Los Angeles announces: June 8 at 2 p.m. garden lecture, "Patio Gardening", by Opal Scarborough; June 9 at 2:30 p.m. artist program honoring Orpha Klinker Carpenter. "Historical Los Angeles," presented by K. Ethel Hill; June 10 at 10:45 a.m. contract bridge lecture by Frances Flintom; June 12 at 2 p.m. flower arrangement lecture and demonstration on New Trends in Floral Accents for the Home of Today by Clare Cronewett, admission fifty cents; June 17 and 24 at 10:45 a.m. contract bridge lecture by Frances Flintom.

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Count Anteo Domini, the Italian philosopher (Basil Rathbone) seems to be proffering Domini (Marlene Dietrich) the well known penny—or would it be a centesimo—for her thoughts. The scene is from David O. Selznick's forthcoming technicolor picture, "The Garden of Allah."

MUSIC

SOUTHERN CALIFORNIA SYMPHONY ASSOCIATION announces the 15th Anniversary Season of Symphonies Under the Stars at Hollywood Bowl opens July 7, and closes August 28. Symphonies are performed three nights a week, Tuesday, Thursday and Friday. A general admission price of fifty cents has been established for this season to cover any concert. Season ticket books are offered for ten dollars. The season is opened by Ernest Ansermet, Swiss conductor. Eugene Goossens of the Cincinnati Symphony Orchestra conducts during the fourth and fifth weeks, and Otto Klemperer will return from Europe in time to direct the closing three weeks. Conductors' night has been set for Tuesday, ballet and special productions for Thursday, and soloists, vocal and instrumental, for Friday.

GRAND OPERA FESTIVAL is scheduled for June 23 to June 26 at the Hollywood Bowl, Maurice Frank, impresario. "Aida" and "Carmen" are the operas selected, with Anna Leskaya singing the title role in "Aida", and Marguerite Namara, California soprano, singing "Carmen". Lester Shafer is the director of the ballets of the two operas.

JAMES GUTHRIE will conduct the summer concerts of the San Gabriel Valley Symphony Orchestra, and directs the William Strobridge opera season at the Greek Theater, Pomona.

MILLS COLLEGE announces the annual series of twelve concerts by the Pro Arte String Quartet, opening June 21. A special feature is the playing of the sixteen Beethoven quartets in chronological order on Wednesday nights.

PIANO TEACHERS of California hold a convention in Los Angeles, headquarters at the Hotel Ambassador, July 5-6-7-8.

SCHUBERT CONCERTS on six Thursday afternoons, opening June 4, on the University of California Campus, Berkeley, are sponsored by Elizabeth Sprague Coolidge. Gunnar Johansen opens the cycle with a piano recital, and Lawrence Strauss, tenor, closes it, July 9, with songs.

WILFRID DAVIS lists among the artists to be presented on his series of musical events at San Francisco next season, John Charles Thomas, baritone, the Don Cossacks Russian male chorus, Martha Graham and a group of dancers, Erica Morini, violinist, and the famous pianist, Moriz Rosenthal.

PETER CONLEY again provides an Artists Series for San Francisco, opening in the early fall. He will present Marian Anderson, colored contralto, Rachmaninoff, Kreisler, and two dance groups. The Joos European Ballet, and a Spanish Company headed by La Argentina and Vicente Escudero. Listed among the extra events is Nelson Eddy.

KIRSTEN FLAGSTAD, Norwegian soprano, is scheduled to open the Behymer Artist Series at the Philharmonic Auditorium, Los Angeles, in October. Last fall Mme. Flagstad sang with the San Francisco Opera Company, singing only one concert on the coast, at Oakland. This season she will again sing during the opera season at San Francisco but will also fulfill recital dates in California.

FEDERAL MUSIC PROJECT, Dr. Nikolai Sokoloff, Director, Dr. Bruno David Usher, Assistant to the Director, arrange Friday evening Symphony concerts, open to the public, free of charge, at the auditorium, 635 South Manhattan Place, Los Angeles. The project also provides Sunday afternoon park concerts.

SAN FRANCISCO OPERA COMPANY has announced the opera schedule for the fall season, which includes three of the "Ring" music dramas and "Tristan und Isolde".



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Photograph by A. L. Schafer

Fay Wray, Columbia star, reclines at ease on a sun-lounge from J. W. Robinson Company in Los Angeles. The framework is white and the canopy and mattress a clear yellow. Rubber tired wheels permit it to be rolled around easily. A settee for several persons, a lounge for one and an ideal sun-tanning couch when the canopy is thrown back.

AMILIO COLANTONI is planning a grand opera season for Los Angeles in October. The plans include the production of "The Dybbuk" by Rocca, "The Love of Three Kings", "Carmen" with "motion picture action"; and a "La Scala revival" of "Trovatore" and "Faust".

NEW MUSIC SOCIETY of Los Angeles presents the music of modern Hungary, Sunday evening, June 7, at 2325 Miramar. The concert is an all-piano recital with Douglas Thompson as the artist. Gerald Strang, composer, is president of the Society, and gives a short talk in explanation of the music.

"LOVE TALES OF HOFFMAN" is sung in English, under the Los Angeles Federal Music Project, at the Hollywood High School Auditorium, June 6. Admission is free. The Offenbach opera fantasy is under the general direction of Vernice Brand.

AGNETA SLANY DANCE GROUP, a European company, offers a series of modern dances at the Wilshire Ebell Theater, Los Angeles, Tuesday evening, June 9.

THE ORPHEUS CLUB presents the closing concert of the season, June 2. Guest artists are Elinor Remick Warren, composer-pianist, and Dr. Carl Omeron, tenor.

BRAND WHITLOCK CHORUS, assisted by Eleanor Woodforde and Sidor Belarsky, give a concert at the Beverly Hills Hotel, Friday night, June 5.

FEDOR CHALIAPIN, famous basso, sails for Europe after visiting his son, Fedor, Jr., at the Town House, Los Angeles.

THE COMPOSITIONS of Eugene Goossens, guest conductor at the Bowl Symphony concerts during the third week, are broadcast by E. Robert Schmitz, June 24, over CBS.

THEATER AMERICANA, North Lake and Mt. Curve, Altadena, announces "Fashion" by Mowatt as the June play. Susanne Everett Throop, the guest director, has successfully directed a number of plays at Berkeley, and at Flintridge School for Girls. At the Girls' Collegiate School at Claremont Miss Throop gave her own play, "Bartolome's Good Fortune" based on the life of Murillo.

KATHARINE CORNELL appears at the Biltmore Theater, Los Angeles, June 25, in "Saint Joan" by George Bernard Shaw. Miss Cornell also visits San Francisco, opening at the Curran Theater there, July 6.

MEXICAN PLAYERS of the Padua Hills Theater in the hills north of Claremont offer El Sol de Alvarado, a play of the tropics of the Vera Cruz coast, through June 27. Wednesday, Thursday, Friday and Saturday evenings at 8:30. Wednesday and Saturday matinee, 2:30. It is a gay, lively little play, like the people of the "hot country" filled with song and the dance.

COMMUNITY PLAYERS of Huntington Park have realized their aim of establishing a Little Theater. Mrs. Vivian Adams is directing the first production, "The Bellamy Trial", to be given the latter part of June. Conrad Nagel is interested in this group and has proffered his assistance in launching the enterprise.

THE WAYFARERS, civic repertory theater of San Francisco, have closed the loft playhouse at 74 Commercial street and will move to larger and better quarters. Jack Thomas continues as the director.

BLISS-HAYDEN THEATER, Los Angeles, announces "Southern Exposure" by Willa Fredrics, opening June 4.

SHOWCASE THEATER, Los Angeles, is presenting "The Fourth Angle", under the direction of Frederick Winsor, for a two weeks engagement, opening June 8. Grace Elliott, co-author of the play with Adrian Borgendahl, plays the lead. Two new plays are to follow: "The Prince of the Pantry" by Carl Eardley, and a mystery comedy, "The Man Upstairs" by F. A. W. Bryan.

STUDIO PLAYERS of San Marino present "Let Us Be Gay" by Rachel Crothers, each evening through June 6, with the exception of Sunday, as the last play of the season. Frances Douglass Cooper is directing with Margaret Hopkins, supervising director, appearing in the leading role of charming "Kitty Brown".

BELASCO THEATER, Los Angeles, presents "Bury the Dead" by Irwin Shaw, for two weeks, opening June 2.

THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, presented the Chronicle Plays of Shakespeare as a group last summer and thereby established the Midsummer Drama Festival as an annual event. This year the Greco-Roman plays of William Shakespeare are presented, June 15 to Aug. 1. The production of this group of plays is accompanied by a Sunday evening series of six interesting lectures on Shakespeare and his works. Admissions are \$1.50 top, and ranging to as low as 25c. Matinees Wednesday and Saturday are at 75c top.

June 2-13, "Rain from Heaven" by S. N. Behrman.
 June 15-20, "Troilus and Cressida"
 June 22-27, "Timon of Athens"
 June 29-July 4, "Pericles, Prince of Tyre"
 July 6-11, "Coriolanus"
 July 13-18, "Julius Caesar"
 July 20-25, "Anthony and Cleopatra"
 July 27-Aug. 1, "Cymbeline"

DEPARTMENT OF DRAMA, Los Angeles Junior College, 855 North Vermont Avenue, presents "The Trojan Women" by Euripides at the Little Theater, opening June 1st. Matinee daily at 3 p.m.

GATEWAY PLAYERS CLUB, 4212 Sunset Boulevard, Hollywood, founded and directed by Francis Josef Hickson, continues "Some Day Soon" by Katharine Kavanaugh, through June 13. "The Elephant Shepherd" is scheduled to open June 18.

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An Announcement

With considerable pride we announce the appointment of Mr. Ben Davis to the post of Decorations editor of California Arts & Architecture. For several years Mr. Davis has been head of the interior decorating department of S. & G. Gump Company of San Francisco.

There are few studios in the world that embrace within their activities the broad scope of the work of S. & G. Gump Company. For more than seventy years that company has done the interior decorating for homes throughout the United States and in many foreign countries, in cottages, mansions and palaces, and the work of Mr. Davis qualifies him to be foremost among the authorities of the profession.

As president of the Northern California chapter of the American Institute of Decorators, Mr. Davis will report the activities of that chapter. Of particular interest to our readers will be the papers which have been scheduled for the next year, and which Mr. Davis will review in the issue following their discussion at the chapter meetings.

"Reminiscences of My Recent European Trip," by Mrs. Jane Campbell Higbie.

"History of Mural and Wall Treatment," by Mrs. Harold Wallace.

"History of Painted and Decorated Furniture," by Mr. Arthur Baken.

"Influence of Material on Furniture Design," by F. Eldon Baldouf.

"Printed Cloth as Used by the Decorator," by Mrs. Winnifred Wise.

"Present Day Decoration as Practiced in Various European Countries," by Miss Nora Kenyon.

"Outlining a Course of Training for the Business of Interior Decorating," by Mr. Noel D. Parker.

"Period French Decoration as Applied to Modern California Residences," by Mr. F. M. Gilbert.

"Decorating the California Country House," by Miss Beth Armstrong.

"Association of the Architect with the Interior Decorator," by Sawyer & Knowles.

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THE DRAMA IN SAN FRANCISCO

By DEL S. FOSTER

PLAYS, plays and more plays. Last month we applied that opening phrase to New York. This month—wonder of wonders we can say it of San Francisco—a feast or a famine no less.

The gorgeous Gahagan in "The Merry Widow," Grace George in "Personal Appearance," Nino Martini in concert, Stokowski directing the Philadelphia Symphony and as we go to press the one and only tried and proven (every seventy-five or so inches of her) Charlotte Greenwood opens at the Alcazar.

Writing these comments for a monthly publication has its drawbacks. By the time you read it very often the play has gone from your particular portion of this earth and if by chance or otherwise it should be worthwhile, assurance of that fact in this column, can have no bearing upon your decision to see it or let it go unseen, unpraised, unsung around your family hearth. This fact was brought out by Homer Curran and Edwin Lester, the much to be congratulated producers of "The Merry Widow" at the Curran Theater, when we covered it but a scant three nights before its closing. After all the things that we have been driven to say about coast production of the favorite musical comedies, it is indeed a grand and glorious feeling to be able to say in all sincerity, that we doff our bonnet in appreciation of the producers, the director (Alonzo Price) and the cast.

Without question this was the grandest piece of work of its kind that has been seen in San Francisco in the past five years. The Gahagan gave a fine sympathetic interpretation of the Widow, albeit, as a dancer she still has a gorgeous voice. But then nobody expects her to dance—she doesn't have to. (A passing thought probably shared by many. Why doesn't the incomparable Helen revive "The Cat and the Fiddle"?) Richard Powell came dangerously close to stealing the show. He presented to us, nay, literally threw at us a Baron Popoff such as we had never seen but such as we hope to see many times again. This comedian, by the way, has gone a long way in the last few years—we remember him as an eccentric dancer in vaudeville. The importation from New York of John Ehrle was a fortunate one. He brings a freshness and a personality to the Prince Danilo role that is really delightful. We were particularly struck with the vocal quality of the company, individual and ensemble. It is quite easy to understand why William Hain was persuaded temporarily to give up a promising opera career to become Grace Moore's leading man in "DuBarry." As the Vicomte Camille de Jolidon one forgives him some lack as an actor—he has a voice that is superb.

Pardon us if we seem to crow a little, and at that we are probably crowing too soon. But the opening this week of "Personal Appearance" with Grace George and the original New York cast almost in its entirety, we feel is a grand omen. For so long now we have been begging, bullying, wheedling the Eastern powers-that-be to give up the attempt to foist upon us second and third rate companies and production—in other words, to stop spoiling the ship for *haphorth of tar*. The producers of "Personal Appearance" were among the first, upon our recent visit to New York, to assure us that there would be little if any change in personnel for coast production.

We have been particularly interested of late in the Federal Theater Project, in its efforts, its aims, its ambitions and above all its trials and tribulations. It would take far more space than even the most generous of editors would put at our disposal to begin here to discuss the project. We would like, however, to pay tribute to one of the grandest troupers known and beloved, of California audiences. We speak of one Max Dill, a very important figure indeed, in the history of the legitimate theater over the last two decades. When you speak of Dill, you speak of Kolb. For Kolb and Dill have been a household word in California whenever and wherever the theatre was discussed. Just as it is strange to find Weber without Fields Romeo without his Juliet and Nip without Tuck, so it was strange to find Dill engaged in a theatrical endeavor without the gangling and business-like Kolb. But find him we did, lording it over a huge cast at the Columbia Theater. Lording it indeed, for he was the author, director, casting director—in fact the whole and very efficient directorial *works* guiding the destinies of some fifty or more W.P.A. workers in a play of his own entitled "The Lady Says Yes." When we saw it, it was playing to excellent business, as it should, for the book, lyrics and the music were all far better than the average and if there was any lack in acting material, it was more than made up for, by the cunning of the direction of the old Master. If the project will continue to stage productions like this (especially at fifty-five cents tops) local producers had better look to their laurels.

BOOKS

By EDWIN TURNBLADH

IT WOULD be useless to proclaim a "Read a Book" week in June, just as futile as to declare a "Read Book Reviews" week any time. Books, at the moment, serve rather utilitarian than other purposes. When the picnic lunch is being packed, a few pages may be hurriedly ripped out of some novel that happens to be at hand to wrap up sandwiches. Or the weightier volumes may be drafted to hold down the car over a bumpy road. If a book is taken to the beach, it usually ends up as a prop under the owner's cranium, while he dozes in the sun.

June is a month of outdoor life. I was thinking one evening about what might occur at an authors' picnic and, to amuse myself, wrote out a bitty of a ditty about a more or less imaginary one. Just to make conversation, here it is—

"Please, pass, pass, the pickles, pickles!" Gertrude Stein was having a darn good time at the Amalgamated Authors annual picnic. But, turning to Theodore Dreiser, by her side, a look of profound concern zoomed into her countenance, like the softly gathering shadows of summer dusk. "Theodore," she screamed, perturbed, "You've been eating too many olives!"

"Nonsense, my dear, don't you know that it's just life that makes me look this way," responded Theodore, moodily munching a stalk of celery.

"Oh, yes, I forgot," said Gertrude, and, with a faraway look, she started a cheese sandwich.

"By the way," began Dreiser, suddenly emerging from his brown study, "Who invited that fellow, Harold Ickes, to our picnic? His book, 'Back to Work,' was written by a ghost writer, I hear. He isn't bona fide."

"Tripe," commented George Jean Nathan. It was his opinion of the book.

"Why, I invited him," spoke up George Bernard Shaw, overhearing Dreiser's question. "He likes my 'Three New Plays,' so, after lunch, he and I are going to retire to that knoll over there while I explain them to him."

"We're not spending the summer here," twitted H. G. Wells.

"Shaw, I'm afraid we can't sit on that knoll to which you refer," Ickes said. "The PWA are just now starting to level it down—to make a tennis court."

"But," protested Alexander Woollcott, trying to keep a plate on his lap, "No one would come out here to play tennis."

"Well, just in case," explained Ickes.

"As I have said before, all life is a great mystery," reflected Dreiser, removing an ant from his potato salad.

* * *

The quite good-natured camaraderie which exists today among authors and critics is a comparatively recent step in the upward climb of mankind. It is not now preposterous to

assume that members of the two classes could gather at a picnic. But in the old days there was no civic feeling that one ought to make at least a halfway effort to be "a good neighbor." Authors, like others, lived in a more natural state. Velvet gloves were worn but not on conversations. If a poet didn't like critics, he up and said so. You may be acquainted with what Lord Byron advised—

"As soon

Seek roses in December—ice in June;
Hope constancy in wind, or corn in chaff;
Believe a woman or an epitaph,
Or any other thing that's false, before
You trust in critics who themselves are
sore."

And Lord Byron wasn't the only literary notable who inferred that a critic is somewhat of an insect, not to say a reptile. Shelley broadcast that "reviewers, with some rare exceptions, are a stupid and malignant race." Robert Burns wrote—

"Critics!—appalled I venture on the name,
Those cut-throat bandits in the paths of
fame."

"Kill the dog, he is a reviewer," ordered Goethe when a young man. But later in life Goethe became more calm on the subject. He did then concede that if reviewers got down and worked at a book in their shirtsleeves they weren't such bad fellows. "If you read a book," said the older and cooler Goethe, "and let it work upon you, you yield yourself up entirely to its influence, then, and only then, will you arrive at a correct judgment of it."

However, when reviewers do get too warmed up on a novel they often, as Jonathan Swift remarked, "view in Homer more than Homer knew."

Many writers have simply dismissed critics with Disraeli's blast—"You know who the critics are? The men who have failed in literature and art." Coleridge openly maintained that "reviewers are usually people who would have been poets, historians, biographers, etc., if they could; they have tried their talents at one or the other and have failed; therefore they turn critics." Dryden published that—

"They who write ill, and ne'er durst
write,
Turn critics out of mere revenge and
spite."

Samuel Johnson vowed that "no genius was ever blasted by the breath of critics." But apparently enough have thought that halitosis is a racial ailment among critics.

Longfellow, gentle soul, presaged the present strangely chummy spirit between authors and critics, voiced nothing stronger than this—"Critics are sentinels in the grand army of letters, stationed at the corners of newspapers and reviews, to challenge every new author."

If nothing more, then, critics could at least be good soldiers, and, in face of the modern onslaught of books, just yell halt three times and shoot.

I can't conceive of any sound explanation for the current blissful state of things between authors and critics. It's nice and civilized, but it isn't natural. I rather look for a return to the good old barbaric relationship of an open hillbilly feud.

* * *

I planned to write this month a review of H. L. Mencken's entirely revised edition of "The American Language." But nothing I could say could adequately describe the vast scholarly worth and the endless fascination of the book. Moreover, I've seen so many praises of it that I expect I'd become innocently guilty of literary pilfering.

Instead of a review, I have a report of a midnight dialogue between the ghost of Noah Webster and Mr. Mencken—on the origin of "O. K."—

Webster (knocking at Mencken's library window)—May I enter, meaning "come in" or "be admitted"?

Mencken—Sure, or surely—either is correct. (He opens the window, Webster blows in and takes a comfortable chair),

Webster—Well, Mencken, at least one of your books is allowed in Heaven. I've just been perusing your fourth edition of "The American Language." I used to be sort of interested in the subject myself. In fact, the purpose of my errand here tonight was to inform you that your third cited derivation of "O. K.," as coming from "omnis korrekta," is the original one. The Lord used it after he created the earth, and Adam and Eve. "O. K." he'd say.

Mencken—Enlightening, indeed. And does he still use the term?

Webster—Never. He won't hear of it—says he used it once in connection with a bad mistake. Well, cheerio! (Webster vanishes).

