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# CALIFORNIA ARTS & ARCHITECTURE

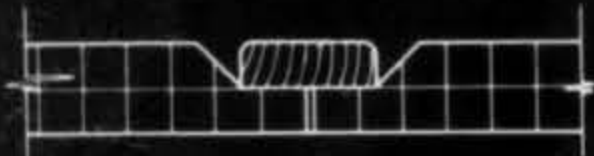


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Residence of Mr. and Mrs. Laurence Boothe  
Palmer Sabin, Architect

AUGUST, 1937

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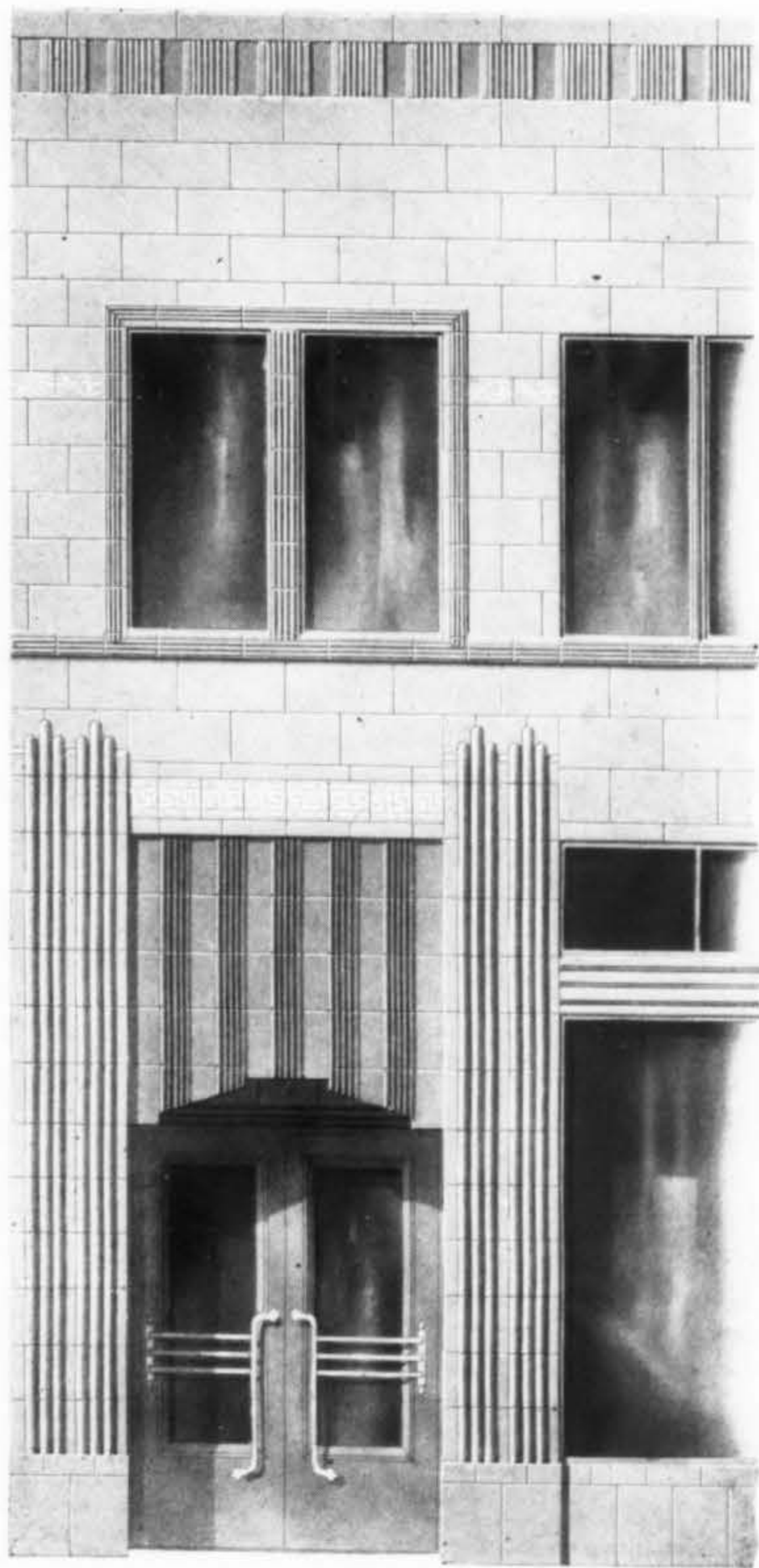
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## Editorial

### ARBITRATION

ARBITRATION is in the air. It is in the halls of Congress, the halls of Labor, and the parliaments of Europe. It took the human animal but one generation to learn how to fight and kill. It has taken thousands of years for that animal to realize that death, murder and warfare is not the solution for differences of opinion.

We have schools to teach how to slaughter on a wholesale scale. We have colleges to teach how to circumvent justice by resorting to courts. We have exhibitions of pugilism to demonstrate the primitive method of determining who is in the right or is the better man. Now comes a serious and intelligent effort to educate the people of the United States in the principal of arbitration.

The American Arbitration Association is out to teach, through their Arbitration Journal, the abstract principals of arbitration. It may sound as though this were a bit of sophistry, yet there are principals underlying arbitration that need as much study as principals underlying any activity of importance. Many people may think that when you enter into arbitration, all you have to do is arbitrate and that there is nothing that needs elucidation in the process. That is not true.

Disputes between architects and builders, architects and owners, contractors and owners are plentiful and frequently complicated. At present there seems to be little to do except take the matter to the courts. It is the purpose of the American Arbitration Association, through the Arbitration Journal, to bring out the principals of real arbitration and to make clear the methods by which all disputes can logically be settled by arbitration. Their work constitutes one of the few real steps toward a civilization that is worthy of the name.

### MADE IN AMERICA

FEW PLANS for united action have ever been carried out so successfully as the Made-in-England movement of 1931, 1932 and 1933. We found in London that it was difficult to purchase any article, no matter how small, that was not made in England.

The result of the British campaign has been the establishment of a number of Made-in-America movements, latest of which is the Made in America Club, Incorporated, of New York. The name in itself is unhappy for we are about "clubbed" to death in this country. Everything that is not a racket and many things that are, are named a club of one sort or another. However, this is of minor importance in the consideration of the worthiness of the activities of Made in America Club, Inc. Their July release, however, seems to have a number of paradoxes in it.

The statement that the state and local governments have a loyalty to American workers presumes that there are workers in the country. Perhaps there are but from the present rate of striking and unnecessary idleness, to say nothing of unwillingness to work on the part of anyone physically able to do so, it would appear that the Made-in-America movement is based upon considerable optimism. They also deplore the purchase of commodities made by underpaid labor in foreign countries without consideration of the fact that it is better to have a product made by underpaid labor than to be able to get no product at all. They further state that this movement will result in providing jobs for millions of unemployed workers. There are jobs for millions of unemployed workers but no takers.

This may sound a little facetious, which, after all, it is, but it is not meant to deprecate an effort to establish a real movement for making our own products in our own country. Such a movement is worthy of all our support.

### GLASS HOUSES

WE HAVE heard for so many years that those who live in glass houses should not throw stones that we now find it difficult to realize that

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we can live in a glass house today and throw all the stones we want, providing we do not object to an occasional jail sentence or fine.

You can have glass brick walls that will defy an ordinary bullet and a very large stone but will admit all of the light you may want in the interior. We are using transparent crystal clear glass for intermediary partitions, securing an effect that is so new that at first its charm eludes us. Glass and mirror-topped tables that reflect candles make a table setting so beautiful that one ignores an occasional fly in the soup. A semi-circular bay at the end of a large drawing room may admit the garden to the room itself and exclude the bugs and gnats. Flesh-colored and peacock-blue mirrors on the tops of dining tables or drinking tables afford the pleasure of seeing two drinks instead of one

without having had to over-indulge in the drinking itself. Yes, glass is beginning to have its day, dawning with crystal clearness.

### HOW AN ARCHITECT SHOULD SPEND HIS VACATION

IN THE past five years so many materials of construction have been developed which are new to the architects and builders that now is a good time for the architect to fill his suitcase with catalogs, throw away his fishing pole and flies and hibernate in the basement with a stack of these catalogs until he has learned how, by the use of these new products, he can build a house for twenty-five per cent less than it costs. This is really a pleasant and cool way to spend the summer.



# 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

**CENTINELA DAYS**, the annual fiesta at Inglewood, open August 9 and continue through August 14. All fresco luncheons are held daily in Memory City, as Grevillea Park is designated during the festive week. Theatrical performances are given in the evenings, followed by dancing. Wednesday is marked by the "Bridge Tournament Under the Stars"; Thursday, the annual pet parade; Friday, bicycle races, and Saturday afternoon, the pioneer parade of horse-drawn vehicles and floats.

**BALBOA TOURNAMENT OF LIGHTS** is held Saturday evening, August 21, on Newport Bay, at high tide and the full of the moon. Joseph Allan Beek originated the idea of presenting a moonlight water carnival, a festival of decorated boats. Through his efforts all local yachtsmen developed an interest, and thus the Tournament has grown through the years, entirely on a Corinthian basis and absolutely non-commercial. Entries are international, state-wide and local. The United States Navy, the Governor, the Metropolitan Water District of Southern California, schools and colleges give support to this enterprise. Major trophies are offered as well as special prizes.

**OLD SPANISH DAYS** once more come to Santa Barbara, August 19-20-21, when host and guest recapture the joy and gaiety of the ancient past. The famous "Historic Parade" starts Thursday afternoon, August 19, and presents picturesque marchers, floats depicting episodes of other days in flowers, superb horses, ox-drawn carretas, wine carts, pirates, Indians, and strolling musicians. The historical drama, "Memorias de Santa Barbara," is given each evening at the Santa Barbara County Bowl. The Ruiz-Botello entertainment is given in the sunken garden of the Courthouse, August 20, while every evening the Poole-Verhelle entertainers sing old world songs and portray the lovely dances of Mexico and Spain in the Courthouse gardens.

**SAN MATEO COUNTY NATIONAL HORSE SHOW** opens August 7 and continues through August 14. The show is held at the Menlo Circus Club at Atherton and has been since its inauguration several years ago one of the leading events of the summer down the peninsula. Mrs. William Roth, President of the Horse Show Association, enters her prize winning horses from "Why Worry Farm" and there are countless entries from other leading stables of the East and Middle West.

**FESTIVAL OF ARTS** at Laguna continues through August 7, and is held at the Woman's Club House. This fete includes not only the Pageant of the Masters, living reproductions of famous paintings and pieces of sculpture, but vocal and instrumental offerings, stage productions, dance numbers. The amphitheater of the club and more than fifty decorated booths display the arts and crafts for which Laguna is so well known.

**SAN DIEGO COUNTY FAIR** and Harness Race Meet at Del Mar, August 7-15, attracts an unusual amount of interest because of the new buildings and the publicity accorded the race track. A spectacular night show is an added feature. The Palomar Riders Mounted Troop present a pageant under the stars, depicting frontier days of California. A flower show, sponsored by the flower growers of Carlsbad, is another special feature.

### ON THE COAST HIGHWAY

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**BALBOA TOURNAMENT OF LIGHTS**

**T**WO explorers, if no more, are responsible for the brilliant spectacle known as the Tournament of Lights, which marks the midsummer season on Newport Bay. Being of an inquiring mind, Viscano Nunez Balboa set out in 1517 to see what he could find and, finally reaching Corona del Mar, climbed a rocky point and from there rested his sun-baked Spanish eyes on the expanse of hazy rolling blue water. Dusting the ashes from his *bolan* he called to his men, "Gaze, my hearties, upon the Pacifico."

Four hundred years later another hardy sailor, Joseph Allan Beek, sat on a pier at Balboa Island, pondering on the waste of so much water, and then and there imagined and planned a moonlight water carnival, a festival of decorated boats, and he christened it the Balboa Tournament of Lights. Therefore in August of each year at high tide and with the full beneficence of the moon Newport Harbor is transformed into a blaze of color and reflected lights. This year the date is August 21.

Even though the hardy Balboa didn't get a crack at the fine trophies offered by the Tournament of Lights Association, later yachtsmen have proved the value of their avocation and have demonstrated sufficient artistic talent to become prize winners. The first Tournaments were produced by local yachtsmen who put the tournament entirely on a non-commercial basis.

Throughout the summer months, and especially for the Tournament of Lights, Mrs. Alice Pedder dispenses hospitality aboard the "Diablo," and the students of Scripps College welcome her invitations. Among the guests are Betty Grant, Betty Berry, Perlita Penberthy, Joy Rockey, Betty Broadhurst and Alice Jarrett.



**ANNUAL DAHLIA SHOW**, sponsored by the Alameda Dahlia Society, is held in the ball-room of the Hotel Alameda, August 22-23. Hundreds of specimens are displayed, including many new creations.

**FIESTA DE SAN GABRIEL** is scheduled for September 11-12, and a pre-fiesta bazaar for September 8-10 at the San Gabriel Mission, under the direction of Father Joachim DePrada, mission padre.

**INTER-TRIBAL INDIAN CEREMONIES**, held annually at Gallup, New Mexico, grip the attention of interested spectators, August 25-26-27.

**THREE COUNTIES**, Los Angeles, Riverside and Orange, sponsor what is known as the Los Angeles County Fair, held annually at Pomona, September 17 to October 3. The fair grounds cover 200 acres, and each year finds added development. This year premiums totaling \$125,000 are offered for prize winning entries, an increase of 25 per cent over last year. There is a seventeen-day program of horse racing, including three night programs, as well as a ten-night horse show.

**THE STATE FAIR** at Sacramento, one of the great events in Fair circles, opens September 3 and continues through September 12. The Fair always includes a horse show that ranks with the best.

**FISHING** in waters of High Sierras is fine. Both streams and lakes give excellent results. Fremont Lake, at the head of Walker River above Leavitt Meadows, yields rainbow trout of eight to ten inches, caught with flies and spinners. Roosevelt, Mammoth and Silver Lakes reward anglers with rainbow, eastern brook and golden trout. In Yosemite fly fishing is unusually good. In the lakes in the southern region of the park and throughout the valley floor limits of small trout are secured, as well as in Dane Fork and Elizabeth Lake. Deepsea fishing attracts the anglers for halibut and barracuda to the Malibu section and Hermosa beach.

**NATIONAL AMATEUR GOLF TOURNAMENT**, one of the notable events of the golf world, is held the week of August 23 at the Alderwood Country Club, Portland, Oregon. This is the first time the National Amateur has come to the Pacific Northwest, and the second time it has been held west of the Rockies.

**BALLETS** at the Hollywood Bowl during the last half of the season include: Michio Ito Ballet, the orchestra conducted by Viscount Hidemaro Konoye, August 19; the Petrouchka Ballet, directed by Kosloff, with the orchestra under the baton of Efram Kurtz.

**SUMMER DRAMA FESTIVAL** at Stanford University include recitals in the dance as well as music and drama. Sword and Morris Dances: The Class in Folk Dance directed by Marie Manchee is seen August 21.



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# LACKAWANNA LEATHERS

AN ART EXHIBIT, sponsored by and for local artists, is held at Santa Paula, August 8-22.

LOS GATOS holds a 50th Birthday anniversary, August 10-11. Parades and pageants depict the events of the passing years.

FAIRS dot the calendar throughout the State including:  
August 10-15, Sonoma County Fair, Santa Rosa.

August 12-15, Contra Costa County Fair, Antioch.

August 12-15, Monterey County Fair, Monterey.

August 19-21, Napa County Fair, Napa.  
August 20-29, San Joaquin County Fair, Stockton.

IN KENNEL CLUB EVENTS: Beverly Hills announces a show, August 21-22, and the San Joaquin Club sponsors its event, August 28-29, at Stockton.

SUMMER GARDEN TOURS are arranged by the Plans and Planting Branch of the Community Arts Association, Santa Barbara, on each Friday in August, and also includes September 3. Additional tours are occasionally arranged on Tuesdays.

SCHOOL OF NATURE STUDY is held at Santa Barbara, August 9-21. The course includes visits to the Blaksley Botanic Gardens, Mission Canyon Road, and the Museum of Natural History.

ART FIESTA, sponsored by the Spanish Village Art Center and the Art Guild, is held at San Diego, September 3-6. The daily program includes a dramatic episode in the life of Goya, Spanish painter. The play, written by Ralph Hastings, is entitled "Goyescapades," and is directed by Elizabeth Sowersby of the nationally known Globe Theatre Players. There are exhibits by San Diego artists in their chosen mediums, oils, clay, metal and weaving.

IN GOLF CIRCLES two events of importance are announced: The 16th National Amateur Public Links Championship of the United States Golf Association is held at Harding Park Golf Course, San Francisco, August 9-14; The Western Amateur is held, August 31-September 5, at the Los Angeles Country Club, Los Angeles.

THE DANCE UNIT of the Federal Theater is staging a "Festival of American Dance," directed by Myra Kinch, music by Manuel Galea, at the Hollywood Playhouse, Vine Street, near Hollywood Boulevard.

THE PILGRIMAGE PLAY continues to delight audiences each evening, excepting Saturday, and including Sunday, at the theater in the Hollywood Hills. Robert G. Vignola is the director, and Nelson Leigh heads the cast as Jesus of Nazareth.

ASSISTANCE GUILD of Santa Monica gives the annual garden bridge-tea in the Meline Gardens of Bel-Air, August 20. The Guild joins with the Opportunity Club of Hollywood in entertaining guests as a benefit for their respective charities. Tables are set under the trees, around the lily ponds and in the patios at the base of the terraces.

MONTEREY PENINSULA, particularly Del Monte and Pebble Beach, offers varied entertainment for the month: The Del Monte swimming and diving championship is held August 8. The Horse Show is held August 12-15, and on the golf courses, the California Amateur Championship, August 18-22, and the Del Monte women's tournament.

THE CLIFF HOUSE, San Francisco, reopens this month. The first Cliff House was built by Sam Brannan in the last of the '50s and was from the opening a popular resort. The building burned about 1895, and was rebuilt by Adolph Sutro as a show place only to burn in 1907. The present Cliff House was built in 1909, has been repainted outside and entirely refurnished within. The main dining room overlooks the ocean and has been decorated by L. and E. Emanuel in a marine motif. Sunday morning breakfasts, an old Cliff House institution, will be a feature.

### MUSIC

THE HOLLYWOOD BOWL and the Symphonies under the Stars add much to the

cause of music appreciation and give pleasure to untold thousands. Each season eminent composers, conductors and soloists aid in making the concerts supremely satisfying. The concerts, sponsored by the Southern California Symphony Association, are presented Tuesday, Thursday and Friday nights. Ballets and operas are on the Thursday programs, while the soloists are heard Friday evenings. The conductors for the month include Carlos Chevez, August 3 and 6, with John Charles Thomas as soloist, August 6; Efreim Kurtz, August 5 and September 2, with Homer Simmons as soloist, and the Lester Horton Ballet, August 5. Eoith Knox is the pianist, and the Koslof Petrouchka Ballet is seen, September 2. August 10, Hans Kindler conducts. August 12, "The Bartered Bride" is the opera, under the direction of Richard Lert. August 13, Andre Kostelanetz conducts with Lily Pons as soloist. August 17 and 20, Fritz Reiner is the conductor, with Helen Gahagan as the soloist, August 20. The Michio Ito Ballet is seen August 19. Otto Klemperer conducts the remaining concerts, August 24-27-31-September 3. Jascha Heifetz is the soloist August 27. "Madam Butterfly" is presented August 26, with Hizi Keyke, Carlo Peroni, conducting.

ALFRED HERTZ has arranged a combination of the best players of the Federal Symphony of Oakland and of San Francisco, forming an orchestra to give fortnightly concerts at the Veterans' Auditorium. Alternate Tuesdays have been selected for the San Francisco concerts, and alternate Fridays for the Oakland ones. Alfred Hertz, for fifteen years conductor of the San Francisco Symphony Orchestra, many times guest conductor at the Hollywood Bowl, has recently been appointed director of the Bay district Music Project of the Works Project Administration. Mr. Hertz appoints guest conductors, supervises program and various music projects, acts in an advisory capacity, but does not act as conductor of the orchestra.

HALF HOUR OF MUSIC continues each Sunday afternoon at 4 o'clock at the Greek Theater of the University of California, presenting vocal and instrumental artists.

IN THE VANCOUVER BOWL, known as the Stanley Park Shell, the Vancouver Symphony Orchestra, under the direction of Allard de Ridder, is giving a three months' summer season. Among the guest artists are Olga Steeb, Jan Cherniavsky, Blythe Taylor Burns, Harold Samuel, Ivan Phillipowsky, Loudon Greenlces, Odette de Foras, Jean de Rimanozcy and August Werner.

FEDERAL MUSIC PROJECT of Santa Barbara has made popular the Santa Barbara County Bowl through the symphony concerts on Sunday afternoons. August is marked by the presentation of two operas, "Aida," August 1, and "Hansel and Gretel," August 8, both conducted by Usigli. August 15 a symphony is offered, under the direction of Jacques Samossoud.

THE OUTDOOR SYMPHONY SEASON at Portland, Oregon, is given by the Portland Symphony Orchestra, conducted by Vladimir Bakleinkoff, at the Multnomah Civic Stadium. Guest conductors and famous soloists are heard during the series.

LIGHT OPERA GUILD of San Francisco presents Gilbert and Sullivan's "Princess Ida" in September as the closing event of the Gilbert and Sullivan Festival at the Greek Theater of the University of California. Reginald Travers is the stage director, with Dor Barrientos as musical director. Mrs. Leonard Woolams is the president of the Guild.

MUNICIPAL BAND, Santa Monica, gives a concert each Tuesday, under the direction of J. Lancaster O'Grady, at Inspiration Point, Palisades Park.

COMMUNITY MUSIC ASSOCIATION of Redlands continues the season of concerts at the Procellis, providing two programs a week, Tuesday and Friday nights, with no admission charge. Nationally known artists are heard in this series. Mrs. G. E. Mullen is the founder and managing director.

"STAR-LIT SYMPHONIES" are given by the San Diego Symphony Orchestra at the Ford Bowl, Balboa Park, San Diego, directed by Nino Marcelli, continuing through August 20.

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**FINANCIAL COMMENT**

By CARLETON A. CURTIS

AT THIS time we find the general level of business activity just slightly higher than at the end of 1936, having suffered from the effects of floods in the early period of 1937, and labor disturbances later in the spring.

It seems reasonable to expect a moderate improvement in the second half of this year, for the farm income promises to be the best in many years due to a good volume of products at the best prices for a long period. There is no gainsaying that production is wealth and when the largest corn and wheat crops for a long time do come along everyone benefits. This added impetus will help in absorbing the higher costs of manufactured goods, for the increased wage rates of 1937 must be included.

The most hopeful sign for the future, however, is the definite denial of Congress to the Executive demand for control of the Supreme Court. For this may well mark an end to that long period of executive supremacy in the forcing of unsound and ill advised legislation.

Let us "stop, look, and listen," survey the recent enactments, see how much is really necessary, modify and change what needs changing, and discard the superfluous. For we are still a strong and rigorous Country—we went a long way for many years and acquired the highest standard of living in the world under our present much criticized system. With a minimum of change we may well go as much further.

CHARLES WAKEFIELD CADMAN, vacationing in Grant Park, is completing a quintet for strings and piano, and a suite for string orchestra. Mr. Cadman is scheduled for an appearance at the Portland Stadium, August 2, with the Portland Symphony Orchestra, Dr. Lajos Shuk, conducting.

**THEATER NOTES**

THE PLAYHOUSE, Pasadena, wearing the title State Theatre with grace, continues the Midsummer Drama Festival through the middle of the month. Through the plays selected the romantic history of the great southwest unfolds. Each play is given for one week, with matinees on Wednesday and Saturday, no performance on Sunday. With close of the Festival, August 14, the Playhouse will be dark for a six weeks period, re-opening, October 4, with an outstanding schedule of autumn plays.

August 2-7, "Rose of the Rancho" by Belasco and Tully.

August 9-14, "Miner's Gold" by Agnes Emelie Peterson.

