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Editorial

SAN FRANCISCO still continues to struggle manfully to attain, or should we say retain, the title of the Womb of Trouble and Corruption. It is not enough that she shall have earthquakes and fires, vigilante committees, shanghai-ing, and the usual run of labor difficulties. She must find herself swamped with political graft among her city officials, such as the days of Mayor Schmitz and of Abe Ruef, police graft inquiries and investigations constantly on her docket. But now she must find herself faced with labor conditions that are as busy and as vicious as a swarm of bees. It is difficult to recall any particularly peaceful stretch of time in the history of San Francisco when she was not fighting one of these. But at present labor seems to be on the road to the utter destruction of the noble city.

It is often said of San Francisco that perhaps because of her struggles to get things done she accomplishes them in a better way than most other cities. This is true in many instances in the history of the great cities of the world. A reasonable amount of struggle results in better work and in better conditions. With the possible exception of Boston, there is no city on the North American continent that is so labor-ridden and so torn and interrupted in her commercial and industrial development as is the city of San Francisco.

Most people will concede that two, three or possibly four cocktails will sharpen the wits of a person at a dinner table or before, but it does not follow that if this is true, then twenty, thirty or forty cocktails will make him ten times as bright and witty. The same is true of labor trouble and strikes. A few squabbles here and there between labor and capital help to clarify the situation and bring about a better condition. But if every industry is tied up in labor wrangles, if labor in every branch of industry and endeavor such as laboratory work, medicine, surgery, and the technical branches, is striking and fighting there can be only one answer which will be the slow and utter strangulation and death of all activity in the city. It looks very much as if we are facing this condition in San Francisco.

HOW'S BUSINESS & HOUSE BUSINESS

WHAT more cheerful sign could there be that the "years of the locust" have passed than the widespread building stir of today? Figures for the entire nation show that not since May 1930 was the construction of residences undertaken in such heavy volume as was reported in April of this year.

The value of residential building operations started during April in the 37 states east of the Rockies amounted to \$108,204,400, a gain of 20 per cent over the March figure of \$90,167,600 and an increase of 61 per cent over the total of \$67,151,000 reported in the same area during April 1936.

Californians may count themselves fortunate not only climatically, scenically, and the other ways the booster advertising describes—but also in the low building costs which prevail throughout the state. It is remarkably true that a home may be constructed in Los Angeles for 30 per cent less than in New York City, 20 per cent less than in Chicago, 15 per cent below the cost in Detroit, and 20 per cent below St. Louis.

An all-year working schedule in California is considerably responsible for the lower building cost. Another reason is the variation of requirements for a house in a usually gentle climate.

Open patios replace the enclosed rooms of Eastern homes. A house built for outdoor living, as in California, can be constructed at much less cost than the confining indoor-living house of the East.

Californians may not only be thankful that they can live both outdoors and indoors much of the year but that they can do so at a lower price than our Eastern friends pay for simply living indoors.

Has the Chamber of Commerce mentioned this yet?

CALIFORNIA ARTS & ARCHITECTURE

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FOOLS

THERE are many kinds of fools, but the unadulterated, all-wool-and-a-yard-wide dupe is the man who plays the nickel in the slot machine, and he is seconded only by the man who plays the horse races when he knows he cannot afford to do so. This is more emphatically true at the San Francisco race tracks than anywhere in the country.

Not long ago, we saw a horse win a race with a running start. He had been brought back to some forty feet behind the cages and was practically in his stride when the barriers were opened. Naturally

he romped in a winner, with the boos of the crowd drowning the broadcast of first, second and third places. Again at the same track we saw a horse with his muzzle pulled close to his chest while the jockey pretended to be beating him with a whip, no blows coming near his body. It was almost impossible for the jockey to hold the horse to fourth place and again the boos of the crowd told the judges what they thought of it. As a result, some of the best stables in California have run their last race at the two San Francisco tracks.

Now all there is left for the suckers to do is to return to the slot machines.

THE CALENDAR

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, sponsored by the club and civic leaders of the San Fernando Valley, is held June 18-19. The prize winning play, selected by the Civic Art Directors, is "Bitter Harvest" by Gemma D'Auria of Hollywood, who receives the \$100 contest prize. Roland Wilson is the fiesta play director. This festival is held each year for the benefit of the Mission, to keep it in repair and to provide for the upkeep of the garden, and includes other entertainment in addition to the fiesta play.

SAN LUIS OBISPO also holds an annual fiesta for the restoration and rebuilding of Mission San Luis Obispo de Tolosa, June 9-10. The festival is held in the old Mission gardens and is known as the Fiesta de las Flores.

WILL ROGERS MEMORIAL FIELD on the Uplifters' Ranch, near Santa Monica, is the setting for the fourth annual polo games and horse show sponsored by the Los Angeles Junior League, June 6. The traditional barbecue follows in the Uplifters' Grove. This program is held for the benefit of the Convalescent Home on North Westmoreland Avenue, Los Angeles. Mrs. Maynard Joy Toll is general chairman.

JUNIOR LEAGUE of Santa Barbara presents the first "Follies" at the Granada Theater, July 21. This performance is substituted for the County Fair which the League gave in past seasons for the benefit of their special charity, Sunshine Cottage, for the care of undernourished children. Miss Margaret McDougall is the general chairman.

CHERRY FESTIVAL, held annually at Beaumont, may be enjoyed June 11-12-13. The entertainment includes dancing, band concerts and a carnival. Signs will direct visitors to Cherry Valley.

JUNIOR CHAMBER OF COMMERCE, Pasadena, holds the annual \$10-a-plate banquet at the Hotel Huntington, June 4, that a hundred or more under-privileged boys may have this summer's outing at Catalina Island this summer.

JUNIOR CHARITY LEAGUE of Long Beach, Mrs. Don P. Davis, president, holds an informal dinner-dance, June 4, at the Wilmington Yacht Club.

THE BISHOP'S GARDEN PARTY, an always pleasurable event, is held June 21, from 2 to 11 o'clock, on the grounds of San Gabriel's little Church of Our Saviour. The party is held to raise funds for Bishop Bertrand Stevens' discretionary fund and includes various angles of entertainment. Mrs. Levering Moore of La Canada is general chairman.

THE VAUDEVILLE PLAYERS announce June 10 as the date for the annual party, held in the Coconut Grove of the Ambassador Hotel, Los Angeles. Edgar Bergen entertains and Andy Devine is master of ceremonies.

BEL-AIR COUNTRY CLUB is the starting point for the equestriennes of the Crop'n Tail Riding Club, who meet frequently for morning canters and woodland breakfasts.

SEMANA NAUTICA, including marine activities of all kinds, sailing races, water sports, an illuminated pageant, is held July 2-3-4 at Santa Barbara.

SANTA CRUZ offers varied diversions in June: Polo season starts at Pogonip Club; Tennis, Casa del Rey Tournament, 4-5-6; American Legion Pilgrimage, 19-20; Golf—Mixed Foursomes—Pasatiempo Country Club, 27.

SHAKESPEAREAN FESTIVAL is presented by the students of the Flintridge School for Girls, June 19. The gardens, balconies and terraces of the school, overlooking the San Gabriel Valley, make a beautiful setting. Scenes from "Romeo and Juliet", "Henry VIII", "The Taming of the Shrew", "The Merchant of Venice", and "A Midsummer Night's Dream" are given under the direction of Mrs. Margaret Judd.

ANTIQUES FOR BEGINNERS—A series of talks on antiques is given every other Monday by Alice Rollins at 1617 N. McCadden Place, Hollywood.



"Goose Girl", the first piece of sculpture to be cast in terra cotta on the Pacific coast. It has had two homes in Pasadena, first in the garden of Mrs. Arno Behr and later in that of Mrs. Harry Gray. Maud Daggett, sculptor.

FOUNTAINS AND GARDEN SCULPTURE

THE gardens of California have been enriched by the work of sculptors and among these Maud Daggett is one of the most popular. Her work fits in perfectly with a native garden, probably because she was reared on Columbia Hill in Pasadena, and imbibed from her mother a love of the outdoors, and a sense of the beauty of line and proportion. Her mother's life was a well rounded one; she planned pageants for the early day Pasadena and wrote books, in one of which she extolled the virtues of the Chinese, the head of her kitchen household. Her father was one of the first planners of the Tournament of Roses, and the whole family joined in decorating the family carriage and the children's pony cart.

Miss Daggett can conceive and execute a fountain figure or a piece for a garden corner, and can also help the planter work out the proper background. Because of this interest in planting she has always been pleased that an early piece of hers was first set in a garden planned by Florence Yoch and later moved to a garden made by Katherine Bashford. This figure was the "Goose Girl," which was modeled in Rome and was the first thing Miss Daggett exhibited at the Paris Salon. It was cast in plaster of paris in what was known as a "waste mould," meaning that only one piece could be so cast. After she returned to Pasadena, influenced by the weathering of the sculpture at the Huntington Gardens, she determined to have this piece done in terra cotta and spent much time locating someone who could do it. She found a man in Los Angeles, gave him the commission, and thus the "Goose Girl" was the first piece of sculpture to be cast in terra cotta on the Pacific Coast, and, much to her delight, it has weathered beautifully.

To meet Maud Daggett is to refute the libel that all artists are temperamental. She is filled to the brim with personality and overflowing with surprises. She likes people, particularly children, which may explain why

(Continued on Page 35)

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AIRPLANE EXHIBITION is the main interest at Santa Ana, June 20. The latest model ships are demonstrated in the air for the benefit of all attending pilots.

NEW LA VINA SANITARIUM, Pasadena eleemosynary institution for the treatment of tuberculosis sufferers, founded by the late Dr. Henry Stehman, announces the dedication, June 4. June 5-6 the plant is open for inspection, and June 7 the patients assume their residence. Myron Hunt and H. C. Chambers were the architects.

FESTIVAL of Our Lady of Guadalupe opens June 3 with a program of songs and dances at the Philharmonic Auditorium, Los Angeles. June 5, Solemn Pontifical Mass is offered at St. Vibiana's Cathedral by Archbishop Cantwell, the coronation is June 6, and the civic banquet is tendered distinguished guests, June 7, at the Biltmore Hotel. Political and ecclesiastical leaders from Mexico and other Spanish-American nations are in attendance.

PILGRIMAGE PLAY ASSOCIATION announces the fifteenth season will open in July with Lloyd D. Mitchell as managing director, at the Pilgrimage Playhouse in the hills of Hollywood. This impressive play, based on the dramatic phases of Jesus's ministry, was founded in the early twenties by the late Christine Wetherill Stevenson.

CORONADO'S ANNUAL TENNIS TOURNAMENT is held June 28 to July 4 on the four championship courts at Hotel Coronado, with events for every member of the family and with a salt water pool and the gayest of cabanas for recreation when the interest in tennis lags.

SOUTHERN CALIFORNIA SKEET ASSOCIATION announces the State Championships, June 12-13, at the Famous Skeet Fields. The Golden State trap championships are held at the Long Beach Gun Club, continues for four days, and the full program includes 1200 targets.

REMINDERS of the frontier days of the West are the countless fast-moving rodeos. Among those scheduled for June are: Livermore, 12-13; Gilroy, 19-20; Montebello, 26-27; Sonoma, 27.

TOURNAMENT OF ROSES ASSOCIATION, Pasadena, announces receipt of the first official entry for the 1938 Tournament. The Association is represented at a dinner in Chicago, June 8, a feature of Chicago's Jubilee commemorating 100 years as an incorporated city.

PORTLAND ROSE FESTIVAL, one of the most beautiful events of the year on the Pacific Coast, is held at Portland, Oregon, June 9-12.

CACTUS AND OTHER SUCCULENT SHOW is held at the Manchester Playground, 88th and Hoover, Los Angeles, June 26-27, under the auspices of the Los Angeles Playground Department. The show is open to all amateurs and is free to the public.



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THE PRODUCERS COUNCIL CLUB of Southern California and the Electrical Development League of Southern California have invited 495 architects of southern California to a dinner meeting, Thursday evening, June 10, at the Elks Temple, Los Angeles. Three important divisions of the electrical industry are featured and bring to the architect for the first time an electrical program which includes kitchen planning, modern lighting and adequate wiring.

FIRST MODERN ARCHITECTURE EXHIBITION ever held in London opens at the new Burlington Galleries, June 21. It is arranged by the MARS, Modern Architectural Research Group. The group includes engineers, surveyors and writers as well as architects. It is intended to demonstrate the real character of modern design as something that takes the maximum advantage of modern technical progress.

INSTITUTE OF GOVERNMENT, sponsored by the University of Southern California, Los Angeles, for the past nine years, is held on the campus, June 14-18. Participants include authorities from federal, state, county and city governments. Technical and administrative fields of city planning, management, traffic control, public health, law enforcement, delinquency, taxation, budgets, and phases of highway construction are included in the discussions.

ADVERTISING ASSOCIATION OF WOMEN of the country hold the annual convention, June 14-18, at Salt Lake City. The Los Angeles branch is represented, of which Ethel Vance Morse, known to many as Marian Manners, director of the Home Institute of the Los Angeles Times, is president.

AMERICAN INSTITUTE OF ARCHITECTS holds the sixty-ninth convention at Boston, June 1-4. Rebuilding America is the general theme for discussion, including large-scale low-rent housing, public works, civic design, education, structural service, and the preservation of historic buildings.

THE DANCE GUILD presents a program featuring the modern dance at the Ebell Theater, Los Angeles, June 7. Members of the Lester Horton dance group cooperate.

NEWPORT-BALBOA Seawall Celebration is held June 19, marking the completion of the \$200,000 Balboa Island seawall. The five-mile promenade around the Island is gay with decorations, music and entertainment. The illumination of the wall marks the event and fireworks form an added illumination.

SPRING SERIES of Sunday afternoon dance programs is sponsored by the San Francisco Museum of Art, Civic Center, during June. The Peters-Wright School of Dancing, Lenore Petres Job, are seen, June 13. Informal Demonstration of the Graham and Humphrey Techniques of the Modern Dance, Maxine Cushing, June 20; and the Carol Beals School of Modern Dance, June 27.

FESTIVAL OF ARTS at Laguna Beach is set for July 30-August 7 and features artistry in various fields. As in previous years the Pageant of the Masters, showing living reproductions of famous paintings and works of sculpture, will form an important part of the program. Music, an orchestra as well as soloists, will add to the entertainment.

OFFICERS of the National Association of Real Estate Boards are entertained, June 9, at a formal luncheon at Hotel Leamington Oakland.

RETREAT ASSOCIATION of Catholic Laymen of the United States hold the seventh national convention in San Francisco, June 25-26-27. Governor Frank Murphy is the principal speaker.

SUMMER INVITATIONAL TOURNAMENT, June 25-26-27, at Lake Arrowhead, includes a thirty-six hole medal play event in three divisions. Women's Golf Tournament marks June 6-8 at Catalina Island. And the City of Los Angeles Championships at Griffith Park fills the week, June 28-July 4.

A CELEBRATION of San Diego Under Four Flags is held at Old Town, June 14. Historic incidents form the subjects of pageantry and parade.

AQUATIC EVENTS get under way in full force during June and the Star Boat races, June 6-13-20-27, Newport Harbor attract many entries. Then there is the opening Kayak Meet June 12-13, at Newport Harbor. At San Diego, beside the usual events, there is the Model Yacht Regatta, June 13 at the San Diego Yacht Club.

SANDPIPERS of Hermosa Beach give their first charity ball, June 12, Fiesta Room at the Ambassador Hotel, Los Angeles. This organization began six years ago to provide funds for the care of needy families in the south bay district not receiving government aid, and will continue this work.

EAST BAY GLADIOLUS SHOW is one of the anticipated summer flower shows held at Oakland, June 26-27.

MUSIC

MILLS COLLEGE presents the Pro Arte Quartette of Brussels in concert, June 27, 30.

CALIFORNIA SYMPHONY ASSOCIATION of Los Angeles announces the Philharmonic Orchestra will give twenty-four weeks of concert next season, opening November 11, under the direction of Otto Klemperer.

CIVIC ORCHESTRA of Pasadena gives the final symphony concert of the season at the Civic Auditorium, June 26, under the direction of Richard Lert. Handel's Oratorio "Saul" is given in part and two choruses are heard, as the Los Angeles Oratorio Society and the Music Festival Chorus join the orchestra.

MARIN MUSICAL CHEST gives the third concert of the spring series in June with the Roth Quartette as guest artists, the gift of Mrs. Elizabeth Sprague Coolidge to the Chest. Mrs. Power-Symington is the founder and president of this organization and the concerts are given at San Rafael.

THE CALIFORNIA SOCIETY OF COMPOSERS is a recent organization of Los Angeles musicians, launched with a banquet and a series of three concerts at the Friday Morning Club last month. Homer Grunn is the president, and the object of the organization is the establishment of co-operation among composers, among playing groups, with the encouragement of frequent performances of American works and the promotion of an American music consciousness.

SYMPHONY ORCHESTRA of Oakland, under the direction of Orley See, interpret their programs with skill and taste to the delight of large audiences of the transbay district.

OPERA ASSOCIATION of San Francisco announces the grand opera season, to be given at the Memorial Opera House, opens October 15 and is to continue through November 13. Seven distinguished vocal artists will make their first appearance in San Francisco, and there will be a new stage director, Herbert Graf of Vienna. The season will be divided into three different parts—the regular subscription series, a popular series, and repeat performances.

SYMPHONIES UNDER THE STARS at the Hollywood Bowl open July 13, under the direction of Vladimir Golschmann of the St. Louis Symphony. Other conductors for the season are Erno Rapee of New York's General Motors, Hans Kindler of Washington, D.C., Carlos Chavez of Mexico City, Fritz Reiner of the Philadelphia and San Francisco Opera, and Otto Klemperer. Mrs. Leiland Atherton Irish, manager, announces that Howard Hansen, Werner Janssen and Ferde Grofe may be added to the list of directors. Tuesday nights will be Symphony nights, and on Thursday nights ballet and opera will be given.

THE FEDERAL SYMPHONY ORCHESTRA presents weekly concerts at the Alcazar theater, San Francisco, Ernst Bacon, conductor.

FEDERAL MUSIC PROJECT of Los Angeles is sponsoring the musical romance, "The Gay Grenadiers" at the Mason Opera House. Two Los Angeles collaborators, Werner Van and Vern Elliott, are authors of the operetta.

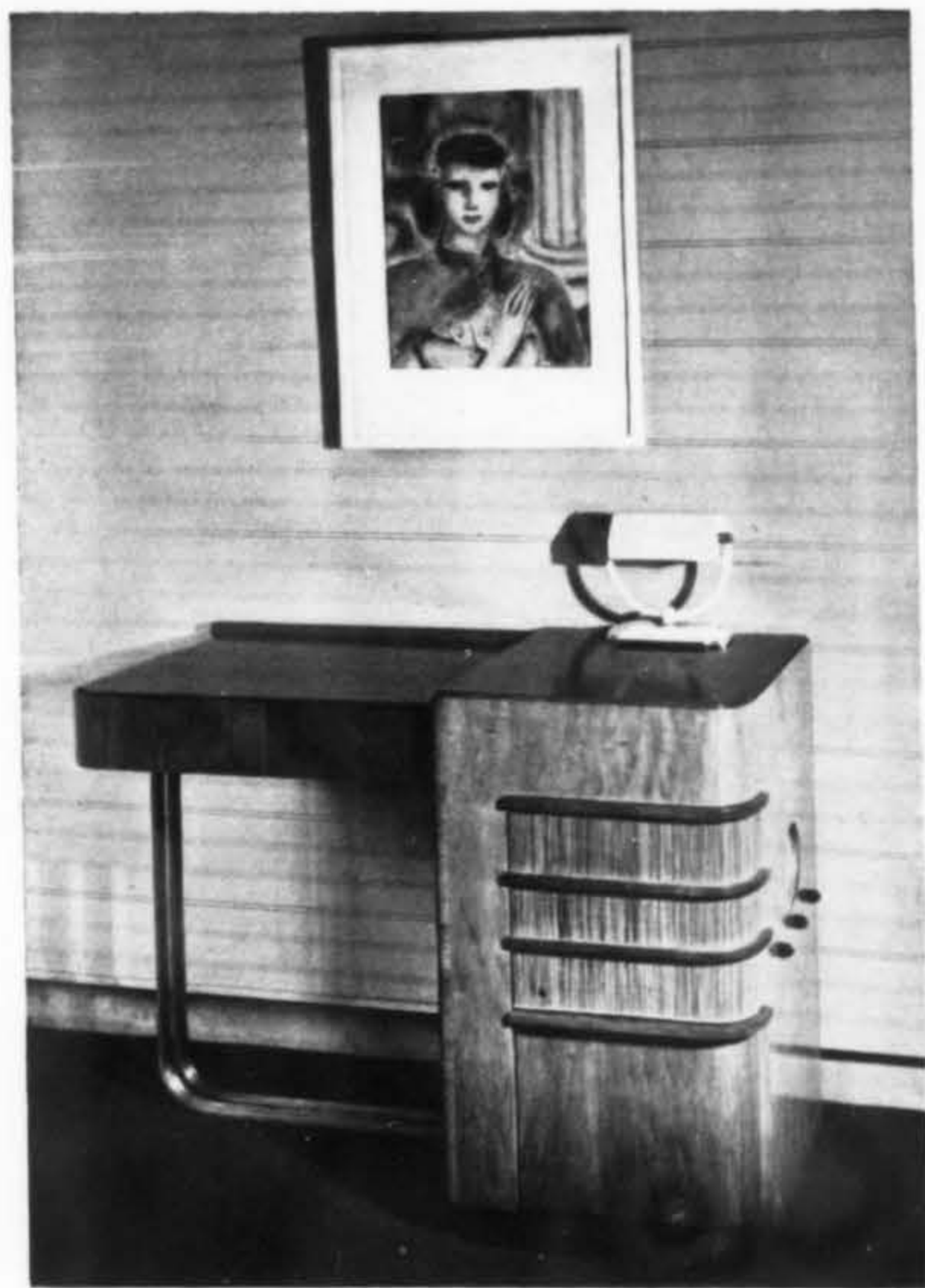
UNIVERSITY OF REDLANDS announces the production of "The Bat" by Strauss, June 5. James K. Guthrie is the director and Morton Scott is heard in the lead.

CLAREMONT COLLEGES open the Artist Course season of 1937-38 with Yehudi Menuhin, October 13. The entire series of six presentations will commemorate the fiftieth anniversary of Pomona College, founded in 1887.

THE FESTIVAL of Pan-American chamber music, sponsored by Mrs. Elizabeth S. Coolidge, is held in connection with the twelfth seminar in Mexico City, July 13-24. The Coolidge Quartet from the United States will attend. The programs are held in the Palacio de Bellas Artes.

THE FEDERAL SYMPHONY reopens the series, June 9, at Trinity Auditorium, Los Angeles, under the direction of Gastone Usigli, with John Crown, pianist, as guest soloist.

SUMMER GRAND OPERA, sponsored by the Federal project, is inaugurated at Los Angeles, June 25, with the production of "The King's Henchman," directed by Jacques Samossoud. This opera, written by Deems Taylor, has had a Metropolitan Opera House presentation but this is the first time it has been heard in the west.