Mencken—Cheerio—h'm—derived from the English.

* * *

A Mr. Cecil Charles Windsor has just written an artist's guide book on "How to Draw Dogs." He could really have done more good to the world right now by publishing a text on "How Not to Draw Mosquitoes."

* * *

I realize it is a bit unreasonable to ask literary people to be lucid in their writings, but I think they at least ought to have names, or adopt ones, about the pronunciation of which there need be no confusion. It would spare time at literary afternoon gatherings for settling what an author really meant in a book. I have in mind the name of Hendrik Willem Van Loon. I've heard "Loon," "Lone," and "Lo-on"—

Some say to pronounce it like "moon" or "croon,"

And "go-on" at some teas is known.
But when books I pick, I don't pick
Hendrik;

I'd just soon leave Willem a "lone."



This true exterior fresco was executed by Barse Miller over the main entrance of the rehabilitated George Washington High School, Eugene Weston, Jr., A. I. A. architect. The conception is based on a heroic symbolization of Washington dressed in the simple field uniform of a Continental officer, as he might have stood at Yorktown one hundred and fifty-five years ago. He is pictured as releasing the eagle of liberty into a strife-torn sky. Exterior frescoes seem naturally appropriate as a decorative solution for buildings that offer no earthquake hazard, and particularly suitable to our climatic and light conditions. This fresco was done under the jurisdiction of the Federal Arts Project for Los Angeles County and the student body of the school contributed the cost of the materials. Mr. Miller is at present painting additional frescoes at the same school.

ART CALENDAR

CARMEL

CARMEL ART ASSOCIATION: An exhibit of oils by artists of the Monterey Peninsula.

GLENDALE

THE TUESDAY AFTERNOON CLUB, Central at Lexington: Throughout June, an exhibition of the work of Orrin White.

HOLLYWOOD

ST. FRANCIS ART GALLERY, 6930 Hollywood Blvd.: American and European artists.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Throughout June, etchings by Arthur William Heintzelman, A.N.A.; oils, four murals and a group of original ink drawings by Alfredo Ramos Martinez; oils by Seymour Paul.

SILVER BELL, 492 Coast Blvd. S.: Architectural exhibit of drawings, plans and photographs by C. A. Hunter. Throughout June, exhibit of water colors by Roxali Seabury.

LOS ANGELES

ART COMMISSION, Room 351, City Hall: An exhibit of oils, landscapes by Victor Matson.

BOTHWELL & COOKE, 1300 Wilshire Blvd.: Exhibition of modern accessories by craftsmen of southern California.

BUILDING MATERIAL EXHIBIT, Architects Bldg., Fifth and Figueroa: First western showing of decorative panels, executed in cement fresco, by Olaf Olesen, Danish artist.

CALIFORNIA ART CLUB, Barnsdall Park, 1645 North Vermont Ave.: To June 15, an exhibit by Otis alumni; to June 30, exhibition by Mary Coulter.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Big game paintings by Carl Runquist, N. A. and western scenes by F. Tenney Johnson, A.N.A.; paintings by Ebell Club members.

FOUNDATION OF WESTERN ART, 627 South Carondelet St.: To July 25, third annual exhibition of portraits and figure compositions by California painters.

FRIDAY MORNING CLUB, 940 S. Figueroa St.: Throughout June, Federal Arts Project exhibits.

LOS ANGELES MUSEUM, Exposition Park: To June 15, pastels by Clifford Silisby; opening June 12, exhibition of student and alumni work from Otis Art Institute; throughout June, paintings from Oscar Mayer's collection; work done under the Federal Arts Project.

LOS ANGELES PUBLIC LIBRARY, 530 South Hope St.: An exhibit of medallion and bas relief sculpture by Roger Noble Burnham, Sherry Petticoles, Guido Nelli and Miss Jason Herron. Lecture and Exhibit room open daily from 1 to 4 p.m.

J. W. ROBINSON COMPANY, 7th and Grand: Throughout June, "Old Landmarks and Pioneer Portraits of Educators" by Orpha Klinker Carpenter.

SOUTHWEST MUSEUM, Highland Park: Permanent exhibition of American Indian arts and crafts. Open daily 1 to 5 except Monday. Nearby is the Casa de Adobe, a replica of an old California Spanish ranch house, with authentic furnishings; open Wednesdays and Sundays from 2 to 5.

STATE EXPOSITION BUILDING, Exposition Park: Throughout June, exhibition of water colors by Jesse N. Watson.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: To June 18, an exhibit of water color abstractions by Knud Merrild; throughout June, oils by William Black; facsimiles of prints by Van Gogh, Renoir, Picasso and Cezanne.

FRANCES WEBB GALLERIES, 2511 W. 7th St.: General exhibition.

WOMEN'S UNIVERSITY CLUB, 953 South Hoover St.: Throughout June, exhibit by Lee Blair, president of the California Water Color Society.

ZEITLIN'S, 614 West Sixth Street: To June 15, paintings and drawings by Carl Heilborn.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: To June 15, annual exhibition of student work. Gallery closes June 15 until opening of fall term.

OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: To June 14, first annual exhibition of sculpture and sculptors' drawings. Gallery open from 1 to 5 p.m. daily.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Permanent exhibition of Chinese and Japanese antiques, porcelains, bronze, jade, fine fabrics, lacquers, prints.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Throughout June, exhibition in the Prints Room by members of California Society of Etchers.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Exhibition in connection with the California Pacific International Exposition.

LOS SURENOS ART CENTER, 2616 San Diego Ave., Old Town: To June 25, water colors by Anita Willets-Burnham of Illinois. To July 1, Marines and boats by members of the Center.

SAN FRANCISCO

AMBERG-HIRTH GALLERY, 165 Post St.: Unusual accessories for the modern home, all executed by California craftworkers.

ARTISTS' COOPERATIVE GALLERY, 166 Geary St.: Exhibition of water colors by a group of San Francisco advertising illustrators, including Lonie Bee, Willard Cox, W. R. Cameron, Maynard Dixon, James Forman, Haines Hall, Nat Levy, Orson Linn, Philip Little, Maurice Logan, Alton Painter, Paul Schmitt and Francis Todhunter.

COURVOISIER, 480 Post St.: Pastel character drawings of Indians of Guatemala and Yucatan by Elizabeth Telling.

M. H. DE YOUNG MEMORIAL MUSEUM, Golden Gate Park: To June 24, Rudolph Schaeffer's Students exhibition; throughout June, work by adults and children of the Ruth Armer School of Practical Art Appreciation; Prints by Robert Austin and Gerald L. Brockhurst, lent by Rev. P. J. Hoey, C.S.P.

PAUL ELDER GALLERY, 239 Post St.: To June 13, exhibition of linoleum blocks by Charles Surrendorf.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Opening June 7, exhibition of contemporary German water colors.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: Throughout June, exhibition demonstrating the development of landscape painting from the earliest periods to the twentieth century. To June 15, Japanese paintings and prints; recent water colors by George Post. Free lectures will be given on different phases of the Survey of Landscape Exhibition Sunday, Monday and Friday afternoons at 3:00 and Wednesday and Thursday evenings at 8:00.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 South Mission Drive: To June 27, an exhibit of the work of the Long Beach Art Association.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Eighteenth century English paintings, Flemish and Italian primitives. Throughout June, an exhibition of William Blake's water color drawings in illustration of Milton's "Paradise Lost". A catalogue with 13 illustrations has been published at fifty cents. Open daily from 1:15 to 4:30 except Mondays and the second and fourth Sundays. Cards of admission obtained by writing the Exhibition's Office, enclosing a stamped, self-addressed envelope or by telephoning WAkefield 6141.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Exhibition of paintings by Santa Barbara artists. Changed every two months. Open 9 to 5 on week days; 9 to 12 on Saturdays; closed Sundays.

FAULKNER MEMORIAL GALLERY, Public Library: Throughout June, Northwest annual exhibition.

SANTA CRUZ

SANTA CRUZ ART LEAGUE, Beach Auditorium: Exhibits change every three months. Business meetings are held on the first Wednesday of each month and on the fourth Sunday a program is given. Tea is served on these afternoons and everybody is welcome.

SANTA MONICA

SANTA MONICA PUBLIC LIBRARY: School exhibition under the direction of Mary E. Whelan, Supervisor of Art of the Santa Monica Schools.

STANFORD UNIVERSITY

STANFORD ART GALLERY: To June 18, exhibition of master etchings and dry-points, including prints by Rembrandt, Whistler, Meryon, Haden, Pennell, Millet, Zorn and other famous etchers. Following this exhibition the gallery will be closed until October.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: To June 12, modern Japanese prints; to June 15, Rosenthal China; opening June 12, etchings by Roi Partridge; throughout June, paintings by Arthur Haddock.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: June 10 to July 5, contemporary American painting circuit by the Midtown Galleries, New York; group show of Seattle painters; Japanese prints; one-man sculpture show by Alexander Archipenko; German painters of the 16th, 17th and 18th centuries, facsimiles from the Museum collections.

MISCELLANY

THE ARTISTS GUILD, Seventh and Westlake Bldg., Los Angeles, at its annual meeting in May, elected the following officers for the coming year: Earle Tralle, president; Charles Everett Johnson, vice-president; Charles Cruze, secretary; L. G. Mathauser, treasurer; and Preutt Carter, chairman of the Ethics Committee.

THE MUNICIPAL ART COMMITTEE, 30 Rockefeller Plaza, New York, announces the second annual summer festival opening May 18 and continuing throughout June, to be held in the International Bldg., Rockefeller Center, 630 Fifth Avenue. A national exhibition of American art, including paintings, sculptures and crafts by representative artists of the United States.

RUDOLPH SCHAEFFER SCHOOL OF DESIGN, San Francisco, announced its summer session will open June 29 with Joseph Sinel teaching industrial design. Other courses will include color study, crafts, weaving and flower arrangement.

THE LOUVRE

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The yellow and white umbrella and patio furniture, the light green walls and dark green roof tiles reflect the colors of the mountains which overlook this patio in Palm Springs. The house (shown in the April, 1936, issue and designed by Earl T. Heitschmidt, architect) is now the winter home of Earle C. Anthony. House and patio were furnished by Bullock's Studio of Interior Decoration.

BRIEF BIOGRAPHIES

David O. Selznick

IF the future 200 inch telescope at Mount Palomar wheels more bright celestial stars into earthly ken, it could yet hardly eclipse the Hollywood record of David O. Selznick in bringing before studio camera lens some of today's most famous film stars.

The career of David O. Selznick, who, at an exceedingly early age shook off the coal dust of native Pittsburgh and traveled West, was almost settled when, from the Selznick nursery, he was often heard experimenting with sound effects. Son of the late Lewis J. Selznick, one of the history shaping pioneers of the screen, little David O. practically played hoops with film reels and learned to read from scenarios.

At the Metro-Goldwyn-Mayer studio he became story editor and associate producer, moving from there through executive posts at Paramount and RKO. Before the age of 30 he was second in command at Paramount, where he originated the movie career of William Powell—in "Street of Chance," the same picture also being a start for Kay Francis.

After merging the RKO and Pathe studios, David O. Selznick, while generalissimo of both lots, presented Katherine Hepburn to picture goers in "A Bill of Divorcement." He was the film Columbus of Fred Astaire, whom he signed to "Dancing Lady," with Joan Crawford. He long preceded all other Hollywood collectors of Francis Lederer's autograph on legal paper. He boosted George Cukor, the present renowned director, whom he engaged for "David Copperfield." He brought Leslie Howard to Hollywood for the film of "The Animal Kingdom."

Some of the other prize pictures chalked up to David O. Selznick are "Symphony of Six Million," "The Bird of Paradise," "State's Attorney," "Dinner at Eight," "Viva Villa," "Anna Karenina," and "A Tale of Two Cities." He's been given medals, cups, ribbons, and kisses by Frenchmen for a marked flair at making great films.

Not long ago he formed Selznick International Pictures and filmed "Little Lord Fauntleroy," starring Freddie Bartholomew. Now he's bringing to the screen with color a second world favorite novel and play, Robert Hichens' "The Garden of Allah,"

featuring Marlene Dietrich and Charles Boyer and directed by Richard Boleslawski—the most ambitious enterprise in technicolor photography to date. Basil Rathbone, C. Aubrey Smith, and Tilly Losch, the celebrated dancer, are others of the cast. Desert scenes have been filmed at the California border west of Yuma.

Ben Davis

THERE is a moral to this Brief Biography of Ben Davis. It is that if you are destined by the fates and parental desire to be one certain thing, no matter how much you may rebel, you'll eventually become that certain thing—and probably like it.

Mr. Davis, born in Seattle, Washington, 1904, of British parents, was made an apprentice in his father's interior decorating organization at the age of ten. This lasted Saturdays and vacations until time to matriculate for college, and finally succeeding in winning parental consent, he registered at the University of Washington in Architecture.

Three years of college, and Ben Davis deciding he needed practical experience left school to join William Bain's Seattle office. Eventually getting the New York urge, he resigned to take a position with William Harrison, chief designer for the School Board of New York. At the same time he established his Beaux Arts Credit with the Institute of New York.

At the death of his father a little later, he returned to Seattle and realizing there was only one thing to do, he pitched in and with his sister carried on the Davis business. In 1929 while vacationing in California, he met Mr. A. L. Gump and it was not long before he joined S & G Gump's Interior Decoration department.

In 1933 the fates, well satisfied with the way events were shaping, decreed that he should be appointed manager of the department. Since that time Mr. Davis has learned to like interior decoration and at S & G Gump, where he does not have to confine himself to any one form of the business, it is work that has become pleasure.

So successful has he been, that at the meeting of the Northern California chapter of the American Institute of Decorators held in April, he was elected to the presidency of that chapter.

We are proud to announce that this month he became a member of the editorial staff of CALIFORNIA ARTS & ARCHITECTURE in charge of the department of interior decoration.

CALIFORNIA POET'S CORNER

BANDIT

By RENA SHEFFIELD

I am the bandit Fire whose crackling glee
Rings through a primal land in mockery.

I scoff at twisted iron that turns to rust:
Proud chevrons of the hills become black dust

I leap the blistering firebreaks stretched afar
And char the hiding place where lizards are.

On mountain top blue oak and mighty spruce
Go down before me shriveling—I turn loose

The flames of Hell. With horror and dismay
I rule the denizens of Night and Day,

And hold in fief the valleys and the plain,
The parching tamarosk athirst for rain;

I fling victorious banners to the sky
And ford the rocky streams with heat run dry,

Licking the buckskin land with livid tongue
Till the coyote's howling warns its young

And brown quail in a frightened covey fly—
My hot breath holds shrill echo of their cry.

Red Emperor am I of all that stirs!
A scarlet cowl I make of summit firs:

I slay the wild deer with a thrust of flame,
Along a mountain range I write my name.

Curse of the sun-dry West—the wanton Fire!
Who conquers me quells ravage of desire.

OUR LONDON LETTER

Editor's note. Jimmey Hopper once told me the only thing that really kept him from steady writing was a contract to do it. Perhaps that is Tom Geraghty's trouble, for after he had promised to write us a monthly letter from London, that was a year ago, all that has come in until the letter today has been post cards from Paris and Budapest.

Mark Daniels, Editor.
California Arts & Architecture.

Shame on me. Seems like I only write letters to people I don't like. Always marking time when it comes to real friends . . . hoping for a well of information to jot down a lot on nice or interesting things. (I have many to write you.)

Your magazine is tops . . . surprisingly better all the time. Your column is the best reading imaginable . . . a profound dish light as soufflé. Also big thrill to read those Bob Ritchie classics, and the "Red Cardinal's" (E. F. O'Day) honest poetry.

You must write and order some new books by Benjamin De Casseres which he wrote and is obliged to publish himself . . . fifty cents the copy. They are actually so good no publisher will touch them. Ben is now prostituting his way through life as an editorial writer with Hearst in New York. His first, just received, is "EXHIBITIONISM—A New Theory of Evolution".

I will write—sure—and soon. Maybe send some snapshots. Everyone in London is a camera fan, but me. They come to my flat in droves—shoot in restaurants, theatres, churches, busses, anywhere. Several got some excellent snaps from my flat of the King's funeral.

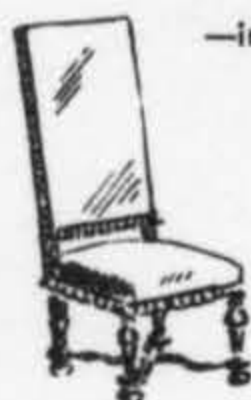
Best always, and an affectionate kow-tow.

TOM.

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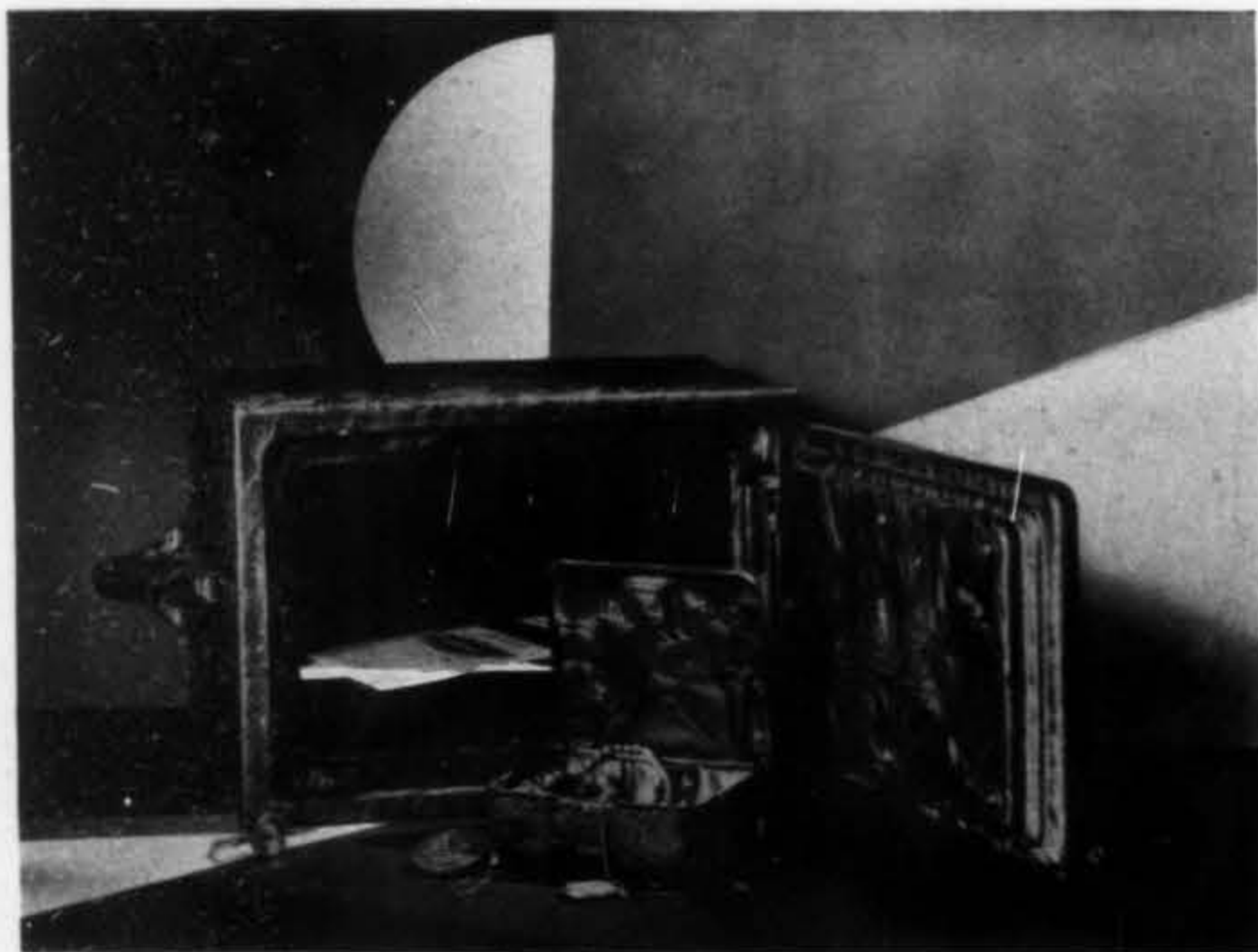


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ON THE RADIO

By LORNA LADD

JUNE, 1936—the month during which the Republican National Convention swings into its four year huddle. We, as stay-at-homes, need not feel slighted for as radio listeners we can let ourselves in for lots of excitement, a bit of education and more than a giggle or two, besides having better on the minute knowledge of what's going on than those present at Cleveland—all of this, at least, if the 1932 convention broadcasts were any sort of standard.

