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(See Page 17)

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EDITORIAL

A REVIEW OF THE A. I. A. CONVENTION

By EDGAR BISSANTZ

THE Seventieth Convention of the American Institute of Architects, held in New Orleans in April, was a very pleasant affair, but it was a source of great disappointment to progressive architects who hoped that the Institute, at that time, would express a definite policy leading to the improvement of the profession and of the progress of architecture in this country. In fact, this convention might well go down in history as the "Blind Alley Convention" of the Institute.

One reason for the lack of achievement was the fact that a great part of the limited time was given over to unnecessary routine and to many long speeches by persons outside of the profession, many of whom had little or nothing of value to bring to the architectural profession. For example, at the beginning of the proceedings, the Attorney General of Louisiana was permitted to give a long booster talk, designed to whitewash the all-too-obvious shortcomings of that region. Many of the delegates, having been shocked by the abject poverty of rural Louisiana and by the degrading housing conditions in a large portion of New Orleans, were not impressed. Only a few days later, the United States Housing Authority announced that more than eighteen million dollars would be available for slum clearance and housing in the city of New Orleans!

With hundreds of architects assembled in a region which could offer a "laboratory demonstration" of the coming housing procedure, a wonderful opportunity presented itself for the education of the architects in the large scale housing methods. If they had been taken to see some of the slum areas which are to be demolished and shown the designs for the improvements that will supplant them, they would have carried back to all parts of the country information of great value to themselves and to their chapters. This opportunity was completely lost.

The architects of America, like many other people, are engulfed in the confusion and uncertainty of our time, and, as in many other fields, the tendency is to give credence to many conflicting panaceas, rather than boldly to face the problems which confront them.

Careful consideration of the Convention program leads one to believe that, aside from the great benefits which are derived from the personal contacts, architects were little benefited by it. Few resolutions of major importance were considered, and the action on some of them, I fear, will be detrimental. One of these has to do with a closer connection of the Institute with the so-called State Associations of Architects. The American Institute of Architects is the long-established, recognized organization of architects of this country. The State Associations, which include in their nominal membership all architects within their states (whether they pay dues or not) were formed recently in a few states to sponsor legislation concerning the practice of architecture, because such was not considered a proper activity for the Institute, which does not pretend to represent *all* practicing architects, regardless of their ability or standards of practice. Nevertheless, in the nature of things, such State Associations have usually found it necessary to turn for leadership to architects who are already members of the Institute. It was proposed by some that the Institute should "adopt" these associations and their members, or set up a *special* form of membership, to which a *selected* list of individuals would be eligible. The folly of such procedure is clear when one considers that, with the increased stringency of architectural licensing laws, the proportion of practitioners of Institute calibre will become increasingly greater, and with it, the proportion of practicing architects who will seek membership in the Institute; and that any person having the qualifications necessary to achieve the *special* form of membership would, by the same token, be

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eligible for *full* membership in the Institute. Mr. Maginnis, president of the Institute, gave a very clear statement of the true position of the organization. Nevertheless, a motion creating a special State Association representative was adopted at this Convention. What this will lead to is a matter of conjecture. The growing attempt to form this tenuous Siamese union between the two organizations can certainly be of no ultimate benefit to the Institute, and by creating a misunderstanding in the minds of the public as to the identities and objects of these two organizations may do considerable harm.

Another resolution dealt with the use of architectural competitions as a fair method of selecting architects for public works. This method would bring into the light of day proposed governmental building expenditure, would tend to improve and increase the variety of our national architecture, give opportunity for the discovery of hidden talent, and would protect legislators in their selection of architects from the necessity of responding to political pressure. This matter has been a source of discussion in the Institute for many years; the New York and Southern California Chapters being the leaders in the sponsorship of the competition method. The resolution adopted this year placed the

competition method on a par with direct selection, but failed to favor the competition method as the *best means* of selecting architects for public works.

The Committee on Housing presented a report which, in its attempt to find some good in every conceivable suggestion for improving housing conditions, presented no basic facts and reached no sound conclusions. By permitting a number of speakers to present suggestions for the rendering of architectural services by means of stock plans and partial attention by the architect, the impression was given to some visitors that the Convention favored such procedure. As a matter of fact, many architects, particularly those conversant with the problems of residential architecture, feel very strongly that such half-way methods for the alleged service of the public cannot produce the benefits which are claimed for them, and may lead inevitably to the degradation of the art of building.

Although this brief review seems somewhat pessimistic, as indeed it is in the light of what transpired, there are indications that such a Convention as this one will not be possible in the future, due to the increasing awareness of many of the delegates of the necessity for intelligent action by the members, and the growing determination to sponsor progressive activity by the Institute.

THE CALENDAR

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

ANNOUNCEMENTS

SAN FERNANDO MISSION FIESTA, under the auspices of club and civic leaders of San Fernando Valley, is held annually for the benefit of the Mission, to keep it in repair, to restore sections, and for the upkeep of the garden. The Fiesta is held June 11 to 19, and the programs include a horse show, June 11-12; the western and Spanish parade, June 18, and a rodeo at Westover Ranch, June 18-19. The play, "Fiesta de San Fernando Rey", written expressly for the occasion, is given June 17-18-19. Leading roles in the play are taken by Edward Dew and Mary Marland. Roland Wilson directs.

SAN LUIS OBISPO holds an annual Fiesta de Las Flores in the Old Mission Gardens for the purpose of financing the continuation of the restoring and rebuilding of Mission San Luis Obispo de Tolosa, this being the fifth in the California chain of twenty-one.

MISSION SAN ANTONIO de PADUA near Jolon, celebrates the feast day of the patron saint, June 12, with a day-long fiesta, beginning with High Mass and continuing with a barbecue and outdoor sports, dancing and singing, until evening.

MISSION SAN JUAN BATISTA at San Juan holds the annual barbecue, June 25-26. A horse show, after the Spanish manner, marks the afternoons and a pageant is given in the evenings.

MISSION SAN DIEGO de ALCALA celebrates the 169th anniversary of the dedication, July 16.

PORTLAND ROSE FESTIVAL, June 8-9-10-11, is an established event, offering entertainment to the coastal section, and providing a parade of roses unsurpassed anywhere in the world.

THE GOLD RUSH REVIVAL at Auburn is held June 3-5, marking the fifth annual revival celebration. The events include an old-time vehicle parade, accurate reproductions of the characters of '49, and a complete showing of newly mined gold of every sort and type which the Mother Lode produces.

MARIA KIP ORPHANAGE, one of San Francisco's oldest philanthropic institutions, benefits by a lecture given June 2 by Mrs. Harold Vanderbilt at the Century Club. The subject is "Chateaux and Monasteries of Switzerland," illustrated. Mrs. Vanderbilt has traveled through the world and spends a part of each year in Switzerland.

PAGEANT OF THE MASTERS at Laguna Beach is assured for the seventh Festival of Arts, which opens July 29. Roy M. Ropp, director of the pageant, anticipates presenting not less than twenty-seven famous paintings and nine widely known sculpture pieces.

REGATTA, in which all the members of Outboard Clubs in California are invited to participate, is held at Santa Cruz, June 26. Southern California Outboard Association announces regattas at the Marine Stadium, Long Beach, June 5 and 26.



The interior of the church at Guadalupe near Zacatecas in Mexico. Like many of the Latin churches there are no pews, the worshippers kneel on the floor.

ALONG EL CAMINO REAL

By ELLEN LEECH

BEAUTY, history and romance are embodied in the Missions of California, a heritage from Father Junipero Serra and the Franciscan padres, and of these descriptive adjectives the greatest is romance. Romance being the greatest asset of California, out-ranking the fruit and the climate. The romantic influence began with the fabled tales told by the followers of Cortez, and echoed by Alarcon, Cabrillo and Vizcaino. As the Missions grew and their influence spread, so the tales grew and colored the patriarchal period, that pastoral one which outlined the happiest, most hospitable days of all the periods of California history. For this reason, because of the influence of the Missions and the romance involved, it rather becomes the duty of all true Californians to aid in the restoration of these historic buildings.

The Mission of San Fernando is in the forefront of public attention in June, as in this month a benefit is staged each year for the restoration fund. The event becomes of wide interest, all the communities of San Fernando Valley participate, and five days are allotted to the programs, which include parades, a rodeo, a horse show, and particularly a pageant-play, always written especially for the occasion. This year the play is entitled "Fiesta de San Fernando Rey" and was written by Marion Parks Partridge. The dates of the fiesta are June 11 through June 19.

When Father Serra's followers established Mission San Miguel, nine miles from Paso Robles, more than one hundred thirty-five years ago, they had no intimation that the Southern Pacific Railway, at a much later date, would see the advantages of the hot mineral springs of the district, long known to the Indians, and develop a famous spa at Paso Robles. For centuries the Indians had gone to the springs for the curative properties, there they plastered themselves with the mud and remained encased until they felt the sickness was gone. When these casings were removed they hardened like pottery and were found lying around in all directions to the mystification of the padres, who first thought them mummies or, perish the thought, Indian idols. When the Southern Pacific decided to utilize the property the officials brought Stanford White to the coast to design the Paso Robles Hotel, which for years was one of the most famous of the country.

(Continued on Page 36)

SEMANA NAUTICA is held at Santa Barbara, July 2-3-4. The marine pageant, night of July 4, will climax three days devoted to yacht racing, boats from the entire Pacific Coast compete, and to varied water sports. In this water festival the theme is expressed in decorations of many-hued and gracefully figured electric lights, which pass in review on the water.

ANNUAL REGIONAL MEETING of the Pacific Coast, National Council of Garden Clubs, is held July 28-29-30, at the Olympic Hotel, Seattle, Washington. The Washington State Federation holds its convention the first day, with a reception at the Woman's Century Club to out-of-town guests in the evening. Mrs. Peter Corpstein, of Phoenix, Arizona, the regional vice-president, presides at the two-day session. Luncheon speakers will be men and women, nationally known, who will discuss highway plantings, conservation of bird life, and other interesting features, illustrated with pictures. Entertainment features include a tea and tour to gardens at Three Tree Point, a pilgrimage to Volunteer Park, the Art Museum, and the Arboretum.

WILD FLOWER SEASON may be said to be closed, but many varieties may be found in Giant Forest area, Sequoia National Park, particularly mountain meadows, until late summer. Azaleas, along the Merced river banks and in the meadows of Yosemite National Park, may be enjoyed to the middle of June. Mountain flowers, varieties of wood flowers and ferns, flourish at Mount Charleston, near Las Vegas, until fall. In the neighborhood of Lompoc the commercial fields offer entertainment at varying dates: the sweet peas through June; larkspurs and calendulas, late June to mid-July; marigolds, mid-July to early October; nasturtiums, late July and August, and asters, early August through late October. El Monte also provides a 500-acre commercial field of zinnias, marigolds, verbena and amaranthus in July and August.

FRONTIER DAYS of the West cannot die with the many rodeos dotting the calendar. Events scheduled include Visalia, June 3-5; Madrone, and Sutter Creek each June 5; Livermore, June 11-12; Sonoma, June 19; Vallejo Round-up, July 9-10; California Rodeo at Salinas, July 14-17; Chester Rodeo at Vina, July 31; Annual Rodeo, Ahwahnee Field, Yosemite National Park, July Fourth.

HOLLYWOOD TURF CLUB, Inglewood, opens for a season of horse racing, June 11, to continue through July 23. In July the Del Mar Turf Club opens and racing continues to September 5.

DOG SHOW of the Harbor Cities Kennel Club is held at Long Beach Auditorium, June 25-26. E. E. Ferguson is the secretary.

MOTION PICTURE TENNIS ASSOCIATION continues the championship events at the Los Angeles Tennis Club through June 5. The tournaments are open to the public without cost.

CRICKET GAMES may be enjoyed on the municipal fields of Pasadena, Los Angeles, Santa Barbara and San Diego. Week-end matches are arranged between the Hollywood Cricket Club and other clubs of the Southland, and to these visitors are welcomed. C. Aubrey Smith is president of the Hollywood Cricket Club.

POLO gains in popularity with the seasons. Games may be seen every Sunday at the Riviera Country Club, Pacific Palisades; at the Will Rogers Memorial Field, Uplifters Ranch, and on both Saturday and Sunday afternoons at Fleischmann Field, Santa Barbara.



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CIVIC LIGHT OPERA ASSOCIATION of Los Angeles presents "Roberta" the week opening June 6, at the Philharmonic Auditorium. This production closes the very successful season, which opened with "Blossom Time". Tamara, Russian singer from the Bolshoi Theater, Moscow, appears in her original role of Stephanie in "Roberta."