On November 20, the Playhouse completes its twentieth year, and to celebrate that event Gilmore Brown is planning a play-series of unusual dramatic importance.

MEXICAN PLAYERS of the Padua Hills Theater, in the hills north of Claremont, offer a particularly attractive program for the midsummer season. The play is "Marina" by Emily Wardman Bell and is written in English but offers every opportunity for dance and song, for which the Mexican Players are so well known. The audiences adjourn to the olive grove patio with the fall of the curtain and enjoy the activities of a Mexican street fair. There is the music of the "mariache" orchestra, and Senor Juan Matute's "Jamaica", with its food shops and games of chance and skill.

GOLD HILL PLAYERS of Monrovia open the sixth season in September with monthly Workshop meetings the first Friday of each month. There are two groups of players, Juniors and Seniors, both under the direction of Thelma Laird Schultheis. Mardell MacDougall is the new president of the players. All activities are held in the little theater building, Colorado and Shamrock Boulevards.

SUMMER DRAMA FESTIVAL at Stanford University includes "Twelfth Night" by William Shakespeare, August 20-21, at the Memorial Hall Theater, given by the members of the Summer Course in Stage Classics Production. "Pygmalion" by Bernard Shaw, August 19-20-21, is offered by the Palo Alto Community Players at the Community Theater.

GEARY THEATER, San Francisco, announces "Story to Be Whispered" by William Hurlbutt, opens August 16, with Marjorie Rambeau in the cast.

FEDERAL THEATER production of "Power" is scheduled for the Alcazar Theater, San Francisco, August 12.

GEARY THEATER, San Francisco, announces "Room Service" by George Abbott, opens August 30. The same theater has booked "You Can't Take It With You", the Pulitzer prize play for last year for fall production.

LOBERO THEATER, Santa Barbara, continues the cycle of nine one-act plays by Noel Coward, August 5-6-7, under the direction of Arthur J. Beckhard. The plays are also scheduled for the Curran Theater, San Francisco, during the fall season.

THE PLAYBOX, 661 South St. Andrews Place, Los Angeles, announces the production early in August of "Man With Portfolio" by A. Faiko and translated by Anatole Winogradoff.

"GOLDEN BOUGH PLAYERS," 1335 Sutter Street, San Francisco, under the direction of Edward Kuster, have prepared a notable list of plays for the 1937-38 season. Tentatively scheduled are: Maxwell Anderson's "Winterset", Siegfried Geyer's "By Candlelight", Martin Flavin's "Amaco" and "Spenthrift", Ben Levy's "Art and Mrs. Bottle", Robert Turney's "Daughters of Atreus", Ibsen's "An Enemy of the People", Ernst Toller's "No More Peace" and "The Thirpny Opera" by Bert Brecht and Kurt Weill.

FEDERAL THEATER announces another national playwriting contest, the winner to be rewarded with a \$250 prize by the Dramatists' Guild of New York. Scripts may be sent to the Play Policy Board, 122 East 42nd Street, New York.

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Announcement is made of the INTER-TRIBAL INDIAN CEREMONIAL at Gallup, New Mexico "The Indian Capital" AUGUST 25, 26 and 27

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## ART CALENDAR

## CARMEL

CARMEL ART ASSOCIATION: Summer exhibition by members.

## CORONADO

GALLERIES, Hotel del Coronado: Landscapes, oils and water colors by California artists.

## CLAREMONT

SCRIPPS COLLEGE: Exhibition designed for Summer Session.

## DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: The work of Western painters, examples of modern and conservative art.

## GARDENA

GARDENA HIGH: Permanent collection.

## FILLMORE

ARTIST'S BARN: Exhibition by local artists and craftsmen.

## HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: To August 9, oils by "Jane", wife of a motion picture executive.

BARBIERI AND PRICE, 9045 Sunset Blvd.: Lithographs.

FIRMEN PRINT ROOMS, 1748 N. Sycamore: Unsurpassed collection of prints and etchings.

CONTEMPO GALLERIES, 9109 Sunset Blvd.: Exhibition showing relation of art to sets designed for motion pictures.

F. A. R. GALLERIES, 8880 Sunset Blvd.: Prints in color and black and white.

CHELSEA GALLERY, 8643 Sunset Blvd.: Landscapes in oil.

HOLLYWOOD GALLERIES OF MODERN ART, 6720 Hollywood Blvd.: Exhibitions by artists of modern school.

KANST GALLERIES, 6182 Mullholland Dr.: The work of American artists of the conservative school.

MAGNUSSEN STUDIO, 9047 Sunset Blvd.: Craftsmanship in metal work, particularly jewel setting, using precious and semi-precious stones.

PUBLIC LIBRARY, Hollywood Blvd. and Ivar St.: Exhibitions changed monthly.

## LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Prize Art Exhibition, commemorating the Laguna Beach Art Association's nineteenth anniversary.

SILVER BELL, 492 Coast Blvd.: An exhibition of monotypes, water colors and etchings by Bessie Ella Hazen of the University of Southern California.

## LOS ANGELES

ART COMMISSION, Room 351, City Hall: Changing exhibitions by local artists.

BARKER-AINSLIE GALLERY, 7th and Figueroa: Decorative art and the proper use of pictures in the home.

CALIFORNIA ART CLUB, Barnsdall Park, 1645 N. Vermont Ave.: Exhibition of the work of members.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: Closed through August, reopens September 1.

RAYMOND C. GOULD, 830 S. Figueroa St.: Prints and art as related to the home.

GUMPRO GALLERIES, 714 W. 7th St.: Paintings and decorative prints.

LOS ANGELES MUSEUM, Exposition Park: August 1-31, sculpture by Anna Hyatt Huntington. August 10-September 12, paintings by Russell Cowles. August 1-19, Hans Helfritz, photographs of southern Arabia.

PERRET RESEARCH LIBRARY, 2225 W. Washington: Advances in all art.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Federal Art Project exhibition of modern technical processes in art. The show illustrates all stages of murals, mosaics, sculpture and other works done on the project, and collected throughout the State.

U. C. L. A. CAMPUS GALLERY: Summer Session exhibition.

U. S. C. CAMPUS GALLERY: Painting, art craft and architectural exhibit.

## MILLS COLLEGE

MILLS COLLEGE ART GALLERY: Summer Session Exhibition.

## OAKLAND

BAY REGION ART ASSOCIATION, 14th and Clay St.: Work of members.



The most recent work of monumental sculpture to be completed by the WPA Federal Art Project in Los Angeles is Jason Herron's "Modern Youth," which stands in the open porch of the Belmont High School. All of youth's aspirations, all of its fresh, young courage are symbolized by this crouching figure, of heroic proportions, which has been cast in artificial red sandstone. Belmont students call the open porch in which the figure is placed the "Sugar Bowl." Jason Herron, the sculptor, is herself a Los Angeles girl, who received her education in southern California and at Stanford University. She has already contributed several noteworthy works to the WPA Federal Art Project, and she is at present acting as its assistant supervisor for Los Angeles County. The full-size plaster model from which "Modern Youth" was cast is one of the features of the Federal Art Project's process show now current at the Stendahl Galleries in Los Angeles. The exhibition demonstrates all the various and complicated processes employed by Project artists in the production of sculpture, murals, tile mosaics, and lithographs. It is the first technical exhibit on a large scale to be held in Los Angeles, and is drawing many interested visitors.

OAKLAND ART GALLERY, Municipal Auditorium: Oils and water colors by California artists.

## PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: The best in Oriental art, the finest jade, carved by artists, bronze, lacquer, and a fine collection of old prints by Japanese artists.

HUNTINGTON HOTEL GALLERIES: Landscapes and seascapes by Frank Moore.

## SACRAMENTO

CALIFORNIA STATE LIBRARY: Index of American Design, Federal Art Project.

## SAN DIEGO

FINE ARTS GALLERY, Balboa Park: 9th Annual Southern California Art Exhibition continues through August, oil paintings, water colors and pastels, and sculpture.

LOS SURENOS ART CENTER, 2616 San Diego Ave., Old Town: Festival of Art.

## SAN FRANCISCO

AMBERG HIRTH GALLERY, 165 Post St.: Contemporary applied crafts.

M. H. DE YOUNG MEMORIAL MUSEUM, Golden Gate Park: Permanent collection, and an exhibition of creative art by children of San Francisco's hospitals and community centers.

EMPORIUM, 835 Market St.: Exhibitions changed each month.

PAUL ELDER GALLERY, 239 Post St.: To August 14, water colors by Clifford Warner. August 16-September 2, water colors by Victor De Wilde.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Group exhibition of paintings by Henrietta Hoopes, Buckley MacGurrin, Nathalie Newking and Etienne Ret. Old master paintings from the collection of E. John Magnin, New York. Through

August 15, "The California Group" (water colors). Opening August 16, Treasury Department Art Projects exhibition.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: To August 30, Chinese tomb statuettes.

## SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 S. Mission Drive: Group showing of contemporary California artists. Water colors by Bert McLeod and Mrs. Dorothy Bernays Stephens.

## SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Work of the masters. Exhibition of art of the reign of Queen Victoria.

## SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Continuous exhibitions of paintings by the artists of Santa Barbara. Four definite shows a year are held.

FAULKNER MEMORIAL GALLERY, Public Library: Landscapes, oils and water colors.

## SANTA MONICA

ART ASSOCIATION, Santa Monica: Exhibition by members.

## STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Permanent collection.

## SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: To August 15, Fifth Annual Exhibition of American Ceramics. Water colors by Eliot O'Hara. Modern Hungarian Art. Facsimiles of paintings by modern German artists, and prints by John Butler. August 18 to September 26, Pennsylvania Academy Show. Water color exhibition. American paintings from the Museum's collection. Photographs by Fritz Henle. Work of students of the School of Art, University of Wisconsin.

## MISCELLANY

MILLARD SHEETS, a nationally famous artist claimed by California, gave his advice and his art in the rejuvenating of the Beverly Hills Tennis Club, 340 Maple Drive. Only a small portion of the old building was retained, while the new one immediately suggests vacations and recreation through the welcoming sweep of a semicircular shaded upper deck, reached by a curving stairway. Since Millard Sheets delights in color he has achieved striking effects in blues and ivory, offset by deep chocolate tones. New ideas prevail throughout, the cocktail room presents a mural showing young girls, modeled in white-glazed terra cotta, among flowers of wrought steel and brass.

BENJAMIN BROWN, the patriarch of Pasadena artists, sailed with his brother, Howell Brown, for Europe last month. On his last trip to the Continent, a year or so ago, Mr. Brown painted for several months in Spain, painting in Madrid, Alhambra and Granada, and is glad to have canvases as reminders of the beauty and peace that once was prevalent in that war-torn country. He found so much of interest in North Africa that he felt he had material for years to come from that section alone, so it is not lack of ideas or of subjects but a pure desire to see and record more and more of the beauty of the world that prompts this present sailing. Benjamin Brown is an etcher as well as a painter but he prefers to work with color, in which he excels, while Howell Brown confines his art almost exclusively to etching.

AMERICAN FINE ARTS SOCIETY, in the Galleries, 215 West 57th Street, New York, holds the second National Exhibition of American Art throughout July, and is planned as a feature of New York's third annual Summer Festival of Music, Art, Dance and Drama. All states, possessions and territories of the United States have cooperated to make this exhibition possible, and it is the only exhibition of American paintings and sculptures in which the artists of all states exhibit. The exhibition is hung according to the geographical divisions of the country, so that the visitor may see the work of the various sections of the country as such.

THE EXHIBITION of American Arts and Crafts for the Paris Exposition is the seventeenth international exhibition assembled by The American Federation of Arts, and includes mountain handicrafts, contemporary work in jewelry, glass, pottery, stained glass, ceramics, metalwork, textiles, weaving, woodcarving, and Indian silver and leather work. The collection of more than two hundred and fifty objects represents the achievements of America's craftsmen. At the conclusion of the Exposition the collection will be returned to this country intact for circulation to leading museums.

MILLS COLLEGE announces that, due to illness, Oskar Kokoschka will not be able to join the Mills Summer School faculty. The promised exhibition of his work is also cancelled. Lyonel Feininger, who taught in the Mills Summer School last year, returns to substitute for Mr. Kokoschka on the faculty.

GRANT WOOD has illustrated an edition of Sinclair Lewis' "Main Street," distributed by the Limited Editions Club of New York City. The club welcomes suggestions as to famous American books to be illustrated by famous American artists. Thomas Cravens has just published an illuminating magazine article, outlining the life and work of Grant Wood, rooted in Iowa but branching in many directions.

SAN FRANCISCO ART ASSOCIATION plans to establish a permanent gallery at the San Francisco Museum of Art for the purpose of showing continually rotating exhibits of the members. This will afford an opportunity to show the work of many, give everyone a chance. Heretofore it has been necessary to reject some of the submissions to the Association's annual in order to keep the show to a reasonable size.

BORIS LOVET-LORSKI, a recent guest in Montecito, has been appointed chairman of the committee on Sculpture for the Paris Exposition. Several of his portraits are on exhibition at the Faulkner Memorial Gallery, Santa Barbara, including portraits of Mr. and Mrs. Edward G. Robinson of Beverly Hills.

PAUL SAMPLE has a rather unusual commission. Fortune Magazine has asked him to paint pictures and make sketches of eight American ports, three Pacific, five Atlantic. His painting, "Miners Resting," which won the National Academy's Temple medal has been bought by the University of Nebraska.





Photograph by Wm. Jordan

Ryllis Hasoutra and Horace Okey in one of their modern dances.

### AMERICAN MODERN DANCE AFIELD

By NORMAN PECK

UNTIL the past few seasons the modern dance has been practically quarantined in our few metropolitan centers. This year saw the first trans-continental tour of a company working in the modern idiom. It was the Martha Graham Concert Group. Los Angeles rose to the occasion, underestimated the intelligence of its people and advertised the performance as "Martha Graham and her Girls". Miss Graham is merely America's most important dancer. Perhaps she is fortunate that her accomplishments and dignity forbid things to go further. It could have been "Martha and her Girls".

Ted Shawn has done much in popularizing and building an audience for the dance through his extended tours which always include colleges, schools and many quite small towns. The company consists entirely of men and has been eminently successful. Shawn's revolutionary innovation in the dance world has been business organization resulting in regular salaries for the dancers. The company is economically self-sufficient and maintains a permanent home, headquarters, and training camp along with a winter vacation camp in Florida. Through their co-operative efforts they have been able as a unit to tour Europe and give concerts abroad.

While Martha Graham was proselyting and strengthening faith in the modern dance by her transcontinental tour, the Humphry-Weidman Company toured the east and accomplished the same purpose. It was Doris Humphry, the master choreographer of the modern dance and her co-worker, Charles Weidman, who first enlarged the small modern dance audience from that of a handful of concert devotees to the larger audience of the Broadway Musical Show.

Among the pioneers who have carried the American modern dance outside their country are Ruth Page, Pauline Koner, and Belle Didjah. Last year Miss Didjah toured the eastern part of South America. This season Central America and the west coast of South America will have their first glimpse of modern dance when Ryllis Hasoutra and Horace Okey start their extensive tour. These young concert dancers have been honored by being engaged for two concerts, July 31 and August 4, during the Annual Festival of the Arts at Laguna Beach.

### PATIENCE—A VIRTUE AND A CURSE

By LEO S. GOSLINER

ONE of the definitive characteristics of any art is that it be a complete and sincere expression of the civilization which caused its creation. That is why structural steel Parthenons and Gothic concrete become highly ludicrous. That is why traditional embroideries executed by machine are less revered than their modern designed contemporaries. And that is why the exquisite Chinese Tomb Figures, on display at the San Francisco Museum of Art, rise above the category of "things old" and take their place with "things beautiful".

For centuries past the Chinese have been complacently living in veneration of their ancestors and tranquilly awaiting the sweet existence of the tomb. In time this philosophy has ceased to serve the mere function of a religion and has permeated all Chinese thinking, political, economic and artistic. There is little wonder then at the sincere effort which the Chinese artist puts forth in the creation of these tomb figures, for these figures accompanied the deceased into the unknown world and served him in death as the objects which they portrayed in life.

The contemporary artist can learn much from a study of these creations. He can learn of three dimensional composition, of color, of form—but most important he can learn that true art is a question not of how many or how much, but rather how sincere and how fine. "It is better to have done one small thing with perfection than to create a mountain of errors."

Near the entrance to almost every art museum is a desk whereat one may check one's umbrella, buy prints and postals and those short pithy books which can enlighten the uninformed of the right thing to say at an art exhibit. But the main function which the attendant performs is to answer questions—questions in which the answer is not so much desired as the opportunity for an art chat, a chance to throw off a few sparks of "knowledge" to impress the "desk-ee" and the passerby.

There was the young and obviously well traveled thing who upon hearing mention of the Hudson River School exclaimed "Oh, yes, I know, that's in Woodstock, isn't it?"

And the dear old lady who confusedly came to the wrong museum three days after the close of the recent Goya show. She was tenderly informed that the exhibit had been held at another

## CALIFORNIA POET'S CORNER

### LYRICS OF THE WIND

By ROMA COOLIDGE MULVIHILL

On a gusty day  
The alders by the river  
Launch their restless golden fleets.

Today  
The great dog-wind  
Is driving the cloud-sheep  
Deep into the blue canyons,  
Herding them against a rainless summer.  
But here, in the valley,  
A small ineffectual breeze  
Flirts with my girl-child's hair.

Look!  
A roistering whirl-wind  
Lurches across the street  
Unfurling its banner  
Of dust and flaming leaves.

### WOMAN IS AN ARTIST

By JOSEPH JOEL KEITH

Each woman is an artist.  
She can see an old room  
though it's worn and sullen  
and dark as doom,

and gather her brushes  
and make every wall new,  
with will and with wisdom  
make the bathroom blue,

and soon the rooms's an ocean  
And the kitchen is spring  
when her painting is finished.  
Birds chat and sing

by windows where her bread crumbs  
have been thrown. And when night  
settles down she changes  
the rooms with light:

the yellow and the scarlet,  
all the high lights and low,  
reveal what a woman  
and an artist know.

### Poets of the Month

ROMA COOLIDGE MULVIHILL, who has contributed feature articles to this magazine, has had poems published in *House and Garden's Bulletin Board*, *Sunset* and *Poetry World*, in which the charming lyrics used in this number have appeared previously. Mrs. Mulvihill was also included in the 1936 anthology of *Contemporaneous American Women Poets*. She is the wife of Joseph Mulvihill, and their home is in Pasadena.

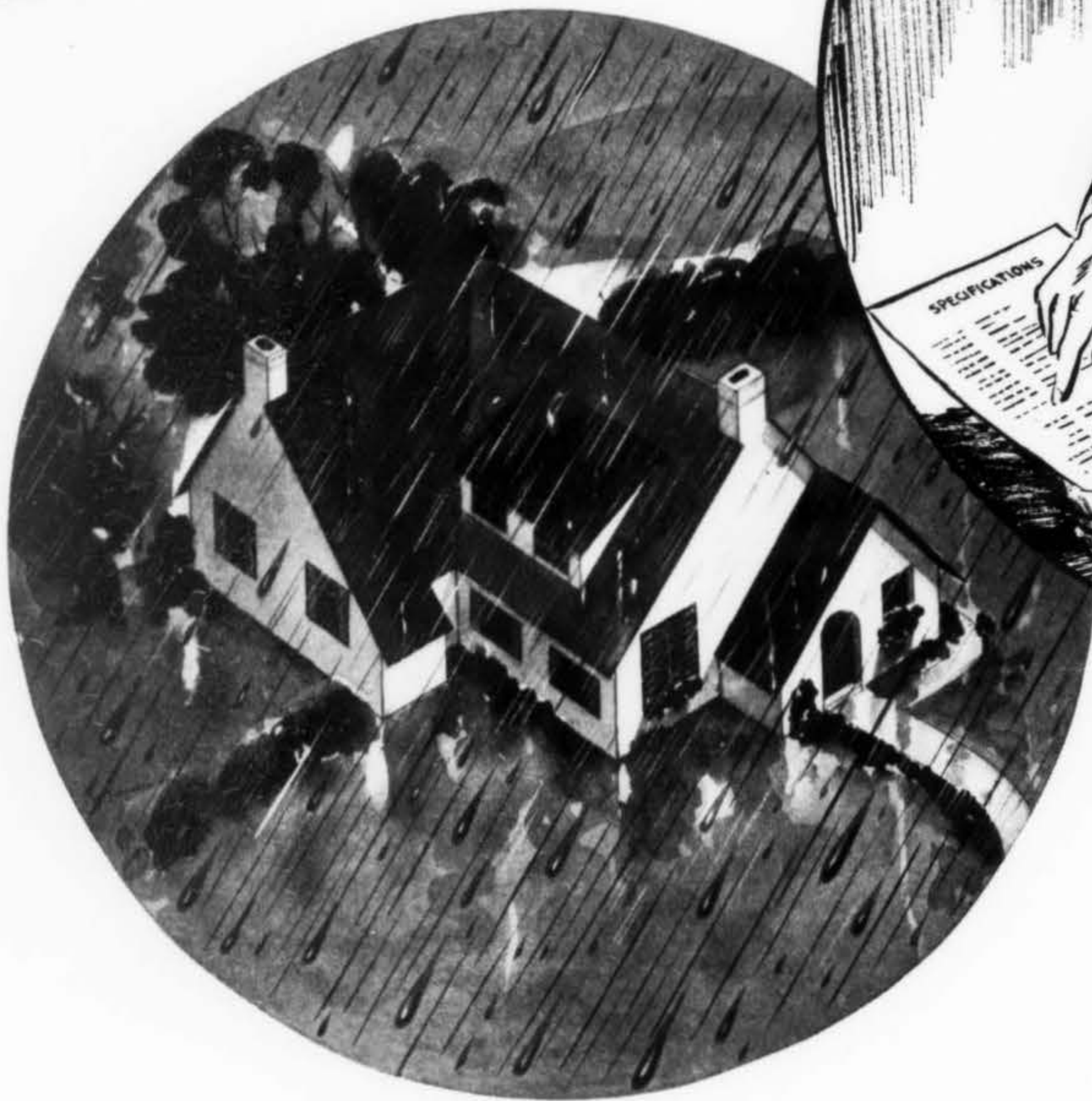
JOSEPH JOEL KEITH is the author (with Kathleen Sutton) of *Through Many Doors*, and of verses published in *Poetry*, *Fiction Parade*, *Voices*, the *Literary Digest*, and other publications. He is the author of Marie Dressler's favorite poem which is engraved on her casket, and is a regular contributor to *Westward* and *Silhouettes*. He has also appeared in numerous anthologies and in the *Poetry Review*, London, England. His home is in Hollywood.

museum and was already over. "Oh," she sighed, "Well, it will play here, won't it?" She was not to be denied, however, for she demanded of the attendant a personal review of the life and works of Goya. The attendant was necessarily brief and perhaps a bit vague for suddenly the lady showed her relief with a renewed smile—"Oh, I didn't know he was one of those old fashioned oil painters—well, I don't like them anyway."

The Chinese exhibit at the San Francisco Museum of Art engendered many ludicrous remarks but none so fine as that of the couple who gave to the astonished art world news that the famous T'ang horses are relics once used in the tong wars.



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A charming actress entertains in a charming frock. Shirley Ross of radio fame is now playing the lead opposite Edward Arnold in Park Avenue Follies.

### CLOTHES FOR OCCASIONS

**R**ATING all outdoors as her province the California hostess enters the arena fortified with new clothes and new ideas for the service of food. Outdoor entertaining in California means primarily in the patio or garden of the town house, anywhere in the vicinity of the mountain cabin, along the shore at the beach cottage, or even, strange as it may seem, the rolling deck of a trailer, or withstand the even more pronounced roll of the deck of a favored yacht. Nor is any hour out of order, beginning with breakfast, including lunch, and running through the cocktail hour to a picnic supper, anything may be attempted and achieved except a formal dinner, and these are gladly regulated to the winter months.

