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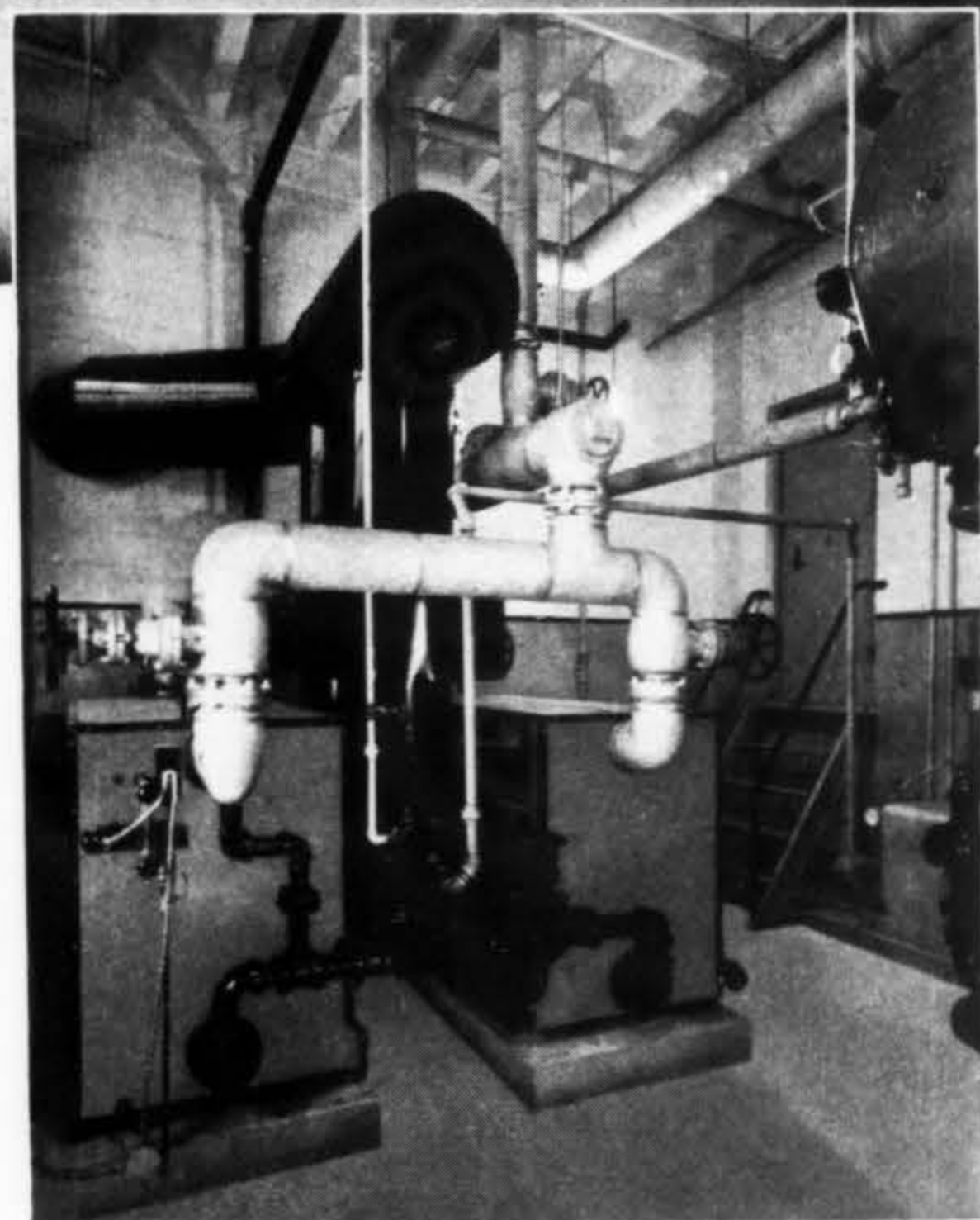


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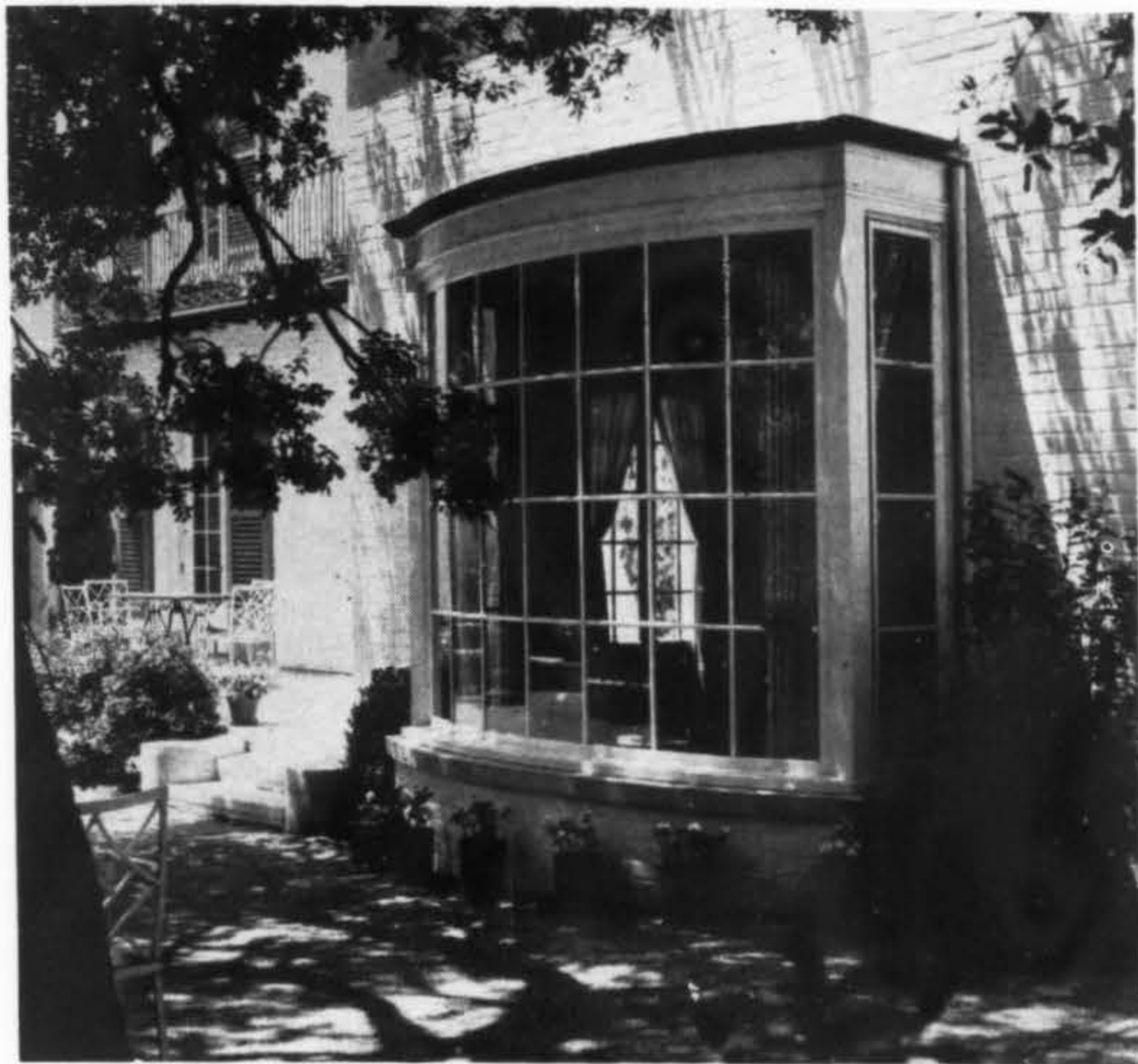
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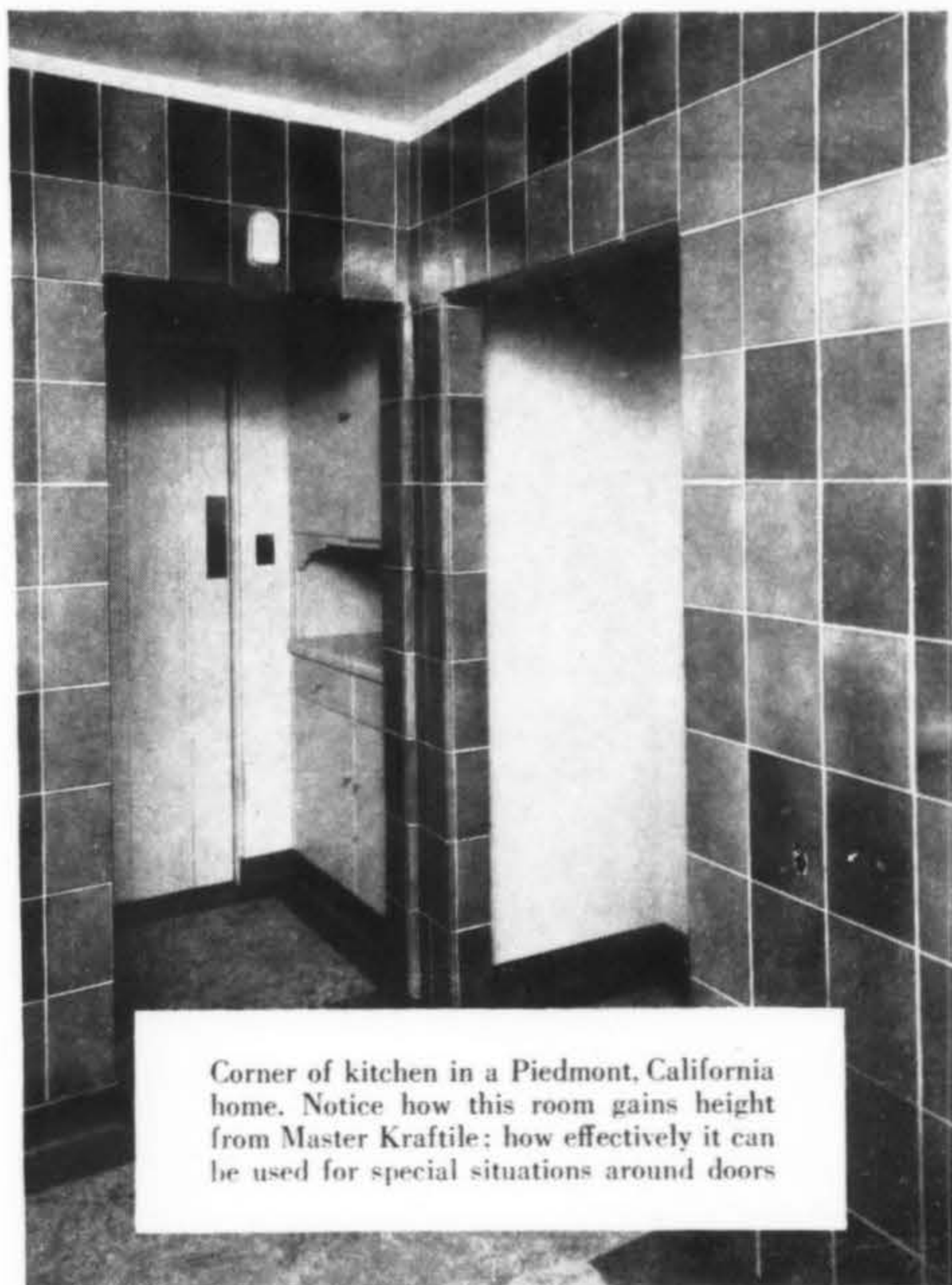
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EDITORIAL

CALIFORNIA'S BEACHES

What Do They Mean to the People of Our State?
Are They Worth Preserving and Developing?
Are They Real Tangible Assets?

By CARL P. STAAL

*President Shoreline Planning Association
of California*

TO HAVE realized in full the beauty and value of our California beaches as they were left by Mother Nature, we should have had the foresight in the building of our cities and communities along the shoreline, to have kept all structures of any and every kind at least far enough back from the tideline to leave room for a main thoroughfare immediately paralleling the shore. In that manner only, could we have preserved the beauty and splendor of the endowment which nature so lavishly provided for the California seashore. To carry this picture further, the through highways paralleling the shoreline should have been constructed immediately inland from the beach sands wherever possible so that those who came to see our seashore would not have their view obstructed by unsightly cabins, billboards, sandwich shops, and worst of all, oil derricks.

It is our belief that we should be doing a great service to our state if, henceforth, particular attention were given to preservation of all of the remaining beauties of our California beaches, and to the matter of retaining our beaches for the use and enjoyment of the greater mass of our people as well as our tourists.

There is no form of outing which offers so much by way of opportunity for healthful outdoor rest and recreation, and there is no place where these great benefits can be had by young and old, rich and poor, with the expenditure of so little effort and money, and there is probably no form of recreation in which so many participate at the same time and for such a long period of each and every year.

One wonders why more effort has not been put forth to insure the permanent retention of these great playgrounds for the people of our state. The reason no doubt lies in the fact that our beaches and their preservation and improvement have been taken for granted and it has only been in recent years that the realization has come upon us that unless we make a definite effort and establish a fixed purpose to stop their exploitation by private interests, we shall have lost one of the State's greatest assets and attractions.

We have all been somewhat disturbed by the large areas of beach which have been removed from public use by clubs and other private interests, or in some cases, utterly ruined for recreational purposes by oil drilling.

Acquisition of our beaches by State, counties and cities should be encouraged as far as possible. Once acquired by these public bodies, it is reasonably certain that they will always remain public property and be available for use as public recreation grounds. Following this, state-wide support should be given to secure appropriations for improving and developing these beaches to the utmost, to the end that the greatest number of people may enjoy the healthful outdoor sports, rest and recreation which they provide, and that they may offer the greatest public attraction to our tourists and visitors.

Some of our large eastern cities, as for instance New York and Chicago, realizing that ample beach facilities provide one of the greatest tourist attractions and probably the best form of outdoor summer recreation, not only for their own people but also for adjacent communities, have, notwithstanding their adverse climatic conditions, expended enormous

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From a Photograph by Ivie Stein.

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mously large sums of money to develop and preserve their shoreline for recreation and bathing. Surely California, with its magnificent climatic conditions cannot afford to lag behind by putting forth a comparatively small effort.

We are advised that tourists spend annually, in the vicinity of Los Angeles alone, from \$215,000,000 to \$220,000,000. They state that our beaches are

one of our great attractions. We believe if California's beaches can be preserved for the use of the public and brought up to the highest possible state of improvement, along with the other facilities, such as hotels and resorts which must necessarily follow, the California shoreline will become one of the great resort places of America, and one of the beauty spots of the world.

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

THE MISSION PAGEANT, given to raise funds for the restoration of the Mission at San Fernando, and which interests the civic and dramatic organizations of the entire valley, is given June 15-16-17-18-19. The play, "Fiesta de San Fernando Rey," was written by Marian Park, who also wrote the play presented two years ago. The requirements are for a fictional plot based on a historic background. The pageant-drama is given on the Mission grounds, the walls of the old church serving as a backdrop.

THE PAGEANT-PLAY, "Ramona" continues through weekends May 7-8, 14-15 at the Ramona Bowl, midway between the towns of Hemet and San Jacinto and is sponsored by the Community Association of the two towns. This drama of early California is a genuine outdoor play, filled with action and dialogue, and follows the story of Ramona as given in the Helen Hunt Jackson novel. This year Victor Jory directs the production and is also seen as Alessandro. Cristina Welles plays the part of Ramona, with Janet Scott as Senora Moreno. Mollie Sheron brings a fine voice to add warmth to the production.

THE MOUNTAIN PLAY vests the slopes of Mt. Tamalpais in romance each Spring and invites the San Francisco Bay district to enjoy drama in the afternoon. Historic tradition demands the production be the third Sunday in May and this year marks the twenty-fifth anniversary of the outdoor plays. The play is "Tamalpa" and the date, May 22.

CHARITY FETES fill many dates in May. May 6 the Salvage Shop of the Children's Hospital sponsors a benefit tea in the gardens of the home of Mrs. Frederick Klamp, Los Angeles. The Shop also maintains a convalescent home at Hermosa Beach. May 14 a garden fete is held in the home and gardens of Mrs. Edward Lawrence Doheney on Chester Place, Los Angeles. The Sisters of Social Service, whose convent is on Westchester Place, receive the proceeds for their philanthropies. May 11 the younger members of the Assistance League sponsor a skating spree at the Roller Bowl in Hollywood for the benefit of the League's charities. The Hollywood Guild is interested in helping less fortunate members of the film industry; May 14 the Guild sponsors a garden party and art exhibit at the home of Mrs. Edward G. Robinson. May 15 the Guild continues activities with a softball game at Fiedler Fairfax field. The Hollywood Junior Guild, an auxiliary group of subdebs, announce a tulip dance in the Beverly-Wilshire, May 19.

CASA ADOBE of the Southwest Museum, Los Angeles, holds the annual fiesta. May 1. A special program illustrating life in early California from the advent of the Spaniards to the close of the Mexican period is presented.

INTERNATIONAL SHRINE CONVENTION is held June 7-8-9 at Los Angeles, with special events at the Coliseum, including the Motion-Picture Electrical Pageant, and the pageant-drama, "Cavalcade of California," depicting the days of the dons with fiesta, fandango and rodeo.

NATIONAL ASSOCIATION of Credit Men hold the 43rd Annual Credit Congress at the St. Francis Hotel, San Francisco, June 5-10.

HARBOR DAY, May 14, has been planned by a joint committee from the Newport Harbor Regatta Association, the Newport Harbor Chamber of Commerce and the Orange County Harbor Committee and the celebration is titled Orange County-Newport Harbor Day. Heading the three groups are Staff Commodore Albert Soiland, Paul A. Palmer and Harry Welch.

CALIFORNIA GRADUATE SCHOOL OF DESIGN, Carmelita Gardens, Pasadena, is presenting the second industrial designers' exhibit to May 11.

CONGRESS of the Parent-Teachers Association is held, May 23-27, at San Francisco. The theme of the meeting is character building and character education.



↓ On the scenic drive from Santa Maria to Point Sal.

POINT SAL AND POINTS NORTH

By ELLEN LEECH

THE usual motorist on his way north forgets about the sea after leaving Santa Barbara and marvels at the beauties of Gaviota Pass, the oak-crowned, rolling hills beyond and the fertility of the Santa Maria Valley. Reaching the Santa Maria Inn he asks directions to the wild flower fields, the seed farms, and the "Salad Bowl," so-called because of its wealth of vegetable gardens. Because of this lack of interest in the sea, one is apt to miss a portion of the coast which has played a vital part in the development of the Valley. This is Point Sal, which once served the whole neighborhood as a real port and is now a scenic drive giving in beauty what it once extended in trade.

The road to Point Sal leads out through Santa Maria and around rolling hills which take on matchless colors at varying hours of the day. Through a quiet pastoral valley, it winds until upon rounding a sharp curve the sea stretches out and breaks into glittering fragments on the rocks below. At this season of the year the Point seems pledged to romance as it is crowned with flowers, providing a sort of "loves me, loves me not" atmosphere. Yet here when the world was younger and California was recalling the chivalrous charms of the Dons and the rugged affections of the Forty-Niners, around 1873, Point Sal was a real port and served the Valley valiantly. As there was no pier, produce, grain, wool, hides and tallow were lightered to the vessel, and when lumber was to be delivered ashore it was surfed in, providing great sport in the garnering.

In those days the carretas creaked endlessly to the warehouses that the shipments might be on hand when the vessels came in. Now the creaking is mostly done by the bones of the nice old gentlemen who tell of past events. In 1880 a railroad was built, a railroad that was not adverse to all the aid nature could give, so that the loaded cars were parked conveniently and when wanted the natural incline made it possible for them to coast down under their own power. When unloaded they were brought back by horses and mules.

In the spring the golden poppies and sea coreopsis bring to mind that there was once a Point Sal Mining Company, which was fairly profitable but since the gold bearing sand was about eight feet below the surface the tide was a serious menace. Then as late as 1891 the gypsum mines were active in the vicinity and the Point Sal rock supplied tons of the gypsum formerly brought from an island in the Gulf of California.

In this topsy-turvy season of rain in the valleys and snow on the mountains, it is easy to prophesy that the slothful souls who missed the wild flowers may still see them. The picturesque drive to Point Sal will retain its spring beauty for weeks, and a visitor will be content to lie on the rocks and dream.

YACHT CLUBS are busy in May, holding inspections, dating opening events, and planning races. May 8, Class races at Balboa, Stars and P. C. races at San Diego; series race at Cabrillo Beach. May 14-15, San Clemente Island race. May 15, Small boat races, Los Angeles Harbor, opening San Diego Yacht Club; Long Beach star fleet spring series. May 21, Opening Newport Harbor Yacht Club; opening Long Beach Yacht Club. Races Long Beach to Newport and return. May 22, Races, Newport; Long Beach Star fleet series; Small boat Southern California Invitational at Long Beach; series races at San Diego; annual Cabrillo Beach treasure hunt, small boats. May 27-30, Annual Southern California Power Cruise, 400 mile navigational race for T. Higbee Embry Trophy. May 28-30, Class races, invitational, Los Angeles Yacht Club. Openings at Coronado, Alamitos Bay, and Santa Monica Sailing Club. May 28, Forty-five-foot race to Coronado Yacht Club from San Pedro. May 29, Long Beach Star fleet spring series.

NATIONAL SUMMER DOG SHOW, sponsored by the Los Angeles Kennel Club, is held May 21-22 in the gardens of the Ambassador Hotel. Jack Bradshaw is the superintendent.

PIONEER DAYS are celebrated, May 21-22, at El Monte with parades, and historical pageants.

THE WELSH EISTEDDFOD is holding the twenty-seventh annual May 27-28, at the Belmont High School, Los Angeles. The Eisteddfod was organized 1500 years ago to create an interest in the arts, and during each meeting men and women present in competition their songs, poetry and dances.

CALIFORNIA BUILDING-LOAN LEAGUE holds the 33rd Annual Convention in Santa Barbara, May 19-21.

COMMUNITY DANCES at the Civic Auditorium, Pasadena, formerly conducted by the Community Dance Association, led by Mrs. William B. Munro, are now directed by the city of Pasadena each week, Friday and Saturday nights.

DANCE FESTIVAL at Mills College, Lissner Hall, concludes May 11, with Maxine Cushing presenting "Dance on the Pacific Coast."

MUSEUM OF ART, San Francisco, continues through May the series of free half-hour dance programs on Sunday afternoons at two.

"CINCO DE MAYO" fiesta is held at Old Town, San Diego, May 5, and includes traditional dances and observances.

CONVENTIONS held at San Diego include: California Exchange Clubs, May 12-14; Western Traffic Conference, May 17-19, and California Division International Association for Identification, May 25-28. A Spring Fair of Household Appliances is held at Balboa Park, May 18-22.

DR. RUDOLF von URBAN, Viennese psychoanalyst and author, speaks at the Huntington Hotel, Pasadena, May 4, on "Self Knowledge Through Psychoanalysis."

WILD FLOWER area is gradually diminishing in exposed sections in southern California but the canyons and the mountain slopes will show much color and beauty through the most of the month. The Santa Maria district, around Orcutt, on the Mesa, and on the drive to Point Sal many flowered vistas are in evidence. A low growing fennel gives a bronze undertone to the Santa Maria fields, and occasionally a silvery sheen is gained from the wild oats.

CHERRY TREES offered hundreds of acres of bloom around Beaumont, and in Cherry Valley the festival, celebrating the harvest of the fruit, is held June 9 to 12, inclusive.

SAN DIEGO DISTRICT offers the Spring Flower Show at Balboa Park, May 1; a Wild Flower Show at Town Hall, Julian, May 1-31.

SPRING GARDENS WEEK in Victoria, B. C., May 4-11—Empress Hotel is the headquarters.

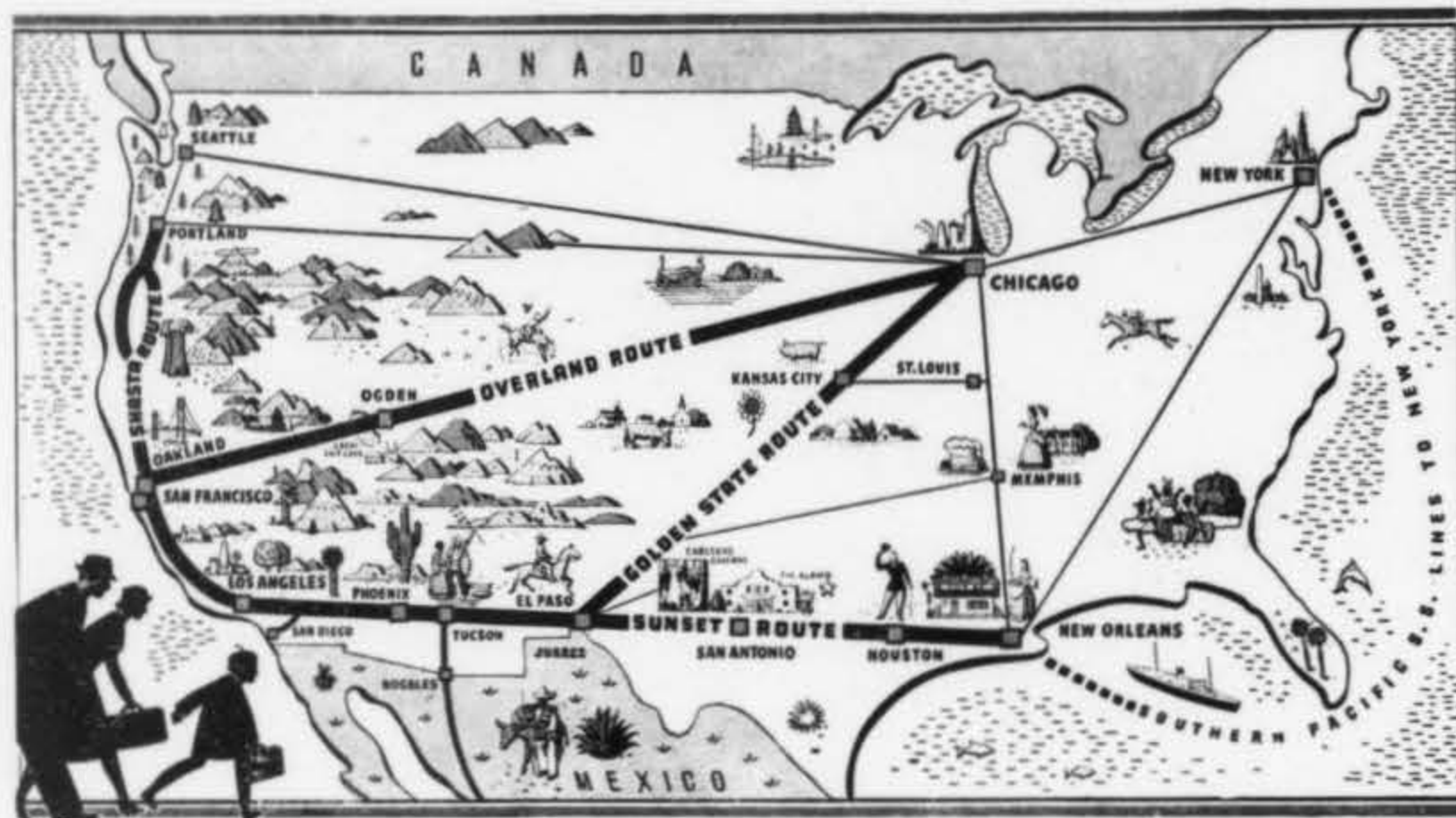
FIESTA DE LAS FLORES is held, May 20-22, at San Louis Obispo.