"SYMPHONIES UNDER THE STARS" at the Hollywood Bowl begin the 17th annual season July 12, and continue through September 2. The season presents the Los Angeles Philharmonic Orchestra, noted guest conductors and soloists. The programs are divided as follows: Tuesdays, grand opera and symphonic novelties; Thursdays, symphonies; Fridays, symphonies and soloists. The musical season opens with "The Valkyrie," Wagner's grand opera, under the direction of Richard Hageman. Hugo Strelitzer directs the chorus for the four Bowl operas, including this one.

AT SAN DIEGO the Symphony Orchestra presents a concert at the Savoy Theater, June 30. Organ concerts may be enjoyed on Wednesday, Thursday, Saturday and Sunday afternoons of each week at the Spreckels Outdoor Organ, Balboa Park.

IN A SONATA RECITAL Yehudi and Hephzibah Menuhin are heard, June 21, at the Memorial Opera House, San Francisco.

GRAND OPERA is presented for the first time at the Rose Bowl, Pasadena, the evening of June 25. The opera is "Aida" and opens the Southern California summer music season. Amelio Colantoni, President and Producer of the La Scala Opera Company, provides a cast of internationally known singers, which includes Jesus De Gaviria, leading dramatic tenor of the Colon Theater, Buenos Aires, and of La Scala, Milan, who sings the role of Rhadames. Eva Turner, Covent Garden, London, is heard as Aida. Richard Bonelli, Metropolitan Opera Company, sings the leading baritone role. Popular prices prevail.

CONCERTS are presented on Sunday evenings at Giant Forest, Sequoia National Park, opening June 26 and continuing to August 4.

BULLDOG BAND of the Pasadena Junior College presents a Festival Preview concert at the Rose Bowl the night of June 3. After the Rose Bowl appearance the band goes to Oregon to play for the second year in the Portland Rose Festival.

GREEK THEATER, Griffith Park, Los Angeles, opens the summer musical season June 12 and continues through July with the Federal Light and Grand opera units. opens the southern California summer music The opening orchestra concert, conducted by Modest Altschuler, is followed by symphonies, concerts and mid-week operas. Three operas of four nights each are presented. "H. M. S. Pinafore" opens Wednesday, June 15. "Hansel and Gretel" opens June 22.

JUNIOR ORCHESTRA of the Los Angeles schools is heard at the Shrine Auditorium, June 10. Los Angeles is the first city to foster an elementary school orchestra, this one is composed of 285 boys and girls.

THEATER NOTES

PALO ALTO COMMUNITY PLAYERS hold a high average for production throughout the year. The play for the month is "Excursion" by Victor Wolfson, and is given June 23-24-25. Supervising director is Ralph Emerson Welles.

STANFORD UNIVERSITY, Memorial Hall, announces the Stanford Division of Speech and Drama will present a summer program of American drama: "Uncle Tom's Cabin," "Camille in Roaring Camp," Eugene O'Neill's "Days Without End" and a final play to be chosen later.

COMMUNITY PLAYHOUSE, Pasadena, precedes the Midsummer Drama Festival with two interesting productions, each opening on Tuesday and running approximately two weeks. Matinees on Saturday, no performance on Sunday. Gilmor Brown is the supervising director of all plays. To June 11, "Star of Navarre" by Victor Victor.

June 13-25, "Tonight at 8:30" by Noel Coward. This series of nine short plays is given nightly performances, augmented by a trio of matinees each week. "Seven From Shaw," theme of this year's Festival series, is scheduled for a period of seven weeks, June 27 to August 13, and the plays are staged in the following order: June 27-July 2, "Arms and the Man." July 4-9, "Major Barbara." July 11-16, "Heartbreak House." July 18-23, "On The Rocks." July 25-August 13, "Back to Methuselah," the five parts divided into three separate weeks.

MEXICAN PLAYERS at Padua Hills Theater, near Claremont, perpetuate the romantic legends, the songs and dances of Old Mexico in a delightful manner. The romantic element is never absent and the present play "Calle del Beso" (Street of the Kiss) offers three romances, each reaching a happy ending. Performances are given every evening from Wednesday through Saturday, and at matinees on Wednesday and Saturday. The players also entertain with singing and dancing at lunch and dinner every day, and at "Merienda" following all stage performances.

GATEWAY PLAYERS in the intimate theater at 4212 Sunset Boulevard, Los Angeles, offer "One Hollywood Day" by Bee Humphreys, opening June 6 for a run of two months.

ANTELOPE VALLEY ASSOCIATION, in conjunction with H. A. Edwards, director and owner of the Antelope Valley Indian Research Museum, stages the Indian play "The Flaming Arrow," which Mr. Edwards wrote and directs, on June 30 and July 1. The locale is the Theater of Standing Rock, in the neighborhood of Victorville, on the Adelanto Road.

LABORATORY THEATER, Playhouse Building, Pasadena, operates in conjunction with the Playhouse but is an entity in itself. The current plays June 13-18, "Hobo" by Roy Esquires. June 20-25, "Facts of Life" by Catherine Turney.

WILSHIRE EBELL THEATER, Los Angeles, is the scene of a presentation of "The Yellow Jacket" by the Chinese Drama League, June 3-4, sponsored by Princess Der Ling.

STUDIO VILLAGE THEATER, 1743 N. La Brea, Hollywood, continues "Who's Hooey" the hilarious comedy by Katherine Kavanaugh. The stock company, assembled by Miss Kavanaugh and bearing her name, is made up of experienced players.

GOLDEN BOUGH THEATER, San Francisco, presents the Hackett Players, June 8. The theater announces the appearance of several dance groups during the month.

MUSART, 1320 S. Figueroa, Los Angeles, announces that the Southwest unit opens an original play of the American scene, "The Sun Will Rise in the West" written by members of the unit. The date is June 2.

OLVERA PUPPET THEATER, Olvera Street, Los Angeles, continues the "Sketch Pad Revue" nightly, except Sunday. The cast of 75 puppets indulge in singing, dancing and varied vaudeville acts.

BILTMORE THEATER, Los Angeles, is presenting Helen Hayes in her great success, "Victoria Regina," opening June 6. Matinees every Saturday and June 10, 15 and 22. Sunday night, June 19, the company is seen in a special performance of "The Merchant of Venice." Helen Hayes as "Portia," Abraham Sofaer as "Shylock."



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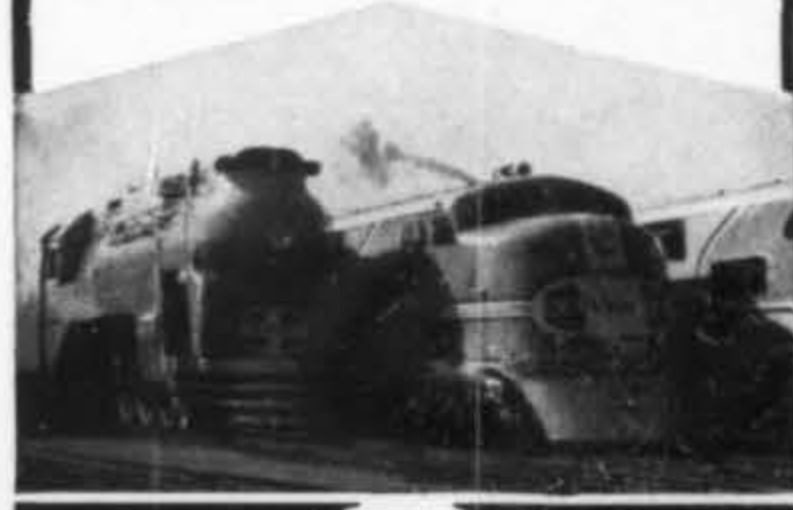
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1938 IS A SANTA FE YEAR

ART CALENDAR

BERKELEY
AN ARTIST'S PLACE, 2193 Bancroft Way: Work by Boris Deutsch.

CARMEL
CARMEL ART ASSOCIATION: Exhibition of recent work of members.

CORONADO
GALLERIES, Hotel del Coronado: Oils and watercolors by California artists.

CLAREMONT
SCRIPPS COLLEGE: The work of students of the Art Department of Claremont Colleges.

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

GARDENA
GARDENA HIGH: Exhibition of the recent purchase prize paintings.

GLENDALE
TUESDAY AFTERNOON CLUB, 400 N. Central Ave.: Work by members of the Fine Arts Department of the club.

FILLMORE
ARTISTS BARN: The work of local artists and craftsmen.

HOLLYWOOD
ASSISTANCE LEAGUE, 5604 De Longpre Ave.: To June 11, pastel portraits and studies by Patricia Richards.
PRINT ROOMS, 1748 N. Sycamore: Fine collection of prints by the masters of the art.
MAGNUSSEN STUDIO, 9047 Sunset Blvd.: Metal handicrafts.
PUBLIC LIBRARY, Hollywood Blvd. and Ivar Sts.: Rotating exhibitions of the work of local artists, changed monthly.
RAYMOND AND RAYMOND GALLERY, 8642 Sunset Blvd.: Collection of facsimiles of the work of old masters.

LAGUNA BEACH
LAGUNA BEACH ART GALLERY: Spring and early summer exhibition by members of the Laguna Beach Art Association.
SILVER BELL, 492 Coast Blvd.: Watercolors and prints by invited artists.

LOS ANGELES
ART COMMISSION, Room 351, City Hall: Throughout June, paintings by seven Sierra Madre artists—Sydney Brock, Alfred James Dewey, Z. Elms, Lucile Vanier, Catherine Wynne, Lesley Bernard Wynne, Myrtle Weese.
ART COMMISSION, 25th floor, City Hall: Seventeen oil paintings by Orpha Klinker. Open daily, 9:30 to 4:00 except Saturday and Sunday.
BILTMORE SALON, Biltmore Hotel: General exhibition of paintings.
CHOUINARD SCHOOL, 841 S. Grand View: Railroad designs and etchings by Otto Kuhler; decorative drawings by Keye Luke to June 10.
EBELL SALON OF ART, 4400 Wilshire Blvd.: Competitive exhibition to June 15. Prizes were awarded as follows: In oils, first to Will Foster, A. N. A.; second to Louise Everett Nimmo; third to Orrin A. White. Honorable mention to Jean Mannheim. In watercolors, first to William T. McDermitt; second to Irene Robinson. Honorable mention to Julon Moser. In prints, one prize, to Rex Brandt. In sculpture, first to Eugenia Everett; second to Pierre Ganine. Popular vote by Salon members to Bertha Amet.
FOUNDATION OF WESTERN ART, 627 So. Carondelet St.: June 1 to July 15, exhibition selected from 1937-38 season's prize-winning oils and watercolors. The show is in two parts, each hung for three weeks.
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.
LOS ANGELES MUSEUM, Exposition Park: June 1-30, Chinese prints. June 15-July 15, Otis Art Institute. June 20-July 20, lithographs by Daumier and Gavarni. Opening July 1, exhibition of Los Angeles County School Art.
PUTZEL GALLERIES, 6729 Hollywood Blvd.: Exhibition of the work of cubist artists, leaders of the movement, including Braque, Picasso, Leger, Juan Gris, Metzinger, Severini, Marcousis, Survage, Serge Ferat and Maria Blanchard. "School of Paris" painting opens June 7.
OTIS ART INSTITUTE, 2401 Wilshire Blvd.: A school of fine and applied arts. Vacation period, June 6 to 25. Summer session from June 27 to August 6.
SOUTHWEST MUSEUM, Highland Park: Permanent exhibition of American Indian arts and crafts. Large collection of fine basketry. Open daily except Monday, 1 to 5.
STATE EXPOSITION BUILDING, Exposition Park: Permanent collection of oils.



"My Sister" by Azadia Newman, who is showing twenty-two portraits this month at the Stendahl Galleries in Los Angeles, among them several prominent movie stars.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Throughout June, twenty-two portraits by Azadia Newman.
FRANCES WEBB GALLERIES, 2511 W. 7th St.: To June 14, recent paintings by Everett L. Bryant.
U. C. L. A. CAMPUS GALLERY: Closing exhibition by Art Department.
U. S. C. CAMPUS GALLERY: Work of art students.

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

MILLS COLLEGE
MILLS COLLEGE ART GALLERY: Exhibition of the work of Leon Kroll, famous American painter, who heads the staff of the art department for the summer session, June 26 to August 6.

OAKLAND
BAY REGION ART ASSOCIATION, 14th and Clay Sts.: WPA American index of design.
OAKLAND ART GALLERY, Municipal Auditorium: To June 5, Third Annual Sculpture Exhibition.