Photograph by Stuart O'Brien
A modern desk created and executed by Paul R. Williams. In a light fruitwood finish with a dark highly polished top the grain of the wood shows to its best advantage.

THE BACH FESTIVAL at Carmel is announced for July 19 to 25 at the Sunset School Auditorium, Monday, Tuesday, Thursday and Saturday evenings, and at the Carmel Mission, Sunday evening. Michel Penha is the conductor, and the Festival is under the management of Denny Watrous.

COMMUNITY MUSIC ASSOCIATION of Redlands opens the summer season at the Redlands Bowl with a benefit performance of "The Blond Donna" an opera-comique by Ernest Carter, on Thursday and Saturday evenings, June 24 and 26. The Community Music Association was formed thirteen years ago by Mrs. George Emmett Mullen, a music-loving philanthropist, and it has presented free concerts each summer, with notable musicians as guest artists. Dr. Carter is supervising the presentation of the opera and the funds secured will be devoted to sponsor the twenty concerts presented in July and August. The musical director of the opera is James Kelley Guthrie, while Marcella Craft, director of the Riverside Community Opera Association, is general stage director. Principals in the cast are outstanding singers of Redlands, Riverside and San Bernardino.

SUNSET SYMPHONY concert is presented in the Hollywood Bowl, Sunday afternoon, June 6. Lucrezia Bori, soprano, is the principal soloist; Joseph Bentonelli, tenor, is the second, and the orchestra is the Los Angeles Philharmonic under the direction of Otto Klemperer. Tickets may be obtained through the Chamber of Commerce. There is no charge.

LIGHT OPERA GUILD of San Francisco, Mrs. Leonard Woolams, president, opened the season with Gilbert and Sullivan's always entertaining "The Mikado". The Guild is adding to the musical life of San Francisco by reviving these various operatic gems.

THEATER NOTES

COMMUNITY PLAYERS of Palo Alto have selected "The Late Christopher Bean" by Sidney Howard for June production. In July they give "Journey's End," the R. C. Sheriff anti-war drama, and in August, Bernard Shaw's "Pygmalion."

SELMA PALEY MOROSCO THEATER, in the Kosloff Studio, Los Angeles, offers the "Cinderella Man" by Edward Childs Carpenter, opening the second week in June.

MAYAN THEATER, Los Angeles, presents "Johnny Johnson" by Paul Green, sponsored by the Federal Theaters.

MORRIS ANKRUM, associate director at the Pasadena Community Playhouse, directs a course in acting and play production at the University of California, opening June 26 and continuing through August 6.

COMMUNITY PLAYHOUSE, Pasadena, continues to present two well cast, excellently directed plays each month. The programs change on Tuesday, each play running approximately two weeks, matinee on Saturday only, no performance on Sunday. Gilmer Brown is the supervising director, and Charles Prickett the business manager. The Laboratory Theater operates in the Recital Hall, the production alternating with those of the Senior Players. The main stage productions are:

- June 1-12, "Nude With Pineapple" by Fulton Curfler.
- June 15-26, "Libel" by Edward Wooll.
- June 28 to August 14, The Midsummer Drama Festival, telling the story of the Southwest in a cycle of seven plays, opening with "Montezuma" by Gerhart Hauptmann to July 3.
- July 5-10, "Miracle of the Swallows" by Ramon Romero.
- July 12-17, "Night Over Taos" by Maxwell Anderson.

MEXICAN PLAYERS, Padua Hills Theater, near Claremont, are offering "Yucatan" with a court yard of the Mayaland Lodge at Chichen Itza as its setting throughout June, nightly Wednesday through Saturday, with matinees Wednesday and Saturday. Costumes, songs and dances for this play were collected by Padua's director, Mrs. Bess A. Garner, in Yucatan this spring, assuring the charm and authenticity of the production.

GATEWAY PLAYERS CLUB, 4212 Sunset Blvd., Los Angeles, is offering "Meet the Neighbors" by William A. Jefferis, directed by Francis Josef Hickson.

STUDIO VILLAGE THEATER GUILD, Katherine Kavanaugh's little theater on La Brea, Los Angeles, presents "The Call of Youth."

THE PINE STREET PLAYERS, 1609 Pine Street, San Francisco, reopened their theater with a production of "The Path of Flowers," a farce comedy by Valentine Katayev. The translation was made by Alexander Kaun, Russian instructor at the University of California. The director is Phil Mathias.

THE BERKELEY PLAYMAKERS, Berkeley, announce their 1937 playwrighting contest for one-act plays. A first prize of \$25 and a second prize of \$10 are offered for the two best plays submitted. The prize winning plays will be produced by the Playmakers.

ALCAZAR THEATER, San Francisco, stages "Blind Alley," June 5, following the very successful run of "Swing Parade," the gala musical revue directed by Max Dill, sponsored by Federal Theaters.

SEATTLE REPERTORY PLAYERS announce a Summer Drama Festival, June 17-July 17. The plays include "The Sea Gull," "Boy Meets Girl," and "Ethan Frome."

HONOR AWARDS 1937

AMERICAN INSTITUTE OF ARCHITECTS
Southern California Chapter

AWARDS will be made for work completed since 1933 in southern California, the number of the awards being governed by the merit of the works submitted.

ENTRIES will be judged in the following classifications:

- A. Residences with less than 6 rooms.
- B. Residences with 6 to 8 rooms inclusive.
- C. Residences with 9 to 11 rooms inclusive.
- D. Residences with more than 11 rooms.
- E. Remodeled residences, exteriors or interiors.
- F. Interior decoration of residences.
- G. Landscape architecture of residences.
- H. Decorative arts related to residential architecture.

NOMINATIONS FOR AWARDS may be made by any person, and shall consist of the following:

- 1. 8"x10" black and white glossy photographs, showing sufficient details properly to illustrate the work.
- 2. Pen and ink plans drawn to a scale of 1/8".
- 3. Clearly indicated in ink on the back of each exhibit shall appear:
 - a. The title of the work.
 - b. The location of the work.
 - c. The date of completion.
 - d. The classification as listed above.
 - e. The name and address of the architect, or creator.
 - f. The name and address of the owner.
 - g. The name and address of the contractor.
 - h. The signature and address of the person nominating the work.

A HANGING FEE of \$5.00 will be charged for each work submitted, which will be refunded if the work is not selected for exhibition.

ALL WORKS receiving Honor Awards will be published in California Arts & Architecture and included in a book of the best residential work of southern California to be sold throughout the country for approximately \$3.00 a copy.

JULY FIRST, 1937 is the final day for delivering nominations to

SOUTHERN CALIFORNIA CHAPTER, A.I.A.
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(Round Trips May 15 and After)

Destination	Coaches	Tourist—	
		Tourist	Coach east of Chicago
Chicago	\$57.35	\$68.80	\$86.00
Atlanta	68.45	87.75	104.05
Boston	94.95	125.90	140.85
Cincinnati	67.35	85.40	101.35
Denver	38.35	46.00	57.50
Jacksonville	74.25	97.30	113.60
Kansas City	48.00	57.60	72.00
Minneapolis	57.35	68.80	86.00
New Orleans	56.80	68.15	85.15
New York City	89.75	119.30	134.50
St. Louis	54.35	65.20	81.50
Washington	84.25	113.45	129.40

And Many More

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601 Market Street and Ferry Station Telephone SUTTER 7600, SAN FRANCISCO
Fifth Ave. and B St. and Santa Fe Station Telephone Franklin 2101, SAN DIEGO

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Santa Maria, California
180 MILES NO. OF Los Angeles • 272 MILES 10 OF San Francisco

ART CALENDAR

CARMEL

CARMEL ART ASSOCIATION: Exhibition of recent work of members.

CORONADO

GALLERIES, Hotel del Coronado: Paintings by artists of California.

CLAREMONT

SCRIPPS COLLEGE, ART BUILDING: The work of students of art at Claremont Colleges.

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: Paintings by western artists.

GLENDALE

TUESDAY AFTERNOON CLUB, 400 North Central Avenue: Work by members of the Fine Arts Department of the club.

FILLMORE

ARTISTS' BARN: To June 13, water colors and oils by H. Judson Allen.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Avenue: To June 12, water colors by George Grosz, famous satirical draftsman.

CHELSEA GALLERY, 8643 Sunset Blvd.: Marine paintings by Lundmark.

FIRMAN PRINT ROOMS, 1735 Sycamore St.: Masterpieces of graphic art.

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

PRINT ROOMS, 1748 N. Sycamore Avenue: Fine collection of the work of the masters in etching.

STANLEY ROSE GALLERY, 6661 Hollywood Blvd.: Paintings of western life by Maynard Dixon. Work of Genevieve Pell, flower paintings. Also flower and fruit by Annette Lewis. Exhibition by Martha Simpson.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Spring and early summer exhibition by the members of the Laguna Beach Art Association.

SILVER BELL, 492 Coast Blvd., So.: Oil paintings of the desert and of flowers by Betty Refrivo.

LOS ANGELES

BILTMORE SALON, Biltmore Hotel: Throughout June the work of Hanson Puthuff.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Work by members of the Ebell Club, with annual competitive exhibit of California painting.

FOUNDATION OF WESTERN ART, 627 S. Carondelet Street: June 2 to July 17, Fourth Annual California figure painters, including portraits and figure composition. The gallery will be closed July 18 to Sept. 1.

GUMPLO GALLERIES, 714 West 7th Street: Several fine 17th and 18th century English landscapes, and an important portrait by Sir Godfrey Kneller.

LOS ANGELES MUSEUM, Exposition Park: To June 28, Index of American Design. Work done throughout the United States under the Federal Art Project. To July 5, Sawkill Painters of Woodstock, N. Y. To June 27, paintings by Irene B. Robinson. To June 30, exhibition of the work of students of Otis Art Institute.

FUTZEL GALLERIES, 6729 Hollywood Blvd.: Post-impressionist paintings.

LOS ANGELES PUBLIC LIBRARY, 530 South Hope St.: "Tonal Impressionists of California." Exhibiting artists include Frank Tenney Johnson, S. Seymour Thomas, Alson S. Clark, F. Tolles Chamberlain, J. Mason Reeves, Ralph Holmes, Theodore Lukits.

OTIS ART INSTITUTE, 2400 Wilshire Blvd.: Exhibition of students' work.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Paintings by Henrietta Hoopes. Paintings by Terechkovitch, who has just completed a very successful show in Chicago. French moderns, including Vlaminck, Picasso, Dali, Miro.

FRANCES WEBB GALLERIES, 2511 W. 7th Street: Paintings of western range life by Tillman Goodan, cowboy painter.

ZEITLIN'S BOOK SHOP, 614 West Sixth St.: Prints, etchings and water colors by Arthur Millier.

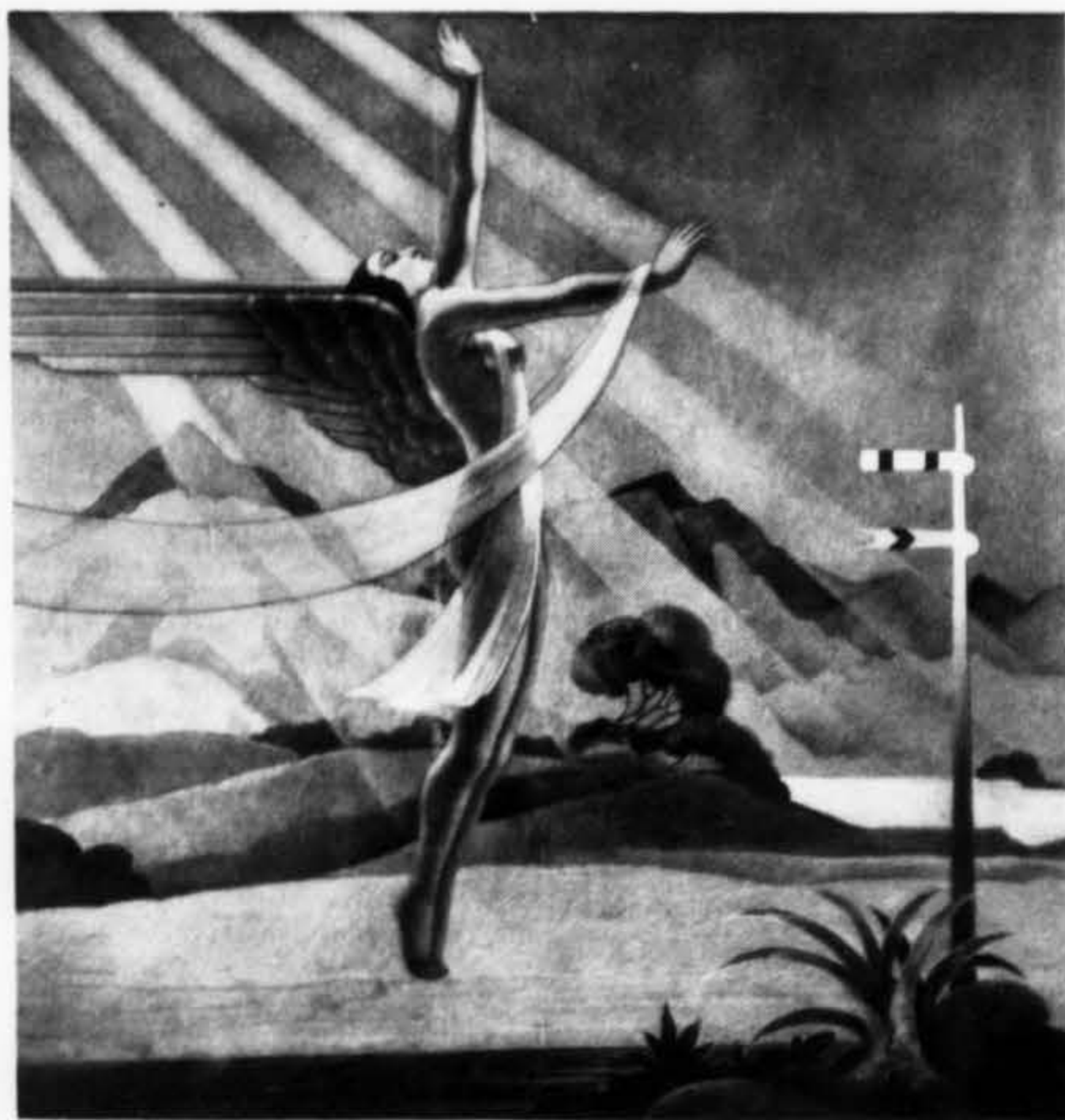
MILLS COLLEGE

MILLS COLLEGE ART GALLERY: June 27 to August 1, the first exhibition of the works of Oskar Kokoschka of Prague to be held in the United States since 1915.

OAKLAND

BAY REGION ART ASSOCIATION, 14th & Clay Sts.: Water colors by J. Vennerstrom Cannon.

OAKLAND ART GALLERY, Municipal Auditorium: To June 13, Second Annual of Sculpture; June 17 to July 1, permanent collection.



One of the six large murals in the new Los Angeles office of the Southern Pacific Company. The subject of this mural is Safety, depicting a woman holding up her arms in warning with the tracks and semaphore in the background. Created and executed by Anthony B. Heinsbergen, the composition in this panel is particularly striking.

PALOS VERDES

PALOS VERDES ART GALLERY, Public Library: Sculpture by sixteen artists of the southland, arranged by the Community Arts Association. Sculptors represented are: Karoly Fulop, Eugene Maier-Krieg, Jason Herron, Henry Lion, Merrell Gage, Kathleen B. and Frank L. Ingels, Ettore de Zoro, Velma Adams, Thyra Boldsen, Ella Buchanan, Maud Daggett, Pierre Ganine, and Gordon Newell.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: A notable collection of old prints. Rare Japanese gold lacquer boxes of the 18th century, also a few Shensi Chinese lacquer boxes.

HUNTINGTON HOTEL GALLERIES: Paintings by Frank Moore.

SOUTH PASADENA PUBLIC LIBRARY, El Centro St. and Diamond Ave.: Throughout June, a joint show by David Anthony Tausky of New York, and James Spaulding of Pasadena.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Photographic studies of the California Missions by H. Pascal Webb.

SAN DIEGO

FINE ART GALLERY, Balboa Park: June 11, opening and reception, 9th Annual Southern California Art Exhibition; paintings in oils, water colors, pastels, and sculpture. In the Gallery of Fine Prints: Special loan collection. Gallery of Japanese prints, lithographs made under Federal Art Project. Oriental examples. Old Master's Gallery. Children's "Room of the Sea", a collection of interesting subjects pertaining to ships and sea life.

SAN FRANCISCO

AMBERG HIRTH GALLERY, 165 Post Street: An exhibition of ceramics by western artists and potters.

THE ART CENTER, 730 Montgomery Street: Water colors and oils by Chee Chin S. Cheung Lee.

ARTISTS' COOPERATIVE GALLERY, 166 Geary St.: June and throughout the summer, group shows of cooperative members.

M H DE YOUNG MEMORIAL MUSEUM, Golden Gate Park: Opening June 5, Arabian photographs by Hans Helfritz. Exhibitors for children are: Toys of the 18th, 19th and 20th centuries from the collection of Mrs. A. T. Chick; to June 20, school children's paintings from China, Japan and India; opening June 23, school children's paintings from central and northern Europe.

PAUL ELDER GALLERY, 239 Post St.: June 14 to July 3, etchings by Jeanette Maxfield Lewis. July 5-24, oils by Jose Ramis. July 26 to August 14, water colors by Clifford Warner.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Opening June 1, old master paintings from the collection of E. John Magnin of New York. Opening June 5, a comprehensive exhibition of the works of the celebrated 18th Century Spanish artist,

Francisco Goya. Leading museums and private collectors have contributed important examples of the artist's work. In addition to the canvases, mainly portraits, are two hundred etchings and aquatints by Goya.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: To June 13, San Francisco Invitational Salon of International Photography. To June 29, paintings by Alexey Jawlensky. To June 27, sketches of modern dance movements. Robineau Memorial Exhibition of Ceramics. June 20 to July 12, painters and sculptors as illustrators.

SCHAEFFER, 136 St. Anne Street: Final exhibition of students' work on June 19.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 South Mission Drive: Exhibition of the work of Gounod Romandy, artist and violinist; in the Print Room, a collection of psychological drawings by Evelyn Payne Hatcher.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Constitutional exhibition supplements the exhibitions regularly on view in the Art Gallery, Library and the Botanical Gardens.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Summer show by the artists of Santa Barbara. Daily from 9 to 5, Saturday, 9 to 12, closed Sundays.

FAULKNER MEMORIAL GALLERY, Public Library: Exhibitions by local and invited artists.

SANTA MONICA

SANTA MONICA PUBLIC LIBRARY: Throughout June, exhibition by the Painter's and Sculptor's Club. Supervised by Stewart Robertson.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Paintings by Oscar Galgiani, Stockton artist. Paintings, drawings and prints by Joseph Sheridan, Eastbay artist. Haggin collection of American artists of the 19th Century.

MISCELLANY

A DEPARTMENT OF ART will be included in the 1937 Summer session which opens at the University of California at Los Angeles on June 26. J. Harold Williams is Dean of the session. Courses will be offered in art structure, drawing and painting, the history of art, industrial art, advanced painting, industrial design, and other important fields. George James Cox, R.C.A., who heads the U.C.L.A. Art Department, will instruct many summer courses. A visiting member of the art faculty, will be Allen Workman, instructor in art at the Los Angeles Junior College. The U.C.L.A. summer classes are open to everyone interested. During the summer weeks the University regulations are made more liberal and auditors may take work without for-

mality of examinations, grades or credits. Bulletins listing all art courses, as well as some 200 other U.C.L.A. summer classes are available at the Office of the Summer Session Dean, 405 Hilgard Avenue, Los Angeles.

SCHOOL OF FINE ARTS, Chestnut and Jones Streets, San Francisco, gave awards of merit to 111 students this year out of the 600 enrolled. The Anne Bremer Memorial Fund, the Angus Gordon Boggs, the Virgil Williams, the Junior League of San Francisco and the James D. Phelan Scholarships were given to 21 students, and three high school scholarships, offered by the school, were awarded to Mission High, Fremont High and Hayward High. The school is an independent institution functioning entirely under the San Francisco Art Association.

THE DIRECTORS of the Paris Exposition have included several artists from the San Francisco Federal Art Unit in the large United States show. Mr. Worth Ryder of the University of California Art Department has been invited to lecture before the International Art Congress on the work of the Federal Art Projects. He will discuss large public works in mural decoration, mosaic, fresco, tempera, supplemented with photographs of California projects.

ART CENTER GALLERY, San Francisco, announces the closing of the Montgomery Street center and the opening of a studio in the Mercedes Building on Post Street in September. The new gallery is smaller than the old one but is more accessible, and while some visitors will deplore the lack of Bohemianism, others will favor the more convenient location.

MUSEUM OF MODERN ART, New York, is offering a novel show. It is a comparative exhibition of prehistoric rock pictures (Frobenius collection) and modern paintings by Arp, Klee, Masson, Miro, Lebedev and Larionov. There is a small group of pictograph reproductions of California Indian petroglyphs. The reproductions of primitive paintings made by pre-dawn man, 20,000 years ago in the Fourth Ice Age, come from the caves of Spain, South Africa, Norway and Rhodesia.