Both NBC and CBS are scheduled for as many releases from Cleveland as their sponsored shows will allow. Columbia has not as yet announced the names of their microphone reporters. NBC, however, has given written promise of such entertaining and qualified descriptionists as Walter Lippman, Dorothy Thompson (I wish it were Parker), William Hard, Graham McNamee, Lowell Thomas and Edwin C. Hill. These commentators will be supplemented by staff announcers who will give color pictures of the proceedings on the convention floor and of the activities of party leaders behind the scenes. What fun!

These broadcasts will be definitely an improvement over those of 1932 when we missed a lot of the activity as it actually happened. Radio technique has developed by leaps and bounds and not only that, broadcasters learned some bitter lessons on unpreparedness during those shows of four years ago.

One of the various innovations will be the "pause-interpreter," a commentator who, with a microphone beside him, will be seated on the speaker's platform. His job will be similar to that of the football announcer who fills the air during "time out" at a game. While delegates themselves are still wondering (and I guess they wonder a good bit) what question of procedure has halted action temporarily, the radio audience will have the complete story from the "pause interpreter."

You will hear programs from five pickup points—the floor, the speakers' stand, the just mentioned "pause interpreter," the announcer's booth in the proscenium arch and a special studio on the balcony floor to be used for interviews with political leaders and visitors.

For the first time in political convention history, there will be a microphone on the floor of the hall for each delegation. Each microphone will be under the direct control of the permanent chairman through the medium of a specially designed panel board on the speakers' rostrum. And—am I just as happy that I don't have to be the technician or technicians who monitor the broadcasts. They are going to be jumping two ways from everywhere no matter how well everything is planned and mapped out.

Because of the increased importance of radio at the political convention, the committee on arrangements has revised the usual schedule so that the keynote speech and important sessions will be at night instead of in the daytime as heretofore. The time of the broadcasts has not been definitely released but it will be an easy matter for you to get that information from your daily radio columns.

In all of this Republican hullabaloo, don't miss the broadcast of the Joe Louis-Max Schmeling heavyweight fight Thursday, June 18, KFI-KPO, at 6:00. I believe NBC will have the exclusive broadcast on this as Buick Motors has bought and paid for the program. Clem McCarthy and Edwin C. Hill will give the description.

It's quite the thing in radio on fight nights to throw a cocktail party and invite all your betting friends in for cocktails at your ringside radio seats. You'd be surprised at the fun and hilarity you can have. Why don't you try it this year?

From the ridiculous to the sublime, four concerts in the Schubert cycle will be presented during this month and July under the auspices of the Elizabeth Sprague Coolidge Foundation in the Library of Congress at Washington. The broadcasts will originate from Wheeler Auditorium on the University of California campus at Berkeley. The time is 2:35 to approximately 4:00 o'clock on four consecutive Thursday afternoons, June 11, 18, 25 and July 2, NBC-KFI-KPO. If you recall, a similar series of chamber music programs, devoted to the works of Brahms, was broadcast by NBC last year from Berkeley campus and they were most delightful.

"Betty and Bob," for quite some time one of the outstanding dramatic playlets of radio, has returned to the air—Monday mornings from 9:00 to 10:00 over CBS-KHJ-KFRC. Betty and Bob are just the type of real human beings everyone seems to know and like—at least they were when the program was on NBC last year. The cast is different in this series, Don Ameche having played Bob last season. Lester Temayne takes over with this new sponsor while Betty is portrayed by Elizabeth Reller. Both actors are well-known in eastern radio.

Unusual broadcasts are becoming more and more an every day story. NBC has scheduled two programs describing the eclipse of the sun in far-off Siberia. The first of the broadcasts will be at 10:30 Sunday morning, June 14, KFI-KPO, four days before the actual eclipse. The program will come from Akbulak and Dr. Donald Menzel will describe the preparations which have been made for observing the eclipse. A description of the phenomenon itself will be heard on Thursday, June 18, at 7:30 p.m., KFI-KPO, when Dr. Menzel will give his impression of the eclipse. The program then will be switched several hundred miles further along the path of the eclipse to Kustanai where other scientists will take a try at describing what they see. Signing off—until July!

ANTIQUES

By ALICE R. ROLLINS

For the Collector of Early American Spoons

WE seem always to have had spoons. It is a fascinating study for the collector to trace their development in form and craftsmanship down through the ages. The earliest spoon was probably a shell fastened in a cleft stick. Spoons of this primitive character were used by people living by the seashore or along a river bank. Those living inland fashioned them from the horns of various animals and later carved them from wood. It is this last material from which the English spoon derives its name, for the word "spon" means a splinter of wood. Spoons made of shell were used in England as late as the time of Henry VIII and indeed are still used in many countries. Switzerland is especially noted for its fine wooden spoons. Henry VIII had a set of six spoons made of shells. They had a rim of silver put around them and a handle attached. They may be seen in a London museum. Some early horn spoons of buffalo horn are in the Philadelphia Museum.

The first form of American spoon was the so-called "Puritan" spoon. This appeared in England about the middle of the seventeenth century. It has an oval bowl, and a flat, perfectly plain handle. After this the handles became thin and much wider and were bent towards the front. This feature persisted until about 1750. The top bulged slightly and was cut or slit into three points known as the "trifid" or notched. Extending down the back was a long V-shaped tongue which has been called "rat-tail." About 1830 the rat-tail was replaced or rather re-shaped into a "double drop" and later the "single drop." This last was sometimes finished with a scalloped shell or ornament. In the first decade or so of the 1700's the spoon became thicker and rounded at the top. Down the middle of the front was a sharp ridge. This form was used until about 1800 in America. After 1750 the handles of spoons began to bend backward and the bowls were egg-shaped as we find them today. In the last quarter of the eighteenth century the handle was often engraved with bright-cut decoration. Bright-cut has been described as engraving on metal but differs from ordinary engraving in that it is done with gouges instead of the engraver's tool. It is in some respects a kind of chip carving, varied with hollow line work and with punches, dots and dashes. The facets of these tiny gouged cuttings catch the light in a manner to produce the bright-cut effect. This form of decoration was used on every kind of silver ware and became very popular. The early teaspoons, caddie spoons and other small pieces decorated in this manner are charming for the collector who wishes something a little differ-

ent and who has the patience to hunt for them. The bright-cut decoration declined about 1800. It was revived again about 1850-60 but lacked the fine workmanship of the earlier cuttings.

Perhaps the question most often asked relative to American silver is: "What is the meaning of the word 'coin' found on old silver?" Most of the Colonial silver was made out of coins, many of them Spanish dollars. In the late eighteenth and early nineteenth centuries some of our silversmiths marked their silver with the letters D or C, presumably for Dollar and Coin. Early in the nineteenth century the word Coin was sometimes stamped on plate. When the United States mint was established in 1792, the coinage standard had been fixed at .89 parts fine. This was later raised to 900 parts fine and certain states passed laws requiring that plate be of that quality. At the same time it was required that Sterling silver should indicate 925 parts fine, the same as the English standard. Sterling appears on silver as a mark of quality from 1865 on.

It must be remembered that American silver at no time carried any mark to indicate the date. In the early days of the Republic our silversmiths sometimes used marks resembling those of English assay offices, evidently to satisfy those who had a preference for English goods. Previous to the Revolution they indicated their wares by impressing only their initials and surname. Sometimes a rebus was added similar to that employed by the English manufacturers. In dating our American silver it is a help to know something about the early silversmiths and the period in which they worked. This knowledge may be obtained in any good history on early American silver. We may also determine the approximate date by the shape of the bowls, the handles and the decoration. The various forms which succeeded the old English styles in America, the coffin spoon, the fiddle-back, the bright-cut designs and others are familiar to collectors of today.

We may not all be fortunate enough to find a spoon made by John Hull, John Edwards or Paul Revere, but it is well to know something of the history of these early craftsmen for one never knows when or where such a spoon may be found. A Paul Revere spoon was picked up in a rubbish pile in an empty house in Hollywood not so long ago. Incidentally it was sold to a collector for a sum in three figures. We are apt to forget that this west coast was settled by people from everywhere who brought their choicest possessions with them. In the course of time many of these have come on the market and that is why so many fine antiques are to be found here.

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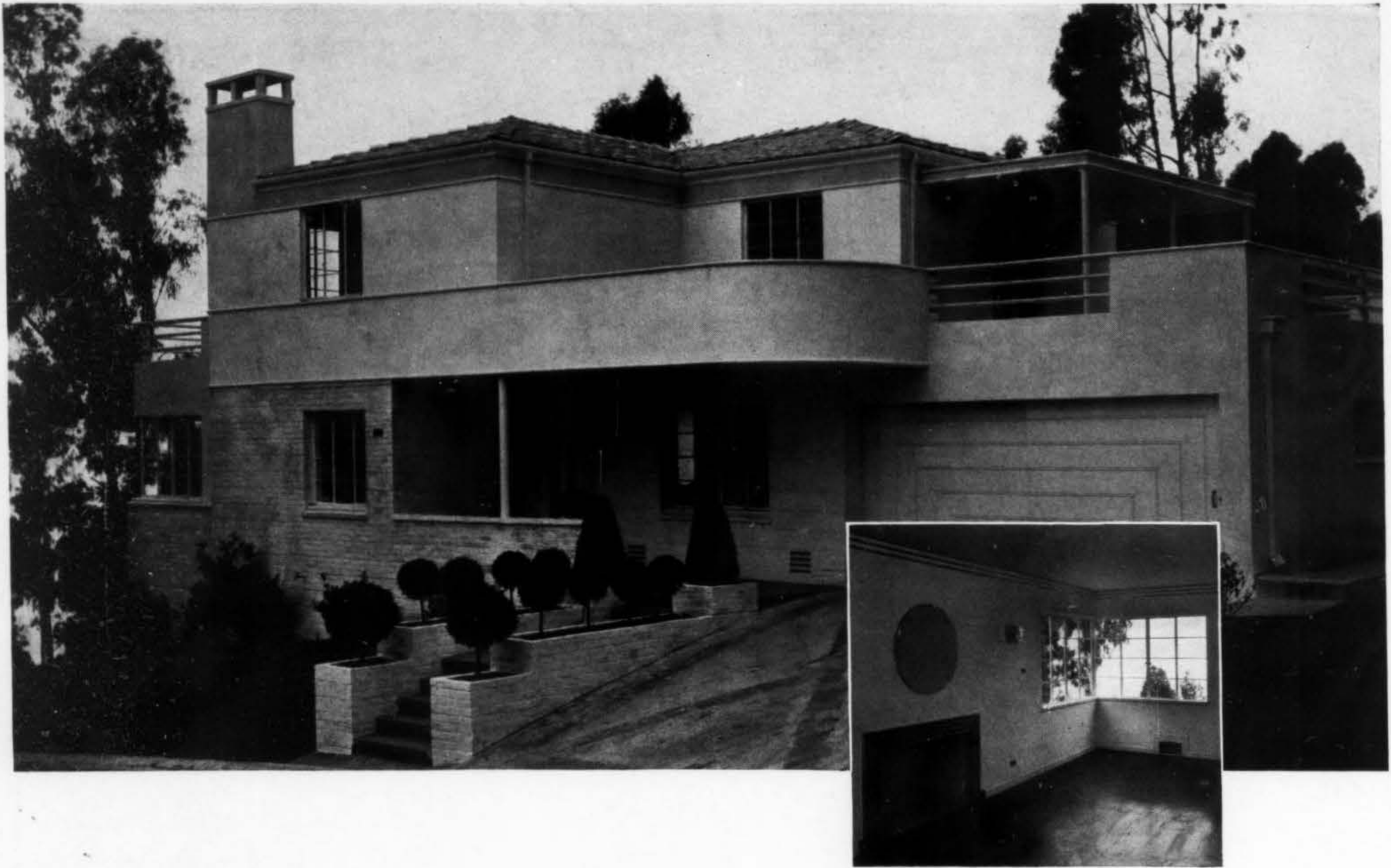
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What Now?

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Use the experience and resources of a decorator. His past research, and his study of today's trends will insure you a home of personality, harmonious in its decoration. His experience will guarantee the purchases selected from the bewildering array available. His resourcefulness will reduce the quantities needed to gain desired effects. He will prevent the wasted time of experiment and the loss of money unwisely spent. The final accomplishment will reflect your own wise judgment.

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RUNNING FIRE

By MARK DANIELS, A. I. A.

OVER-POPULATION

THERE are altogether too many people in the world, but hanging is no way to get rid of them. Not that I object to capital punishment. On the contrary I am for it, but why hang them?

In the first place if we hanged every person that should be put out of the way we would soon run out of rope. Besides, the witnessing of the ceremony is getting so popular that people are neglecting their golf to go to the party. Public hanging is beginning to have a demoralizing effect on society. We must find some other way to get rid of our undesirables that will not interfere with cocktail and bridge parties. Hanging is not up to the American standard of efficiency.

But there is always a silver lining in the clouds of despair. We are beginning to introduce commodities under the name of foods that bid well to solve the problem once for all. Malnutrition will eventually make a man so weak that he hasn't the strength to commit a first rate murder. And then, in addition to legal starvation, the proper encouragement of suicide might accomplish great results. In this measure we are making great strides. Only the other day, after trying to work for three hours while serenaded by a continuous radio program next door, I finally opened the window for the final leap only to discover that the terrace below was covered with mattresses out for a sunning. What a pity, I hear you say.

WHAT PRICE PROGRESS?

SLOWLY the nursing bottle of science is weaning us from the nipple of nature. To the sorrow of the clothiers we are beginning to blow and wipe our noses on handkerchiefs rather than on the coat sleeve of long custom. We drink to excess because we have pick-me-ups, we eat too much because chemists now make palatable cathartics and scientists tell us that unisexual procreation is only a matter of time. Like the cowboy who will walk a mile to saddle his horse to ride a hundred yards we will hire a taxi to get our own car to drive around the block.

All of this is what we call progress, but what kind of progress it is seems to me to depend very much upon which way we are facing. The real trouble with trying to work all the time is that it keeps us so busy we have no time to think. But perhaps that is best, for if we had time to think, and that is the only kind of work that counts, we might make a lot of trouble for those for whose interests we always seem to be working.

SPELLING

I AM sure that Alexander Woollcott springs from a long line of dictators. Even though his earlier ancestors were before the era of shorthand and typewriters I still believe that they dictated. It is the most reasonable way to explain the spelling of his name.

It may be arguing against the precepts of the college curriculum to say that, no matter how good his education may be, the man who has dictated everything he has composed for a period of twenty-five years, is invariably a bad speller. Even proof readers who can catch an un-dotted *i* in a nine syllable word frequently find that when they are dictating the words just don't come off the tongue with the same spelling that leaves the pen.

Now, editors are notoriously generous. They spend their publishers' time and space (I nearly added money) with a lavish and helpful hand. What is more natural than that they should add an

extra consonant whenever they are in doubt about the spelling of a double lettered word? It is the product of a generous spirit. If you are in doubt, chuck in another letter, don't be stingy. If you try to economize you are apt to make the mistake I did with "syllable" in the last paragraph.

Anyhow, I am grateful to the Woollcotts for the spelling of their name. If you double all the letters you want you will come out about right.

RADIO STUFF

IT IS only natural that new and great inventions should go through a period of misuse and debauchery but to see the radio, greatest and most powerful of our recent developments, lending its great influence to the broadcasting of nonsense, misinformation and quackery takes the heart out of us.

A little knowledge is truly a dangerous thing and the broadcasting of bits and crumbs snuffed up from the floor beneath the table of science and knowledge can be more misleading than actual falsehood. There are many people who argue that nothing is wrong because there is nothing right, so they step right up to the microphone and shout their meagre knowledge of phrenology, sociology, economics, psychology, anatomy and medicine, gleaned from books out of publication for the past thirty years. All this might not be so bad if it were not true that many people have little sense of humor and, during the past six years, most of those who once had a sense of humor have lost it.

FRANK CRITICISM

ABOUT twenty years ago, Mr. E. O. McCormick, then vice-president of the Southern Pacific company, took Harry Leon Wilson, Charles Van Loan and myself down to Arizona in his private car. I squeezed in on the trip because I was designing a building for the company. En route I told a story to Harry and Charlie. It was a good story, one of the best of true stories I had ever heard. My purpose in telling it was that either of the two great writers could use it if he wanted to.

At the finish of the story, Charlie, who had just been made associate editor of the *Saturday Evening Post*, exclaimed, "That is one of the best stories I ever heard. Can I have it?" Harry said, "Let Mark try it. He has been fiddling around with a pen for the last few years and here is a story that anyone could write." "Great," Charlie said, "It's a story you can't spoil, no matter how you tell it." Then to me he continued, "You write it and send it on to me in Philadelphia. Just tell it the way you told it to us. You can't ruin it but perhaps I can touch it up for you a little when I get it."

Some weeks later I sent the story on to Charlie at the *Saturday Evening Post* office. For two weeks I had to leave my vest unbuttoned. Then came this reply from Charlie. "When I told you that you couldn't spoil or ruin that story I meant it, but you certainly did your damndest." Three weeks later Charlie died suddenly. Ever since that time I have been able to button my vest with ease.

MISSIONARIES

SINCE the publication of Robert Louis Stevenson's great Philippic on Father Damien, the people of the world have slowly come to a better realization of the functions of the missionaries. Like the poor, I suppose we will have them with us always, but I often wonder what they are doing

in Jerusalem. Are they trying to convert the Jews to a faith that they rejected some nineteen hundred years ago and passed on to us, or are they trying to teach them to keep their hands out of one another's beards? Now that Ethiopia is an Italian colony, for which heaven be praised, will the missionaries stay on to teach the meat eaters to like spaghetti? Somerset Maugham's "Rain" presents a fair picture of how some of them work and in the light of that powerful picture it is possible to see how the Chinese may yet be taught how to cook Chinese food.

GUN METAL JEWELRY

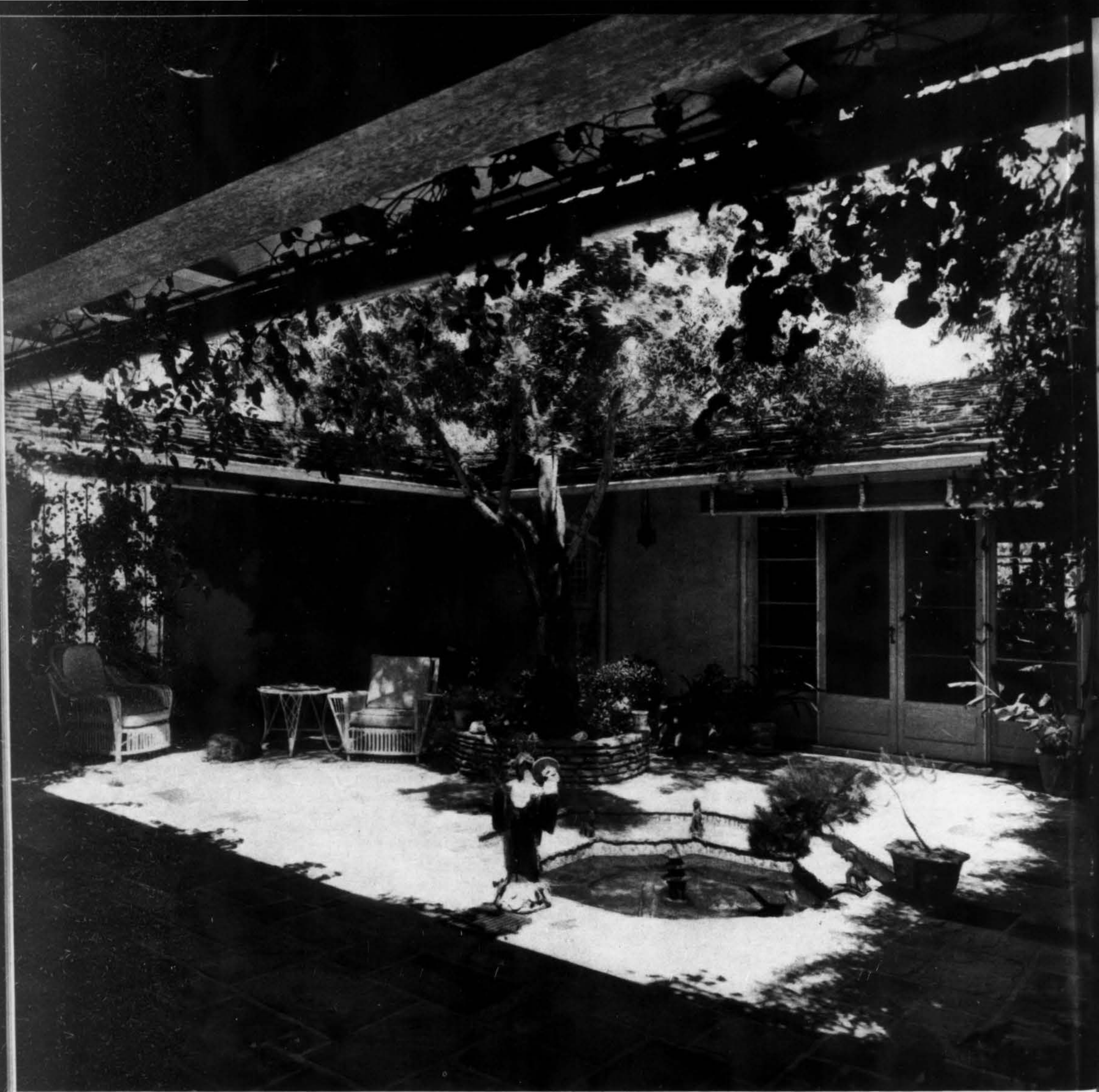
I'M a hardware drunkard! I can no more resist a pair of polished steel calipers glinting seductively in the window of a merciless hardware dealer than a forty-year alcoholic can turn his nose away from a glass of sixteen-year-old bourbon. And the way they display those implements of fascination! Not the planes, hammers, chisels, axes and other vulgar tools of the rough-neck trades, but the delicate shining steel instruments that one knows are made for precision. Some of them are in gun metal finish and yet so clean, bright and exquisite that they suggest necklaces and tiaras rather than bricks and stones.