PALOS VERDES
PALOS VERDES ART GALLERY, Public Library: Paintings by Hermione Ellyson and Caesar Hernandez to June 30.

PASADENA
JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: A notable collection of old prints. Chinese fan paintings and ceramics.
HUNTINGTON HOTEL GALLERIES: Oils, landscapes and portraits by Frank Moore.
PUBLIC LIBRARY, Walnut at Garfield Sts.: To June 11, Allied Camera Pictorialists hold the second annual salon.
GRACE NICHOLSON GALLERIES, 46 N. Los Robles Ave.: The work of Richard Taggart, Nell Warner Walker, Aaron Kilpatrick, Burt Procter and Henry Sharpe.
JEAN DE STRELECKI GALLERIES, Vista del Arroyo Hotel: Oils and watercolors by California artists. A collection of antiques and paintings from old estates of the East and the West.

POMONA
POMONA CAMPUS GALLERY: Exhibition by students of the Art Department.

RIVERSIDE
RIVERSIDE ART ASSOCIATION, Rotunda 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: Etchings and drawings by Perham Wilhelm Nahl, 1869-1935.
FINE ARTS GALLERY, Balboa Park: Opening June 10, Tenth Annual Southern California Art exhibition; paintings by Alson Clark; etchings by Hans Kleiber; exhibition of San Diego Art Guild; June 6 to 27, craft work and still life paintings.

SAN FRANCISCO
ACADEMY OF ADVERTISING ART, 215 Kearney St.: Prints and lithographs.
AMBERG-HIRTH GALLERY, 165 Post St.: Contemporary craft work, metal, ceramic, wood and textiles.
THE ART CENTER, Mercedes Bldg., 251 Post St.: Watercolors by Chee Chin S. Cheung Lee.
DE YOUNG MUSEUM, Golden Gate Park: Through June 19, colored lithographs by Daumier and Gavarni; throughout June, recent accessions and photographs of Mexico by Fritz Henle; exhibition for the blind, children's paintings from San Francisco community centers under instruction of Federal Art Project, W. P. A.; 17th and 18th century textiles from the Julia Brenner collection and costume plates by the National Youth Administration. Opening June 1, ecclesiastical textiles (16th, 17th and 18th centuries) lent by Adolfo A. Di Segni with additions from the Museum's permanent collection. Opening June 19, original drawings for Puck, lent by the bookshop of Harry Stone.
PAUL ELDER GALLERY, 239 Post St.: To June 11, wood engravings by Clare Leighton.
PALACE OF THE LEGION OF HONOR, Lincoln Park: Opening June 25th, loan exhibition of Venetian painting from the 15th through the 18th Century.
SAN FRANCISCO MUSEUM OF ART, Civic Center: Paintings by Victor Arnautoff, paintings by Gertrude Mihsfeldt and group paintings by John Mottram. Drawings from

the Crocker Collection and Emanuel Walter Collection. Watercolors and drawings by Jane Foster. First annual Art Exhibition of the American Physicians' Art Association, San Francisco Printmakers.

SAN GABRIEL
SAN GABRIEL ART GALLERY, 343 Mission Dr.: Oils by Sam Hyde Harris, the Guild president, to June 30. The work of local craftsmen.

SAN MARINO
HUNTINGTON LIBRARY & ART GALLERY: Eighteenth century English paintings, Flemish and Italian primitives. The library exhibitions are supplemented each month by a special showing. The botanical gardens are also open to the public. Open daily, 1:15 to 4:30, except Monday.

SANTA BARBARA
CHAMBER OF COMMERCE ART GALLERY: Oils and watercolors by Santa Barbara artists. Exhibition changed every two months. Closed on Sundays.

SANTA MONICA
SANTA MONICA ART ASSOCIATION: The work of members of the Association.

STOCKTON
HAGGIN MEMORIAL GALLERIES, Victory Park: Paintings from the permanent collection.

SEATTLE
SEATTLE ART MUSEUM, Volunteer Park: To July 3, California ceramics, American watercolors, drawings and sculpture by Hernandez, photographs by George Mantor, Ella Staadecker and Ernst Kassowitz, paintings by Leon Derbyshire, arts and crafts exhibition.

MISCELLANY

MRS. OLIVER CONVERSE BRYANT reports splendid results from the "Festival of Allied Arts, Art Division," of which she is chairman. Twelve scholarships were recently awarded. There were 650 entries made by 324 individuals. Of these entries 343 were paintings from which the jury accepted 67. Winners of awards made last year and the year before have made excellent records.

THE CALIFORNIA ART CLUB installed a new and energetic president on May 20. Ralph Holmes believes in work, not only for himself but for everyone else. All the members have found themselves on at least two committees other than the "Committee of One Hundred" which was formed for the express purpose of eliminating idlers. Important events are planned for the near future. These include "June Moonlight Jamboree and Alley Dance" to be held June 17 in the clubhouse, Vermont at Hollywood Boulevard in Los Angeles.

THE ANNUAL SALON of the Allied Camera Pictorialists of Pasadena, seen at the Public Library of Pasadena in June, is a combined showing of the work of the Camera Clubs of the California Institute of Technology, the Y. M. C. A. of Pasadena, the Pack Rats, and the day and evening classes of John Muir Technical High School.

THE "REVIEW OF CALIFORNIA ART," at the Foundation of Western Art, 627 South Carondelet Street, consists of paintings which won prizes or great acclaim in leading art exhibitions during the 1937-38 art season. Twenty-one oil paintings by eight northern and thirteen southern Californians comprise the first show. The second show will include thirty-four works by twenty-eight artists. The Foundation is a non-profit organization, founded five years ago by Max Wiczorek, its president, and is dedicated to showing selected exhibits of art produced in the West.

ANNUAL EXHIBITION of students' work opening June 16, at the Los Angeles Museum, comprises work in all departments of fine and applied art. The honor winners among the exhibits will be shown for a month starting June 16 at Los Angeles Museum, Exposition Park, Los Angeles.

ORPHA KLINKER has lived in California since childhood. At an early age she appreciated the wealth of romance and adobe and protested in vain when a number of these crumbling picturesque structures were torn down. She resolved to record them on canvas. Linking their colorful yesterday with today she has gained fame for her historical adobes and portraits of early California pioneers.

NISHAN TOOR of Altadena is completing a portrait (head) of Miss Rosemary Snipes, daughter of Dr. and Mrs. T. W. Snipes of Altadena. The plaster cast of this original study was completed last February and Mr. Toor is now carving the final product in specially seasoned American birch. Although Nishan Toor is best known as a sculptor, he painted for several years before making sculpture his life work, and occasionally returns to his brushes. He recently painted a large mural, depicting "Dawn", which was used by Mrs. Philip Stone in illustrating a talk at the Shakespeare Club, Pasadena.



Fog Veiled Headlands by Jack Wilkinson Smith, who is exhibiting this month at the Biltmore Salon in Los Angeles.

NEW ORLEANS AND THE VIEUX CARRE

By SUMNER SPAULDING, A. I. A.

IN CASE a casual reader might not know, it should be explained that once a year the national organization of architects, called the American Institute of Architects, meets in solemn session to discuss the maladies and problems of the profession, as well as to receive an added spark of inspiration from direct contact with its leaders. It is an organization founded some eighty years ago and compares with the American Medical Association and American Bar Association. There are seventy chapters of the Institute scattered all over the United States, each sending from one to twenty delegates to the annual convention. The headquarters of the Institute are at the Octagon House in Washington, and in order that the members may become familiar with our national capital and their headquarters, as well as the other metropolitan areas, the meetings are held alternately in Washington and some provincial city. This year it was held in New Orleans.

In the last fifteen years I have taken the American Institute of Architects very seriously, and I believe during half of this time I have held some office. As a reward my fellow members have from time to time elected me as delegate to the national convention. I have always gone with serious problems in mind and our convention business has occupied my time and thought almost completely. This year when I read that it was to be held in New Orleans, I thought it would be nice to attend in a casual way, keeping one eye on the convention and the other on the city.

For years people have been telling me what an interesting place New Orleans is, but I never took it very seriously, thinking the Vieux Carré to be something like Olvera Street. However, when the letters written by New Orleans architects began to be published as "come-ons" for the convention, I began to be interested.

Then, when William Schuchardt invited me to drive over with him, everything was set. We left Los Angeles at six o'clock one morning and five days later at noon we found ourselves having luncheon at Lake George, Louisiana. After the long ride over Texas plains, the tropical growth was thrillingly beautiful, for the new highways are cut through the jungle, leaving green walls of trees seventy-five feet high on either side, festooned with

vines and moss. Between the road and the trees are narrow lagoons covered with a matting of pink and lavender water hyacinths in full bloom. This highway leads directly through the Teche country, which is named after one of the most extensive of the bayous. The navigable waters of the Teche extend some eighty miles inland through the sugar-cane plantations. Here the surface of the water and the ground level are so nearly the same that it is not unusual to look through the trees and see a side-wheeler apparently plowing through a green pasture. Often the highway passes directly in front of many old plantation houses which, because of the dampness, are built some eight to ten feet above the ground, leaving space for air circulation underneath with the main rooms above. This practical problem makes a grand exterior staircase necessary, this giving the houses an aloof manner. Adjacent to these houses are the clusters of small slave cottages still used by the negroes. Our road led through New Iberia, a town which boasts of one of the finest of the southern mansions of the early nineteenth century. Its two story porticos and box-wood gardens take one back to the romantic period immediately preceding the Civil War. You can well understand that riding through this type of country for many hours puts one in a frame of mind most remote from the rest of the world and the year 1938.

At ten o'clock that night we struck the Mississippi levees and followed south along them until we approached the famous Huey Long bridge leading over the river directly into the city of New Orleans. For many blocks New Orleans at night did not look unlike all the rest of our stupid American cities, but when we turned on to Canal Street I had a feeling that we were somewhere. Upon our arrival at the Roosevelt Hotel where the Convention was to be held, we found the lobbies filled with sparkling lights and lady delegates of doubtful pulchritude dressed in extreme décolleté who were attending a Beauticians Convention. Sprinkled among these delectable specimens were groups of anemic looking architects, somewhat dazed and wondering what it was all about. Many a wisecrack was made about the fact that the A. I. A. and the Beauticians were meeting at the same time.

(Continued on Page 39)

CALIFORNIA POET'S CORNER

THREE POEMS

By MAUD OAKES VOLANDRI

The Flower Vendor

At unexpected times you ring my door
And when I answer, up the stairs you
come
And set your basket down upon the
floor
And smile your Chinese smile. With
bended thumb,
While resting on your heels, you open
some
Of your bouquets. You always have
them wrapped
In newspapers to keep them fresh.
And from
Your little stock of flowers I am apt
To choose and change my mind until
they're all unwrapped.

It's always roses I decide upon—
With stems that florists spurn—but
I'll arrange
Them gracefully. You try, while I
am gone
To get my purse, and as you're count-
ing change
To tell the ills of humble interchange:
"Not sell much. Lady say cost less in
store."
To all my questions you say, "Yes."
It's strange
You cannot understand me . . . You
ring next door
And leave stray petals on my neatly
polished floor.

Moon Maiden

She cast her silver tapestry,
She danced a pleasant rondelay;
Her footsteps beat as waters play,
It was a pleasant sight to see.

And as she danced, she sang to me
Her song was sad, and it was gay;
She cast her silver tapestry,
She danced a pleasant rondelay.

I sought to spell her mystery,
I called to her, "Who are you? Say!"
In timid fright, she ran away.
But even as she turned to flee,
She cast her silver tapestry.

Portrait of a Wife

She's English: apple-blossom coloring,
Blue eyes, the golden hair that
frames her face,
Confirm her lineage. But all her
ways
Attest and ratify her marrying:
For to her Roman husband she did
bring
Unstudied will in all things to em-
brace
His country's culture, be daughter
of his race.
She wears an "oro alla Patria" ring.
Their home reveals her choice at
every turn:
Carducci's poems, Della Robbia
wares,
A Mussolini medal lying stern
Upon the table, hand-tooled leather
chairs.
Her proud Italian husband loves
all these;
She has adopted them with genu-
ine ease.

Our Poet of the Month

MAUD OAKES VOLANDRI publishes for the first time in this number. She is a teacher of mathematics in the Balboa High School in San Francisco, and is married to Alfredo Volandri.

AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

A SUMMER DAY'S OUTING

AT Christmas time, a year ago, I found myself fancying a holiday feast at which were gathered a kind of chocolate box assortment of characters from English and American literature. But now, with the moving on of a few months, the harsh December winds which whipped about Bob Cratchit's cheery home have been changed by Nature's chemistry or variability of temper to gracious June breezes, and I was glad to discover a like company of good friends congregated at a picnic some miles from the city on a bright afternoon recently.