Since guests may be expected to arrive by air, water, rail or motor, and, if in the mountains, aboard a horse, all types of costumes prevail with them, as with the hostess. Generally summer clothes should be selected for comfort and yet betray a bit of interest in the personal becomingness. Because the field of selection is large it is always possible to find the right thing, both for the occasion and for the individual. From the sheerest prints, long and feminine, the crispest linen, short but also feminine, to a three-piece swim suit, the costume lists are open for inspection. Prints and summer knits appear side by side and there is a new cotton lace that ranks well with embroidered dimity.

In entertaining semi-formally, and where the hostess favors the feminine angle, there are many variations of lunch to sunset frocks. These summer day dresses assume all manner of eccentricities. Shirring above the waist is a current new note, resulting in drapes, sometimes here and sometimes there, and a fullness front or back as is most agreeable to the figure. One dress of crepe presents short, sturdy revers, while a sunburst of shirring directs the bodice to the skirt. In another gown of acetate patches of shirring mark the neck and waist lines. If in doubt as to any selection remember that sleek simplicity, contemporary in color and line, has the greatest number of adherents.

The *al fresco* luncheons, the bridge tea, honoring favored guests, may be dignified by sweeping skirts and elaborate service, but, taken by and large—as most entertaining is—the more informal costumes lead in favor. A surf-side residence offers many-sided entertainment, since there is the broad Pacific as an inspiration. Swimming parties grow under such tutelage, while water games flourish. Nor is it necessary to seek the ocean to give a swim-party as many gardens have pools, and where larger space is needed, especially in Pasadena, the pools of the Huntington and the Vista del Arroyo hotels are available.

A four-piece beach costume makes possible all kinds of usage, since skirts are again popular, and the beach coats are found in most becoming colors and add a swing in the breeze. Knitted swim suits are in again, and Juliet caps of raffia are clever to wear with them. Vivid things are desirable for beach wear, and an imported English linen is most effective in white with big black circé disks. Slacks are preeminently proper for the sea, and of special importance are the imported beach tweed slacks, with only one of each design obtainable. For yacht and cruiser wear there are slacks that

(Continued on Page 37)

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## AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

"We may live without poetry, music and art;  
We may live without conscience and live without heart;  
We may live without friends; we may live without books;  
But civilized man cannot live without cooks.

He may live without books—what is knowledge but grieving?  
He may live without hope—what is hope but deceiving?  
He may live without love—what is passion but pining?  
But where is the man that can live without dining?"

Owen Meredith

IT IS a popular remark that American literature possesses nothing to compare with Chaucer, Shakespeare, Dante, and company, and from one respect, at any rate, the charge may claim to logic. The United States have not yet done a great cook book.

Of philosophers we have produced Emerson, of poets Poe, of chemists Richards, of painters Gilbert Stuart, and of sculptors Lorado Taft. But we have yet to conjure the compound of all the talents—the great cook.

There has been no masterpiece on cookery composed by an American—nor by a European, either, since Brillat-Savarin's "Physiologie du Gout," written during the eighteenth century, at Paris, a book which greased life and the frying pan with the butter of philosophy.

There are books enough of precise, card index recipes, but they are not stirred with that exalted unspoon-measured passion of the artist which moved Francois Vatel, Prince de Conde's cook, to commit suicide because the fish failed to arrive on time for a banquet at Chantilly. Nor is there anything on cookery with the reflective charm of Izaak Walton's essays or the wisdom of Cortisoz' writings on American painting.

When H. L. Mencken was editor of the *American Mercury*, he wanted a set of articles on American cooking, but he found that "the number of American authors capable of writing upon the subject, charmingly and at first hand, was so small as to be substantially equal to the number of honest Prohibition agents."

Cooks were once, and deservedly, ranked with the artists of the time. Robert, Rechaud, and Merillion, during Napoleon's sway, were classed the Raphael, Michelangelo, and Rubens of cookery. And, long before that, Athenaeus, the Greek philosopher, wrote about a cook—

"His mind must comprehend all facts and circumstances;  
Where is the place and what the time for supper;  
Who are the guests and who the entertainer;  
What fish to buy and where to buy it."

Athenaeus thus acknowledged the intellectual sweep needed by a cook. An old English book of 1780, Dr. Pegge's "Forme of Cury," further raises to rightful height the social peg of the chef: "We have some good families in England of the name of Cook or Coke . . . Depend upon it, they all originally sprang from real professional cooks, and they need not be ashamed of their extraction any more than Porters, Butlers, etc."

The "Forme of Cury" is thought to be the oldest practical work on cooking. It was compiled by the chief master cooks for King Richard II. A reader today learns how early Englishmen went for cinnamon soup, while a dash of ale was prescribed on most recipes.

Through the Dark Ages the artistic life of Europe, not the least the art of cookery, was preserved by the thoughtful care of the monks. The select dishes were prepared at the medieval monastery.

Two 15th century cookery books, penned on parchment, are now kept by the British Museum. They date from about 1450, and each contains close to two hundred recipes—one for "gyngerbrede," which was made from "hony," "safroun," "pouder pepir," and sundry other ingredients.

With the Renaissance, the literature of cookery flowered along with the associated arts of poetry and sculpture. "The Widdowe's Treasure" was an English cook book of 1625, and there were various more, one by an Abraham Veale. During the eighteenth century among the standard English family cook books were Mrs. Glasse's and Mrs. Rundell's, the predecessors of Mrs. Farmer's at American households.

As the eminent cook book of the eighteenth century was the work of the French judge, Brillat-Savarin, so the English kitchen epic of the nineteenth century was by a police magistrate, Thomas Walker. It seems that those fellows not only "cooked the goose" for others, but cooked their own geese likewise.

Fame comes through assorted ways, and whereas Raphael is celebrated as the painter of the Sistine Madonna, the Prince de Soubise, of Louis XIV's time, attained immortality by creating an onion sauce, and while Mohammed conceived a religion, the Duke of Richelieu originated mayonnaise. One's appraisal of the relative importance of the two men is apt to be governed by one's fondness for mayonnaise.

If America has not produced a great cook book, it has through a book published in 1865, issued a noteworthy historic statement. Dr. John Doran's



"Table Traits" expresses the universal emotion that "perhaps there is nothing, in the vegetable way, more insipid than parsnips."

Dishes like morals, differ by time and place. An African traveler, after a lunch with the Sultan of Baussa, reported that he was feasted on alligator eggs. The breakfast of ancient Greek soldiers consisted of bread dipped, or "dunked," in wine. This helped them to carry their heavy armor around. It is not strange that Frederick the Great was an indomitable ruler when one finds that he made his coffee with champagne and added a touch of mustard.

The German today stomachs Hitler and sour vegetables, the Frenchman rises to the "Marseillaise" and a *soufflé*, the Mexican stirs up a *tortilla* and a revolution, the Spaniard shakes a *puchera* and the fandango, the Turk worships *pilaf* and Allah, the Italian loves his *palenta* and his bambino. In cooking, dress, heroes, politics and creeds the changes worked by geography are observable.

Dr. Samuel Johnson remarked that "a man seldom thinks with more earnestness of anything than he does of his dinner." Consequently, no scientific or philosophic notation on life has been prompted with more zeal or aptness than some of the literary meditations on the pleasures of dining. A book was published some years ago entitled, "The Festive Board—A Literary Feast Prepared by Thurston Macauley." The man assembled a surprising number of literary pieces on the topic, like Charles Lamb's "Dissertation on Roast Pig," Charles Dickens' "Sam Weller on Oysters," and Willa Cather's paragraphs about "Onion Soup in New Mexico."

Macauley recalled Jonathan Swift's comment that "he was a bold man that first eat an oyster." Certainly he belongs to that gallery of unknown, unsung heroes of history, beside the gallants who first ate the tomato and the olive. Or, according to taste, he should be with the villains, the inventors of porridge and spinach.

Samuel Pepys' diary was filled with gustatory references. Pepys thought with that commendable "earnestness" about his dinner. One evening he regaled some company with "oysters, a hash of rabbits, a rare chine of beef. Next a great dish of roasted fowl, and a tart, and then fruit and cheese." Concludes Pepys—"My dinner was noble and enough." The repast undoubtedly prompted some inspired intellectual activity among the guests, for as Vauvenargues quite truly remarked, "great thoughts come from the stomach."

So let us, as we struggle with the problems of our own time, turn not to the political, economic, and sociological treatises, but to the family cook book. It may be after the dessert that we shall stray upon those "great thoughts" necessary to route our bewildered civilization aright.

From the "festive board" comes much of the earthly nourishment of the soul. "What had the holy folk to give you," inquired John Galsworthy, "compared with the comfort of a good dinner?"

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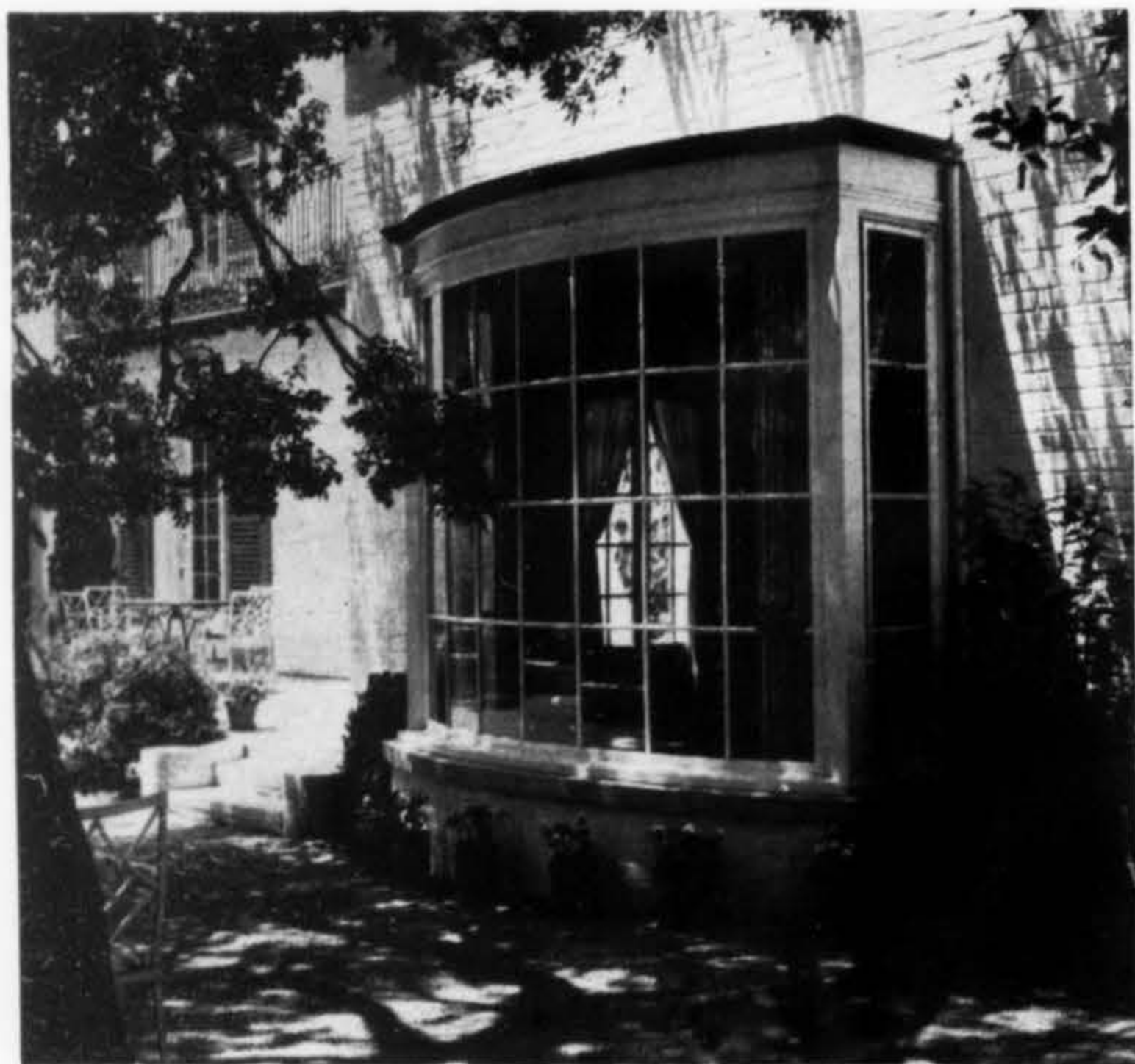
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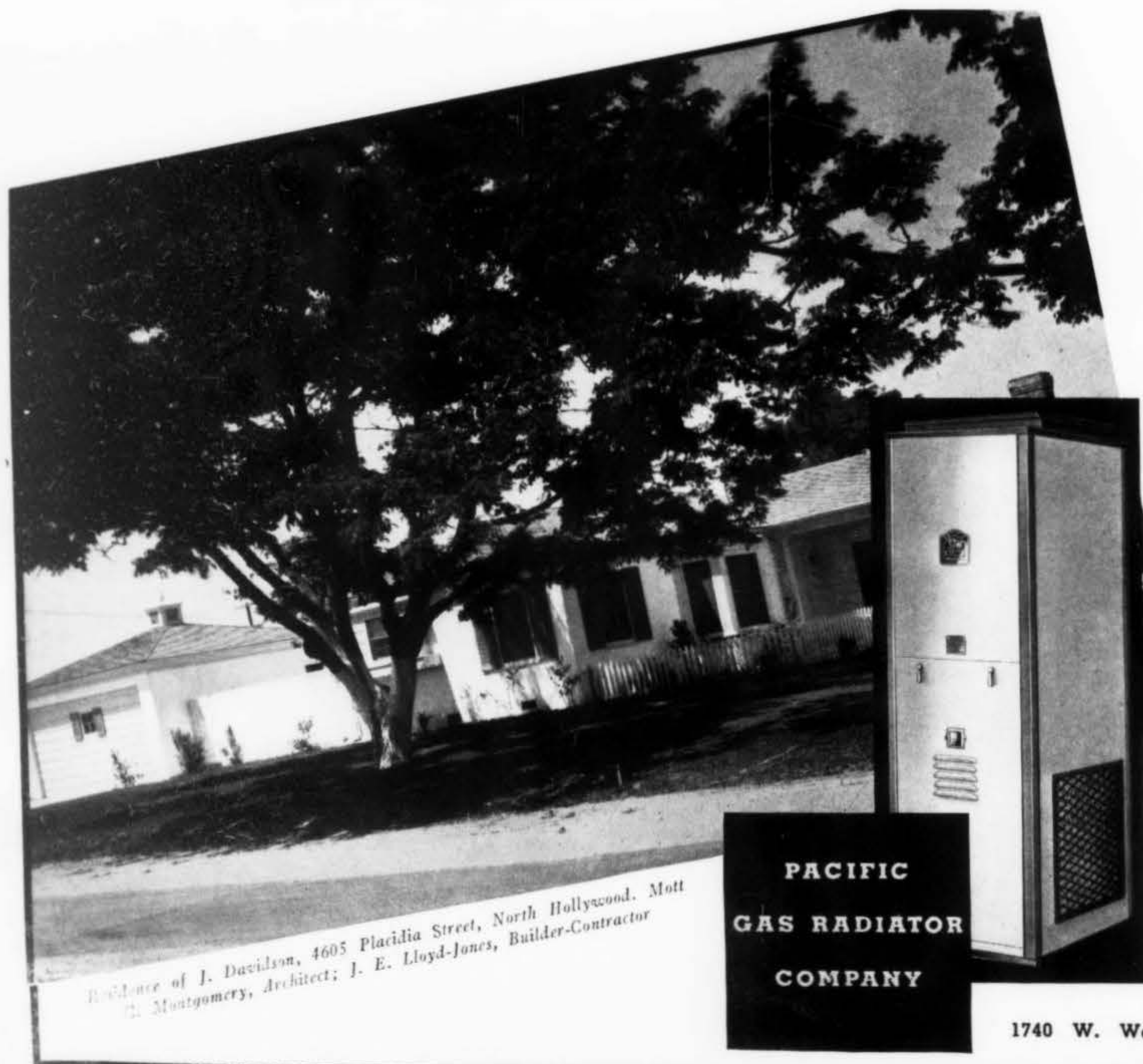
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# ANTIQUES

By ALICE R. ROLLINS



## ANTIQUES IN THE KITCHEN

IN TIMES past the life of the household centered around the big open fireplace in the kitchen. Here it was warm and cozy and here it was that the food was prepared and cooked over the glowing coals or baked in the big brick oven. Many a much needed cooking utensil was fashioned in the long winter evenings while the members of the household sat before the fire.

Today kitchens are very much in favor again. The present day housewife has developed a spirit of independence as regards her kitchen. For modern conveniences have made the duties there easy and likeable, and the art of cooking has again become the mode. Outdoor informal entertaining during the long rainless summer days of the West Coast are an incentive to the housewife to prepare her own refreshments. Even the head of the household likes to show his skill now and then with some special dish. Radio, cooking classes and magazines tempt us to try out some of the tasty things they tell us about and the result is, not only have we become "kitchen-conscious" but we like it. It is not then surprising that all this has had its influence on the furnishings of the kitchen. Some of us, however, have realized we need not discard all the old things that are family heirlooms or that we have picked up here and there because we were interested in antiques. In fact we realize that these old things give a decided air of distinction to the modern kitchen.

When Americans became interested in their own antiques, they discovered two facts—that there were certain things that had about them a homely sentimental charm and that they could fill the same useful purposes in the homes of today as in bygone days. The antiques of fireside furnishing of old copper, brass, pewter and pottery could be adapted to the new requirements of the modern kitchen with the same ease as in the old. And what a feeling they have of being just right and in the right place!

Recently it was our pleasure to see two kitchens in which the owners had used their antiques for furnishing. Both were different and there was no question of their charm and homelike qualities. Modern in every respect as to walls, woodwork and floor, the tiling of one was in a warm light brown. And on shelf and in cupboard or hung on the walls was the owner's collection of old brass, copper and pottery. A lovely old platter and candlesticks of pewter first attracted our attention. A hand-wrought copper coffee-pot, generous in size and very much used when entertaining out-of-doors, came next. Its beautiful red-copper color was one of the high lights of the room as it sat on a shelf in a corner. On the shelf below was a large bowl in the same rich color, greatly in demand when preparing salads. Nearby was a large milk-crock of Bennington ware. The soft tans and browns of this ware blending beautifully with the cream and brown background. A large handsome pitcher of the same ware was used for holding cold beverages. It was most practical because of the thickness of the stoneware. On the floor in a corner was a large brass kettle, its rich burnished color making the entire room shine. On a convenient shelf was a small old clock that had ticked away the time which baked a loaf of bread many, many times in another kitchen and was filling its honored place today. Somehow the mellow soft tones as it struck the hours seemed to give a special charm to the room.

The second kitchen was entirely different, but was designed to show and use the owner's collection of old stone and wooden ware. This kitchen also had modern walls, woodwork and floor covering. The colors were a gray-white, pale gray and a bit of deep, rich blue. Here a fine collection of old stoneware with blue decorations was displayed. We were astonished to see the many uses this old ware filled in this modern kitchen. A tall, slender jar with a good cover was used as a cookie container. Now wouldn't you know a cookie would taste better from such a jar! Another fat and stock one was the bread jar. "Splendid for keeping the bread fresh," said the owner. A shallow and broad jar held the butter. On a bracket-shelf was arranged a choice collection of old butter-prints, spoons and paddles. They added a decidedly new decorative note. Some old wooden bowls and measures were on corner shelves. In a window on glass shelves were some of the owner's pieces of old glass in blue, amber and green, lovely to look at against the light. A pot of ivy on the window sill added its fresh touch of green.

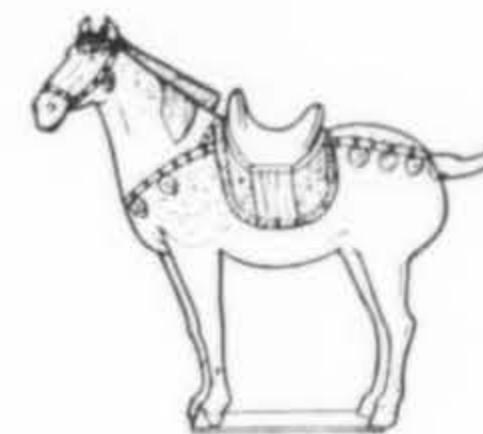
There is about these old things a fascination not to be denied, neither do we wish to deny it. There is much to be said for the honest, sturdy craftsmanship of the early kitchen furnishings. Pieces that were hammered and fashioned into symmetrical form and design by artists who gave us the best of their talent and skill.

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# RUNNING FIRE

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By MARK DANIELS, A. I. A.

## THE WALLFLOWER

**P**OOOR old San Francisco. The Russians are passing her up again. If you can believe a fragment of the ads you read and hear, there is a remedy for B. O. Cities don't have B. O. They have L. O., a curse that can be cured only by pounding some sense into labor which, of course, is impossible. You wouldn't expect a Russian to let B. O. or any other kind of O keep him away, but three of them again have passed up the grand old town and she begins to look like an aeronautic wallflower.

Last month, with some hesitancy, I attributed the avoidance of San Francisco by the first Russian polar flight (I refuse to call it a pole vault) to the fact that labor had closed San Francisco's hotels without even notifying the flyers that the city's climate rendered sleeping in the park endurable, if not comfortable. But with true editorial strategy, I left an opening in the guise of a forced landing short of San Francisco.

Now the second flight has been made. Did the intrepid heroes stop short of it or land near the city of the Golden Gate? They did not. With noses clenched they flew right over it and on for 500 miles. The hotels were still closed.

Still exercising the above mentioned strategy, it might be well to point out the possibility of this flight being a test to determine the possibility of a Russian contact with communistic Mexico in one hop, but considering the effect such a suggestion would have on Mr. Trotsky's nerves, I doubt that Mr. Stalin would have thought of a thing so cruel.

No, I lean to the theory of L. O. It seems particularly logical when you consider the thousands of others, mostly United States citizens, who are passing up San Francisco in the same way.

## HYSTERICIS

**I**T IS said that once we give way to hysterics it is difficult to avoid another attack. As a nation we had settled down to a comparatively steady pace when our definite advance toward temperance was interrupted by prohibition. It was not only an interruption, it was an upheaval, an inversion protracted almost to destruction.

Although we lived it down, it left us with a sort of national jitters that is a fallow field for reformers. Some of them are worthy and some are fighting for a return of prohibition. But there is one group that is blind in one eye. They are the boards of censorship.

Fired with fanatical fervor these modern Savonarolas will pounce upon a book devoted to the sex life of the spider and so thoroughly emasculate it that it reads like the twenty-third psalm. They will delete lines and scenes from a movie until the show becomes lascivious with suggestion. But they see nothing, hear nothing, say nothing and do nothing about the multitude of magazines that print covers picturing nearly nude girls in postures that would close a Paris peep house before the perverts could be counted.

One sweet result of this indifference to the nasty magazine, if any further example is needed, was the recent attack and murder of three girls, all under twelve, in Inglewood. Near them were found pages torn from a sex magazine. But, then, you can't censor a motion picture without seeing it shown or produced and that's lots of fun.

## THE INSIDES OF THE COVER

**S**OME magazines come out with covers that have hardly a single, all but nude, female figure, visible to the naked eye, but their number is decreasing. Magazine publishers seem to be doing a sort of strip tease with their readers. Some years

ago an occasional daring publication would show a bonneted girl on the cover, displaying a slender ankle as she tripped lightly across the lawn. When it appeared that nothing more serious than increased circulation and blood pressure would happen the publishers began raising the skirts on the cover. The mind of the average American reader being what it is, the strip tease then began in earnest.

So profitable did this form of printed entertainment become that it was not long before a number of magazines sprang up with but one purpose—to see how far they could go and get away with it. Each vied with the other to show every thing by showing nothing. Bounding, billowy, bifurcated blondes sprawl across the covers these days, leaving literally nothing to the imagination. There must be money in it for some of the old class journals are tentatively competing.

The question that arises is what will come next. When they reach the point where they can get by with a completely nude figure, which time seems to be at hand, what will these sewer snipes do? Well, when they have succeeded in showing in minute detail, every inch of a female human figure, they can start ripping her open and showing her insides, like the figure in the signs of the Zodiac. At least this would be less revolting.