ANNUAL CACTUS SHOW, May 13-15 at Pasadena.

SPRING HORSE SHOW is held at the Fair Grounds, Sacramento, May 14-15.

ASSISTANCE LEAGUE sponsors a Charity Horse Show at Santa Ana, May 21-22.

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PRODUCERS' COUNCIL of Southern California invites architects to attend the banquet and informational meeting to be held the evening of June 7th in conjunction with Gladding McBean & Co. at 2901 Los Feliz Blvd., Los Angeles. The meeting will include group inspections of the plant in operation and information on the development of ceramic veneer, Franciscan pottery, Hermosa tiles and other burned clay products. Motion pictures of the new Federal Building at Los Angeles, now under construction, will possibly be shown.

NATIONAL REAL ESTATE ASSOCIATION officials, including President Joseph W. Catharine of Brooklyn, Regional Vice-President D. D. Watson of Oakland, National Director Charles B. Shattuck of Los Angeles, and Executive Vice-President Herbert U. Nelson of Chicago are visiting California points for a series of local board contacts. The officers attend the thirty-third anniversary meeting of the California Real Estate Association's board of directors at Inglewood, May 27.

JUNIOR WOMEN'S BOARD of the San Francisco Museum of Art hold an exhibition of room decorations at the museum for several weeks in May, opening May 11 with an individual preview.

SAN FRANCISCO GARDEN CLUB has adopted a new slogan, "Gardens at your Windows, Plants at your Doors" in their campaign to make the city a veritable flower garden during the International Exposition next year.

THE DOCTORS' DAUGHTERS, one of the oldest philanthropic organizations of San Francisco, give their annual card party, Tuesday afternoon, May 24, at the Francis Yacht Club. Proceeds go to the emergency fund of the organization, which cares for cases not provided for through ordinary channels.

NAPA GARDEN CLUB of Napa Valley holds the annual flower show, May 14-15, at the Napa Chamber of Commerce. Mrs. Jerome Landfield is president of the club.

TANFORAN COMPANY, LTD., of San Bruno, California, announces dates for the May racing events:

May 3—San Bruno Handicap—\$2000.
May 7—King's Mountain Handicap—\$2500.
May 10—Twin Peak's Handicap—\$2000.
May 14—Woodside Handicap—\$2500.
May 27—Trial Handicap—\$2000.
May 21—Tanforan 3-Year-Old Championship Handicap—\$5000.
May 24—California Bred Juvenile Championship Stakes—\$2500.
May 28—Exposition Handicap—\$5000.
May 31—Tanforan Juvenile Stakes—\$2000.
June 4—Marchbank Handicap—\$15,000.

ETHA WULFF discusses "Poster Art and Post-Impressionism," May 14; and "The Child as an Artist," May 28, at the M. H. de Young Memorial Museum, San Francisco. On each Sunday afternoon Miss Helen Gordan lectures on the permanent collection of the Museum.

ARCHITECTURAL AWARDS announced at Santa Barbara included: First award in the Federal Building Division to Reginald Johnson for the post office; first award in hotel building to Gardner Dailey for the Biltmore Casino; second award in commercial buildings, office and shop, to Reginald Johnson. There were eight mentions. The jury was Winchton Risley of Los Angeles and Roy Wilson of Santa Paula.

MUSIC

PHILHARMONIC ORCHESTRA, Otto Klemperer, conductor, under the auspices of the Southern California Symphony Association, closes the season, May 7, with the 6th Brahms Cycle at the Philharmonic Auditorium, Los Angeles. Announcement is made of the re-engagement of Dr. Klemperer as conductor and musical director for a period of three years. During the season the orchestra was heard in a series of concerts at San Diego, Santa Barbara, Claremont, Pasadena, and at U.C.L.A. Children's concerts were presented in Los Angeles and Pasadena, and national broadcasts were made.

FEDERAL MUSIC PROJECT of Southern California announces the following attractions at the Belasco Theater, Los Angeles: May 4-8, "Chimes of Normandy." May 10, Symphony concert, Gastone Usigli, conducting, featuring "Gettysburg." May 13-15, "H. M. S. Pinafore." May 17, Symphony concert, Dr. Richard Hageman, guest conductor, with Lisbeth Evans, guest cellist.

The "Mikado" is staged again as a part of the May Music Festival. The climax of the Festival is the presentation on May 30 of Verdi's "Requiem" with the combined Federal chorus of 200 voices and the symphony orchestra at the Greek Theater, Los Angeles, where a summer schedule of attractions will follow.

MUSIC ALUMNI ASSOCIATION of U.S.C. presents the premiere of "Bombastes Furioso" by Pauline Alderman of the School of Music faculty, at Bovard Auditorium, May 10.

SANTA MONICA AUXILIARY of the Women's Committee of the Philharmonic Orchestra give the final program of a season of morning musicales, May 11, at the home of Mrs. Harry Johnson in Brentwood. Mrs. Johnson is chairman of the committee.

ELIZABETH ERSHOFF, harpist, is presented by Alfred Kastner at the Biltmore Music Room, Los Angeles, May 11. She programs the "Introduction and Allegro" by M. Ravel, and for this composition Miss Ershoff is assisted by Richard Linden, flute; Pierre Perrier, clarinet; Albert Angermayer, violin; Abe Weiss, viola; Fernand Lhoest, cello.

MARY CARR MOORE conducts two of her compositions at San Francisco, May 3, through the invitation of Alfred Hertz, director of the San Francisco Federal Music Project.

YASCHA BOROWSKY, violinist, is heard in recital, May 12, at the Biltmore Hotel Music Room, Los Angeles. Betty Ann McRoy, soprano, assists and the accompanists are Constance Piper and Uzia Bermani.

THE MacDOWELL CLUB OF ALLIED ARTS sponsor the California Society of Composers in the presentation of a three-day festival at the Friday Morning Club, Los Angeles, the first week of May.

PRO MUSICA, Los Angeles Chapter, presents a program, May 6, at the Women's Athletic Club. The contributing artists are Olga Steeb, Helen Mead Little, Irene Robertson, Gerald Taylor and a quartet consisting of Joachim Chassman, Herbert Offner, Reuben Marcus and Lajos Shuk.

HOLLYWOOD QUARTET, founded by Warwick Evans, consists of Nina Wolfe, Doris Cheney, Margaret Hayes and Lysbeth LeFevre. The ensemble is heard, May 15, at the Pasadena Civic Auditorium with the Music Festival through the generosity of Mrs. Elizabeth Sprague Coolidge. The Quartet is also heard the same week at the Central Library of Los Angeles.

HOLLYWOOD APOLLO CLUB, conducted by Malcolm McMillan, is heard in concert, May 4, at the Wilshire-Ebell Theater. Olive Arnold, lyric soprano, is the guest soloist, singing two groups of songs.

MUSICAL EVENTS at the Savoy Theater, San Diego, include, May 2, San Diego Symphony Orchestra; May 4, Concert by Federal Opera Chorus; May 6, Opera given by Federal Music Project.

A JUBILEE CONCERT is given by Pomona College, Friday evening, May 6, at the Philharmonic Auditorium, Los Angeles, under the musical direction of Ralph Haine Lyman. Pomona's two outstanding men's and women's Glee Clubs of some 64 voices participate. The program includes several numbers by the college string orchestra, directed by Kenneth G. Fiske, and a group of piano solos by George Adams.

CIVIC LIGHT OPERA ASSOCIATION of Los Angeles, under the general direction of Edwin Lester, presents a springtime festival of the operas of Romberg and Kern for four weeks, opening May 16, at the Philharmonic Auditorium. John Charles Thomas, baritone, sings the leading role in "Blossom Time," the first event, and is supported by Francia White. May 23, "The Student Prince" introduces Stanley Morner and Della Lind, young Viennese favorite. "New Moon" is given the week of May 30 with George Huston and Francia White in the featured roles. "Roberta" follows the week of June 2. Both L. E. Behymer and Merle Armitage act as advisory aides in this civic festival.

KIRSTEN FLAGSTAD closes the Behymer Artist Series with a song recital, May 3, at the Philharmonic Auditorium, Los Angeles. This artist is heard in Pasadena at the Civic Auditorium, May 5, on the Elmer Wilson course.

RIVERSIDE OPERA ASSOCIATION closes the sixth season under the direction of the well known American soprano, Marcella Craft, with the presentation of "Fatinitza," May 19, 21 and 23, at the Riverside Junior College.

MUSIC FESTIVAL ASSOCIATION announces the Pasadena Music Festival is held at the Civic Auditorium, May 16 to 21, inclusive. Among the artists heard are, Rose Bampton, soprano; Mario Chamlee, tenor; Douglas Beattie, baritone, and Myrtle Leonard, contralto. The Pasadena Civic Orchestra; an orchestra of selected men from the Los Angeles Philharmonic Orchestra; and a chorus of 200, trained by Dr. Richard Lert, will participate in the Festival. Dr. Lert is the musical director and conductor of all principal performances. Principal events include a performance of the oratorio "Saul and David," and an Artists' Night of favorite opera selections and songs.

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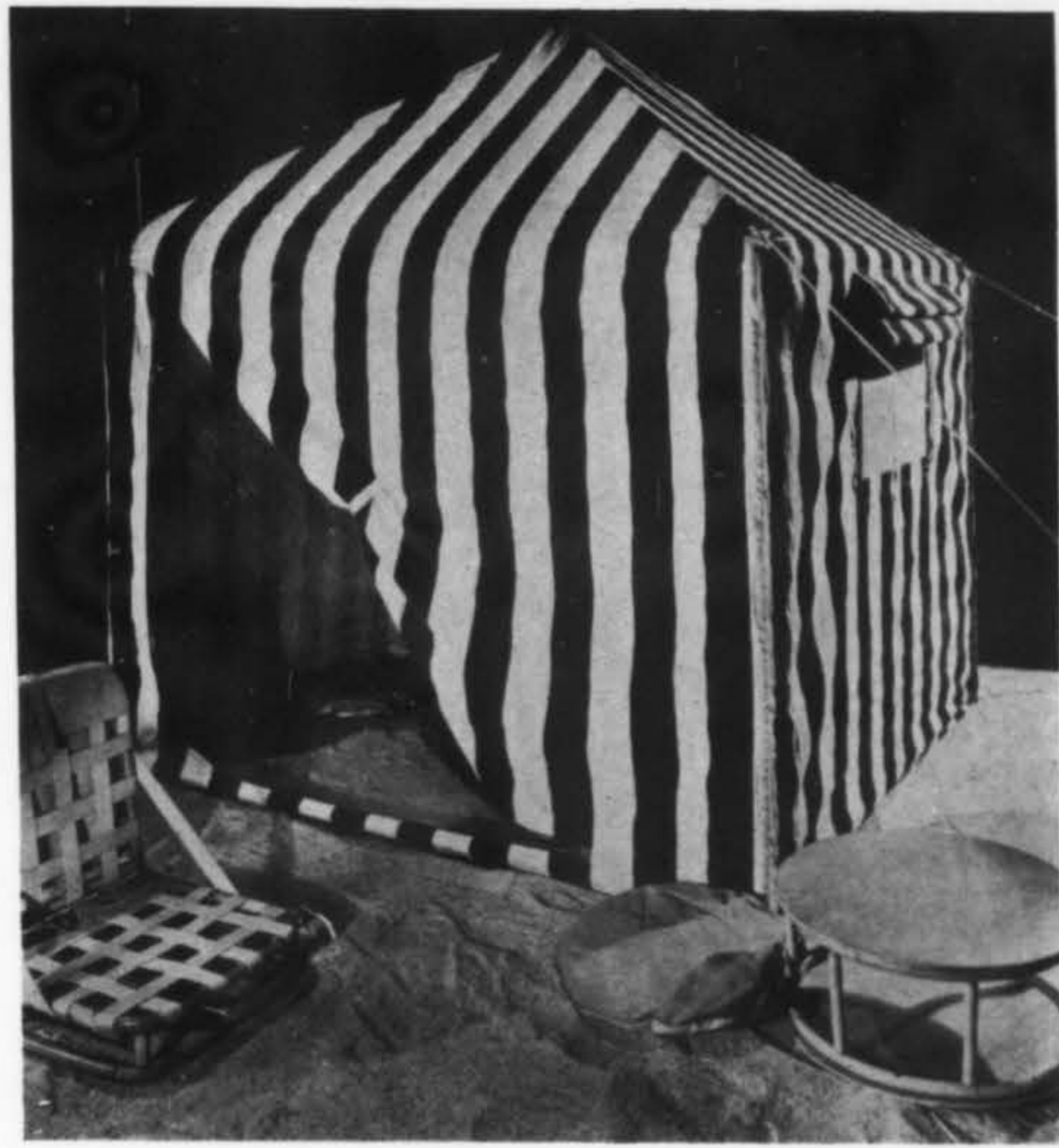
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OVERLOOKING PARK AND SEA

GETHIN D. WILLIAMS, MANAGER



Looking at this sheik's cabin one cannot be sure whether the occupant will emerge in an Arabian costume or a swimming suit. At least we may be sure he will be wearing a contented smile. The cabana is not only commodious but lightweight and easily transported, and without the top can be used for sun bathing. Made by the Ficks Reed Company. Courtesy of Barker Bros. in Hollywood.

THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, continues the series of plays under the heading of Spring Play Schedule with marked success. Two plays are given each month, running approximately two weeks and opening on Tuesday evening. No performance on Sunday, matinee on Saturday only. Gilmor Brown supervises all direction.

May 3-14, "Merrily We Roll Along," by George Kaufman and Moss Hart.

May 17-28, "George and Margaret," by Gerald Savory.

May 31-June 11, "Star of Navarre," by Victor Victor.

June 13-25, "Tonight at 8:30," by Noel Coward.

Timely and topical is the coming Midsummer Drama Festival, June 27 to August 13, for in its "Seven From Shaw" the Festival brings Shaw's brilliant satire on man and civilization. George Bernard Shaw, recognized as one of the truly great dramatists, has given his permission for the presentations, and his approval of the theme of the Festival's progress and for the title "Seven from Shaw."

MEXICAN PLAYERS at Padua Hills Theater, near Claremont, continue the production of "Ysidro" through May 14. The ancient rituals of Indian worship are introduced, and enchanting use is made of the primitive dances and rhythms, creating a brilliant scene of festival. Evening performances, on Wednesday through Saturday, open at eight-thirty, with matinees at two-thirty on those two days only. "Calle del Beso" opens May 18.

CALL BOARD THEATER, Hollywood, presents "The Savage Beast" by Raymond Lee, young Hollywood playwright, opening May 9. Frances Douglas Cooper directs the play.

STUDIO VILLAGE GUILD THEATER, Los Angeles, announces the opening of Katharine Kavanaugh's latest play "Who's Hooley" May 4. George Sorel, continental actor-director, is directing this production.

EL CAPITAN THEATER, Hollywood, is the scene of "People Don't Do Such Things," a modern interpretation of the play "Hedda Gabler" by Henrik Ibsen, given May 9 for the benefit of the Continuance Fund of the Philharmonic Orchestra of Los Angeles.

LITTLE THEATER of South Pasadena presents the historical drama "Sundown" the week of May 8. Robert Jaye Kenney is seen in the role of "Pico," the Indian neophyte.

BILTMORE THEATER, Los Angeles, presents Francis Lederer in "Golden Boy" for one week, opening May 2.

"SKY HIGH" is the play selected by the Junior League of Pasadena, for presentation at two matinees, May 13 and 14, at the Civic Auditorium. This play was given the award as best original children's play in competition last spring, and is co-authored by Mrs. Joseph Holt Rose and Mrs. Chandler P. Ward, both members of the Pasadena Junior League. Script, direction, scenery, costumes, music and the cast are all the work of the League members. For the sixth consecutive season Mrs. Harold Landreth will direct the play.

LOS ANGELES SOCIAL THEATER, presents the Los Angeles premiere of Clifford Odet's "Awake and Sing" at the Hollytown Theater, 1743 No. New Hampshire, opening May 24 for a four week engagement.

HELEN HAYES brings the long awaited "Victoria Regina" to the Curran Theater, San Francisco, opening May 16.

AT THE GEARY THEATER, San Francisco, "You Can't Take It With You" continues for several weeks in May. Opening May 23 is "Thanks For My Wife."

GOLDEN BOUGH PLAYHOUSE, San Francisco, presents "They Knew What They Wanted" by Sidney Howard, begins May 7.

PALO ALTO COMMUNITY PLAYERS give Zoe Akins' "The Old Maid" as the major production, May 18, 19, 20.

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7-28

ART CALENDAR

BERKELEY

AN ARTIST'S PLACE, 2193 Bancroft Way: To May 15, Margaret Petersen's oil and tempera paintings.

CARMEL

CARMEL ART ASSOCIATION: The work of members in various media.

CORONADO

GALLERIES, Hotel del Coronado: Paintings by Eastern and Western artists.

CLAREMONT

SCRIPPS COLLEGE: Exhibition by the Art Department under the direction of Millard Sheets.

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: Oil paintings, watercolors and prints by Western artists.

GARDENA

GARDENA HIGH: Purchase Prize Exhibition.

GLENDALE

TUESDAY AFTERNOON CLUB, 400 N. Central Ave.: Throughout the month marines by Leon Lundmark.

FILLMORE

ARTISTS BARN: Second Annual photo-salon throughout May.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: Paintings and wood sculpture by Charles Schlein. To May 14, showing of paintings of horses by Mary Thomas.

PRINT ROOMS, 1748 N. Sycamore: To May 14, paintings, watercolors and prints by Theodore Czebotar.

BEVERLY HILLS WOMEN'S CLUB, 1700 Chevy Chase: Exhibition by the Art Department.

MAGNUSSEN STUDIO, 9047 Sunset Blvd.: Metal handicrafts.

PUBLIC LIBRARY, Hollywood Blvd. & Ivar Sts.: Paintings by local artists form rotating exhibitions which are changed monthly.

RAYMOND AND RAYMOND GALLERY, 8642 Sunset Blvd.: "Development of Landscape Painting" is shown in facsimiles of masters.

STANLEY ROSE GALLERY, 6661 Hollywood Blvd.: To May 21, an exhibition of paintings, prints, sculpture, caricatures, etc., by motion picture people.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Exhibition of watercolors.

SILVER BELL, 492 Coast Blvd.: Paintings and prints by invited artists.

LOS ANGELES

ART COMMISSION, Room 351 City Hall: Indian and desert paintings by Harrison Heinrich.

CHOUINARD SCHOOL, 841 S. Grand View: To May 14, recent paintings by Clarence Hinkle.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Ninth Annual Competitive Exhibit by California artists.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: To May 21, continuation of the Fifth Annual Exhibition of California Figure Painters, including Mabel Alvarez, Lee Blair, Walter L. Cheever, Elanor Colburn, Arthur Durston, Nicolai Fechin, Einar Hansen, Robert H. Kennicott, Kathryn W. Leighton, Tom E. Lewis, Dan Lutz, Buckley Mac-Gurrian, Jean Mannheim, John Mottram, Richard Munsell, Otis Oldfield, Phil Paradise, Stanley Z. Reckless, John Hubbard Rich, Frances Roeding, Geneve Rixford Sargent, A. Katharine Skeele, Max Wiczorek. Sculpture by Brents Carlton, Ruth Cravath, Karoly Fulop, Henry Lion, Eugene Maier-Krieg, Raymond Puccinelli, George Stanley and Nishan Toor.

FEDERAL ART PROJECT GALLERY, 608 S. Berendo St.: Continuous exhibit of oil paintings, watercolors, sculpture, lithographs, and ceramics, changed frequently. Open daily 9 a.m. to 6 p.m.



Burt Procter of Pasadena, with nice color and a facile brush, gives a definite feeling of beach life in his "Rambler Cottage."

LOS ANGELES MUSEUM, Exposition Park: To June 12, 19th Annual Painters and Sculptors exhibition. Artists West of the Mississippi throughout the month. Festival of Allied Arts, Scholarship Section, May 8 to 30.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Spring term continues to June 5. The Institute has offered two full-year scholarships in the contest sponsored by the Southern California Festival of Allied Arts, conducted May 8 to May 31.

PUTZEL GALLERIES, 6729 Hollywood Blvd.: Paintings by Edward Biberman.

SOUTHWEST MUSEUM, Highland Park: Permanent exhibition of American Indian arts and crafts, especially fine basketry. Open daily except Monday, 1 to 5.

STATE EXPOSITION BUILDING, Exposition Park: Permanent collection.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: To May 15, Edna Reindel's paintings. The paintings of Power O'Malley are being held over for another two weeks.

FRANCES WEBB GALLERIES, 2511 W. 7th St.: To May 28, a one-man show by E. Sargent Kingsley, one of the Women Painters of the West.

U. C. L. A. CAMPUS GALLERY: Exhibition by invited artists.

U. S. C. CAMPUS GALLERY: Show arranged by Art Department.

LONG BEACH

ART ASSOCIATION, Villa Rivera: Exhibition by members of the Association.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: Spring exhibition by students.

OAKLAND

BAY REGION ART ASSOCIATION, 14th and Clay Sts.: General show, work of members.

OAKLAND ART GALLERY, Municipal Auditorium: To June 5, third annual Sculpture Exhibit.

PALOS VERDES ART GALLERY, Public Library: Exhibition arranged by members.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Chinese prints, fan paintings, tapestry and damask hangings, carved jade and ceramics.

HUNTINGTON HOTEL GALLERIES: Landscapes and portraits by Frank Moore.

PUBLIC LIBRARY, Walnut at Garfield Sts.: Work selected from the Josephine P. Everett collection of oil paintings.

GRACE NICHOLSON GALLERIES, 46 N. Los Robles Ave.: Paintings by Richard Tag-

gart, Jessie Arms Botke, Nell Warner Walker, Henry Sharpe, Aaron Kilpatrick and Burt Procter.

JEAN DE STRELECKI GALLERIES, Vista Del Arroyo Hotel: Watercolors by Harold Gaze; oils by Leonard Borman. A fine collection of paintings and antiques from estates of the East, and of California.

RIVERSIDE

RIVERSIDE ART ASSOCIATION, Rotonda of Mission Inn: To June 15, continuous exhibition of the work of members, changed the first and fifteenth of each month.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Work of the members of the Prairie Print Makers.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: To May 15, Old Masters, loaned by the Schaeffer Galleries of New York City; to May 20, prints from the bequest of Mrs. Henry A. Everett; opening May 6, 48th Annual Exhibition of American Paintings (circuited by the Art Institute of Chicago); "A Trio of Contemporary Americans" (McFee, O'Keefe and Speicher); paintings by Charles A. Fries; exhibitions by the San Diego Art Guild, May 1-15, landscapes and sculpture, May 16-31, figure paintings; paintings by Wylie Stirrett and Alethea Friedeman; from May 10, exhibition by U. S. Camera Salon; from May 22, work by the students of San Diego State College.

SAN FRANCISCO

ACADEMY OF ADVERTISING ART, 215 Kearny St.: Photo engraving exhibit.

AMBERG-HIRTH GALLERY, 165 Post St.: Contemporary craft work, textiles, new linens, metals, wood.

ARTISTS' COOPERATIVE GALLERY, 156 Geary St.: Western Artists Associated.

VERA JONES BRIGHT STUDIO, 165 Post St.: To the collection of reproductions of fine paintings now is added exhibitions of originals. Each exhibition is hung for one month. A series of charcoal drawings of Inyo County landscape by Rinaldo Cuneo is followed by a group of Geneve Rixford Sargeant's latest work. Next is an exhibition of paintings by Harriet Whedon.

COUVOISIER GALLERIES, 133 Geary St.: American and French moderns.

DE YOUNG MUSEUM, Golden Gate Park: Permanent collection and recent accessions. Photographs by Zelina Nothmann. Posters by Cassandre. Modern art, colored lithographs by Daumier and Gavarni.

PAUL ELDER GALLERY, 239 Post St.: To May 21, watercolors by Ruth Fisher. May 23 to June 11, wood engravings by Clare Leighton.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Old master drawings, from the collection of Sir Robert and Lady Witt. Opening May 4, watercolors by American artists (Fragil Galleries).

SAN FRANCISCO MUSEUM OF ART, Civic Center: William Gaw paintings, drawings by Moagliani; James Couper Wright. Watercolors and historic rock pictures to May 13.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Dr.: Paintings and lithographs by Mabel Alvarez. Continuous exhibition by invited artists. The work of local craftsmen.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: The art collections, library exhibitions and botanical gardens are open to the public through the Exhibitions Office. Visitors are admitted by cards, available on application by telephone or mail.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Exhibitions sponsored by local artists.

SANTA MONICA

SANTA MONICA ART ASSOCIATION: Work of members of the Association.

PUBLIC LIBRARY: Throughout May, work of the students of the Junior High School of Santa Monica presented under the supervision of Stanley Darrell Rollin.

STANFORD UNIVERSITY

STANFORD ART GALLERY: Decorative oil paintings by Tullita Westfall. Watercolors by Dr. Bailey Willis.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Permanent collection.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: Etchings by Anders Zorn Mielzner-Whistler theater designs. California Watercolor Society exhibition. English Gothic rubbings. Vivian M. Carkeek Memorial collection of Wedgwood. 18th Century English portrait-ure. Room designs. Group exhibition of Seattle artists.