A bountiful lunch lay spread over a vast white tablecloth on the ground—sandwiches, salads, cake and fruit. The festive hilarity of the gathering was heightened by the fragrant array of the hearty repast and grew until the lunch was well despatched and the scene just carefully set looked much like a landscape after a tornado. It was not only Ichabod Crane "whose spirits rose with eating as some men's do with drink." All were merry enough. But so exhilarated was Ichabod by the time he descended on the dessert that a spontaneous concomitant of the digestive process was a sprightly Dutch tune, and the company, like "the good people of Sleepy Hollow . . . were filled with awe at hearing his nasal melody . . . 'in linked sweetness long drawn out' . . ."

The fundamental responsibility of making the coffee, and moreover of generally supervising the unveiling of the lunch, had fallen, by a silent joint acquiescence, to Mrs. Martha Bardell—out of Charles Dickens' "Pickwick Papers." Mr. Pickwick, star boarder at her lodging house, took good care that Mrs. Bardell was among the party, for, as Dickens once noted, she had a "natural genius for cooking," which she had "refined into an exquisite talent."

Chief assistant to Mrs. Bardell was Clara Peggotty, David Copperfield's beloved nurse. But her efforts were somewhat limited—that is, she could not bend quickly without a minor accident. "Being very plump," as Dickens observed, "whenever she made any little exertion, some of the buttons on the back of her gown flew off." Yet she did her best, and, furthermore, she endeavored to commission Rip Van Winkle as a wood carrier. But "the great error in Rip's composition was an insuperable aversion to all kinds of profitable labor."

The fair Belinda, out of the poem by Alexander Pope, had innocently connived a cake with a beautifully deceptive frosting which hinted of contents comparably enticing. As "into each life some pain must come," she made certain, with an unfortunate conscientiousness, that each member of the party received a generous slice. However, there was something about Belinda which made forgiveness easy. The gentlemen, at least, agreed with Pope that "if to her share some female errors fall, look on her face and you'll forget them all." Nature portions virtues, with a degree of justice. Mrs. Bardell was not pretty, but doubtless she made a cake that once beclouded Mr. Bardell's vision.

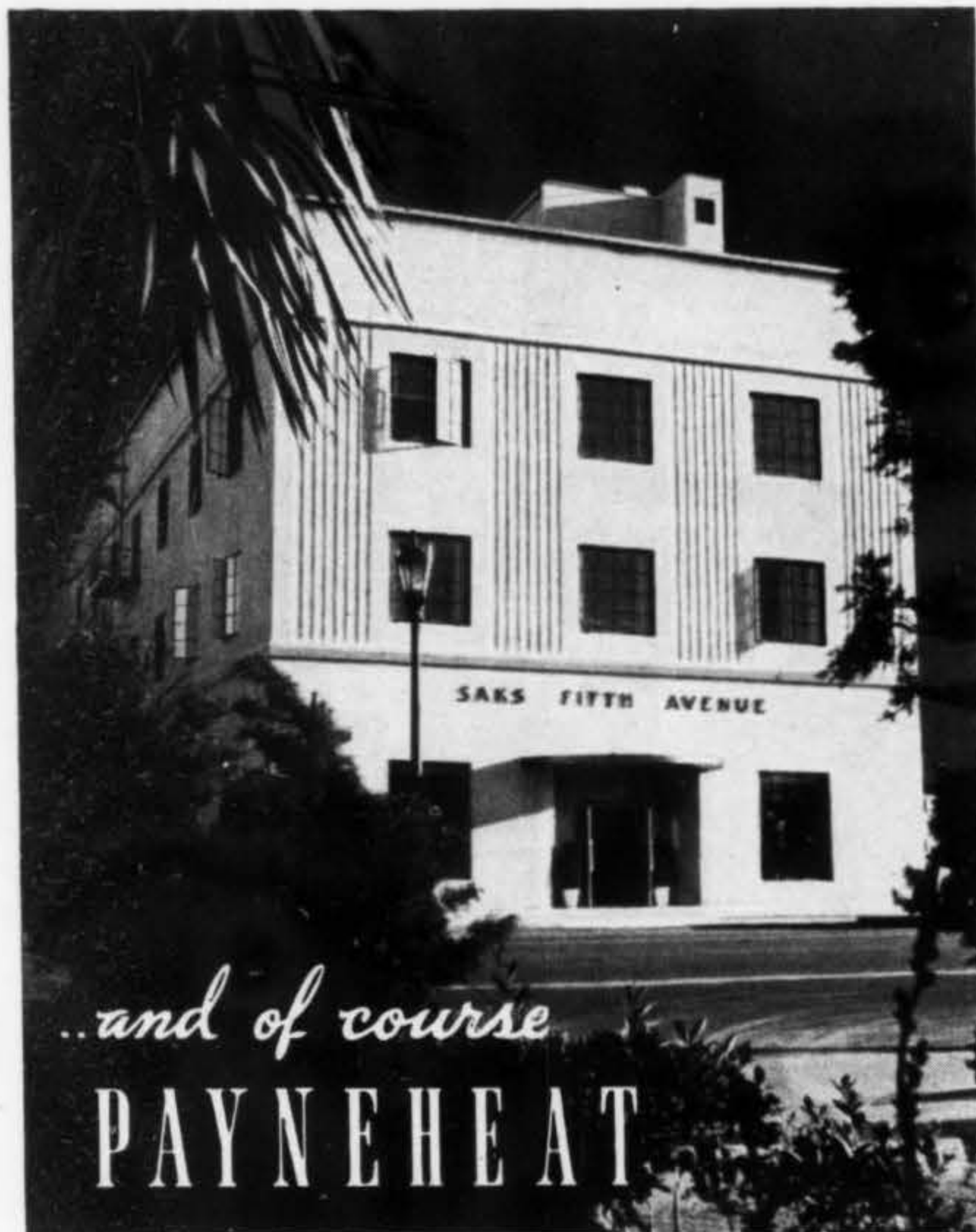
The lunch progressed with gay conversation and with no other mishap, outside of Belinda's cake, except that Sherlock Holmes ripped his pants on the stub of a bush. But, adequate to the emergency, he called "Quick, Watson, the needle!" and the case was "sewed up" in a minute.

There was some preliminary scurrying for the most comfortable places around the outspread feast. While some areas possessed the advantage of an excellent view, others were more practically acceptable surfaces on which to relax, and such relative merits had to be judged. Uriah Heep got left with an ant hill. "I am well aware," he complained, "that I am the 'umblest person going, let the other be who he may."

Sir Roger de Coverley, from the pages of *The Spectator* was seated beside Mrs. Sarah Gamp, from the books of Dickens. Sir Roger was in a mellow philosophic mood, almost more suitable to an evening by the hearthfire. "The general tendency of our indifferent actions," he reflected, "ought to be agreeable to the dictates of reason, of religion, of good breeding . . . Reason should govern passion. . . ." Mrs. Gamp spat an olive stone and took a pinch of snuff. She seemed to be listening quite inattentively. Half to catch her interest, and half to be gallant, Sir Roger proffered the soda pop bottle which lay at her feet. "Don't ask me," protested Mrs. Gamp, "whether I won't take none or whether I will, but leave the bottle . . . and let me put my lips to it when I am so disposed." Sir Roger agreed.

Robert Bruce volunteered to help take the top off a catsup bottle, with which Clara Peggotty was struggling vainly. But the top yielded neither to Mr. Bruce. He tried six times, in various ways—twisting it with his fingers, taking it between his teeth, tapping it on a rock, and addressing it in some strange fourteenth century English. Just about to give up, he discovered a spider rather futilely attempting to affix a web to Mr. Pickwick's bald pate while he lay dozing. The parallel greatly impressed the philosophic mind of Robert Bruce. He leaned back leisurely to study the efforts of the insect. "Now," he said, "shall this spider teach me what to do, for I also have failed six times." The dauntless spider made a seventh effort to glue a fine thread on the smooth shining pate of Mr. Pickwick. This time he happened to succeed. Mr. Bruce therefore turned again and determinedly to the recalcitrant catsup bottle. But Clara Peggotty meanwhile had opened it.

Wilkins Micawber the while was discussing some large contemplated enterprise with Rip Van Winkle, as he played idly with his eye glass which



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dangled for ornament across his colorful vest. His enormous shirt collar was gradually collapsing under the warmth of the June sun. Mr. Micawber ventured on one sandwich after another, looking vainly for a composite filling he much preferred. "I am still hoping for one to turn up," he said buoyantly.

The Autocrat of the Breakfast Table, perceiving Mr. Micawber having a very good time, commented to his companion, Dr. Opimiam, from Thomas P. Peacock's prose satire, "Gryll Grange"—"I think of what E. P. Whipple said about the Micawbers of the world: 'they fluctuate between tears and smiles; they pass from despair to hot punch, and from the immediate prospect of starvation to sanguine gaiety'."

In the midst of the conversation, Mrs. Malaprop let up a startled cry. Her little niece, Lydia, it appeared, had wandered off and could now be noted in an alarming posture, gazing rapidly over the edge of a steep bluff. "Help!" shrieked Mrs. Malaprop, "Lydia is about to precipitate herself down a prejudice. Fly with the utmost felicity," she yelled to Rip Van Winkle. But before he could reach her, something within Lydia had moved her to step back.

Dr. Opimiam turned to Mrs. Malaprop, who could eat no more after the excitement. "Whatever happens in the world," he said, "never let it spoil your dinner."

The Autocrat of the Breakfast Table then remarked to Dr. Opimiam how garrulous literary characters were, compared to their creators. "I really believe," he avouched, "that some people save their bright thoughts as being too precious for conversation. What do you think an admiring friend said the other day to one that was talking good things,—good enough to print? 'Why,' said he, 'you are wasting merchantable literature, a cash article, at the rate, as nearly as I can tell, of fifty dollars an hour. . . .'"

Lunch over, there was some discussion about what to do next—have a baseball game or what. Sir Roger de Coverley had brought his dogs along and wanted everyone to go on a fox hunt. But Mrs. Gamp declared there were no foxes anywhere around there.

Sir Roger thereupon fell to boasting about his dogs and proudly contrasted them to Wolf, seated faithfully by the side of Rip Van Winkle. "My hounds are bred out of the Spartan kind," he quoted from Shakespeare. "Maybe so," interposed Sherlock Holmes, "but don't you know that Washington Irving regarded Wolf 'as courageous an animal as ever scoured the woods?'"

The argument was suddenly ended, however, when the hounds spied Little Eva down the lane picking wild flowers. They broke loose at once and went running pellmell after Little Eva. The picnic thus concluded with a wild chase—Little Eva, the hounds, and the picnickers, in the general order named. Sir Roger, greatly perturbed and vexed, was heard to shout, "Jove, in this mad mixup of characters, I got the hounds from 'Uncle Tom's Cabin!'"