## THE WEAK SIDE OF POLITICS

**N**O ONE else seems to have discovered why so many really nice candidates for public office fail to be elected. They pray with the religious, drink with the prohibitionists, lie to, and with their constituents and chuck waitresses under the chin in a way that would earn odds in any other contest. Yet they do not always win. This is food for thought. So, I have set my mental powers to the task and concluded that these candidates have overlooked the tremendous drawing power of euphony in speech.

Think of trying to elect such a team as Pottswilisham and Spoffledopper. They might kiss all the babies in Christendom but you couldn't elect them. Eustace Coathanger and Ethelbert Tearduct would fare no better, no matter how many chins or anything else they chucked. No, sir, what is needed is a brace of names that just roll off of the tongue, a pair that you can't keep from naming over and over again. And so I offer Bridges and Broun. You can add brilliant, bright, bracing bruisers if you think it is needed.

## BACK SITES

**P**ERHAPS history does repeat itself but it is unfortunate that most of the evidence submitted to prove the contention comprises events not worth repeating. The cruelties of Louis the Eleventh, the debaucheries of Nero and the horrors of the French revolution might well be soft pedaled but historians seem to gloat over details of blood and persecution.

Not that we should court an ignorance of history. To some, like Mr. Ford, it comes naturally. G. K. Chesterton once said that a knowledge of the past was the best basis upon which to predicate an opinion of the future, adding that that was one reason for his low esteem of Mr. Ford's prognostications. But to dwell upon the past, or in it, is another matter.

Of course, there is a fascination in conjuring memories of past events but so there is in visions of the future, with the added merit of the latter being considerably more constructive and often profitable even though practiced to the extent of habit. Mr. Edward Belamy paints a delightful picture of looking backward but if that pleasure is

over-indulged it usually results in a mind all cluttered up with rear vision mirrors.

## THRILLS

**Z**OOMING over the landscape in an aeroplane has a lot of kick in it. Struggling to reach the top of the highest peak on a continent and finally getting there is a thrilling experience. Sweating up and down a gulch in search of a vein of gold is forgotten when the vein is found. To learn that your bank has made a mistake in your favor is a real thrill seldom experienced.

But the thrill of thrills is meeting an old friend.

## OBSOLESCENCE

**T**WENTY seconds after you have rolled your new car off the dealer's floor, obsolescence begins. The first jump takes its value one fifth of its journey to total loss. Homes, hats and habiliments are cursed with the disease which, so far, has defied all remedies. Cars and catafalques, peace and purity, religion and righteousness are on their way to the world's great junk yard.

## COMMUNITY HOUSING IN THE WIDE OPEN SPACES

**A** MOVEMENT is afoot to start a community housing project in one of the valley towns. Well, why not? Are we, out in the west, in the wide open spaces, going to let the éffète east outdo us? Not an outdo. When London, Berlin, Prague started construction of community housing groups to accommodate the starving poor did not New York, Philadelphia and Chicago take up the same noble work with the added feature of piling up fortunes for the philanthropists who sponsored the movement? Just because ninety per cent of our territory is "where the lion and the lizard keep," are we going to let those eastern cities put one over on us? Not a put.

We westerners just won't stand for that sort of stuff. We have skyscrapers and septic tanks, gravy grafters, high jackers and high hatters, preachers and profiteers, promoters and presidents, and you can just bet that we are going to have our community housing, vacant or otherwise. Anyhow, aren't the papers full of reports on the exodus of gangsters from Chicago to California? Well, they must be housed somewhere, mustn't they, and we are not going to be found wanting when someone applies for that hard earned reputation for true, western hospitality. Yes, sir, we're that way.

I have not studied the statistics that prompted the community housing projects in the more remote parts of the west. Perhaps I am not alone in this. Judging by the statements of those backing the projects, I am one of a very large number. But if the state really does need community housing groups to satisfy the needs of her bankers, architects, and contractors, the projects should be approached with caution, for there lurks behind it the danger of starting another movement, which heaven forbid.

Carmel is sure to take up the movement, once it is shown that the element of "The Poor" is a minor factor. From there it may spread, with the speed of an epidemic of influenza to Jolon, San Ardo, and Atascadero. I wouldn't be surprised if it would sweep on to Barstow, jump the Colorado river and land kaplunk in Gila Bend, Arizona.

Well, if it is only a question of tenants that worries the financiers of these housing projects in our wide, open spaces, they can take consolation in the significant words of our Saviour, so premonitory of the present day banker. "The poor ye have with ye always."





Photographs by Fred R. Dapprich

Two rooms in the Beverly Hills home of Mr. and Mrs. Walter Schoenfeld. Simank-Searcy, interior decorators.



## THE DECORATOR AND THE CLIENT

By VIOLET TURNER SEARCY, A. I. D.



PERHAPS the best person to consult on interior decoration of a home might be one's oldest friend. He or she is acquainted with the interior of the heart—to which a room may most wisely be matched. To a friend are known the colors and textures, the lights and shadows, the furniture and upholstery, the carpets and tapestry of a personality.

But even a good friend cannot be an interior decorator without professional training and experience. So the professional interior decorator must set up a kind of Damon and Pythias acquaintance for the time being—and possibly discuss such unrelated topics as the weather, the threat of war in Europe, cooking recipes and other matters calculated to precipitate the beginning of a friendship.

The views here are from the home of Mr. and Mrs. Walter Schoenfeld, whom it has been my pleasure to know over a period of years. We therefore in this case could proceed at once on the fortunate groundwork of friendship.

Mrs. Schoenfeld did not care for the dra-

matic flourish of a show room, but the repose, comfort, and character that render a room warm and personal. Consequently the rooms reflect preferences that are her very own.

The carpet in all the rooms is the same—sandy colored and textured. The ceiling and walls are covered with a cold water paint of a warm white. The chintz drapes have a white background with a rather large design of beige magnolias and blue-green leaves. The sofa is covered with a ribbed wool serge of a lighter beige, with pillows of blue-green silk.

The large wing chair is upholstered with a small patterned chintz of an aubergine or eggplant color. Two large comfortable semi-modern chairs are covered with a hand-loomed wool of primrose yellow. The woods in the room are of various light tones—bleached walnut, pickled pine, pearwood and birch.

Some of the furnishings recall the early American period, adapted to modern invention and to utility. On the left of the living room is an old postmaster writing desk of pickled pine, which has been converted into a radio cabinet. On the right an old pine

washstand has been transmuted into a plant stand on which an old brass water-can is used for flowers. An early American clock—with a painted face—surveys the scene pleasantly.

The two lamps flanking the fireplace were made after the fashion of the old ratchet tongue and groove candle holders. The lamp shades are of a lovely thin and translucent sheepskin. These are the only lamps in the room; antique wall sconces supply the remaining light. A little bridge set is done in light fruitwood, and the little chair which has been in the family for years is quaintly covered with an old quilted petticoat in pale yellow. Across the fireplace reaches a band of handmade brass, and the accessories are bits of white Chinese porcelain, brass and blue-green crystal.

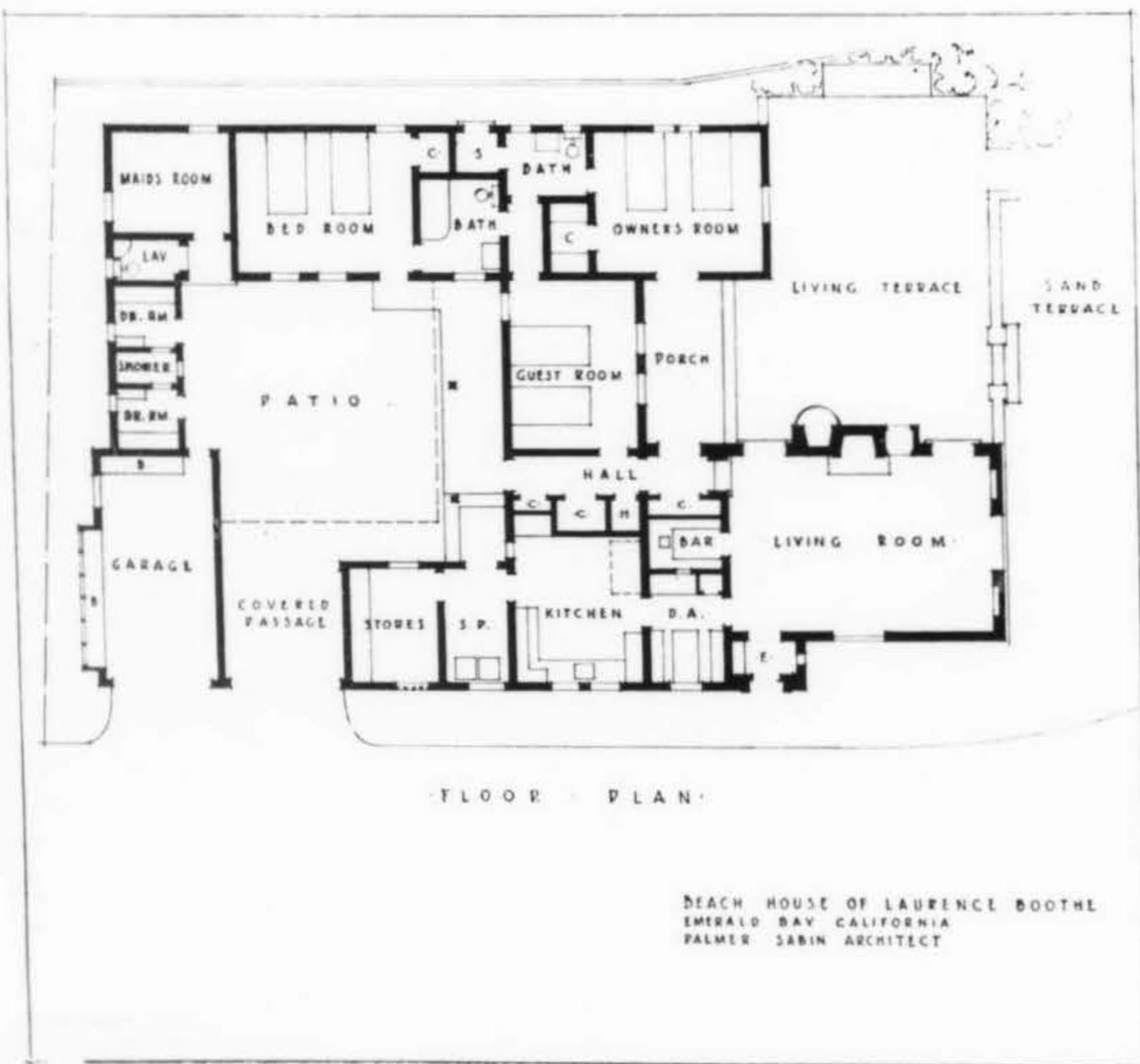
The left side of the living room opens onto the garden, a second and outdoor living room which is furnished in the same colors, but intensified. The owners' love of flowers is evident from the array of white cyclamen, yellow primroses, tuberosa begonias, and other flowers of the season used in the outdoor

*(Continued on Page 40)*





Photographs by George Haight



THE EMERALD BAY RESIDENCE OF  
MR. AND MRS. LAURENCE BOOTHE

PALMER SABIN  
ARCHITECT

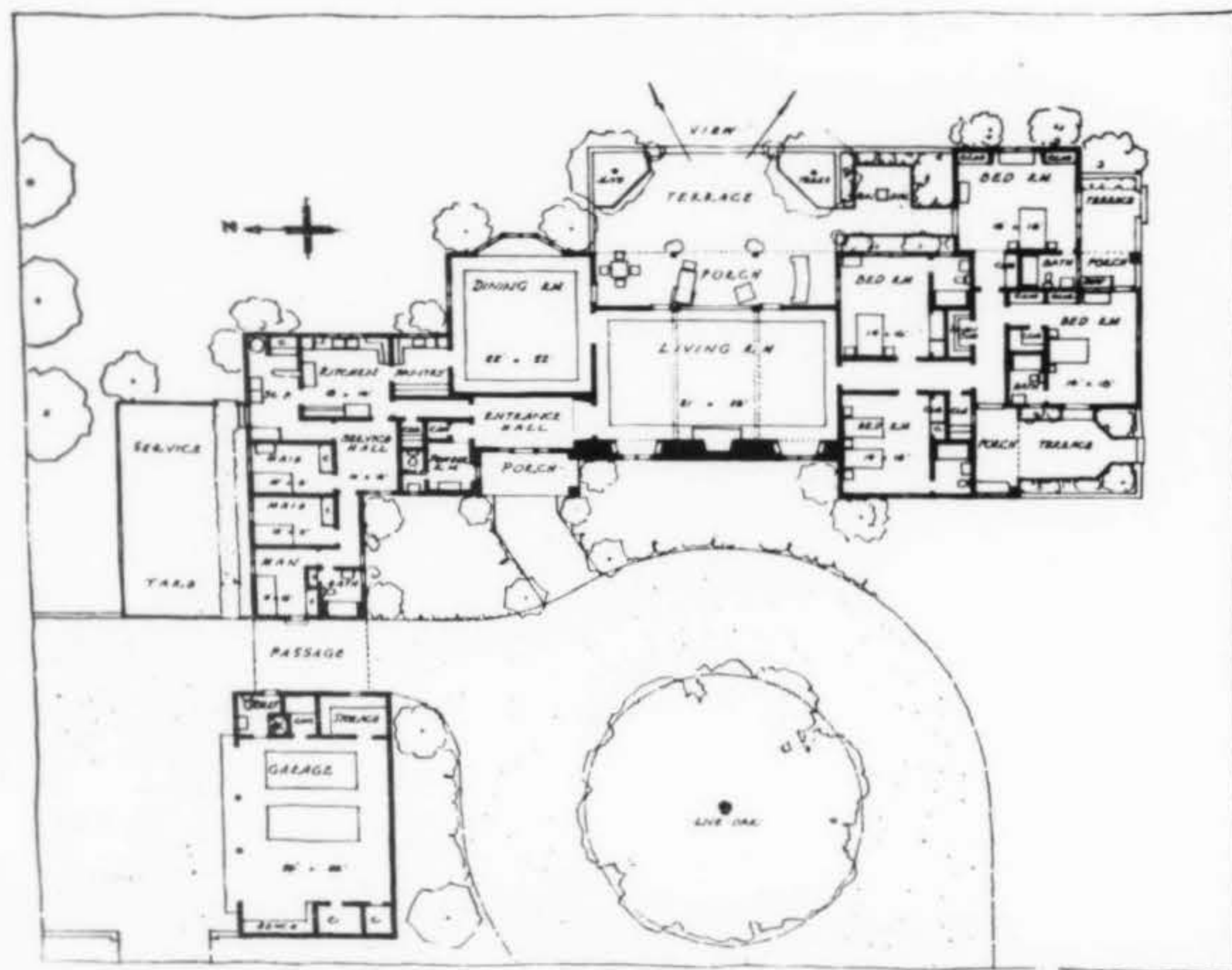
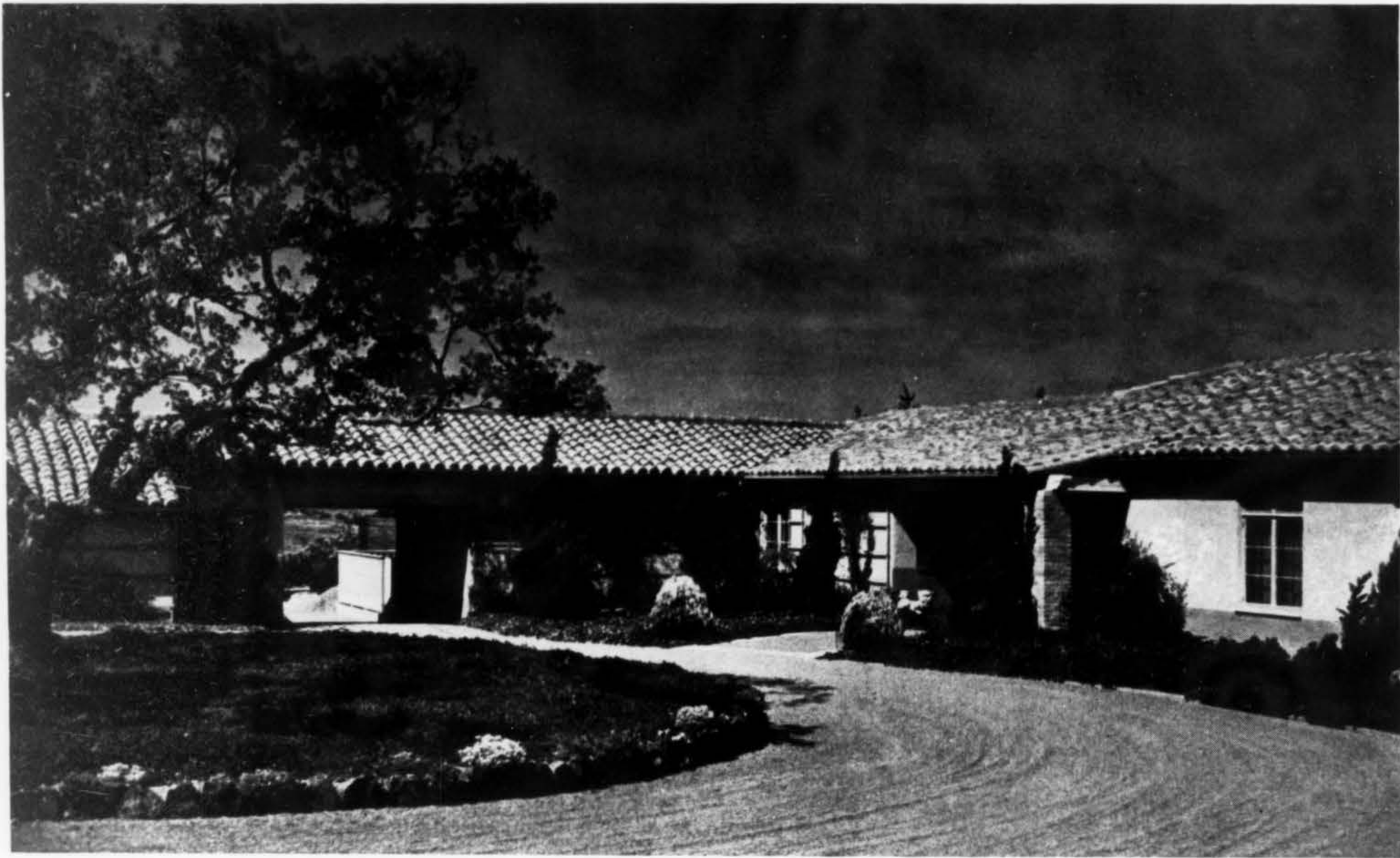




Built right on the beach at beautiful Emerald Bay the Boothe residence literally has the ocean in its front yard. Of a modified French Provincial style the house has been built on a concrete mat because of the proximity to the beach and the sand foundation. The exterior walls of stucco are painted an oyster color with yellow blinds and trim. The roof of cedar shakes has been left natural. The sheltered patio serves as a combination service yard and sunning yard as well as providing room for extra cars. The terrace on the ocean side has been paved and is protected by a low wall. The comfortable sun furniture, umbrellas, tables and lazy lounging seats make this terrace the real living room of the home.







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ROSS THIELE  
INTERIOR DECORATOR





A beautiful estate situated in the rolling country of Rancho Santa Fe with a magnificent view from the terrace out toward the Black Mountains and incidentally the neighboring estate of Douglas Fairbanks. With long, low, sweeping roof lines and thick walls this house so modern in its appointments reflects the hospitality of the old haciendas. It is painted a cream color with yellow trim and sash and green doors. The soft yellows, browns and reds of the tiles match the colors in the hills. The gardens have a decided Oriental feeling which is heightened by many Oriental art pieces belonging to the owners' collection. Within are four large bedrooms, each with its private bath. Almost every room in the house looks onto a porch or terrace or enclosed patio of unusual beauty. The kitchen is entirely electrically equipped and the house is heated by an oil furnace, so that while enjoying the advantages of the country, the advantages of the most modern equipment make life on this gentleman's estate even more pleasurable.



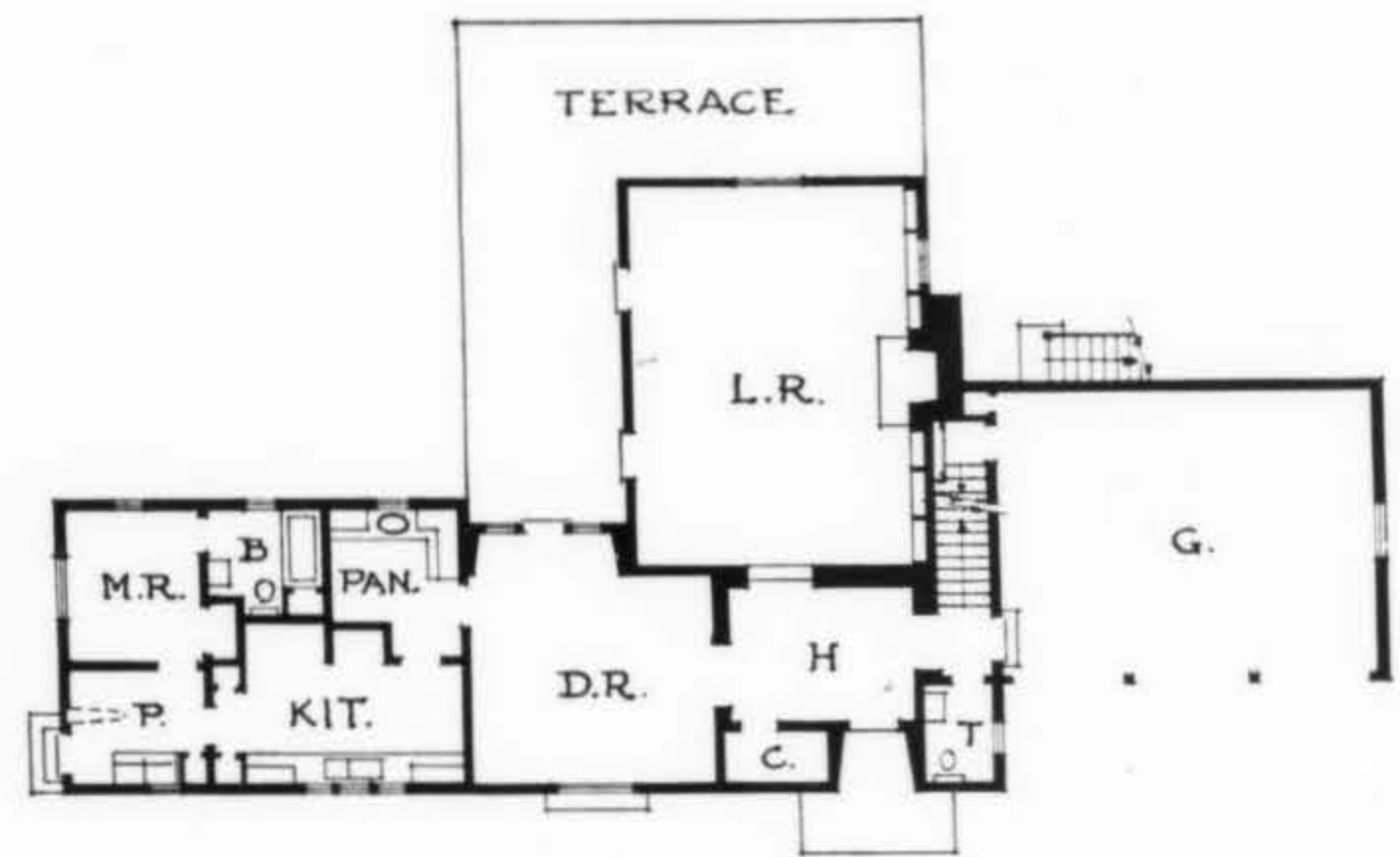




Photographs by George Haight



· SECOND · FLOOR ·



· FIRST · FLOOR ·







THE RESIDENCE OF  
MR. AND MRS. L. F. ROSSITER  
Pasadena, California

WILLIAM McCAY, A. I. A., ARCHITECT  
FRED BARLOW, LANDSCAPE ARCHITECT

Eucalyptus trees and a couple of beautiful pines determined the style of this informal house with its vertical redwood siding and exterior stairways and balconies. The interiors are a little more sophisticated to conform with the requirements and way of living of this family of four.