MISCELLANY

IN THE ART CONTEST of the annual Southern California Festival of Allied Arts conducted from May 8 to 31, Los Angeles, scholarships are presented to ten winners. Mrs. Oliver C. Bryant, art chairman, completed the arrangements. Among the jury on awards are members of the National Academy and distinguished artists of the south.

CLEARWATER JUNIOR HIGH SCHOOL bought two paintings in their recent purchase prize exhibit by California artists. Both are figure paintings by Will Foster, A. N. A. and Hernando Villa.

AT THE ART INSTITUTE of Chicago, in the seventeenth international exhibition of watercolor painting, to continue to May 30, Millard Sheets won a \$400 purchase prize for his tropical watercolor, "Mystic Night." Milford Zornes was awarded the William H. Tutill prize for "The Well at Guadalupe," a Mexican scene. Millard Sheets is especially honored as twenty-two of his paintings were invited and are shown in a separate room.

THE CALIFORNIA ART CLUB announces the list of new officers: Ralph Holmes, president; Roger Noble Burnham, 1st vice-president; Clyde Scott, 2nd vice-president; Fletcher Ford, treasurer; Gretchen Bemmerman, secretary, and Francis Vreeland, corresponding secretary.

THE MUSEUM OF MODERN ART, New York, at the invitation of the French government has assembled an exhibition of American art to be shown at the Jeu de Paume, Paris, from May 24 to July 13. Among the Californians asked to enter the show are: Doris Rosenthal of Riverside, Paul Starrett Sample, Pasadena, Millard Sheets, Pomona, Maurice Sterne, San Francisco, Mr. Sterne also has an entry in the sculpture division. And Isamu Noguchi, Los Angeles, has entered "Portrait of My Uncle" in terra cotta.

HARRY MUIR KURTZWORTH announces the establishment of an Academy of Art at the Frances Webb Galleries, 2509 West Seventh Street, Los Angeles, where Maynard Dixon will conduct a course in painting for laymen or artists.

JASON HERRON, sculptor, has resigned from the assistant supervisorship of the Federal Art Project in Los Angeles County. This was necessitated by her desire to return to her work, which has been neglected since last June.

CARL RUNGIUS, N. A., whose usual winter residence is New York is in California for the second season and is delighted to find many old friends in Pasadena. Banff is his home during the summer and there he paints his pictures of big game in their rugged mountain habitat. He has several canvases and many etchings at the Biltmore Art Salon in Los Angeles.

Photographic Studies

MARGARET CRAIG

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FEderal 1161 EXposition 3605

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A description is almost not necessary, but the above is the Malibu Sunset Buffet. The table is attractively set with Mason's Old English porcelain and pottery. A checked table-cloth partially covers the polished wood which rests on four corner "pilings." Life preservers are within easy reach of the guests and even a hefty sailor's rope nautically coiled "below." From J. W. Robinson Company in Los Angeles.

A SOLOQUY ON ART

By EDWYN A. HUNT

Life and its beginning—
 Art and its unfolding—
 Death and its strange ending—
 Who can understand?

One man molds a lump of clay
 Into an exact likeness of a head,
 Ears and nose of correct length—
 Mouth proportioned like a master,
 Yet, when through, it is not art.
 Another man molds a lump of clay
 Into a symbol of a man—
 The same man and recognition
 Seems to depend on a psychic gift;
 Yet the result is art.

Somewhere, underlying all art
 Is a creative force that flows
 Into a pattern, shaped by rhythm.
 There is ecstasy and exaltation,
 That symbolic fusion
 Of the mental, spiritual,
 And material force of a man.
 Behind his insensate drive
 Is an idea that compels attention.
 His body becomes attuned
 To the beat—the cacophony
 Of desire, and in the mystery
 Of complete harmony
 Emerges some work of art.

It may be a song, a poem,
 A great painting, a novel;
 It may be a carving in wood,
 Or the side of a mountain
 Hewn out of granite
 To be seen fifty miles away,
 But in the secret place
 Of an artist's heart vision
 Impels him onward toward perfection.

After a vision has been accepted
 An artist must find his medium.
 He may plan a drama

For a thought best expressed
 In lyric verse,
 Or write in verse that which
 Prose might have made sublime.
 Basic vibrations in the arts
 Are attuned to each other,
 But in different octaves.
 And many a mistake is made
 Trying to fit an intense emotion
 Into a low, slow vibration.

The sonorous chords of Beethoven
 Cannot express the lyricism of Puccinni,
 Nor the aloof tonal dissonance
 Of Debussy encompass
 The Rhapsody in Blue.
 Music of the older masters
 Seemed to beat to a lower rate
 Than the syncopated moderns,
 Lifting the spirit into a realm
 Of intense neuroticism.
 The structural alliteration
 Of the symphony and realistic sequence
 Of the Crapshooter by Copeland
 Dwell on different planes.

The transcendent poetry
 Of The Clair du Lune
 Has affinity with our own beloved
 Renascence by Millay,
 Or the impressionistic phantasy
 Of Whistler's many bridges.
 Each artist learns to accustom himself
 To an accepted medium,
 And through that medium fashion
 A world of beauty of his own.
 His physical conformities
 May determine the path of his desire.

So too, in painting,
 Artists are prone to follow patterns
 And mere facial technique
 Of some famous egoist
 To whom the method was innate.

CALIFORNIA POET'S CORNER

BEFORE BALBOA

By ROBIN LAMPSON

The Pacific was there before Balboa and Magellan
 perceived it: its currents
 Had churned from New Guinea to Peru, from
 Panama to China, from Japan to Alaska,
 For as many milleniums as the Mediterranean had
 swept from Phoenicia to the Straits of Gibraltar;
 And the moon had lifted and lowered its tides on
 the shores of California and Borneo
 Longer, perhaps, than the gentle Aegean had lapped
 at the seacoast of Greece.
 The wise children of China and the primitive,
 guileless Polynesians anciently navigated
 The waves of the restless Pacific—but the greatest
 of oceans, with its fishes and whales,
 Was timelessly there, antedating the eye and the
 oar of the earliest man.

And that vaster Pacific of the sky, the thalassa
 behind the visible stars
 With its unseen archipelagoes of suns, had twinkled
 and whirled in the earth—enveloping
 Dark though infinite cycles—before Galileo magi-
 cally drew it
 Through the telescope's tube to the feeble but
 insatiable and marveling eye of mankind.

Even so the teeming Pacific of the subvisible had
 surged and swirled forever,
 Hidden within the ultimate innermost pinpoint of
 our flesh's own vision,
 Barred from man's knowledge by the narrower
 Darien of the bare eye's inherent myopia—
 Beyond reach of our obtuse huge spears of percep-
 tion, laughing at the blunt knives of our
 learning,
 Until Master Antonius van Leeuwenhoek ground
 his four hundred delicate lenses
 And fashioned his pioneer microscope to pry open
 to his patience an inner infinity.

OUR POET OF THE MONTH

ROBIN LAMPSON, an outstanding contem-
 porary California poet, is author of "Laughter
 out of the Ground," an epic of the gold rush period,
 and several less important volumes of poetry.
 Among the latter are "The Mending of a Conti-
 nent," a poem commemorating the San Francisco-
 Oakland bridge and the Golden Gate bridge.
 "Laughter out of the Ground" was published by
 Scribners, and ran through three editions in less
 than nine months—a best seller record for poetry.
 Mr. Lampson is now working on another major
 poem, "Death Loses a Pair of Wings," also to be
 brought out by Scribners. The new book is based
 upon episodes in the life of Dr. William C. Gorgas,
 who was chief engineer in Cuba at the time of the
 abatement of the mosquito nuisance and the bring-
 ing of yellow fever under control. The poem here
 used is an excerpt from "Death Loses a Pair of
 Wings," and first appeared in the February num-
 ber of the *Forum* of New York. It is reproduced
 with permission of that magazine, and through Mr.
 Lampson's courtesy.

Art vogues grow out of ennui;
 Literary battles emerge in paint
 To the confusion of mankind.

Cézanne, driven by exotic urge,
 Failed to draw, yet sought to paint
 Form that was three dimensional
 In color that was thin and accidental,
 And from his hurried improvisations,
 Unfinished symphonies of color
 Emerged a school of art
 Trying to express naiveté,
 And then the robust Matisse
 Carried on to make of human form
 A mere symbol of basic structure.

(Continued on Page 36)

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Mary Silcott, Smith Dawless and Thelma Laird Schultheis in "Nocturne" presented by the Monrovia Gold Hill Players. "Nocturne" was one of the prize winning plays in the recent Southern California Tournament.

THE GOLD HILL PLAYERS OF MONROVIA

By ELINOR SCOVILLE

ASK any active member of a Little Theater how the situation stands, and you will hear a depressing story of how hard it is to keep going and how little civic interest is shown in the movement. But, you will find a dramatic group in existence wherever there are twenty-five people gathered together. Drama draws together enthusiasts from every walk of life, and is a leveler of position, as laborer and socialite join forces to put the production over, painting scenery and rustling props, not to mention knocking down friends and making them buy tickets.

The story of the Gold Hill Players of Monrovia is no different, but despite discouragements and bad luck, this group celebrated its sixth producing year in April. Monrovia always wants a Little Theater group, and then doesn't do anything about it when one is organized. Now though, it is a far cry from the one-act plays produced on an eight-foot stage in a member's studio, to the three-act plays by noted authors, presented in the rented theater, with real theater seats. The Players, with many of the original twenty-five organizers still enthusiastically working among the membership, encourage new playwrights and directors as well as actors and actresses and have sent several members on to moderate fame on the stage and radio. The Players are ardent Workshop believers—classes are available to members, as well as Workshop meetings with student plays and guest speakers. Once a month they have a Workshop meeting with a student director presenting a one-act play, two Forum speakers from the membership, and a discussion of plays, theaters and policies. Miss Alice Garwood of the Pasadena Community Playhouse is giving two lectures a month at present at the Players theater, with two play groups presenting one-act plays for her criticism. Several times during the year purely social parties are given for members and their friends. Last winter the Players held an outstandingly successful Royalty Party, with everyone coming dressed as some member of Royalty, the proceeds going to royalty for public performance of plays. This winter the Players sponsored an old-fashioned Box Social, another costume affair, with skits by members, square dances and auctioned lunch boxes.

As for public productions, dramas, mysteries, comedies and all types of three-act plays are given, several times during the year. Plays are chosen from the pens of Noel Coward, Oscar Wilde, Roland English Hartley and other well known authors, as well as several works by members of the Players and other new and untried playwrights. Whenever a student director presents a play that the Executive board believes is of sufficient merit, this play is sent out as a guest presentation to fill out-of-town engagements.

To return to our opening theme, the Little Theater movement is hard sledding without civic encouragement. However, the Gold Hill Players, at the end of six years, are active and progressing and are in a small way a complete training school for devoted followers of the drama.



YACHTING AS AN ARCHITECT SEES IT

TELEGRAPHS, telephones, electricity, whirring machines, rushing automobiles, droning airplanes and howling radios, all the rush and bustle of modern life.

How to get away from it, capture a little peace, and revert to conditions existent in simpler times?

The ocean and a boat. Preferably a racing craft. And even though the contemporary racing yacht reflects the advancements in the science of aerodynamic and naval architecture, it still depends for its motive power on the winds. The means of handling are still, in principle, those used by seamen since men first ventured off shore in boats. And the power, man power. The race is still to those who best use those simple elements.

The start of the race. The entrants are sailing in proximity to the line, waiting for the ten-minute gun. The gun. Not much difference in the movements of the boats, but soon one notices that there is evidence of tension; that what before seemed aimless now begins to take on a definite pattern. Sails are adjusted, crews take their positions, and boats follow one another. Another gun, the five-minute warning. Now the boats begin to pick up speed as the sails are finally set. And they sail away from the line. Back they come and from different positions. Which will hit the line with the gun and in the coveted windward berth; who has calculated time and speed best?

Here is one to windward, bearing down on the boat in his lee before the gun. The leeward boat luffs at the last moment, forces the windward boat off its course, and makes the line with the crack of the gun. The race is on!

Now it is a matter of boat, sails, water, currents, winds, handling, tactics and judgment. Will a tack at this time put the other boat in a poor position? Shall a course be changed to take advantage of a favoring current? Will a different set of the jib sheets increase the speed, or will the time lost in changing the jib be compensated by the increased efficiency of a larger one?

The race is about over. Two boats are sailing hard on the wind for the finish line, on opposite tacks. As they approach each other it is a question which is ahead. Will the boat on the port tack be able to cross the bow of the boat on the starboard tack? Closer and closer they come to each other. The port boat cannot make it. Will she come about or fall off and take the stern? No, she is coming about just to leeward of the course of the other. As she loses way in the maneuver, the other sails up on her windward side. But the leeward boat is sailing fast now. And the struggle begins. With nerves and muscles tense, in the effort to get out of the boat the last little extra bit of speed, they sail for what seems minutes till a flaw in the wind allows the helmsman in the leeward boat to push the stem a little windward, throwing a back draft of wind from his sails against the others. He sails over the line to get the gun; a winner by split seconds.

But one cannot race every weekend. And it is just as well, for all work and no play make Jack a dull boy. Fortunately for us there is Santa Catalina Island a short sail off the coast, with coves situated in the lee of the island. The prevailing southwesterly winds may be fresh and strong crossing the channel, and the decks and passengers may pick up a lot of spray, but there is always the prospect of quiet water and gentle breezes at the end, and no difficulty in making a mooring among the many other boats at anchor. The nights are always quiet and the Sunday morning swim in the clear, clean water something to anticipate with pleasure.

There is not enough space to write about the longer trips to San Clemente and Santa Cruz. The pleasure of those cruises have been many times described.

And in closing, to answer the thought of the seaworthiness of racing craft. Those "light racing hulls and rigging" can be depended upon to get you there and back safely. Over-size and weight of construction is not necessary to make a boat adequate for these waters along the coast.

And the racing yacht must be kept in good condition. Her standing and running rigging, her sails, all her gear, must stand the strain put upon them in racing, for the parting of anything means losing the race. And the dependence on them instead of motors means that they must be properly looked after.

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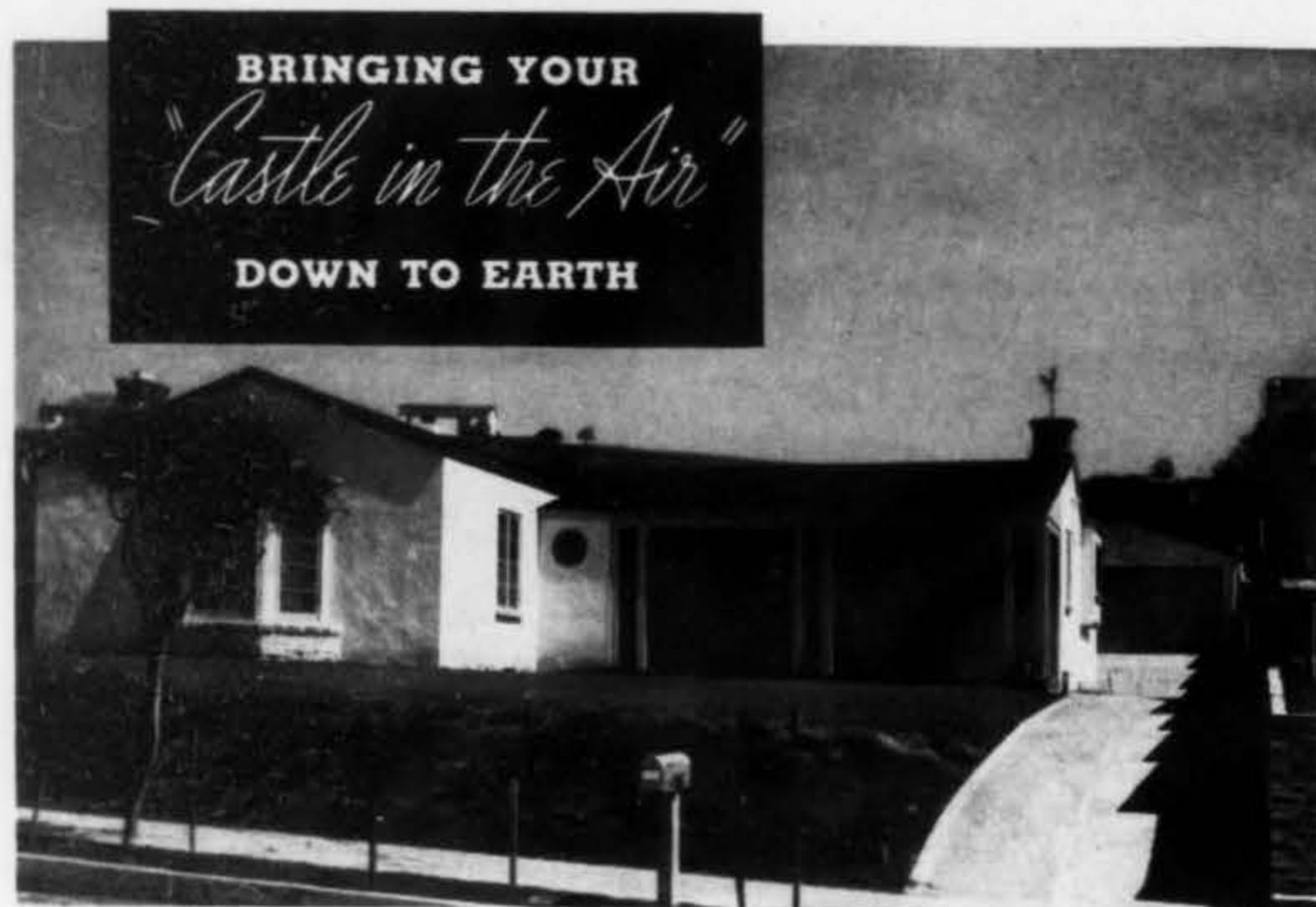
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The inviting terrace of Miss Elizabeth Curran in Carmel, California

OUTDOOR LIVING IN CARMEL

By DAISY BOSTICK

AT Carmel-by-the-Sea, speaking officially, but just Carmel to the natives, swimming, tennis, hiking, golfing and horseback riding are followed by ardent seekers of the strenuous life. But to those who love to rest, daydream, write, nap, knit, or just do nothing, Carmel's patios are popular. They are the outside living rooms of Carmel's homes. Hardly one of them can be seen from the road. They are tucked away behind thick hedges and high fences or walls.

Let us say Mrs. A. is staying at a local hotel, and a city friend has suggested she hunt up Mrs. J. The two ladies get acquainted over the telephone. Somewhat dubious of finding her way to the home of Mrs. J. according to the sketchy instructions given her by phone, Mrs. A. starts out the next afternoon, hazy but hopeful. She makes several wrong turns due to a multiplicity of benches. The many groups of acacia are confusing, and the designated bird's nest doesn't seem to be visible, but after inquiries from some of the villagers along the way, she arrives. She finds the gate unlatched. There is a bit of lawn in front, and stepping stones mark the path to the rear of the premises. Another wall with a gate. Two steps up and she's through.

She catches her breath at the view of a wide rock terrace, fringed with blossoming stock, then a small green patch of lawn, then raised beds nestling at the base of the surrounding wall, and all planted with shrubs and annuals ablaze with color. Under a group of oaks in one corner is a bed of cineraria carrying out all the shades of blues and purples. The living room of the house, and forming one wing, is parallel with the road, and there is another long wing jutting out from the living room at right angles. The terrace ties up the two wings, and it looks very inviting with its gay garden furniture and groups of potted geraniums scattered about. Fuchsias and heliotrope, sometimes bougainvillea, are planted in the narrow bed at the base of the walls, and they climb up and over the roof in colorful confusion.

The guest finds written on the pad hanging beside the door:

"Have gone to the village to get some tea. Back in a few minutes. Make yourself at home. Door is not locked."

She prefers to sit on the terrace and watch the birds picking crumbs from a rustic table under the trees. It had evidently been placed there for their special benefit. They form part of the landscaping with their dashes of vivid blues and reds flitting through the shrubbery. And now comes a flock of swift-moving quail. Tame, too, for they seem perfectly at home in the garden.

Later when Mrs. J. returns, tea is served on the terrace, the air warm and balmy but with the salty vigorous smell of the beach pervading the atmosphere. So much attention is paid to outdoor living at Carmel that almost every one has an outdoor grill for broiling steaks and chops, for making coffee, and for toasting bread and marshmallows. There are as many designs and ideas for the grills as there are for the pads outside the doors and for the doorbells. Sometimes the grill is in the patio and again it is hidden away in some sequestered spot on the grounds with a separate patio built around it and a long rustic table and benches to serve the merry party at their al fresco meal.


Ordinarily the grills are built of local rock, called chalk rock or Carmel stone, which is also used for patios, fireplaces, and garden walls, and even for the construction of entire houses. Old brick is also quite popular, and of late there is a growing demand for the adobe brick which lends itself so well to the general informal garden scheme.

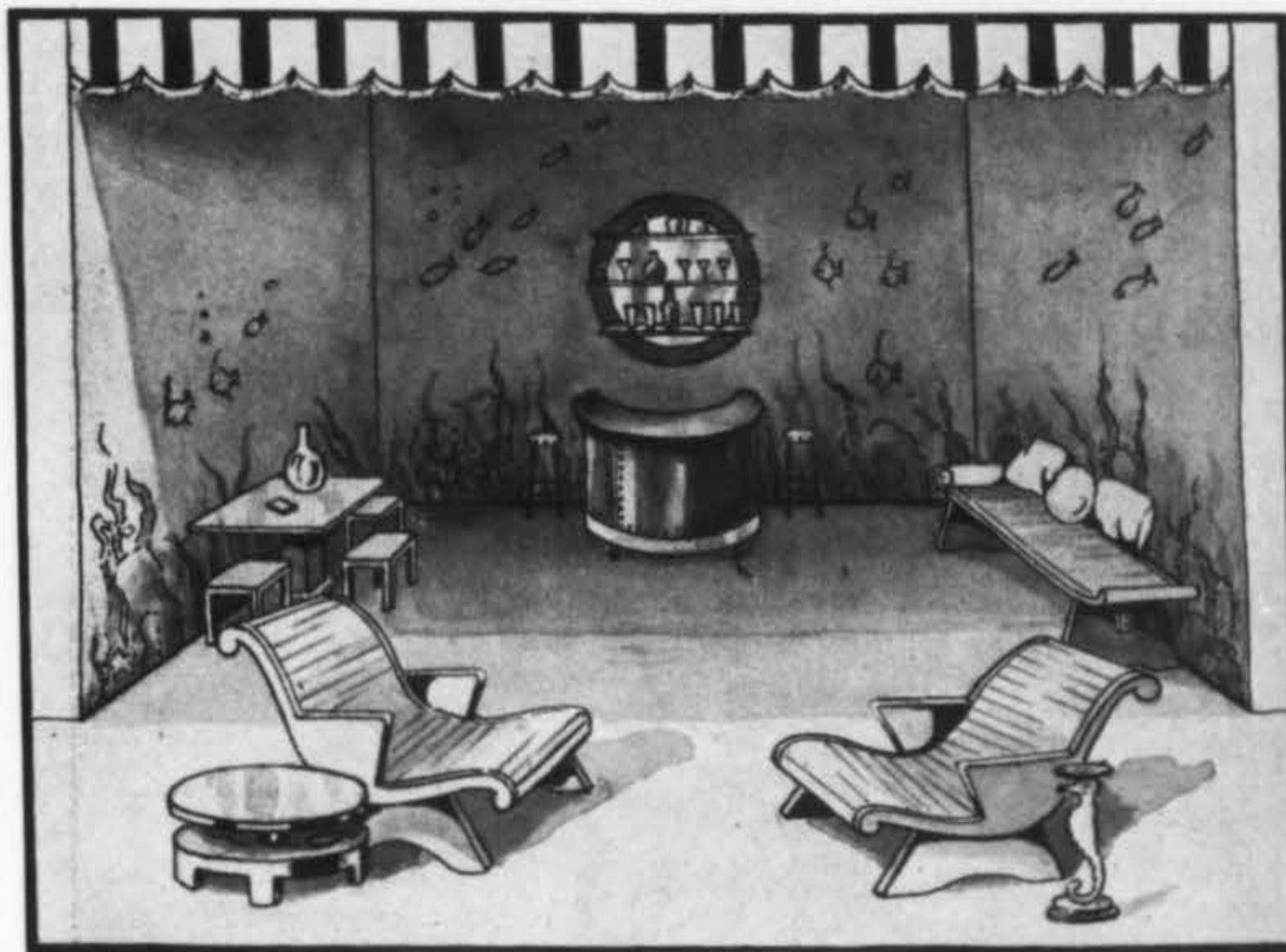
The Carmel stone can be cut easily to fit any part of a building plan and the colors found in it range from rich cream through the yellows and even into deep orange. The grills are built up as high as a kitchen stove. The walls of the grill are thick enough to furnish a convenient shelf at the side and to blend into the chimney which is built high enough to carry off the smoke. Many have a piece of sheet iron, sometimes cast iron, fitted in grooves near the top of the grill, but some people prefer the old-fashioned flat wire toaster which can be turned as a whole by means of the long handle.

(Continued on Page 33)


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A setting for a pool, carried out in teak wood, which is practical, durable and extremely goodlooking. Furniture designed and executed by Marshall Laird. Murals created and painted by Ruth Johnson.