Patio Grouping of PHILIPPINE RATTAN FURNITURE

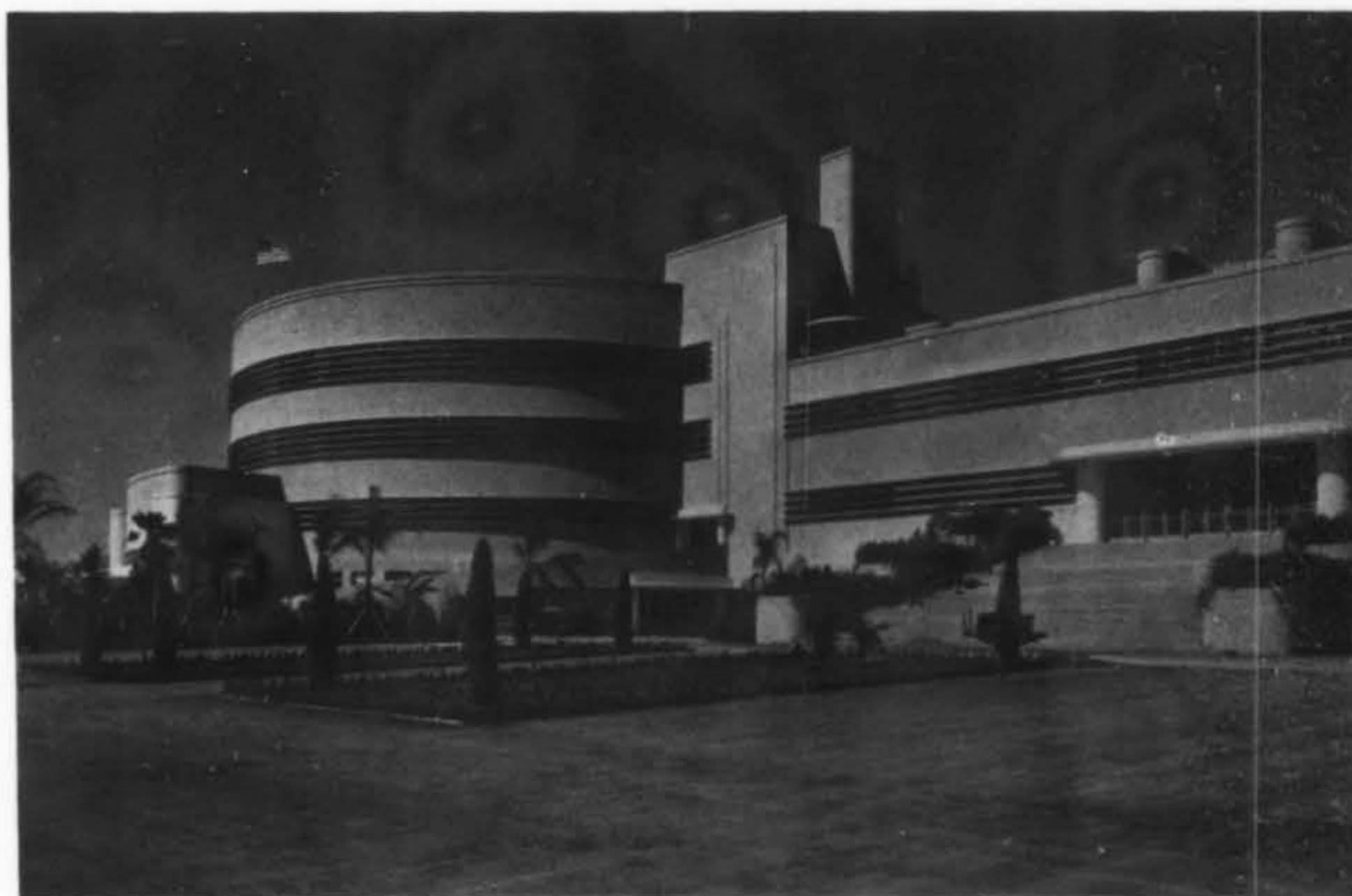


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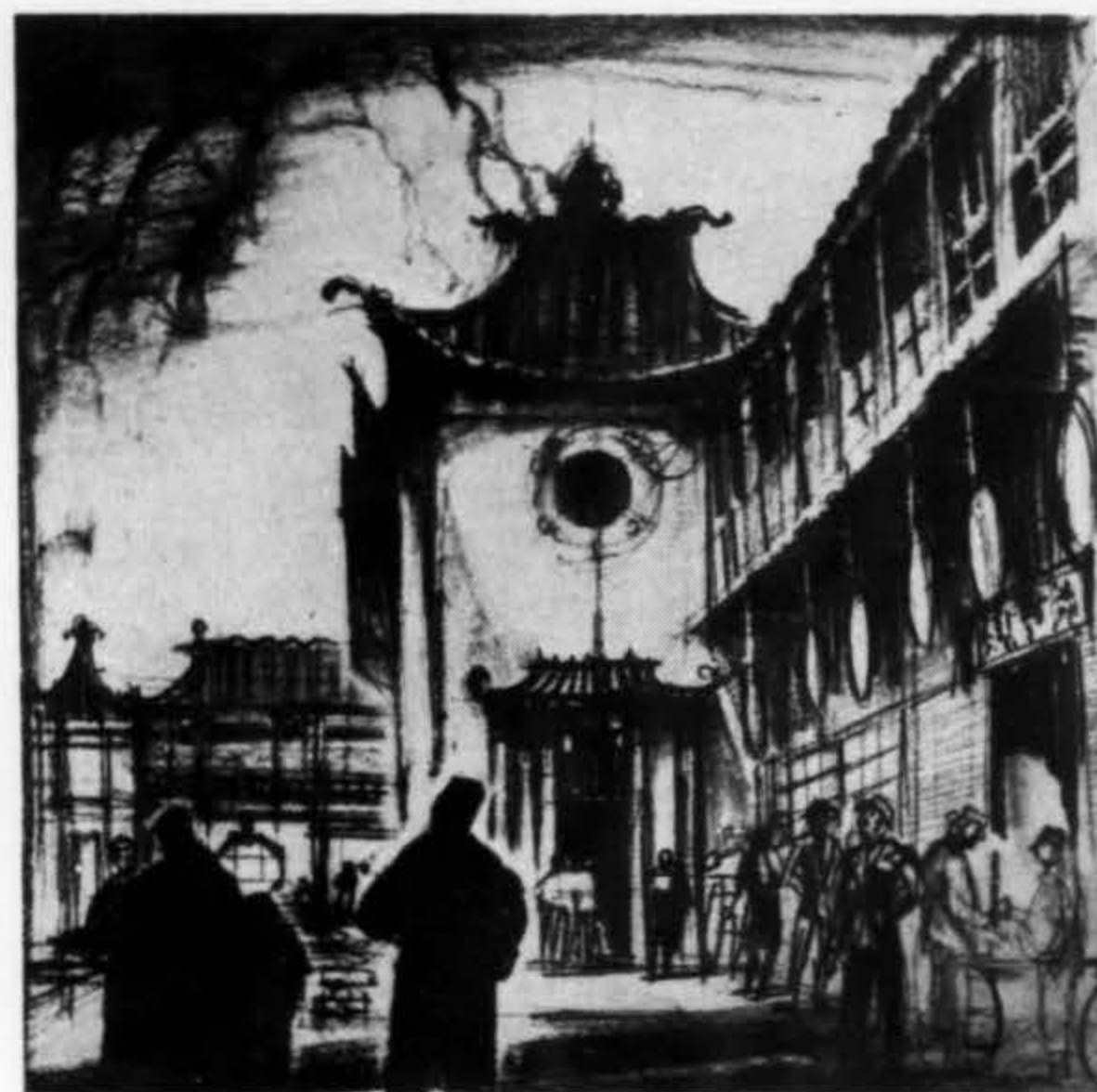
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Ross Montgomery, Architect, Wm. Mullay, Assoc. Architect

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A MODERN GINLING WAY

HOPPING gingerly aside before the onrush of the Westerner's proud streamlined train, old Chinatown of Los Angeles has yielded to the new Union Terminal. But not far away, on a block between North Broadway and Castelar street, north of College, the dreams of some Los Angeles Chinese are about to come true.

Six years ago a flame was touched to a compound of sentiment and economics—a desire by the Chinese to build a block square community of the Orient within Los Angeles where a cherished pattern of life could be kept, and where their shops could be decorative with all the color and flair of exotic fancy which have since long before the cold Greek temple been associated with Chinese architecture.

Both shops and residences are to be a part of the new Chinatown, but architecturally there exists small difference between the two types of building. For the Chinese cannot see why the reverence of the temple may not likewise be a theme of domestic architecture. In China there has never been any distinction between sacred and secular architecture.

A very long string of Chinese coins—a half million American dollars—are to be expended on the new Chinatown. Secretary of the project is Peter Soohoo, president of the Chinese-American Citizens Alliance, secretary of the Chinese Chamber of Commerce and the Chinese Consolidated Association. The first unit, now almost complete, will have eighteen stores—restaurants, markets, a jewelry store, drug store and an art shop. Other buildings are to house offices, bazaars, gift shops, etc.

Tree shrubs and plants from China will be planted by red sidewalks, among shrines, fountains, and courtyard gardens and along Ginling Way—the "Street of the Golden Palace."

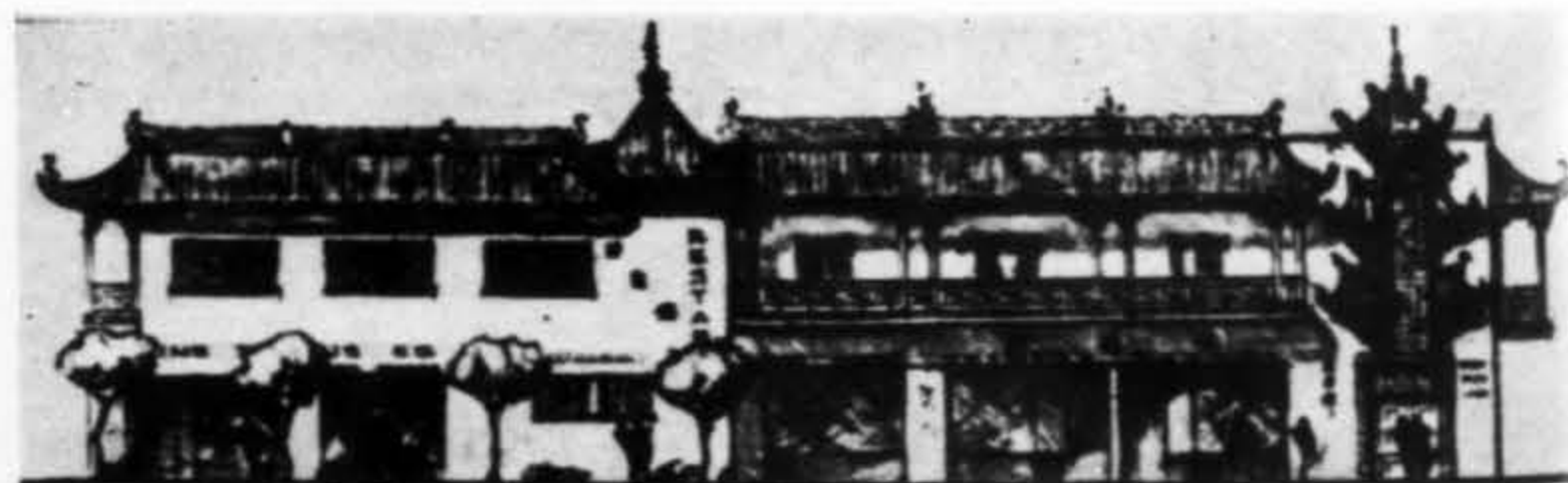
Erle Webster and Adrian Wilson, architects of the project, made a thoughtful study of Chinese architecture, which has remained substantially unaltered through China's long procession of years. The principles of construction, the decoration of exterior and interior, have possessed the endurance of the doctrines of Confucius.

Rarely forsaken, through all Chinese architecture has been a feeling for the beauty of nature—of her lines, her colors and ways. Contrasted to much of Western architecture, the Chinese building seeks not to dominate nature but to be subordinate to her and influenced by her.

The happy spirit and colors of a Chinese springtime, and nothing of the somberness of winter, touch with a characteristic gayety most of Chinese architecture and ornament. Bright color schemes form a primary feature of the design—as through other architecture of the East. It thoroughly expresses a love of color which the ancient Greeks never knew.

Roofs in China are covered with glazed enamelled tiles—yellow for imperial palaces, red for mountains, and blue green and purple for others. Ridges may be accented with colored dragons, or other creatures of Chinese folk lore and fancy, fashioned from glazed terra cotta or porcelain. Landscape subjects also decorate the exterior, often carved from wood or ivory.

Painting, on clay and woodwork, with rich pure colors, is an outstanding element of external design. Even the small shops flash beneath the noon sun with vermilion and green. The signs, painted with ornamented Chinese ideographs, heighten the effect.





A chief feature of a Chinese building is the roof, supported on timber uprights and not dependent on the walls. It is a forceful contrast to Greek, Roman and Renaissance styles, where there was often an effort to make the roof secondary, often even out of view.

Whatever troubles the Chinese people, ancient or modern, may have encountered with the plumbing, they knew hardly ever the emergency of the room leaking. Because the roof is a principal feature of Chinese architecture, the design has been elaborated by a repetition of roofs, one over the other. Height and a horizontal effect were both retained. The roof is generally built of light woodwork with a hollow upward curve. This slightly concave surface is covered with glazed ridge-and-furrow tiles richly colored.

The added roofs have been regarded a mark of dignity. The thought seems to have proceeded from the triple umbrella, which was one of the most important insignia of the Emperor of China.

The first problem in designing the initial unit of the new Chinatown in Los Angeles was to provide as much space as possible for those merchants who were forced to vacate their old quarters on the Union Station site.

The construction budget being limited, the main requirement of the new buildings was that they be economical to build in order that the greatest number of tenants could be accommodated. This necessitated the use of the simplest of local materials and methods of construction instead of those employed in the traditional Chinese temple. The architecture was therefore strongly influenced by the economic and other factors of its environment as it always has been throughout the ages.