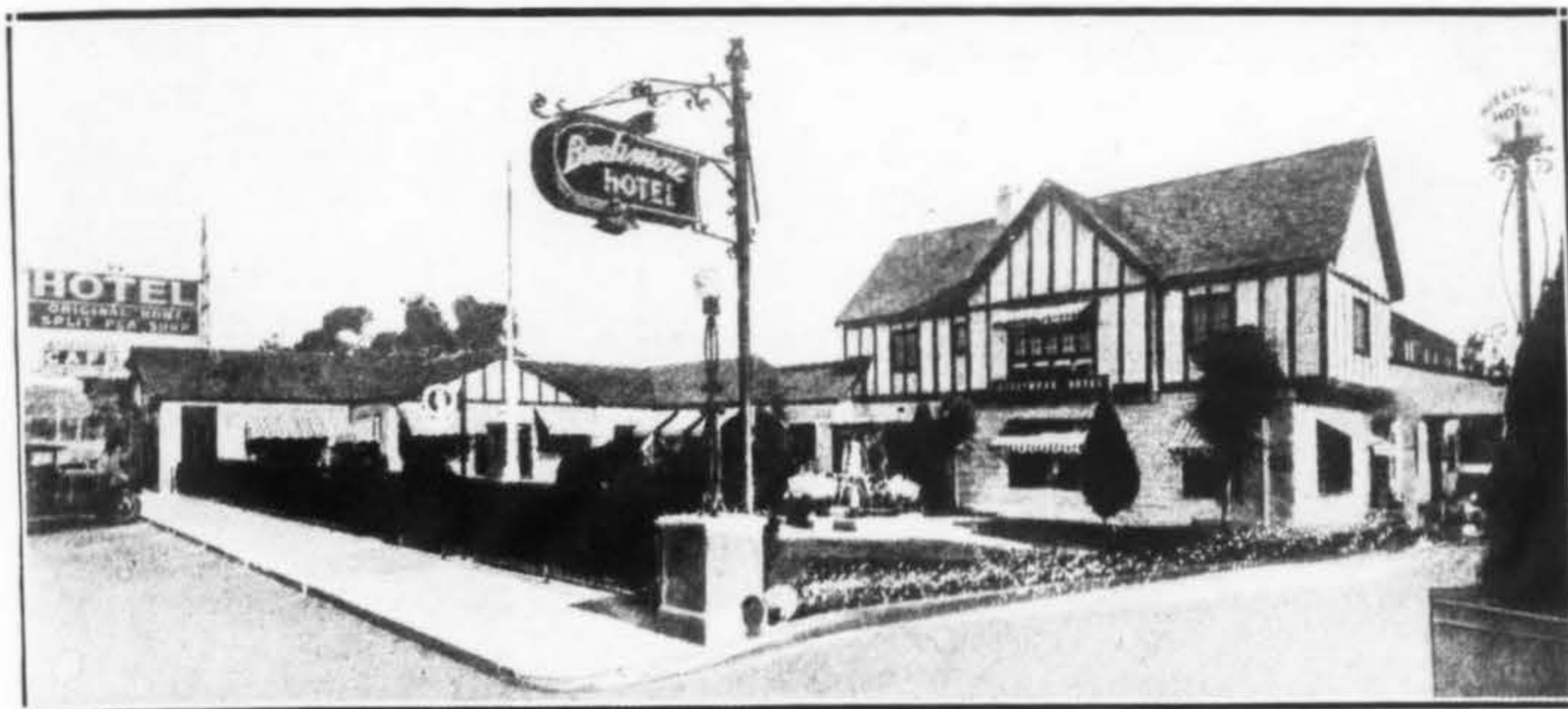
BUCKLEY MAC-GURRIN has been appointed director of the Los Angeles County Federal Art Project to succeed S. Macdonald-Wright, who has been in charge of the Los Angeles County activities of the Project for the past year and a half. Mr. Mac-Gurrin has been with the Federal Art Project, as a painter, for more than a year, and is completing a series of ten large mural panels in oils on canvas for the Los Angeles County Hall of Records. A native of Kalamazoo, Michigan, Mr. Mac-Gurrin received much of his art training at the University of California and at the Berkeley School of Arts and Crafts. He also studied in Paris, at the Colarossi Academy, and has lived and worked in France for a number of years. His paintings were exhibited at the Salon d'Automme in 1930 and at the Salon des Tuileries from 1927 to 1932.

THROUGHOUT VENTURA COUNTY the Artists' Barn at Fillmore, recently opened by Lawrence Hinkley, painter, is becoming well known because of the diversified interests involved. The exhibitions include not only oils and water colors but crafts, and of the latter workers in the neighborhood have revealed unusual talent. Then a lyceum lecture course is held at the Barn with good speakers.

BERKELEY PUBLIC LIBRARY has installed a print lending department whereby card holders in the Berkeley Library system are privileged to take out for thirty days their selections from some two hundred different lithographs, done by artists of the Federal Art Project. The prints made by Federal artists are the property of the Federal Government and cannot be acquired by private individuals, therefore the lending library does not compete with any selling agency.

BROADOAKS SCHOOL OF EDUCATION, Whittier College, 714 West California Street, Pasadena, announces a course in Art Appreciation and Flower Arrangement by Amy May, opening June 21, 4 to 6. Credits given.

"DO NOT TAKE MODERN ART as a personal insult, just because you do not understand it at your first angry glance. With sincere study, you may find that it excites your interest and imagination even if you may quite rightly still think that this or that is devoid of meaning and has no artistic excuse to justify it. Remember, however, that if it is something different, it may well deserve more thought rather than less, and it may, at least, give promise of future achievement. If you are successful in appreciating some of the essential points of judgment, you will widen the scope of your enjoyment, for the paintings of most of those who are recognized as the great masters of the past are still great when judged by the standards of today." From the Seattle Art Museum Membership News.



A FRENCH RECIPE CREATES A CALIFORNIA LANDMARK

The split pea is king with an established domain at the base of Santa Ynez mountain range near Hearst's San Simeon ranch. Its prime minister is Anton Anderson, a Danish chef, who in the good old days at Sherry's, in New York, catered to such epicures as Willard Mack, Diamond Jim Brady, Reginald Vanderbilt and others who sought their pleasures in the realm of good food. The kingdom of the split pea is a little jewel set in a resplendent valley in California on the Mission trail between San Francisco and Los Angeles. The recipe that crowned the split pea, which brews a soup that has given inspiration to the immortal Brisbane and has coaxed the dean of newspaper publishers from his own most famous kitchen at San Simeon Ranch, Anton says his wife, a French lady, brought from her family archives. Last year, says the Maestro, we used fifteen tons of split peas, enough if laid side by side to string a two-strand necklace around the globe. This famous recipe for split pea soup has built a California landmark, the Bueltmore Hotel, at Buellton.

ART NOTES

By LEO S. GOSLINER

WHEN in spring Dame Nature gently awakens her torpid faculties, when she daintily pushes the green blades up from the hillside, she also blows the dust from the water-color box with her March blasts. So we, who have huddled about the fireplace firmly clutching our pens during the winter, drop them, clean the pans of hardened color which we should have removed last fall and sally forth into this awakening world. Water-colors are maddening creations and the long months' absence has not strengthened our hands or eyes. Thus time slips by, engrossed as we are with creative zeal, it's almost time to bring out our oil paints, and our pans are almost empty. How else can we account for the absence of art notes in the May issue?

Since water colors and spring and youth are so closely identified the frankly commercial venture touring the state under the name "California Group" finds our interest. This collection of water-colors by a number of local youngsters is traveling with a lecturer and contains the works of such young luminaries as Millard Sheets, George Post, Barse Millar. It is a novel and intelligent way to stimulate sales of works whose spirit admirably fits the modern decorative scheme.

If you took a girls' drill team, equipped it with wooden guns and paraded it in the State Armory, you would not have an army. You would have a girls' drill team with wooden guns in the Armory. And when you invite international photographers to exhibit in a local art museum, you get photographs in an art museum, plenty of photographs. Flip the pages of any smart, slick magazine and the splendid photographs represent the photographer at his best, when he is making his living. The vitality and importance of his subject transmits itself to his work. Invite him to a salon and he immediately becomes myopic and the artistic fuzz which he creates reflects his pomposity. The Invitational Salon of International Photography, now current at the San Francisco Museum of Art has an interest aside from its quality as art. It is an excellent commentary on how men think. How stolid are the British photographers, how tenaciously the British, the Canadians, and the Australians cling to the photographic styles of twenty years back. Here is a photo resembling a drypoint, this a lithograph, and those, three thicknesses of muslin before the lens. The Indians display a splendid argument for

(Continued on Page 39)

THE DRAMA IN SAN FRANCISCO

"DEAD END"

A MEDIOCRE play is a difficult subject upon which to write; for, unless one dislikes it or becomes absorbed in it, there seem to be few salient features. "Dead End" merits as little criticism as commendation. It is only a play with an excellent stage setting and a few supposedly improper, or should I say realistic, words. The scenery is the best feature of the play—a river wharf and water tank being built in the orchestra pit giving an appearance of fact, painted apartment houses in the wings looking surprisingly like apartment houses, and, most important, a general effect of actuality.

The plot of "Dead End" is indifferent. A gang of young boys have their headquarters by a river at the end of a street. One of the "past graduates" of this urchins' organization, "Baby Face" Martin, a gangster, returns to see his mother and his former girl friend. He is supposed to be a product of environment, and he exemplifies this by occasional displays of scenaric brutality. Another person who had belonged to the same group, but studied at the university and became an architect, falls in love with the mistress of a well-to-do business man who lives in an adjoining "rich men's" apartment house. What could one expect but that the striving young architect should turn "Baby Face" over to the police and pocket the reward money? Naturally this affluence is insufficient for the richer man's mistress and the architect is subsequently ditched. But there is a young hoodlum for whom the police are hunting, and the architect suggests giving the boy to the police and using his reward money for financing the kid's legal escape from an unjust punishment. He then walks off the stage with the young hoodlum's sister.

"LOST HORIZON"

On the screen we have had a really creditable production. "Lost Horizon" has been playing for a number of weeks to houses that are full, even on week nights. Full house, higher than average movie prices, and a long run are certain signs that Hollywood has produced a worthy show.

Possibly the greatness of this movie is due to James Hilton, the author; possibly to Robert Riskin who adapted the book to the screen; possibly it is due to Frank Capra's direction. But more than anything, it is a combination of everybody from the author of the novel to the technical adviser.

(Continued on Page 40)



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ANOTHER

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A STEEL ARROW

THE fleetness of an Indian arrow and the art of the Navajo have been borrowed to make the new Santa Fe Super Chief a way of travel at a maximum of speed and enjoyment.

This beautiful reach of stainless steel crosses the continent at a pace of 39 hours and 45 minutes—2,225 miles from Chicago to Los Angeles, on a weekly schedule. The luxurious streamliner is hauled by a 3600 horsepower Diesel locomotive.

"The Land of the Navajos" furnished the decorative motif for the new train. Floor coverings, upholstery, and the colors throughout the train have been matched with the hues of the landscape.

Decorative designs have been selected to depict definite traditions. Photomurals present the Navajo at work before the loom; faithfully executed wall murals depict the ceremonial "sand paintings." All are reproduced in natural sands of the desert, and lamps, wall hangings, and shades show in each case the craft of the Southwestern Indians.

In the observation car the coverings are reproductions of Navajo weaving, and the lighting fixtures in the rear represent the ceremonial plumed arrows. The carpet, of sand color, forms the base of the decorative scheme, with side walls of copper and ceiling of turquoise.

The desk and book case have Mexican parota tops finished in dull black, with bleached and weathered Mexican mahogany legs. The windows have brown drapes and tan roller shades. The satin finished chrome plating on the hardware, although modern, is yet a silvery color.

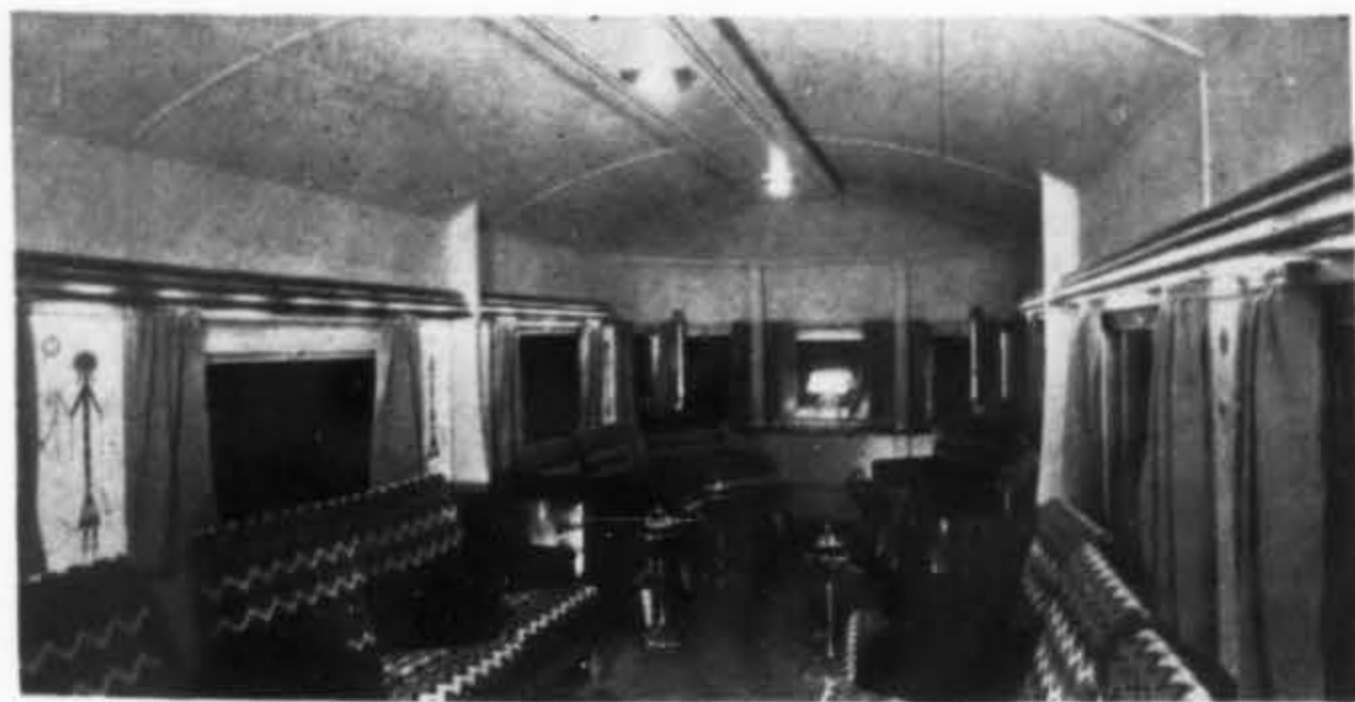
The ornamentation of the pier panels employs authentic copies of sand paintings which occur in the story of Dsilyi Neyani, the "Myth of the Mountain Chant." These figures are executed in native colored sands and charcoal exactly as Navajo prophets have made them for generations.

Even the cars take their names from the Southwest—Isleta, Laguna, Acoma, Cochita, Oraibi, Taos and Navajo. The first two cars of the train include the post office, mail storage space and baggage compartments.

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NEW YORK

DECEMBER 10TH 1910

John Brown

From the Sullivan collection

THE MIDSUMMER DRAMA FESTIVAL

GOOD fortune as well as good judgment does seem to play a part in the conduct of the Community Playhouse at Pasadena. Whether by accident or design things seem to conform, to relate facts and fiction, and not only on the stage, as witness: Apparently it was just a fortuitous circumstance that no sooner had the story of the great southwest been selected as the theme for the third annual summer festival when immediately came the announcement of the designation of the Playhouse as the State Theater. This selection does not mean a subsidy or anything akin to that but it is an honor, something like a University degree, and adds another distinction to the Playhouse record.

These Drama Festivals have marked the past two summers most agreeably and have been stimulatingly varied, though the same dramatist, William Shakespeare, authored the previous cycles. Because the great English Bard knew no limits in his imaginative and historical presentations it was possible to use his plays with no danger of surfeiting the audiences but it was never the intention to establish the festivals as strictly Shakespearian ones. According to Gilmor Brown, supervising director of the Playhouse, the guide in each year's festival choice has been, and will continue to be, a well-rounded and colorful cycle of plays, representative of historical significance, either in geographical or chronological importance.

The festival is scheduled for a seven week period, June 28 to August 14, and through the plays selected the march of southwestern history from 1470 through 1900 is offered in footlight pageantry. "Montezuma," Gerhart Hauptmann's elaborate and exciting drama of conflict between Aztecs and Spaniards opens the play cycle. Following in order will be: "Miracle of the Swallows" by Ramon Romero, a play of San Juan Capistrano and the legend of the mission; "Night Over Taos" by Maxwell Anderson; "Juarez and Maximilian" by Franz Werfel; "Girl of the Golden West" by David Belasco; "Rose of the Rancho" by Belasco and Tully, and "Miner's Gold" by Agnes Peterson. Each play is performed for one week, and through them the adventurous, hot, eager life of an absorbing period pervades the theater.

A delightful and much enjoyed part of the festival, the really social side, lies in the Wednesday morning breakfast, served in the patio with various hostesses presiding at the flower-decorated tables and with a speakers' table from which much entertainment comes. Writers, directors, producers, stars of the stage and screen are among the guest speakers and they all have something to say, some vital and constructive thing. On Sunday evenings during the festival a series of lectures will be presented by authorities on the history, art, literature and drama of the southwest.

In presenting this new type of drama series the Playhouse not only provides entertainment but stimulates the interest in the really dramatic and romantic history of this western world. While no land depends upon tradition for its physical growth the imaginative, the poet, the musician demands a background of color, or valor, the clash of swords, the din of battle. All of this the past provides, we may enjoy it to the hilt on the Playhouse stage, and at the same time heartily prefer to pass on less furious traditions of the west to be.



Silver by Porter Blanchard

Photograph by Stuart O'Brien

The maiden voyage was the inspiration for this arrangement of the bridal table by Grace Walton. All the details have been carried out in the symbolism of the sea—white for the ship and white for the bride

ALL DRESSED IN WHITE

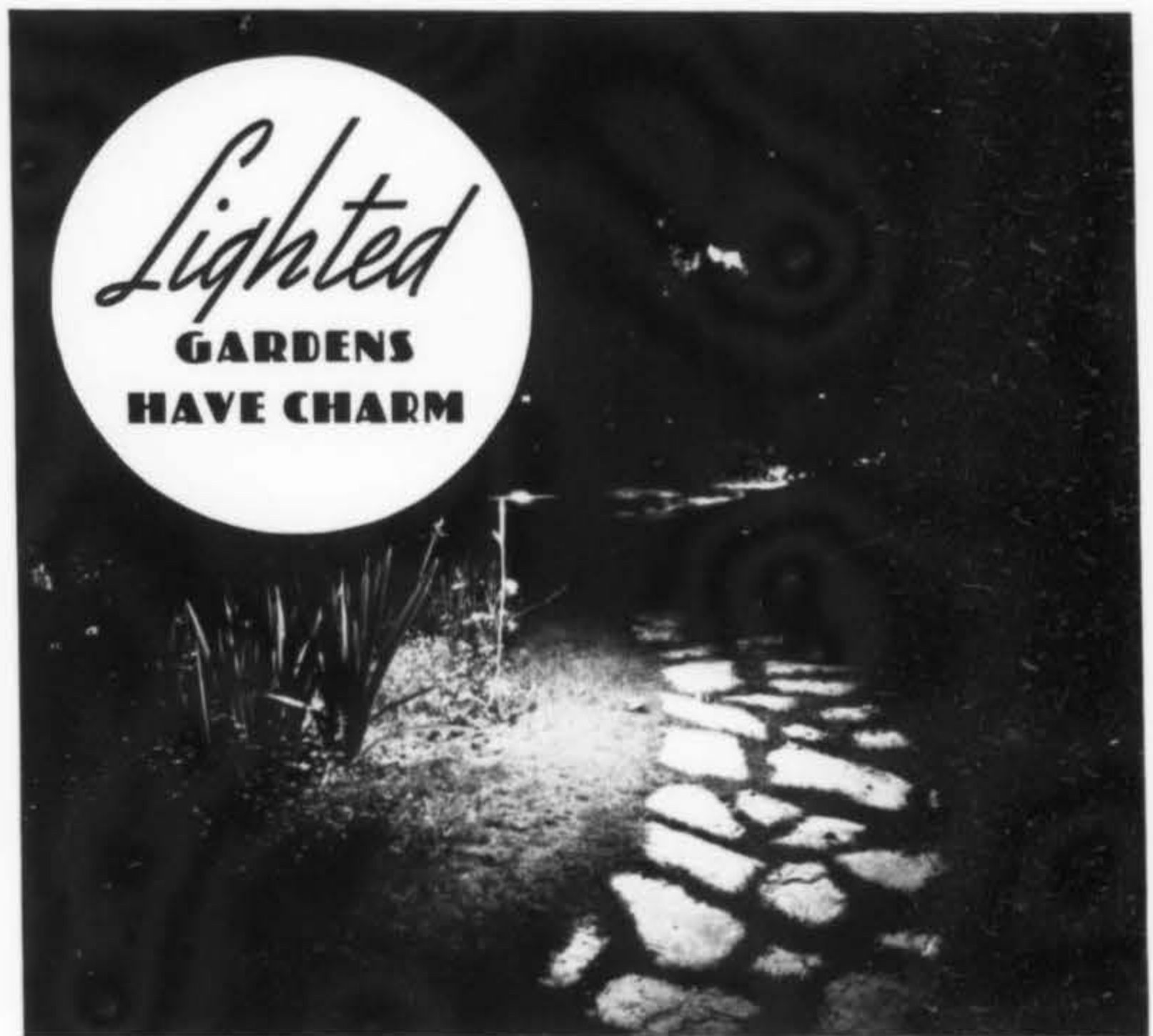
JUNE as a wedding month is traditional, but no matter what month is chosen as the bridal one, all the arrangements must have the same eager, enthusiastic and methodical attention. The latter is stressed because no detail must be overlooked, everything must move precisely and have all the grace of an old-time minuet. A wedding is the one moment when the young woman in the dramatic role of the bride should have an impeccable stage setting and be surrounded by a cast wherein all know their cues and muff no line or action.

A wedding may be as simple or as elaborate as the circumstances of the family demand but it must be marked by all the niceties of decoration and decorum. A wedding may be made memorable through the perfection of detail whether large or small. Simplicity is not a synonym for plainness but properly interpreted a simple thing may be the essence of perfection.

Custom has established certain rules from which a few variations are permissible but the outline is practically the same. First the decision as to whether the wedding be at a church or at home. The church permits a larger invitation list, and also is better adapted to a long line of attendants. Usually the guests at a home wedding are limited to the families of the bride and groom and their intimate friends. In any event only relatives and close friends are asked to the reception, breakfast or supper at the home. In many cases, particularly here in California, the service is read in the garden, which results in additional beauty in the setting and provides for a longer list of guests. The riotous prodigality of the flowers this season seems to cry out for more and more brides that no beauty may be wasted.

A nautical theme, as in the illustration, carries the thought throughout the table arrangements, stressing the table created for the bride and her attendants at which she presides before starting on her cruise of life. First the cloth, made especially for the ensemble, is of fish net with dainty organdie bands, edged with two rows of white cord. The napkins are of white organdie, bound with cord and finished with a knot. In the center of the table is a glass disk around which is tied a heavy white cord and upon which rests the wedding cake, simulating a large ship's bell. The table decorations are of white painted sea fan and star fish, with lace and mushroom coral, while calla lilies, repeating the flowers of the bride's bouquet are arranged on clear white disks at both ends of the table. Place cards are of pearl window shells supported by dainty bits of lace and mushroom coral. This arrangement is for a morning wedding but would be equally desirable for the evening, when three crystal candle holders, with tall white tapers, would be effective on either side of the arrangements at each end of the table.

The remaining guests may be served buffet style, with the decorations following the same theme but on a more dramatic scale on a large table in the dining room. Punch is served from a round table with a glass top, using a frosted glass bowl with cups to match, ringed with a wreath of white flowers. The black coffee table may be rectangular in shape, also with a glass top, and may be accented by a tubular glass container holding a low compact arrangement of bovardias, gardenias and myrtle leaves. A long, narrow, mirrored table may be used for the boxes of wedding cake, one handed to each guest on departure. The boxes can be of brushed silver, tied with silver ribbon, ornamented with cellophane sip straws and a small cluster of waxed orange blossoms. The table is flanked by tall glass vases holding long stemmed calla lilies, while children of the family, a little girl in tulle with a wreath of orange blossoms, a little boy in white satin with a boutonniere of orange blossoms, pass the boxes to the guests.



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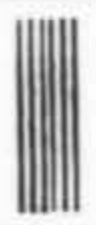
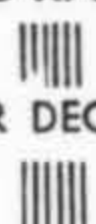
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ANTIQUES

By ALICE R. ROLLINS ✓

COVERLETS OF LONG AGO

FROM the dawn of civilization necessity has provided the covering for the body, the wall and the floor. Whether it was a tent on a barren desert, a castle on a bleak hilltop or the rough log house of our own forefathers, life was made more comfortable by rug, wall covering and blanket.