One must understand the sentiments that prompted Tom Sawyer to call for a pick and shovel until he had all but lost his voice before he got a spoon and fork to dig his way out of jail with, if he would understand why men of my sensitive nature cross to the other side of the street before they come to a hardware store.

There are tiny little carpenter squares with the inches marked upon them with the delicacy of Renaissance chasing on silver. You could square up a bug's ear with one of them. There are awls, draw shaves, pigmy whet stones, finger-ring flash lights festooned around silex coffee makers until all thoughts of breakfast turn away from food. There are toothpick, ear spoon and putty-knife combinations that bring on a flood of covetousness.

We hardware drunkards, and there are many of us, resort to crafty cunning to avoid detection, but like all fiends and addicts we are always found out sooner or later. I had kept my overmastering passion a deep, dark secret for many years, well knowing that when discovered I would be laid low by some social G-man as soon as my addiction was known. In company with some friend I would walk past a hardware store with chin up and nose over the curb stone until it seemed safe to excuse myself and return to glut my gaze on the window full of metal objects. For years I did this undetected but at last I was trapped.

A dear and beloved friend would walk with me frequently. When we passed a hardware store he would always stop and exclaim over the exquisite proportions of a pair of dividers or a scroll saw. A few weeks after he had left my city I received a package. In it was a box filled with that sort of tissue paper that comes around a diamond ring. Imbedded in it was a cluster of gun metal gadgets that were of more exquisite workmanship than any I had ever seen. What they were for I could not learn after six months of inquiry and search. A year or so later I called at his house. He was in his work shop. All four walls were hung with tools, most of which I had never seen. I asked him what they were and he replied, "I don't know any more than I know what that gadget I sent you was for, but aren't they beauties?" So we went out together and got drunk and came home with a pair of curved blade tin shears.



Just enough shade for warm days, just enough sunshine for cool days and completely enclosed within four walls. An outdoor living room in the Pasadena residence of James A. Clapp. Winchton L. Risley, architect.

YOUR OUTDOOR LIVING ROOM

By DORR BOTHWELL
and FRANCIS COOKE

Looking from the patio into the outdoor living room, candle light enhances the soft blue walls with their eucalyptus trees and hills in brownish-violet. Rugs and cushions in yellow and rust on brown furniture and floor are combined with painted tin, copper and brass accessories to complete this outdoor living room decorated by Bothwell and Cooke.



Photograph by Stuart O'Brien

A NEW phrase has been added to southern California vocabularies. Following the traditional hospitality of the Spanish Dons, we used to say "Come into the Patio" but now the invitation is "Come into the Outdoor Living Room".

An outdoor living room. It's a fascinating name capable of many interpretations. The Easterner thinks of a vine covered porch or an elm shaded terrace. To the Southerner it means a summer house or veranda. To us it has meant a loggia or a patio gay with sun-brellas. However, a real outdoor living room or ramada combines the best features of all these conceptions with additions which make it practical all the year around. And the interesting thing is that at the rate the idea is evolving it is destined to influence not only our architecture, but to make living a fine art.

Now for a description of the outdoor living room. In the first place it is enclosed on three sides, the fourth side open to the patio or garden, with a ceiling which rises toward the back. The depth of this room should be no less than the minimum width of an indoor living room. The paved floor should be on the same level as your patio, for steps make difficulties when wheeling sunchaise or service cart in and out.

To make this room practical at night there

should be some provision for heating. A fireplace is most desirable, as it forms the center of interest in any room, and provides warmth and cheer, although a modern charcoal brazier may be substituted.

Next comes the very important question of ventilation. It is not enough that one side of the room is completely open. In very warm weather cross ventilation is needed. Grilled openings set at the back and close to the ceiling will take care of this, but they should be provided with shutters so that the chill of evening can be shut out. On the open side of the room roll awnings of fabric or light wooden slats are dropped to exclude the evening dampness. In the more elaborate room, narrow jalousies hung from a track unfold screen-like from either side or sliding partitions drop down from above the ceiling as do some garage doors.

Do not stint yourself in the matter of electrical outlets. You will need a few more than you have in your indoor living room, for part of the charm of the outdoor living room is its adaptability and the outlet which is handy on a sunny morning for the making of waffles may be most inconvenient for the bridge table.

In furnishing the room adaptability is the keynote. The furniture should be light and

easily moved. Bamboo, rattan, and strong, light woods, such as hickory may be used. Because the room is sheltered, the upholstery fabrics need not be weatherproof. Linen, plain or brightly plaided is good; knobby cotton weaves are also appropriate. A fibre rug for the floor is proper and the color should repeat the dominant note of the upholstery. Colors used in upholstery and accessories should never compete with the brilliant hues of the flowers in the patio or garden.

A settee or davenport, comfortable arm-chairs, side tables and reading lamps group themselves naturally around the fireplace. At the opposite end of the room there should be a dining table for informal meals. An electric fan nearby takes care of the fly problem. The dining chairs should be light and comfortable so that they can also be used around the bridge table. A space should be reserved for the radio, for with the rug rolled up and chairs pushed back the room is ideal for dancing.

The coloring of the background has much to do with creating the atmosphere of the room. The problem is a trifle more complex than that of an indoor room. If the floor is paved with cement the color should be kept dark and neutral. Beware of the usual bright terra-cotta colored cement. The light reflected from such a floor is very hard on the



Photograph by Mott Studios

Above is a view of the spacious outdoor terrace in the Beverly Hills home of Mr. and Mrs. P. H. Helms. Gordon B. Kaufmann, architect. Charles Ray Glass, interior decorator. Edward Huntsman-Trout, landscape architect.

Below is the comfortable, wide loggia in the Spanish home in Altadena of Kenneth A. Gordon, the architect.



eyes. If tiles are used let the color be dark brown or brownish red. The color of the ceiling is most important. A soft greenish blue gives the feeling of airiness and reduces the glare from reflected light. White walls in the outdoor living room seem cold and unfinished. Paint the walls in some pastel shade, such as a cool ice green, a delicate turquoise or palest blue-violet. A dado darker than the wall and harmonizing with the floor may be painted around the room. This makes the transition from light wall to dark floor less abrupt and gives a sense of rest and spaciousness. A scenic frieze painted on the wall gives additional depth. One of the advantages of the outdoor room with painted walls is that it can be washed clean with the garden hose.

Somewhere in your garden or patio there is space for an outdoor living room. This may be turned into a charming addition to the home with but small expense. Careful planning and the assistance rendered by your architect and those qualified by a knowledge of the problem will more than repay you.

From early morning when the dew is on the plants and the flowers are being picked for the house, through the afternoon with its bridge tables and tea carts, until late evening after the music is stilled and the guests have departed, the outdoor living room expresses more fully for us life in southern California.



Photographs by Gabriel Moulin Studios



MUNICIPAL AUDITORIUM

San Jose, California

BINDER AND CURTIS

ARCHITECTS

Much of the traditional romance and history of the San Francisco Bay region is centered around San Jose. In the design of the Municipal Auditorium the architects, Binder and Curtis, have recalled both the colonial architecture of Mexico and the more scholarly styles of old Spain. This structure in San Jose is a significant testimonial of the resistance of many Western architects to withstand the movement toward modern architecture. There are some who will not consider the new movement as anything but transitory in the extreme, but we doubt that any of them live in mid-Victorian houses.

SAN JOSE CLINGS TO HER TRADITIONS



Residence of
MR. AND MRS.
DAVID O. SELZNICK
Beverly Hills, California

ROLAND E. COATE, A. I. A.
Architect

FLORENCE YOCH AND
LUCILE COUNCIL

Landscape Architects

In Los Angeles are several examples of misplaced Colonial architecture. In Bel-Air a huge Colonial house is perched upon a steep hillside where it stands with tears in its eyes, yearning for the broad expanse of level lawn that should stretch from its porticos to a river. Here is no such anachronism. The main rooms overlook a wide expanse of green. Beyond is the distant, glistening sea. From left to right the rooms are the projection room, living room, morning room, dining room and breakfast room.

Architectural styles are jumping around with an agility that defies editorial pursuit. About the time we have received a dozen or so volumes on modern architecture and have them fairly well digested, up pops some truly capable artist like Roland Coate with a revival of Colonial Georgian. In this house, which received honorable mention at the New York Architectural League show this year, Mr. Coate has combined brick veneer, green shutters, vertical boards and treillage with a delicate skill that would have received more than honorable mention had we been on the jury. The center bay is the living room, the distant bay the dining room. The morning room opens onto a pergola-covered terrace between the living room and the breakfast room.



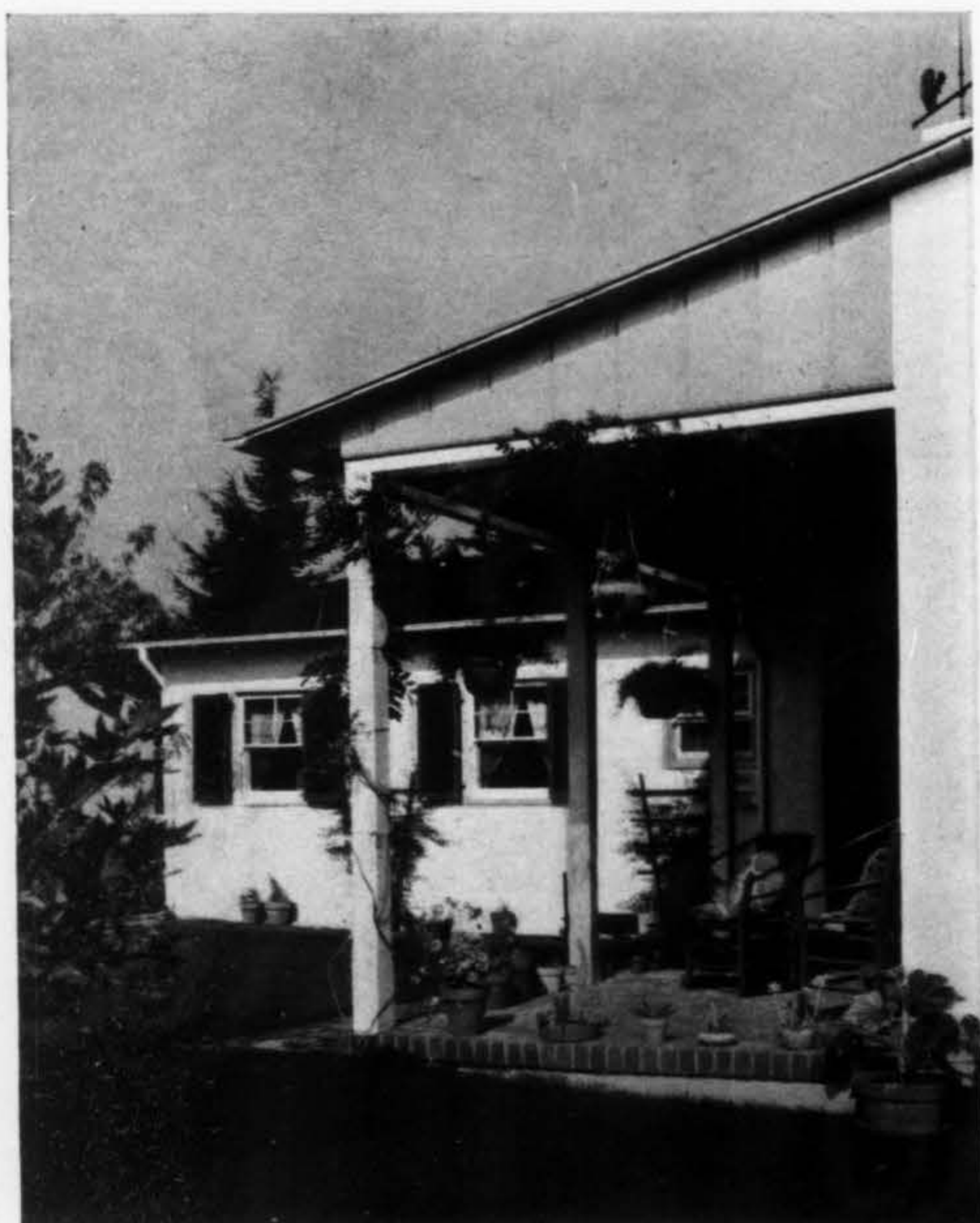
Photographs by George Haight

The tennis house is a gem consistent with the house. The play room is in the center between the men's and women's dressing rooms. It may be opened on both sides by means of sliding, glazed doors, sliding screens and Venetian blinds. It overlooks the site of the future swimming pool and the present tennis court. At one end of the room is the bar; at the other, the fireplace, which seems to be a happy arrangement. The pass window from the bar decides which end of the room shall be flanked by the men's dressing room. Whether a "Black Widow" could be found if she decided to hide in the wall decorations is a matter of speculation.





Photographs by George Haight

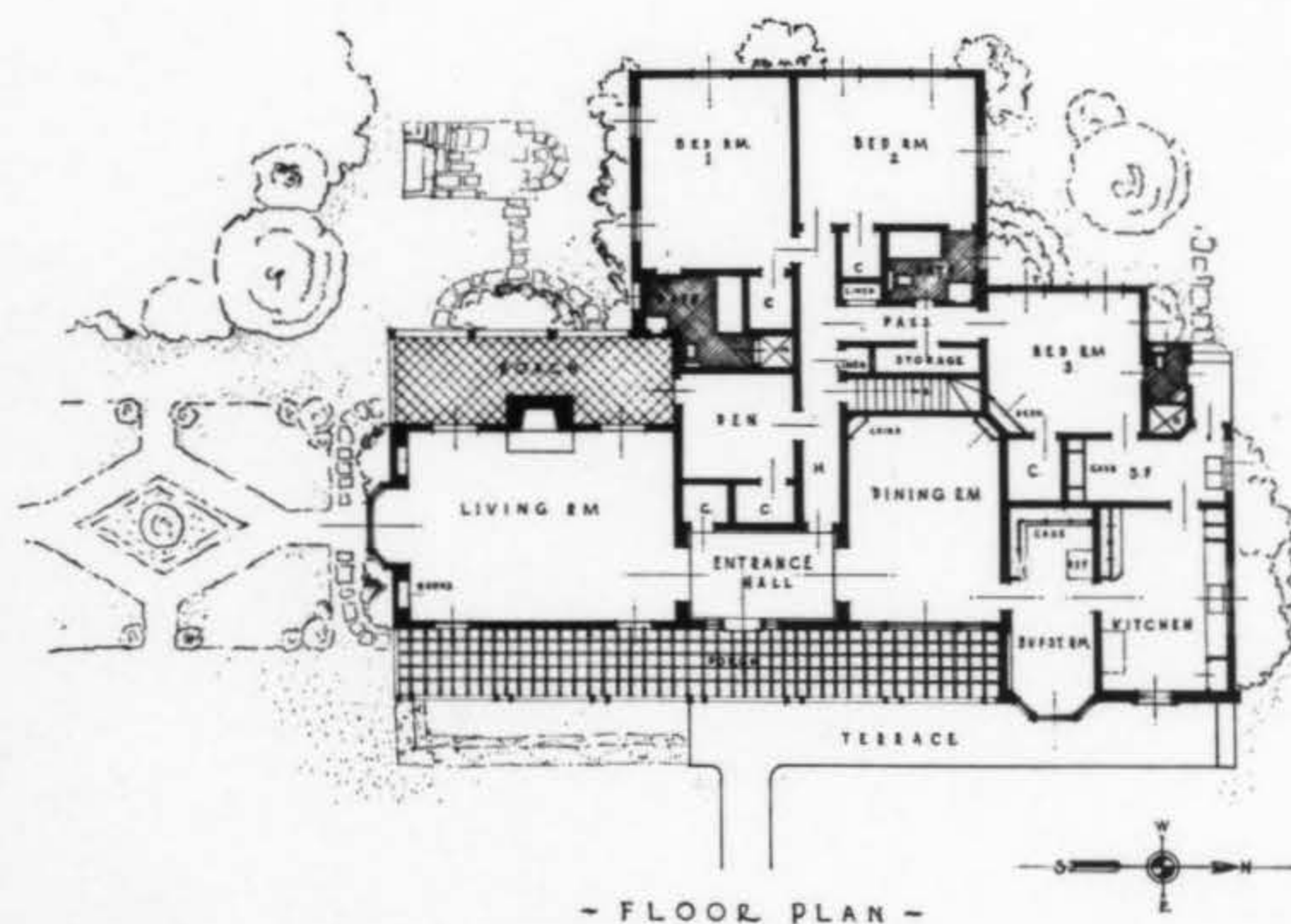


RESIDENCE OF MR. AND MRS. F. G. THOMAS

Flintridge, Pasadena, California

BREO FREEMAN, A. I. A., ARCHITECT

In this house the architect has combined the use of stucco, brick veneer and clapboard with pleasing results. Built on a lot, 125' x 250', the front elevation is wide and gives the effect of a more pretentious home. The exterior is finished in oyster white with the blinds painted green.