The buildings are basically simple structural units treated with sufficient Chinese detail on the exterior to supply the flavor of the Orient expected by their occupants and their patrons. To have made these details archaeologically faithful and structurally inherent would, under the existing building codes, have been prohibitive in cost, so the new buildings are frankly modernized Chinese, engineered for earthquakes, fire protected, and designed to comply with health and sanitary requirements which their prototypes never were blessed with.

However, there is no doubt that when the entire project, of which this unit is a nucleus, is completed and occupied by our local Chinese colony it will acquire a real Oriental atmosphere, for the buildings will be their own to do with as they choose. They are already designing and building their own interiors and fixtures, and a bit of old China in miniature is being constructed by their own artists and craftsmen as a feature of the landscape development. Neon signs designed by a young Chinese artist will combine their favorite colors with the newest of electric devices.

These first buildings conform to the general plan of the final development, illustrated on the bird's-eye view, with shops facing interior streets and courts for the use of pedestrians only.

The pai-lou or gateway which marks the entrance to Ginling Way from Castelar street is built of old timbers and in one of the panels is incorporated an ancient carving of camphor wood imported by one of the local merchants.

While most of the first buildings are one story in height, each provides mezzanine space and is structurally designed for the addition of future second floor areas for apartments, hotel rooms and fraternal halls.

Plans are now being prepared for a new two-story unit to provide four stores on the ground floor and offices on the second story which will be occupied by a Chinese attorney and the Chinese consulate.



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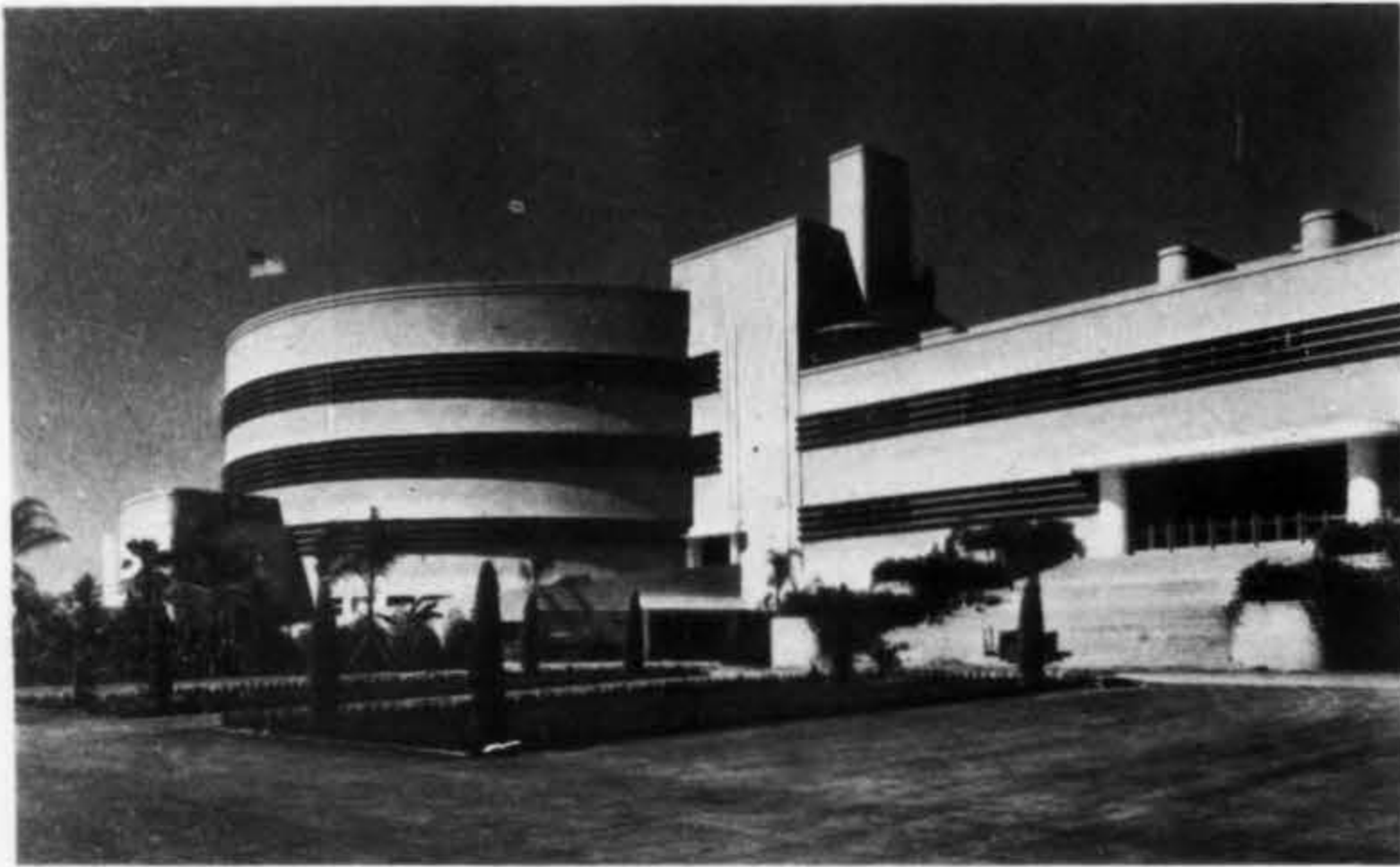
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Mrs. Gravander and the girls at lunch.

SMÖRGÅSBÖRD

By EDWYN A. HUNT

WHEN I was a boy I used to live in the Swedish neighborhood in Rockford, Illinois, and every grocery store had a couple of barrels of dried fish standing on the sidewalk. On the way home from school one day I found a package of round Swedish rye crisp. They made the most beautiful sailers one ever saw, and when they finally landed against a building, broke into a hundred pieces. I naturally did not realize the day would come when my few remaining molars would crunch on that hardtack with pleasure, while contemplating another helping of dried fish made deliciously palatable.

I refer, of course, to the Thursday and Friday dinners given by Mrs. Axel Gravander at Sveagard in San Francisco.

This old residence has been turned into a bit of Sweden by Mr. and Mrs. Axel Gravander, in answer to an abiding faith in the culture of their native land, and an ideal of craftsmanship that has never wavered since their landing in this country in 1922 to start a fruit ranch. They yet do not have the fruit ranch, but they have created a spot of beauty that is redolent with atmosphere, and poignantly reminiscent of another land.

Now they are so busy weaving and teaching weaving and making looms, and feeding people, that one wonders how they manage to do all they do—so easily. Mrs. Gravander is the driving spirit of the venture, keeping the fires of inspiration burning brightly for herself and everyone else around her, while he remains the sure support in the background of his cottage in Marin County on the back of Mt. Tamalpais where he weaves the larger orders and makes the beautiful looms by hand.

Her ideal was to create in America a bit of Sweden, and to teach the crafts of her native land, and to do this she had to have money. So every Thursday and Friday nights for years she has prepared enormous meals of delicious Swedish food for those who love to visit her home as special guests. Reservations must be made in advance, and she refuses to make it a strictly commercial venture by doing it every night in the week as she very easily could, because that would take off the fine flavor of pleasurable spontaneity, and the hosts could not put fervor into serving the guests.

After the meals the folks wander through the large house examining the hand-woven fabrics and looms. Girls make the display complete by weaving for the guests, and then all go down into the basement where they have Swedish folk dances. It seemed to me to be most appropriate as a tamping process, or settling of food. After the very sumptuous meal such a dance does have a very salutary effect on the midriff. And an hour of hopping around on a cement floor to music with a lovely peasant girl for a companion is equal to ten big apples. The boys and girls who live at the home or who come in of an evening to help out, dress in colorful peasant costumes, and I might say that the atmosphere during meal time is extremely romantic.

Mrs. Gravander does not allow any more modern contraptions than absolutely necessary, and the guests eat in front of crackling fireplaces with numerous candles providing additional light.

Lately she has been provided with another old mansion by the Crocker

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Estate, and from now on will provide dormitories for the boys who are learning to weave or wish to live in the environment of fine art. There is a huge old fashioned attic with skylights that she is going to convert into a weaving room. The house was completely furnished, and the boys were given their choice of furniture and their own rooms to decorate and furnish. They are weaving curtains and bedspreads and rugs, painting the furniture to suit themselves, and having a grand time doing the things every man and woman loves to do.

Part of Mrs. Gravander's plan has been to provide homes for young women who were unable to pay full board and room while going to school. They pay her a small sum for rent, and receive their room and board, while helping out with some of the work. She teaches them weaving besides.

To my mind, the weaving is very important. Since time began mankind has expressed itself in weaving, and there is no doubt of the artistry and beauty of Swedish weaving. In the peasant cottages of Dalecarlia every piece of cloth is homespun, and Mrs. Gravander is carrying out this ideal. Along the walls of the bedrooms she has replicas of the Swedish alcove beds, which are so typical of peasant homes all over Europe. One can see the tightly closed alcove beds of Brittany, or the lighter ones of Provence. Sometimes the beds are double deck, and lights are hung inside so the young people may read in bed.

The beds are painted, while on the wall in the back are tapestries of special design and color and hand-woven bedspreads add charm to the colorful picture. Some of the covers are the old Rya rugs of Sweden, which from early days are tufted irregularly to simulate furs. One of the most beautiful rugs I ever saw was woven by Mrs. Gravander, a copy of an old fragment from a Swedish feudal castle. Her rose path pattern in wool is so dainty and exquisite in color that I wonder a person could weave so perfectly. In fact one must have fine concentration, keen color sense, and an innate rhythm to be a good weaver. One of the best weavers I ever knew was a classical dancer, and I always felt that he loved the weaving because of the rhythm of hands and feet that was necessary in weaving.

I cannot take the time to tell more of Sveagard, but I would like to speak more personally of Mrs. Gravander. She is so wonderfully patient and kind and happy. She has the spirit of timelessness, and even though she has reached the half century mark seems to me to be as young as ever. To see her dancing the folk dances is a sight for tired eyes.

Her future is assured because she has made her home into a real center of enduring culture, and next year her niece is coming from Sweden to teach the modern weaving and home making. Classes are going to be broadened at Sveagard to include cooking and home making, not only for the girls but for the boys. She is bringing a teacher of Swedish cooking over with her niece, Anna Lisa Anderson.

Mrs. Gravander gave me a brief menu of Smörgasbord, (bread and butter table or table set with food), and when you have eaten your way through the following, send back your plate and I will fill it up with Swedish rye crisp.

MENU

Swedish meat balls, (Köttbullar)

Sill, (Herring salted and soaked in water and cooked, I hope)

D'erfs, radishes, sausages, cold meats, salads

Creamed sweetbreads




Fried mushrooms

A variety of cheese and rye bread

Sailor's beef (Round steak browned in butter and flour and cooked for several hours with layers of raw potatoes and onions and served with pickled beets.)
The end—Swedish fruit soup (Various dried fruits boiled together in water with stick of cinnamon, sweetened and thickened with potato flour. Add dash of whipped cream and serve cold.)

Mrs. Gravander weaving.