Under the all-embracing classification of textiles come tapestries, rugs, coverlets, linens, blankets and in fact anything woven whether it is the finest of silks or the coarsest of burlaps. Weaving was a necessary thing in the early life of our forefathers and they lost no time in putting it in operation. Flax for the linen thread was planted and harvested and sheep were raised for the wool they produced. Mineral and vegetable substances were found in abundance to make the dyes for the textiles and the wealth of new material in forest and stream furnished patterns for the designs. For no matter how practical an article must be the maker unconsciously, perhaps, expresses his conception of beauty in some form in creating it. This may take the form of his own individuality, or a patriotic or religious concept. In our own early handicrafts this has often been the means by which we have been able to name the locality and individual who made many of the antiques we collect today and is part of the fascination and charm we find in all antiques.

In the making of coverlets we must remember the entire work was carried on within the home. The weaver not only wove the coverlet, but had to supply the materials. Our early housewives were not privileged to step to a telephone and order by number, size, color and quality and thread or yarn they wished to use. We take so many luxuries for granted today! In order to obtain the linen thread needed, first, the flax had to be grown, then hackled and spun. The wool must be sheared, cleaned, dyed and spun. Before the thread or yarn was colored dyes had to be made. Roots, leaves, barks, stems and even flowers were gathered by the busy housewives. And the materials were not gathered at just any time. Many of them had to be prepared at certain seasons and at the right stage in their growth. Blue was a favorite color in many things produced by the early craftsmen. We find it in much of the early decoration of pottery. In weaving, indigo and woad were used. Red was obtained from cochineal, logwood, and madder. Brown and yellow were obtained from the bark of the red oak, butternut and hickory. Green was made from the juice of flowers of the goldenrod combined with indigo. Pokeberries boiled with alum made a beautiful red. And the petals of the wild iris yielded a juice that made a fine purple. Sassafras produced yellow and orange. A good black was obtained from the gall-berry bush. With these colors were used certain mordants which produced different shades. The most common of these were alum, copperas, blue vitriol and cream of tartar. Mixing the dyes was not as simple a process as it might seem. Some of them required days in their preparation and the process was long and tedious.

In the early days of our colonies the rugs, homespuns and coverlets were produced by spinning wheel and loom by the women of the household. The men were busy out of doors with clearing the land and growing crops. It is interesting to read that an edict of the Massachusetts Colony as early as 1640 directed the proper growing of flax and a bounty was offered for linen—grown, spun and woven. Every household was compelled to spin a certain weight of flax annually.

As the yarns used in weaving were handspun, spinning was a necessary accomplishment of the times. In weaving the coverlets, the best spinner of the family was called upon to furnish the yarn, for it had to be of uniform texture.

Conventional designs were used as patterns in coverlet weaving and these were influenced very largely by the nationality and locality of the weaver. Added to these were the political and historical events of the day.

Our old coverlets have a wealth of romance woven into their threads of blue and white and red and green and brown. Some of the pattern names are beautiful: "Rose in the Wilderness," "Flower of the Mountain," "Mountain Rose," "Captured Beauty," "Baltimore Beauty," "Bachelor's Delight," and "Mother's Favorite."

The coverlets were woven in two halves and then joined. Sometimes we find these separate halves in the shops, showing a border on three sides only. Some of the two-ply spreads are very beautiful, showing the color prevailing in the background on one side and the white on the reverse. The initials or name of the weaver or recipient, together with the date are often found woven into the corners of the coverlet. Coverlets dating before 1800 are hard to find. The most of them date from about 1830 to 1860. The wear and tear of usage has taken many of them, but others are carefully treasured heir-looms in families.

As settlement moved ever westward the spinning wheel and loom were necessary accompaniments in the new home to be established and we honor the indomitable spirit of these pioneers who did their task so well.

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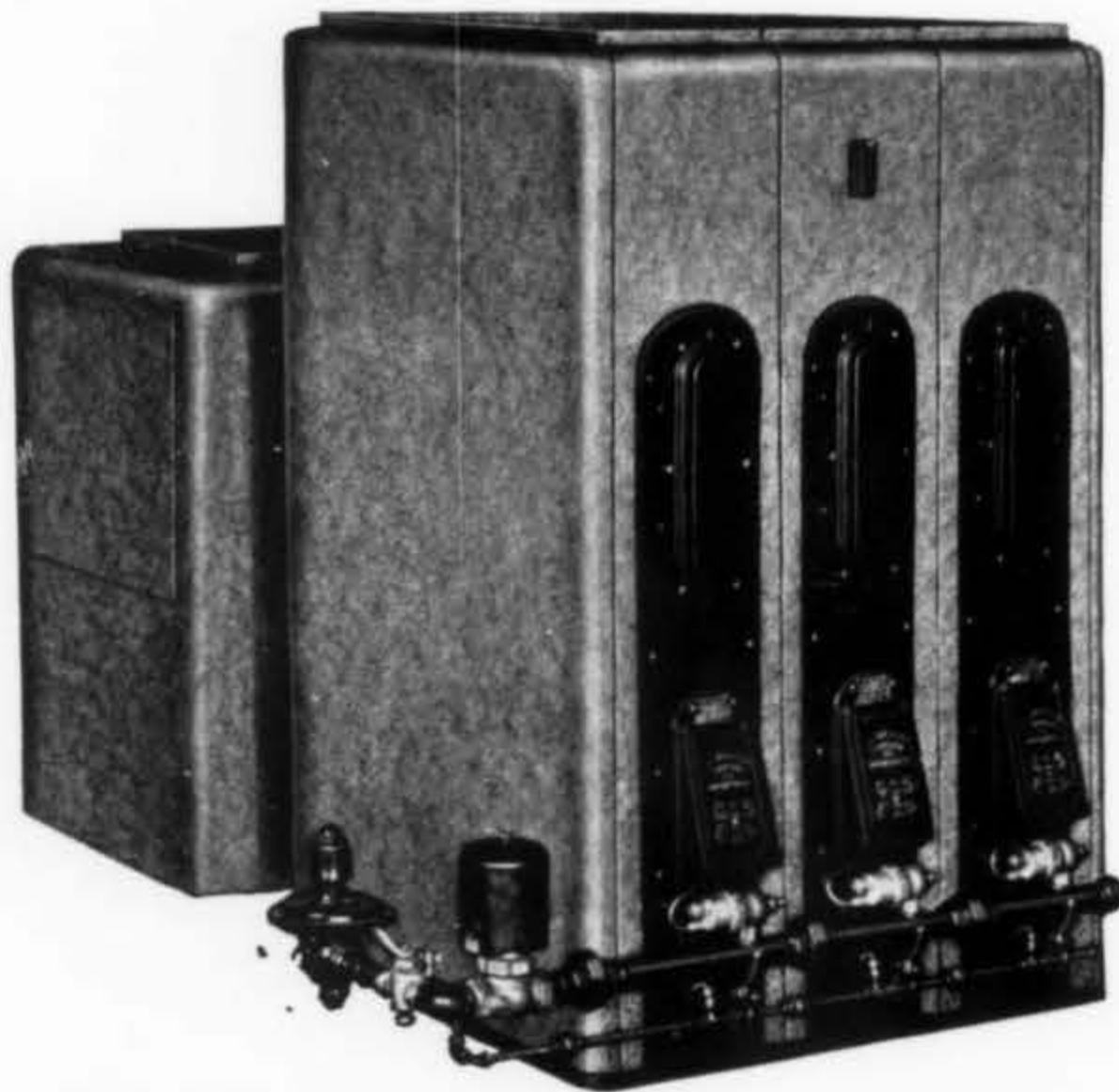
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RUNNING FIRE

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By MARK DANIELS, A.I.A.

HEAT

THIS letter has just come in: "Please understand that this is penned more in sorrow than in anger, but RUNNING FIRE seems to be drifting into a page of anecdotes and compliments.

"For several years it was too funny for words. Then, slowly, the heat of FIRE cooled off. Have you lost the intestinal fortitude to scorch people and things a little now and then?"

"SAD, BUT CONSTANT READER."

Well, Sad, but Constant Reader, perhaps you are right. Perhaps I am getting old and the inner fire can no longer reach the point of my pen. Perhaps the rolling hills and the peaceful expanse of the blue green waters that I see from my window have killed the old vindictiveness. But if reform I must, there is "no time like the present".

Perhaps it is because I am sick "unto death," of reading letters filled with clap-trap, hackneyed phrases such as "intestinal fortitude." What's the matter with you? "Intestinal fortitude." Ugh! Didn't you have enough of it to write "Guts"?

"More in sorrow than in anger" was translated from a cuneiform inscription found in a deep well, that had been used for household purposes, beside the crushed skull and dry bones of an Assyrian with a nail-like implement in one hand and a maul in the other, and editors and publishers have been hurling out his progeny ever since. It is thought that the man who first said "Too funny for words" was the grandfather of this man thrown in the well.

If you plan to persist in this sort of thing, let me add a few to your collection. "Sleep of the just", "Irony of fate", "Psychological moment", "The inner man", "In durance vile", "Not wisely, but too well". Have them all made on rubber stamps, arrange them alphabetically and you will never need your pen except for signature.

Believe me, dear "Sad, but Constant (and perhaps lone) Reader", this is "penned" in the spirit of the "Fire that burns but does not warm", or something like that. Look it up in your collection.

MISTAKEN IDENTITY

WE were seated around a luncheon table in the club so many years ago that I have forgotten the names of all but two, William Sproule, then president of the Southern Pacific Company, and E. O. McCormick, vice-president of the same company.

Even in those remote days, the windows of Podesta and Baldocci contained marvels of floral beauty, and a particularly glorious arrangement had been the talk of the town the day I speak of.

As the luncheon progressed, a discussion arose as to whether "Baldocci" was pronounced "Baldochi" or "Baldoki". There were no globe trotters at the table. Sproule and McCormick were on opposite sides, each claiming he was right because he knew Baldocci like a brother. The result was a wager of a bottle of the best Rhine wine the club could supply for each man at the table, the bet to be consumed before going to the florist shop to settle the question.

As we entered the store, McCormick, who was always impetuous in those days, rushed up to a man dressed in morning coat and striped trousers, and, pumping his hand, said, "Hello, Baldoki, old fellow, I haven't seen you for several weeks. It's good to lay eyes on you again. My, but you're looking fine. Now, Bill Sproule and I have a little bet that only you can settle, old friend." Here Sproule interrupted to shake hands and say "Yes, Mr. McCormick claims to have known you as long as I have, which I doubt. But that is not the question. It seems impossible that anyone in San Francisco

would not know the correct name of each distinguished member of the famous firm of Podesta and Baldochi." Sproule was always meticulous in conduct and speech. "Yes," said E. O., "Bill, who has known you nearly as long as I have, insists that your name is pronounced 'Baldochi', while I know it is 'Baldoki'. Will you be so gracious as to settle the matter once and for all by telling us how you, yourself, pronounce your name?"

The gentleman in the morning coat bowed low and gracefully. Then he stood very erect, took a pace backward and said, "Podesta, gentlemen, Podesta."

TITLES

I DON'T know whether Mrs. Wallis Warfield wants to be called the Duchess of Windsor or not. I hope she doesn't, for I like her as much as I do some of her relatives whom I know, although I do not know her. And I like the Duke as well as I do her, although my only contact with him was when I bumped into him, with an apology, early one morning in an oyster house in Piccadilly.

These titles have a way of developing a reverse English. For the past fifty years members of the executive staffs of large corporations have been given, and have accepted, titles in lieu of cash or other negotiable remuneration. General superintendent, executive director, and comptroller are some. But the one that has saved more money to the corporations than all put together is "vice-president". Some companies have twenty of them.

Now, however, with the discovery that houses of assignation, dope peddling, lobbying, and bootlegging are being carried on by some of our corporations, the title of "vice-president" has taken on a new significance. It is not impossible that a duke might find himself a dupe—dupe of religious intolerance.

LOSS AND GAIN

IT'S AN ill wind that has no turning, or what's one man's loss is another's worm, or something like that. Anyhow, there is a lot of argument about the possibility, I'd say probability, of the Golden Gate Bridge eventually forcing the Golden Gate ferries out of business.

Some say, with tearful eyes, that when the ferries stop running the delightful boat trip across the gate, with the glorious views of islands, bridges and distant bays, will be no more. The pooh-poohers retort that once you get a view out to sea from the bridge all else will be forgotten. But there is one slant that seems to have been missed.

The science of treatment for stagnant, or tired livers has taken a strong turn toward the vibratory method. That method is also recommended for reduction of superfluous flesh. Men go to gymnasias to ride mechanical horses while women buy expensive vibrators. I can afford neither. So, when I feel in need of a thoroughly good shaking up I take a trip to Sausalito on the ferry. I shall miss these treatments.

MOTIFS

NOT so long ago one of the syndicates started the publication of "Oddities of the News." I deplore its ceasing.

In it were many items that were odd because they were details of life that were so common to all of us—like a man going to sleep with a cigaret in his mouth and awakening with a conviction that lead him to the operating table to get relief from ulcers of the stomach.

One item that I remember was a man who spun the rear wheels of his Ford at the entrance to his

garage, where the mud was deep, until he lost all patience and self control. So he went into the house, got his old revolver from the shelf, came out and, standing by the battered hood of his car, he shot himself through the head.

Crazy, we would say. But if you call that crazy, what do you think of a friend of mine who recently married because he could not remember to buy a fresh tube when he ran out of tooth paste. It was the only way he could devise by which he might delegate to a responsible person, the duty of keeping his medicine cabinet equipped with tooth paste. Perhaps he was not so crazy. Less honorable, and far less moral reasons have sufficed to bring about many a marriage.

DERNIER RESSORT

WE have had the war to end all wars, there is the cough to stop all coughs, so why not the strike to end all strikes. That may be the millennium but it is my opinion that we are on the threshold. Communism, Nazi-ism, Fascism, are only silly vanguards of the labor movements. When the time comes that street brooms, raincoats, and nosebags are kept in banks while financiers are sweeping out the labor headquarters and emptying the sawdust from the corner cuspidor, labor will at last have had its way, though even a banker will strike.

When the strike habit has taken deep root we will have peace. That will be when we have strikes against striking. Then we will all be happy. If the toothpick makers strike, the dentists will strike. If the street sweepers strike the horses will quit eating. Everyone should strike at once against or for everything. Let's have sit-down, lie-down, stand-up, knock-down and run-down strikes. Let's all picket everyone and everything—strike against food, war, babies, riding, walking, eating, breathing, living. We need not call a love strike. We've forgotten what the word means. But let's strike for higher, bigger and better everything. Hell, let's quit this pussy-footing and have a REAL strike.

ANOTHER CYCLE

IN the heart of Cambodia stand the ruins of Angkor-Vat. Her five great towers glisten in the tropical sun that heats the creeping jungle below. The hiss of reptiles echoes through her crumbling corridors as the glory that once reflected man's genius lets fall the dust of her disintegrating sculpture on the lairs of wild beasts.

In the plains of Timgad stand the ruins of one of the glories of Rome. Through her mighty arches and paved streets roam wolves at whose silent tread the lizards dart beneath doors that once opened to long robed scholars and warriors with shield and sword.

In Yucatan the leopard and panther snarl as they tear at the ever encroaching jungle that has destroyed the temples of the dreaming Mayan and threatens their own diminutive dens.

In Egypt, in Persia, Babylonia, in China, in Peru, the visions of inspired men have risen only to be destroyed by men.

On the hills and in the valleys of San Francisco are prophetic towers made possible by a combination of wealth and inspiration. Their tops glow in the light of rising and setting sun. If conditions continue along the lines now directed, they will be the haunts of bats, the roosts of vultures and the home of the condor. The bear and the puma will stalk the streets, the cisterns will become dens of rattlesnakes and the world will have one more monument to the rule of labor.



Photograph by Don Milton

Four sections upholstered in bright red and white duck make for bright conversation on a lazy day. The sturdy bamboo is painted a soft putty color enlivened by a red and white pig, glasses with red ponies and a brilliant tray. The rug is gay in black, white and gray. From W. & J. Sloane in Beverly Hills.

THE OUTDOOR LIVING ROOM

By BEN DAVIS, A. I. D.

Dining al fresco takes on added zest when white wrought iron furniture with canary yellow upholstered chairs makes a sparkling background for the blithe laughter and camaraderie of the guests. To further the festive air a great bowl of yellow flowers is placed in the special receptacle and shows through the glass top. From J. W. Robinson Company in Los Angeles.



Photograph by Preston Duncan

SUMMER brings to us a complete change of pace and mood. Confining walls open to embrace the world outside and to merge the house with the garden. Habits of life are adjusted to the open air and it is not unusual to find the dining and living rooms deserted in favor of garden, terrace and veranda.

This custom of outdoor living is the product of a gradual development. Peoples of temperate climates have for generations adjusted their methods of living to the out-of-doors for at least some part of the year. Summer evenings spent on the "front porch" is an acknowledged American custom of long standing. In the west, particularly of late years, there has been a gradual moving out of the house and into the garden for the summer months. Today the "outdoor living room" is an accepted part of every household that boasts a garden or veranda.

In the not so distant past the outdoor living room was often furnished with the discarded finery and furniture of the household. Pushed out of doors, painted brilliant colors and equipped with bright cushions, these remnants of a former glory tried to fit into the scheme of outdoor living. Often the effort was useless and the pieces, no matter how courageously painted appeared to be forlornly wearing a gay disguise. Unsited in design or purpose, furniture of this type never lost its appearance of a hand-me-down, and ill became the outdoor scene.

Today, however, there looms upon the horizon a new form of "Exterior Decoration" which possesses the appeal of romance and a wide scope of possibilities. Gardens and out-

door living rooms assume an increasing importance in the scheme of living. The western custom of the barbecue pit, outdoor games of skill and chance, demand outdoor themes of living. The popularity of badminton, tennis and other garden games takes us into the open and after the game we do not agreeably relinquish the habit of the out-of-doors.

Exterior decoration offers style and color possibilities that are not feasible or appropriate to the rest of the house. Here is an opportunity to indulge all of one's suppressed desires for the unusual in color, design and decoration. With the sky for a roof and the subtle tones of nature as a background, sharp contrasts of color and new and different forms of decoration can be made use of without fear of criticism.

The custom of the "lanai" or outdoor living room of the Hawaiian Islands, has inspired a whole "school" or type of outdoor decoration. These outdoor living rooms provide comfort and suitable furniture for every need and purpose of the day. The living room proper, in the house, is utilized for more formal occasions. Out-of-doors where every breath of air can be enjoyed to the utmost is the real living quarters of the family. Some ten years ago, a definite type of furniture was created in response to the needs of these outdoor rooms. Highly stylized, using materials native to the Islands this furniture soon made its way across the Pacific to be incorporated into our own scheme of outdoor living.

"Lanai" furniture has placed emphasis upon the cultures of the Pacific, with particular stress upon the Polynesian. These simple

Island people, born to a code of nature and living practically their entire lives out-of-doors, created art forms that translated the moods of nature in all its manifold expressions. The sea, the storm, the great bowl of the sky were all equally known and loved by the Polynesians and it was instinctive with them to interpret nature in their art. Today present day designers can look to this art for inspiration and resources in creating appropriate textiles and furniture for the outdoor living room. The infinite variety of patterns in the Tappa cloths are admirable source material for many modern upholstery and drapery fabrics. The wood carvings, textiles and pottery interpret nature in a way that is effortless and in no manner strives to compete with its surroundings. Here is an art expression that does not fake nature in a realistic manner, but translates it with understanding.

The culture of the Orient was not a stranger to the out-of-doors. The Chinese and Japanese have always been lovers of gardens over a period of a great many years and as a result have built up and created garden furnishings that are practical inspirations to designers everywhere today. The grace and formality of the Chinese, and the careful attention to detail and sentiment which distinguishes the Japanese are ideal when adopted into western terms of outdoor living. From the Orient we learned the use of reeds, bamboo and cane for furniture design, and light in weight, colorful, and substantial it is ideal for use out of doors.

Mexican, southwestern American styles,
(Continued on Page 40)

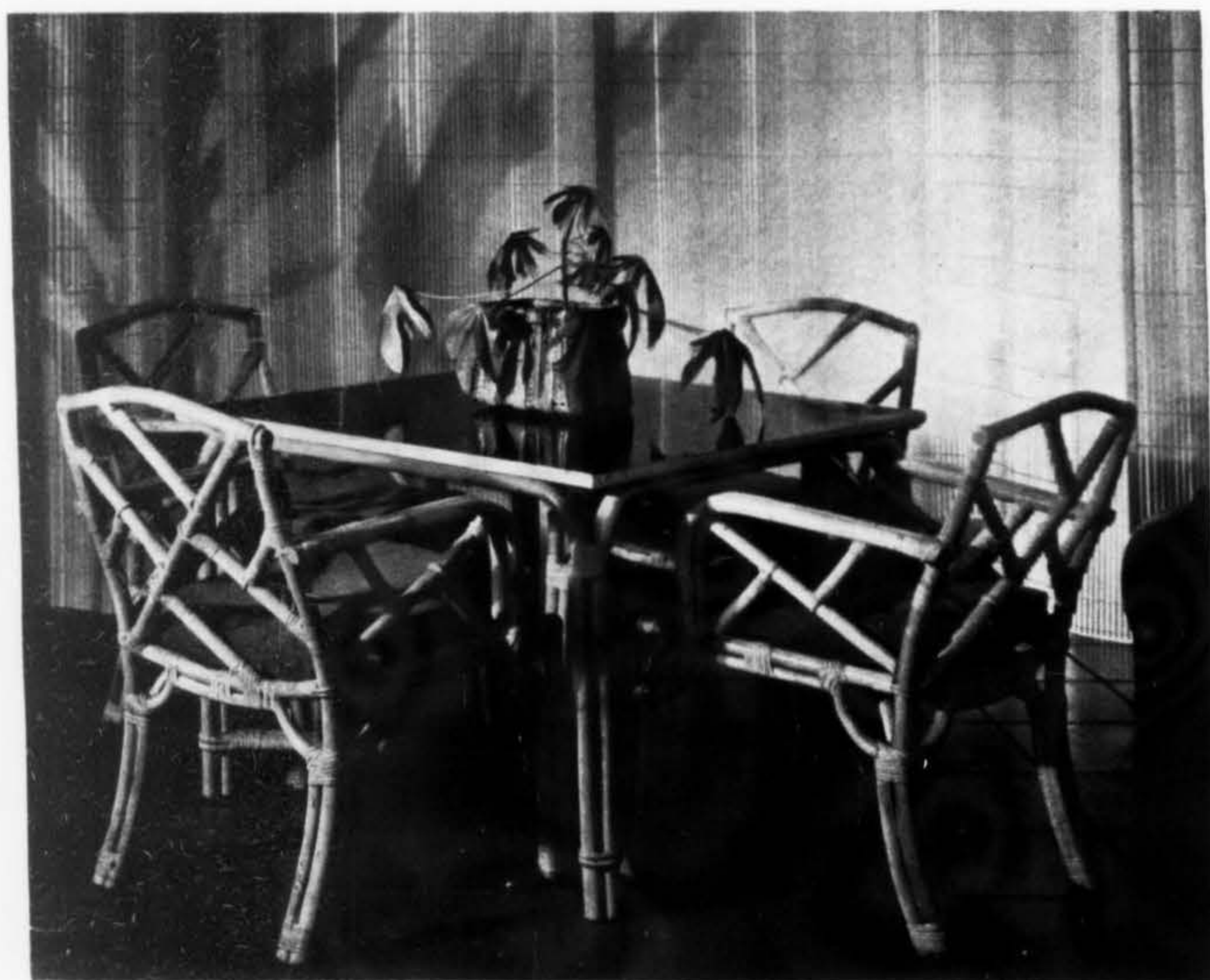


Photographs by Stuart O'Brien

A batik panel of Columbus' three ships done by Ricardo Dolka in browns on a natural background hangs behind the sofa upholstered in a chartreuse loop material. The low table is natural gum waxed and bound with bamboo strips. An old Japanese ginger jar of dark brown pottery with a natural pongee shade sits on the mirror-top table; alongside is an interesting basket cut out of a solid piece of bamboo. The drapes in this room are an English print of chartreuse greens leading into emerald with spots of yellow, all on a beige background.