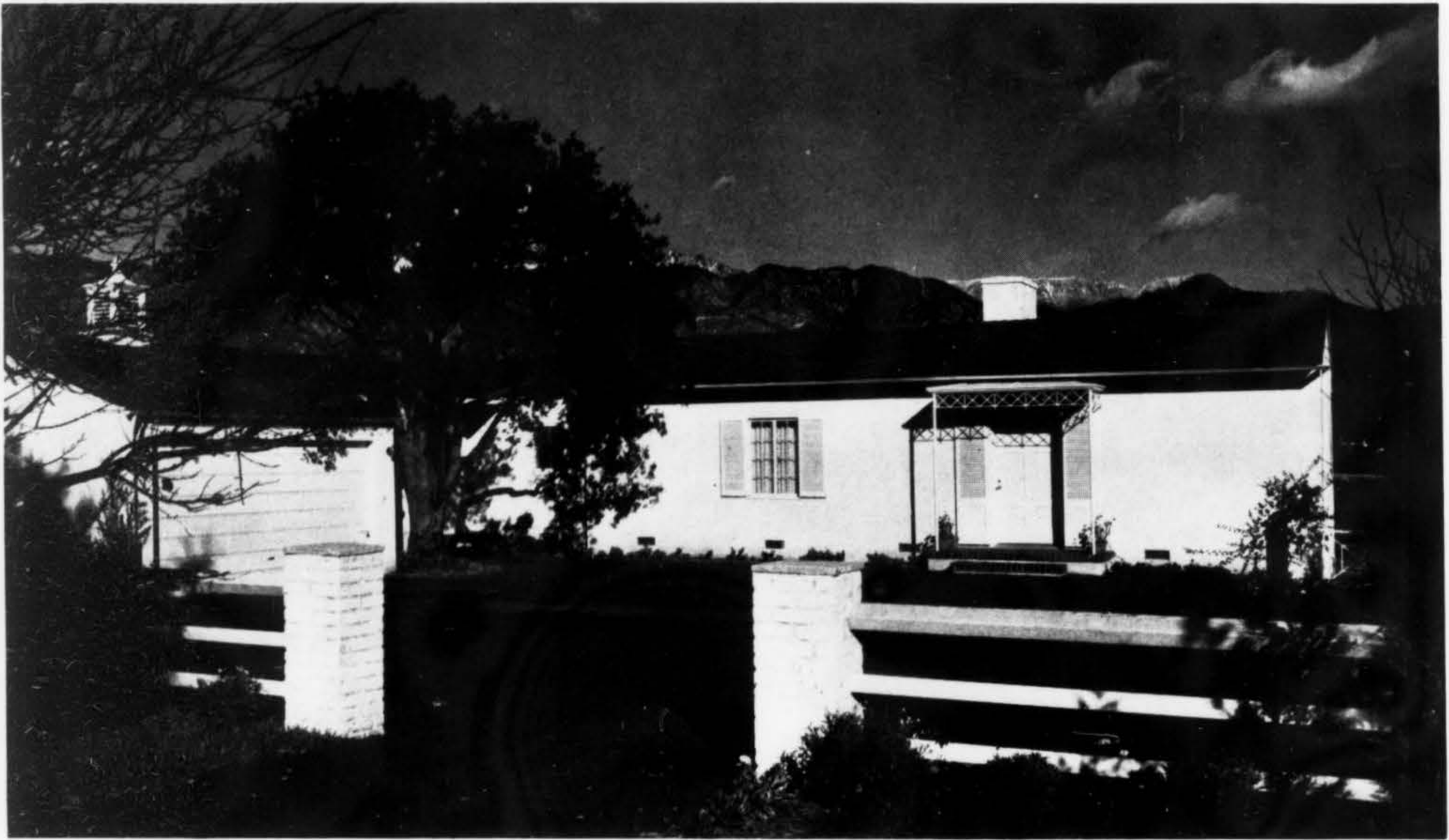
The property was located on the end of a dead end street. Accordingly the house was set the short way on the plot 100 x 200 and kept as close to the street as the ordinance would permit, taking advantage of the full depth of the lot for garden space and planting. How successfully this has been done may be judged somewhat from the three exterior views shown here.

The wide and generous terraces make a pleasant setting for outdoor living and are actually used a good deal. The white iron table and chairs just outside the dining room are particularly inviting to a cool and refreshing collation on a warm day. When the outside is so enticing it is difficult to remain inside though the wide fireplace and rows of books might attest otherwise. Books have a way of making rooms very human.

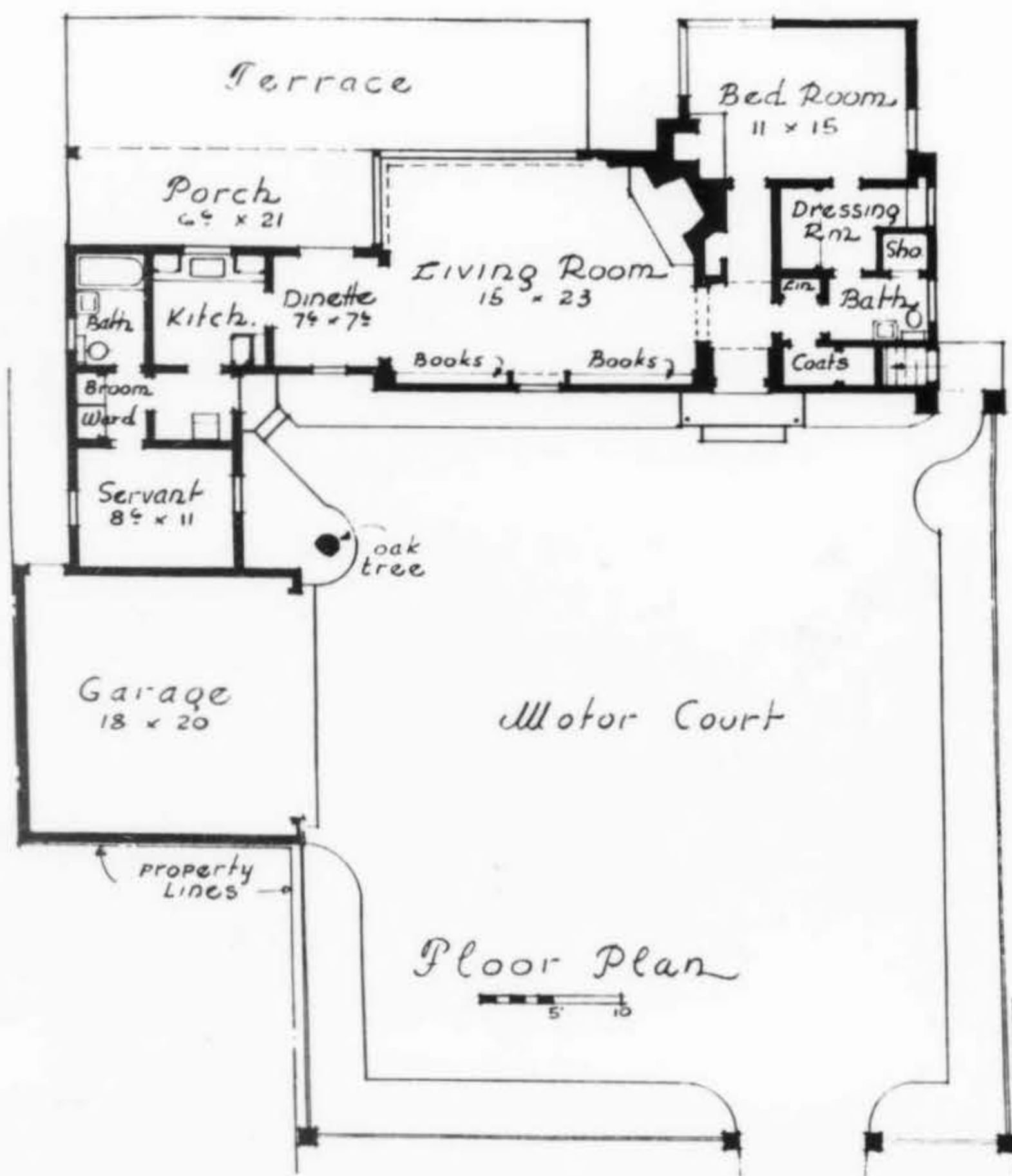
Wood sash has been used throughout and oak floors upstairs and downstairs, including the storage space planned for an additional bedroom, bath and dressing room.







Photograph by George Haight



THE RESIDENCE OF  
MR. ROLAND MAXWELL  
Pasadena, California

CURTIS CHAMBERS  
ARCHITECT





Photographs by W. P. Woodcock

A man who has a home just as he wants it and all to himself. In the front a fifty foot lot serves as an approach one hundred and fifty feet long to the motor court where the lot widens out to seventy feet, the garage neatly pocketed in the corner behind the tree. We do not know which came first, the oak tree or the house.

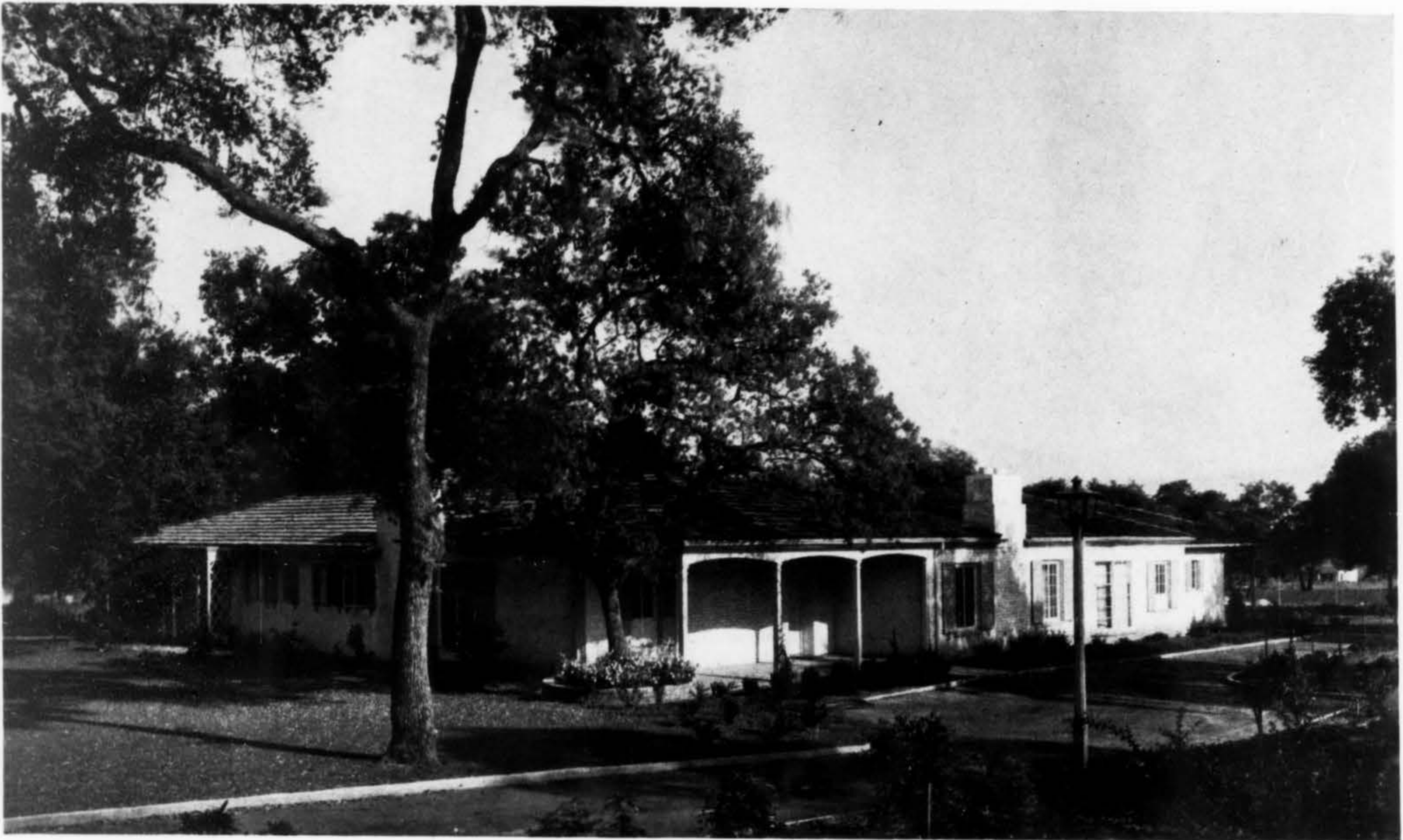
A small entrance hall leads into the living room with its huge fireplace and one wall covered with books and the other wall all glass opening onto the porch and the terrace and the garden which in turn overlooks the arroyo itself. The furnishings have a definitely Colonial feeling which is very comfortable and very pleasing in a modern California home. The drapes hang in a recess built into the wall and do not require any valance.

In the bedroom is a small fireplace and another case for books and more books. The quilted spread and the ship add to that New England atmosphere. Next to the bed is the radio cabinet which can also take care of the current magazines, a little bowl for ashes—or peanut shells and something that will please all radio announcers, a pencil and pad to take down the names and telephone numbers of their sponsors.

The house is built of wooden frame and stucco, with cedar shingles. The basement is reached from the outside on the extreme right of the motor court. All the colors are white or off-white and the terraces are paved with brick. The windows of steel sash have plate glass with screens on the inside. Through the corner windows in the living room is a beautiful view of the mountains beyond. George L. Schuler, builder.







Photographs by Mott Studios



THE RESIDENCE OF  
 MR. AND MRS. JOHN D. GREGG  
 in Santa Anita Oaks  
 Arcadia, California

GARRETT VAN PELT & GEORGE LIND  
 ARCHITECTS

CHEESEWRIGHT & COMPANY  
 INTERIOR DECORATORS





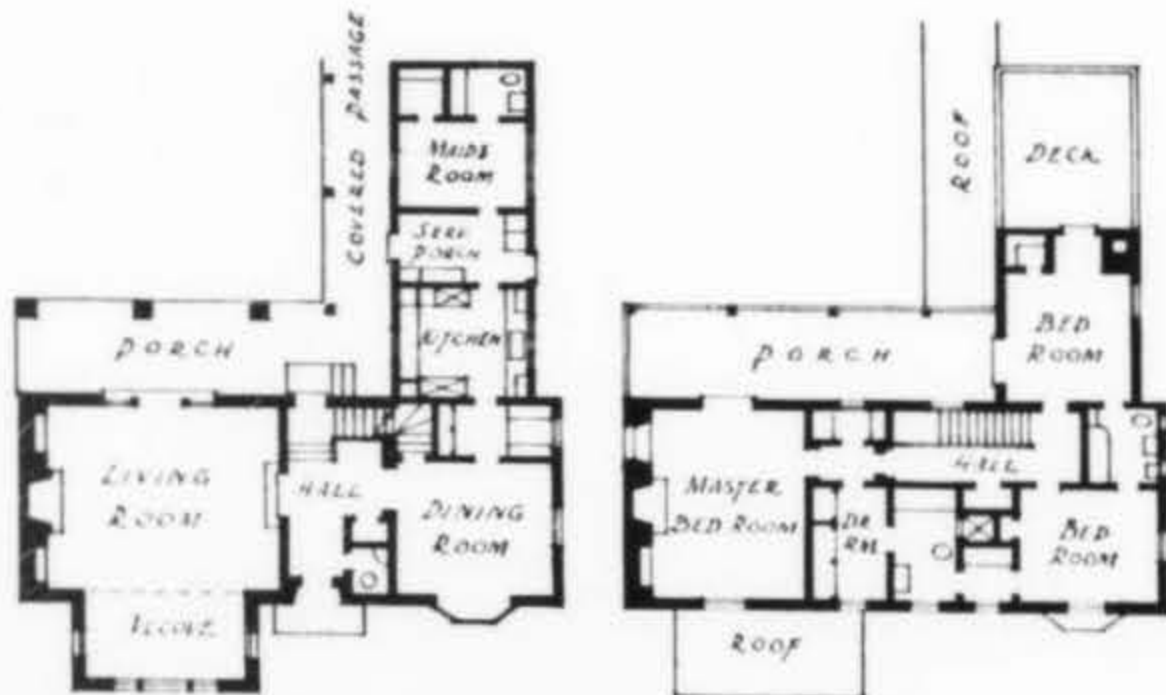
With decidedly New England details the house is of concrete construction throughout with brick veneer and plaster painted an off-white. The thick concrete walls are ideal for this locality and have been admirably adapted to the comfortable and pleasing style of architecture. The loggia with its blue ceiling increases the feeling of spaciousness and binds the entire structure together, serving as a perfect means of adjusting the Colonial farmhouse to the sunnier climes of California.







Photographs by George Haight



RESIDENCE OF  
MR. AND MRS. H. H. GAINES

Westwood, California

H. ROY KELLEY, ARCHITECT

KATHERINE BASHFORD, LANDSCAPE ARCHITECT

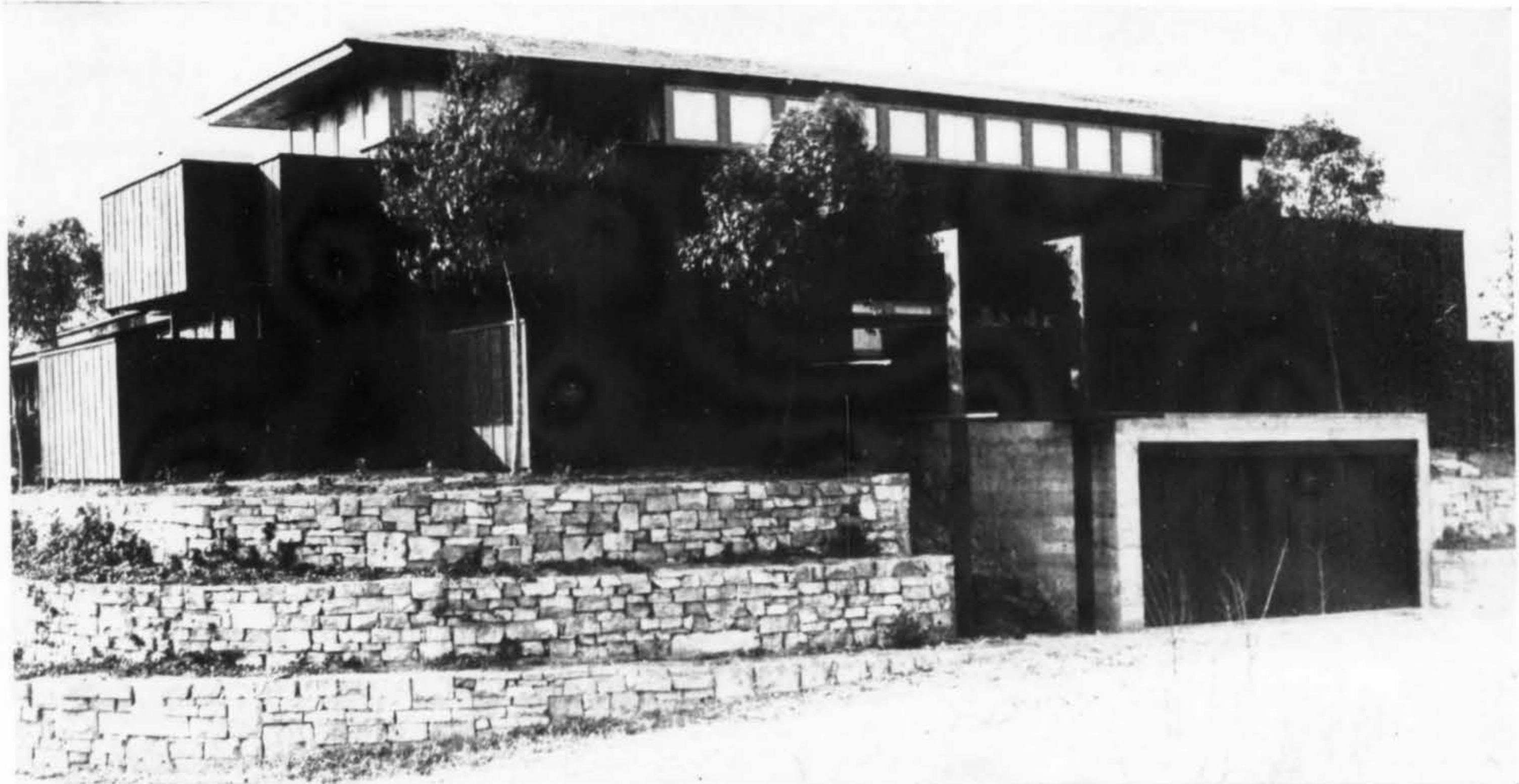
J. E. LLOYD-JONES, BUILDER



A livable house that has much to recommend it. Simple, straight lines that have dignity and might even be austere were they not softened by the landscaping and the color of growing things. The eaves are generous to protect it from the sun and the deep reveal of the front door shelters the guest. The porch and covered passage in the rear have something of the plantation feeling transported to California. A study of the plan will reveal a cleanness and flexibility that will not only enhance the comfort of the home today but will be adaptable and suited to comfortable living requirements for years to come.

The exterior is a combination of whitewashed brick and cement plaster. The roof is of handsplit shakes, stained with creosote and the bay window has a metal roof of copper. The interior walls and ceilings have been canvased and painted.