CHARLES RAY GLASS

 INTERIOR DECORATOR

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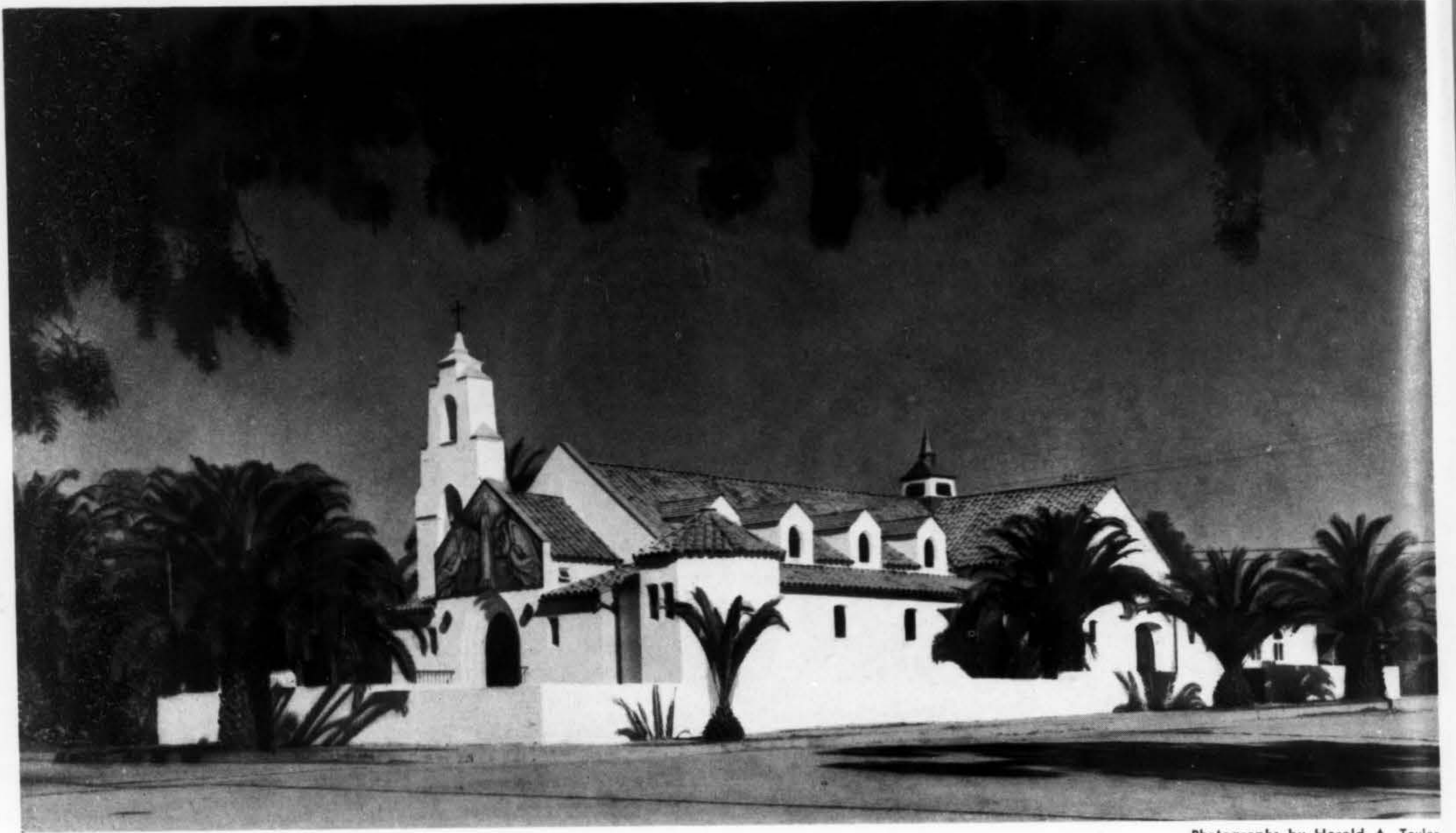
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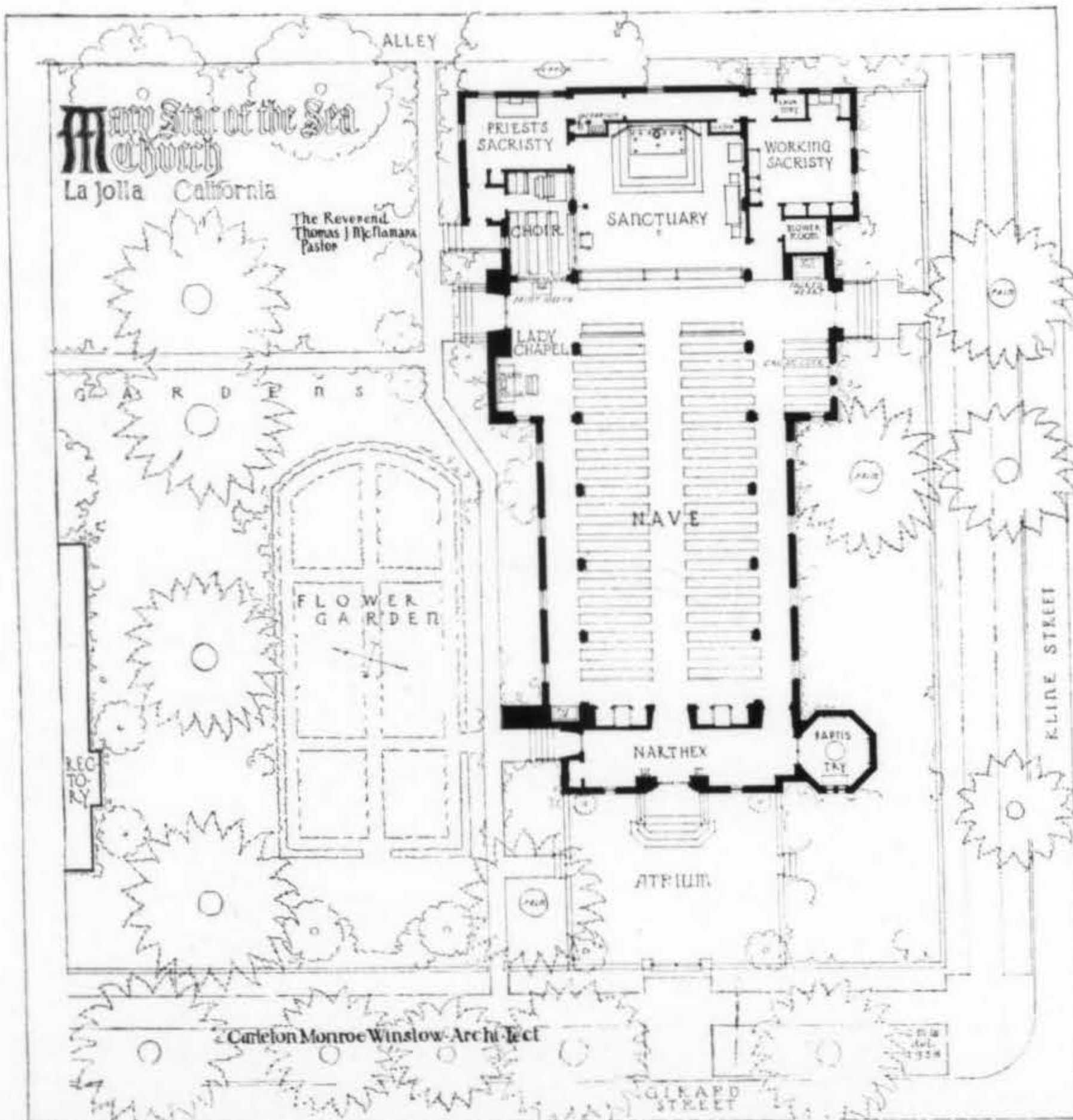
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Photographs by Harold A. Taylor



MARY STAR OF THE SEA
CHURCH

La Jolla, California

CARLETON WINSLOW, A.I.A.
Architect



ANCIENT LIGHT FROM NEW CANDLES

By CARLETON WINSLOW, A.I.A.

THE new Mary Star of the Sea Church in La Jolla started as a project for enlarging the frame structure which had served the parish as a place of worship since 1908. This building, old for California, was dedicated by the reverend Bishop Conaty, beloved by Californians of an older generation. While much sentiment had gathered around the old church, the local building department's mandate indicated that repairs and enlargement would be ill advised and Father McNamara, the Rector, turned his energies towards building a new church of permanent construction, worthy of consecration in due time.

Adjoining property on the corner was acquired so that construction could proceed without disturbing the old building. Upon completion the older structure was removed and its outline preserved by the planning of a garden with little clipped hedges and beds of flowers.

The building is of solid concrete, with a bell tower at the side of the narthex, recalling somewhat that at the Pala asistencia chapel. The rather low roofs are covered with mission type clay tiles and the windows, due to the low height of the roof are dormers, giving the effect of a clerestory on the interior. At the right side of the narthex, balancing the bell tower is an octagonal baptistry. In front of the main entrance is an atrium court, raised

somewhat from the sidewalk, enclosed by masonry walls and paved with bright colored tiles, laid in symbolic patterns. The church and its walls are white, contrasting brilliantly with the vivid date-palms in the midst of which it is placed. On the face of the atrium and over the main entrance is a fresco painted directly on the wall, done by Alfredo Ramos Martinez, depicting an apotheosis of Our



Lady of the Sea, startling in its originality but truly religious in its feeling and conformable to fresco painting of primitive times.

The interior of the church follows definitely the liturgical requirements of the Church authorities. The atrium with the baptistry adjoining as a separate chapel, nave and aisles, the sanctuary with its proper fittings and avoidance of statues or other ornaments which might compete with or distract from the central purpose, that of Our Lord's Presence in the Blessed Sacrament, conform to ecclesiastical regulations. At the left or gospel side of the sanctuary is the choir with iron grilles separating it from the sanctuary and the north transept.

The altar is of wood with dossal and riddles of rich embroidered and applied silk hanging from a framework of ornamental iron while overhead is the tester suspended by chains from the roof. The crucifix is also suspended and the tabernacle of hardened steel, covered with silver and gold stands free that it may properly be vested with hangings of seasonal colors. The candlesticks are of carved wood finished in gold and polychrome. The floor of the sanctuary, the gradines and foot pace are of black and white tiles, in the centers of which is inserted a fragment of

(Continued on Page 40)



FIRST CHURCH
OF CHRIST,
SCIENTIST

Beverly Hills, California

P. P. LEWIS
Architect

FERRIS CLAMPETT
Landscape Architect

ESCHERICH BROS.
Builders

HOWARD VERBECK
Interior Decorator

Photographs by W. P. Woodcock

Calm, peaceful, dignified buildings with perhaps not so much of the old religious feeling, but in lieu a feeling of sunshine and cleanliness—and who was it said cleanliness is next to godliness?

The church, Sunday school and reception offices face on a court, the church and the Sunday school being two separate buildings connected by the office section.

The style is Georgian or American Colonial with an Adam influence. The construction is of exterior walls reinforced concrete, plastered, and all floors of reinforced concrete, either carpeted or finished with tile. The roof is varicolored slate. All the windows in the church and the Sunday school auditoriums are double glazed for sound proofing. All the ceilings are of acoustic plaster and acoustic plaster is also used on the side walls of the auditorium. The buildings are heated and ventilated by supply and exhaust with an ice cooling system for summer. All the air is filtered.

The Sunday school has a mezzanine floor divided into alcoves for classes. The main floor seating is the auditorium type of fixed seats in the center and alcoves on three sides for classes.

The interior colors are white with ashes of roses tints in the walls. The seats and carpets are blue.



Photographs by Karl Obert

OUR LADY OF MOUNT CARMEL
in Montecito, California

ROSS MONTGOMERY, Architect

WILLIAM MULLAY, Associate Architect

A church that might typify the devotion and sacrifice of generations is nevertheless new and modern. It is constructed of reinforced concrete. The exterior has been plastered and painted to resemble old adobe. The style is the Indian pueblo design, found in the Rio Grande region. The finials are of stone, the roof timbers protrude through the wall in typical pueblo fashion. The ceiling logs are laid in a herringbone pattern the same as old Franciscan ceilings. The floor is of stone.

The altar is primitive and essentially Indian. The reredos and the altar itself are of stone but a Navajo rug leads to the altar, the colorings of which are almost startling and aboriginal in their intensity and contrasts. The decorations on the walls are Indian in feeling and were done by Charles Austin and Sebastian Maas under the supervision of the architects. The sanctuary lamp, candle sticks and tabernacle of repousse silver were especially designed by the architects. The chandeliers and frames for the stations of the cross are of tin and were made in Santa Fe, New Mexico.

To assure a plastic feeling, nothing in the church has been trued up or plumbed mechanically. The doors are hand-hewn and there is throughout the feeling of many hands striving to create this house of the Lord. It evokes memories of Franciscan days when the Indians built the missions under the guidance of the padres and it has caught something of their simple childlike faith.





FIRST BAPTIST
CHURCH OF
CORONA

Corona, California

DOUGLAS McLELLAN, A.I.A.
Architect

Photographs by W. P. Woodcock

Designed after the style of Christopher Wren, this brand new church already creates a picture. Of reenforced concrete it is pink with white trim and has a slate roof in shades of green—all against an azure sky. The interiors are a warm French gray with mahogany pews and russet carpets. The stained glass window portrays the dove, symbolic of the spirit of baptism.

Simple in style and simple in detail, the church with its slender spire has a feeling of a country church and is characteristic of the Early American interpretation of the Georgian style. It has the sincerity of the early Colonial churches. The interiors carry out this simple severity and contribute to a feeling of religious austerity.