IN CALIFORNIA EVERY ROOM A SUN ROOM

By PAUL T. FRANKL, A.I.D.



AMONG the many characteristics of present day architecture, the extensive use of glass is outstanding. This is the case not only with buildings that are being constructed in the contemporary style but in period houses as well. They have wider openings, corner windows and French doors, using larger glass areas than the same style houses would have employed had they been built thirty years ago. The modern desire for an abundance of fresh air and sunshine instead of shaded lights and protection from draughts, is largely accountable for these changes.

To me, the greatest advancement toward a truly modern architecture is the attempt to provide more flexibility of the house, both inside and out; the desire to let the indoors and outdoors melt into one; and to eliminate the old time wall that was set up as a barrier between man's castle and his garden. At last, our Western civilization is beginning to com-

A bamboo breakfast set that shows a distinctly Chinese influence. The cushions are blue-green chenille. An old Japanese fishing basket holds a Japanese rice paper plant. Lights are concealed in the curves of the woodweave screen which is lacquered yellow and threaded with white cords.

prehend what the Japanese have practiced for centuries. At last, the modern house has found its *raison d'être*. It is coming to life by opening up and letting life flow in from the outside.

In order to achieve this amalgamation between the outdoors and the indoors, the architect must have the close cooperation of the decorator as well as his client. The modern interior, falling into step with the house of today, is undergoing many changes. Skyscraper architecture brought forth skyscraper bookcases, desks and angular shapes and set-back planes in furnishings, just as renaissance architecture produced renaissance furniture. Today again, the *ensemblier* has to comprehend the new drift in architecture.

Not only are we making the outside walls of glass, but they are also made so that they can slide out of the way, opening on sun decks and terraces. The idea behind this is splendid, but so far the writer has yet to observe a modern house with appropriately furnished decks. This is almost impossible, because as yet no provisions are made for protecting deck furniture from inclement weather. The only practical solution is to stop this nonsense of differentiating between furniture that is so stuffed it fits only the overstuffed living room, and other furnishings, often of greater comfort, that are designed in a lighter vein and

appropriate for the sun porch—the Cinderella of the house of yesterday.

In California, every room should be a sun room. We claim to lead an outdoor life. Why not face the situation squarely and throw out the plush sofa and the oriental rug? Put in their place less pretentious furniture that is more in keeping with the freedom of outdoor life. In order to do this, however, it is necessary to acquire a new conception of outdoor furniture. The rough and ready stuff that fills our patios and porches today will not fill the bill. But furniture made of rattan, malacca, steel, woven reed, and the like, if constructed of superior quality, well designed, pleasant to touch, superb in its finish, and covered in superior fabrics, will meet our requirements admirably. Furniture of such craftsmanship is worthy of our best rooms. It should be light and easily movable, and would be equally appropriate on the sun deck or in the room opening on to it.

Along with the elimination of oriental rugs go dark reds and heavy colors. With the introduction of plain carpeting, sand colors have come in and with it the light shades, such as beige and tan, have been adopted for furnishings. Dark brown woods have been replaced with lighter hues, and today bleached woods, competing with platinum blonde, hold the stage. Bamboo and bamboo colorings have

augmented the demand for rattan in light bamboo shades.

Weight plays an important part in every phase of industrial activity today. Aviation has made the world weight conscious. So far, the architect and the furniture designer have not been aroused sufficiently to the importance of this consideration. Certainly, weight in furniture is of the utmost importance and we should strive to eliminate dead weight. The day when solidity was measured by the tipping of the scale is over. We can make light furniture that will stand up and serve its purpose and at the same time have the advantage of being easily movable.

Price! Rattan and steel furniture is much lower in price than similar furniture made of wood or upholstered throughout. Even if additional labor is necessary to attain higher quality, it will still prove to be much lower in price. The price is in better proportion to its span of life, and in this rapidly changing world, furniture should not be looked upon with an eye toward posterity.

Let us review our ideas! The new house, with its glass walls and terraced decks, is meant to be set in the sun. Its furnishings should express the tropical feeling of their setting. They must be equally appropriate to be used inside or out, and they must give a smell of the garden to our rooms.

Two groups which may be used as breakfast or bridge sets. The lines of the bamboo table and chairs are almost naked in their simplicity. The hardwood top has a teak finish that is dark and rich in color. The blue-green of the Venetian blinds matches the blue-green of the cushions. The niche with red lacquer shelves against a white screen with red cords, holds a collection of bowls and vases. On the top shelf is a Buddha which is carved out of one piece of

wood; it is very ancient but very modern in the smoothness of its features. The painting of a Cuban woman blends in with the native feeling of the room. The second set is rattan woven in squares with a dark highly polished top. The Philippine jars are terra cotta color. On the table a bowl of eggshell porcelain holds a dark green cactus. The windows which overlook the garden are shielded with Venetian blinds painted a canary yellow.





Photographs by George Haight

SUNSET PLAZA APARTMENTS

Hollywood, California

MR. AND MRS. FRANK S. HOOVER, OWNERS

PAUL R. WILLIAMS AND L. G. SCHERER, ARCHITECTS

INTERIORS BY BULLOCK'S



Built in three wings around a beautiful pool the spacious Sunset Plaza apartments are located above Sunset Boulevard in a district which is becoming noted for its charming shops, its famous restaurants and beautiful homes. The view out over the city is exceptionally fine, especially at night when the lights can be seen for miles. Stately and dignified the Georgian architecture has been modernized to include some of the better features of modern architecture without sacrificing any of its own charm.



Conceived as an apartment hotel which should offer the finest in service and equipment, in an atmosphere that was elegant and almost palatial, and at the same time be a grouping of small individual homes, refined and finished, comfortable and homelike. The decorative scheme has therefore followed this line and the interiors are carried out in Georgian and 18th Century, some formal, some semi-formal and others quite informal in treatment.

Above to the right is a view of the lobby which is a formal but modern version of Regency. The carpeted floors are dark burgundy; the walls are a soft apple green; the luxurious drapes are of hammered satin to match the carpet. The mirrored walls surrounding the onyx marble fireplace reflect the light gold yellows of the room. The lighting is soft and indirect. Fresh flowers relieve the austerity of such a room and give it color and cheerfulness.

On the left above is a living room in one of the smaller apartments. English chintzes have been used to good advantage in the new more formal treatment. The carpet is a soft turquoise, blending with the yellow tones of the room. The English wing chair is upholstered in a striped material repeating the Colonial yellows. The walls are finished in a bone-ivory. Below on the left is a second living room whose color scheme is coral and green. The walls are a soft green, the carpet is green; the chairs are covered with hand-blocked silk reps. All of the lamps are Staffordshire, the pictures either original etchings or mezza tints. Every apartment has been developed from some piece and the selecting of everything has

been based on continuity of color and design.

On the right below is a typical bedroom with furniture especially designed for authenticity. Most of the bedroom furniture is either Chippendale or Sheraton. The wallpaper is an English print in bright yellow and white. The corner window with its Venetian blinds lends a modern touch to an interior that is otherwise quite English in its formality and quaintness. The bedspreads are a combination of chintz and silk. The double chair is upholstered in material that matches the wallpaper. Another modern note are the mattresses which were specially constructed for their sleeping propensities.

The kitchens in these apartments are very compact and equipped with all the latest gadgets to aid modern culinary arts. They have rubber tile floors and are workable as well as colorful. The silver service, the dishes, and the linens are the finest. The baths, of course, are a modern joy—completely tiled with full showers, glass enclosed, and fitted with all manner of towels from dainty linen dabs for guests to large scrumptious bath towels.

While everything is finished most completely, a simplicity has been followed throughout and the fact that it leans toward the English type of decoration is not, we believe, because of the coronation but rather because this is a type that can be infinitely satisfying to the most fastidious tastes. The interiors were done in their entirety by Bullock's under the personal direction of Harry Borneson.

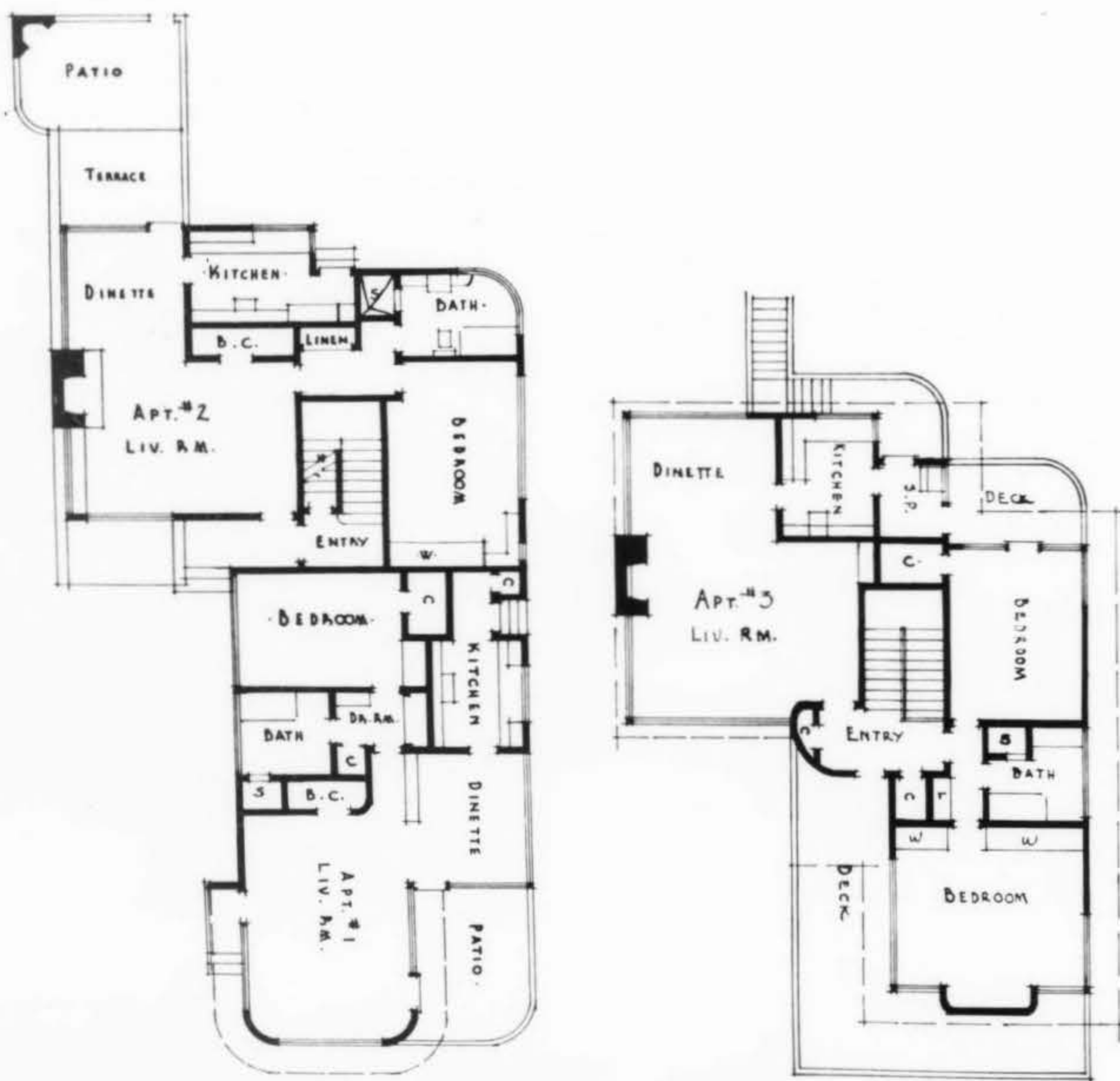


Photograph by Ed Sweeney

127 SOUTH KINGS ROAD

Los Angeles, California

MILTON J. BLACK, ARCHITECT



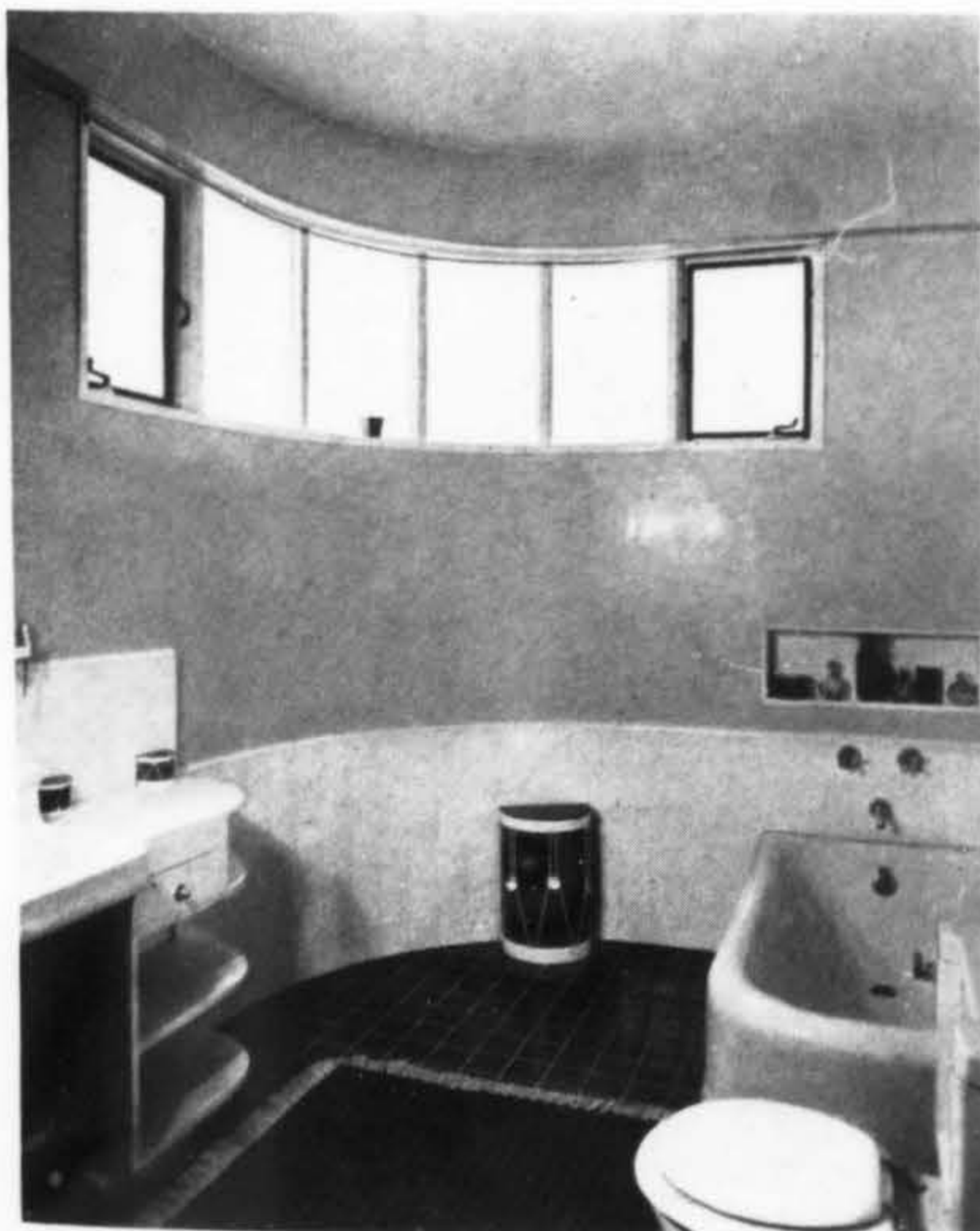
A triplex with two apartments downstairs and one apartment upstairs that offers the ultra in modern apartment house dwellings. Each apartment is a little domicile in itself and is quite secluded and shut off from its neighbors. And what might be considered unique in the way of apartments, each unit has its outdoor areas, the two lower apartments having small patios, one even boasting a barbecue, while the upstairs apartment has ample deck space for sunning and constitutions.



Photographs by Julius Shulman

The interiors are quite as modern as one might anticipate. With large expanses of windows, it was to be expected that there would be a great number of Venetian blinds with long, full drapes to complement them. The built-in sofas are covered with a rough textured beige material, and the huge comfortable chair has dark brown arms in contrast. In the corner of the large sofa is a light covered by a frosted glass. The furniture is most comfortable and is more adapted to reclining than sitting as once in them it is difficult to rise. The zebra cloth pillows match with the zebra skin rug on the floor. The use of mirror around the fireplace adds

spaciousness. The dining alcove has a pleasant view onto the terrace, is bountifully lighted, is conveniently accessible to the kitchen, is entirely adequate for a small family. The buffet against the wall is made of cork and above it hangs a jungle scene that introduces a note from Tahiti for decoration. The two small doors on the left fold back and reveal a bar with a woodweave base. Every good host will of course see that it serves its purpose and is not merely a decoration. The bath which is finished in blue and white has a row of high small windows and a little built-in shelf for your favorite bath salts.