POOL DAYS

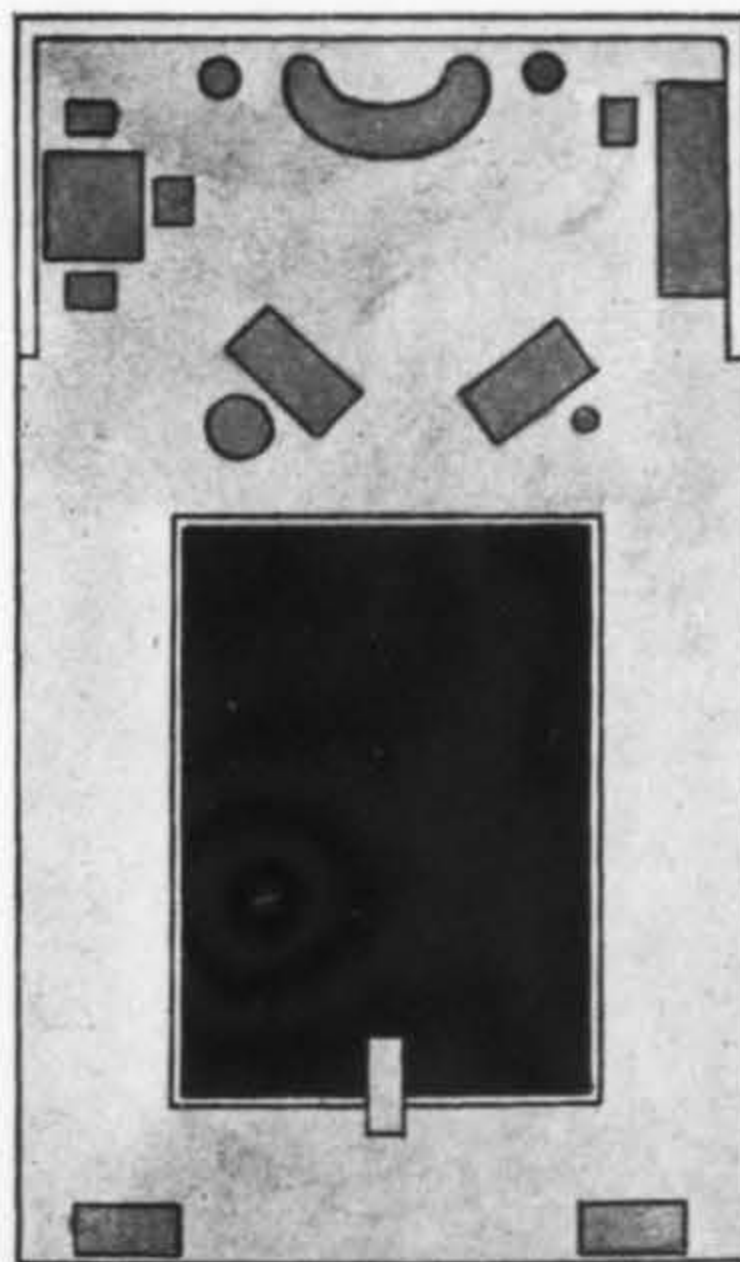
By MARSHALL LAIRD

FROM the small boy at the "ole swimmin' hole" to the habits of the Roman Bath, summer days are outdoor days for everybody. And with the warm days approaching in the Southland, those folk fortunate enough to own a swimming pool and those contemplating building one are faced with the problem of providing decoration and comfort in the pool surroundings. With this in mind, ideal furniture for such a setting has been designed for teak wood.

Teak wood has been used on sea-going craft for generations because of its durability in the face of severe exposure to the elements. It is a wood which is beautiful in its natural state, requiring no finishing, water and exposure only improving its mellow appearance.

The illustrations show a swimming pool with a partial enclosure at one end. Here is a shaded spot

Layout of pool showing relation and arrangement of furniture.



where one may recline in a wet bathing suit with no fear of spoiling cushions or wood. Here one may dream or rouse to the pleasure of a game of cards at the convenient table benches. The semi-circular bar, which is trimmed with water-proof leather, is all persuasive as it is on wheels and can be rolled to the side of the pool to oblige a swimmer or anchored by a couch or table. The large, low table has a revolving top, planned for the convenience of the tired swimmer. The entire place may be hosed out and no damage done to the furnishings.

The walls are decorated with a tropical marine scene with brilliantly colored fish and plant life designed especially for the owner. Sea foam green or azure blue are particularly attractive with the teak wood. The murals are surprisingly inexpensive. An artist can make up a number of suggestions suited to your particular problem, or sketches can be made on your walls in easily removable chalk so that the setting can be visualized before any decision is made.

For a more formal terrace, patio or sun room, teak wood furniture is equally attractive. The wood is naturally neutral in tone but may be oiled, waxed or stained as desired. For this type of furniture the upholstery may be of strikingly colored sail cloth, belting, Tahiti fabrics or hand-blocked linen, each adding the popular touch of sophistication. Then, too, loop cloths and hand-woven fabrics are durable as well as most attractive.

Teak wood carries an exotic suggestion, as the early furnishings made of it for Westerners came from China. And because of the association it combines well with fabrics of brilliant tone and unusual texture.

It is a wood that has been overlooked in the furnishing of outdoor rooms and for distinction and durability it is incomparable.

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"Reading is to the mind what exercise is to the body," reflected Addison in "The Tatler" of eighteenth century England. It would appear then that Jack Oakie, the film and radio comedian, is actually engaged here in some violent exercise, although the general posture does not suggest it.

AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

THE ART OF READING

NOW, when the book shops are doing a more profitable trade than at any other time of history and especially when so many books deal with the "art" or the "how" of doing this or that, from enlarging the vocabulary to reducing the waistline, it seems rather curious to find no text on "The Art of Reading," nothing since William Walker's essay of a century or so ago. Some years past Abbe Dimnet wrote a book on "The Art of Thinking," and each year sees at least one new text on the art of writing, like the current "If You Want to Write," by Brenda Ueland. But Isaac D'Israeli remarked that "there is an art of reading, as well as an art of thinking, and an art of writing." And Emerson observed that "we read often with as much talent as we write."

The art of reading, while from some respects eternally the same, must have varied practically through the progress of book making. It must have been a fairly different art when prehistoric man laboriously pushed home from a neighbor's cave some sort of primitive wheelbarrow loaded down with borrowed geological strata engraved with some pretty long story like "Gone With the Wind." What Eugene Field long afterwards wrote was perhaps not applicable then—that "all good and true book-lovers practise the pleasing and improving avocation of reading in bed." Holding up a modern heavy volume is not comfortable, let alone something akin to a garden flagstone. Underscoring certain passages in a story obligingly loaned by a friend was happily unlikely unless prehistoric man read with a chisel handy.

With the use of the parchment scroll at ancient Greece and Rome—literature rolled up like a window shade, the reading of a lengthy story or speech doubtless required the cooperation of two people—a slave perhaps holding one end of the scroll while the master leisurely unrolled a few yards of parchment and read the doings of the hero and the villain or the platform promises of a political candidate.

Through the Dark Ages, the torch of learning was borne aloft by the monks, and the art of reading was centered mainly at the monastery. Literature was now of the modern book shape—and of varied size, ranging from a finely penned volume a monk could conveniently carry around under his skull cap to a massive scholarly work about the size of a guest book at an American summer hotel.

One thinks of the monks reading concentratedly hunched over a table, but pictures of ancient Egyptian life seem to show that reading, like eating, conversing, thinking, or just resting, was done in an unstrained reclining posture, the brain relaxedly cupped within the right palm and a bowl of grapes nearby. Life was unrushed. But Americans do much of their reading while standing up on street cars.

Among the fundamental principles stressed by William Walker in *The Art of Reading* was "learn to read slowly—all other graces will follow in their proper places." Besides the slower pace of life then, however, there were considerably fewer books, and the counsel could be more easily followed. A book was read with the close care that a bride reads a new recipe. The greeting was not "What books have you been reading lately?" but "What book are you reading this year?" A book was not only tasted and chewed, according to the Bacon precept—it was digested likewise, as slowly as an unripe banana.

Today, what P. G. Hamerton advised years ago seems the wisest procedure—that "the art of reading is to skip judiciously," but while Hamerton referred only to skipping paragraphs, the overlooking must now be extended to entire books. Francis Osborne's *Advice to a Son* still holds weight—"a few books thoroughly digested rather than hundreds but gargled in the mouth." You and I now brush our teeth and gargle a book before going to sleep, a story which may be some solution of sugar and water.

Although a good many current books are written so that literally he who runs may read, the art of leisurely reading nevertheless persists. However, like the art of writing, the art of reading is generally prefaced by diligent preparation. One often hears that a novelist before getting himself down to writing a couple of paragraphs must putter with this and that, precisely adjusting the window shade or the desk light, cleaning his pipe or the typewriter keys, or sharpening about a dozen pencils.

The same is somewhat true of the art of reading. First the pantry must be explored, with the object of finding something to eat. The gustatory accompaniment to the art of reading may vary anywhere from an apple to a picnic basket of assorted sandwiches. The popular Elizabethan custom of rather heavy eating while reading may have been what prompted Bacon to remark that "reading maketh a full man."

After the lunch is prepared, lounging robe and slippers have to be found. When one of the slippers is located upstairs and the other in the dog kennel, the next step is to gather and arrange the pillows. Having then become comfortably settled, as luxuriously cushioned as an Oriental potentate, the time has duly arrived for the telephone or the doorbell to ring.

A doorbell can be rather safely disregarded—probably it's just a peddler. But a telephone ring carries a note of mystery, a sound of possible significance. Although it's very possibly a wrong number, again it may be a neighbor with the information that inappropriate smoke is coming out of an upstairs window. There's nothing to do but get up and answer the phone.

Returning to the sofa, the reader is now pretty tired from preparing for the evening's reading, and after proceeding through a few paragraphs and sandwiches, he drops off to sleep. The art of reading yields to the art of Morpheus.

Since a sofa reader often does fall asleep, the most advisable posture for reading is flat on the back—not on the front, as Jack Oakie is doing. It is unnerving to enter a room and suddenly discover someone laid out flat on the face across the sofa, arm hanging limply and a book loosely clutched in the hand. It looks startlingly like a case of suicide—committed with contemporary literature.

With the beach season approaching, it becomes advisable that a man lounging in shorts on the sand should hold a book in his hands, even though he doesn't read it. The presence of the reading material helps for identification purposes, assuring passersby that what's on the sand there is something human and not a hitherto undiscovered species of the lizard family.

Reading outdoors, like eating outdoors, is a pleasant summer pastime. A reviewer could never relax on the grass under a warm summer sky and read a book with a cold judicial viewpoint. He is very apt to soften and may end by praising the book with lyric fervor. It seems a pity writers cannot engineer things so that their critics "critic" within altogether enjoyable surroundings.

But reading on the grass serves further to prove the vaunted intelligence of the ant. Not only does he design a remarkable house which should entitle him to honorary membership in the A.I.A., but he moreover likes to read a good book and keep posted on the doings of fellow creatures on the earth. Anyone reading on the grass soon notes among the characters of the story an ant or two, proceeding across or between the lines, or moving rapidly down the page with the speed of an amazingly quick intellect.

For indoor evening reading a man needs to have a pipe. As the blue smoke curls leisurely upward from the bowl, it seems like the smoke from a factory where the entire force is contented and at peace. As James Thomson wrote—

"Give a man a pipe he can smoke,
Give a man a book he can read:
And his home is bright with a calm delight
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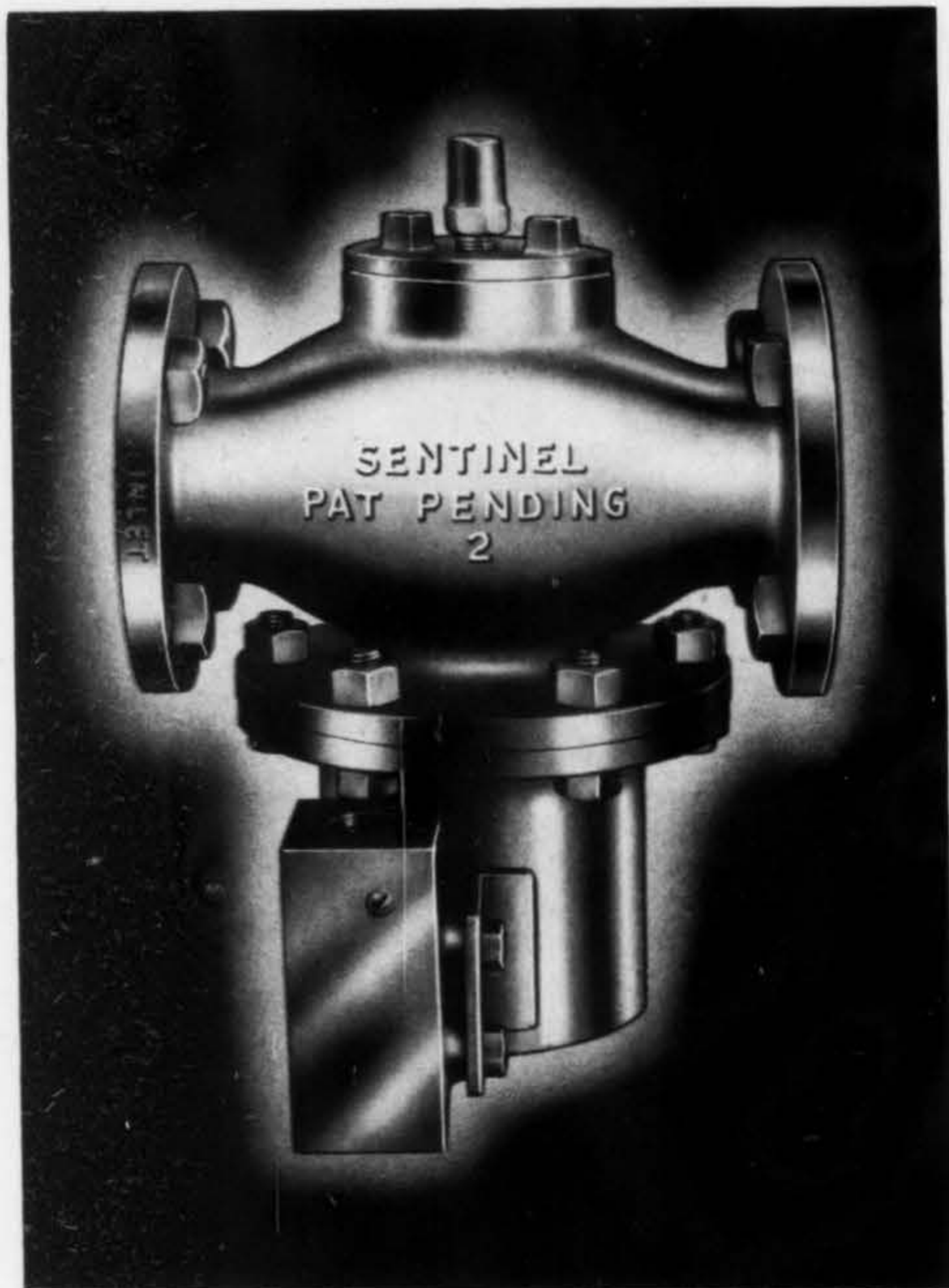




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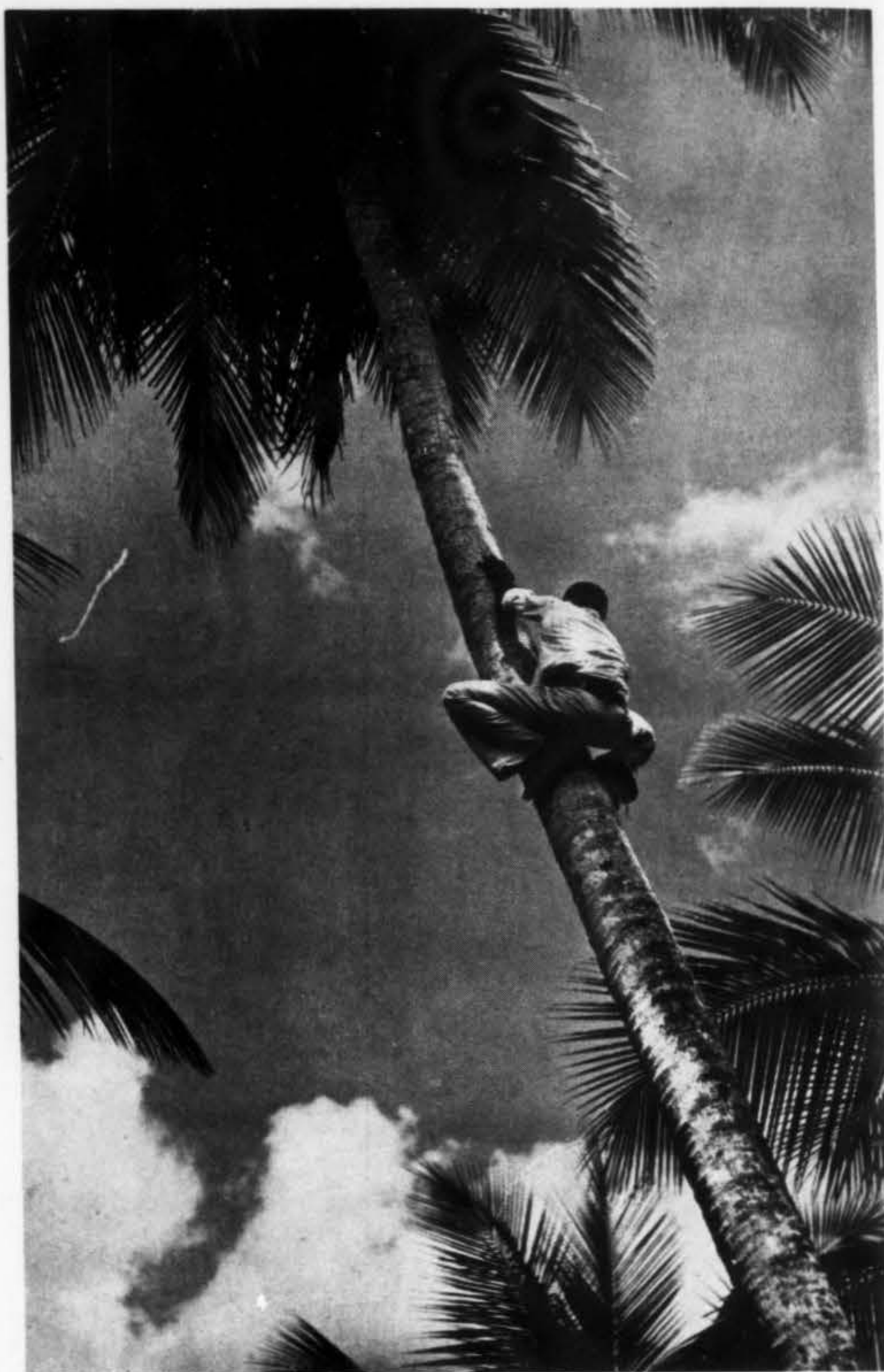
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Photographs by Denis Gick

At Good Hope in beautiful Jamaica.

THE FLAMING ISLE

By MARY GOODRICH

WHEN he has somewhat appeased the first astonishment produced by the sight of spectacular bougainvillea, croton and hibiscus which flourish—tended or untended—on all sides, the visitor to Jamaica turns to leisurely appreciation of tree, shrub and the ubiquitous orchid. An investigation of the latter plant invariably leads to Hope and Castleton botanical gardens where the horticulturists' developments are displayed.

But to those familiar with the remarkable varieties to be found in hothouses and flower shows in the States, the cultivated orchids of Jamaica excite only passing interest. It is the wild specie, developing undisturbed in jungles and wooded mountains, or that have been transplanted to cultivated gardens, that draw one back again and again to the natural or acquired habitat. To be sure the tropical gardens also exhibit wild varieties and it is about the orchids both outdoors and in the hothouses that the greatest numbers of tourists may always be found.

In jungled places where swaying cradles of dainty orchids have volunteered their beauty to untrimmed, overridden trees, the visitor, if he has the temerity to invade the spots, pauses to admire and wonder. However did the prized blossom—prized in pounds sterling elsewhere—find origin in the mad location, or, finding it, survive the neglect they are caught up in, amazes the invader. But their surpassingly luxurious sweep from an incautious foothold to the overgrown earth beneath is gratification enough. Even the "vilely sweet" odors of the forest that in ancient native lore were portentous of evil, fail to discourage a second and third invasion of the orchid-dwelling area. If he fancies myths, well and good. In the heart of more than one visitor the legendary veil that envelopes tropical scenes finds sympathetic response—the beautiful land was made for legend and romance. A sweep of sea, swaying in changes of blues, a soft haze that hovers persistently round the Blue Mountain range, stressing its name and providing appropriate background for dreams and pictures, and the incomparable sky that is always in perfect form in the tropics.

The island gardens have assembled the finest collection of tropical plants in the world and it is to the trees that both gardens and Jamaica generally

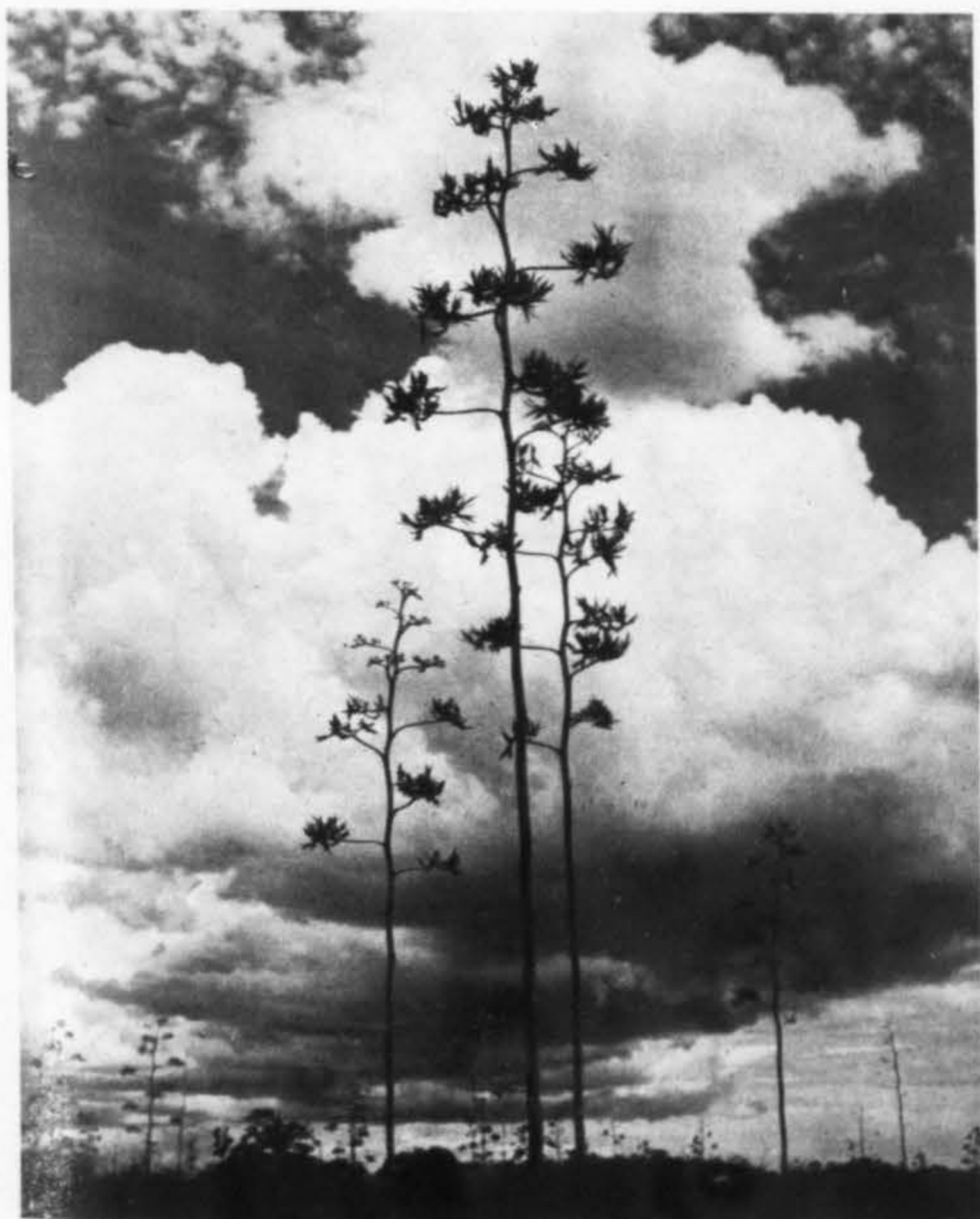
owe their great glory. An amazing group of importations from every tropical country that Jamaica, despite its droughts, provides healthy soil and warmth to, bewilders the visitor to the gardens on his initial investigation. Then each variety becomes an understood and familiar one. Although characteristically enormous in height and size, each has peculiarities that invite study. One is never quite sure of a preference among them; a first round places the blue ribbon on the royal palm of Cuba (*Oreodoxa regia*), and he never withdraws his interest in this straight, handsome tree with a symmetrical crown of foliage. Its bunches of fruit are encased in spathes that form at the tree trunk—where the green stems are and not from among the leaves. There are royal palms of surpassing beauty in many spots on Jamaica and a notable avenue of them leads into Port Antonio from the east. Its superiority is not reduced in the visitor's mind even in the season for blooming of the spectacular Flame of the Forest (*Spathodia*), whose glorious orange top may be seen, flaming and brilliant, against a rim of mountains or the cloud-filled, tropical sky. In the same way the Guango, the Bread-fruit, the Jacarando from South Africa, its flowering blue top throwing in with the blue of the mountains and sky to create an aura of unreality even in surprising Jamaica; the Poinciana regia (Madagascar) in its perfection the inevitable pride of local estates,—all of them line up in interest. But a tree both picturesque and interesting is the Sisal (*Agave Americana*), its American origin contributing its bit of satisfaction to tourists from the States, even though they must travel to the West Indies to find the Sisal in its best form.

Because, like Old Faithful in Yellowstone Park, its performance achieves before one's eyes an incredible development, the Sisal is a curious study; and its slender, striking beauty is a second reason why tree lovers often name it first among their favorites. Tall and straight, the "Maypole" lifts its head proudly and the landscape is made brilliantly radiant by yellow bloom in its season. The color is caught by the soft air and spreads, as color in the tropics is wont to do. The brightness and scent attract the island birds and insects until the blossoms appear to have become alive with movement. When the bloom has fallen, a strange metamorphosis takes place in the seeds, which germinate *in situ*. A remarkable collapse occurs at the stem and myriads of small plants drop to the earth, filling great areas and becoming sturdy, fast-developing young life. The parent tree then dies, its mission fulfilled.

The sisal leaf fibre is to be reckoned with industrially, for it is of exceptional strength and durability. In Jamaica and South America it is used for the manufacture of cordage and forests of trees are cultivated for the henequen. One-fifth of the area of the small English isle—no larger and much the shape of Long Island—consists of forests and the hemp and hard woods are shipped to most of the ports of the world. The United States alone buys more than a million dollars worth of mahogany from Jamaica.

It is a far cry from the brilliant bloom and graceful body of the Sisal to clothes lines and the hangman's rope; but a several-fold purpose of its existence brings the Maypole into conspicuous notice.

Sisal on the MayPen Road in Jamaica.