TWO EXCELLENT DESIGNS OF ONE-STORY



Photographs by George Haight

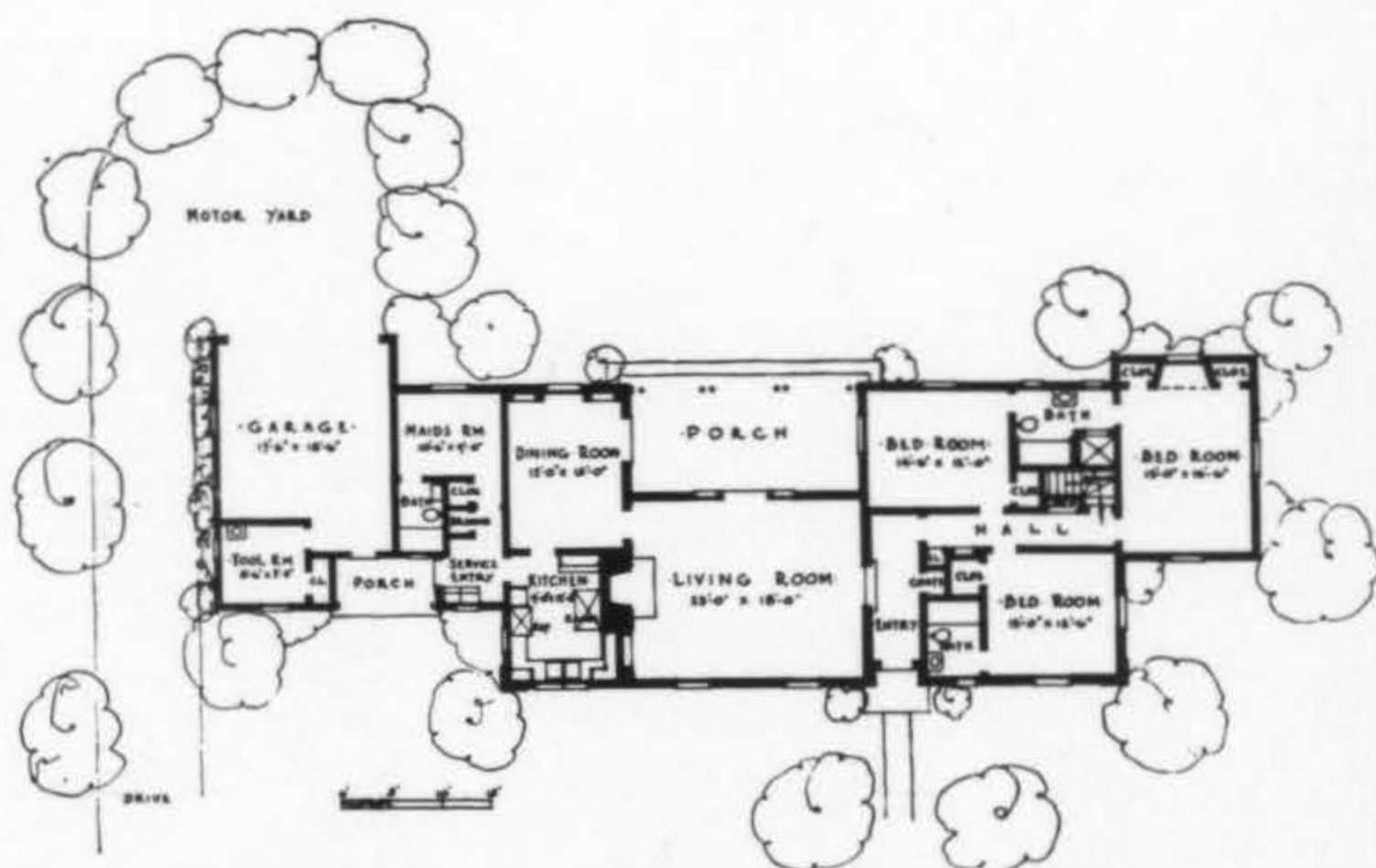
RESIDENCE OF MAJOR H. L. TOPLITT

Brentwood Highlands, California

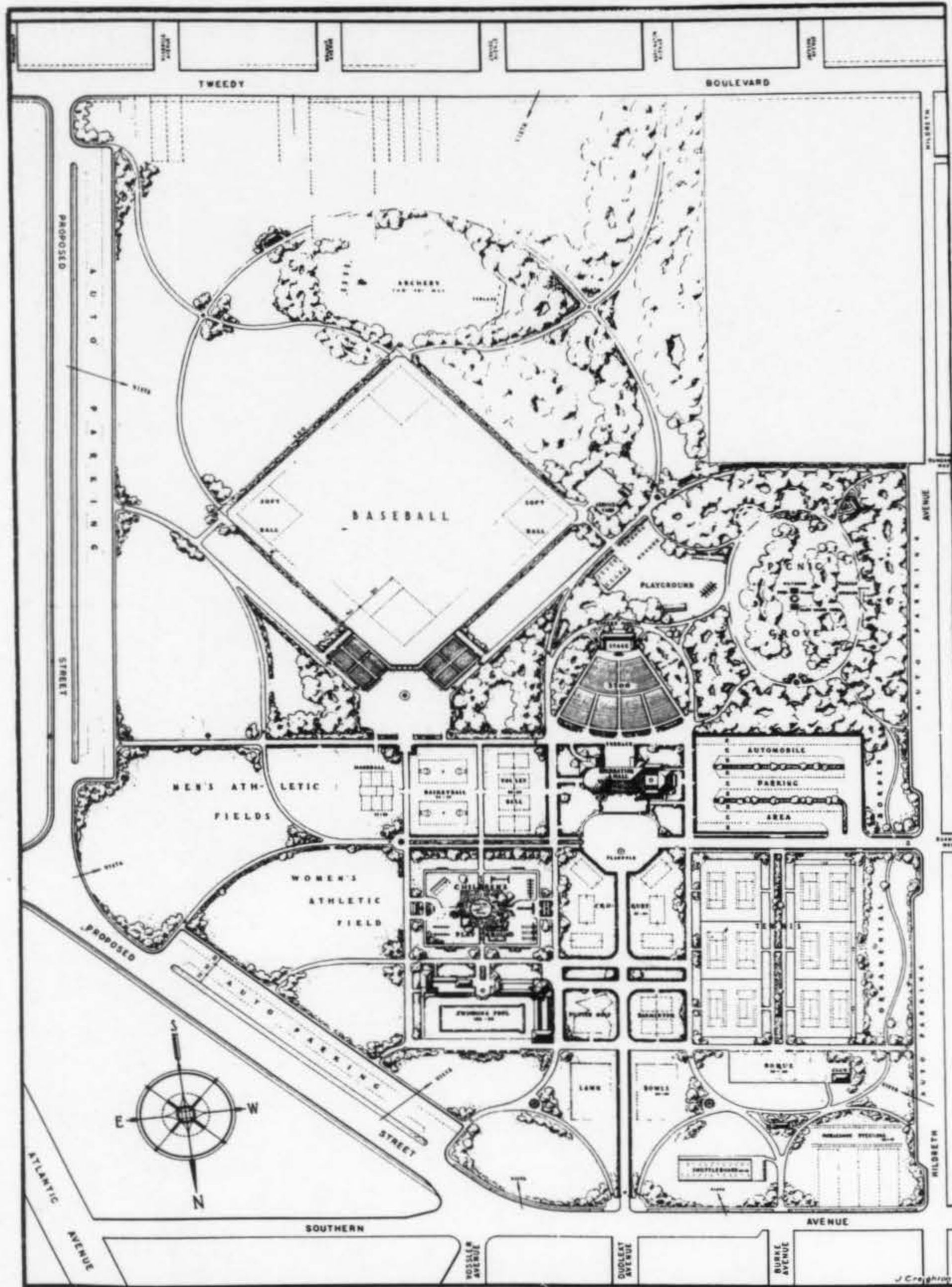
H. ROY KELLEY, A. I. A., ARCHITECT

FRED BARLOW, LANDSCAPE ARCHITECT

Adoblar brick veneer painted white; white shutters and a dark stained shingle roof. A house of dreams is this all white home situated on its wide lot against a background of green hills. The living rooms open onto a porch which in turn opens into the garden.



THREE-BEDROOM HOUSES IN CALIFORNIA



General Plan of RECREATION PARK City of South Gate

Whatever one may think of Federal liberality of expenditures in spreading employment, it is interesting to note that the small city of South Gate, California, not only had a dream of a beautiful recreational park, but also has taken far-reaching steps to make that dream a reality. The dream was large enough to stir the blood of every resident, to arouse the enthusiastic support of the County Playground Commission, and to warrant the expectation that with Federal aid the project may ultimately be completed.

After the purchase of one hundred acres of centrally located land, topographic surveys were made, and several committees appointed to study the best examples of park design, park activities and park maintenance in California and elsewhere. The City Council having given the committees time to inform themselves on the essentials of park development, then employed a landscape architect of recognized ability in park planning to consult with and advise the committee to the end that a comprehensive plan for this hundred-acre recreational park was approved January 3, 1936. Such architectural suggestions as seemed desirable to insure a happy composition of buildings and landscape factors were submitted along with the general plan by George D. Hall, landscape architect, assisted by Julian Creighton.

FUNDAMENTAL PRINCIPLES GOVERNING PARK DESIGN

By **GEORGE D. HALL**
Landscape Architect

EVERY city that contemplates a new park should give consideration to some of the principles of park designing to assure a successful solution of a recreational problem. To begin with, the design as a whole must have cohesion and composition. Those activities which have similar functional relationships should be grouped together, with full consideration of the age classifications of the persons to be served. Passive recreation should be protected from the more boisterous games such as baseball or football and homes facing the park should be given the consideration of attractively planted park borders.

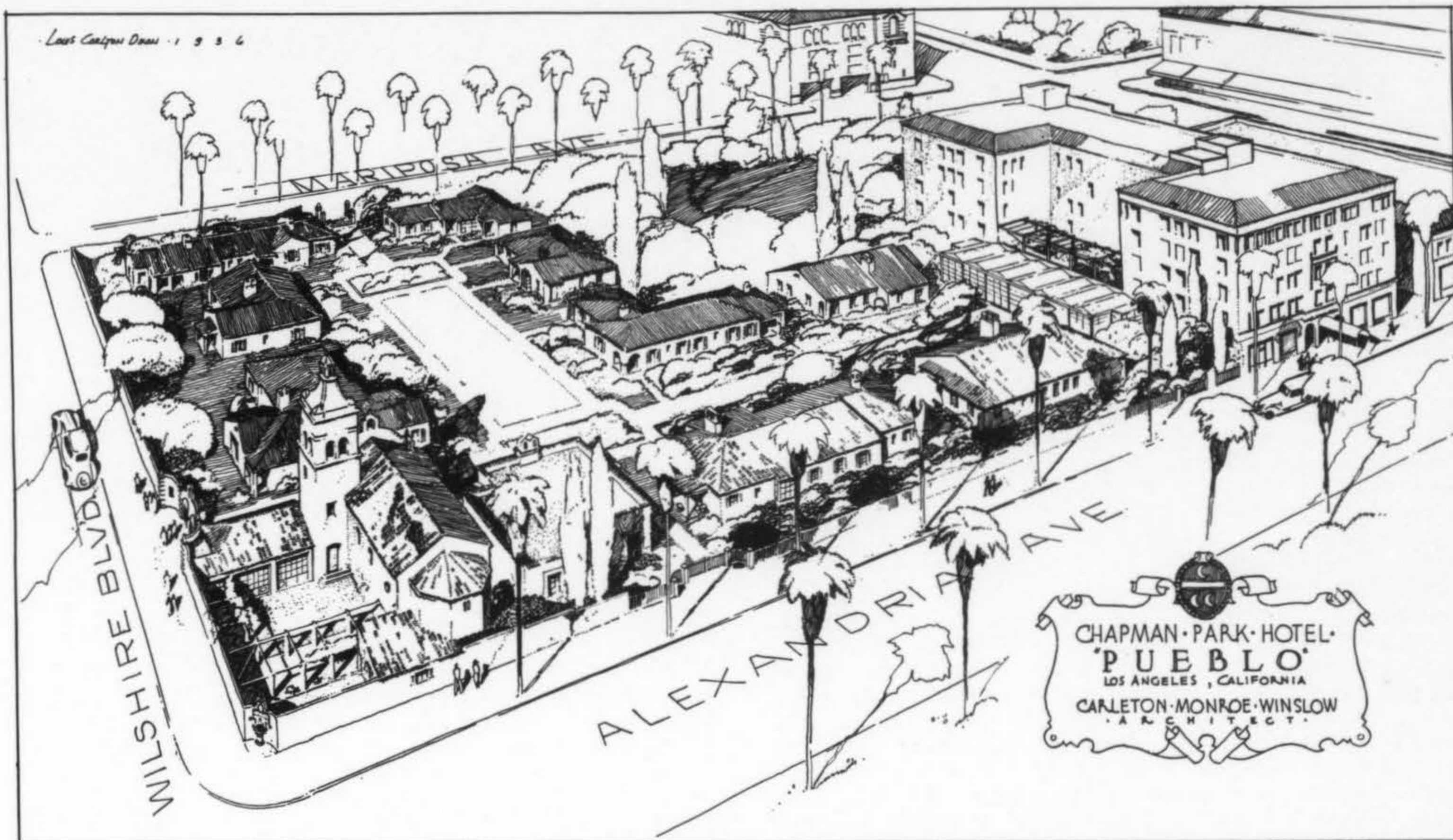
Accessibility into and circulation through the park demand a well-ordered scheme of walks and drives and also adequate facilities for automobile parking. The latter may be emphasized or concealed, as the case may require, by planting of trees, shrubs, lawns or flowers. Every park should have attractive entrances and when possible vista views into the park should be combined with a planting plan that will insure a degree of seclusion and

protection to those seeking recreation or rest.

Practical consideration must be given to the planning of park maintenance, supervision and such details as drinking fountains, toilets, lighting and adequate seating accommodations for those who desire to watch the activities, as well as the necessary facilities required by those engaged in the sports.

It is important that path circulation and adequate open spaces be planned and provided to take care of large assemblages of people and to facilitate their dispersal in the neighborhood of such elements as the swimming pool, baseball grounds and the auditorium.

To summarize, a recreation park must be planned as a comprehensive whole, and while locating in logical relationship the diverse park activities, it should also be one place in the city where a great deal of thought is given to the beauty of nature and to landscape composition. If carried out with careful consideration for its landscape and architectural possibilities, it cannot fail in creating a striking individuality and a charm of landscape.



A BIT OF THE RIVIERA COMES TO LOS ANGELES

By F. B. SKEELE

CARLETON MONROE WINSLOW, A.I.A.
ARCHITECT



WHEN workmen broke ground recently for a series of ten pueblo-type bungalows on Wilshire Boulevard as an addition to the Chapman Park Hotel, another innovation was realized that had its inception in 1905 when three brothers, Frank M., Charles C., and S. J. Chapman had a vision of a community that would some day be a center for people who appreciated refinement and beautiful surroundings.

Sensing the preference of guests for individual private quarters, yet wanting the service of a hotel, the plan of a pueblo-type series of bungalows was conceived. The project, including grounds and buildings, will involve over \$600,000 and will be completed by fall.

Architecturally the community of bungalows with its central gardened court will preserve the refinements of old Mexico and early California. With a Mediterranean influence in its tiled roofs and colorful surroundings, it will be as though a choice bit of the Riviera had been transplanted to the heart of Los Angeles.

Forming an entire square with the Chapman Park Hotel and its present gardens as the north boundary, the pueblo-community will be bound by Alexandria, Wilshire, and Mariposa streets. A central garden with its main axis will lead direct to the hotel lobby. Each of the ten bungalows will face the center with the noise of the busy boulevard shut off by an attractive wall. Bungalows are planned for flexibility. Guests may have from two to seven rooms in a private suite with the same hotel service offered by the main hotel.

Built to resemble a rural church characteristic of the valley of Mexico City, the edifice shown at the left will be topped by a tower of glazed colored tile. The structure will also contain an art gallery.

A hand-wrought gate of iron is one of many done by master craftsmen from ancient villages of Spain and reminiscent of a lost art. Its detailed patterns are like lace done in iron. A series of hand-painted tiles depicting historical events are done by M. Vega, one of Mexico's outstanding artists. In typical Spanish colorings is a painting carved in white mahogany by R. D. la Selva, said to be one of few in this country.

Privacy, security, and comfort are combined in this colorful arrangement of one-story bungalows. Residents here will have individual gardens, private entrances, and will be entirely independent of their neighbors; yet enjoying the vistas of broad community lawns, garden paths, and sheltering trees.



WINDOWS

Number 3 of

THE SMALL HOUSE SERIES

This is the third of a series on SMALL HOUSES. The first two subjects covered were Making the Small House More Spacious, and Kitchens. Forthcoming articles will feature Roofs, Floors, Heating, Bathrooms, and Common Errors in Estimating the Cost of the Small House.

THE earliest opening was a door and window combined—it served equally for the passage of men and of light and air. Hatch doors made with an upper half and a lower half are still found in Europe where the upper half is the only window. Later when the sun was recognized as a source of life and health as well as light, windows increased until today modern houses have entire walls of glass, and going even farther the house itself has been built of glass.

On the exterior, windows and doors appear as dark objects so that they have an artistic value over and above their function. By emphasizing the horizontal or the vertical line, these openings can give a decided character to the appearance of an otherwise uninteresting building. Symmetry, however, need not be carried to a pedantic extreme; small windows need not be placed uniformly with large windows. Windows in rows become monotonous while a single large window will focus the attention, and if the large windows are sufficiently dominant, the design will have a unity in spite of irregularities.

The location of the glass line is important to the small house in a much greater degree than it is in the large house. Whether the sash is placed near the outer surface of the wall or the inner, makes a great difference in the small house. The large house will give an impression of magnitude but the small house demands a careful articulation of details to retain its charm. In those styles of architecture, as the Spanish for example, where the walls are thick and massive, the reveals should be deeper, while in the Early American, Monterey, Colonial, etc., the reveals can be quite shallow. Whereas in the modern architecture, we are leaning to the glass line as near the exterior surface as possible.

Going inside, we have advanced from the window, which permitted light and a little air to enter, to the window through which we can view the outside world. Please note that we did not say through which the outside world can view us, for nothing is more distasteful than the huge window which makes the living room or the dining room or any other room for that matter a stage for the passers-by.

With this conception of the window we find ourselves confronted with a new problem in domestic architecture, the problem of so designing a house that the view out of the window becomes a real factor in the arrangement of the rooms. This factor is doubly important in a small house. Poor placing of windows in the room has caused many housewives and decorators to tear their hair. Speculator builders especially have been guilty of lack of attention to the placing of windows and much difficulty will be saved if the function of the room and the possible arrangement of the furniture are studied before doors and window openings are finally located.

There are two ways to manipulate scale from the interior. Scale means either the result of building according to dimensions definitely related or it means functional fitness. The right proportion, of course, is that which gives the most suitable light, which makes it more or less a matter of taste. You can have your sources of light very small, giving the effect of a dim interior or you can make them very large, letting in the outside world as if there were nothing between you and all that you want to see. The latter is the conception of modern architecture and the funny part of it is, it works.

That the corner window has come to stay no sane person can doubt. There is a peculiar quality about the corner window that is very elusive—it does things to the small house. Paradoxical as it may seem, the very large window in the small house does not tend to reduce the scale of the room but acts in a contrary way. It makes the room look larger. Enlarging the view seems to enlarge the entire room. For this reason the steel sash is admirable. Besides its very durable qualities, it admits much more unobstructed light, and can now be had in almost any cut-up as to shape and size of panes, all in stock forms.

The efficiency of a window, however, depends upon the amount of sky that can be framed within it. That is to say, it is nonsense to build a window and then proceed to obstruct it with shrubs and trees. Tall trees can utterly destroy the efficiency of a window.

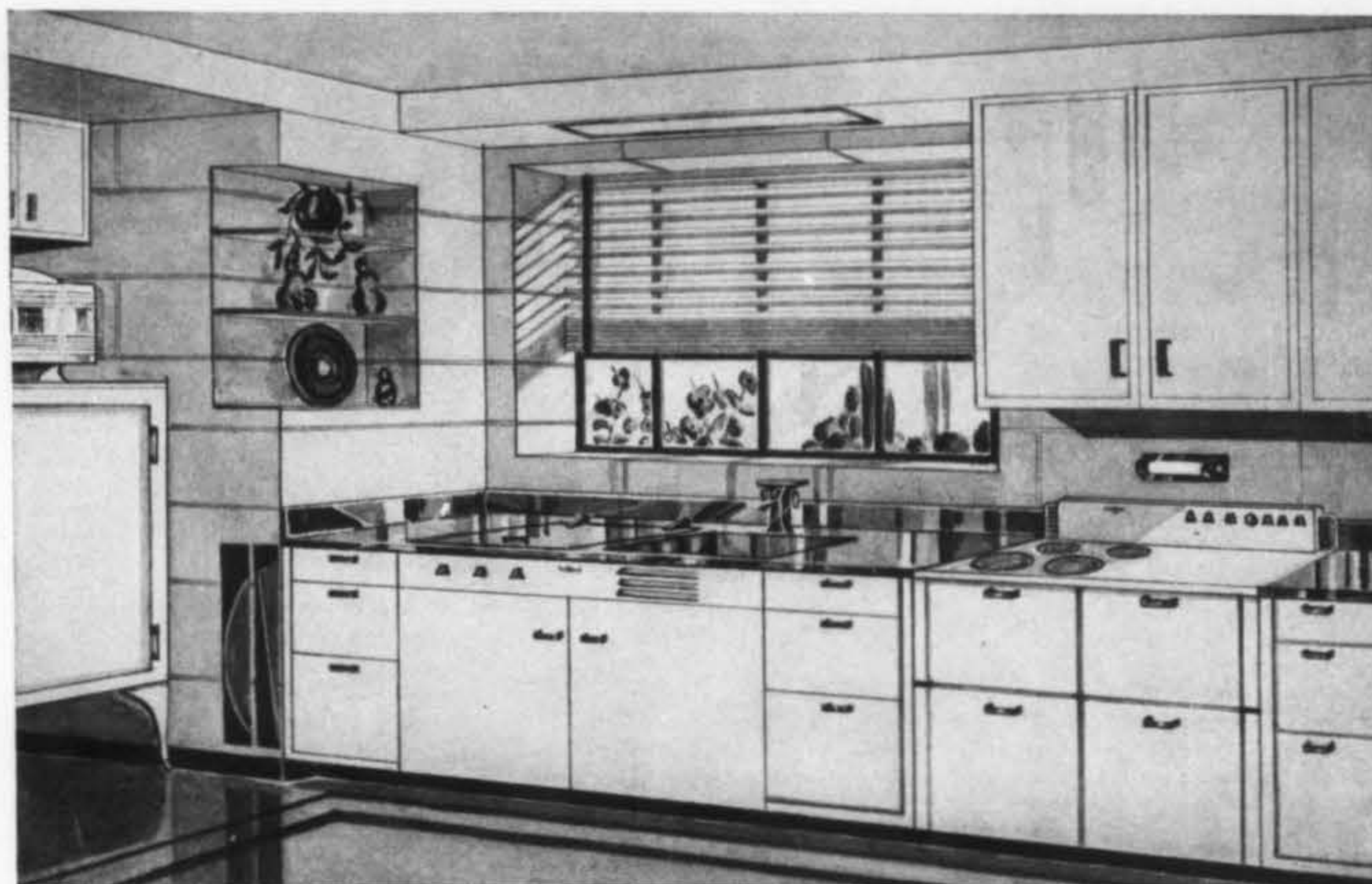
(Continued on Page 35)



Architect Winchton L. Risley has used the window openings as the dominant feature of the front elevation of the small house above. At the right a large window makes the dining alcove seem more spacious. In the center is a successful treatment of a corner window in a small house and on the left a large window with four separate panes gives light, air and a view of the garden.