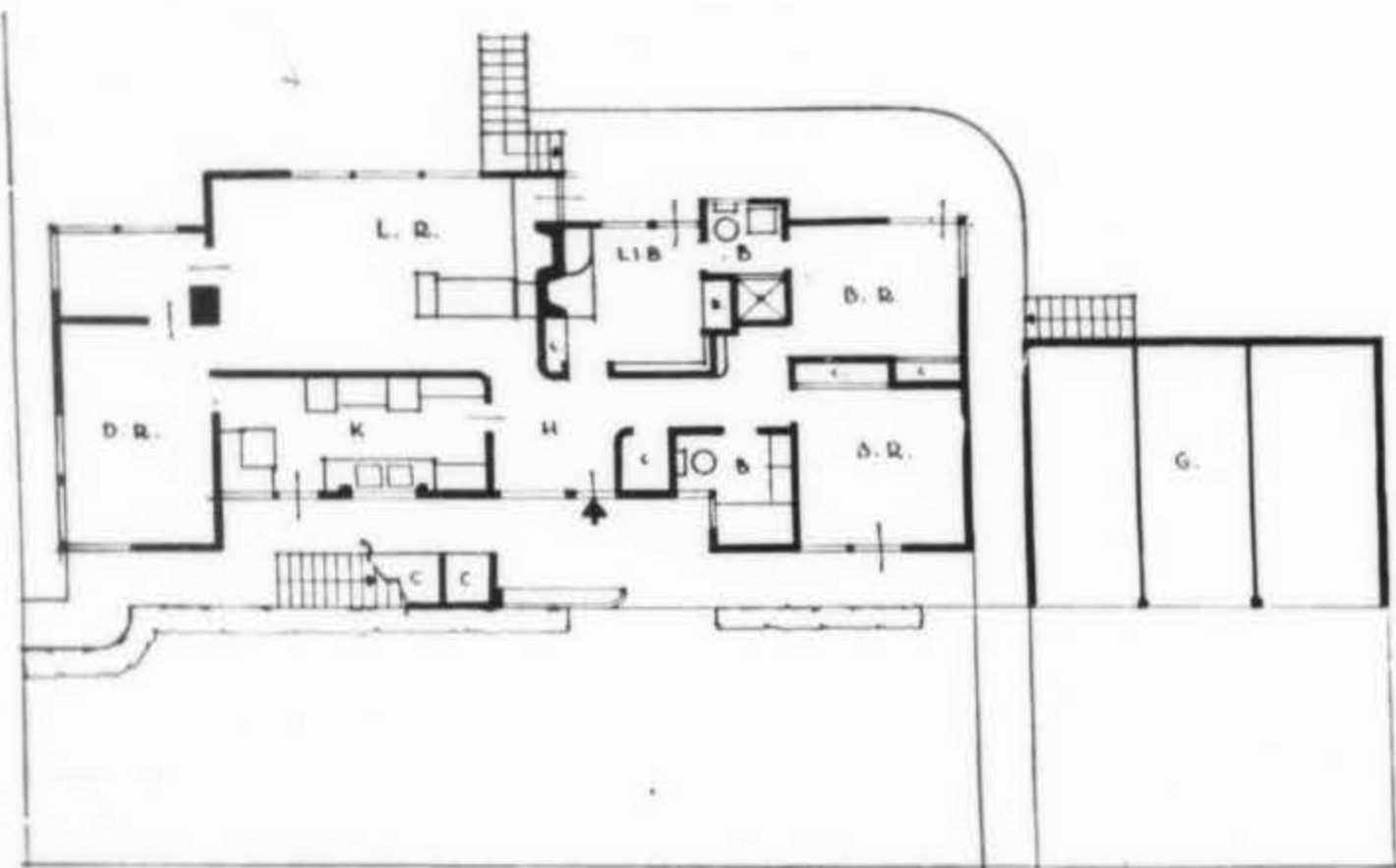


Photographs by Mott Studios

RESIDENCE OF
DR. FREDERICK HAIGH

Los Angeles, California

WESLEY EAGER, ARCHITECT

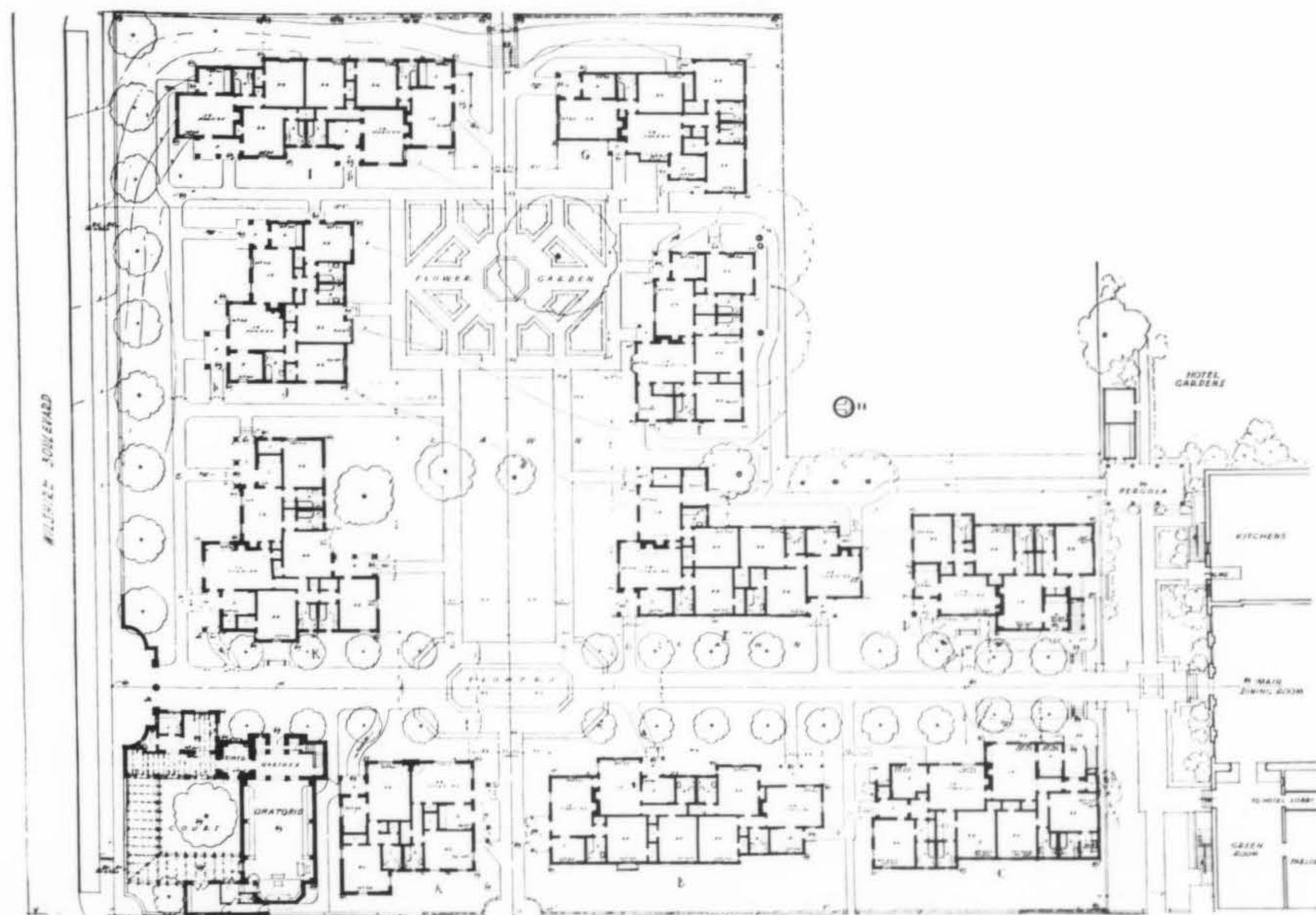


Confronted by the problem of designing a duplex on a thirty foot fill and a grade of forty per cent from the street and ten per cent parallel, having a level floor without steps, the architect has solved the problem by using an extremely modern design and modern materials and equipment. The building is one hundred feet long and rests on reinforced concrete beams and concrete caissons from twenty to forty feet long. The furnace room and first floor are of fireproof construction. All outside walls and roof are insulated with the reflecting type. The ceilings of the first story are supported independently from the floor above, eliminating the transmission of sound. The interiors were designed by the architect to harmonize with the modern exterior. The view above shows the library with its paneled walls, and built-in desk and book shelves. The mantle is simple and modern in treatment; the fireplace is equipped with gas spreaders to eliminate the use of kindling. The kitchens are of the latest mode with soft rubber floors $\frac{3}{8}$ " thick, polished flexboard walls trimmed with stainless steel moldings and that joy to every housewife, a planning desk. Hot summer days hold no qualms for the occupants of this up-to-date duplex for each furnace has a summer switch that gives forced ventilation without heat.



✓ CHAPMAN PARK PUEBLO
Los Angeles, California

CARLETON M. WINSLOW, ARCHITECT
KATHERINE BASHFORD, LANDSCAPE ARCHITECT
INTERIORS BY BARKER BROTHERS





Photographs by Loomis & Fisher



Most Easterners believe that all Californians live in Spanish houses. Now visitors to the Pacific coast can dwell surrounded by Spanish atmosphere in a Spanish pueblo in the heart of Los Angeles. With thick stucco walls and red tile roofs, the ten bungalows are grouped along two axes with a parkway of flowers and trees between them. Planned for astonishing flexibility, guests can obtain from two to seven rooms in individual private quarters, entirely separate from their neighbors, and at the same time they can enjoy the privileges and services of a hotel. In the southeast corner is the chapel, designed after a rural church in Mexico City. Built solidly of concrete it is topped by a tower of glazed colored tile. At the entrance is a handwrought iron gate from Spain and many of the colorful tile plaques have been brought from Mexico. The floor of the chapel is paved with lovely old tile from Mexico and by piecing the broken tiles there was just enough to cover the area. The interior of the chapel is quiet and restful with a simple, religious dignity. On Sundays there are organ recitals for the pleasure of the guests. The serene calmness of the little church is quite in contrast with the four lines of traffic that push westward outside its gates at the end of the day, and already it has been the setting for several weddings. Shut off from the bustle of the world by a thick high wall the residents of this pueblo can enjoy privacy and comfort and perhaps they may be excused if some of them slip into a feeling of manana.

The interiors are modern to satisfy the most exacting taste but all the rooms have been finished in a Spanish scheme using traditional pieces and some antiques with a contemporary feeling expressed by modern comfort.

At the top is a typical living room in Spanish blues and parchment colors. The carpet is a Spanish hook rug of beige blending in with the walls of beige stucco and the beige-colored Venetian blinds. The desk and tables are traditional in the Spanish manner. The drapes are of antique damask and the settee is covered with an antique brocade. The little Mexican paintings on the wall are bright and cheerful.

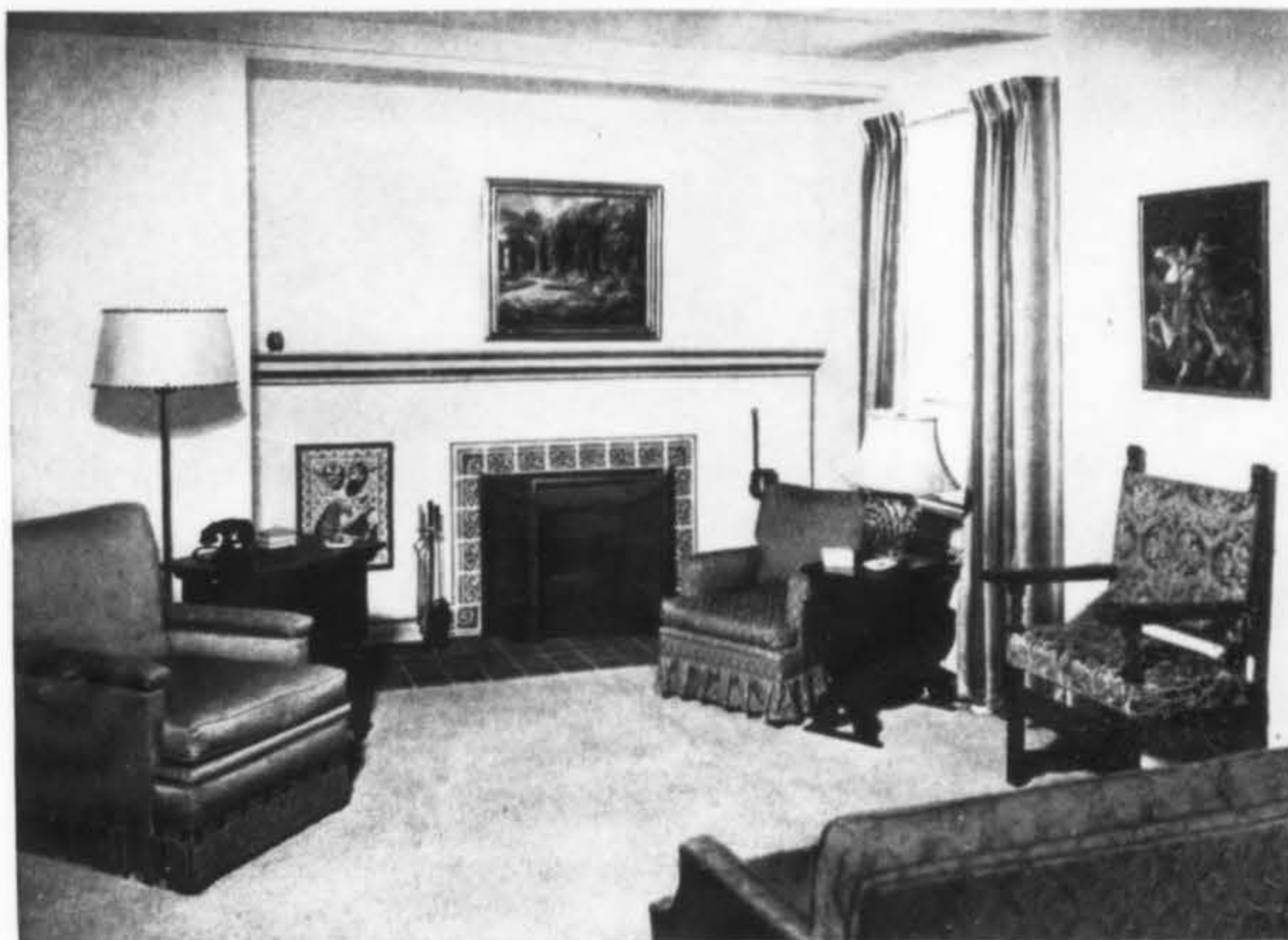
In the center is another living room in Spanish yellows, copper and blues. The walls and carpet are of neutral beige. The furniture retains the Spanish influence but the chairs are especially designed for comfort. The little end table by the chair conceals the radio. There are Mexican tiles around the fireplace and nearby a tile plaque lends more color.

Below is a bedroom which is Spanish but has the more refined and lighter Venetian feeling, using toiles for the drapes and a combination of cream, yellow and parchment shades accented by turquoise. The night stand between the beds contains the radio . . . we might add there is a radio in every room so that by shutting the door you may enjoy whatever program you desire.

The combined kitchen and dinette is cozy and practical. The floor is linoleum, the linen draperies are hand-blocked; everything is electric, very compact, neat and efficient. The drop leaf table is large enough for dinner and the Spanish touch is supplied by the modified Dante chair. Probably tamales and enchiladas are just as hot served in such a modern kitchen as in any Spanish cocina.

Color, comfort, dignity, simplicity. A modern Spanish world.

Photographs by Paul Holloway





Photographs by George Phillips

RESIDENCE OF
 MR. AND MRS. S. B. BARNES
 Los Angeles, California

DOUGLAS McLELLAN and ALLEN McGILL
 ARCHITECTS

This broad, friendly looking house of brick-veneer construction is a successful blend of motifs derived from a number of precedents—French, Georgian and Californian. The walls are oyster white, the blinds a soft green, the roof of natural cedar shingles. The brick treatment at the eaves line is especially noteworthy, and the restrained front door and entrance porch are at once simple and dignified. The use of wire elaboration with the slender wood columns gives a fresh and pleasing effect.

Built on a corner lot, the low lines of the house fit it to its site and the large walnut trees give it an appearance of having been there a long time. A relatively small area, the plan includes a surprising number of units. In the rear the terrace looking out on a tennis court makes outdoor entertaining a pleasure.



"We Aim to Serve Pleasantly and Well"

THERE once was a time—there still is, at places—when one didn't need to visit a zoo or the local jail to meet a character peering out from behind the bars.

For years it seemed an accepted practice, in designing a railroad sales office, to build a high counter, with bars or cubby holes for the customer to glare in and the clerk to glare out. The ticket agent was an optical relative to the glass-eyed banker—he became that way from the formality of the scene.

At the window was entrenched a customer—holding his ground like General Grant before Richmond, while a line of other customers grew beards and silver threads among the gold as they waited.

Southern Pacific knew that the methods of ticket selling were not progressing with the rest of the railroad field. While the engineer was adapted to the streamlined era, the ticket clerk was still in the "horse and buggy" age.

So when Southern Pacific decided to remodel their Seventh Street ticket office at Los Angeles—which they have maintained for the past twenty years, they determined also to overhaul entirely the system of ticket selling. Even beyond the railroad's preference for more modern architectural and decorative beauty, it was desired to render more affable the tête-à-tête between the customer and the clerk.

To General Passenger Agent Monahan must go the credit for first conceiving the plan of remodeling the Seventh Street office. It was his idea to take away the tops of the counters, with the obnoxious windows, and it

was he who arranged for stools that the customers might transact their business in greater comfort. In the Seventh Street office there are now eighteen specially designed stools along three open counters.

A bowl of fresh flowers on each counter and the live palms placed around the office further express the Southern Pacific slogan—"We aim to serve pleasantly and well." The purchase of a ticket now becomes an enjoyable preface to a happy journey.

The six new murals on the walls of the remodeled office are by A. B. Heinsbergen of Los Angeles, an artist whose work graces buildings throughout the United States and Canada.

These interesting murals are done in a combination of realistic, symbolic and modern decorative styles of painting. Artistic and poetic license was taken by the artist to present the theme described. The subjects are Speed, Progress, Power, Safety, Transportation, and Travel.

The basic background of all the murals is gold leaf with the subject painted or, rather, glazed in transparent washes of color and outline, with only a very few touches of opaque color.

The subject of "Speed" shows a modern streamlined train, suggestive of the new Southern Pacific "Daylight Limited," streaking along at high, smooth speed while a mythical male figure, indicative of Speed, is keeping pace with the train and is preceded and followed by a flock of birds in full flight. The whole composition carries out the idea of



Photographs by Padilla

smooth, flowing, controlled speed.

The mural next in line is "Progress." This shows an "up-to-the-minute," latest type of streamlined train approaching along a track that has its course interrupted by a huge mountain rock. "Progress," symbolized by a graceful, yet powerful, male figure, rises in the foreground and pushes the rock before it, thus making way for progress.

"Transportation" shows a symbolic figure holding the globe in his hands, on which are shown the various means of transportation: rail, boat, aeroplane, zeppelin, etc. But the new Southern Pacific ticket office decidedly tends to make one prefer the railroad.

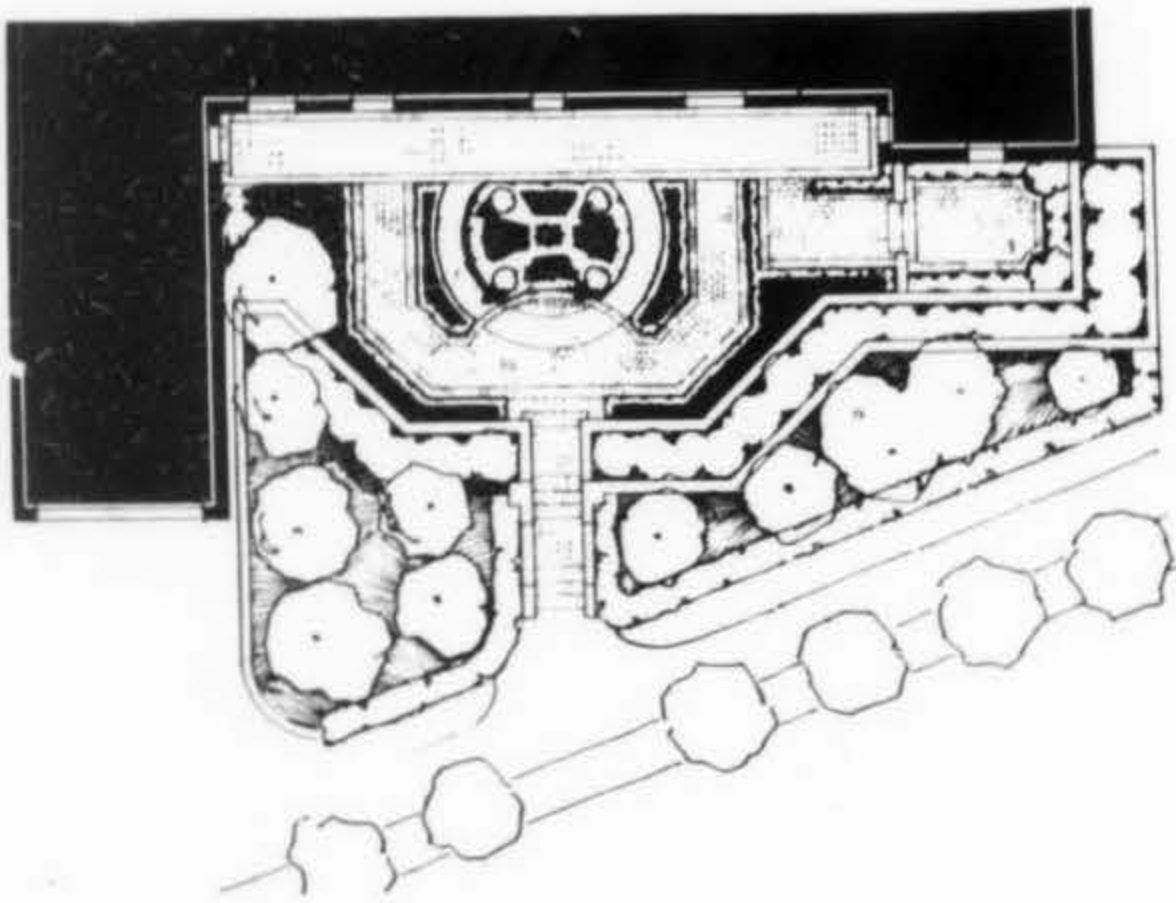




THE ENTRANCE GARDEN OF
MR. AND MRS. G. M. GREENWOOD

Piedmont, California

THOMAS D. CHURCH
Landscape Architect



The problem was to provide an entrance garden for a house set below the street level. The living areas of the garden are on the opposite side of the house, and this becomes an entrance only, needing to be a solution which looked well the year round, and required little maintenance. The steep slope from the sidewalk was taken care of by a double brick wall, the terrace between used to plant out the upper wall. The pattern is done in brick with boxwood borders. A *Choisya ternata* hedge is planted above the first wall with a background of lilac and flowering plum surrounding the terrace. The spaces between the boxwood pattern are filled with white flowers in season.



A CITY YARD BECOMES AN OUTDOOR LIVING ROOM

GEORGE A. KERN, LANDSCAPE ARCHITECT

IN THE past we in America have been extravagantly wasteful of land. We have thrown open our front yards to the gaze of passers-by, and relegated our back yards to the reign of laundry lines and incinerators. With the passing of the pioneer era of plenty, however, a new economic policy is becoming manifest in our treatment of the home grounds; we're giving more thought to extracting full value from the property rights we technically hold; we've decided to be thrifty and get the most out of our land, no matter how small it may be. In recent lean years when entertaining in night clubs and theaters has proved a rather heavy tax on pocketbooks, entertaining at home *en plein air* has been found less costly, and in addition productive of that much-desired subtle release and freedom of spirit in the guests.

In the accompanying photograph and sketch is a small back yard within the confines of Los Angeles. Before it was decided to lift it to a higher level of usefulness it was a wasted and rather barren area. Because of its limited size it may serve as an example to all those who would like to make their grounds more livable, but are deterred in the belief their particular piece of land is not large enough to be worth bothering with. This piece was forty-six feet long, measured from the walk across the back of the house to the rear property line, and twenty-four feet wide, from the garage on one side to the boundary fence on the other. Thirteen feet across the back of the lot was cut off for a laundry drying yard and the incinerator, leaving an area thirty-three feet by twenty-four for the living portion. This is no larger than many an indoor living room, but it serves for that "place in the

sun" so desired by Californians, and as a center for informal entertaining as well.

Believing that the smaller the garden the more difficult it is to develop intelligently, especially if the expenditure must be limited, the owner consulted a landscape architect in order to get the best possible results with the space and the funds available. When she added up her costs, she found that she had remodeled her garden and added another "room", so to speak, to her house, for a total sum of a little over \$200, including the landscape architect's fee.