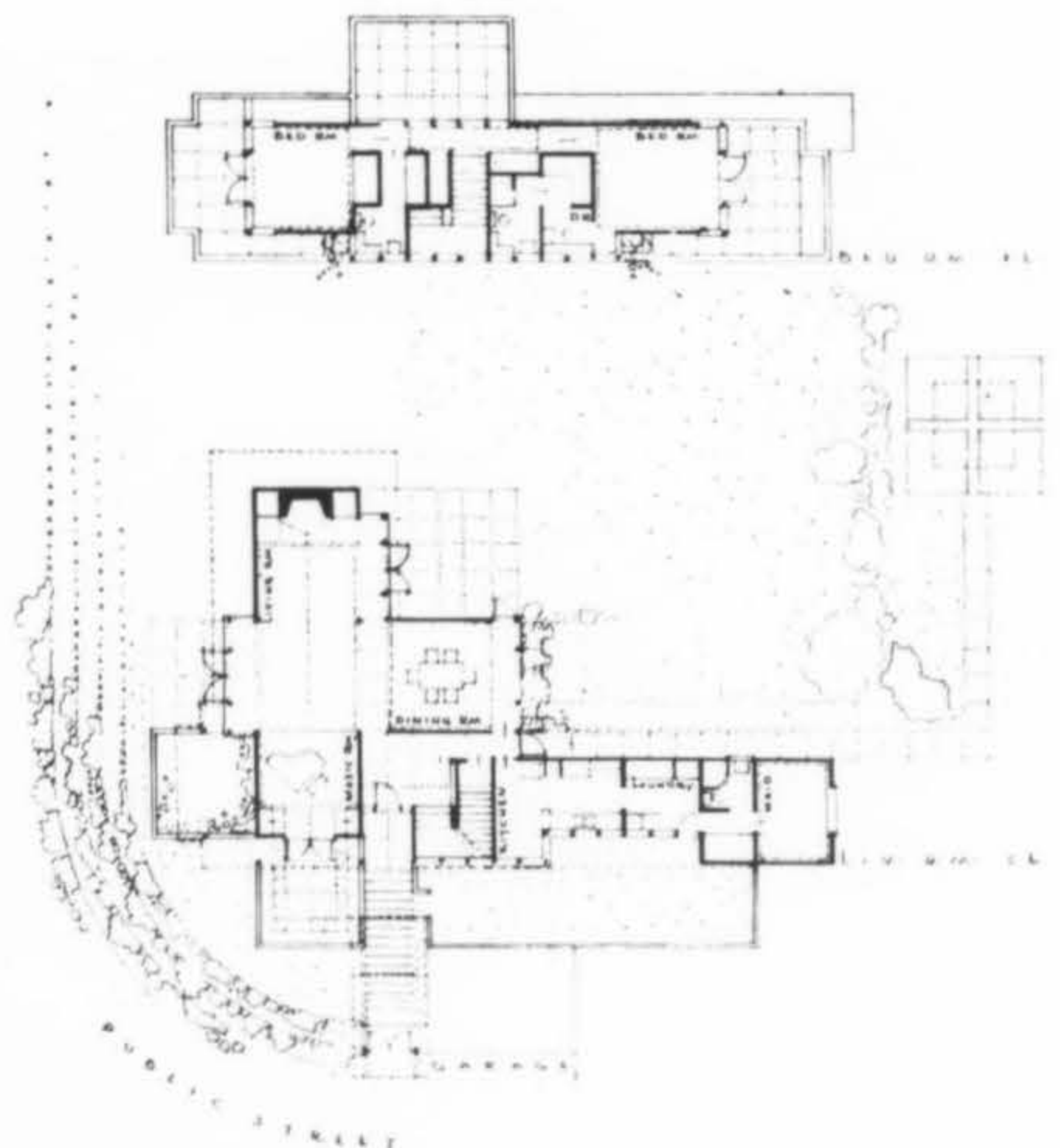


Photographs by Fred R. Dapprich

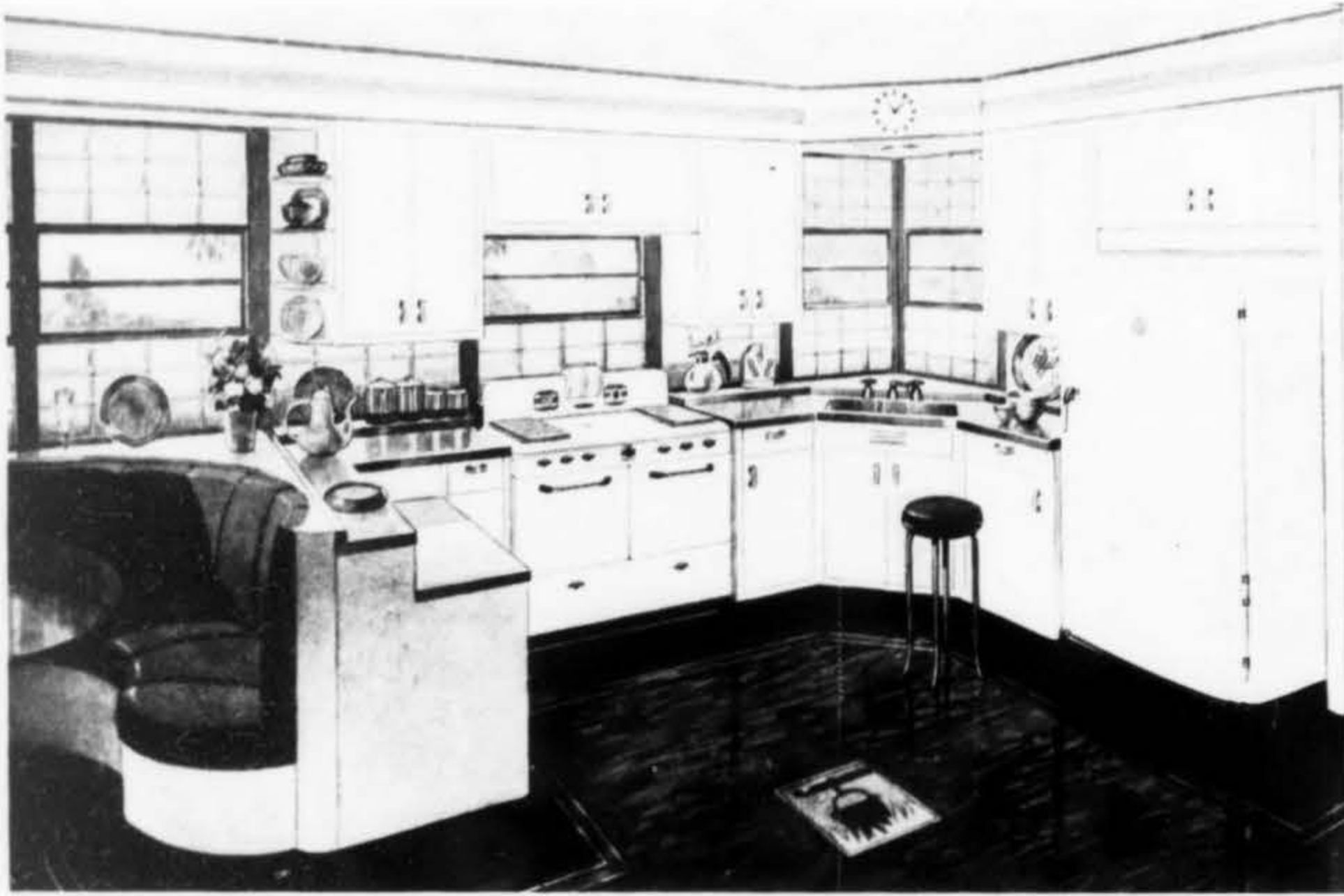
THE LOS ANGELES HOME OF  
MISS HELENE KERSHNER

DESIGNED BY  
HARWELL HAMILTON HARRIS

Six towns, two mountain ranges, two natural parks, a river and sometimes the ocean can be seen from this hilltop. Each room has its own distinctive view, and each room opens onto at least one terrace. The terraces are paved with flagstones, and on the living room story the flagging carries past the glass screen and three feet into the interior. Low broad overhangs further connect the interior and the exterior. The music alcove extends into a small walled-in garden in which a narrow pool encircles the paving. The exterior is redwood and the interior is redwood and white pine plywood. Miss Kershner, Mr. Harris and Scotty are three flights up looking down.







## TODAY'S WELL PLANNED GAS KITCHEN

By DORIS ALLEN

The Blue Kitchen designed by the Home Planning Bureau of the Southern California Gas Company. The floor plan graphically shows the active meal preparation center with its gas range and Electrolux gas refrigerator separated from the breakfast alcove, storage and planning center. Three convenient doors open into this combined kitchen and breakfast room: the service entrance, the dining-room and the hall-way. The whole plan adapts the popular U-shape kitchen to a rectangular space, providing working convenience and dining comfort.

"EVERY kitchen builder should be required by law to take a course in dress styling," stormed the woman of yesterday, "then I would have been understood when I ordered a kitchen to fit me. I pleaded for a convenient kitchen. Look at what I have: a collection of too-low work surfaces, unsightly floor and wall coverings surrounded by walking distances. Can you imagine anyone looking at me and building sinks and counters only 32 inches high and dropping ironing boards to 29 inches from the floor?"

This healthy rebellion for years directed against "kitchen building" may be responsible for the modern epidemic of "kitchen planning." And, indeed, the modern kitchen does establish a new kind of living—a new kind of hospitality.

A modern kitchen is carefully planned, first for convenience, then beauty and comfort. Planning Bureaux prepare colored reproductions of modern kitchens so a patron may know beforehand how the finished product will look. The kitchen illustrated is known as "The Blue Kitchen." It used an adaptation of the popular U-shape room fitted into a rectangular space. A homelike feeling is achieved through the use of modern materials and equipment. When a woman looks at this picture she can see herself working in the kitchen. It is planned to fit her.

"The Blue Kitchen" derives its name from a particularly appropriate blue linoleum floor covering. This blue accent is repeated in the breakfast alcove, window trim and kitchen stool cover. Furthermore it provides a distinctive background for the gleaming white of the gas range, the gas refrigerator and cabinets.

After the first impression of color and beauty, a patron intently inspects the Blue Kitchen picture for convenience. The routing plan is very evident. First it is noted that one side is for action; the other for storage. After marketing, groceries are brought from the automobile through the service door to

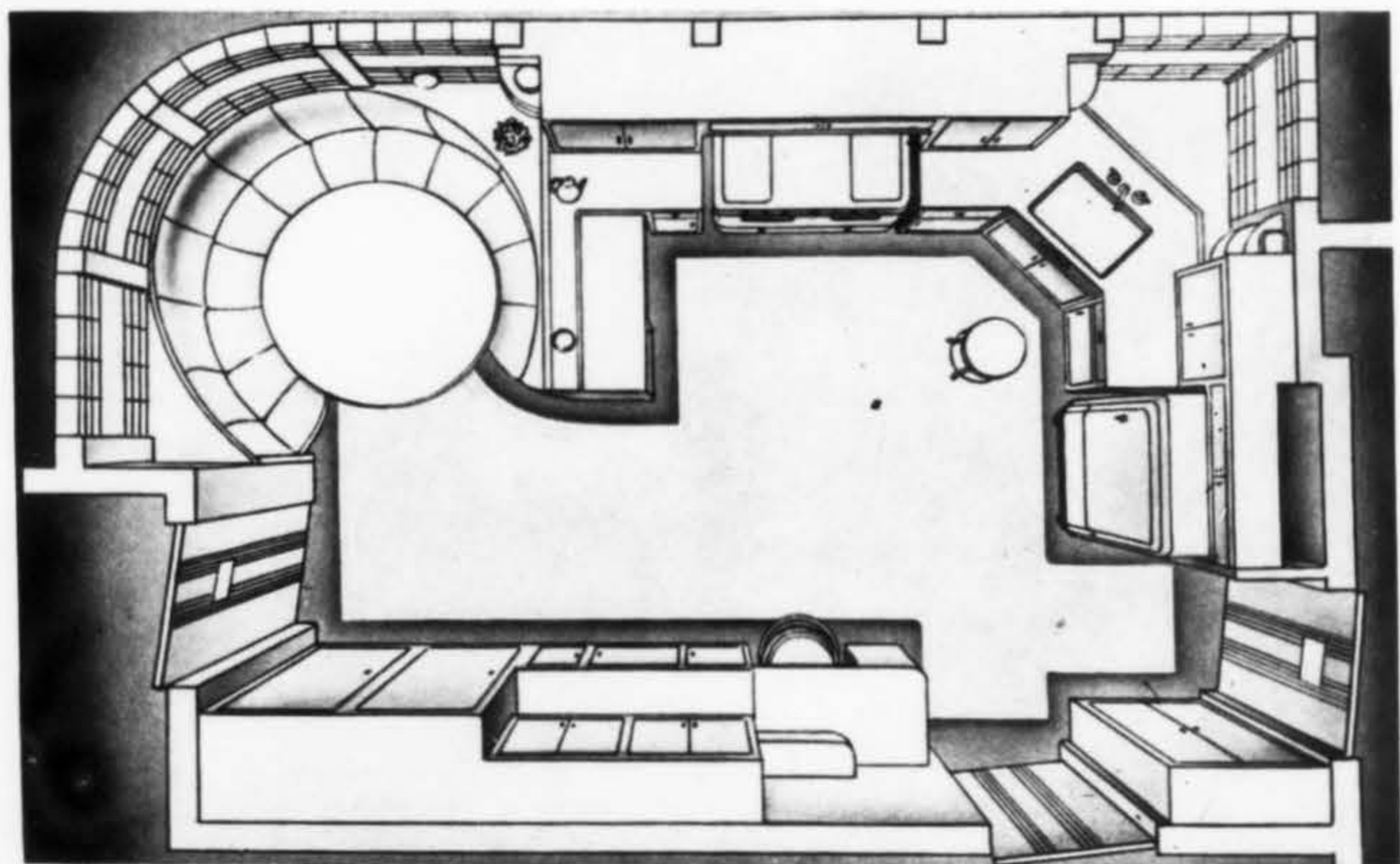
the counter at the left of the planning desk (shown on the floor plan). They are checked against the list at the desk, and stored in the cooler, the refrigerator, or the cabinets above the range and working surfaces, according to need. When meal preparation gets underway this kitchen provides a smooth highway for the flow of food as it comes from the refrigerator, and proceeds to the sink for preparation, to the range for cooking, to the counter for serving and on to the table.

An alloy stainless metal covers the work surfaces of this modern kitchen. It combines most satisfactorily with steel cabinets. All work surfaces are 36 inches high. Toe coves are conveniently placed at the base of each cabinet and appliance.

Another convenience featured in this modern kitchen is the planning desk. Equipped as it is with telephone, radio, pens, ink and paper, it occupies a highly esteemed position in a modern household. A tremendous amount of business may be dispatched from it. It is placed near the door and out of the way, thereby retaining its privacy.

While convenience is considered the aim of modern kitchen planning, beauty and comfort receive flattering attention. Because of these three attractions, it is becoming more and more the tendency of family and friends to congregate in the kitchen. For this reason the Blue Kitchen stresses its family circle breakfast alcove. Here the family may begin the day together in a most pleasant atmosphere. The colorful, smooth, washable cushioned seat is comfortable to sit on. Here also is a place to entertain guests.

A modern kitchen is easily designed to suit individual taste. Architects throughout California have contributed unusually practicable plans for numerous types of homes. Every woman may have a kitchen designed to fit her requirements—from cooking and storage appliances to built-in cabinets and views from the window, such as the Blue Kitchen possesses. Furthermore, a carefully designed kitchen is always ready to fulfill its obligations as the social center it has come to be, with confidence and ease.





## THE ELECTRIC KITCHEN OF TODAY

By R. E. MANGAN

The large and the small of it. To the right an all electric kitchen in a mansion with its two electric stoves and huge refrigeration space. The center working table is a prime necessity in a kitchen of this size. Below a small compact electric kitchen that includes refrigerator, range and dishwasher. A maximum of efficiency at a minimum of space and cost. Both kitchens completely furnished with General Electric equipment by the George Belsey Company of Los Angeles.



**I**N THE back of almost every woman's mind there is the plan for her perfect kitchen. Its details may be blurred, but she envisions a room that is equipped with modern electric appliances to shorten and ease the less pleasant tasks, a room that is carefully planned to speed kitchen work and save steps; a room that is cheerful, well decorated and as pleasant as any other part of the house. Today she can have such a kitchen.

Architects, designers, home economists and the manufacturers of electric appliances are all looking circumspectly at the kitchen. As a result this long neglected room can now be given the planning and perfection it has lacked for generations.

Electric appliances have been developed to do all of the drudgery. Today you can preserve and cook your food, heat water, wash your dishes, and dispose of garbage at your kitchen sink with electric appliances that are marvels of efficiency and convenience. These appliances become the basis for the three work centers of the kitchen: the food preparation center, the cooking center, and the sanitation center.

Modern equipment is the first step. Next,

in the modern kitchen every appliance, work surface, and cabinet is placed where it will be most convenient, save steps, and speed kitchen work. There is no guess work in this careful planning. Architects and home economists have combined their efforts to develop the most satisfactory arrangements of kitchens to fit various sizes and types of rooms.

Was any homemaker ever satisfied with the amount of storage space in her kitchen? In the modern electric kitchen careful planning makes possible additional cabinets and the extra storage space every woman wants. For example, cabinets are usually installed above the electric range, because there is no smoke, soot or grease film to contend with. The continuous work surface provides for many roomy base cabinets and use of all the available wall space again increases storage space.

At first glance the metamorphosis of the kitchen from a drab, poorly lighted room to one that is bright, cheerful and decorated in the smart, new colors used in bedrooms, bathrooms and living rooms, is the most striking characteristic of the modern kitchen. And well it might be. For the kitchen has become another guest room in the home.



Behind this development in kitchen decoration is the intensive study of designers and manufacturers of paint, tile, floor coverings, lighting fixtures and all the other materials that are incorporated in the modern kitchen. One of the things that have made these developments possible has been the perfection of electric appliances that put the clean, silent magic of electricity to work at the touch of a switch. They make it practical to use even the delicate pastel shades, to decorate ceilings in white or the lighter hues with assurance that the kitchen will stay "new looking" for a long time to come.

Completing the modern electric kitchen are a host of perfected details that are small in themselves but which loom in importance to the homemaker who uses the kitchen day after day. For instance, coved toe space under the base cabinets makes it unnecessary to lean forward over the work surfaces. And the linoleum is coved up to eliminate a dust-catching corner. Cabinets provide specially designed places for various foods and utensils. One of the most interesting is a series of stepped shelves that make condiments visible and accessible. Soft lights built into the ceiling above the sink and small lights over the work surfaces eliminate shadows. And a large window above the sink floods the room with light during daytime hours.

The beauty and completeness of a modern electric kitchen may make it "look expensive." But the fact is that an electric kitchen incorporating all the modern appliances, expert planning, and attractive decoration can be planned for almost any home. It is more a matter of how—not how much—you spend that gives you a modern kitchen.

When building a new home obsolescence is an important factor. Probably nothing will do more to keep a well-built home up-to-date than an electric kitchen. The rapidity with which it has taken hold indicates that in the future a complete electric kitchen will be considered as much standard equipment of a home as an electric refrigerator is today.



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in two years by the saving on interior decorations alone.



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for side wall

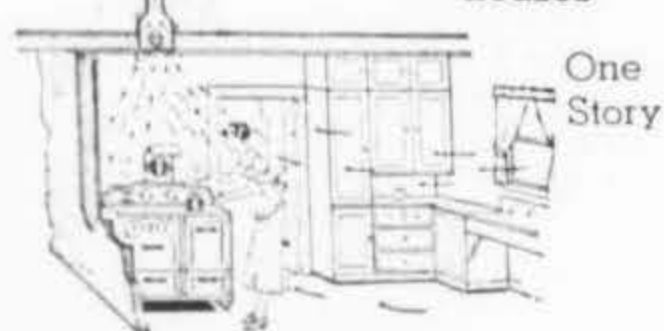
## "Prynico" Electric Ventilator

for ceiling or sidewall

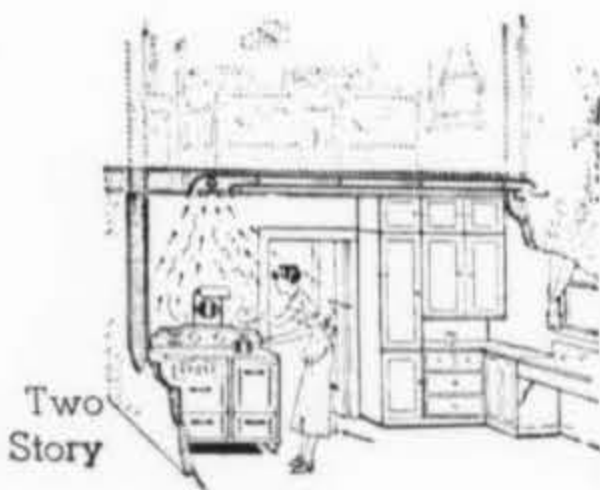
With one of these ventilators you will preserve the newness and freshness of the house long past the normal period—not to mention the added comfort and freedom from odors.

### Ceiling Types

for 1 and 2 story houses



One Story



Two Story

## PRYNE & CO., INC.

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A kettle all ready to boil in preparation for the guest, but the hostess revels in a kitchen cheerful and clean with spotless tile drainboards and tile walls that are easy to polish. Courtesy of Gladding, McBean & Co.

### READ WELL BEFORE MIXING

**I**N choosing a hot dish the hostess may select one very popular with guests at the Hotel Huntington in Pasadena such as:

#### Steak a la Clemson

Take the breast of a 4 lb. roasting chicken and  $\frac{1}{2}$  lb. of lean tender leg of veal; season with salt and pepper and a little nutmeg. Grind it very fine, two to three times until like force meat, then work with a wooden spoon in a bowl with white on an egg, till it leaves the bowl and the meat sticks on the spoon. Then add  $\frac{1}{2}$  cup whipped cream, working this cream in very slowly. Scoop out with a spoon size of a steak and fry slowly in butter until brown. When done take out of the pan, add a little meat stock in the pan and a little sherry wine and make cream gravy.

#### Huntington Delight

Make a regular boiled custard and when cool add fresh or canned fruit cut in small pieces (pineapple, peaches, cherries etc). In the center of a sherbet glass place a scoop of vanilla ice cream and pour the custard mixture around the sides. On top make a rosette of plain meringue consisting of whites of eggs and sugar. Burn this with a small torch until light brown. Garnish with a cherry.

#### Barbecued Breast of Lamb

Trim breast of lamb well, season with salt and pepper and roast in a fast oven until well brown. Set

aside and let cool; discard drippings. Chop 1 large onion, 2 green peppers finely and let simmer in a saucepan with butter or bacon fat; add 3 cups of tomato puree, 1 heaping teaspoonful of chilipowder, season with salt, cominos and thyme; thicken with white breadcrumbs to a paste. Cut breast of lamb in suitable squares and spread thickly with the above mixture. Place in a baking pan closely packed, sprinkle with grated Mexican cheese and bake in a slow oven until very tender and brown on top. Serve very hot.

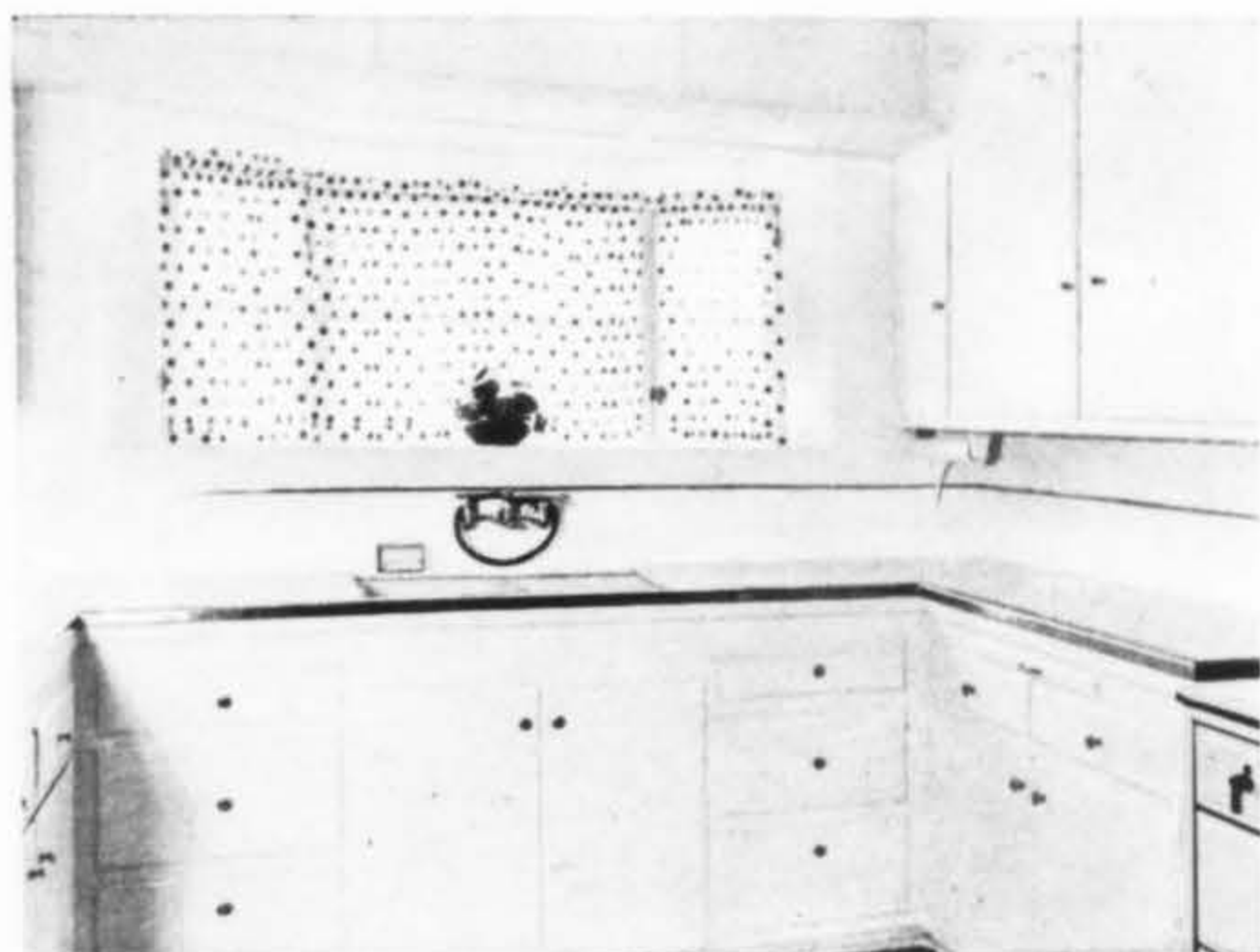
#### Spaghetti with Meatballs (Polpetti)

3 lb. of spaghetti cooked in salted water for 18 minutes, rinse with cold water, set aside to drain. 1 lb. of ground pork and 1 lb. of ground veal, seasoned with grated raw onion, salt, pepper, thyme and nutmeg. Mix in a bowl with 2 whole eggs and 1 cupful of water. Add liberally chopped parsley and form into little balls about 1 inch in diameter. Boil in salted water until done. Prepare a sauce of chopped raw ham, chopped onion, chopped parboiled dried mushrooms and tomato puree and meatstock to suit and season with salt and pepper. To serve heat spaghetti in hot water, drain and place in a saucepan with some melted butter, mix with fork and place on plates around 2 to 4 meat balls; cover with sauce and sprinkle with grated Parmesan cheese.