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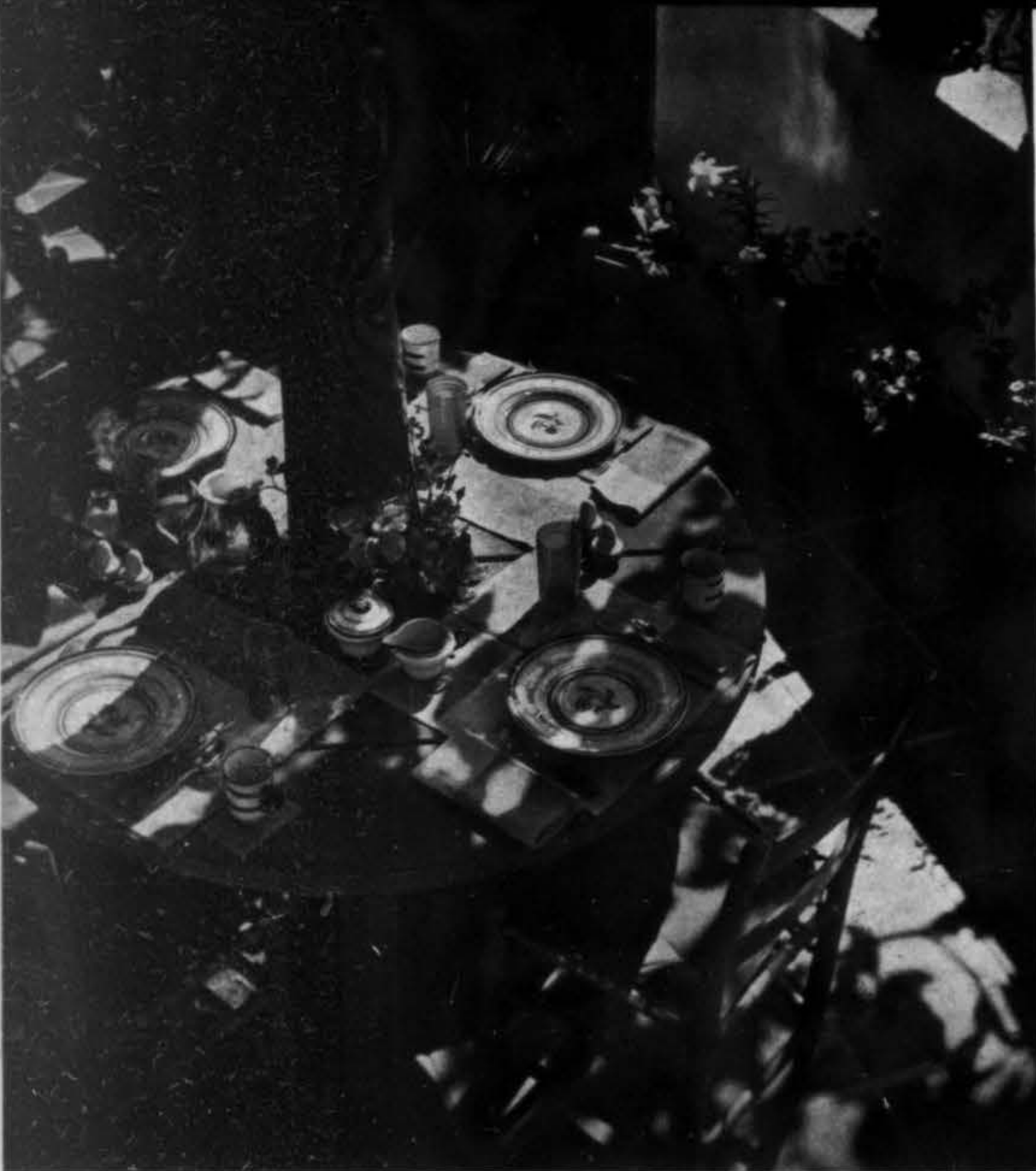
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SET YOUR SILVER UNDER A BLUE SKY

By EDWIN TURNBLADH

Luncheon for four, around a magnolia tree. The Franciscan ware is the Padua pattern with rich brown and yellow decorations on a creamy background. The mugs have brown and yellow stripes and wooden handles. The glasses are hand-blown, ribbed tumblers in amber. Coarse linen mats in rust and natural shades, and coasters of glass rods from Hawaii. The "silver" is stainless steel with walnut handles. A French pewter jug has a raffia bound handle. Ivy and hibiscus form the centerpiece and a bamboo screen restrains inclement breezes. Courtesy of Gladding, McBean & Company.

SINCE Adam and Eve lunched beneath the shade of the old apple tree something broadly enticing surrounds the American and European summer custom of eating outdoors. Indeed, long ages undoubtedly passed by after the Garden of Eden before man progressed, or, more correctly, retrogressed, to eating indoors—and it was perhaps a sad yielding to the encompassment of urban life.

Sheer practicality once decreed eating outdoors. When the Neolithic housewife found

A garden breakfast set for two. The pottery is the Franciscan Coronado in shades of apple green and light yellow. The coarse Italian linen is attractive in brown, green and yellow. The cutlery has handles of translucent crystal and the tall clear tumblers have heavy banded

that cooking within the cave made the whole house pretty warm and redolent with the fragrances of stewed berries, tree bark, and roast dinosaur, she moved the bonfire outdoors, and at the setting of the prehistoric sun, the members of the family each drew up the softest rock they could find, picked a palm leaf for a napkin, and settled to their evening meal.

The grass shack of the tropical tribesman made cooking indoors a hazard no modern fire

bottoms. Chilled tomato juice is in glasses of the same kind but smaller. The large umbrella is the color of golden daffodils. Salmon-colored gladioli—blue-lavender water lilies—luscious peaches. Who could stay inside! Courtesy of Gladding, McBean & Co.

chief could think of permitting. After burning down the house a few times while parboiling a visiting missionary, the Fiji housewife perhaps decided to do her cooking outdoors—and serve the guest there.

Eskimos are reported to have experimented with fire within the igloo only to discover that they could not have their house and eat in it, too. Therefore the kitchen and the dining room were both moved outdoors and the igloo used for an icebox, where the Eskimo women prepared varieties of frozen desserts. Even the meat course could not be served warm, so the Eskimo housewife often gave her husband a cold shoulder when he arrived home with the blubber.

Omar Khayyam seems to have been content with a loaf of bread and a jug of wine beneath a bough. As with the other tent makers of the Near East, life's combined business and pleasure of eating was an outdoor affair.

Coming to America, the historian learns that the Indians found cooking indoors made the wigwam warm beyond any comfort during the white man's summer. So under the prairie sky, while her warrior husband smoked the pipe of peace, the Indian squaw smoked a ham.

Settlers on the Atlantic Coast and the pioneers to the West built log cabins and carried from Europe the medieval custom of cooking over the hearthfire—which served both for cooking and warmth during cold weather and for cooking and warmth during hot weather. Preparing a meal on an August day on the plains of Nebraska was somewhat how America's pioneer women acquired an eternal reputation for courage.

The wood and coal stove brought on the household kitchen of nineteenth century America. It was generally the largest room of the house, and by the time a housewife carried a loaf from the oven to the pantry it was already almost day-old bread.

After eating indoors became a common





A setting on a terrace that is a direct challenge to stay-insiders. Cool, clean looking iron with seats a lovely brilliant blue. A graceful table has a glass top and in the background a sturdy and comfortable swing—with a canopy to keep away the freckles.



Distinctive quite and right in the modern mood this stunning furniture is stick rattan au naturel. Cushions in light beige and chocolate brown. A neutral background for the flamboyant colors of spring and summer. From W. & J. Sloane of Beverly Hills.

custom everywhere, the only vestige of outdoor eating was the picnic. Where that kind of human entertainment was invented no one knows—lexicographers cannot even locate the origin of the word. But after the Fourth of July was declared a holiday, the picnic soon grew to be an American institution, gayly encouraged by Sunday School superintendents and nearly everyone except weary mothers whose job becomes to fill the basket.

The picnic added to American cookbooks a new set of recipes, especially of sandwiches containing strange fillings. It restored the balance of trade between the United States and Italy through raising our imports of olives, and it gave the ants of America a rea-

son for living. The invention of the automobile also fostered the picnic, and scouting here and there for the perfect wooded ground with the handy creek acquainted many Americans with vast new expanses of their native land.

Yet the picnic, although technically classified under outdoor eating, is not the variety of the custom which is now especially popular during California summers. Dinner is served today—or lunch or breakfast—on a round carved table in the patio or the yard, beneath a colorful umbrella, a spreading chestnut tree, a eucalyptus or an oak.

Thus then do the clock hands often turn left and, although the apple may now be baked or metamorphosed to a dumpling, the

idyllic pleasure of eating outdoors which was the privilege of Adam and Eve and our other ancestors is once more a feature of our own century. And now when there is a current book on "Gardening Indoors," the reversal of our ways calls due a book on "Eating Outdoors."

The spruce freshness of a summer morning breakfast outdoors makes a man more appreciatively understand the rooster's hearty greeting to the dawn. The high noon sun brightens luncheon conversation and punctuates comments with a carefree breeze. The pepper trees spice the gossip of an afternoon tea, and the repose of twilight expresses an unspoken grace over the evening gathering of the family.

Rattan furniture in a natural finish upholstered in canvas painted in a modern pattern of two shades of green, and harmonizing tones of yellow, rust and orange, with bands of turquoise blue. The large chair and stool are covered in dyed burlap with a printed pattern in rust and white. The floor is covered with a green cotton rug of a woven texture. The walls are decorated with murals of bamboo in tans and greens against a lemon background.

Wrought iron furniture in a new decorative style is suitable for a formal terrace or an informal breakfast room. The walls are gay with color, two walls are a soft robin's egg blue, the between wall a lemon yellow with banana palms in greens, tans and browns, their gaiety set off by the plain chintz drapes of dark brown. Lemon-yellow Venetian blinds match the wall. The floor covering is a fiber rug in green and beige. From Barker Bros. in Los Angeles.





T H E B E A C H H O M E O F
M R . A N D M R S . D A R R Y L Z A N U C K

in Santa Monica, California

WALLACE NEFF, ARCHITECT

CARL G. JOHNSON, BUILDER

CORNELIA CONGER, INTERIOR DECORATOR





Built right on the ocean front, the seaside home of the Zanucks follows the Early American clapboard style and is painted white with blue shutters and trim. Mr. Zanuck may be the director of activities at the Fox Studios but Mrs. Zanuck is director general of the home on the edge of the Pacific.

In the living room is an interesting fireplace with seats on either side, a niche for the kettle and a ledge for some of Mrs. Zanuck's Staffordshire dogs and a brown lustre pitcher or two. The room is paneled in wide pine boards, rubbed smooth and waxed in a light natural tone. The furnishings are in blues and corals and behind the alcove with its large comfortable sofa is a projection booth.

The dining room is also paneled in the light almost white pine. The ceiling is pale blue, the trim a darker blue, the pictures almost black.

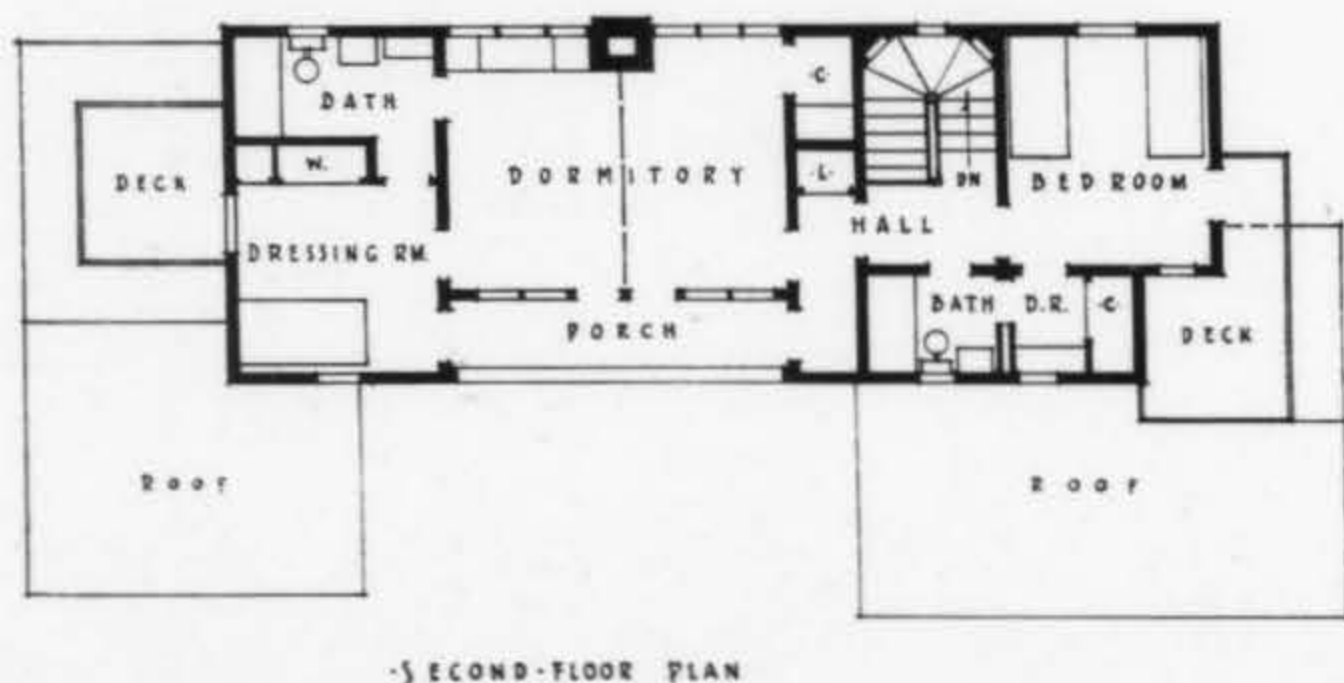
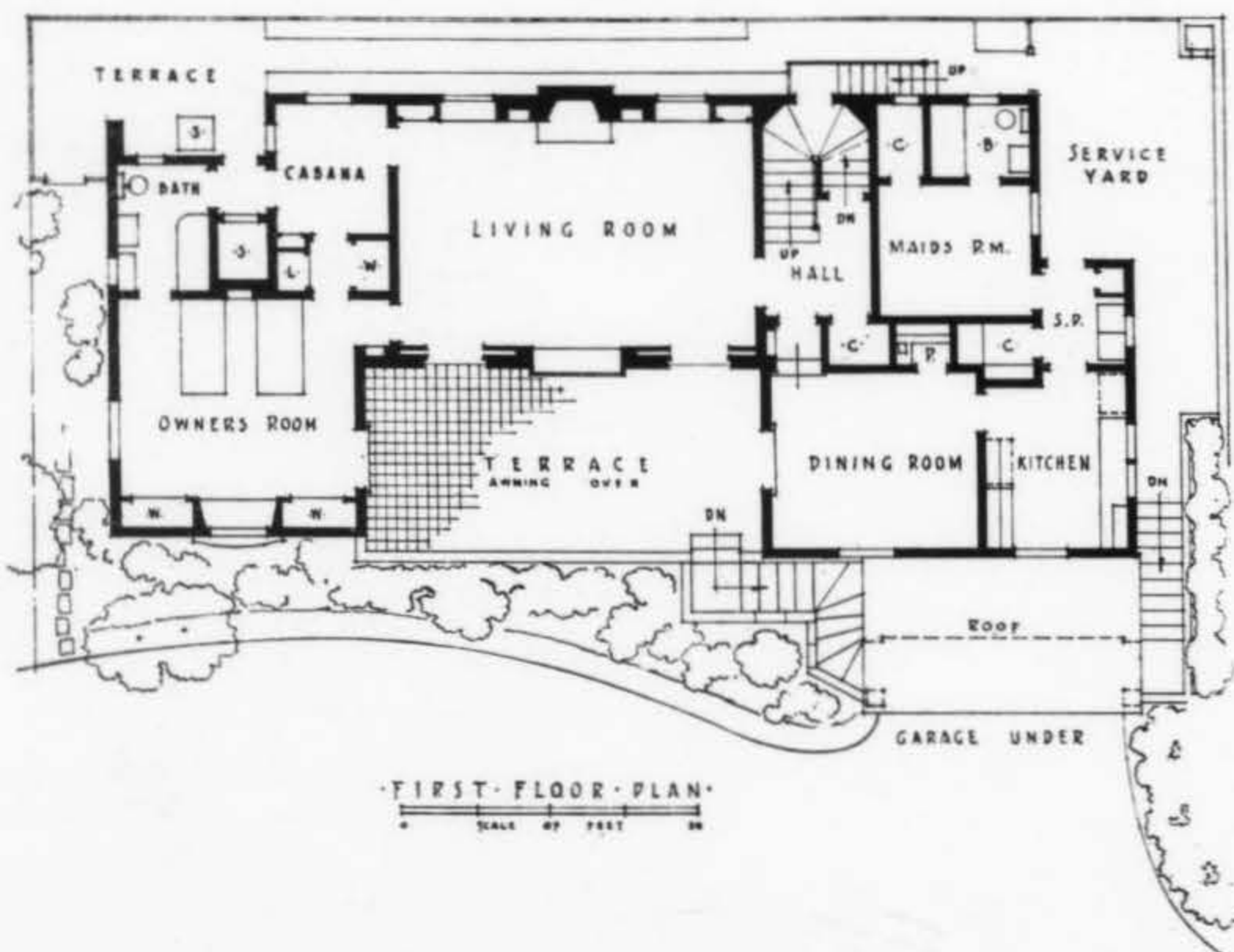
In the master bedroom the wide and expansive windows are curtained with Venetian blinds and drapes of colorful chintz of a blue-green floral design on a white background. White taffeta ruffles and quilted taffeta spreads bedeck the tester beds which have a hand-painted decoration in green and gold. The rug is off-white and rough in texture.

At the bottom is the bedroom of the oldest little girl. Dainty white curtains are held back by pink roses, the wallpaper is a small floral pattern and the bed has ruffles of white bound in pink and a pink and white hand-quilted spread.





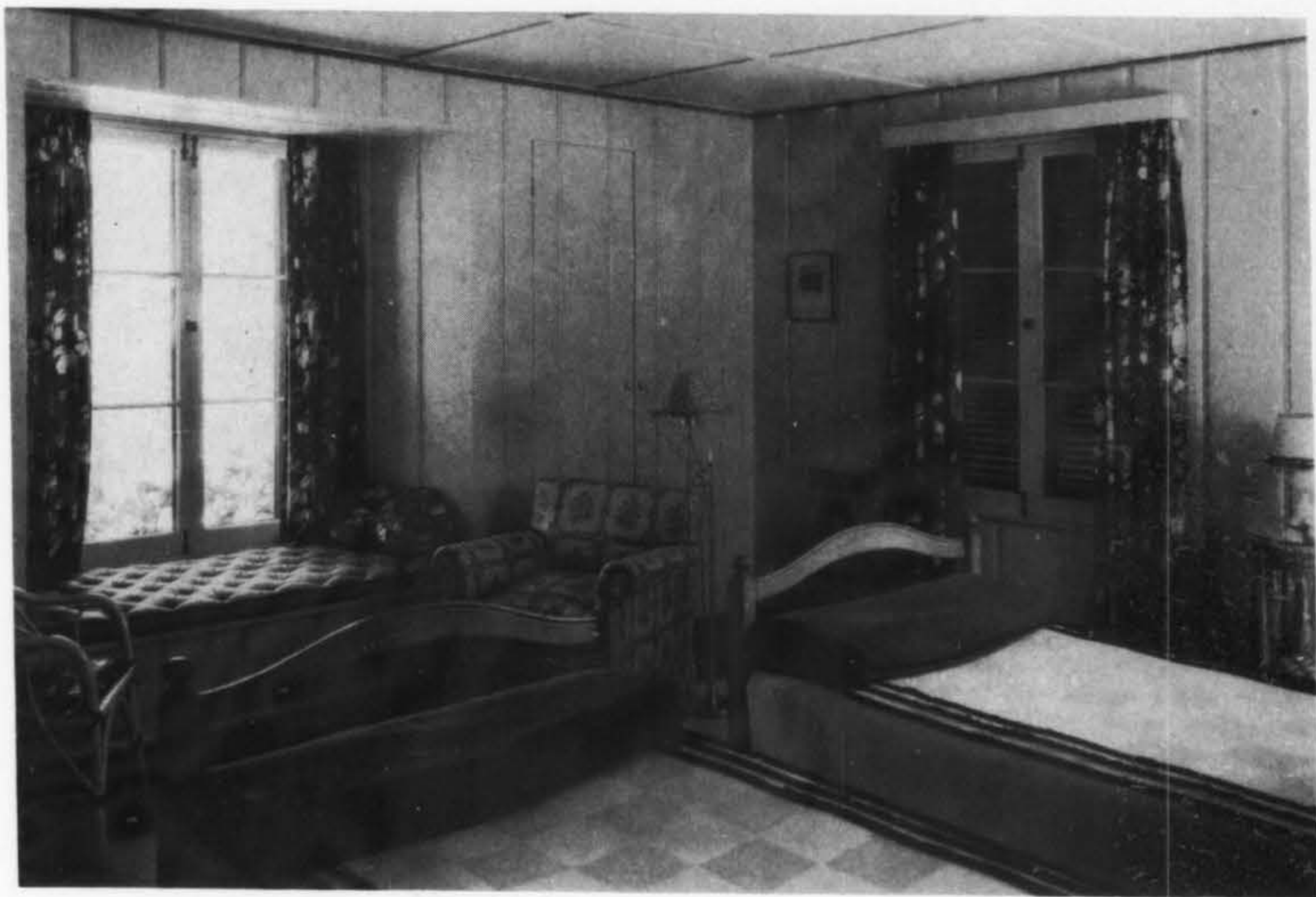
Photographs by George Haight



THE RESIDENCE OF
MR. AND MRS. PALMER SABIN
in Emerald Bay, California
PALMER SABIN, ARCHITECT

Of no particular style but with a pleasant Monterey influence, the Emerald Bay home of Mr. and Mrs. Sabin has a wonderful location on the palisades overlooking the beautiful arc of Emerald Bay. Built of frame on a concrete foundation, the first floor is finished with stucco, the second floor with siding. Inside there is pine paneling throughout, some of the rooms being stained, others painted. No plaster has been used except in the shower recesses. Floors in the bathrooms and kitchen are of linoleum, ceilings throughout are of Celotex panels with Celotex bats.

A study of the plan reveals a flexibility that even for a beach house is remarkable. The living room of a generous size overflows onto a covered terrace of equally generous proportions. Bathers can take the stepping stones on the left to the rear terrace where a shower is ready to wash off the sand. The cabana and a bath are accessible from this terrace. The service yard is neatly tucked away in the rear with steps leading down beside the garage. Upstairs, however, is the main attraction of the house. One bedroom and bath are finished in traditional style but the balance of the second floor is a large dormitory, with dressing room, deck and bath, a dormitory which can be used as one room or two as the occasion demands.



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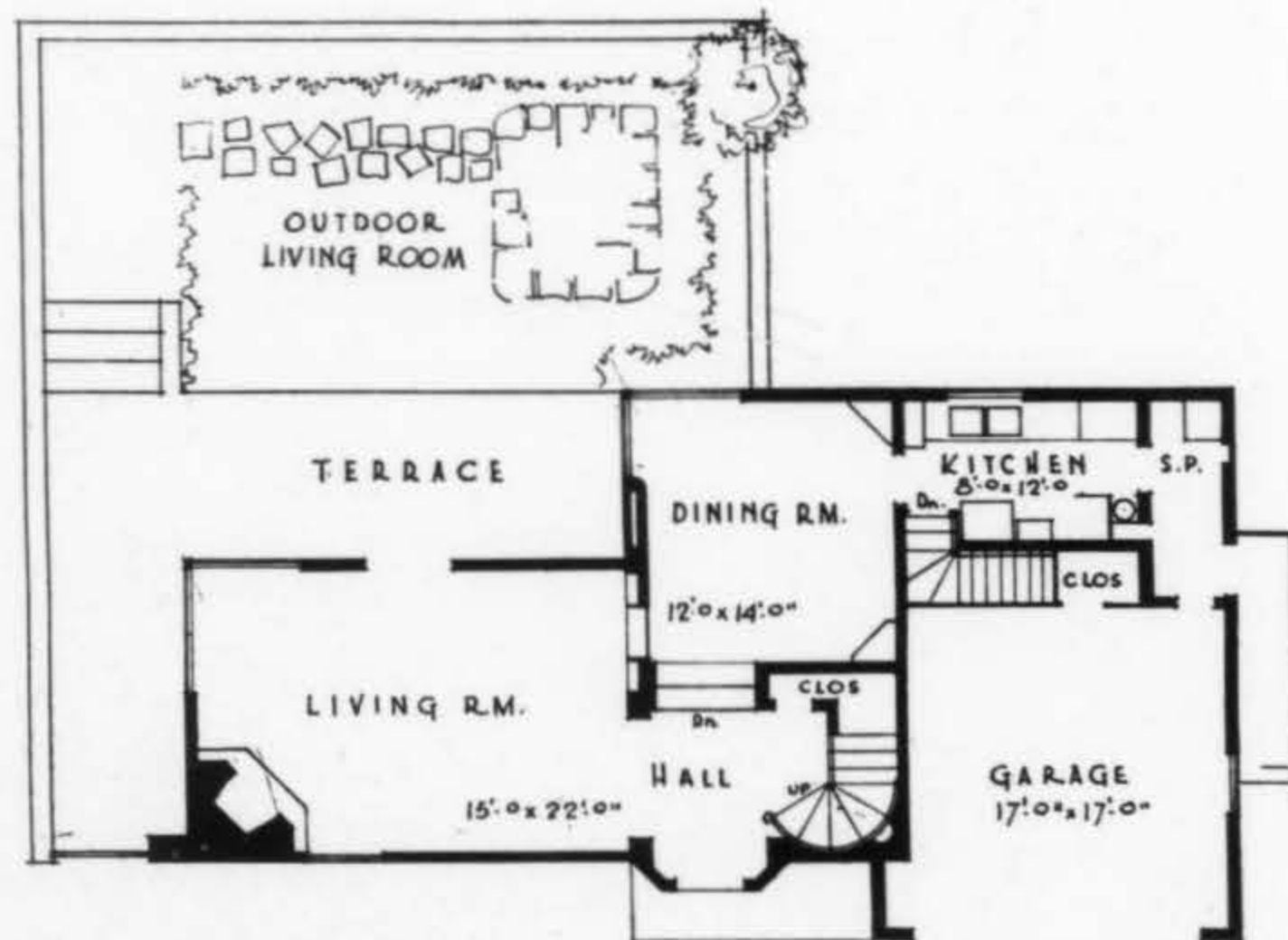
Photographs by W. P. Woodcock

THE HOME OF
MR. AND MRS. E. W. CUNNINGHAM
at Emerald Bay, California

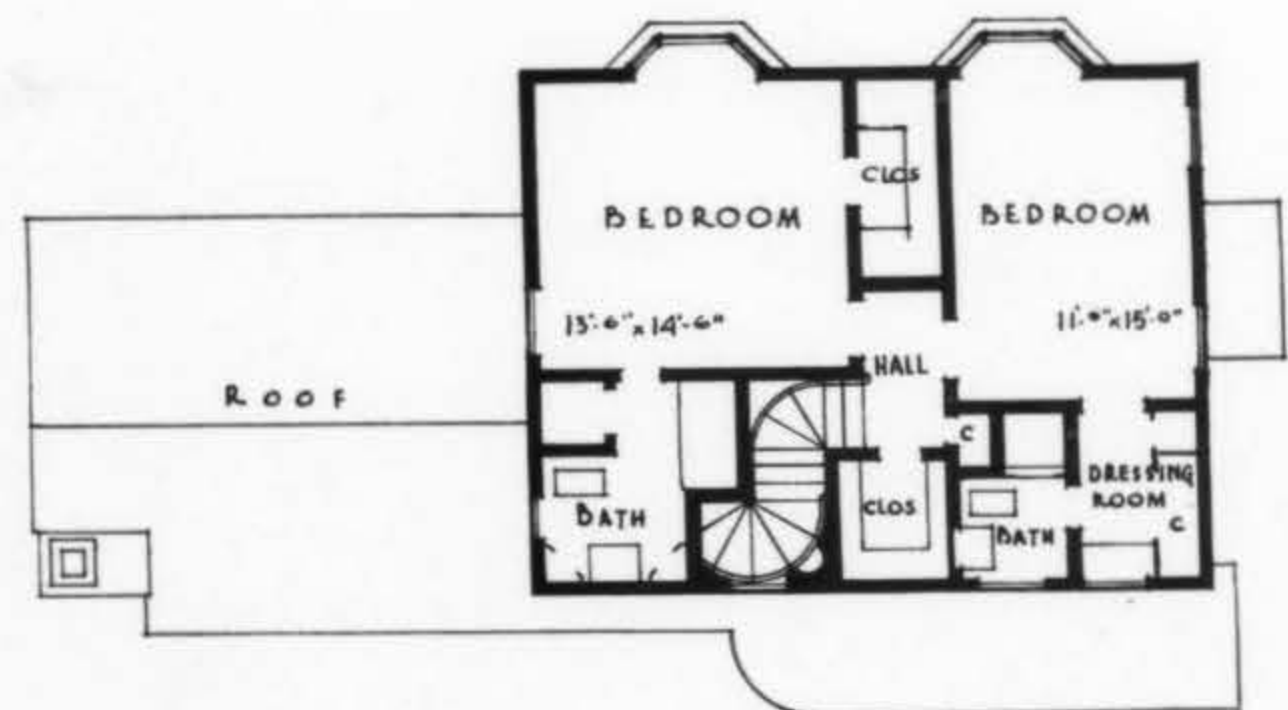
CHARLES A. HUNTER
Architect

The architect believes that "The time worn adage of nothing new under the sun is probably never more aptly applied than in designing a home. Originally a structure of walls to enclose space, it has remained so in its essentials. Yet time does not dim the infinite variety of applying a basically changeless theme to achieve function and beauty.