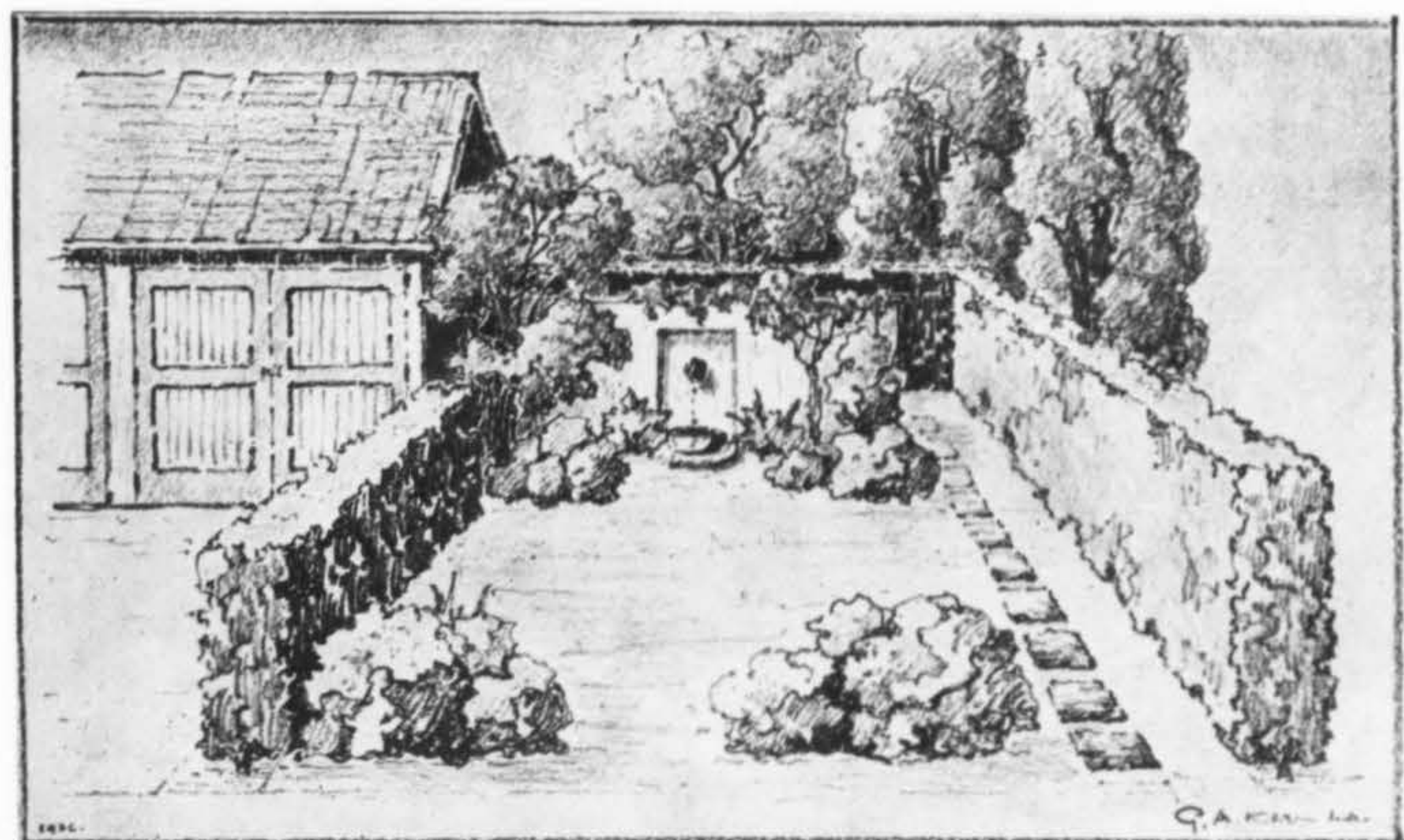
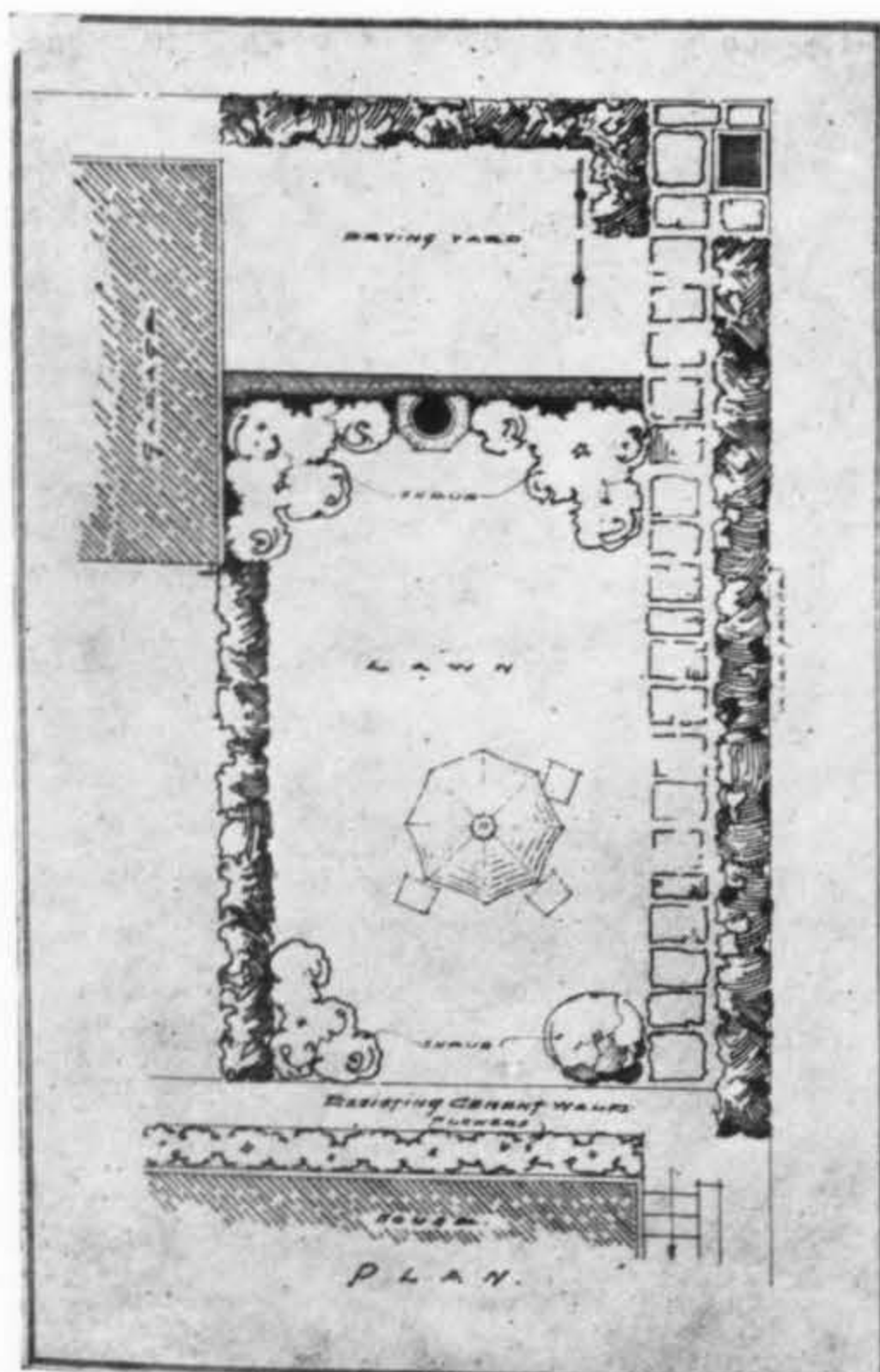
The major item of expense was the wall, built of whitewashed brick in soft texture. This serves the double purpose of concealing the laundry yard and providing for the garden a decorative background, pleasantly varied by vine patterns and shifting shadows. The wall fountain with its cast stone bowl to catch the dripping water gives a focus of interest, in a scale suited to the proportions of the area. The free standing bowl is of a convenient size, requiring no supply or drain pipes, as it can be easily emptied by hand, cleaned out and refilled with a hose. The quietly dripping water provides a touch of life and delicate sound, and can be turned on or off as desired.

The lawn being already in place, the added planting consisted of hedges along the two sides, to shut off the motor court and the boundary fence, shrubs to soften the corners, and flowers wherever there was room to tuck them in. The color scheme of the planting was largely determined by the brilliant cerise flowers of the "Crimson Lake" Bougainvillea vine, which makes a bright splash against the white wall. To harmonize with this dominating shade, favored flowers around the edges of the shrubbery are petunias, particularly the purple, blue, and white varieties, pale pink and lavender asters, and like types. Among the shrubs selected were the blue-flowered *Sollya heterophylla* and *Duranta plumieri*, the rose flowered *Escallonia*



rubra and *Cotoneaster parnii*, which has the largest and most attractive berries in the cotoneaster family. The new South African shrub, *Aster fruticosus*, with flowers closely resembling Michaelmas daisies, provides bloom for three months in the spring and early summer. Against the shady garage wall is a *Bignonia violacea* vine, its flowers growing in pale lavender clusters.

The privacy secured by enclosing the garden in hedges and walls makes it usable by the occupants of the house at all hours. For sun-bathing in the morning and conversation and tea in the late afternoon, it is much in demand. Where before the hostess centered her entertaining within the staid confines of her indoor living and dining rooms, now she invites her guests out in the sun and air. Her Sunday morning breakfasts, luncheons, bridge parties, and suppers on summer evenings take on a new mood of freshness and novelty. By making a small expenditure she has increased in large degree the attraction of her home, and the value of her property.



AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

SINCE the years of the Old Testament—and very long before, dogs have trailed behind some master and vanished with him over the horizon. You remember how Azarias and Tobias “went their way, and the dog went after them.”

A journalist once composed a verse about the dog on Noah's Ark, seeking to explain why a dog's nose always happens to be cold—

“There sprung a leak in Noah's Ark,
Which made the dog begin to bark;
Noah took his nose to stop the hole,
And hence his nose is always cold.”

From Noah's dog, whose name or breed Biblical history doesn't record, down through Rip Van Winkle's “Wolf” who “at the least flourish of a broomstick or ladle would fly to the door with yelping precipitation,” dogs have been beloved by princes and paupers, although they themselves could detect no difference.

Albert Payson Terhune's current “Book of Famous Dogs” tells about “the dogs of kings,” “the dogs of great authors,” and other notables from the land of canine. It speaks of Louis XVI's “Thisbe,” of Charles XII's “Cupid,” of Charles Dickens' Spanish mastiff—“Sultan,” and a variety more.

Terhune narrates the story of the puppy sent by Alexander Pope to the Prince of Wales. On the collar Pope carved—

“I am his Highness' dog, at Kew,
Pray, tell me, sir, whose dog are you?”

The traveler was a young son of Pope's dog “Bounce.”

Sir Walter Scott owned a melancholy black greyhound which he named “Hamlet” and a deerhound which he called “Maida.” Charles Lamb's dog was “Dash” and Byron's was “Boatswain.”

Edwin Landseer was owned by a greyhound—“Brutus”—whom he painted on a canvas titled, “The Invader of the Larder.” Hogarth's dog was “Trump,” while Walter Savage Landor's crony was “Giallo.” Elizabeth Barrett Browning's dog, “Flush,” became forever to be remembered with her.

Two dachshunds—“Kaiser” and “Geist”—tramped through the heart of Matthew Arnold. He wrote the poem “Geist's Grave” in memory of one of the fellows. There were twenty verses—this is perhaps the best one—

“That liquid melancholy eye,
From whose pathetic, soul-fed springs
Seemed surging the Virgilian cry,
The sense of tears in mortal things.”

Other poets have composed tributes—like “To a Dog,” by St. John Lucas—

“As for me

This prayer at least the gods fulfill
That when I pass the flood and see
Old Charon by the Stygian coast
Take toll of all the shades who land,
Your little, faithful barking ghost
May leap to lick my phantom hand.”

When Rudyard Kipling contemplated “The Power of a Dog,” he reflected that—

“There is sorrow enough in the natural way
From men and women to fill our day;
But when we are certain of sorrow in store
Why do we always arrange for more?
Brothers and sisters, I bid you beware
Of giving your heart to a dog to tear.”

The poet Campbell whistled that—

“On the green banks of Shannon, when
Sheelah was nigh,
No blithe Irish lad was so happy as I;
No harp like my own could so cheerily
play,
And wherever I went was my poor dog
Tray.”

John Ruskin rhythmically described “Dash”—

“I have a dog of Blenheim birth,
With fine long ears and full of mirth.”

All children know the story of “Diamond,” Sir Isaac Newton's dog. “Diamond,” it seems, knocked down the candle on Newton's desk one dark winter morning, setting fire to papers which recorded years of experiments. Newton is reported to have exclaimed—“Oh, Diamond, Diamond, thou little knowest the mischief thou hast done!” Then, while “Diamond” looked on, perhaps quite crestfallen, from a corner, the scientist started to make up the loss.

Dogs have been memorable characters of literature. You recall Ulysses' dog “Argos,” who knew his master after his return from Troy and collapsed from joy. King Arthur's favorite hound was “Cavall” and, like Sir Galahad, maybe his “strength was as the strength of ten.”

Dickens owned other dogs besides “Sultan,”

Champion Barberryhill Dolly, a stately Afghan hound from the See Are Kennels, owned by Charles Ruggles. The Afghan is one of the oldest breeds known to man, its existence first being recorded on papyrus found on Mount Sinai, where Jehovah delivered to Moses the tables of the Ten Commandments.



the Spanish mastiff. And the dogs do bark through almost all of Dickens' novels. Who can forget “Bull's-eye,” Bill Syke's accomplice in “Oliver Twist”? Or “Jip,” Dora's pet in “David Copperfield”? Or “Diogenes” in “Dombey and Son,” and especially “Merry-legs,” Signor Lupe's performing dog in “Hard Times”?

Three dogs met Don Quixote—“Barcino,” “Buton,” and “Towzer.” Punch's dog was the reputed “Toby.” Douglas' hound was “Lufra” in Scott's “Lady of the Lake.”

The dogs which trod the boards at Shakespeare's Globe Theater were known by quaint names. In “The Taming of the Shrew” were “Belman,” “Clowder,” “Echo,” and “Merryman.” In “The Tempest” yipped “Fury,” “Mountain,” “Silver,” and “Tyrant.” While the play, “The Two Gentlemen of Verona,” contained a dog with the rather unflattering name of “Crab.”

Poor King Lear lamented that—

“The little dogs and all,
Tray, Blanche, and Sweetheart, see,
they bark at me.”

King Richard II's greyhound, “Mathe,” did something most undoglike—he deserted the king and went over to Bolingbroke. How could Shakespeare's knowledge of human nature have failed to include dogs?

The proverb “every dog has his day” happens to occur on a page of “Hamlet”—

“Let Hercules himself do what he may,
The cat will mew and dog will have
his day.”

Yet, like other popular sayings, it was also stated by other writers. Pope, in “The Odyssey of Homer,” said—“Dogs, ye have had your day.”

Jonathan Swift phrased another now common remark when he wrote—“I know Sir John will go, though he was sure it would rain cats and dogs.”

“Let sleeping dogs lie” dates back at least to Chaucer. In “Troilus and Crysede” the poet counseled that—“It is nought good a sleeping hound to wake.” And “*non stuzzicare il can che dorme*” declared Allesandro Allegri—“do not disturb the sleeping dog.” Shakespeare, in “Henry IV,” advised—“Wake not a sleeping wolf.”

Both Madame De Sevigne and Voltaire are credited with the popular quip about “the more I see of some people the more I like my dog.”

Thus the dog comes down through history and literature, but unchanged, like man, by the changes of civilization. He retains the same standards of morals, the same rules of ethics, the same code of etiquette which he practiced when he went trotting along after Azarias and Tobias. He refuses to alter them, although he may now sleep on the satin pillows of a penthouse, eat canned food, and accept the telephone pole. Who's fundamentally the master now—man or his dog?



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FERNS

JUST why this column has not yet been devoted, for one or two issues, to the subject of ferns, is a bit mysterious unless it may be that only a few days ago did the request come in to do so. To this request I acquiesced with that grace and readiness that characterizes the half-wit. Not only did I expand my chest with the generous impulse of complying with a request to write on a subject, but in my heart was the full confidence that I could cover the subject of ferns very nicely and very neatly. Now that I have started to do so, I fully realize the absurdity of my conceit.

While I have always known that the subject of ferns covers a tremendous latitude, I did not recall, until this late reexamination of it, to what a tremendous extent any discussion of ferns might lead one if he has any idea of being at all thorough. For instance, there are enough plants to comprise an entire order, all of which we think of as ferns. This order embraces three complete families and includes tiny, all but microscopic, bits of growth; climbers, and plants that we see and are familiar with, ranging in height from a few inches to eighty feet. Obviously, to endeavor to enter into any discussion of families of ferns in this column would be too absurd for even its author. So perhaps it is best to confine the items to those embracing some of the methods of propagation and the two or three most popular classifications.

The sex life of a fern is divided into two periods. The first phase of the ordinary fern is asexual. During this period the plant produces its spores in spore-cases, or sporangia, which are generally borne in masses on the backs or margins of the leaves. In the sexual period when it operates as a gametophyte, the sexual stage develops into a germinating spore consisting of a small heart-shaped prothallus which bears the sex organ. After fertilization the egg develops into a young fern. That is just exactly how it is done and of course there is nothing not clear about it. Since that phase which is so unimportant is now clarified, we can step over all of the rest of the problem and discuss ferns intelligently.

One is at sea about where to begin the discussion of the ferns themselves. There are classifications and groupings that are based upon whether the fern is hardy, whether it is an indoor fern or an outdoor fern, or whether it must be grown under glass with artificial heat. There are other classifications that are based upon whether they are large or small, whether they are of climbing habit, or prostrate or upright habit. Every amateur has his own classification and none of these mixes, or any classification that any amateur might have, is recognized by a systematic botanist. Therefore I shall use a mixed classification of my own ingenuity.

One classification that I often use mentally is the group of ferns that have common names known to most of us and of which a scientific botanist is utterly and completely ignorant. I refer to such ferns as the Boston fern, the New York fern, the Maiden Hair fern, the Bird's Nest fern, the Elephant Ear, the Golden Back fern, the Silver fern, the Squirrel's Foot, the Stag Horn, the Sword fern and the Wall fern. This group of ferns which have no family relation whatever other than the fact that they all possess common names which are known to most of the people who merely like gardens, has some importance of its own. In the first place, it is important, or at least so to the amateur botanist that he may know what botanical variety embraces these many commonly named ferns.

For instance, the Boston fern, as it is so universally called, belongs to the family of Nephrolepis and is the variety registered as *Bostoniensis*. It is a strong free grower with more or less spreading habit and is almost as commonly known throughout the United States as the potted plant which was referred to last month as "lobby palm."

I have often heard the Elephant's Ear fern called the Elephant's Ear palm due to its broad leaves and its conspicuous shaggy, hairy stipes. Botanically it is called the *Elaphoglossum crinitum*. It is a native of the West Indies, Mexico, and Central America.

The beautiful and beloved Maiden Hair fern is really nothing but an *Adiantum*. Just which one you are familiar with, it is difficult to say for the species numbers nearly two hundred. Probably the one that you know

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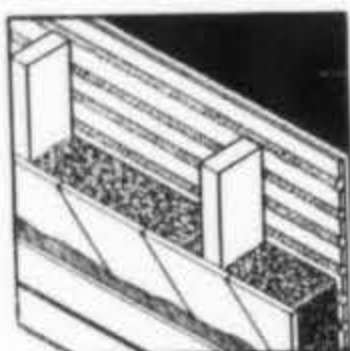


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best is the Adiantum capillus veneris which is Latin for Hair of Venus.

The Golden Back fern is a variety of the Silver fern which itself is only an easy name for the Pityrogramma. You have all hunted them through the woods and transferred their patterns of silver or gold to a sheet of paper or to the back of your hand.

The Stag Horn fern is one of the species known as Platycerium. This species is a striking variety of the Epiphytics. These Epiphytes grow on the support of some other stronger or larger plant and live almost entirely upon the moisture in the surrounding atmosphere. They are somewhat like orchids in this particular respect only. That is what qualifies them so well to be hung in baskets on walls with sufficient moss around the root to preserve them.

The Bird's Nest needs no description. Nearly everyone who has an eye to green and growing things is familiar with the aspects of the Bird's Nest fern although they may not realize that it is a fern at all on account of its broad green leaves. It is a variety of Asplenium which is also commonly called Spleenwort. Its particular name is Asplenium nidus-avis and it is a native of Asia and Polynesia.

So much for this limited comment on ferns of common names. Let us consider some that are distinctive for beauty only. There is only space to give you the names and it may supply you with considerable trouble and pastime to locate them in books on the subject of ferns. For lacyness and exquisite beauty there are few that are more interesting than Dryopteris simulata. Another lacy one is Lastrea Ferruginia. A large genus that may include many beautiful small ferns is the Pteris of which some people think the Pteris tremula is at the top. A small and very pretty type of palmate fern is the Doryopteris. Of this family of about twenty, the ludens is quite charming. The leaves are broad, nicely veined, and frequently shaped like those of a small Calla lily. One must be careful not to confuse the Doryopteris with the Dryopteris.

Well, there seems to be no end to the subject which is a repeat of what I said in the first paragraph, thereby evidencing my knowledge of how to start or end either a story or an article.

FOUNTAINS AND GARDEN SCULPTURE

(Continued from Page 3)

they pose so naturally and so willingly for her. Children adore her studio and no wonder, as it is a delight to any visitor. There are Chinese chests, cabinets, one with inlay of pearl which tells the story of the devotion of a child for a parent; chests of drawers, filled with treasures, tiny Egyptian heads, bits of sculpture from Greece and Rome, photographs and many sketch books.

Her most recent work is a bas-relief, life size of the late Dr. Fitch C. E. Matteson, president of the California State Medical Association, Los Angeles County Medical Association, and chairman of the Medical Milk Commission. This has just been placed in the County Association library at 2500 Wilshire Boulevard in Los Angeles.

At present her great enthusiasm is for the new La Vina Sanitarium in Pasadena designed by Myron Hunt, Architect, and dedicated June 4. She has the greatest admiration for these buildings, but she will say little about the fountain she designed and planned for the open patio there.

A garden of her own planning surrounds her studio. It has the extreme charm of being cool in summer and warm in winter, and, what is more, she can prove it. There are ivied walls and a cypress hedge, a pine of enduring dignity and grace, and a cotoneaster espaliered against the studio wall. Half-embedded in this, so that it is draped in the green is an old Chinese piece of great interest and beauty. In the spring the acacia and the privet bloom and roses, in Chinese tubs, can be moved here and there as need be. You may trace some of the migrations of this artist by the stepping stones in her garden. Sculptors of old as well as today made history in stone and she literally does that, since it's a poor motor trip that does not yield one flat stone from roadside or mountain top to grace her paths. Her fountain pieces have made other gardens lovely but her taste and original ideas have made her own small place seem an estate.

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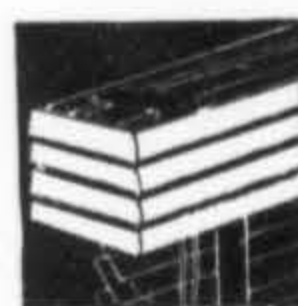
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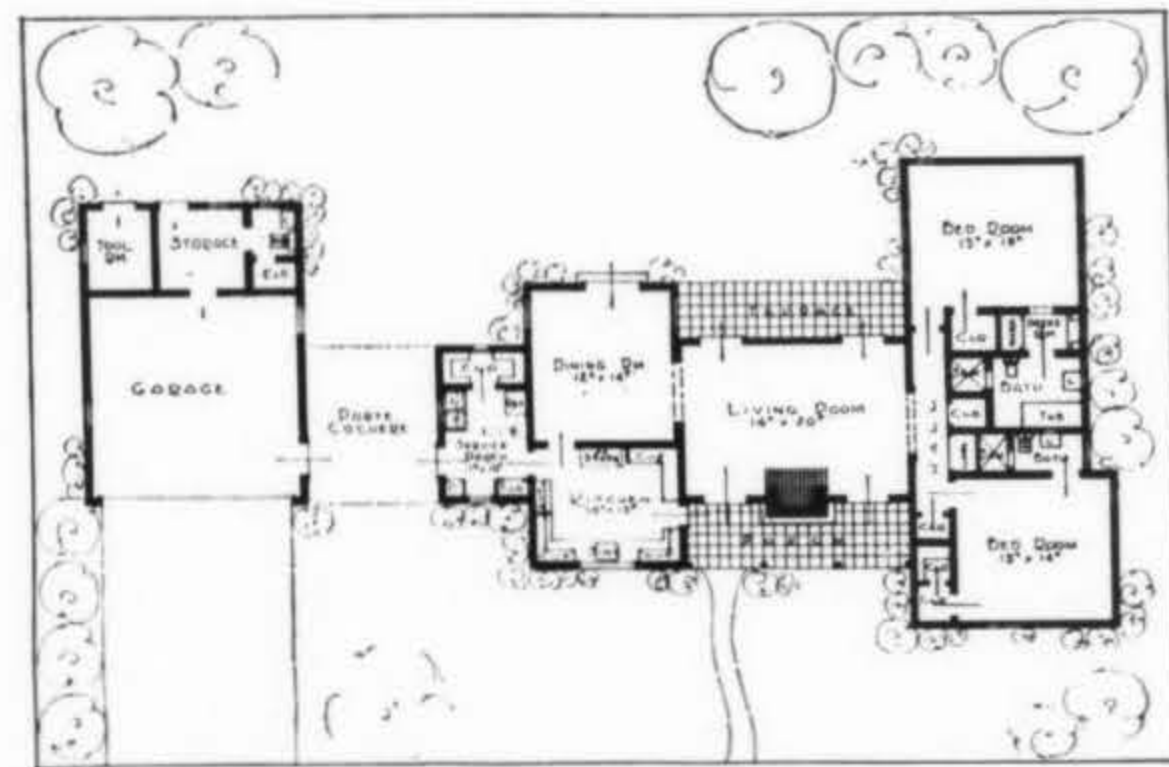


Photographs by W. P. Woodcock

RESIDENCE OF MR. AND MRS. H. M. DENTON
Encino, California

WM. H. KRAEMER, ARCHITECT
WM. MELLENTHIN, BUILDER

In Encino where so many beautiful homes are being built by movie celebrities, there are also smaller places that take full advantage of the chance to open their doors and live outside. This little house is one of them. The front porch offers a moment to rest and enjoy the view, but it is the rear terrace that has been enlarged to form a second living room. Surrounded by the house on three sides and glassed on the fourth, it is a room that offers a multitude of possibilities. Comfortable wicker furniture, a cool but colorful rug, lamps, pictures, a radio. Even the penguins seem entirely at home. Below is a view of the indoor living room, but we would wager that the outdoor living room were the more popular of the two.