COME INTO THE KITCHEN



WE MAY thank the depression for another wholesome reaction. In the days of our fathers the kitchen was the gathering place of the intimate friends of the family. I remember how, when I was a boy, father would sit restlessly in the "parlor," chatting with an intimate friend or two. Finally he would say, "Let's go out into the kitchen and drag mother into the argument." There we would sit around while the elders talked about the apple crop or the drought. Of course, the kitchens were larger in those days, but they were the real living rooms where the family and intimate friends foregathered.

During the past year or two there has been a marked increase in the tendency to drift into the kitchen for a glass of sherry or a highball. There, ready to hand, are the ingredients of refreshment and hors d'oeuvre with the ice in the refrigerator. The encouraging feature of the movement is that it is discouraging the high-hat attitude of mind of the super-prosperous times. Is there anything more cordial-sounding than "Come into the kitchen and have a nip?"

It is natural for everyone to be interested in the kitchen as a complete working unit. Certainly there must be an ideal kitchen in which modern appliances can benefit the home maker to the greatest possible degree. Manufacturers of electrical and gas appliances have recently organized kitchen planning departments that offer an advisory service that includes complete planning.

Some of the results of a scientific study of this problem made by the General Electric Company reveals the deeply interesting points of how many hours per day you spend in your kitchen and how far you walk in it each day, how many times you stoop down to hunt pans in the back of cupboards or reach to high shelves for dishes, how many steps and motions in the making of a cake, how many bumped heads on cupboard shelves and how many serious accidents have occurred in the kitchen.

Beginning with a carefully selected group of old model kitchens, exact measurements were made of the time and effort used by the home maker in her household work. About

eighty percent of her working hours were spent in the kitchen and she averaged slightly less than four miles a day of walking in it. Of her work in the kitchen about thirty-five per cent was in constructive things and the balance in keeping this room and the things that went through it clean. The room itself was almost impossible to keep clean, with cracks and corners where dirt would collect. A step ladder was a kitchen necessity and pots and pans were hidden in base cupboards so that usually others had to be moved before you could find the one you wanted. Work tops were low or high and never provided space needed for you to work uncrowded. Lighting was poor, especially at night. Appliances were placed where "there was wall space" and the kitchen was made of that space that could not be used for other rooms or "what was left."

An analysis of kitchen purposes and activities shows that they break into four closely related groups. They are: first, food storage and preservation; second, food preparation; third, cooking and serving; fourth, cleaning. Adequate provision must be made for each and proper consideration given to making them a complete unit. Size depends upon the number in the family and the amount of entertaining done.

First, many refrigerators on the market today offer a record of stability and a low cost of operation. Next, by combining the food preparation and the cleaning activities into one department, the dishwasher can be used as the central unit. This appliance will save almost two hours a day of the most disagreeable work in the kitchen. No more greasy dishwater and soiled hands but dishes and pans almost surgically clean, and free from the germs that spread colds, come from its scalding water. It is the greatest labor saving device introduced into the American home since the vacuum cleaner replaced the broom.

For the cooking and serving department we have the electric range. Only the uninitiated can doubt the value of this clean, cool, dependable method of cooking. Here can be saved an hour a day in the late afternoon when social activities are often the gayest.

No dirt, no fumes, no hot and stuffy kitchen to tire you out before the family comes home.

The shape of your kitchen is important. Study shows that the "U" shaped working space is best. Working in the center everything is at fingers' tips. Food preservation and storage space should be placed in the arm of the U nearest the service door where it will be convenient to groceries coming in. In this bend, under the window, can be placed the food preparation and cleaning department. In the arm of the U nearest the dining room should be the cooking and service department. The central space can be six by eight feet and give ample space for the medium sized family.

To support the units named above steel cabinets are especially good. Pots and pans are in bottom drawers that slide easily open and show every pot in it—no hunting. Middle drawers hold the flour, sugar, bread, etc., and top drawers are for small cooking implements. All drawers lined with linoleum can be easily cleaned. These accessories can be placed just where you need them and a task like making a cake can be done without moving from the spot where the food preparation center is located.

Very acceptable kitchens can be made of factory wood cabinets. These cabinets cost less, are of hardwood and are constructed to save dirt catching corners.

Convenient toe spaces should be built into the bottom of the base cabinets to save bending over your work, scuffed shoes and marred cabinets. Linoleum is built into these so that the cleaning of the floor will not soil the cabinets. Furred beams should be built down from the ceiling to meet the wall cabinets and prevent the accumulation of dirt and odds and ends there. Lights should be located where you need them.

All the features mentioned here can be included in a complete kitchen costing from \$750 up. According to figures compiled by the General Electric Company, the amount of electric power used will be 200 KW hours when household lighting is included and the cost of operation will vary from \$4.50 to \$5.00 per month according to the locality in which you live.

MONTHLY CALENDAR OF GARDEN BLOOM

Compiled by the Garden Club of South Pasadena

THIS "Calendar of Garden Bloom" is presented as a reference for the use of blooming material available each month of the year for southern California gardens. No attempt has been made to list every tree, shrub, flower and vine. Instead, a definite effort was made to list the better-type garden material suitable for general planting in this region.

Abbreviations used are:

H—Hardy H-H—Half-hardy T—Tender
E—Evergreen D—Deciduous A—Annual
P—Perennial B—Blooming second season from seed

SHRUBS—June

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
<i>Cassia nairobensis</i>	H. E.	12'	rich yellow	sun best	any, well drained	Seed.	Is drought resistant.
<i>Cestrum nocturnum</i> (Night-blooming Jasmine)	H. E.	10'	creamy green	part shade	garden	Cuttings half-ripe wood.	Prune off old flower stems. Very fragrant at night.
<i>Hypericum floribundum</i> (Gold-dust Plant)	H. E.	8'	yellow	sun or part shade	garden	Seed, produced in abundance.	Prune for more bloom.
<i>Spartium junceum</i> (Spanish Broom)	H. E.	10'	bright yellow	sun best	garden	Seed.	Is drought resistant.
<i>Chamaelaucium ciliatum</i> (Geraldton Wax Flower)	H. E.	4'	pink and white	full sun	garden		Does not need much water.
<i>Lavatera Olbia</i> (Tree Mallow)	H. E.	6'	lavender to rose-purple	sun or part shade	garden	Seed planted where wanted; cuttings.	Is an almost constant bloomer.
<i>Carpenteria californica</i>	H. E.	10'	white	part shade	garden, well drained	Green wood cuttings under glass in summer; suckers; seeds.	Is a California native, with fragrant flowers.
<i>Ceanothus cyaneus</i> (Mountain Lilac)	H. E. spreading	10'	deep blue	sun or part shade	garden, well drained	Seed.	Marie Simon is pretty pink hybrid <i>Ceanothus</i> .
<i>Hydrangea</i> French hybrids	H.-H.E.	4'	rose, blue	part to full shade	moist garden	Cuttings.	Prune lightly after blooming. Acid soil makes blue bloom, alkaline soil, pink bloom.

TREES—June

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
<i>Bauhinia purpurea</i> , <i>variegata</i> , and var. (Orchid Tree)	H.-H.E.	40'	pink to purple, white	sun	well-drained garden	Seed.	Showy tree in bloom. Be sure of variety for colors vary greatly.
<i>Grevillea robusta</i> (Silk Oak)	H. E.	50'	orange	sun	not particular	Comes quickly from seed.	Used as pot plant when small. Is drought resistant.
<i>Laburnum anagyroides</i> (Golden Chain Tree)	H. D.	20'	yellow	sun or part shade	well-drained	Seed in spring, soaked in hot water.	Varieties are budded.
<i>Liriodendron tulipifera</i> (Tulip Tree)	H. D.	80'	yellowish green with orange	sun	good garden	Seeds.	Foliage turns brilliant yellow in early fall.
<i>Magnolia grandiflora</i>	H. D.	30'	cream-white	part shade	fairly rich with plenty of water	Seeds, grafts, or layers.	Handsome red fruits. Good tree for small home grounds.
<i>Tilia americana</i> (Basswood or Linden)	H. D.	40'	cream	sun	garden	Seeds.	Spreading shade tree. Fine bee food.

VINES—June

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
<i>Polygonum Auberti</i> (Silver Lace Vine)	H. P.	40'	white	sun	garden	Cuttings; seeds; divisions.	Cut back to get strong new growth. Blooms until December.
<i>Jasminum stephanense</i>	H. P.	15'	pink	sun or part shade	garden	Cuttings; layers.	Very fragrant.
<i>Jaquemontia pentantha</i> (J. violacea)	H.-H.P.	10'	blue	full sun	good garden loam	Seeds; cuttings.	Blooms all summer and fall.
<i>Hibbertia volubilis</i>	H.-H.P.	30'	yellow	warm sheltered	porous sandy loam	Cuttings under glass.	Needs good care.
<i>Sollya heterophylla</i> (Australian Bluebell Creeper)	H. P.	20'	blue	sun or part shade	garden	Seeds; cuttings under glass.	An evergreen vine.

FLOWERS—June

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Agapanthus africanus (Blue African Lily, Lily-of-the-Nile)	H. P.	2'-3'	blue, white	sun or light shade	garden with good drainage	Seeds, or divide clumps in fall by cutting through.	
Astilbe (Perennial Spirea) New named varieties.	H. P.	15"	rose-pink and white	shade best	good, well- watered	Seeds; divide clumps when completely dormant (not too often as large clumps are very effective).	Mulch lightly yearly with barnyard fertilizer. This is a good foliage plant.
Chrysanthemum mawii	H. P.	15"	light pink daisy with rose center	full sun	light, well drained	Seeds in June; cuttings in fall.	Shear seed heads to prolong blooming. Bushy in form.
Chrysanthemum maximum (Shasta Daisy) Named varieties, as Ostrich Feather, Silver wings.	H. P.	2'	white	sun	garden	Divide clumps at any time, fall preferably.	Water well when in bloom and cut seed heads for second bloom.
Delphinium hybrids (Perennial Larkspur)	H.-H.P.	6'	blue shades, white	full sun	well drained, deep and rich	Divisions in late fall; seed in fall or spring in beds and transplanted when dorm- ant.	Use bone meal as fertilizer; mulch with lime or wood ashes to discourage snails.
Delphinium grandiflorum Blue Butterfly	H. P.	15"	bright blue	sun or light shade	well drained with humus	Seed in June. Treat as an- nual.	Good filler for summer gar- den. Protect crowns from snails with wood ashes.
Hemerocallis flava (Golden Day Lily)	H. P.	2'-3'	golden yellow	sun or light shade	garden	Divide clumps in fall.	H. aurantiaca is much like this but not fragrant.
Gaillardia aristata Named varieties	H. P.	2'	red and yellow, wine-red and yellow	full sun	light, well drained	Seeds; divisions in fall.	Self sows readily.
Coreopsis lanceolata Perry's hybrid double: Mayfair Giant	H. P.	2'	bright yellow	sun	garden	Seeds.	Self-sows so readily it likes to over-run other plants.
Corydalis thalictrifolia	H. P.	12"	yellow	shade	acid leaf-mold but not fussy	Seed in spring; divide in fall.	
Centaurea imperialis (Sweet Sultan)	H. A.	12"	lavender, white, rose, yellow	sun	garden, on dry side	Seed sown in March for June bloom.	A fragrant flower.
Francoa ramosa (F. glabrata)	H.-H.P.	2'	white, pinkish	full or light shade	rich	Seed in spring for bloom the following year; divisions.	Very fine for shaded beds.
Iris kaempferi (Japanese Iris)	P.	3½'	reddish-purple, white, blue, brown	part shade	deep rich	Divide clumps.	Keep moist before and dur- ing blooming but some- what dry at other times.
Scabiosa caucasica Improved House hybrids	H.-H.P.	20"	light blue, lavender, white	sun	well drained, medium rich	Divisions in late fall; seeds in early spring to bloom the following fall.	



Outdoor Living Room in the Garden of
Roy F. Wilcox, Montebello, California

"Who Decorated This Room?"

And "Who Designed the house?" These are just two of thousands of questions asked by inquisitive people of the new home owner, and now may we ask, "Who designed your grounds?" The most important part of the whole scheme, especially just now when we're all thinking of the outdoors with moonlight swims, garden parties, barbecues and all the other things that call for a beautiful garden.

These pleasures will be more enjoyed if your garden is properly planned and planted by a competent landscape architect. He plays an important part in making the proper setting for these various amusements, blending each with the other to develop ONE OR SEVERAL SEPARATE OUTDOOR LIVING ROOMS.

Our stock of plant material for this type of work is the largest in the country, and the list includes:

- | | | |
|--------------------------|--------------------|--------------------|
| Boxwood | Ficus microphylla | Phoenix roebelenii |
| Bay trees | Pittosporum tobira | Crotons |
| Eugenias | Philodendron | Dracaenas |
| Variegated and Green Ivy | | Strelitzias |

Also a fine selection of balled and boxed trees and shrubs.
Arrange an appointment with your nurseryman or landscape architect to help make a selection of this material for your garden.

Roy F. Wilcox & Co.

Wholesale  Growers

MONTEBELLO, CALIFORNIA

THE AMATEUR BOTANIST



An outdoor living room on a narrow lot in San Francisco is a problem, but one of the answers is a series of small paved terraces with shrubs and flowers. Thomas D. Church, landscape architect.

THIS month will see the earliest blooms of the true lilies. From now on the different varieties will be blooming until fall and it would seem timely that something be said about them, if only to stop that large group of persons who see flowering plants in only two groups, lilies and trees, from calling the Japanese iris a lily.

One of the first of the lily family to bloom is the *Lilium tenuifolium*. It is a small red, or deep coral-colored flower, with the perianth reflexed, or curled back, to the stem. It grows from one to two feet high on a slender stem with narrow smooth leaves. The anthers are scarlet to reddish brown and seem a little large for such a tiny beauty. It is a native of southern Siberia and northern China.

In July will come the Regal lily, *Lilium regale* from western China. This is of a form that some call the true lily, although I have never had an occasion to question the veracity of any member of this family of fifty-nine. I suppose we have come to call the trumpet formed lily the true lily because we see so many "St. Joseph's" that have been forced into bloom for us during Lent. The Regal is one of the most beautiful of the white lilies. The buds are rosy purple, which color is retained on the outside veining of the open flower whose center is a beautiful pale yellow. The fragrance of a bed of Regals is something that cannot be forgotten. I have seen clusters of forty blooms on a single stem four feet high. It should be planted in the open sun.

In late August will come the queen of lilies, the *Lilium auratum*, or gold banded lily of Japan. This gorgeous flower sometimes crowns a stem seven feet high. The flower is often six inches across, saucer shaped with the perianth partially recurved.

It is a delicate white with a golden yellow stripe and dotted with maroon spots. Great clusters of blooms send out a powerful fragrance that will pervade an acre or more.

In the woods this summer you will find, if you know where to go, eight foot stems bearing a golden crown. It is the Humbolt lily. In Rustic canyon near Santa Monica I measured one that was ten feet high with eight blossoms and buds. The color is really a brilliant orange but "golden crown" sounds so much more poetic. In August comes also the pink lily with the crimson stripe down the petal, and crimson spots. This is the Japanese lily, *Lilium magnificum*. The paler and less spectacular variety is *Lilium speciosum*. The Pardalium, or Leopard lily, is another of California's most beautiful varieties in orange with purple spots.

It is impossible to give, within a reasonable space of type, any outline of the varieties. Bailey lists 59 varieties, broken up into 7 groups as follows: 1. Trumpet shaped or funnel formed, true lilies. 2. Open flowered lilies. 3. Turk's cap or turban shaped lilies. 4. Bell-flowered lilies. 5. Upright flowered lilies. 6. Heart-shape-leaved lilies. 7. Fritillaria-like lilies. No wonder nearly all botanists are amateurs.

To get away gracefully from classifications and descriptions I will move quietly to the mention of some of the age old beliefs about lilies. The lily is the symbol of purity because the tomb of the Virgin was found to be filled with lilies and roses after her ascension. This miracle was performed to quell the doubting of St. Thomas who questioned the factuality of the miracle until, while standing

(Continued on Page 36)

Mellowed Sunlight



Venetian blinds in the beach home of Norman Chandler. Gordon B. Kaufmann, architect. Charles Ray Glass, interior decorator.

PICTURE your home with Ry-Lock De Luxe Venetian Blinds . . . sheer beauty . . . privacy . . . a soft glow of diffused sunshine or light in any degree of brilliancy.

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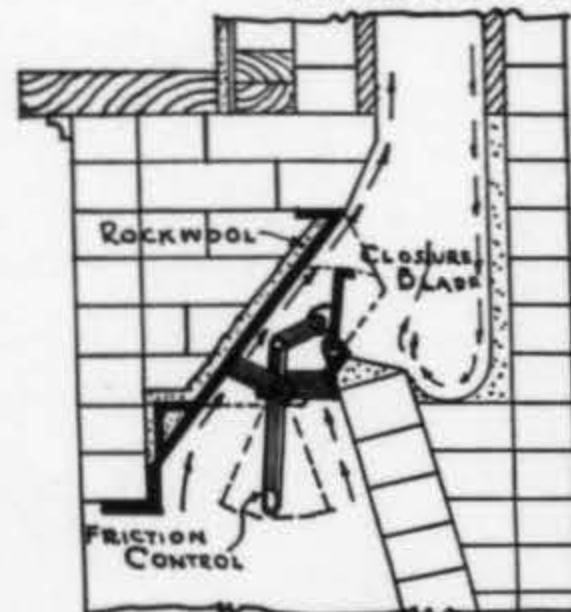
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15 CONCRETE HOUSES

SELECTED DESIGNS SUBMITTED in a recent national competition will be shown in the July issue. Each house is illustrated with three elevation sketches, floor plans, plot plan, wall construction details. Other editorial features will make this July issue of special interest and value.

THE CENTER OF INTEREST



The attractive small home shown above is only one of a great many competition prize winning homes made comfortable with Payne "FAU" Furnaces.