In planning the Emerald Bay home of Mr. and Mrs. Cunningham, there were both an opportunity and a challenge. Much of the coast at Emerald Bay is strongly reminiscent of Maine, suggesting something typical of New England, which as an architectural background is finding increasing favor outside of its native environment. Then again at Emerald Bay one is charmed by surrounding hills characteristically Californian. Moreover we were not permitted to forget that in this setting Spanish Colonial flourished and is still a rich source of inspiration to the designer. There were tempting possibilities of combining these two sectional influences. Nevertheless, while not completely forsaking either, the finished design is truly modern American in concept."



FIRST FLOOR



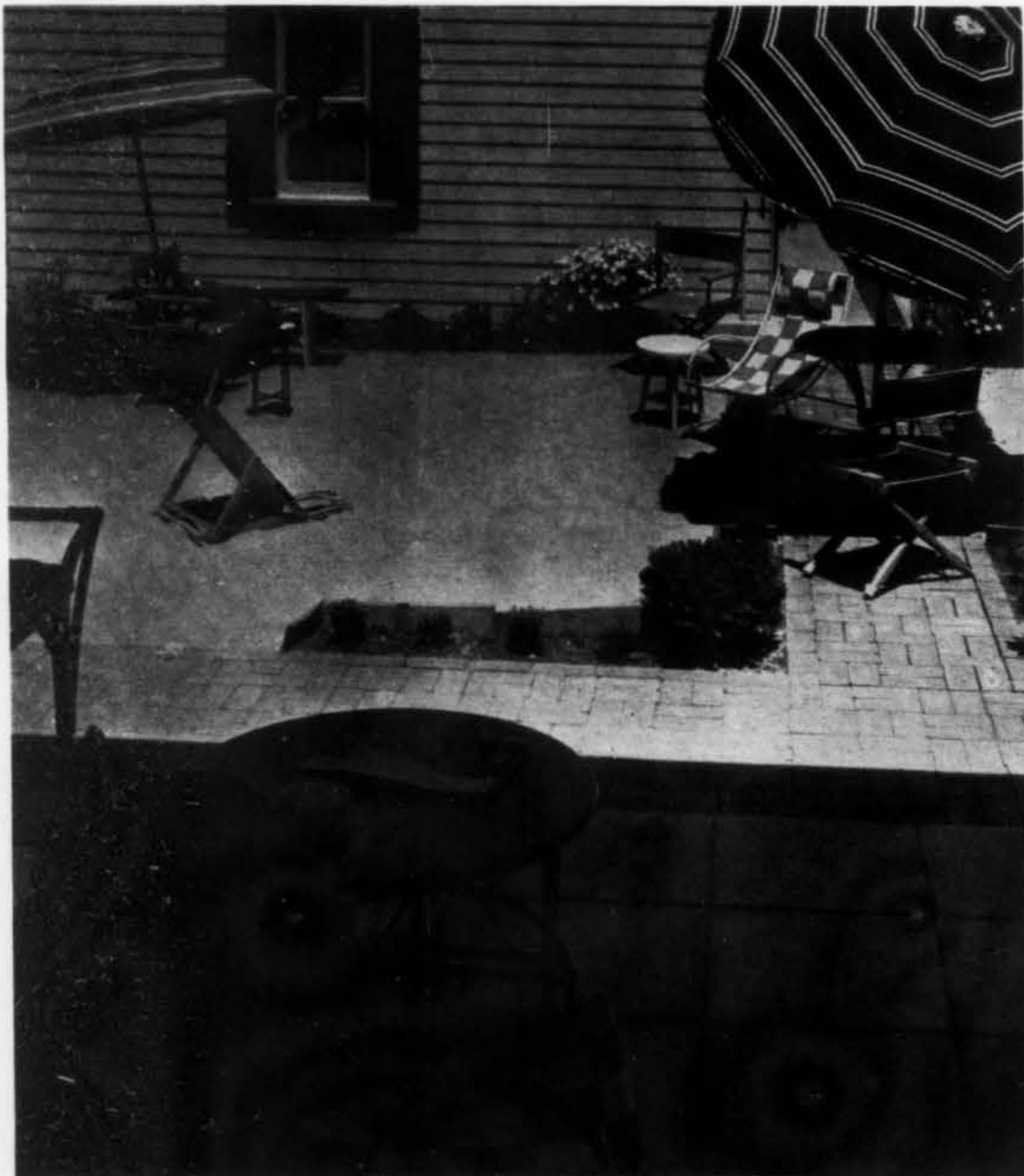
SECOND FLOOR



The outdoor living room has a landscape or rather seascape view that is ever changing, ever beautiful, the low wall giving just enough privacy and protection. In the dining room is a large corner window overlooking this marvelous view. Carefully keeping the simplicity and mellowed charm of the traditional, the home is at the same time refreshing in its modern treatment and has a definite feeling of warmth and serenity—infallible ingredients of gracious living.



Photographs by W. P. Woodcock



THE BEACH HOME OF
MR. AND MRS. SHIRLEY E. MESERVE
at Newport, California

DONALD BEACH KIRBY
Architect



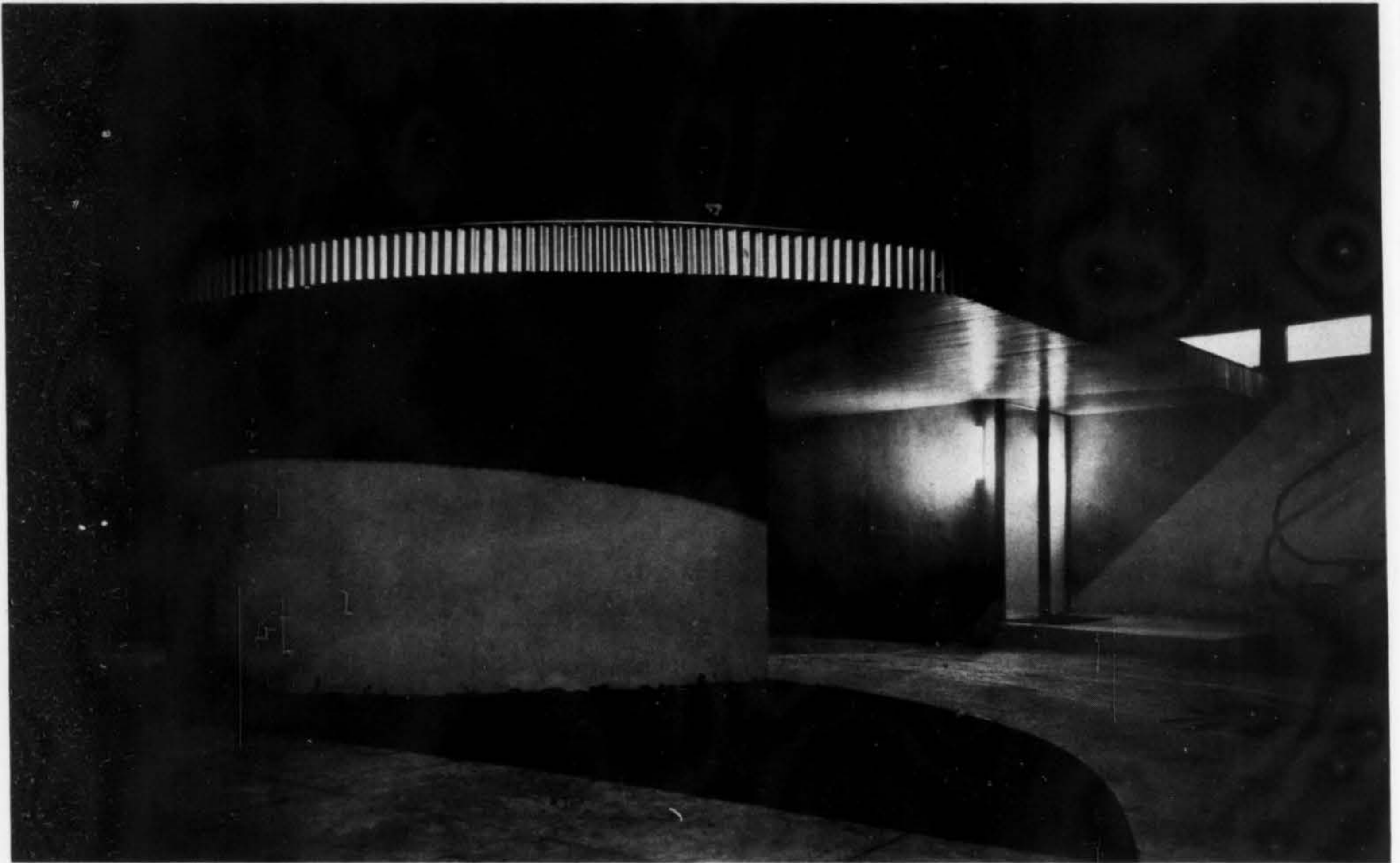


The reincarnation of a beach cottage might be the title to these pages. Certainly a forlorn little house has taken a new hold on life. Not only a coat of paint but a second floor has been added. Blue shutters, a white rail fence, and a life saver help to accomplish the incredible. On each side of the front door are portholes with a schooner sandblasted on one, a starboat on the other—boats that Commodore Meserve has sailed on. In the rear, a garage forms one of the walls of a private sand pile.

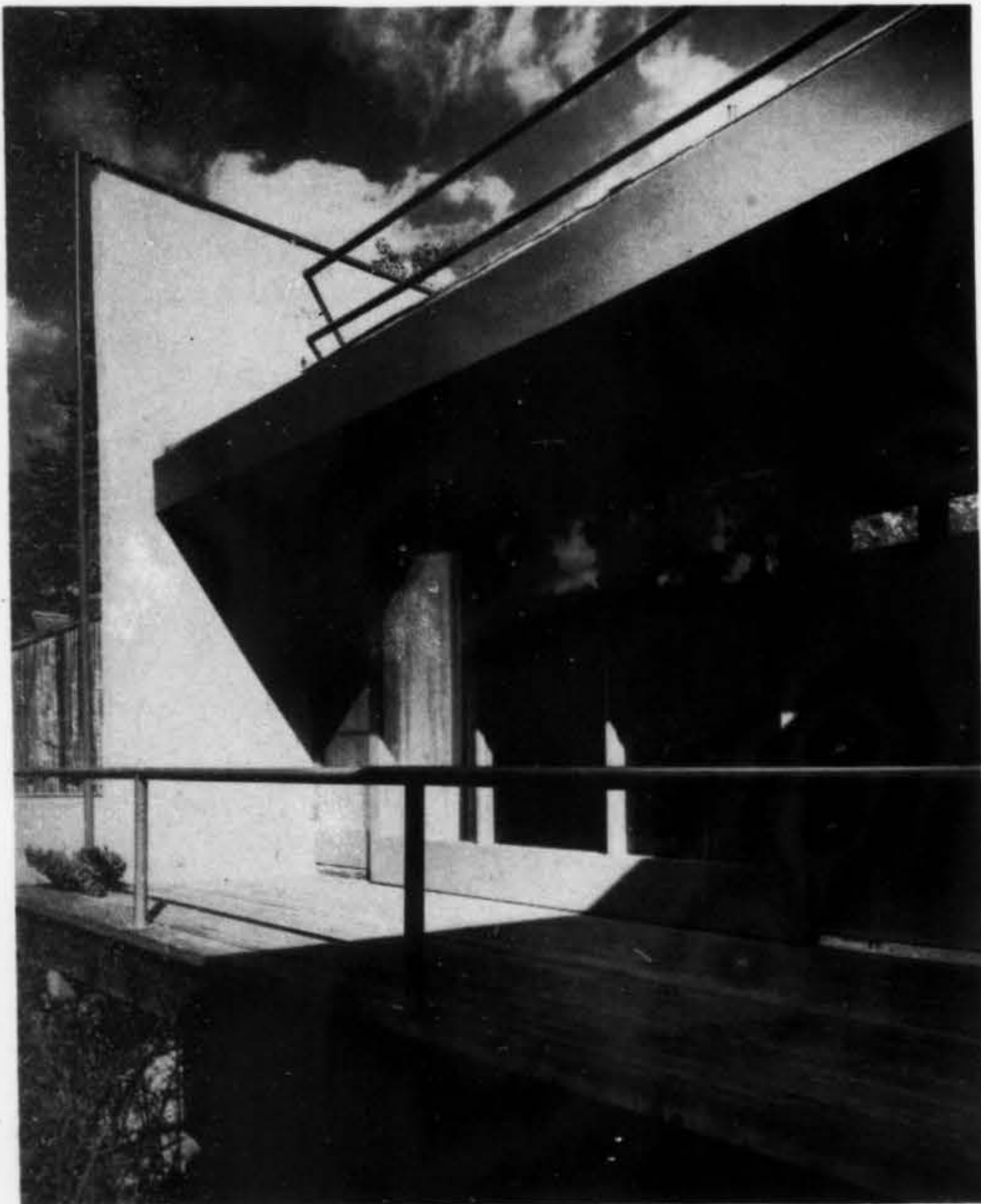
The living room was enlarged and brightened by the removal of heavy built-in encumbrances of the Mission period, and the dark woodwork painted white. The wallpaper is a very interesting map pattern in silver on powder blue. Wicker furniture has been painted white with blue cushions, the rocker having a glazed chintz upholstery of bright blue depicting mermaids, beach umbrellas, yachts and seagulls. The ship's clock on the mantlepiece is adorned with a ship's wheel, and when midnight comes it strikes eight bells. On the firescreen are two seahorses done in brass by William Warming-ton, who is an artist as well as a builder and on either side small lights have convex shades which when lighted appear to be small ships sailing over the brine.

In the bedroom everything is painted in ship-shape style and everything has a nautical air—the bedspreads are tufted with anchors and wheels, and on the walls are pictures of ships and "naval commanders."

Mr. Meserve when in business cruises on legal seas, but for pleasure he belongs to the Newport Yacht Club. No wonder then his home is nautical to the nth degree. Oh for the life of a sailor!

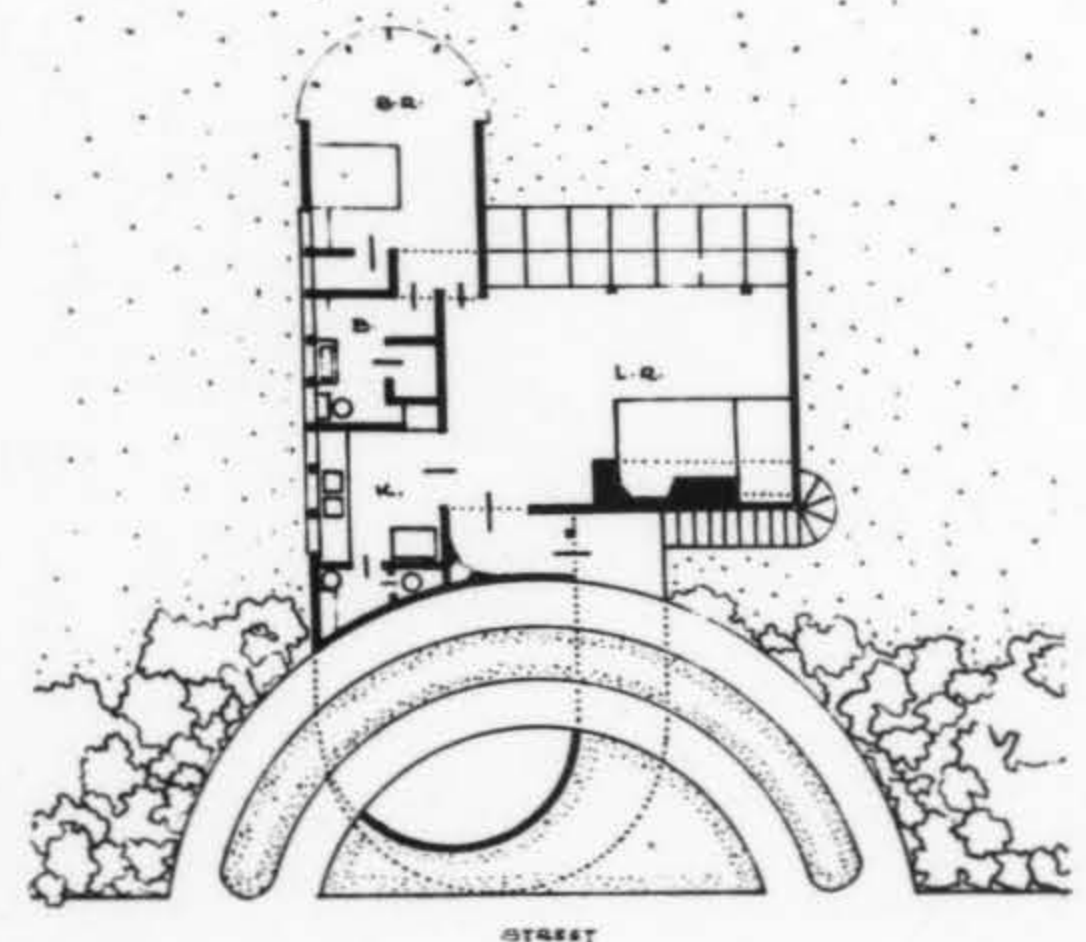


Photographs by Fred R. Dapprich



A DWELLING FOR
MR. JOHN ENTENZA
Santa Monica, California

Designed by
HARWELL HARRIS



STREET

In this house designed for a bachelor, life seems very simple. The house itself is simple; not just simple to dust but simple to live in, simple to think in. In it the owner feels most completely himself. The fact that it was studied and contrived is quickly forgotten. Like other living things it was born the way it is.

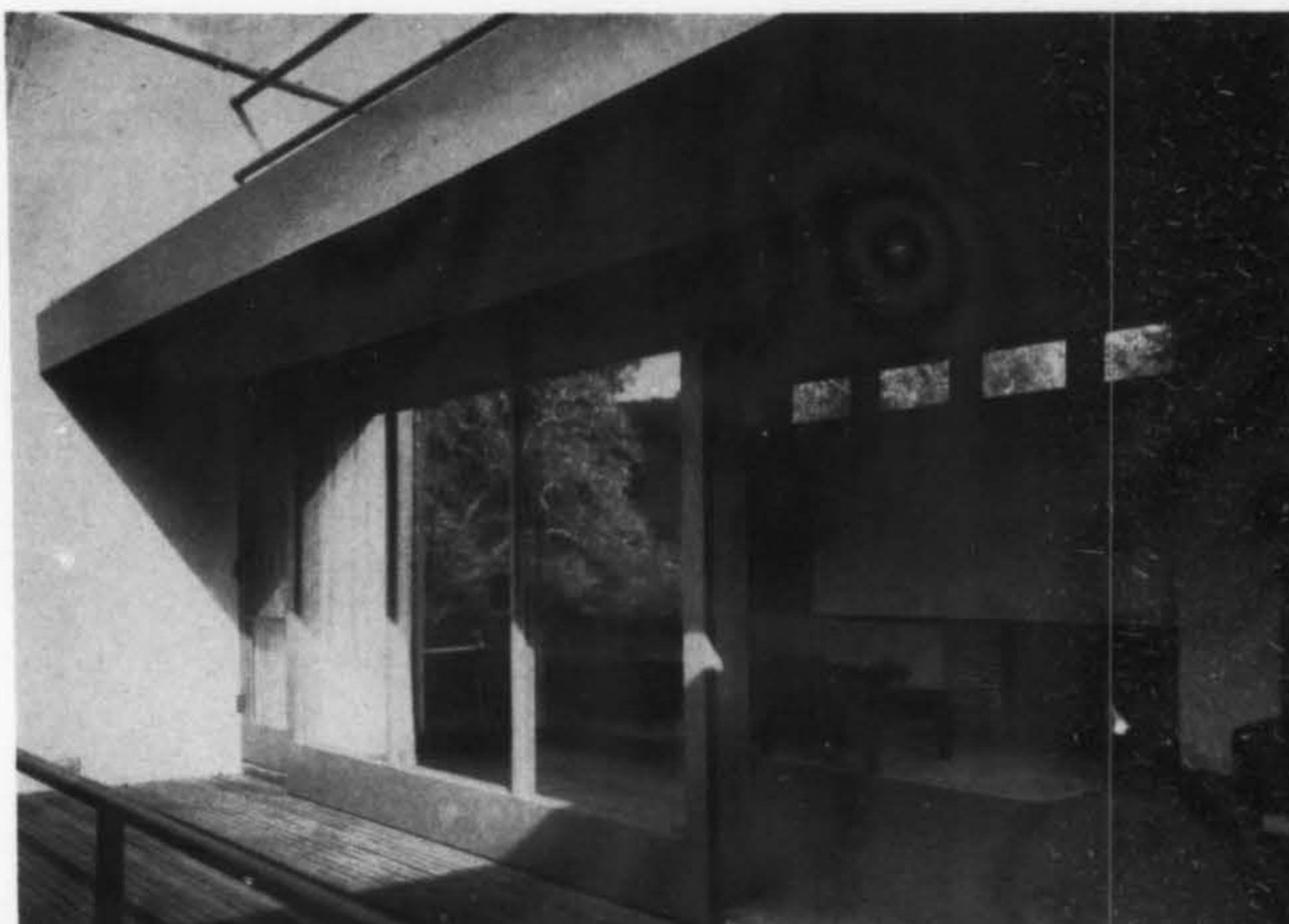
Certain simplicities are evident even from the street. For example, in leaving one drives through the garage eliminating the hazard of backing. Also the garage roof swings wide and provides a covered passage from car to interior.

The visitor enters the house through a small hallway. A curving wall of plywood guides him to a corner of the large living room. In the opposite wall of this room are two sliding glass panels, each nine feet wide, opening onto an open railed balcony. Beyond the balcony can be seen the tree covered wall of the canyon.

All glass areas reach to the floor, which is completely covered with an unbroken carpeting material on which rest only a few pieces of furniture, chosen to contrast as little as practical with the floor covering. The low glass areas result in a lowering of the line of vision and a fuller illumination of the floor area, making the floor a more evident part of the room's design. The over-all floor covering extending from room to room gives an effect of great spaciousness.