Photographs by W. P. Woodcock

RESIDENCE OF MR. AND MRS. ROY V. SCHWAB

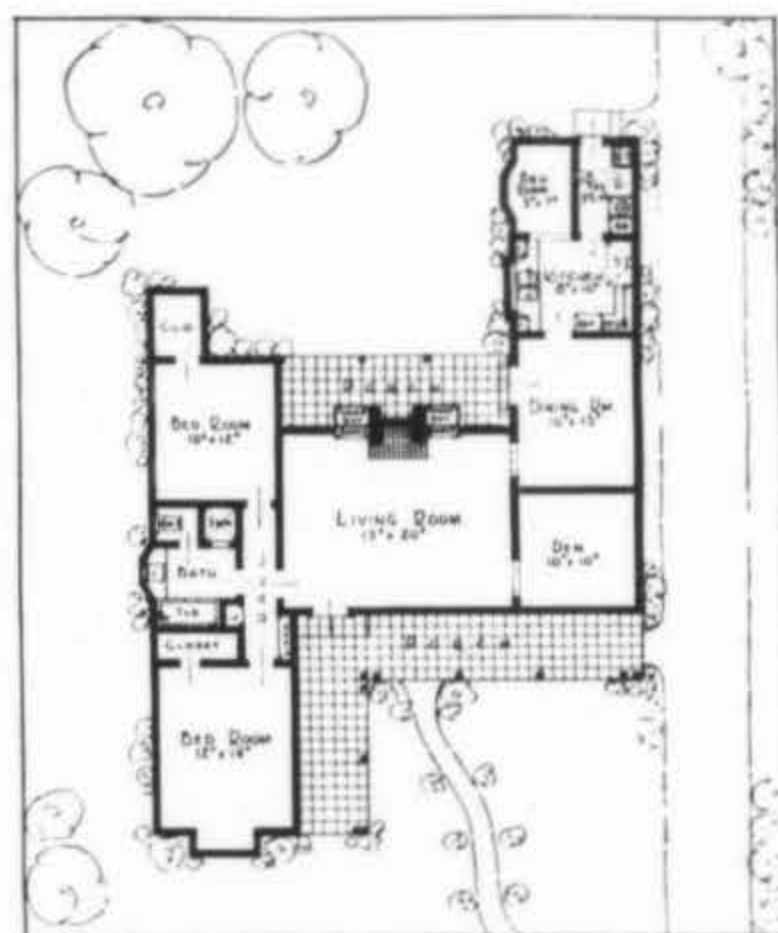
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LEO BACHMAN, ARCHITECT

WM. MELLENTHIN, BUILDER

In this small house of Early American origin, the dining room opens onto the porch where there is an outdoor fireplace. The porch itself is enlarged by the paving being carried farther out, making plenty of room for a tile-top table and several chairs.

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BOOK REVIEWS

THE GARDEN OF GOURDS. By L. H. Bailey.
The Macmillan Co. \$2.50.

That beautiful title, "The Garden of Gourds" has been ringing in my ears ever since I first laid eyes on the book. And what a book!

Everyone who is interested in plant life knows Dr. Bailey as the author of the famous "Encyclopedia of Horticulture". But he has given to us many other fine works. In this, his latest, he seems to have attained a stage of poetic philosophy, for he writes with a charm and a simplicity that is rare and sweet to the eyes and ears in these days.

I would not be so cruel as to deny you the pleasure of reading this book with a fresh eye, but I cannot refrain from quoting some of the lovely passages. "Probably in every year since youth—and that was long ago—I have grown gourds of one kind or another, and sometimes of many kinds." Again "I can not remember when I did not know them. For time beyond recollection, I have wanted to write a simple book about the gourds." All through the work there is a peaceful, lovable, delightful simplicity that reminds one so much of Henri Fabre in his twelve books on entomological subjects. It is also written with that same clarity, and information of a scientific nature is interspersed here and there in such a manner that we absorb a knowledge of the subject without losing one whit of the exquisite charm and delight of the reading.

He tells us that "At both ends of the season they are killed by frost. They are warm season plants. They are annuals, or if some of them are perennials, they are treated as if annuals in northern regions." This item is slipped in unobtrusively on a page of sweet and simple affection for the family of Cucurbites. Such notes as this are dropped in with a simple casualness. "As I read the proofs of this book in the early part of January, 1937, a goodly company of gourds is before me."

And as in the case of our Saviour when he threw the money-lenders from the temple, Dr. Bailey can become vitriolic, or at least sarcastic, at times. He says "There is no way of understanding these relationships except to call them by their Latin names, which have definite application as well as being euphonious, and pleasant to pronounce; they are sensible which is more than can be said of many of the vernacular names of plants. Persons who do not care to speak clearly about any kinds of plants are of course put under no obligation to grow them." He also gives us a fair arrangement, as he calls it, of the group in table form, breaking it into species and sub-species, in a simple and direct way that even the amateur botanist can understand.

In addition to the soothing, sweet simplicity and directness of diction and the clarity of scientific statements, the book is profusely illustrated with some of the best black and white studies one can find. Many of them are worthy of framing and hanging upon the library wall or in an artist's studio. They are all in black and white, but of a distinct high quality of modern illustration.

God bless you, Dr. Bailey, for giving us the "Garden of Gourds" to read and read again.

M. D.

HARDY CALIFORNIANS. By Lester Rowntree.
The Macmillan Company, New York. \$3.50.

An ardent enthusiast, a conservationist long before the word became synonymous with national movement, Lester Rowntree has written a book of inestimable value to horticulturist and layman alike. It is of rare interest to any grower seized with a yen to make a garden of the native California plants as there is much practical advice in the 247 pages. Do not assume that this is merely another garden book, nor yet a handbook of California wild flowers, the author disclaims such intent. She does, however, present the wild flora of the State in all its beauty and lists its possibilities when properly transplanted to a garden, since any plant demands the same life-giving properties in the new home as supplied by the original habitat.

It is pronounced a "grand book" by an experienced gardener and student and it does seem to have everything such a book should have, including a thorough knowledge of the subject, wonderful illustrations from photographs taken by the author, a good index alphabetically arranged, and canny chapter headings. Lester Rowntree knows her subject intimately because she spends nine months of the year in her explorations, in her seed collecting and seed planting. The latter because she never overlooks a barren spot but always replaces where others have removed. She travels by motor, occasionally uses a horse, and walks miles in her search. She undergoes privations and much discomfort but forgets it all in the delight of a perfect specimen, whether in the high Sierras or the depths of the desert. Through the glowing pages of this book the less adventurous souls may enjoy trips to the hinterland vicariously from the depths of an armchair, and it does make extremely pleasant reading. The book is enlivened with unexpected twists of humor and to read it is to see that these hardy Californians have many of the same traits, much of the personality of the human species.

E. L.

ART IN FEDERAL BUILDINGS, Vol. 1: Mural Designs, 1934-1936, by Edward Bruce and Forbes Watson. Published by Art in Federal Buildings, Inc., Washington, D. C. Regular edition \$6.50; Library edition \$10.00.

Decoration of Federal buildings, an important phase of the Government art activity begun nearly four years ago, is well presented in "Mural Designs," the first volume in a series. Sponsors of the publication are Edward Bruce, Olin Dows, Maria Ealand, Insee Hopper, Cecil H. Jones, Henry La Farge, Edward Rowan and Forbes Watson. They intend to publish further volumes which shall fully illustrate sculpture models, installed sculpture, completed and installed murals and all other work in the fine arts created for the decoration of Federal buildings.

In addition to 490 large-scale halftone illustrations of mural designs, with names of the artists and locations of the murals, the present volume includes also 380 architectural drawings showing positions of the murals in the actual buildings, and names of the architects.

Edward Bruce, generally credited with having had most to do with arousing the Government's interest in art, contributes a preface explaining its entire program, as well as an informative article on the art program of the Treasury Department which has jurisdiction over Federal buildings.

Mr. Bruce clears up confusion which has existed in the public mind regarding relationship of the Government's four major art projects: Public Works of Art Project, Section of Painting and Sculpture, Treasury Relief Art Project, and Federal Art Project.

The Public Works of Art Project was initiated on December 8, 1933, by a grant of money from the Civil Works Administration to the Treasury Department. Organized under the direction of Edward Bruce and Forbes Watson, it continued until June 30, 1934.

Success of the Public Works of Art Project led to the formation of the permanent Section of Painting and Sculpture created by the Secretary of the Treasury, Henry Morgenthau, Jr., on October 16, 1934, for the decoration of new Federal buildings for which money is available under their own building funds. Commissions are awarded by the Section of Painting and Sculpture after competing artists submit anonymous designs. Besides commissions to winners of competitions, the Section occasionally appoints artists as the result of good designs previously submitted in competition.

On July 25, 1935, the Treasury Relief Art Project was formed by a grant of \$530,784 allocated to the Treasury Department by the Works Progress Administration for the decoration of Federal buildings, old or new, which have no money available under their building funds for murals or sculpture. The TRAP is administered in accordance with the relief rules of WPA. But only artists who can meet

Federal building mural and sculpture standards are eligible to work on this Project, even when they are on relief.

The Federal Art Project, organized at approximately the same time as the Treasury Relief Art Project, is WPA's comprehensive relief program for artists. Under the direction of Holger Cahill, it confines its work to tax-supported state, county and municipal buildings and parks.

In "Mural Designs" Forbes Watson has written an authoritative history of mural painting in this country, under the title "A Perspective of American Murals." The article was illustrated with examples of mural paintings in America from early days to the present.

At the back of the book are biographical notes on all of the artists whose mural designs are illustrated in connection with the Treasury art program. California is well represented with fifteen of the 120 artists whose works are shown.

The fifteen California artists, and the Post Offices for which they have designed murals, are: Belle Baranceanu, La Jolla; Frank Bergman and Moya Del Pino, Stockton; Ray Boynton, Modesto; Norman Chamberlain, Huntington Park; Helen K. Forbes and Dorothy Puccinelli, Merced; Gordon Kenneth Grant, Ventura; George Harris, Woodland; Charles Kassler, II, Beverly Hills; Thomas Laman, Eureka; James Redmond, Compton; Paul Sample, Redondo Beach; Elise Seeds, Oceanside, and Henrietta Shore, Santa Cruz.

To accommodate so many illustrations of an unusual size, the book is a large one, 14 by 11 inches. It is beautifully bound and printed, and constitutes a worthy record of what has been accomplished to date by the Government artists in the decoration of Federal buildings.

N.H.P.

ART NOTES

(Continued from Page 7)

independence by their dissimilarity. Russia presents good photography, but does everyone in Russia always smile? France displays the latest artistic abortion, the surrealist photograph, a creation which only France could foist on the world. Jugoslavia presents a Hollywoodian style in an effort to please Americans. America presents the ascan school and the inevitable "American Scene."

Seriously, photography being an interpretive art rather than creative, relies for its stamina on accidental arrangement. When it lops over into the creative field the settings which it lays for itself are inevitably affectation. The camera cannot interpret what does not exist and efforts to do so always result in failure. This is the chief criticism of the salon—a lack of understanding of the medium.

Western America is represented by Ansel Adams, Edward Weston, Roger Sturtevant and Ray Bethers. All four of these men prove that our local photographers are unusually aware of these limitations and capabilities, and are making the best use of it. Weston, recent recipient of a Guggenheim scholarship, displays the high spot of a rather drab exhibit.

Off in another wing of the same Museum is a retrospective showing of the works of the bluest of the Blue Four, Alexey Jawlensky. Jawlensky painted an abstraction of a none too beautiful head and called it, for reasons patent only to himself, "Life and Death," an impressive and encompassing title. By the mere expedient of changing his color scheme he developed the same drawing into "Poetry of Evening." Another change, his title becomes "Warm Twilight," and subsequently "Reconciliation" and "Extinguishing Glow" and "Frost" and "Early Winter" and "Meditation" and "Song" and "Sorrow"—*ad nauseum*.

One of our local paint manufacturers recently released to his dealers a color wheel which by the use of colored transparent wheels enabled the prospective paint consumer to change the color scheme into a seemingly infinite variety. Perhaps Mr. Jawlensky could have saved much effort by a similar mechanical contrivance and by incorporating a Roget's Thesaurus into the monster he could have created all of the art of the world by pressing a

button. The product might be named in deference to his colleague and called "Canned-insky."

At Mills College an exhibit recently closed which is revealing to those interested in the more commercial aspects of art. The exhibit was chosen from the modern paintings hanging on the walls of bay region homes. There are few more comprehensive scholars than Dr. Alfred Neumeier, who arranged the exhibit and it must be presumed that choice was truly representative. It is appalling to note the scarcity of American painters which we find and the overwhelming rot which the smart set have imported from the capital of decadent art, Paris. Of the eighty some exhibits we find one by Duveneck, who is modern only by a broad interpretation of the word; Boris Deutsch; a very capable unknown named Copley; Kuhn, Grosz, whose inclusion as an American is only by his own insistence and our own Jane Berlandina. The criticism is not of the exhibit, but for the gullibility of Americans of means who pay for the fantastic creations of publicized foreigners with whose works they have nothing in common and pass by the local artists of both repute and merit. There are names like Speicher, Kent, Brooks, Bellows, Burchfield, Curry, Benton, Wood—names chosen at random, whose inclusion in our decorative scheme would be a communal asset. Locally we have Dixon, Oldfield, Arnatouf, Buffano, Post, Strong, Sheets, Le-bault, to name just a few whose creative ability would respond to contemporary encouragement.

As a further example of the lack of local appreciation, witness the sale of contemporary art recently held for the benefit of Medical Aid for Spanish War Victims. Certainly the cause has universal sympathy, and yet the auction prices of the work were far below the open market value. One local artist, who can ill afford the expenditure, bought back his own picture, one of the best in the sale, rather than see it sell for such a paltry sum. One local connoisseur entered into the benevolent spirit of the occasion by increasing his already large collection through the expedient of fifty cent bid raises.

California is destined to become the World's cultural center but such lackadaisical indifference to the creators of that culture does not further that destiny.

John Gutmann, instructor at the San Francisco State Teachers College and Erle Loran of the University of California art staff are occupying adjoining galleries at the San Francisco Museum of Art. Mr. Gutmann chose an unfortunately limited medium, crayon, but used it to its utmost to create several sparkling, humorous drawings. Mr. Loran worked much harder on his oil paintings and while his work lacks fundamental soundness, his chief shortcoming is his lack of spontaneity. He paints because he wants to paint, rather than because of an ambitious striving for expression.

The works of Karl Hofer, also at the San Francisco Museum of Art, are a puzzling display. They cannot be cast off lightly with a mere shrug, they must be studied and absorbed. Using figures purely as a compositional subject and painting with severe stylization, Hofer manages to convey a feeling of the misery and helplessness of mankind. Hofer may not loom large as a painter but he is definitely a creative painter whose work will be influential on other creators of art.

San Francisco looks alertly to the forthcoming display of the works of one San Francisco Jose de Goya y Lucientes, a resident of Madrid some two hundred years ago during a period in Spanish history which has its hectic counterpart in contemporary life. This Goya had tremendous capacity for liberalism and if the propaganda in his art had been universally heeded Madrid today would not be in the process of being slowly blown to bits. Goya, today, must be classed as a modern thinker and the effect of two centuries of the wasted display of his works can then be ignored. Goya is the strange combination of human being and genius.

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CALIFORNIA POET'S CORNER

TWO POEMS

By ROLAND ENGLISH HARTLEY

Firefall

(Yosemite Valley)

Flung for a moment against eternal stone,
Fire comes faintly drifting down the dark,
Trailing its evanescent veil alone
Between immensities of night and stark
Insensibility of sleeping earth—
Brief token of man's love of lovely things,
Fading . . . fading . . . vanishing into dearth
Of splendor, yet leaving high imaginings
To trace new glories in the star-spread sky—
Brief like the tenuous chain of human days,
Hung between darks like man who is born to die,
Yet leaving its light to brighten other ways
Even beyond its fading and passing by.

Potter

(for Glen Lukens)

"Earth," he said, and touched me, and the flow
Of fire from his hands lit once again
The flame that burned in me so long ago.
"Earth," he said; and the primal might of men,
Drawn from within me, gave his hand the art
To lift me from unshapen mass and set
Beauty upon me, making me a part
Of his higher world—while I remember yet
The ancient rudiments of fire and storm
When man was not, nor even earth, nor form,
But only flame, and life, and mystery—
Which now his knowing hand gives back to me.

OUR POET OF THE MONTH

BEST known by his work in the field of the short story and drama, Roland English Hartley has done poetic dramas and has had other verse published here and there. He has contributed short stories to *Harper's* magazine, the old *Century*, *Woman's Home Companion*, the *Delineator*, and many other magazines, and has appeared four or five times on the E. J. O'Brien "Roll of Honor" of best stories of the year.

A number of his plays have been widely performed by little theater groups; several of the one-acts have been published in *Poet Lore*. With Caroline Powers he is author of "Short Plays from Great Stories," a group of dramatizations for high school use, published by the Macmillan Company. A verse-drama, "To Serve the Queen" was first produced in the Berkeley Playhouse, by Alice Brainerd and Everett Glass. A romantic drama, "Troubadour," had its premiere last month with the Gold Hill Players of Monrovia.

Glen Lukens, for whom the second poem was written, is head of the Ceramic Department of the University of Southern California, at Los Angeles, and is also one of the foremost American potters. Last year his work won the highest award for pottery at the National Exhibition of the American Ceramic Society, held at the Syracuse Museum of Fine Arts. Three of Mr. Lukens' pieces are included in the traveling exhibition from Syracuse, which was in Los Angeles in May and will be in San Francisco this month at the Museum of Fine Arts.

THE DRAMA IN SAN FRANCISCO

(Continued from Page 7)

For panorama, nature in the cold, and tense excitement, the picture is a paragon. The aerial photography of high mountains, the snow slide, the imaginary gardens of Shangri-La, the visionary village about which the story is laid, are enough to make any nature lover see the show for these reasons alone.

The best evidence of a good show is its effect on theater-goers. After "Dead End" there was a great deal of conversation, especially in regard to the setting.

After "Lost Horizon," the audience sat quiet for a minute and then finally left.

TOMORROW

THE statement of our Federal Secretary of Labor that we are coming into an era of less and less strikes is very difficult to understand except by those who have spent many years in mathematical research and even they must reconcile it to truth or fact on the mathematical principle that all strikes united are but one strike. In other words, if every laborer in the United States goes on strike, it might theoretically be considered one strike. Therefore her statement that we are entering an era of fewer strikes may be true if one agrees that the innumerable small strikes, if you can call them that, will soon be united in one great strike.

The strikes that are in operation in the central California district and those that are getting under way in Los Angeles have definitely resulted in a depression in business activity. As usual the architect is suffering most from the standpoint of actual business on his drafting board. Perhaps the time will come when departments of research will cease gathering statistics as to the amount of business done in various industries as a guide or indicator of health of business and will take only the activities in the offices of architects as the truest, surest and most sensitive business indicator throughout the nation.

Certain activities in Washington seem to indicate that before long, which really may be Tomorrow, some legislation will be enacted that will have sufficient teeth in it, not only to curb speculative stock manipulations but will make it impossible to purchase any stocks or bonds on margin. This would be a blessing indeed, for most of the financial disasters of the past six or seven years may be traced directly to marginal trading.

Nothing is sure, not even certainty. But the editors of this column can say positively that this country is facing one condition. We may like it or we may not. We may believe that it will be best for the nation at large or we may believe that it will be the utter ruin of it. But the fact remains that labor is on its way for complete organization. Temporarily successful efforts to split labor in its own ranks may succeed for a while but eventually there is little doubt that labor as one force will be organized to control its own operation. Just how much more it will control is questionable.

Another fair prediction is that the concentration of capital has been obnoxious to the great masses who have none. Throughout history schemes have been evolved to stop this. The latest one, perhaps not the newest, is the use of the power of taxation to distribute wealth. This method of operating is already on its way and becoming painful in certain circles and pleasing in others. It all depends upon what circle you float in and how large it is as to the degree of pain or suffering.

We seem to have turned the corner but it is only seeming. Nevertheless, the impression abroad generally is that we are approaching timidly and teeteringly a stage which at one time was called prosperity.

If this is true, and the conduct of Congress seems to point that our House believes it is, any interruption by either Federal, State, County, or Municipal authorities in the slight progress will have a material effect upon that group of people who are supposed to represent the citizens. It seems to us, therefore, that all efforts and all measures looking towards reform of either social conditions or financial activities or manufacturing should be held in abeyance until this infant prosperity has been taken out of the oxygen tank.

Our concentration and our observing and penetrating eye have pierced the veil of innumerable other mysterious possibilities of Tomorrow. We could tell you many things of the Duke of Windsor, of the attitude of the Supreme Court towards its own enlargement, of the possibility of new blights in the orchard, and of the spread of disease through "necking" and vice-versa. But what's the use? There is so much to think about that we should do today that all of this discussion about Tomorrow may prove more fatal than futile.

THE OUTDOOR LIVING ROOM

(Continued from Page 17)

and the western ranch house are other sources of inspiration for types of outdoor living. The desert house and the dude ranch are institutions today in some parts of the country. Decorating houses of this style demands furniture of a type that is not too delicate in finish and is adapted to hard usage. Extremes of climate demand furniture that is utilitarian and adaptable to many purposes. Bleached woods combined with leather create an ideal furniture for the ranch and desert house. Iron furniture, light in weight, graceful and sturdy is equally suitable. The brilliant color palette of the Indians of the Southwest with their thorough mastery of conventional forms of design are inspiring resources of material. Indian blankets, leather work, pottery and metal are a rich heritage that is by no means thoroughly exploited and can be used to good advantage in creating furniture and decoration appropriate to the ranch and desert house.

In some instances the classic styles of eighteenth century England and France have been used for outdoor furniture types and with interesting results. The Rococo and Classic Revival translated into iron and bamboo, emerge fresh and revitalized in spirit and appear as playful counterparts of the original. However, traditional furniture and decoration are not so adaptable to the out-of-doors as the designs of the Southwest Indians and the Islands of the Pacific. Traditional European furniture was designed for use indoors, against suitable paneled walls and the confining enclosure of the house. The Indians and natives of the Islands lived out-of-doors and have left us a heritage of art attuned with nature.

Whatever form the outdoor living room is to take, it must of necessity be gay and less formal than the expression of indoor living. The pattern of trees, the brilliant color of flowers, the soft tones of grass, rocks and gravelled walks are infinitely beautiful in themselves and need only the application of convenient tables, low comfortable couches and chairs to make the out-of-doors a living room.



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