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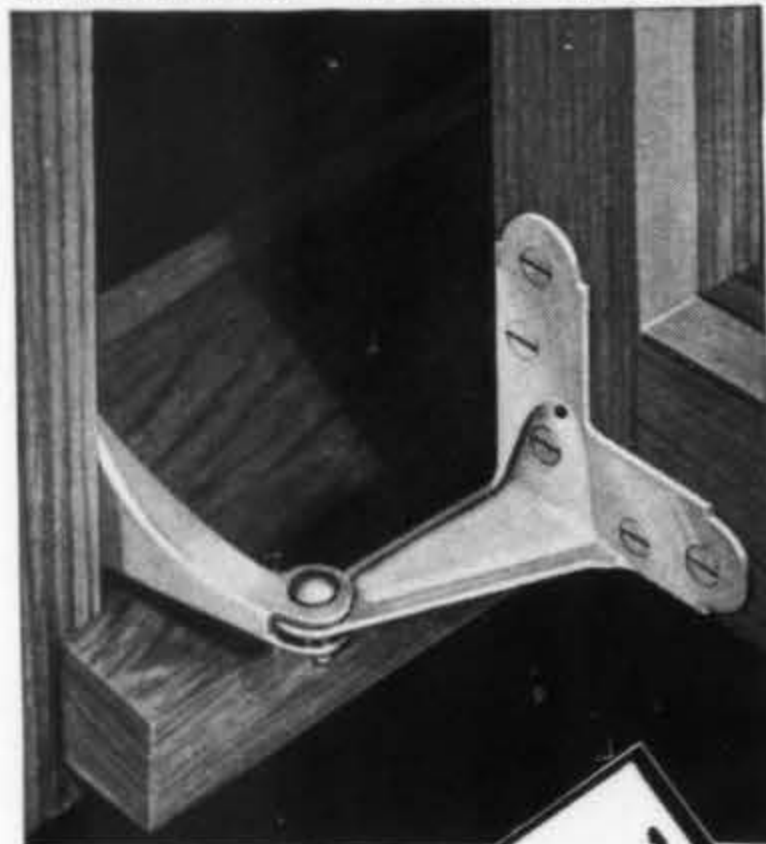
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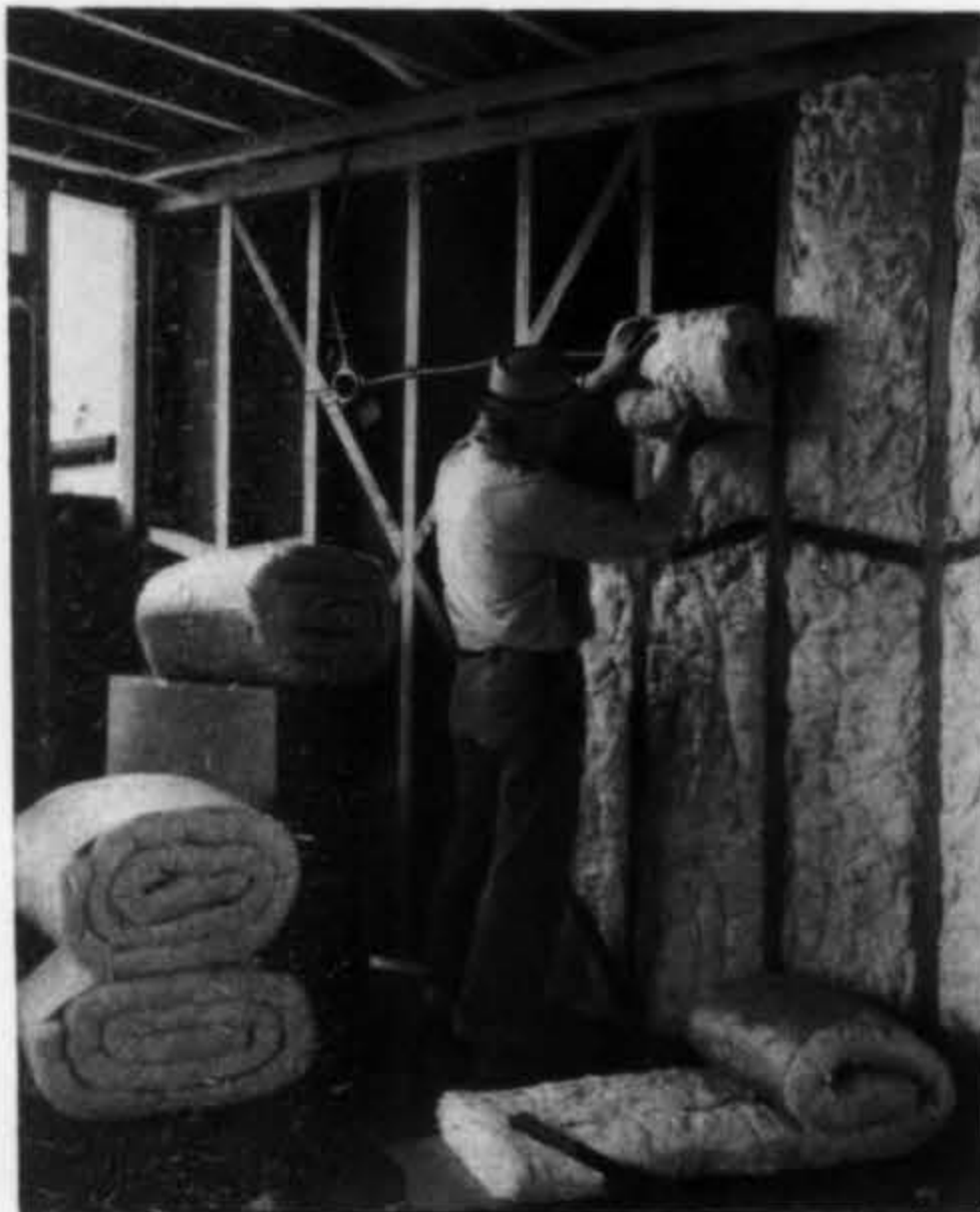
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Architect



Construction view showing installation of Pak-Felt

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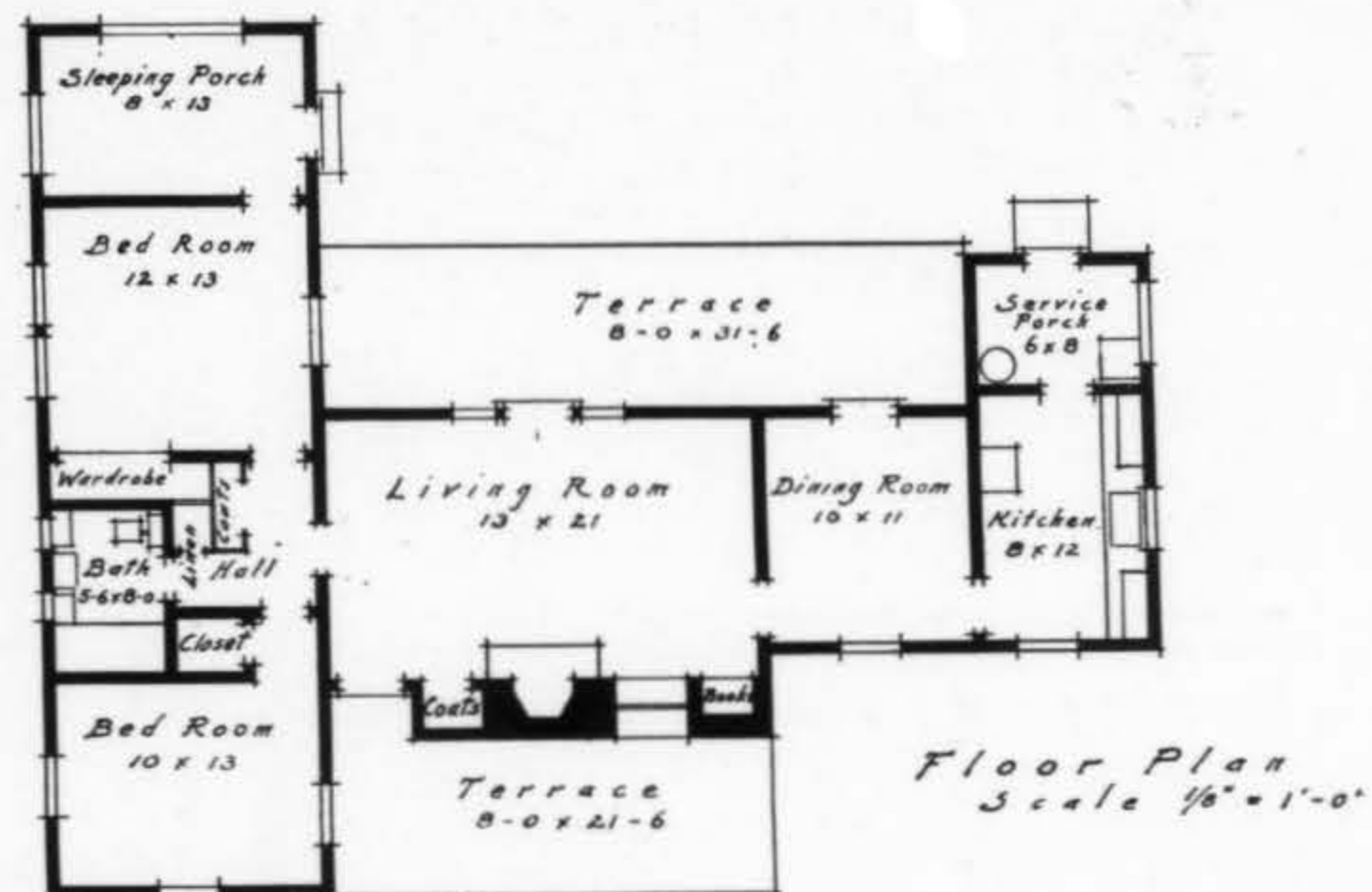
Asbestos Supply Company
Seattle, Tacoma, Portland



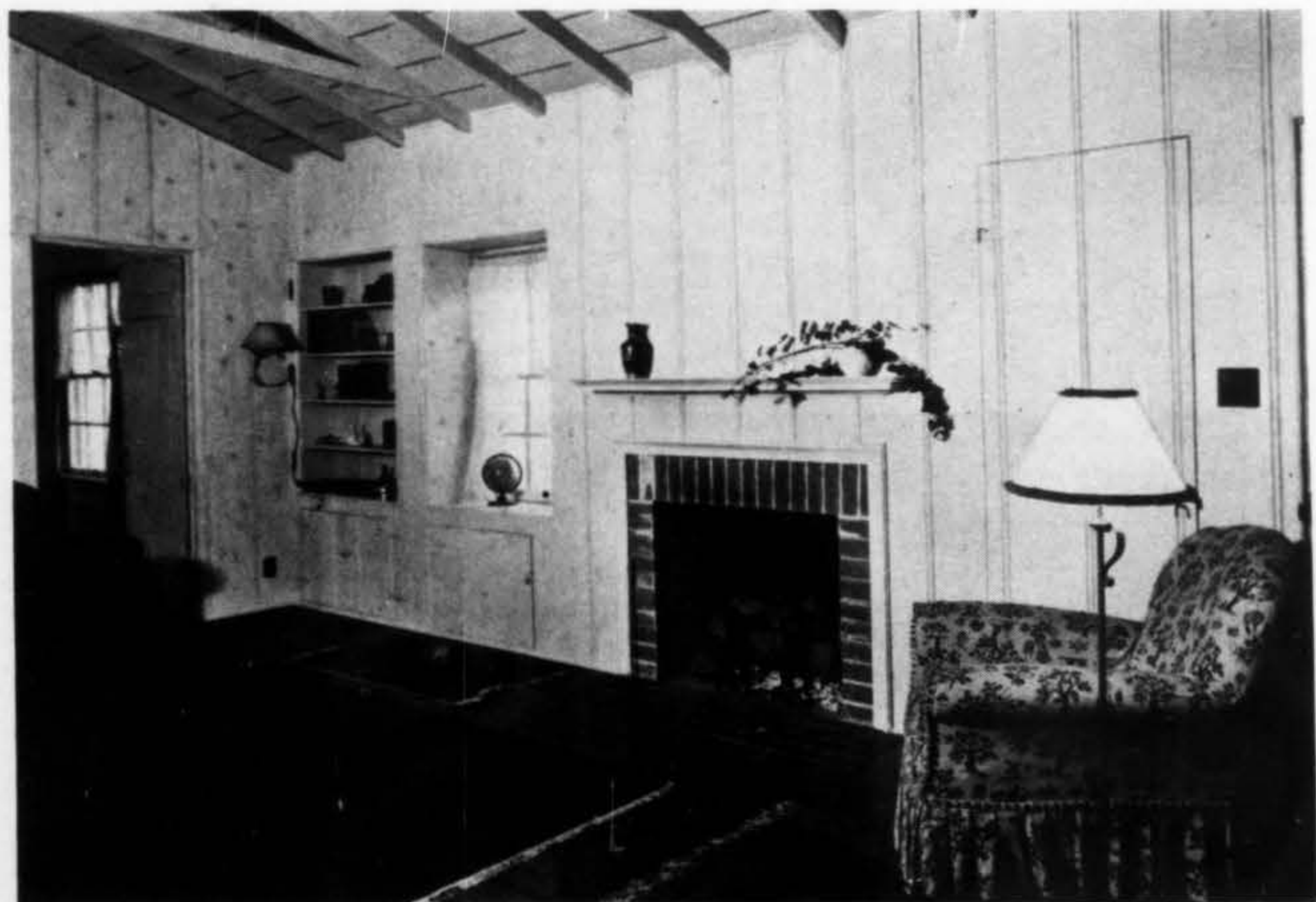
RESIDENCE OF MR. AND MRS. H. H. ROMINGER

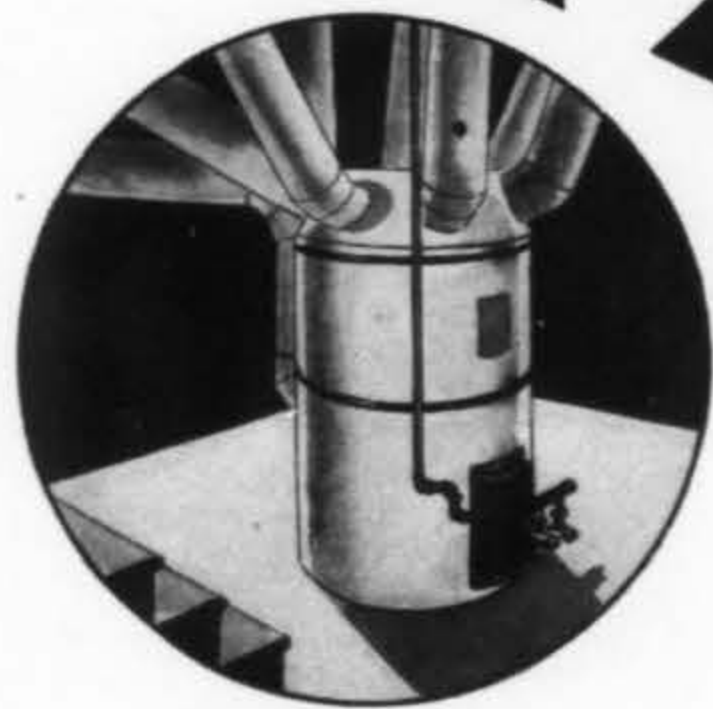
El Monte, California

KENNETH A. GORDON, ARCHITECT



The California ranch house type of home is especially popular now and here is one set among walnut trees on a full acre of ground. The exterior walls of clapboard are painted white, the low pitch roof of shingles is stained green and the shutters are yellow. The walls of the living room are knotty pine with a ceiling of plank Celotex. Linoleum is used for bath and kitchen floors and gas floor furnaces furnish the heating. The landscaping was done by Clarence Hearn. This house can be built for under \$4,000.





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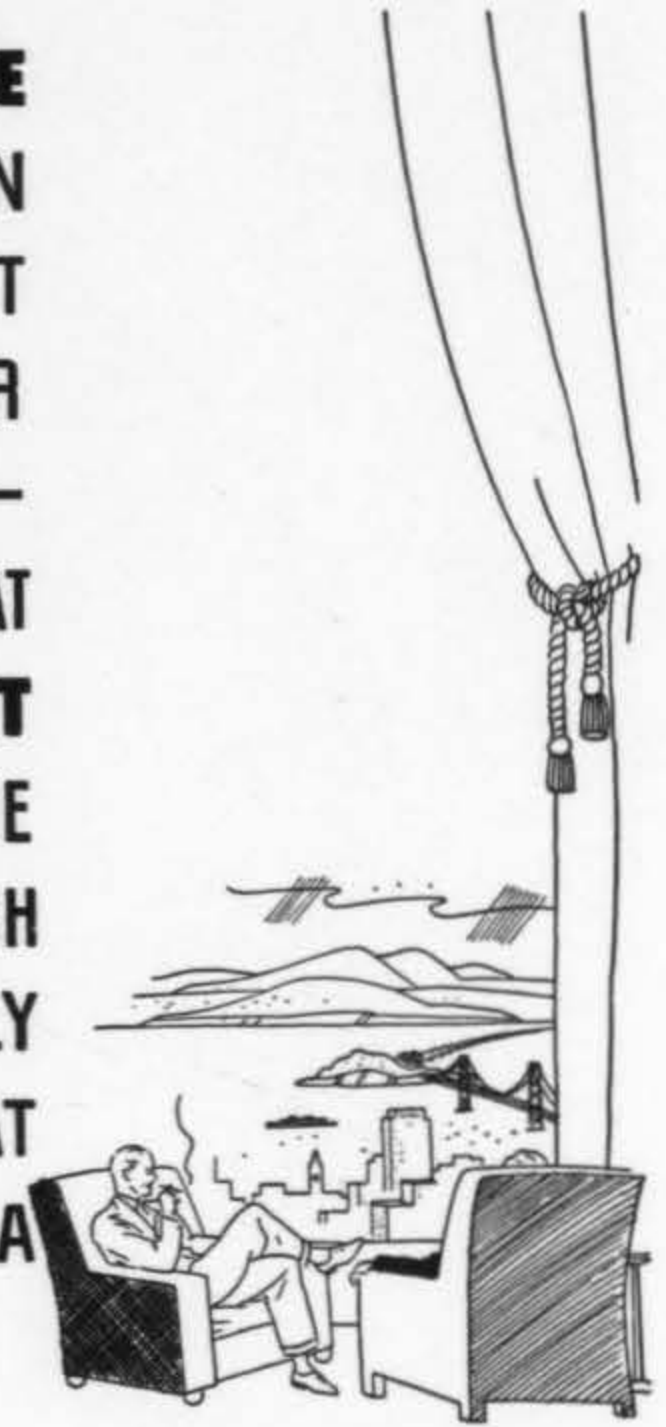
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LEATHER BY



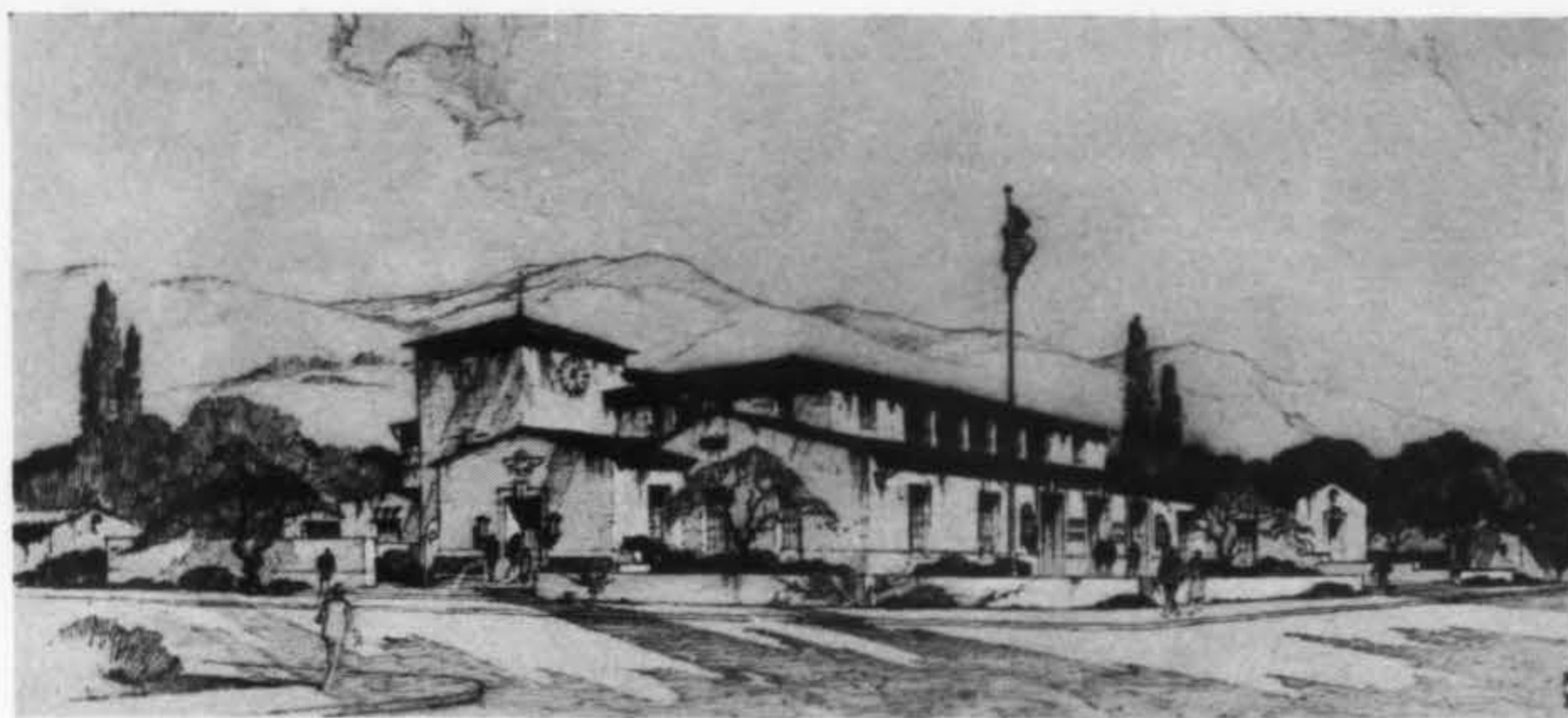
A rich, restful charm and a promise of longer service is given with leather in the interiors of the new Douglas sleeper planes for American Airlines, Inc., LACKAWANNA full top grain leather, of a special airplane weight was furnished for this equipment. Arm rests, seat fronts and wainscoting (blue), bindings (black) and pilots' chairs (olive green).