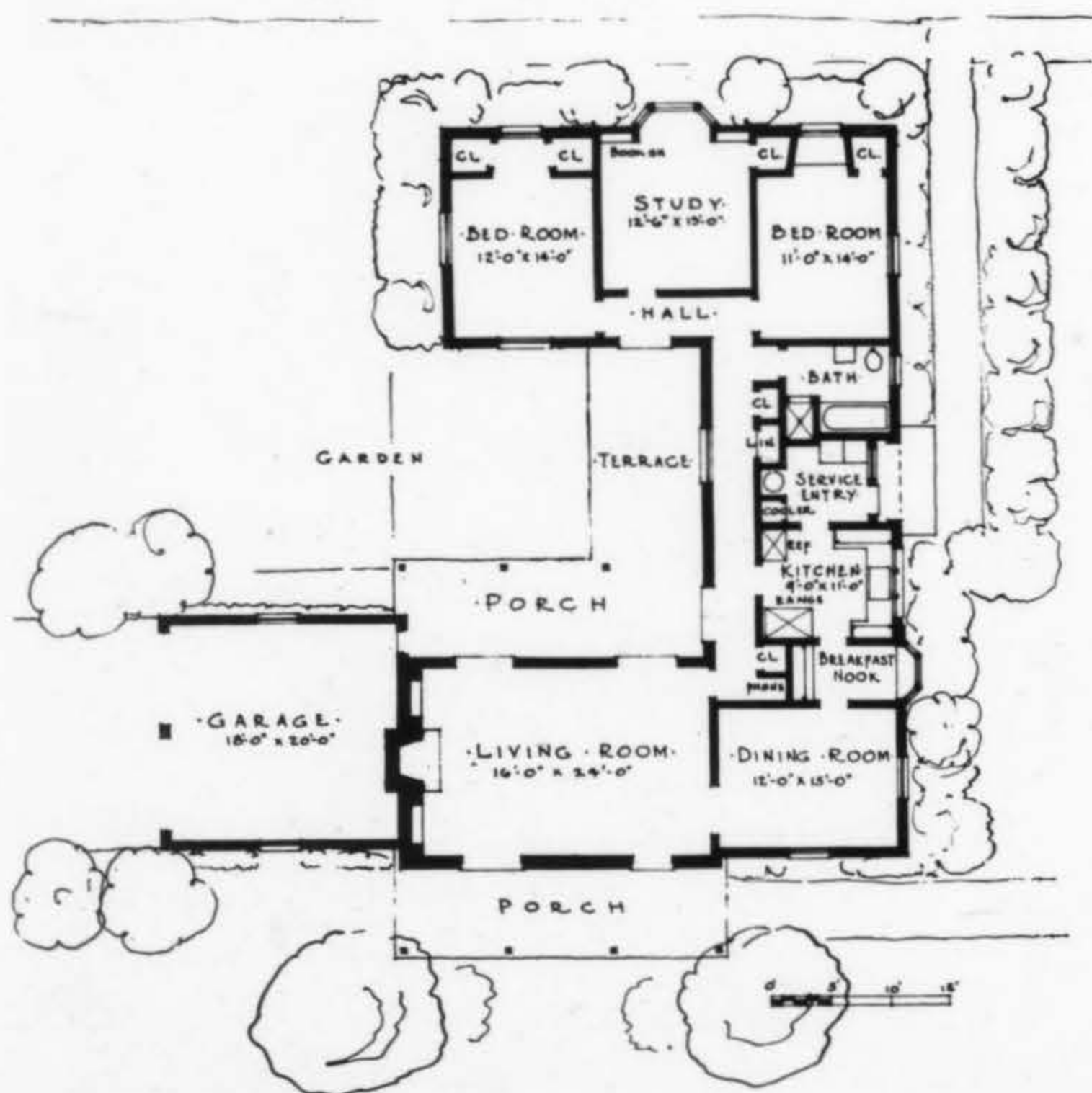
The wall areas are simple in shape and pattern. All walls are multiples of a unit of three feet whether of plaster, plywood or glass. In the plywood, the unit is marked by an open joint; in the glass, by a muntin or a mullion. A two-unit section of plywood slides into a pocket connecting the kitchen and living room.

Couch, bookshelves, fireplace and firewood cabinet are grouped about two adjacent sides of a six by nine hearth, flush with the surface of the carpet and contrasting only slightly in color with it. High up under the ceiling and recessed three feet from the face of the fireplace is a band of small windows which provide early morning sunlight and a view of distant tree tops. Near the hearth is a low Chinese teakwood table; on the wall two ancient color prints by Kao Yng. The ceiling is white, the walls a warm gray, the carpet is the color of natural cattle hair with rose taupe jaspe linoleum in kitchen and bathroom. Doors, window rails and mullions are gray-green; the tile is crimson; the upholstery is crimson; the cushions are crimson, chartreuse and natural color silk; the curtains are unlined natural color rep; the chair frames are natural rattan; tables and cabinet are light maple. Soft, subdued natural colors with brilliant spots of crimson. The lighting is concealed, all surfaces are mat, and there is an almost total absence of glitter which is very restful and provides an ideal background for people.





Photographs by George Haight



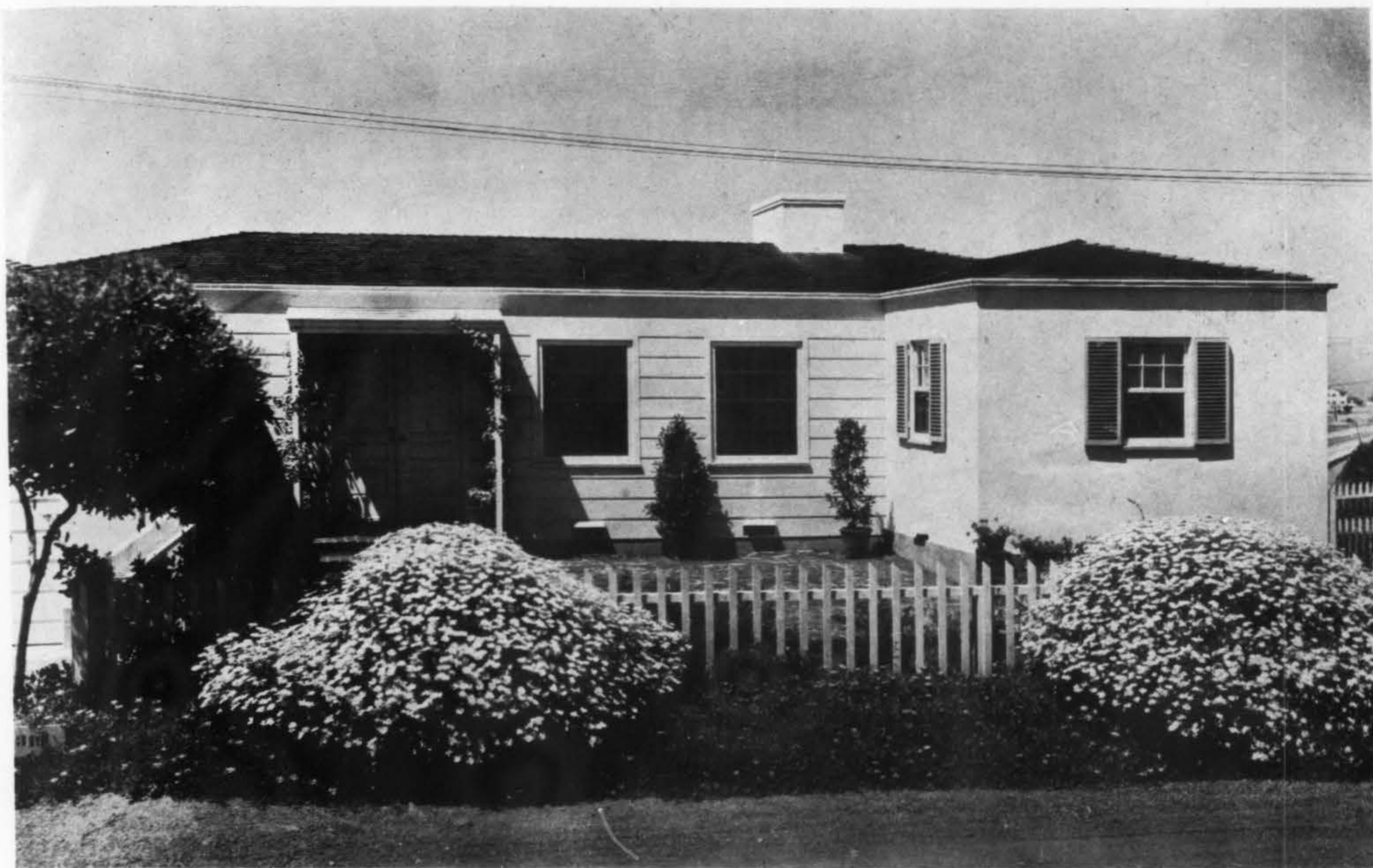
THE RESIDENCE OF
MR. AND MRS. CHARLES BARKELEW

San Gabriel, California

H. ROY KELLEY, A.I.A.

Architect

A charming, simple house that carries on the traditional architecture of Early California in a direct and somewhat modern manner. Built around a terrace and garden, it is admirably suited for outdoor living and entertaining, its distinction depending on the simplicity of its fundamental forms and lack of meaningless embellishments and traditional details. The exterior walls are of brick veneer, frame and cement plaster painted white, all exterior wood finish is green. The roof is of shingles weathered to a deep, soft neutral tone. The interiors are simple and correspond with the modern feeling of the exterior. The living room is finished with plaster, and some of the rooms have wallpapers of a modern pattern, the woodwork enameled to blend with the wallpaper used. The house received a 1937 Honor Award from the Southern California Chapter of the American Institute of Architects.

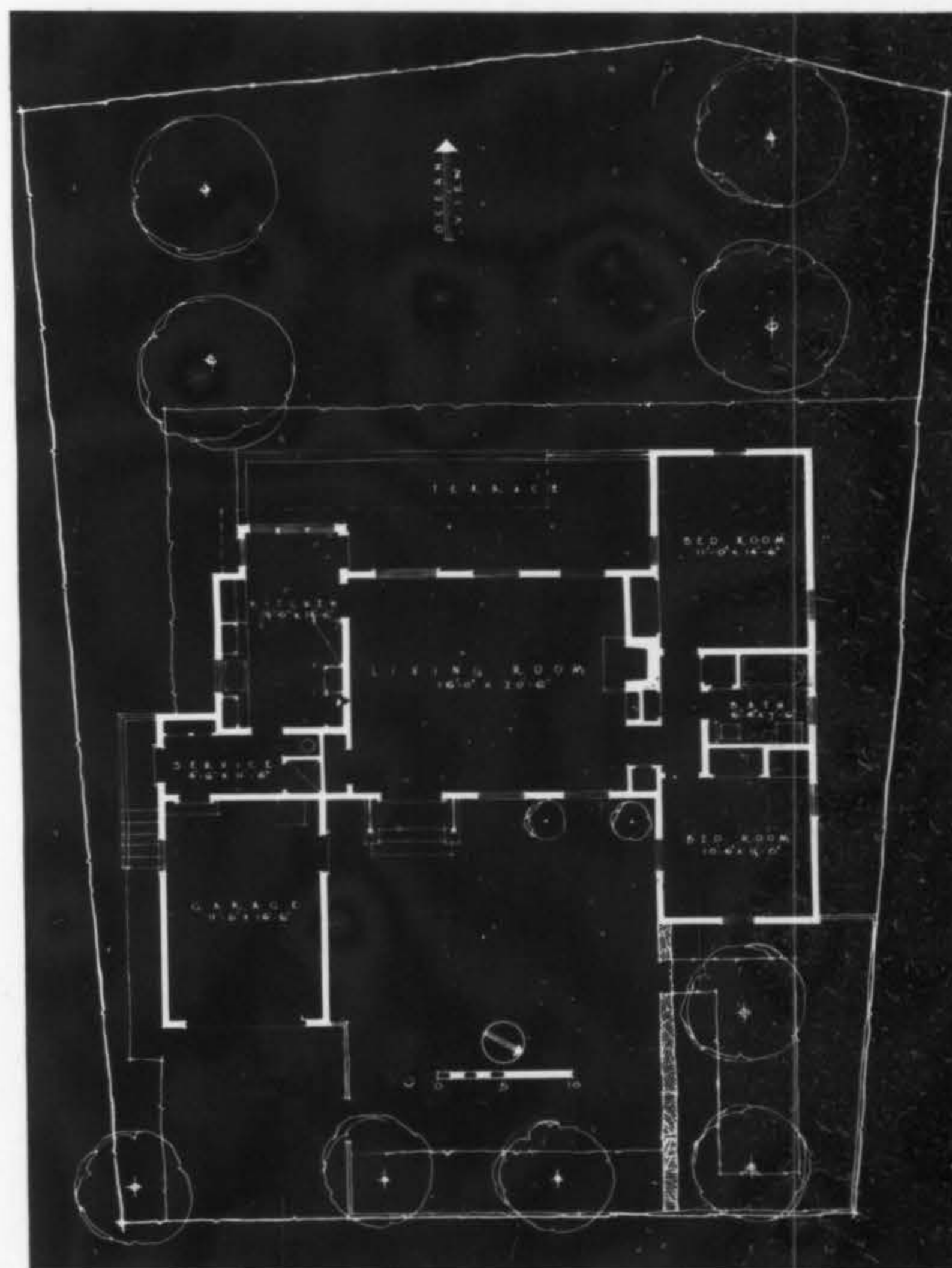


Photographs by Padilla

THE SEASIDE HOME OF
MRS. KATHRYN BRADLEY
at Emerald Bay, California

RALPH FLEWELLING, A.I.A.
Architect

Anyone is fortunate to have a home at Emerald Bay but to have such a well-arranged and attractive home is fortunate indeed. The garage is in the front with parking room for guest cars. Then one enters through a paved forecourt into a living room which opens onto a terrace overlooking the ocean—which is very blue at Emerald Bay. The bedrooms are a good size and there is ample wardrobe space with even two little closets in what might otherwise have been wasted space. The service porch is really a room with a door into the garage and a shower. Behind it is the kitchen, efficiently compact and opening into a dinette which is all windows and has a door to the terrace for outdoor dining on balmy days.





SEASHORE GARDENS

By FRANCES DUNCAN

The Martha Washington petunias are one of the newest. Many varieties of fringed, fluted and double petunias have been developed at the Waller-Franklin Seed Farms at Guadalupe, California.

MOST important among the vines for seaside planting is the Mermaid rose. Whether its sponsors in baptism gave this lovely and vigorous rose its name for any such reason, is not known. The Mermaid has bronze-green shining foliage which insects rarely, if ever, worry; it is ever-green. Grown on a lattice it will make a charming wall of green, a radiant sight when in bloom with clusters of the large, single pale yellow fragrant roses, whose centers are lit with bright gold stamens. It will deck a low wall with an informal mass of foliage. It may also be used as a ground cover, or trained about a pillar and will endure almost anything.

The Mermaid was brought to this country, left unnoticed in nursery grounds for a number of years before its unusual adaptability to California conditions was discovered. At Lake Arrowhead, it is used very successfully as a ground cover. The rose evidently likes both seashore and mountains, and is a rapid, lusty grower in either situation.

Another very beautiful vine for seacoast planting is the magnificent *Solandra guttata*, otherwise known as the *Copa de Oro*. This may be seen at Laguna Beach covering the whole side of a house. The glossy shining foliage, the great chalice of pale gold touched with violet give an effect of opulence to the humblest dwelling while to a palatial mansion this vine could give a veritable splendor. *Copa de Oro* blooms nearly all winter;



it likes a fairly rich diet and plenty of water.

For a close-clinging vine, making a smooth-fitting mantle of green over house wall or stonework, nothing is better than *Ficus repens*. Trumpet vines thrive well; especially the scarlet-flowered *Bignonia cherere* and *Tecomaria capensis*, known also as the Cape honeysuckle. This is a woody climber which may be grown either as a shrub or vine, its red coral flowers—small clustered trumpets—are in evidence most of the year. This, like the *Copa de Oro* was damaged by last year's exceptional frost. But a damage that may occur once in twenty years does not discourage hopeful Californians. Beautiful at the seashore is that blue-flowered semi-climber *Solanum rantonetti* which is, like *Tecomaria*, a shrub or a climber as the occasion demands. Masses of the pale blue-flowered *Plumbago capensis* practically will take care of themselves. This loose-growing shrub with climbing tendencies, is extensively used as a hedge in South Africa.

Given a place slightly sheltered from the sea wind, the *Bougainvilleas* will fling their brilliant colors over pergolas, porches and patios.

Among the trees, none is better than the olive tree. It is poetic lovely, much-enduring and with a haunting charm. Even when buffeted by the wind and with branches writhen and twisted, it only gains in interest. *Metrosideros robusta*, the New Zealand Christmas tree, grows to be a handsome tree near the coast at Santa Monica. Its crimson flowers in June rival the scarlet *Eucalyptus*. Flowering *Eucalypti*, *Pittosporum undulatum*, *Erythrina*, all do well if not too exposed.

Of the shrubs *Rhus laurina* will endure any location, however exposed. Very dependable is the shrub *Myospermum laetum*, whose glossy foliage is undisturbed by any degree of saltiness or wind. Most of the *Pettosporum* group do well, especially *P. tobira*, *P. crassifolium*, *P. viridiflorum*. *Ceanothus*, especially the lovely dark blue *C. cyaneus*, likes the sea-shore.

In planting defenses for a garden in a wind-swept place, the method used for experienced gardeners is to sacrifice, if necessary, a certain number of shrubs or trees as "shock troops"; that is, to give them advanced positions where they will protect the line one wishes to establish. If these outposts succumb, the line has become established.

Give them protection from the wind and many plants will thrive. The whole marvelous array of roses, fuchsias, bulbs in a great variety, gladioli,

ranunculi, and anemones show especially beautiful color near the sea. When the gardener gives protection and takes the trouble to fit the soil to the plant's taste, he practically may plant what he likes, except such plants which need a time of actual cold.

For the summer cottager there are annuals of gay and vivid color; branching gray-foliaged *Venidium*, the so-called Aztec daisy; *arctotis*, the South African daisy, *coreopsis*, single asters; *nasturtiums*, both dwarf and climbing; if planted a little out of the wind, morning glories and scarlet runner beans will festoon walls and trellises. *Mesembryanthemums* are the delight of the sea-shore home and geraniums grow with joy and abandon. So does the effective sea lavender—*statice*.

It is a simple matter to add charming decorative touches to the patio with potted plants. Succulents in softly modulated tones will trail from a pot placed on top a wall while petunias and geraniums grown in pots are the easiest form of patio adornment.

Our California horticulture is still in the making. Trial gardens are after all the only way to determine whether or not a certain plant will grow in a certain locality. Our knowledge is based on what some adventurous gardener has tried. There are undoubtedly hundreds of plants which would do well on our sea-coast and experimenting is the best fun in the world.



On the left, a large *Copa de Oro*, the "cup of gold," which is always spectacular with its brilliant color and huge cup-like flowers. And on the right the modest Mermaid rose.

BOOK REVIEWS

STEEL SQUARE POCKET BOOK. By Dwight L. Stoddard. Scientific Book Corporation. \$1.00.

THE old time carpenter knew his steel square without benefit of geometry, trigonometry or calculus. Today the young carpenter with all his high school mathematics knows very little of the square and its uses, even when he possesses one in his kit, which is generally a handbag.

My grandfather, a ship carpenter, had a chest as big as a coffin with all sorts of gadgets, queer and mysterious, and a square so covered with figures and lines that still in memory it remains a wonder.

But where is the embryo carpenter today? Maybe pushing a T-square or studying to push one, not realizing that the potential of the trade is far greater than the art of pencil pushing.

A thorough knowledge of this little gadget, the steel square, will soon attract the attention of the intelligent superior, and the road is open, foreman, superintendent, contractor; while the youth of the drafting-board is still wasting paper.

What an investment: this little book and a steel square. Young man, invest and go places!

By WALTER WEBBER, A.I.A.

PLAN YOUR HOUSE TO SUIT YOURSELF. By Tyler Stewart Rogers. Charles Scribner's Sons. \$3.50.

FOR those who plan to acquire a home, this book offers 282 pages of guide posts for the layman with amusing and enlightening sketches on almost every page. The main headings are: Approach to Planning; Developing the Plan; Equipment and Construction Materials; and finally, Adjusting Desires to Dollars. Starting in with "Know what you want" the author painstakingly enters into the personal problems of the family, checking their likes and dislikes, present inhibitions and future desires. The chapter headings indicate how complete is this pre-architectural delving: Five Ways to Secure Your House; Which Style Is Best? You and Your Possessions; The Living Room; Dining Facilities; The Seclusion Room; The Entrance Area; The All-Important Kitchen; Do You Want a Laundry?; Bedrooms, Dressing Rooms and "Sleeping Rooms"; Bathrooms, Toilets, Powder Rooms; Where Will You Keep Things?; Planning Basement Space or Its Equivalent; Arranging the Rooms and Garage on Your Land; Modern Lighting and Electrical Conveniences; Heating, Air Conditioning and Utilities; The Great Importance of Insulation; Construction and Finishing Materials; What Can You Afford to Invest?; How Much Can You Borrow on Mortgage? The last chapter, How to Keep Within Your Means, should prove of interest to everyone and not just the about-to-become Home Owner.

At the end of each chapter is a form which can be filled out so that when all is done, wants, costs, and procedure are clearly tabulated.

Architects should buy this book literally by the dozens! How simple to put one in the hand of a client who can then digest the whys and the wherefores, decide calmly what he wants and be primed and we almost said educated, to the intricacies of building a home.

J. H. B.

MORE COLOR SCHEMES FOR THE MODERN HOME. By Duncan Miller. The Studio Publications. \$4.50.

IN an interesting introduction Mr. Miller shows how formidable difficulties of color and color schemes evaporate when met by experience and the educated color sense. In the section devoted to Types of Color Schemes he covers the four main types: The Background Scheme; The Monotone Scheme, as distinct from background; Color Schemes Based on Harmony, and the Schemes of Contrast. Under Color Emphasis the distinction is made between designers and arrangers, and under Building up a Color Scheme the question of utilizing existing furniture and fabrics is answered. The reading matter closes with a neat forward-

looking essay, entitled The Next Few Years. Since Duncan Miller is one of the foremost decorators of the day his advance ideas are to be considered as well as his established dictum. The remainder of the book consists of illustrations of varied rooms, each exemplifying some point made in the text, and each designed by a celebrated architect and decorator of the present day. These twenty-four plates show the excellence of modern color photography and through the color accent the points made by the author, and are of inestimable value to all who like to see what others are doing.

E. L.

AALTO, published by the Museum of Modern Art. \$1.00.

A SMALL book of 52 pages presents the work of the modern Finnish architect, Alvar Aalto. An article by Simon Breines gives detailed descriptions of Aalto's four most important buildings, the Tuberculosis Sanatorium at Paimio, the Library at Viipuri, the Finnish Pavilion at the Paris Exposition and a House and Office at Helsingfors.

Another article by A. Lawrence Kocher deals with Aalto's design, theory and practice in the manufacture of modern furniture.

The latter half of the book is taken up entirely with plates, diagrams and some very interesting looking chairs. We understand the chairs are extremely comfortable, have excellent workmanship and in spite of shipping charges from Finland are unusually reasonable.

J. H. B.

WHO'S WHO IN AMERICAN ART

A BIOGRAPHICAL Directory of Selected Contemporary American Artists Working in the Media of Painting, Sculpture, Graphic Arts, Illustration, Design and the Handicrafts; Volume II 1938-1939, revised and reissued biennially and published by the American Federation of Arts in Washington, D. C. A dictionary of 715 pages listing the artists alphabetically and giving their address, birthplace and date, training, exhibitions, awards—the vital statistics at a glance.

Next follows a section of obituaries of 356 names of those who died since the first publication of 1935; then a Necrology covering the years 1927 to 1935. A classified geographical index listed according to states and media is very handy should the reader be stranded in Alabama and want a miniature done in a hurry. An erudite volume of infinite help to museum and gallery directors, colleges, universities and art schools, librarians, editors, artists and groups or individuals interested in art. Undoubtedly a tremendously useful reference book it is hoped that it will receive adequate support to assure its plan of biennial publication.

J. H. B.

A WORLD HISTORY OF ART. By Sheldon Cheney. The Viking Press. \$5.00.

IN his comprehensive preface Mr. Cheney says his aim is to present "history as introduction and stimulus, not history as annotation and classification." It is his conviction that "The picture or statue carries its own justification. It bestows its own blessing. It is in itself the way into communion and contentment." Therefore this great one-volume work covers art in a manner peculiarly acceptable to modern readers. With a full appreciation of the art of today Sheldon Cheney is no less able to present the "archaic" and primitive schools in an informative and entertaining manner. He gives new emphasis to the art of the East, and directs consideration to the greatness of Chinese and Egyptian art. The book not only covers every phase of painting, sculpture and architecture but makes incursions into the significant sidelines, pottery, metalcraft, miniatures and enamels. The work is profusely illustrated, there are about 500 pictures, either full-page width or depth, and each one carefully chosen because of its informative value, as well as the beauty and fresh interest involved. The last paragraph carries a promise, it is "We seem today to be on the first course of a creative

(Continued on Page 36)

For Those Glorious Hours After Sunset

After one of those blistering summer days when pavements ooze and heat beats from above and rises in a shimmering sea from pavements, houses, everywhere—that's when your own private oasis, your garden, offers a soothing and refreshing haven.