Some kitchens have two stoves, others have two refrigerators and a telephone. Monel sink and working surfaces and Whitehead enameled steel cabinets complete the workability and convenience of this kitchen designed by the Whitehead Metal Products Company.







Working surfaces of white satin Pomona tile with stainless steel nosing and walls to match of 6x6 tile with a feature strip of steel. The cabinet doors are flush panel; all the hardware is chromium plated and the polka dots can blend with the linoleum floor. Photograph courtesy of the Pacific Coast Association of Tile Manufacturers.

**Jelled Fruit Salad Genevieve**

Prepare a salad of fresh fruit and berries in season. Mix in a boiled dressing prepared as follows: 5 egg yolks, ¼ lb. butter, 1 cup cream, 1 tablespoonful of sugar beaten in a waterbath until thick; add the juice of 3 lemons and a pinch of salt; let cool. Line suitable molds with a red Jello and let congeal. To 1 quart of fruit mix 1 pint of dressing and 1 cupful of Jello in a liquid state. Fill lined forms with mixture and place in refrigerator to set. To serve unmold and pipe with whipped cream.

**Plum Punch**

3 gallons to serve 35 to 40.  
10 lbs. Santa Rosa plums, 5 lb. sugar, 1 gallon of water. Cook well until plums are entirely dissolved and place in cheesecloth to strain syrup. Break open about 20 of the stones and crush the inner kernel. Boil this with the syrup to obtain a fine bitter almond flavor. To serve dilute with plain or charged water, gallon per gallon, and balance with sugar or lemon juice to suit your taste.

Frank McCoy of the Santa Maria Inn sends in three favorites from his chef, Yen. He states that guests are very fond of the pop-overs and ladies who are not too scared of getting "stout" always rave over Yen's chocolate roll.

**Pop-overs**

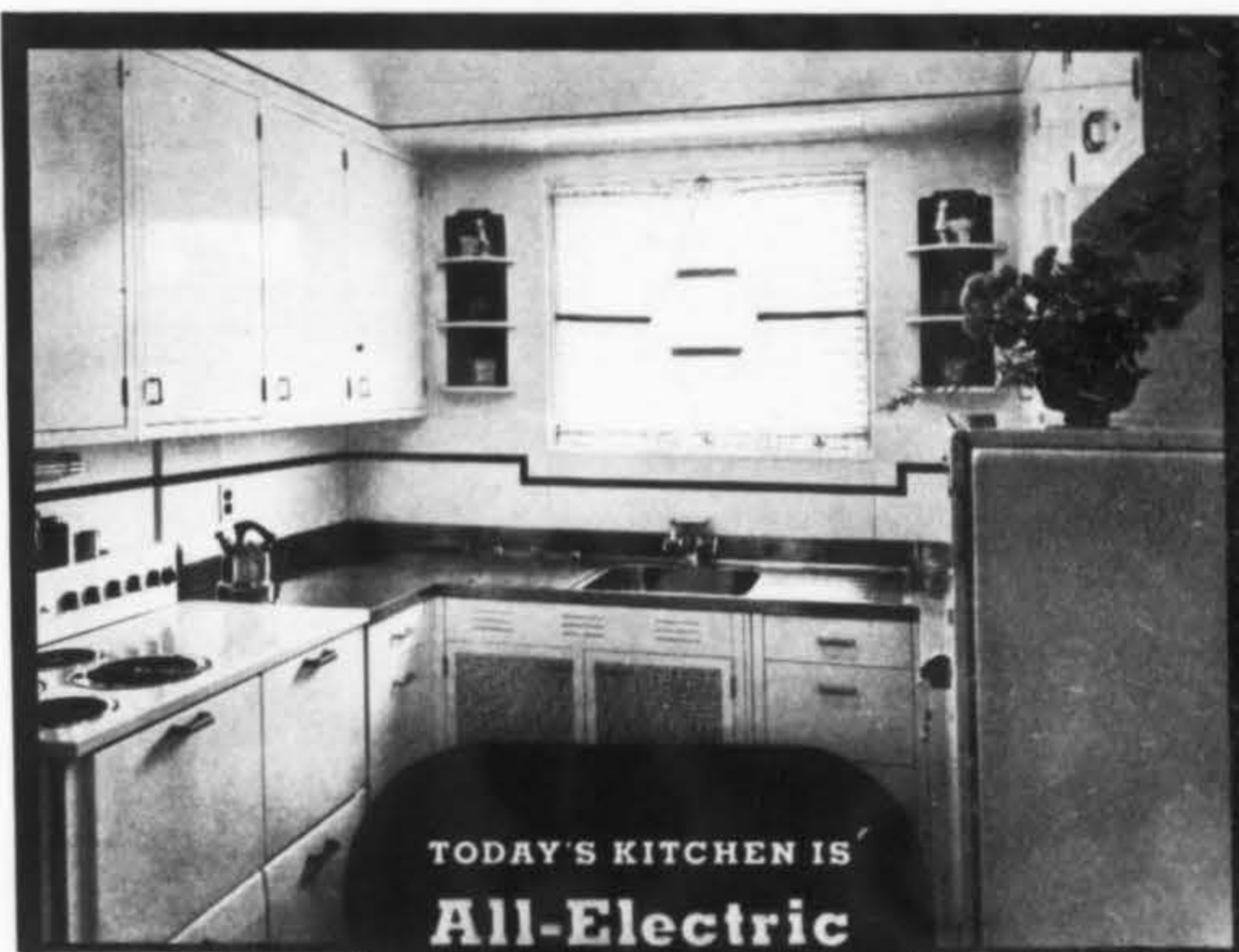
1 cup sifted flour; 1 cup thin milk; 2 eggs. Mix the ingredients to a

smooth batter. Grease muffin pans and fill ½ full of the batter. Place in 400 degree oven and bake for about 10 minutes until pop-overs have raised up about 1" above pan. Then turn fire down low and bake slowly for about ½ hour until pop-overs are nice and brown. This will make 6 large pop-overs. Yen says he puts a slight pinch of salt in, though sometimes not, as the butter makes them sufficiently salty.

**Chocolate Cream Roll**

7 eggs; ½ cup powdered sugar; ½ cup granulated sugar ⅓ cup ground unsweetened chocolate; dash of vanilla; 2 to 3 cups stiff whipped cream. Separate the whites from the yolks of the eggs and beat them to a stiff froth. Mix the yolks and sugar and beat until smooth. Blend in the chocolate and vanilla. Blend the beaten whites with the other ingredients. Line oblong pans 6 to 7 inches wide with waxed paper and spread the above mixture in them to a thickness of ½ inch. Bake in a medium oven for about 10 minutes. Allow to cool thoroughly and then spread the whipped cream in the center of the strips. Form into rolls by use of the waxed paper, leaving the splice on the lower side. Cover the smooth top of the roll thus formed with chocolate icing; place in refrigerator to cool thoroughly. Portions can be cut to any desired size. Decorate each portion with whipped cream.

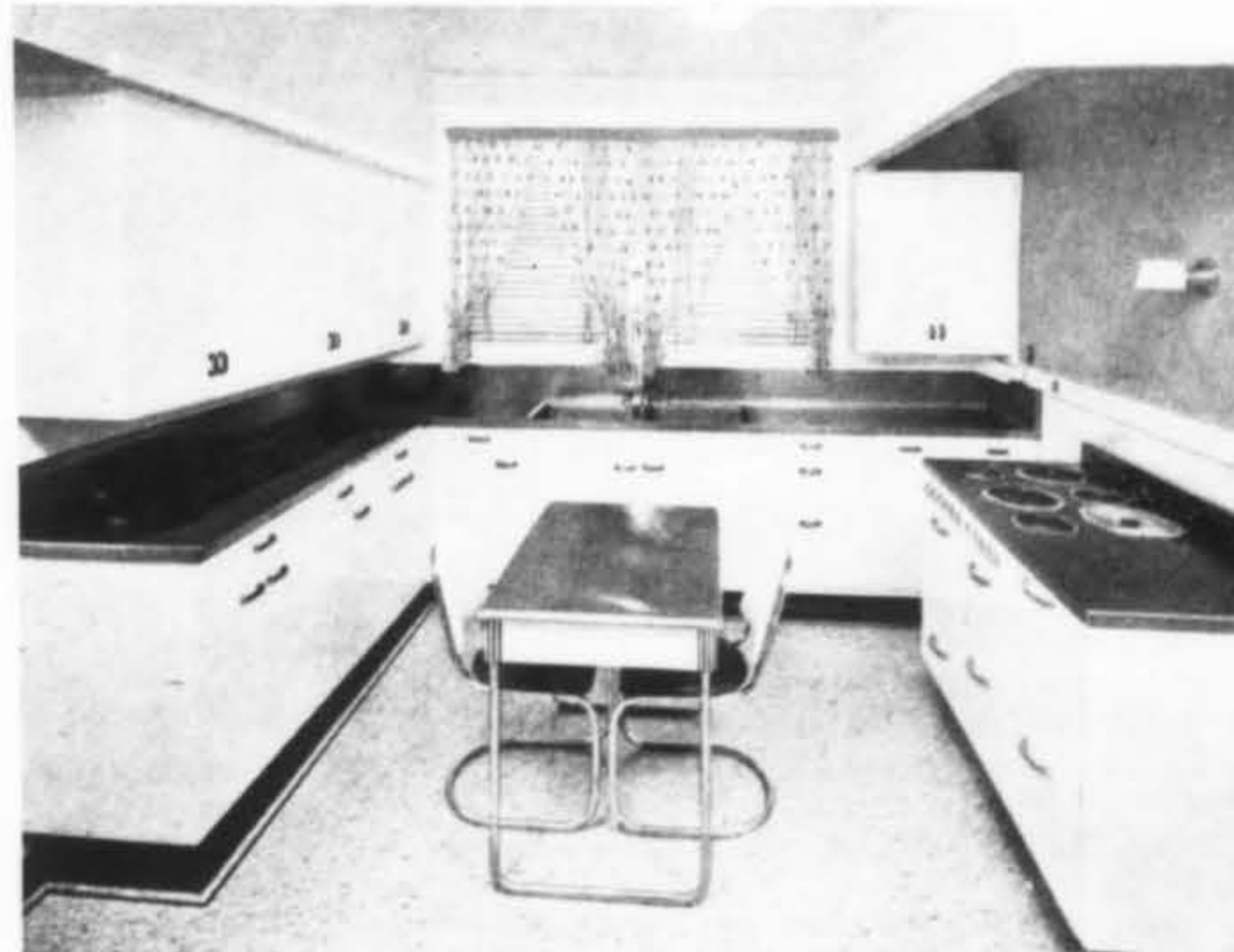
No detouring in this kitchen. Every cabinet has been placed where it will be most convenient, save steps and speed work. Out of the refrigerator, onto the working counter, onto the stove. An example of modern compactness created by the Westinghouse Electric Company.



TODAY'S KITCHEN IS  
**All-Electric**

Attractive, compact, all-electric—the kitchen in the Santa Ana home of Dr. and Mrs. D. A. Harwood pictures many a woman's dream of an ideal kitchen. Its walls, cupboards, electric range and electric refrigerator gleam white against decorative accents of red. The metal sink contains an electric dishwasher. Excellent lighting contributes to the cheerfulness of this happy kitchen, which matches in modernity the charming all-electric home of which it is a part.

SOUTHERN CALIFORNIA  EDISON COMPANY Ltd.



A DREAM COME TRUE  
New Kitchen Beauty and Delight  
Can Now be Yours With

Monel Sinks and Working Surfaces  
and Whitehead Steel Cabinets

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The beginner in hostess work will find it a tremendous advantage to be able to operate a typewriter and a "PBX" telephone switchboard; we have found that the employer usually gives preference to the applicant who can assist with such work in cases of emergency.

The time of a professional hostess is not, as a rule, fully occupied, and those who have had the advantage of a thorough training in the handling of business and social correspondence are in demand for the more exclusive hostess assignments. It requires a much longer time to qualify for a combination position as Hostess-Secretary, but such workers earn more from the beginning of their careers.

It should be remembered that short courses in Hostess and Apartment House Management, requiring from six to twelve weeks, have a strong appeal to women in need of immediate employment, while only a limited few are prepared to devote nine to twelve months to preparation for the more exclusive assignments where the work of the hostess is combined with that of private secretary.

Ambitious women who wish to make the most of their natural talents, plus a cultured background, should plan on attending our classes for a term of one year. The Hostess-Secretary possesses a combination of technical skill and abilities which insures economic security from the beginning of her career. This complete course includes a thorough training in the duties of a Hostess, Apartment House Manager, Business and Social Secretarial Science. Day and evening classes. Reservations should be made ten days in advance.

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ESTABLISHED 1898



Harwell Harris has designed this kitchen which reflects a summer rainbow of rich, contrasting colors. Maybe there's a pot of gold somewhere among the utensils. The rubber drainboard, tile backsplash, and floor are deep blue, the window frames black, the enameled walls pale vermilion, the open shelves deep vermilion, and the upper walls and ceiling a mustard yellow.

#### Lemon Chiffon Pie

2 teaspoons gelatine, 4 eggs, ½ lb. sugar, ½ cup lemon juice, grated peel from 1 orange and 1 lemon. Separate the yolks from the whites of the eggs. Mix together with 4 egg yolks, ⅓ of the sugar, the lemon juice and the grated peel. Beat and steam to a smooth custard. Add the gelatine after it has been dissolved in 3 tablespoons of cold water. Beat the egg whites to a stiff froth, add the remaining ⅓ sugar to the beaten whites. After the custard has cooled thoroughly, blend in the beaten egg whites and pour into a pie crust which has been previously baked. Allow to set, top with meringue and brown slightly.

Mrs. Rose Satterfield of Carolina Pines in Los Angeles is always besieged for recipes and here are two which she says she has often used in her own home as well as in her famous restaurant. She modestly states they are quite satisfactory!

#### Marshmallow Loaf

Beat the whites of 4 eggs until stiff. Into them stir a tablespoonful of gelatine dissolved in ½ cup of hot water. Add ½ cup of cold water and 1 cupful of granulated sugar. Beat well and divide if you want different colors. Put powdered sugar in the bottom of a pan and then fix

layers as you want them, putting chopped nuts in between. Let stand for a few hours and serve with whipped cream. In parentheses Mrs. Satterfield adds she herself uses more gelatine than the recipe calls for.

#### Meat Balls

1 lb. of hamburger, 1 onion, 1 potato, 1 egg. Grind onion and potato in food chopper, mix into this bread crumbs, put in enough ice water until it isn't stiff, and so that it can be nicely molded. Fry a golden brown. When brown cover with a can of tomatoes and let cook down to a thick gravy. Salt and pepper to taste.

The Home Service Department of the Southern California Gas Company proposes a couple that are guaranteed to remove cotton.

#### Root Beer Float

Put 1 scoop of vanilla ice cream in a tall glass and fill with chilled Root beer.

#### Delicious Lime Drink

Put 1 scoop of lime ice in a tall glass and fill with chilled gingerale.

#### Chocolate Ice Cream Soda

Put 1 scoop of vanilla ice cream in a tall glass, add 2 tablespoons chocolate sauce; mix and fill glass with carbonated water. Top with a second scoop of ice cream.

The ultra in modern kitchens. Everything here is efficiently at hand including the cookie jar for Junior which may be found behind one of the numerous convenient cupboards. H. Roy Kelley, Edgar Bissantz and Harold Spielman were associate architects for the home whose beauty this kitchen presages.





## MODERN METHODS IN HOME VENTILATION

By ANDREW G. OREAR

HOME kitchen ventilation, while essential to easy and comfortable house-keeping, is too often overlooked by the home owner. In the old days when summer came the kitchen was often moved out of the home proper to the "summer kitchen" because old fashioned cooking equipment made the whole kitchen an oven. With the modern insulated and automatically controlled ranges, little excess heat is given off and the efficient ventilating exhaust fan quickly draws up vapors, heat and smoke and the embarrassing cooking odors, relaying them out-of-doors before they expand and travel to all parts of the living quarters.

The process of cooking with heat, regardless of the type of range, releases steam vapors laden with volatile vegetable oils and suspended grease, or smoke from frying or broiling carrying carbon and grease. When food is spilled and burned, evidence of the accident becomes quickly known all over the house. When the oven is opened, steam vapors soon fill the kitchen. All of the air-carried products of cooking, being hot and adding heat to the kitchen air, soon expand and tour the kitchen, detouring into living quarters to condense and deposit on the relatively cooler surfaces of ceiling and walls as well as rugs and furnishings, leaving a sticky scum to pick up dirt. Many lustrous home furnishings are rendered dull and lifeless, never again to look new and bright, by this unnecessary source of dirt.

Many home owners resort to hoods and pipe vents, hoping to solve the kitchen grease problem. For the most part these are inoperative when most needed, particularly in the case of spilled or burned food. If the kitchen must be located on the windward side of the house, proper ventilation becomes quite a serious problem, because the outside wind pressure enters the windows left open for ventilation and forces the odorous vapors into living quarters. Ventilating fans are often located in windows or transoms across the room from the range, making it necessary for the fan to handle all of the room air before collecting the steam and vapors which have been dragged across the ceiling and to some extent cooled and caused to deposit grease on ceiling and walls.

Heated air naturally rises to the ceiling, and if a simple and inexpensive exhaust ventilating fan is located in the ceiling above the range to pick up the heated air as fast as it rises and put it out-of-doors before it cools and condenses, the kitchen is kept clean and the fan equipment is not taxed with excess grease deposits. If the kitchen by this air exhaust process is kept under a slight suction or vacuum with an exhaust fan, doors and windows admit air to ventilate not only the kitchen but the living quarters at will. Fans should never be reversed to ventilate from the kitchen to the house, as lingering odors will be driven into living quarters. Ventilate through the kitchen and not from it.

The selection of ventilating equipment is most important. First the exhaust fan must be efficient in its capacity to pick up air near it. Owners are often mistaken in selecting a fan by claims of large rating in cubic feet of "free" air per minute exhausted. A high suction ability such as with your vacuum cleaner is important. A slow moving suction fan may let the heavier vapors and steam escape and pick up the lighter warm air surrounding it, or delay collection until the vapors have partially condensed on the ceiling. A ventilating fan must be quiet to be usable in the home. The motor must be easily accessible for oiling and cleaning. The equipment can be slightly and inconspicuous. A good ventilator should run from one to two years without attention of any kind. The cost of a ventilating fan is largely determined by the value of the motor. Low-priced motors usually require very frequent oiling as the bearings are small and do not store much lubricant. The motor should be free of radio interference.

There are two types of fans available. One is the "Propeller Blade" type, either mounted in a wall cabinet or in the ceiling. These fans are of the "free air" type and should not be used with ducts of very great length, as the air capacity drops off very rapidly with resistance to air flow and tends to overload the motor. The other is the "Centrifugal Wheel" type which has a greater suction pressure than the propeller fans at quiet operating speeds. This type generates air pressure in the blower wheel sufficient to force the air through a considerable length of duct to out-of-doors without great loss of air capacity or with any overload on the motor. This permits placing the exhaust fan at the most desired place of air pickup, which is immediately over the range. Each type of fan has merit for its correct application.

An air change of once in five minutes for the kitchen contents is sufficient to ventilate properly a home kitchen if the range is normal in size and the ventilator is located at the zone of heat production, for quick pickup. The fan should be running at least five minutes before cooking is started, as odors that once drift into living quarters cannot be drawn back into the kitchen successfully. A home kitchen fan will help speed up heating with warm air furnaces in winter by operating the fan with windows and doors closed and the warm air registers open, permitting the cold air to be drawn to the fan and out and replaced by heated air from the furnace. Cooling can be done in summer by the same means without the furnace heat on, particularly at night.

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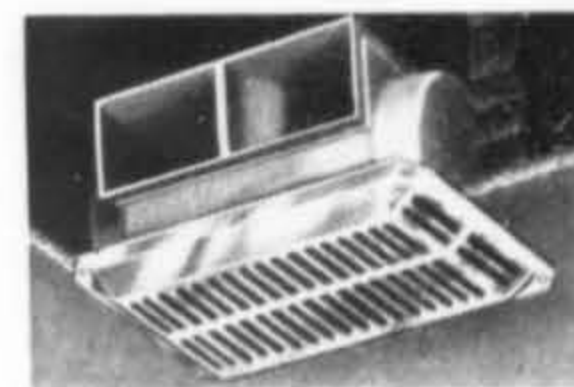


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## BOOK REVIEWS

**DESIGN IN FLOWER ARRANGEMENT.** By John Taylor Armes and Dorothy Noyes Armes. The Macmillan Company \$2.75.

WHAT impressed me most in studying this book was the opening, bold statement that in order to be a portrait painter, one does not have to know how house paint is manufactured, or that in order to be a writer, one does not have to have the capacity to write a dictionary. And by the same token, an architect does not have to be a brick-mason. This is a philosophy that has impressed me for many years.

"Design in Flower Arrangement" is substantially a reprint of lectures by John Taylor Armes, aided and abetted by Dorothy Noyes Armes. The burden of its song is largely the analysis of floral composition, amplified by discussions on composition in general. Whether the analysis is made before the floral composition has been completed and the composition of the blossoms based thereon or whether the grouping of foliage is done first and the analysis made second, is not made clear in the book. It is a good deal like Poe's analysis of "The Raven" in which he states the basis upon which he composed that famous poem. But there is hardly a person who does not believe that he wrote the poem first and the analysis afterwards. But, after all, it does not make much difference which is best, or which came first, the hen or the egg, providing both are good.

One point that impressed me very much is a point the authors brought out in the arrangement of table decorations near windows. They have emphasized that mullions and muntins are a prominent factor in the composition of such a setting. All too often floral decorators, as well as interior decorators, assume that the background is not of the importance that should be credited to it unless it is a fabric or a painted wall.

There are many fine illustrations of floral arrangements, some of which, as might be expected, are based upon the Japanese principles.

All in all the book is logical, well thought out, and contains a great deal of information and suggestions for those who are interested in the subject.

M. D.

**LAUGHTER OUT OF THE GROUND.** By Robin Lampson. Charles Scribner's Sons, New York.

FOUR printings of the original edition in less than five months from the date of first publication, also a de luxe edition, is the remarkable

In a house at Emerald Bay designed by Architect Ralph C. Flewelling, one end of the kitchen is devoted to enjoying what is prepared in the other end.



record, for a book of poetry, made by Robin Lampson's "Laughter out of the Ground," brought out last fall by Scribners. "A novel in cadence," its author calls it, yet "Laughter out of the Ground" does not fall short of being an American epic of the gold rush period in California. The characters are fictional, but the author claims historical accuracy for his work. In addition the book assembles many of the old stories of mining days. Mr. Lampson is the grandson of an Argonaut and was himself born in a Calaveras County mining camp. Many of the tales incorporated in the book Mr. Lampson heard as child, told and re-told around the fireside of his parents or grandparents. No other material is quite so precious as these old stories of actual folks and actual happenings, or equals it in colorfulness and tang. It is the fountainhead from which Homer and many a subsequent poet has freely drawn, and few of these folk tales, or racial stories, as you may care to call them, are more picturesque, dramatic and significant than those of California in the days of '49.