Cabin view
new sleeper plane by
Douglas Air Craft Co. Inc.
Santa Monica, Calif.

Plane interior
designed by
George Hunt

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**SANTA BARBARA'S NEW
UNITED STATES POST OFFICE**

REGINALD D. JOHNSON, A. I. A., ARCHITECT

Built of re-inforced concrete, with the natural concrete finish on the exterior, the new post office is now under construction on a site opposite the Lobero theater. The roof with its long, low, pleasing lines is of brown shingle tile, and the architectural appearance of the building while distinctly modern fits in with the Spanish tradition of Santa Barbara.

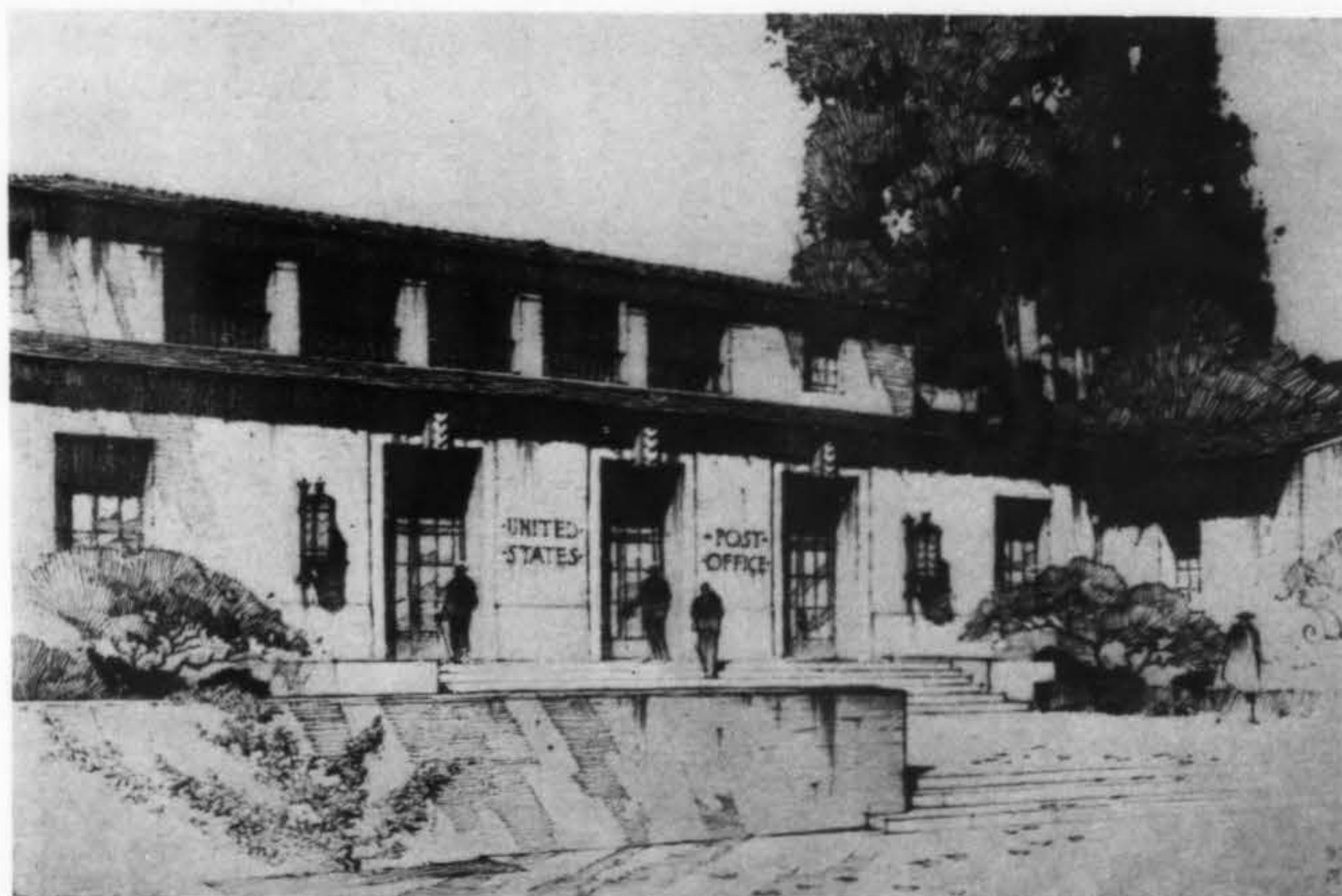
In an article in *The Federal Architect*, Reginald Johnson says: "By and large, we need in this country much more of the so-called 'modern' point-of-view.

"Personally, I do not feel, however, that the extremist in Modernistic design has any chance of permanently satisfying the aesthetic needs of our country. The pure Functionalist soon finds that if he carries his philosophy to its logical conclusion there is nothing left but wall surfaces and openings, and he is already trying to camouflage this by all sorts of clever tricks which are in themselves mere subterfuges. Over a period of many years, man's aesthetic expression has always been logical, and with this assumption I think we can see evolving . . . a type of design which will—first, be functional in plan, section and elevation; second, will express the materials used; and third, be based on pleasing forms derived and evolved from past centuries of endeavor, and adapted when necessary to new materials. Really worth while new forms in both detail and mass will only evolve slowly. . . .

". . . we are unconsciously developing a somewhat different aesthetic reaction from the past. For some reason, we seem to demand expressions in positive vertical or horizontal motifs plus great simplicity. The desire for simplicity unquestionably is largely due to the fact that the tempo of our lives today is far faster than in former ages, and as a result we are, generally speaking, a somewhat tired people, and therefore demand simplicity rather than elaboration and stimulation in aesthetics, whether it be in architecture, painting or sculpture.

"The mere copying of the past has gone for good and ever. The future of architectural expression, with the exception of a few locations where tradition has a very strong foothold, unquestionably will be some honest, straightforward form of the structure with the minimum amount of ornament and detail.

"In brief, the architects of today are discarding plagiarism and returning to honesty—an honesty which, previous to the machine age, was characteristic of all good architecture, and not something newly discovered by the Extreme Modernist."



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The successful architect must include human values in his planning.

Modern human beings are to live in the house he plans. If that house is to give enduring satisfaction it must be equipped for modern living.

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NEW PRODUCTS AND PRACTICES

Copies of booklets or descriptive literature describing the products mentioned on these pages can be secured by sending a request to CALIFORNIA ARTS & ARCHITECTURE. Please give index number as well as name of manufacturer or product.

101. Rolling Screens

Especially adapted to the open front buildings of California is the Rolling Grille created by the Cornell Iron Works, Inc. A new catalog indicates the variety of uses and advantages of these rolling screens, made from steel, aluminum, bronze, or stainless steel.

Some of the uses suggested are for corridors and stairs in schools, store and market fronts, entrances and gateways, counters and bars, nursery and ground floor windows, porches in residences, and factory gates and store rooms.

Providing security without blocking light, air, or vision, the Cornell Rolling Grilles may be raised and lowered with ease. Electric motor control is attached to the larger sizes. The Grilles roll up overhead, entirely out of the way when not in use. They can be securely locked, and three tons pressure per foot of height will not tear them loose.

The descriptive catalog is issued free by the Cornell Iron Works, Inc., Long Island City, N. Y. Installations are illustrated and full dimensions given.

102. Fireproof Lumber

As early as 400 B.C., Aeneas, the famous Trojan hero, suggested soaking lumber in vinegar to render it fireproof. Others have tried coating with clay, washing with mineral salts, and painting with various metallic paints. Some, knowing the protection afforded by charcoal, advised charring the surfaces of timbers to be used in ship construction. Then the discovery that timbers from salt mines were fireproof led to permeating with common salt. Gay-Lussac, the French chemist, was more successful than most experimenters in his use of borax and ammonium phosphate, but they made a hard, glassy surface on the wood. Today fireproofed lumber is a practical reality. The Underwriters' Laboratories, established and maintained by the National Board of Fire Underwriters, have tested and approved the fireproofed lumber manufactured by the Protexol Corporation of Kenilworth, New Jersey.

The material investigated and okayed was fireproofed lumber of red oak and maple for flooring and interior finish. The successful fireproofing of this lumber is effected by a method not unlike that in the treatment of telegraph poles, railroad ties, fence posts, etc., with creosote for protection against decay—except that incombustible salts are used in the case of the fireproofed lumber. The technique of the process is exacting, as its success depends largely upon getting just the correct amount of salts into the wood. A greater or less amount fails to give desired results.

103. New Celotex Products

The Celotex Corporation is announcing two new products—one a Laminated Waterproofed 1" Insulating Sheathing, surfaced two sides to 25/32, the same thickness as standard wood sheathing—the other an Insulating "Stiff-Lath" which in appearance is much the same as the Corporation has been marketing for some time, but more rigid, being made by a new manufacturing process.

During the manufacture of Celotex Waterproofed Insulating Sheathing all the fibres are waterproofed with a chemical treatment in solution. The new Sheathing is then surface treated as a final operation in its manufacture, in order to further its water resisting properties.

For some time the Celotex Corporation has been seeking to produce a more rigid Lath, one providing a stronger, more firm plaster base without the addition of any supplementary gadgets which would interfere with troweling and slow up the work of the plasterers. The wide open beveled edge on the Celotex patented ship-lap joint receives the scratch coat willingly, serves as a bond between the Celotex and gypsum plaster of uniform strength on all sides of the Lath, and furnishes a flat plaster base which facilitates the making of smooth, flat plastered walls.

104. Concrete in Schools

While the youngsters can forget for the summer whether 2 and 2 make 4 or 5, grownups must still figure about school matters and, additionally, face the current problem that over 3 million American school children are housed in unsafe, unsanitary, or temporary quarters.

The modern, planned use of concrete in school construction is decidedly helping meet the needs of child development, in observing the close relationship of school design to curricular programs. A booklet just issued by the Portland Cement Association, titled "Concrete in Schools," presents a scientific study of the subject, with complete data and explanatory sketches.

California's progressive educational system is exemplified in the pictures of new school buildings, conforming to present knowledge of child needs. There are photographs of Upland Junior High School, the Hammel Street School in Los Angeles, the Francis Scott Key School at San Francisco, Venice High School, and the Cathedral Chapel Parish School of Los Angeles. An exterior picture of Hollywood High School forms the frontispiece. Each of these buildings typifies the value and best use of concrete in school plants.

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NEW PRODUCTS AND PRACTICES

105. Art in Linoleum

Visitors to the main lobby of The Paraffine Companies, Inc., in San Francisco, are treated to the pleasant experience of having the world at their feet. As a caller ascends a wide stairway to reach the information desk, he must walk over a huge map of the world that covers the entire floor of the entrance.

The map has been made of Pabco Inlaid Linoleum in ten colors, each territorial division having been cut out and put into its proper place like some huge jigsaw puzzle. Even the lettering designating the different oceans was cut out of white linoleum, and carefully fitted into corresponding spaces carved from the blue linoleum which forms the ocean areas.

The countries where Pabco products are sold are yellow in color, and give at a glance a vivid picture of the company's world-wide sales and activities. All of the United States, Alaska, South America and Australia

are in yellow color, likewise large areas in Europe, Asia and Africa.

106. New Book on Tile

Composed to fulfill a need for a condensed yet complete source of data on the variety of tiles—shapes, sizes, colors, and other details—the Franklin Tile Company is presenting a beautifully prepared catalog. Anyone desiring a Tile Handbook for ready reference may have a copy of the catalog upon request to the Franklin Tile Company, Lansdale, Pennsylvania.

107. Mirrors in the Home

The Mirror Manufacturers Association has lately published a booklet entitled, "Mirrors in the New American Home." This is said to be the only booklet on mirrors which has yet been published. It contains pictures of interesting, unusual and attractive uses of mirrors in the homes of today. The price per single copy is twenty-five cents.

WINDOWS

(Continued from Page 24)

Another thing to be carefully considered in planning windows is noise. The small house will be infinitely more livable if it is protected from the jarring, irritating noises of the street.

Most architects recommend the out-opening casement. This always introduces the ever present problem of screens. There are two varieties of sliding screens, the vertical and the horizontal, that do not give any trouble. They only annoy the esthetic because they are inside screens. The use of casements that open inward is not advisable except in tropical climates where it is necessary to have sun shutters on the outside.

The small house will never look well with high ceilings. It is logical, therefore, to make the windows long and low. The cut-up that calls for the maximum axis being horizontal is equally important. With the muntions emphasizing horizontal lines, the most logical treatment of the window is to use Venetian blinds. What a blessing these have been to the modern small house. Their wide variety of color and size makes it possible to create almost any effect in the interior without destroying the simplicity and honesty of a small room.

Another essential to the small house is clear glass. Like all things that cannot depend upon magnitude for their effect, the details are vitally important. Four things would then seem to be essential to the windows of the small house of today: large windows (corner windows), clear glass, steel sash and Venetian blinds.

As the houses illustrated in the pages of this magazine are selected because of their architectural merit, we suggest a study of the many illustrations of houses and interior arrangements that appear regularly in each issue.

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TOMORROW

SAN FRANCISCO BAY EXPOSITION

AT a dinner, held under the auspices of the Producer's Council club and the Northern California Chapter of the American Institute of Architects, the story of the San Francisco Bay Exposition was unfolded up to date.

Perhaps it is necessary in our country that all enterprises of importance should be clothed in secrecy. We hear of a new and great project. We are all interested, many of us financially. There is a fanfare of publicity until the heads are chosen and thereafter they are as inapproachable as the Shah of Persia. There are many reasons why this is wise. Mr. Leland Cutler, president of the Exposition Company gave one and the rest of the reasons need not be mentioned.

Mr. Cutler asked that the people of San Francisco spare the officers of the Exposition Company as much as they could, or at least, to have a little mercy. He said that a large part of each day was taken up telling people why they or their sons could not be given a job. He pointed out that if all of the callers with a "pull" were given jobs there would be no money left with which to build the exposition.

Mr. W. P. Day covered in great detail, the work done and under way. To the surprise of many he said that the fill of the shoals would be completed in a few months, that the contract for the sea wall had been let, that the planes for the approaches were all but completed, that the Exposition building in Bush street would be completed by fall, that the contract for hangars was about to be let and in a most lucid manner laid to rest the ghost of the rumor that there might not be an exposition at all. Mr. George Kelham, chairman of the architectural board, with that clarity and balanced judgment that has characterized his work in designing some of the most beautiful buildings in North America, outlined the work of his commission. There could be no more convincing evidence of the certainty of a beautiful exposition than the fact that Mr. Kelham is chairman of the board of architects.

And so, TOMORROW will actually see the rearing of the walls of the "CITY IN THE SEA". There were many doubting Thomases, many of whom were beginning to think that the whole project had drifted into another racket. Well, they were wrong.

STYLES

OF course this is primarily an architectural journal but since it delves into the arts in general it is consistent that we should sound off now in connection with clothing and styles.

From Emil Alvin Hartman, director of the Fashion Academy in Rockefeller Center, comes the prediction that the fashion center of the world will move from Paris to New York in the immediate TOMORROW. He intimates more than that and all but states that the move has already taken place. His shriek of protest is occasioned by the statement of a motion picture actress whose name is, or soon will be, forgotten. She said, in an unguarded moment, that the New York styles in women's wear were a poor imitation of those prevailing in Paris. She had gleaned this incontrovertible knowledge during a fortnight's visit to France. She also stated that she had visited many of the cafes but what portion of her sojourn she spent on the study that stylists devote about four months each year to, exclusive of night life, she did not say. But then, these style students may not be very bright.

I, for one, agree with Mr. Hartman. I have seen no smarter dressed women in Europe than I have seen in New York, but perhaps a dimple means more to me than a dress.

ARCHITECTURAL STYLES

IF it is true that we have gone to the old country to get inspiration for our styles in clothing, it is equally certain that we have done so in the matter of architectural styles. The difference is this: there is no doubt that we have far outstripped the Europeans in the development of the modern style.

Some twenty odd years ago the architects of the old country began the planning of houses in the free and open manner. They have reached a stage of development that carries the new style to the extreme of absurdity in many instances. There are modern houses in Greece that defy all tests or reason, yet the movement is going on with a rush in Germany, Austria, Czecho-Slovakia, Holland and even in staid old England.

Here in America we are departing rapidly from the staid old forms and more nearly approaching the type of domestic architecture that will give a man the comforts he wants in this throbbing age without utterly destroying all of the traditional aspects of a home. Anyone who is building a new home should give careful consideration to this new style if he contemplates the possibility of a sale in the future.

Another feature of this movement is that it does away with the problems and worry of periods and past styles. No casual guest can come into your house and appraise your knowledge of history by asking you questions as to whether the dining room set is Queen Anne or Louis XIV. The only question that need be decided is whether it is beautiful or not, and there are now, thank heaven, firms who are doing interiors in the modern style that are beautiful to see.

TOMORROW AND TAXES

IT is with deep satisfaction that we note the defeat of the recent tax bill in the senate. It is evidence of the growing power of this journal and its influence on not only local and state matters but the problems of national importance.

Last year we took William Randolph Hearst thoroughly to task for cutting down the size of his "funnies" to where only a child with the eyes of an eagle could enjoy them, and what happened? We had so thrown the fear of public opinion into the great publisher that he reversed his scurrilous orders and resumed the original large sized figures. It was a great triumph.

In last month's issue we ran some very pointed comments on the tax situation in our financial comment column. Before the month was out the senate, probably after reading our comments at a joint session of congress, de-fanged that tax bill. It was another victory. Hereafter discuss your tax problems with us and if pending legislation is unjust we will quash it.

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THE AMATEUR BOTANIST

(Continued from Page 28)

beside the flower-filled tomb, he saw the Virgin in the air and received the girdle she flung to him. In church symbolism the lily is the attribute of many saints, including St. Francis, St. Joseph, St. Bernard, and the angel Gabriel. Diana, Juno and Lilith, the first wife of Adam, used the lily as an emblem.

In the eleventh century the image of the Virgin was seen to emerge from a lily in Spain. The king was low with a disease but when the miracle happened he rose from his sick bed as well as ever. In gratitude he organized the Knights of St. Mary of the Lilies. In the fourteenth century Louis IX of France organized another order of the same name.

In the Caucasus in Georgia lilies sometimes turn red in a heavy rain, sometimes yellow. There the girls pick a lily and, if it turns red after a rain, they know their lovers are faithful. If it turns yellow he's a bum. Why it will not work for men I do not know but I've tried it several times and got as badly fooled as by other more modern tests.

Iris Kaempferi Deserves A Place In The Sun

NOW that spring's exuberance of bloom is past, and we cannot recall the flowering fruit trees' diaphanous pink and white, the naive charm of the various spring bulbs nor the haunting loveliness of the azaleas, should we not, however, have derived sufficient inspiration from this fleeting pageant to seal a resolve within our hearts that Beauty's ritual persist for us throughout the year?

With rare exceptions, our gardens present an indifferent appearance, if not one of utter neglect during the mid-summer period. The roses have given of their best and it would seem that a certain inertness had taken possession of the landscape, leaving little in flower other than the old standbys of annuals and perennials. The private gardener is by no means entirely responsible for this state of affairs, for the nurserymen, assuring themselves that theirs is a strictly seasonal business, have contributed little of merit to the summer picture.

Beginning in June and continuing through August, the Kaempferi, Japanese irises, bid for a fame justly deserved but practically unknown here in the Southland until the last few seasons. This proud aspirant has such grace and dignity, such lyric color and charm of form that it is worthy of more than a fleeting recognition. Many of this type attain a height of five feet, and, with several seasons' growth, a single clump has been known to bear as many as a hundred blooms at one time. The Kaempferis revel in the full sunshine, and in their native Japan, one sees great battalions of these stately flowers standing at attention in the swales and lowlands. In California, they may be grown in water, if one so desires, but they show a finer zest for life when planted either in the open ground or containers, provided they are given a very rich soil and plenty of water. Unlike the bearded irises whose season of bloom they follow immediately, these flowers are quite flat and spreading in form. They have three, six or nine petals and are from four to ten inches in diameter. The great falls are broad and often exquisitely fluted, offering sharp contrast to the delicate standards. There are the pure whites, the opalescent pastels resembling blown glass, soft mauves, pinks and lilacs. There are bright blues and lavenders, and purples and blues so dark as to seem almost black. Maroons, crimsons and bronzy plums round out this generous color spectacle.

The slender blade-like foliage of bright green is as distinctive as the flowers, and, in the mass, reminds one of rushes.

All garden-lovers should welcome this worthy contribution to the summer landscape and accord it a place in the sun.

—By Roma Coolidge Mulvihill.