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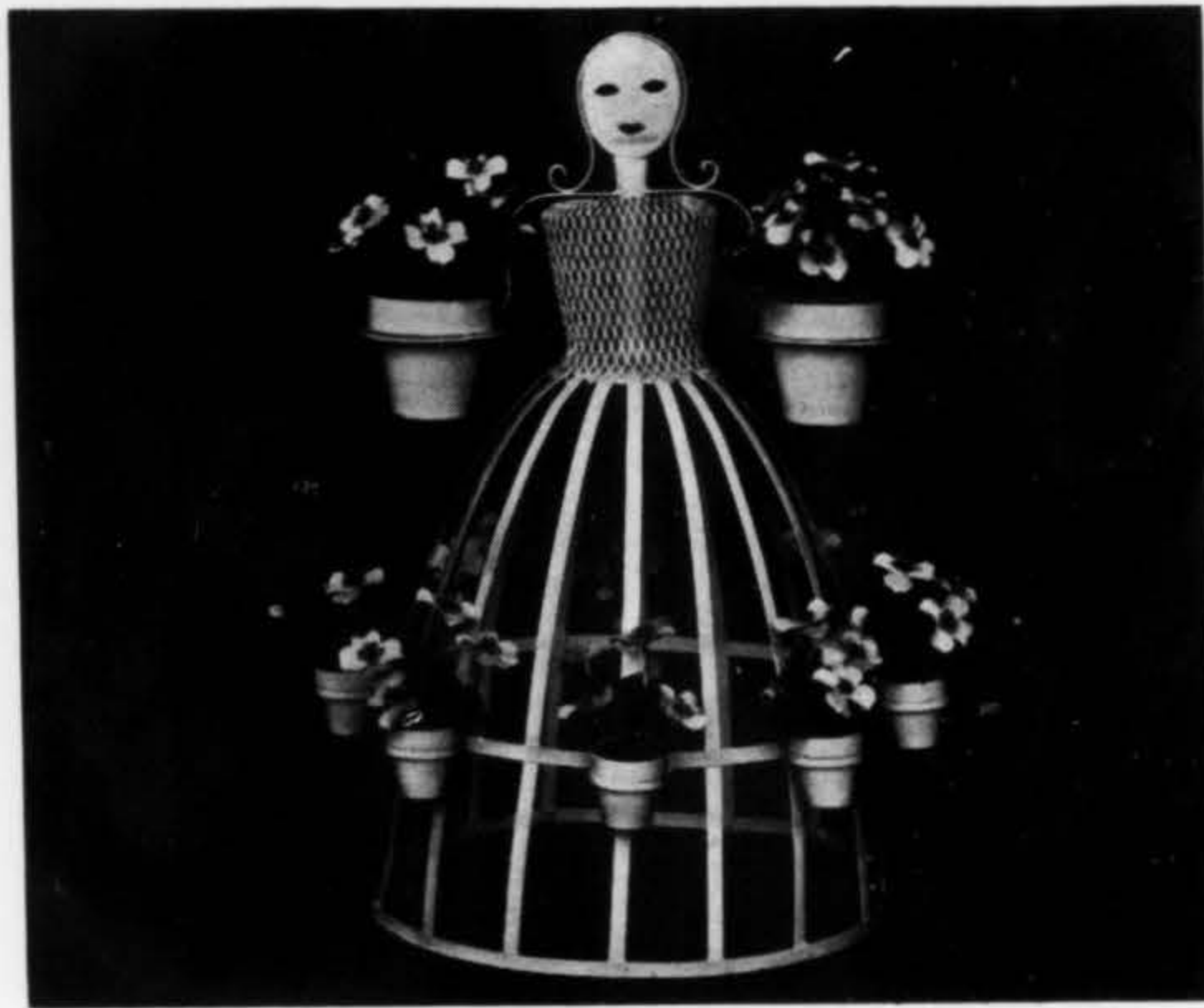
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Fleurette is a dainty white iron maiden who holds a large pot in each arm and a circle of smaller pots on her voluminous skirt. Quiet and unassuming, she performs her duties efficiently and without a word. From the studio of Robert L. Lewis in Santa Barbara.

POT GARDENING

By BERNIECE ASHDOWN

ALTHOUGH pot gardening is enjoying much recent popularity, it is by no means new. In the Orient, dwarf trees and choice shrubs have been raised in boxes and tubs for centuries, and the Spanish gardens of antiquity, especially those where Moorish influence prevailed, are famous for their lavish use of beautifully glazed pottery filled with fragrant herbs.

A suitable potted or boxed plant properly located adds immeasurably to the beauty and value of almost any house regardless of its size or the style of its architecture. This type of gardening is of greatest value, however, to those who live in beach houses, small city houses or apartments where gardening space is often limited to the roof, terrace, porch or window sill.

Careful thought in planning is quite as important with this type of gardening as with any other. Color and texture combinations require even more attention than in larger garden units. Colored pots are often more attractive than uncolored ones; but harsh shades should be avoided because they not only clash with the colors on other pots but also with the flowering plants. White and black are always safe, and neutral shades of green and blue harmonize well with almost any color. Reds are very difficult, but if properly used make especially effective accents. Yellow or white is very useful for brightening dark, shady corners.

For formal arrangements only pots and boxes of conventional shape and texture should be used, but in informal settings, pots fashioned from tree fern wood, roughly cut pine or coconut shells may be used.

In planting one should strive for mass effect. This can be accomplished most easily by limiting the varieties of plants to one or two kinds. This is especially important when planting a number of plants together in boxes. Individual pots allow much more freedom of choice.

It is usually advisable when quick results are desired to purchase from a reliable nursery, plants which are large enough to bloom soon after they have been set out. When once they are established, they need only to be given water regularly and occasional applications of fertilizer to keep them healthy and strong.

Soil requirements vary with the different varieties of plants, but most of them do best in a rich, open loam. Since drainage is of the utmost importance, each pot or box should be provided with holes in the bottom to allow the excess water to run off freely.

Brick or tile terraces edged with blooming plants potted in plain red clay or harmoniously colored pots are charming. So also are the richly colored glazed pots copied from the old Spanish gardens. They may be used to line walks and the tops of walls or be placed on the treads of garden steps and at intervals around the coping of formal pools or where they will accent an entrance or an axis in the garden.

Pots and boxes of rustic shape and texture are delightful planted with trailing plants and hung from trees or the ceilings of informal porches.

Window boxes lend themselves admirably to use with some of the more informal types of architecture. Planted with flowers of harmonizing colors, they act as an accent and add both life and beauty to the house.

Nothing lends more dignity and grace to a doorway than well trimmed boxed, standard Bay trees (*Laurus nobilis*), Japanese privet (*Ligustrum japonicum*), or shapely junipers.

The connoisseur cook will find a great deal of satisfaction in a window box or a series of pots filled with herbs from which, for special seasonings, the spicy leaves may be plucked fresh from the stem. Many of the herbs most valuable for seasoning thrive in pots. They include: Basil, Parsley,

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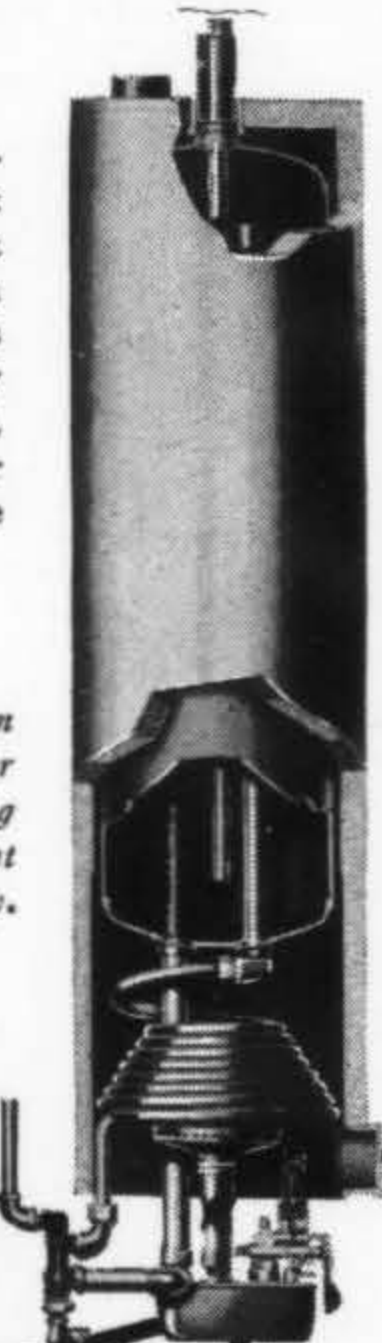
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For those who fancy desert gardens there are hundreds of splendid succulents and cacti, which are especially adaptable to this type of culture, and require much less care than many of the tender herbaceous plants.

Geranium, Lemon verbena (Aloysia citriodora), hardy Carnation (Dianthus), and dwarf Nasturtium are hardy, colorful and fragrant.

The new hybrid Petunias are especially colorful and among the most satisfactory of plants for window boxes. The small, single varieties are usually best for this use since they give a better mass effect and are hardier than the fringed or double varieties.

California poppies are useful but should be sown where they are to grow since they are difficult to transplant. The dwarf annual Lobelia is valuable for its vivid blue color. Ageratum comes in softer shades of blue and bloom profusely with soft fluffy blossoms which resemble balls of silk.

For shady or semi-shady places, nothing is lovelier than herbaceous or tuberous Begonia. They are, however, easily damaged by wind. Canary bird vine (Tropaeolum canariense), which is a graceful trailing plant, has charming yellow blossoms which resemble a bird with outstretched wings. English Ivy (Hedera helix), Creeping jenny, Lysimachia nummularia, and many of the ferns are attractive and do well in the shade.

The trailing Nasturtium and Lantana make veritable cascades of color in a sunny location. The cascade Chrysanthemums are lovely in autumn but require more than ordinary care.

Sweet Alyssum (A. maritimum), blooms freely throughout the season with myriads of fragrant, white blossoms. It is especially suited to sunny locations and is not damaged by the wind. The new improved varieties of Candy tuft and dwarf annual Phlox (P. nana compacta) are both very colorful and bloom freely.

There are many varieties of bulbs which are very showy, but their blooming season is so short that they are often not practical.

OUTDOOR LIVING IN CARMEL

(Continued from Page 10)

Carmel patios and gardens are never formal. If a lawn forms part of the scheme, it curves around gently at the edge of the flower beds which usually form part of the background. Sometimes the lawn is broken with lily ponds, and some of these are very elaborate. Goldfish in the ponds are also very popular. And a guest house is likely to be in one corner of the grounds and tied up to a wing of the house with a pergola. All of these features are planned for outdoor living so that the perspective from the patios will always be pleasing. Vistas are carefully considered. It may be a tiny glimpse of the hills or the sea or dappled shadows under a clump of oaks or a fountain with a series of bird baths below it and forming part of the wall. Or it may be a little shrine under a tree and enclosing a figure of the Madonna. But whatever the vista or scene, there is the wooden bench or a rock seat or a garden chair, so that one can admire the view and be at ease as well. And the outdoor living rooms do not depend on daylight hours for their comfort. Cunningly wired, the lights in the trees and in the patios at night supplement the light from the moon and stars and create the enchantment of old fairy tales. The grills and big open outdoor fireplaces furnish plenty of warmth.

Many prefer their gardens and patios kept absolutely natural. If they are fortunate enough to own quite a bit of property they are inclined to encourage the ever-present pines and oaks, manzanita, acacia, wild iris, and the native shrubs such as the wild gooseberry, currant and lilac. Little narrow paths wind and curve through the bushes and trees to come upon a tiny summer house or open space at the end of the grounds. And if from this spot you find below you a green forest and in the distance the blue sea fringed with white breakers dashing opalescent spray into the air and over the brown and gray cliffs, you understand that in such a spot there is no need for a man-made garden.

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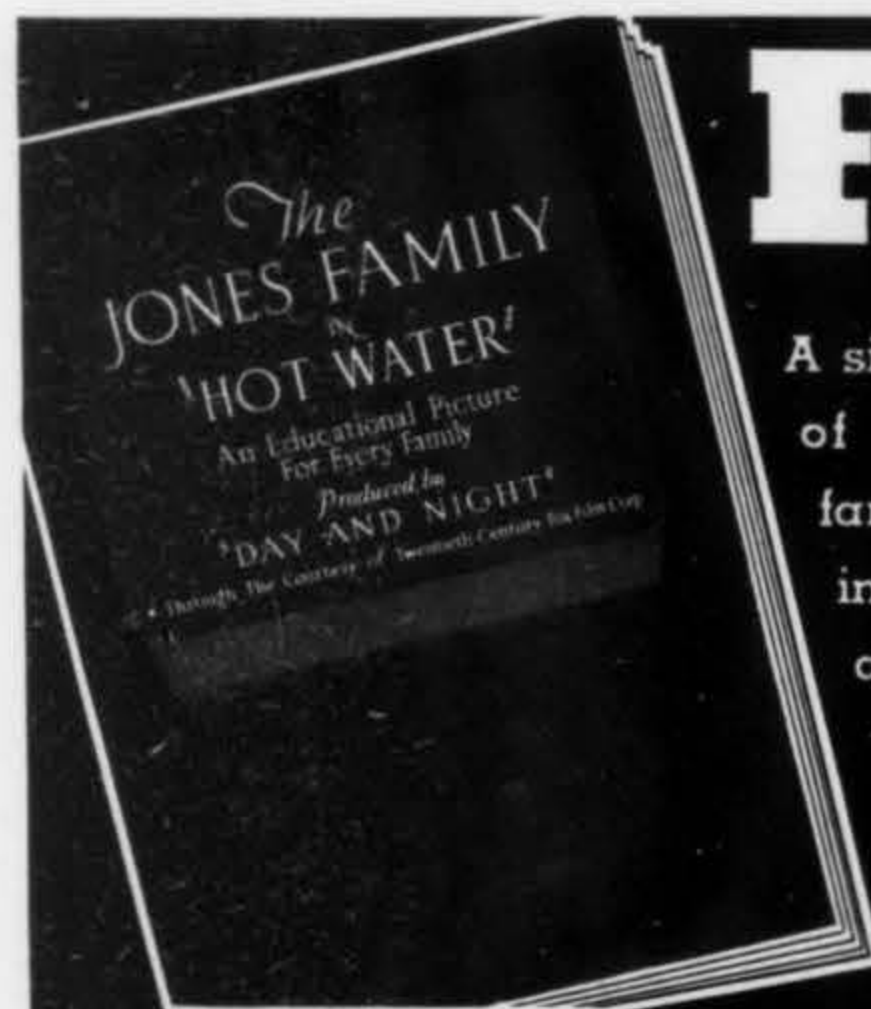
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The time of a professional hostess is not, as a rule, fully occupied, and those who have had the advantage of a thorough training in the handling of business and social correspondence are in demand for the more exclusive hostess assignments. It requires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

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Glass blocks above the drainboard give added illumination to this modern all gas kitchen in Los Angeles. The latest model gas range and gas refrigerator give utmost convenience to this well-planned kitchen.

READ WELL BEFORE MIXING

ARCHITECTURE and cooking are not only closely allied, but architects have a fastidious taste for food. We are therefore ready to stand behind these recipes, the favorites of architects' wives. In fact, we are literally ready to eat our words.

Chicken and Rice Casserole

Have stewing chicken cut for serving, roll in flour, and brown in butter or bacon fat. Transfer to casserole or roaster, add $\frac{3}{4}$ cup of uncooked rice, salt and pepper, and cover with milk. Cover and bake for three hours at 200 degrees.

With a green salad and a light dessert this makes an excellent patio meal.

MRS. SUMNER SPAULDING

Prune Roast

4 lbs. rump roast of beef
2 c. prunes
1 c. rather weak vinegar
2 scant cups brown sugar
 $\frac{1}{4}$ teaspoon ground cloves
1 teaspoon cinnamon

Brown the meat, add 2 cups boiling water and the washed prunes. Let simmer $2\frac{1}{2}$ hours. When meat is tender, remove it, and add vinegar, sugar and spices to the prunes, and let boil rapidly until a thick sauce is formed.

For out-of-door meals, this meat may be sliced into the sauce, which improves its flavor.

MRS. SUMNER SPAULDING

Cheese and Rice en Casserole

Fill a casserole with the following:
A layer of cooked rice
A layer of grated American cheese
A layer of finely chopped almonds
Cover with cream and add a layer of almonds on top. Season to taste. Bake in a slow oven. This is very nice served with baked ham.

MRS. GORDON KAUFMANN

Chicken in the French Style

Cut up a frying chicken and brown in butter. Add 1 quart of white Sauterne wine and simmer chicken in wine until tender. Just before serving, add one pint of sour cream. Season to taste. Serve with rice.

MRS. GORDON KAUFMANN

Corn Puffs

1 cup white corn meal
 $1\frac{1}{2}$ cups boiling water
3 egg whites—beaten stiff
 $\frac{3}{4}$ teaspoon salt

Pour boiling water over meal and salt, let cool. Add beaten whites of eggs, drop from tablespoon on greased pan. Bake 25 to 30 minutes, in hot oven.

MRS. JOHN BYERS

Crepe Brulee

1 pint cream
4 eggs
3 tablespoons brown sugar
pinch of salt

Beat together, put in double boiler, not allowing upper container to touch boiling water in lower part. Place over flame and beat with egg beater constantly until it coats beater. Pour into custard cups and chill. When cold and firm, put brown sugar about $\frac{1}{2}$ inch thick on top of each cup. Pack down. Place under flame of broiler turned low, and when sugar is melted return to refrigerator until very cold.

MRS. JOHN BYERS

Tamale Pie

1 lb. beef
 $\frac{1}{2}$ lb. pork
 $\frac{1}{2}$ c. raisins (seedless)
1 c. olives
1 bell pepper
1 onion
1 can tomato sauce

Red pepper, chili powder, garlic Cook meat. Then dice. Fry onion and pepper until brown. Mix all ingredients. Simmer slowly and let stand until well blended. Line baking dish with corn meal mush and cover top.

MRS. WINCHTON RISLEY

Chocolate Caramels

1 c. sugar
1c. White Karo syrup (Red Label)
4 squares chocolate
 $\frac{3}{4}$ c. milk
 $\frac{1}{4}$ lb. butter
Salt

Cook about 20 or 25 minutes or until it forms a ball that will click when tapped on the edge of the pan.

MRS. WINCHTON RISLEY



The beauty and completeness of an electric kitchen make it look expensive. But it is not how much but how you spend that makes a modern kitchen. The above kitchen was designed by the General Electric Kitchen Planning Department.

Russian Rechauffe

2 lbs. sirloin beef, diced.
 1 large can of mushrooms or an equal quantity of fresh mushrooms
 2 cans consomme or beef stock
 1/2 pint sour cream
 1 small can tomato sauce
 1 large onion
 1 clove of garlic
 1 tablespoon Worcestershire sauce and salt, pepper and flour to make a reasonable gravy
 Fry onion and garlic in beef fat until brown. Sear beef in fat in a saucepan with mushroom juice, cream, consomme and seasoning. Thicken with flour and then add mushrooms and meat to that. Add wine to flavor, sherry, port and claret.

Serve with rice. The dish is even better if prepared the day before and left overnight in the ice box.

MRS. MYRON HUNT

Chicken

Take giblets and livers of 2 or 3 broilers, put in saucepan with salt, pepper, little celery, small onion and parsley and let simmer an hour or more. Cut chickens in half, drench with flour, brush off with egg, put in flat pan and cook in top of oven for 20 minutes or more or until brown. Put 1/4 lb. of butter on top of oven to melt; when chickens are brown, pour melted butter over them and keep basting for half an hour or until ready to serve. The gravy from the giblets can be thickened in roaster after chickens are removed, so as not to lose any valuable juices. Pepper and salt chicken just before serving.

MRS. DONALD McMURRAY

Spaghetti

Chop 3 onions fine and one clove of garlic; brown well in 2 or 3 tablespoons of olive oil in skillet. Add 2 small cans of tomato sauce, salt, pepper, and a few herbs. Simmer for about 1/2 hour. Cook spaghetti in salted boiling water in an open pot for 15 minutes only, boiling hard all the time. Rinse thoroughly in cold water in colander, then rinse again in hot water to thoroughly heat.

Have serving plates hot. Put on each a generous piece of butter, serve spaghetti on plate and pour sauce over it. Sprinkle well with grated Parmesan cheese.

MRS. DONALD McMURRAY

Jambalaya of Rice and Shrimps

Boil two dozen large shrimps; when cold, peel and set aside. Fry in hot lard a chopped onion and a cupful of rice washed in cold water. Let the onion and rice fry well, add the shrimps, stirring constantly. When browned add enough water to cover the whole. Season with salt and pepper, a bay leaf, thyme and chopped parsley. Let boil slowly, and add water until the rice is well cooked. When done let it dry and serve hot.

MRS. JONATHAN RING

Double Boiler Cheese Souffle

Make a cream sauce with 1/2 tablespoon butter, 1 tablespoon flour, 1/2 cup milk, salt, cayenne, Worcestershire sauce to taste, and 1/2 cup grated cheese, either Longhorn, Tillamook or one of the prepared cheeses. Add 3 eggs beaten separately. The yolks should be lemon yellow and the whites very stiff. When the whites are folded in, great care should be taken so as not to lose their lightness, and they need not be entirely mixed.

I prefer to use a Pyrex double boiler (well buttered) so that I can see when the soufflé is done and it is also an attractive dish to serve it in. However, if the regulation double boiler is used, cook the soufflé 30 minutes without removing the cover and then turn it out on a platter and serve with peas or asparagus. This soufflé does not fall!

MRS. ERLE WEBSTER

Cream Cheese and Capers

1 lb. of double cream cheese
 1 tablespoon of finely chopped onions
 1 tablespoon of finely chopped green peppers
 1/2 jar of capers
 Chill ingredients, mix and serve on lettuce leaves.

MRS. HARWELL HARRIS

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BOOK REVIEWS

(Continued from Page 31)

slope, after an epochal revolutionary turn. There will be other turns, other slopes. The best knowledge of history would seem to be that which affords greatest pleasure in all that has been created by the hands of artists, up to the moment of recording, without the erection of barriers against further release. Equipped with that knowledge, within that open-mindedness, one is prepared to partake freely of a joy that artists have been storing up through all man's time on earth, and will further increase, endlessly."

E. L.

THE ROMANCE OF TEXTILES. By Ethel Lewis. The Macmillan Company. \$4.00.

THE title of this book is not a misnomer. While "A textile is any stuff wrought on a loom" a history of it may not necessarily be entertaining or romantic but in this instance it is both. Into her book Miss Lewis has woven the romance of all ages. From the opening story of the art of weaving in early Egypt to the outline of contemporary fabrics and fibres the book is crammed with interest and with valuable information. Ethel Lewis is a well known authority in the field of decoration and spent years in research in compiling this book, which fascinates by its complete mastery of the subject. The fabrics are traced to the earliest beginnings, as well as the designs that mark them. Here is traced the development of silk in China through thousands of years, the refinement and adornment of each single piece. Again the gay court life of Europe is pictured in the patterns designed for fabrics by some of the Renaissance artists. And the printed and painted

cottons of India assume a new grace as their development is traced. The power of the Church is visible in patterns and fabrics, the Moslem as well as the Christian playing a valiant part. Again the hand-loomed fabrics of the Colonies take on an added interest in contrast with similar materials and designs of the past. The book is well illustrated by reproductions of authentic pieces, used through the courtesy of various museums in this country and in Europe. A Glossary of Weaving of more than thirty pages is of incalculable value, while a perfect index aids a student in instantly locating his subject, and finding each mention of it.

E. L.

HET MODERNER INTERIEUR. By W. Retera, Wzn. Published by Door N. V. Uitgevers-Naatschappij "Kosmos", Amsterdam.

THIS book by the renowned Architect W. Retera is very carefully edited as to plans, details and photographs and presents a distinctive type of modern interiors expressed in a typically European manner—there is no compromise in his expressions.

With the spontaneity of an awakened being, he illustrates the art of architecture, room construction and attraction, gardens, lamps and furniture by modern Dutch, French and Viennese artists whose works appeal to the intellectual public. Artists all over the world speak the same language—only their dialect varies.

In this book is shown through wonderful photographic reproductions a unity of both the exterior and interior architectures which eradicates any other picture of a "set architecture."

Furniture, usually termed "Single Furniture," through its arrangement, creates a harmonious environment. The above book illustrates that where there are only a few pieces of furniture, each piece, in a modern room, must be practical and well carried out in design for it plays a most important factor in the atmosphere of a room.

One part of the book shows plainly the beauties of well executed details in a room and garden. It illustrates examples of modern wall-treatments, of Mosaics and tapestry and also shows some very interesting interiors of the Fokker and Douglas airplanes which are carried out in the modern trend. The airplane interiors emphasize how strongly art is influenced by the technique thereof either direct or indirect. (Or can you imagine, my dear reader, an airplane of Colonial design gliding through the air at 300 miles per hour; by the wildest stretch of the imagination, I can't.)

It is to be hoped that an equally well edited book of a similar nature will be published featuring more expensive interiors and furnishings of individuality which would appeal to the luxury loving purchaser with a more elaborate bankroll.

By PAUL LASZLO

THE SANTA FE RAILWAY COMPANY

has recently issued two thoughtful booklets, in which a complete and concise history of two of the leading industries of California is given. Each covers the various queries propounded by strangers and for which the native rarely has the correct answer. The world awakes to demonstrate an interest in the juice of the Citrus Fruits, with which one book deals, and at least half the world wants to know about the other libation, covered under the head of "Wine". In each case the history is traced from the beginning. The grapes take precedence in point of age as the early Franciscan Fathers planted California's first vineyards in their Mission gardens. Now ninety percent of all the wine consumed in the United States is produced in the 600 wineries of California. The history of the citrus industry is largely a part of the history of the Golden State. The first planting of citrus trees is traced from 1804, when an orchard was planted at San Gabriel Mission, near Los Angeles. The Riverside trees, the parents of the trees of the Navel variety were planted in 1873 by Mrs. Eliza C. Tibbets and proved to be superior to any other California variety produced to that time.

A SOLILOQUY ON ART

(Continued from Page 7)

Whole volumes of explosive thought
Written to defend and accuse,
And out of a literary movement
Emerged strange art vogues,
Ending in the rhapsodies of Marin,
Or the spiritual futility
Of the Blue Four;
Bankruptcy of the human spirit
Expressed in chaotic paint.
Man reaching the end of his era,
Blaspheming the gods he cannot understand,
And shutting his eyes to a universe
Newly revealed by the scientists.

Realism and romanticism
Wage an endless, deathless war,
But throughout time
Some there are who love illusion,
And some strive eternally
To know and express reality,
Even though the real glides
Through their clutching fingers
Like quicksilver into sand.

Today some men are painting
Like some idiot thought
Neanderthal men must have felt,
Trying to emulate the primitives
In this age of sophisticates;
To see a cow, yet paint it
Like a wooden horse made
By a child in a fit of rage;
To use the human form
As a symbol of emotion,
Legs like twin trees without shape,
Hands that are shaped like
A bunch of carrots.

Somewhere, out of all this confusion
Great art emerges.
The two colossal painters of Mexico.
Diego Rivera and Orozco
Who understand old classic rhythms
In architectural form,
Yet know how to tell a story
By perfect draftsmanship and color
Organized in space simply.
Their imitators create monstrosities
Of distended form without meaning,
Yet magnify their puerility
By endless words ad infinitum.
A complex simplicity in form
Like the Modern Gothic
By Grant Wood, or the fluid forms
In granite wrought by Leo Friedlander.

Great novels, freed of too much cant,
Possibly freed of old creeds
By the introversion of James Joyce;
Poetry, fresh and invigorating,
Not a mere collection of words
Tossed together by a psychiatrist
Testing an imbecile,
Put together on a string
By a Lesbian;
But a simple, stalwart style
With internal rhythm,
Beating towards an end
To which no more words attend.

What human training may eventually
Arouse the giants we cannot tell.
A Michelangelo, choleric and combative,
Throwing off great works of art,
Like a star shedding light
Upon the black depths of space;
Fresco, sculpture, poetry,
Architecture ennobled by his dream.
Was he an accident out of the womb of time,
Or the promise of a coming race
To build a new world of beauty?