The characters of "Laughter out of the Ground" are not the stereotyped western stuff, heroes who constantly accomplish the incredible if not the impossible, nor are they the men the demagogues praise—men who with set and serious faces and high purpose came west to establish for posterity a great empire. Being drawn from life, they are inevitably very different. A motley crowd, Mr. Lampson pictures them, and followers of the "adulteress, Adventure." Here is his description from the prologue:

Here came the adventurous;  
The young, the ambitious, the avaricious; the  
misfit and the failure, the outlaw  
And the renegade, the escaped and transported  
criminal; the insatiable dreamer  
And worker and idler and brawler and fighter and  
schemer and builder;  
Men full of courage and kindness, hatred and fears  
and cruelty;  
Men from the teeming Orient, from crowded  
Europe, from Mexico, Canada, Brazil;  
From Africa and the Argentine, from Chile and  
Hawaii; from eastern America  
(Already beginning to cramp them.)....  
Men with every cell of their brains and every pore  
of their bodies arid;  
Men avid for freedom and wealth and the sunlit  
bounty of new horizons:  
Men from the surfeited cities and autumnal nations  
of the earth  
Panting and eager to suck the crusted cream from  
the dug of these mountains.

In a penthouse in Hollywood designed by Architect H. Roy Kelley, economy of space dictated a tiny nook which is greatly enlarged by a window and a view.







A sunny kitchen in a Long Beach home. Leo Bachman, architect.



Compact and complete, a kitchen in the Sunset Plaza Apartments. Paul Williams, architect.

Mr. Lampson has told his story with a reporter's straightforwardness, and a poet's imagination, insight, brilliant phrasing, and at times lofty flights. He uses free hexameters and the long, supple lines read easily. At no time does the vehicle get between the reader and the story—something which cannot be said of many long poems written in classical measures. Mr. Lampson keeps his track and his reader going smoothly on it. Lyrics mark the peak points of the story, giving a fine accent and adding greatly to the worth of the book as poetry.

In the handling of his characters Mr. Lampson has shown a dextrous versatility, and while he always draws vigorously, it is with a sensitive and well-sharpened pencil. The book, though it deals for the most part with the adventures of rough men, not whitewashed for this appearance, is not lacking in passages of beauty and tenderness. It is also full of quotable passages, while arresting words and phrases shine out on almost every page like gold in pay dirt.

Here is how Mr. Lampson describes the finding of gold by his hero, Samuel Gibson, and the latter's partner:

"Yellow meal and corn meal," Samuel named it, his eyes bewitched  
By the glittering cupful. Both men were delirious:  
a feverish joy  
Raced through their bones till they ached, through  
their blood till it boiled, through their brains  
Till it seemed that all the smiths in the world  
stood back of their temples, pounding  
With golden hammers.

Mr. Lampson is at work on a new book, "Death Loses a Pair of Wings," that will also have its roots in American history and achievement, being based on incidents in the life of Dr. William C. Gorgas, chief sanitary engineer of Cuba when yellow fever was abated by conquering the mosquito nuisance, a victory which largely made possible the building of the Panama Canal. The book is to be brought out next spring by Scribners.

M. M.

**CLOTHES FOR OCCASIONS**

(Continued from Page 9)

follow somewhat the lines of a job's trousers, topped by a blouse in dark blue, with white collar, cuffs and pockets, the accessories stitched in blue.

The playsuits in all colors of the corona become, with the addition of a skirt, a neatly tailored sum-

mer frock. The raw silks of China adapt themselves perfectly to this use, and a white suit, deftly outlined in blue, is a worthy outfit for any outdoor entertaining. The culottes, adroitly tailored, have a new attraction, and grace the tennis and badminton courts and the teas that follow the contests. Pyjamas in menko, a natural linen, or in salyna, linen with a satin finish, gain in popularity. In the two-piece affairs the shirt may be tucked in or worn out, the latter offers coolness. The three-piece suits have a box jacket over the blouse.

A "Fashions for Summer" parade is constantly on in, around and among the festive affairs of the southland. The Biltmore at Santa Barbara, newly decorated, swings into line with the very gay and smart Hunt Breakfast as the opening event of the Santa Barbara Horse Show, and gives opportunity for individual touches in the way of adding originality to an entirely appropriate costume. While a Hunt Breakfast demands red coats it will be a trifle tiresome if everybody wears one.

Coronado sets the stage and provides entertainment for every hour of the day whereby each and every type of costume becomes desirable. It is possible to sail with the Rainbow fleet on Glorietta Bay, to dash out and around with the speed boats, to return for a swim in the pool, lunch at the Beach Club, a game of tennis on the unsurpassed courts, tea on the terrace, and cocktails in the new Tap Room, with dancing following dinner.



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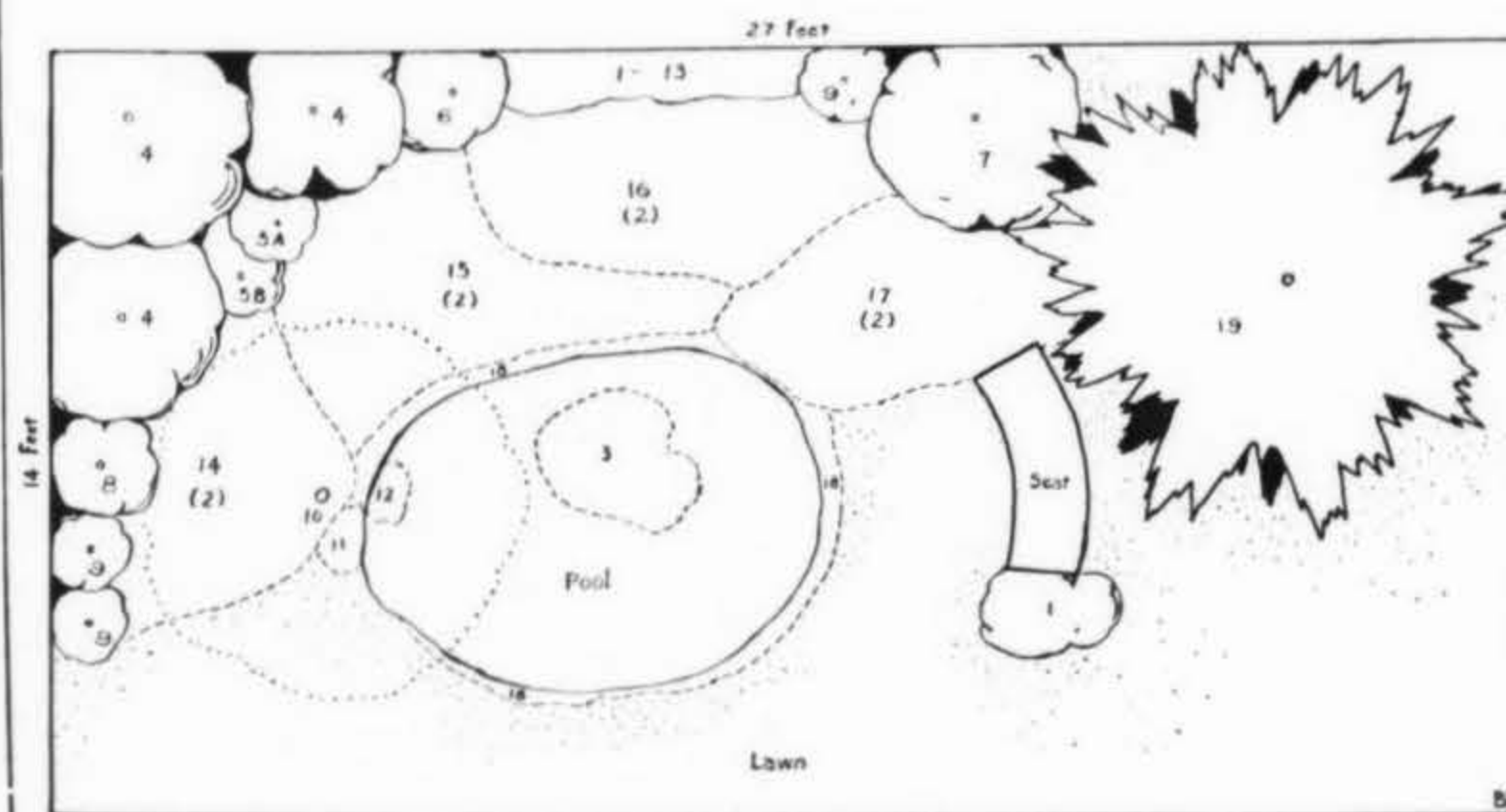
## THE AMATEUR BOTANIST

### INTRODUCTION

WE DON'T know whether the raising of goldfish is properly an activity embraced in the practice of landscape gardening or not but since Miss Bernice Ashdown has mentioned goldfish in her following article on pool treatment, a few words about goldfish may be in order, particularly since nothing can be found about raising them in the Encyclopedia or any other book that we know of.

In the first place you have to watch the eggs as soon as they have been visited by the male fish. If the eggs are not removed from the pool as soon as possible after they have been fertilized by the male fish, both the male and female are very apt to sit down to supper on scrambled eggs. When the fertilized eggs have been removed to water that has no fish in it, they should be watched until the young are formed, and kept away from large fish until the young fish are approximately an inch and a half in length, or at least until they have begun to form bones. The papa and mama fish do not like to get bones in their gills. This takes about three to four months.

The best spawning ground for goldfish is in the shadow and amongst the growth of the water hyacinth, and it is not always an easy matter to locate the fish eggs in a dense growth of these aquatics; but of course it is not necessary that one raise one's own goldfish in order to have a fish pool as delightful as the one in the following outline which has been designed and written by Miss Ashdown.



A GARDEN POOL

If properly planted, the cool depths of your garden pool will, with a minimum of care, reflect month by month the loveliest that the season has to offer. Nor is there anything which lends more charm and beauty to the garden than a pool brimming full of water and framed with suitable plants.

Perhaps we should say something about construction. If one wishes to grow water lilies, the pool should never be less than 22 inches deep, while 26 or 28 are even better depths. The pool should be built on a base of cinders or crushed stone. The sides and bottom should be of four inches of waterproofed reinforced concrete with an inch of finish coat. If stones are desired around the coping they should be set while the concrete is still soft. If possible the pool should be connected with the central water supply and be provided with a drain and an overflow pipe large enough to take care of the excess water at all times, but carefully screened to prevent the small fish from being carried away. The water level should be the same as, or slightly below the level of the garden. Goldfish not only add the requisite touch of color and life to the pool, but keep it free from insect larvae.

Water lilies are of primary importance in pool planting. In tightly built pools, they should be planted in wooden boxes or tubs filled with rich loam over which is laid two or three inches of clean sharp sand and gravel. Other good aquatic plants requiring similar treatment are water hyacinth, flowering rush and papyrus.

All the plants used in this plan grow well in a sunny or semi-shaded location in any loose garden loam. Planting in drifts and groups rather than in rows gives the plants a chance to naturalize themselves.

Hardy ferns used as a background and scattered among the other plants add much to the charm of the setting.

The following list was used in and around the pool here shown.

1. Christmas Fern (*Polystichum acrostichoides*)  
Has glossy evergreen foliage, lovely throughout the year.
2. Cinnamon Fern (*Osmunda cinnamomea*)  
A well known fern with fronds 24 inches long.
3. Water Lilies (*Nymphaea*)

There are today many beautiful varieties on the market under various trade names. It is advisable to limit your collection to one or two colors for small pools.

4. Bridalwreath (*Spiraea Van Houttei*)

A graceful shrub with small leaves and wand-like branches which bear myriads of fragrant white flowers in the spring.

5. Peonies (*Paeonia*)

Glorious spring blooming favorites. Two of the loveliest varieties are (A) *Edules superba*, a tall early pink and (B) *Mme. Ducler*, a dwarf pink whose blooming season is a little later.

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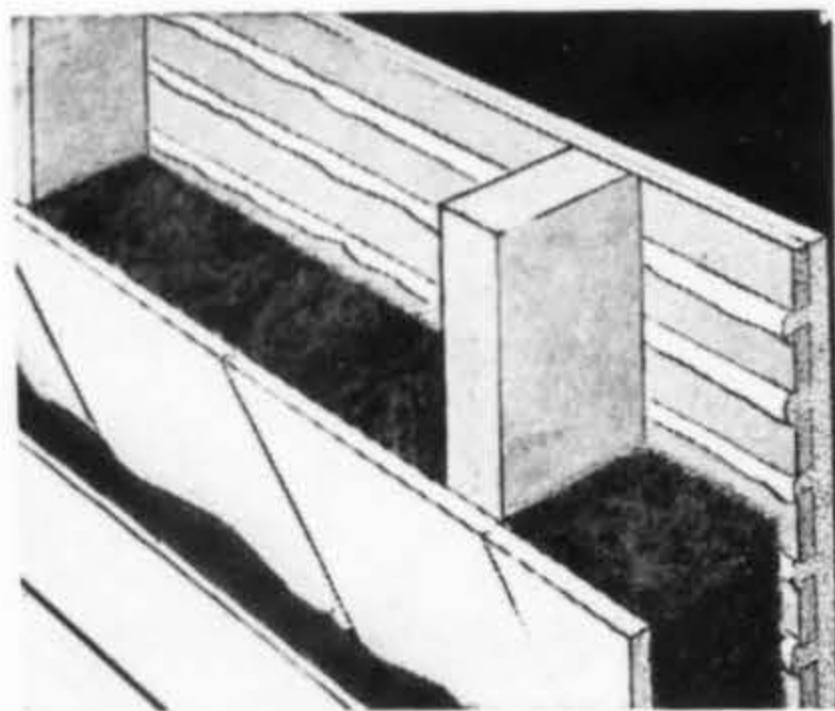
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A beautiful shrub producing showy pink flowers in early spring.
7. Butterfly Shrub (*Buddleia*)  
This shrub needs no introduction. From July to November its violet-mauve blossoms lend a choice bit of loveliness to the garden.
8. Japanese Quince (*Pyrus Japonicus*)  
One of the most popular shrubs having thick green leaves and wax-like flowers ranging from salmon to scarlet in color.
9. *Spiraea Thumbergi*  
A low growing shrub with attractive foliage and a profusion of small white flowers in spring.
10. Weeping Japanese Flowering Cherry (pink)  
Planted near the pool the delicate beauty of this distinctive tree will be doubled by its reflection.
11. Japanese Iris  
The broad flowered iris which is so familiar an object in Japanese art. The hybrid Iris Kaempferi are much more easily cultivated than the imported Japanese hybrids.
12. Siberian Iris (*Iris sibirica Orientalis*)  
A rich violet blue iris of remarkable beauty which will grow in water. It should be given the same treatment as water lilies.
13. Madonna Lily (*Lilium candidum*)  
Blooms in May with three or four foot spikes of pure white lilies.
14. Tulips (variety Clara Butt)  
One of the best known of the Darwins. A pure pink flower on a tall strong stem.  
Viola (*viola cornuta*—Jersey Gem)  
Delicate pansy like flowers which bloom from spring to fall with clear violet colored flowers. They are used here as a ground cover.  
Petunia (fringed pink)  
Petunias should be treated as annuals and transplanted to the garden as soon as the tulips have finished blooming.
15. Lily of the valley (*Convallaria Majalis*)  
One of the most delicate and fragrant of late spring flowers.  
Crocus (spring blooming)  
The vivid colors of the crocus are among the first to be seen in the spring. They are truly a delight.  
Primrose (*Primula obconica*)  
Bears attractive clusters of fragrant blossoms on straight stems. Their color ranges from crimson to lavender and white.  
Cyclamen  
Dainty and distinctive house plants which, with a little protection, make charming additions to southern gardens and add a welcome note of color in winter and early spring.
16. Snow drop (*Galanthus*)  
First to open in spring, with white bell-shaped flowers hung from slender stems.  
Hyacinth  
This fragrant flower, with a bearing of sophisticated primness, comes in shades of blue, pink, lavender, violet, white and creamy yellow.  
Lupine (*Hartwegii Lupinus*)  
Long graceful spikes of richly colored pea-shaped flowers in shades of pink, blue and white.  
Foxglove (*Digitalis purpuria*)  
A handsome biennial which blooms in June and July, with large tubular flowers on long spikes. Choose a pink or cream colored variety.  
Crocus (autumn blooming)  
Quite as lovely as the spring blooming crocus and truly an inspiration. They should be planted in August and will bloom in less than a month.
17. Trumpet Daffodils (*Narcissi*)  
An old favorite of the garden with trumpet or crown as long or longer than the perianth segments. Pure yellow, creamy white and mixed yellow and white varieties may be obtained.  
Poets' Daffodils (*Narcissus poeticus*)  
Have snow white petals and a small flattened yellow eye or crown, edged with scarlet or crimson. All are sweetly scented. They should be given a place near the water's edge.  
Grape hyacinth (*Muscari botryoides*)  
Its small round blue flowers are clustered at the apex of the stem. Especially attractive as a ground cover.  
Columbine (*Aquilegia*)  
Hardy perennial, producing graceful spurred flowers on stems above beautifully divided foliage.  
Flax (*Linum Perenne*)  
One of the daintiest and most charming of plants, which bears delicate blue flowers on graceful stems.  
*Lilium speciosum*  
A distinctive lily, handsomely spotted with dark rose over a pale pink background. It should be planted ten or twelve inches deep and prefers ground free from lime. It blooms in August.
18. Lobelia (*Lobelia erinus*)  
A compact little plant which has vivid blue flowers. Perennial in the south.  
Swamp For-get-me-not (*Myosotis palustris*)  
Hardy and attractive plant which will bloom all summer.
19. Silver-frosted Fir (*Picea pungens glauca*)  
A showy conifer with silvery foliage.

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# TOMORROW

"In today already walks tomorrow"

**T**HIS prophesying business is becoming a bit monotonous. Like the philosopher in the Crock of Gold, everything we learn today we knew yesterday. All of this preview wisdom is getting to be a bit of a bore and we are tempted to follow the example of that famed, kindly old philosopher who spun on his toes until he dropped dead. However, there are a few more predictions that we feel we should unload upon you before we start on our spinning way.

## MODERNISM

**T**HE appropriation of a word describing one movement and the use of that word to describe everything that remotely relates to it is an age-old habit amongst us. Some people believe that modernism is nothing but a movement to make a building look eccentric or even crazy; others that it indicates only a determination to build everything within the building as uncomfortable as possible; and still others feel that it is nothing more nor less than a movement to justify going to bed on a fire escape.

All of this is slightly true in the sense of a man with his head chopped off being slightly dead. The weird development of residential and even monumental architecture in Czecho-Slovakia and parts of Germany would justify even a more wild conclusion. But that this movement will result in a desirable change is hardly questionable. Today the trend in modern architecture and construction is to simplify fenestration, to eliminate as much as possible all of the unnecessary superficial adornment, and to depend more upon mass and line for charm and beauty.

## FORWARD AGAIN

**T**HREE or four months ago a considerable slump in the prices of stocks more or less wiped out the upper bracket of home builders. Strange as it may seem, people do not embark upon the hazardous sea of home building when their securities and sources of income are melting. While this upper bracket is not by any means so great in numbers, it represents a very large proportion of the actual cash expended in building construction.

Close on the heels of this slump, labor took it into its head to go the stock market one better and jumped prices of labor along with the cost of building materials, went on strike right and left, disturbed labor conditions as violently as possible until their activities had wiped out the lower bracket which comprises the great volume of small house construction. Again, strange as it may seem, people of small or very moderate means are loathe to start building their own homes when they haven't the slightest idea whether they can get labor at a price, or at any price, to complete the house. This left only the middle bracket which, during the past five years, has shrunk to microscopic dimensions. This bracket embraces the small professional man and the general white collar group of bookkeepers stenographers, secretaries who have always been the real "forgotten man," but have not had the honor of being considered such. Modern civilization in America has seen to the wiping out of this bracket. As a result, for the past several months there has been almost no construction work, or at least not a volume comparable to the future indicated by conditions in the early part of the year.

But now there is a slight tremor agitating the limbs and pulse of what we thought was the cadaver of a building boom. Indications are, as reported by such organizations as the Portland Cement Association and other building materials people, that by the end of fall, labor and materials manufacturers will have gotten back with their feet on the ground and we can look forward confidently to a resumption of building activities that will increase steadily for several years to come.

## REMODELING

**T**HE American people are all to prone to rush into new movements. Remodeling is one of these. There is no question but what old, antiquated, out-of-style and frequently unsafe structures need remodeling and that the process of remodeling and bringing the structures of last century up-to-date is profitable and worthy. But remodeling just to be busy and for no specific or set purpose inspired by an actual need is not economically justifiable.

If the architects and building owners abide by the principal that remodeling is justifiable only when the work results in a betterment, either esthetically or structurally, they will not go far afield. But if remodeling is done just to get in the swim and to float along with the movement, the fad may become as transitory as the styles in women's hats and may conceivably become an annual habit.

## STYLES

**T**HE old jig-saw house is dying a hard death. The so-called Spanish bungalow refuses to die at all. Mission furniture and Roycrofted fumed oak are still salable.

Word has come to this column that local Federal Housing Administration representatives have received the warning to be very cautious in their appraisals of the modern design in houses. In some districts they have been advised that few loans will be granted on a house designed in the modern style.

Unfortunately this leaves the decision as to whether the design is or is not modern up to a person who, in all probability, thinks that anything in which he was not born, is modern. Did you ever read the history of anesthetics?

## TOMORROW'S ARCHITECTURE

**T**HERE is a strong indication that the architecture of tomorrow will be one of conservative design, one in which the better elements of modern design are coupled with the standards of the older periods which have always been popular. This may sound like mixing oil and water but there are already many indications of styles such as Georgian Colonial in which elements of modern design have been introduced and still kept in harmony with the old standards. As a matter of fact, did not Chippendale make age-old Chinese designs and introduce them into English architecture and furniture in a manner that seemed new and futuristic?

## GLASS HOUSES

**F**ROM the occasional use of large glazed areas in a residence or a business building, we are rapidly approaching a time when the entire building with the exception of structural elements may be of glass. The fear of breakage that was so common in the early part of the century is rapidly disappearing with the introduction of heavy glass sheets that are all but unbreakable. While these sheets, or blocks, are not transparent, they are quite translucent and give a certain glow to an interior that cannot be achieved otherwise. There are several business buildings in Europe that have been built with glass exterior walls throughout, supported by steel structural members. Where transparent glass is needed, it is set in glass bricks with steel sash. It is quite within the realm of possibility that all of us will live to see quite a few business blocks and residences built almost entirely of glass.

## COVES AND COVES

**M**ODERN kitchens of Today feature toe coves but so far all kitchen planners presuppose that Bridget or Henri is as slim as Irene Rich. Maybe somebody some day will think of tummy coves.



Under the stairs a closet has been converted into an efficient little bar in yellow and white complete even to the brass counter.

## THE DECORATOR AND THE CLIENT

(Continued from Page 17)

living room. Even the flowers in the garden carry on the color scheme of the house and lead the vista toward a lovely pool. This was accomplished by John Vosburg, the landscape architect.

Because from the entrance hall one may see into both rooms, the colors in the dining room blend with those of the living room. The carpet is the same sandy color, the pads on the old Dutch chairs are the same blue-green as the leaves in the chintz in the living room. The curtains are again chintz in lattice design in old pink on eggplant background, and are lined in muslin dyed to the same pink color. This is repeated in the mats for the pictures of plum-colored fruit with their fruitwood frames.

Further emphasizing the early American theme, the lighting fixtures, holdbacks for curtains, and all the accessories are of pewter. In one end of the room a Welsh dresser specially built of pickled pine holds a collection of old pewter and pink luster. Here the old pieces of Early American furniture have been adapted to a modern American comfort and the inclinations and habits of the owners have dictated entirely the mode of decoration. The rooms are livable and restful, with enough color to be interesting and avoid monotony.

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