THE CHURCH OF OUR LADY OF LOURDES

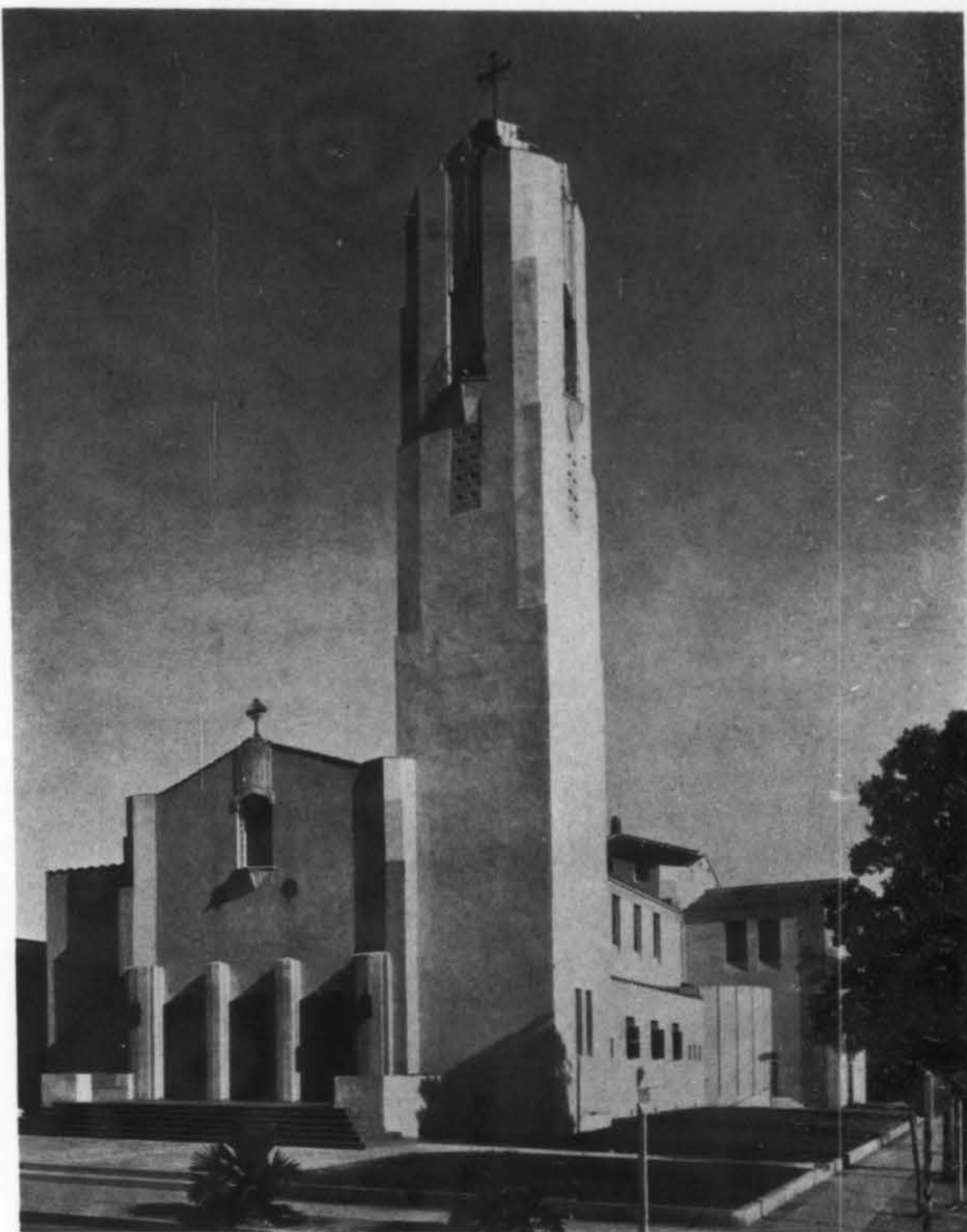
Los Angeles, California

L. G. SCHERER, Architect

LEO J. BUCKLEY, Builder

Original in conception, this church combines early California architecture with its Spanish influence and the modern style with its flat planes and direct, bold lines. It is built of reenforced concrete and brick, is earthquake resistant, and seats 1150 people. The tower rises 110 feet and has a cap of gold mosaic. The plan is cruciform, the transepts extending on both sides of the sanctuary which is raised and built of terazzo. The stations of the cross are built in the walls and there are three beautiful shrines. One of the interesting features is that the floor of the nave slopes gently toward the sanctuary.

The church has received an award from the American Institute of Architects as one of the finest buildings designed in the United States during the last twenty years.



Photographs by Mott Studios



SAKS FIFTH AVENUE

in Beverly Hills,
California

JOHN PARKINSON & DONALD B. PARKINSON
Architects

PAUL R. WILLIAMS
Architect for Interiors

C. L. PECK, Inc.
Builders

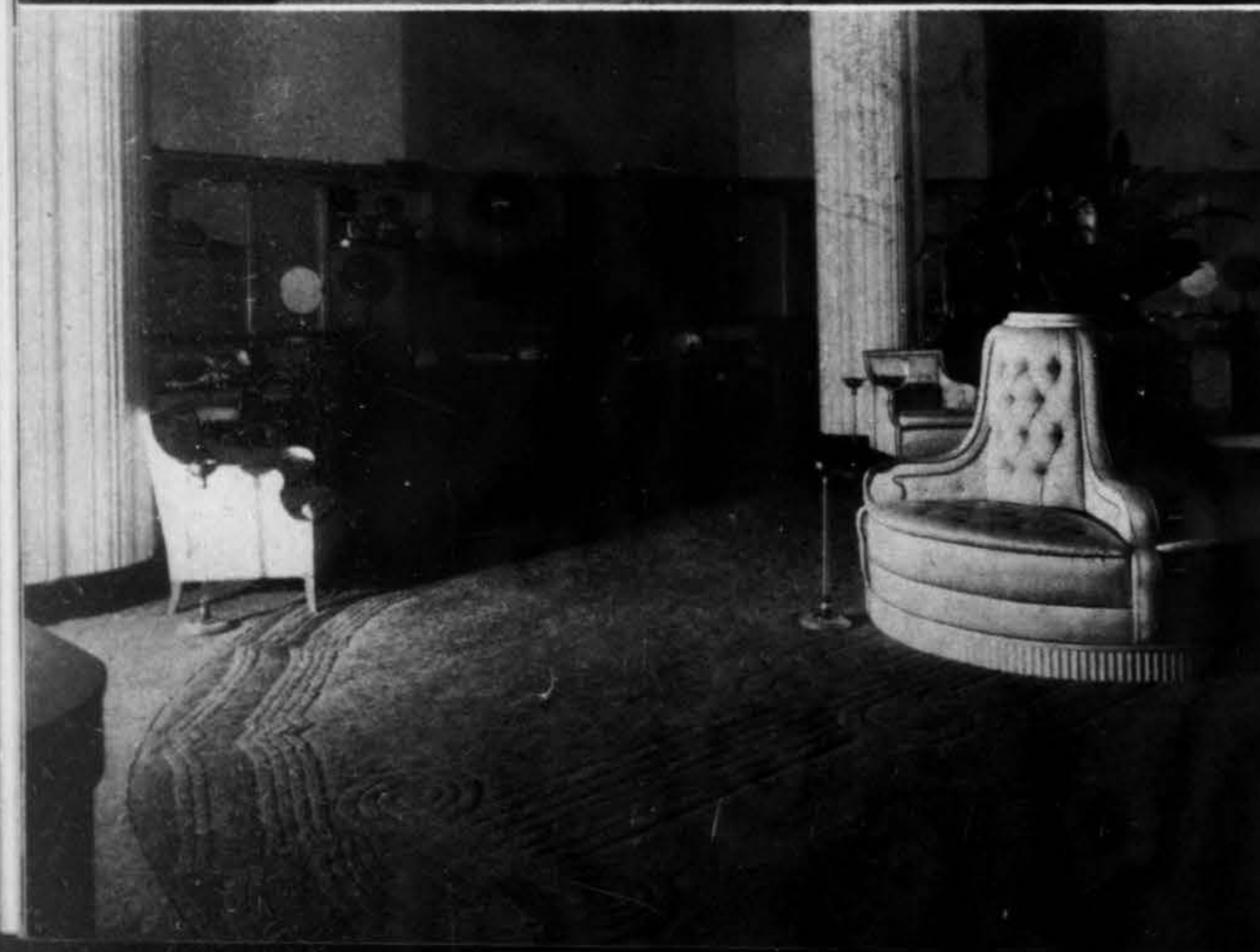
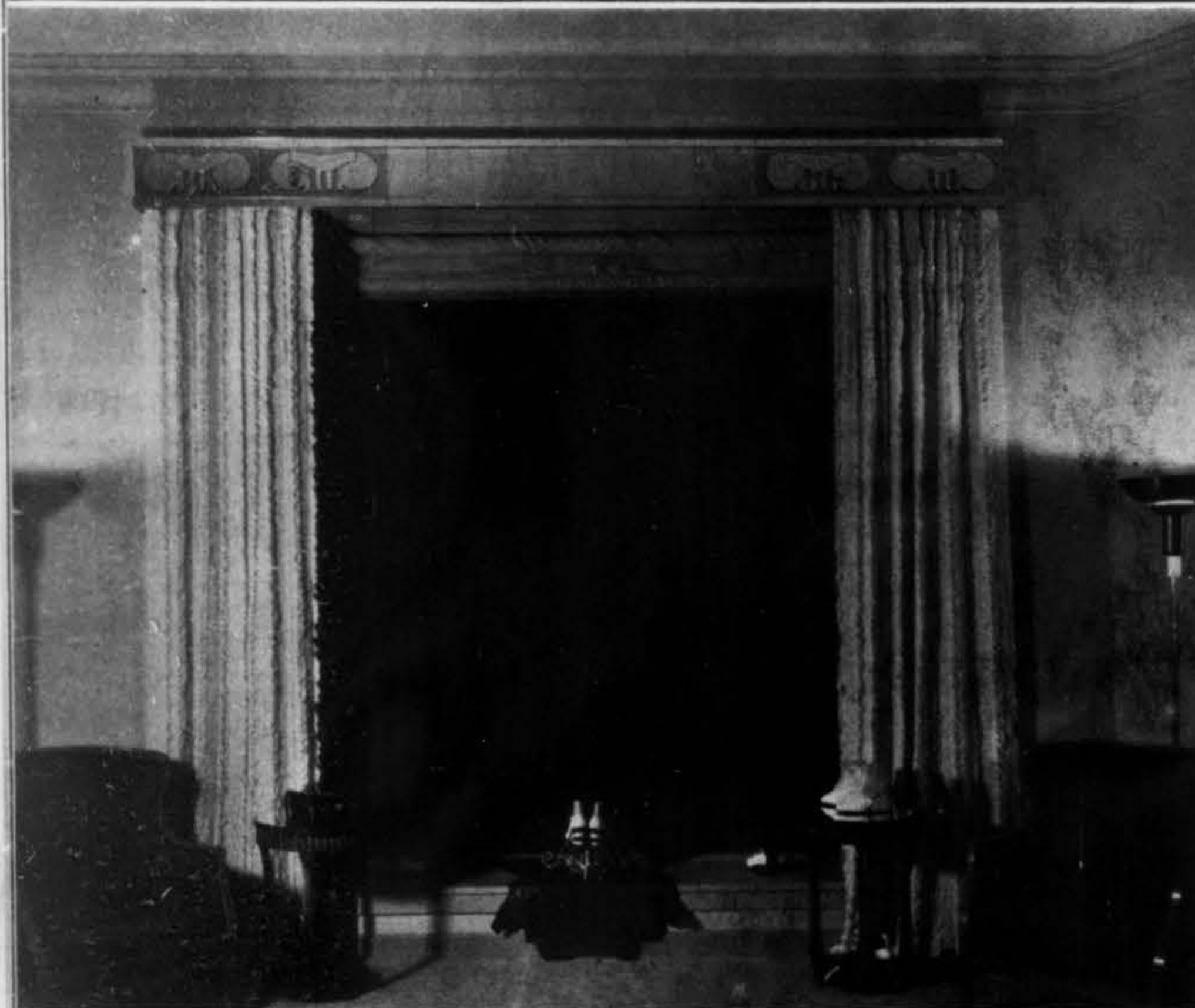
CHARLES RAY GLASS
Interior Decorator

Photographs by W. P. Woodcock

Saks brings Fifth Avenue to Beverly Hills—and in a very gorgeous manner. Of reinforced concrete the building has four stories and a basement. The exterior is neo-classic of simple design, all of the architectural lines are quite flat and severe. Of typical modern store construction, the first floor to the parapet is finished in Indiana limestone, the detail work in bronze.

The interior is ventilated with a mechanical system using supply and exhaust fans, the first floor served from the floor, the other floors from the roof. There is of course a complete automatic sprinkling system and two passenger elevators so that what goes up may come down.

The building was constructed very economically and completed in record time, the construction beginning before the plans were finished and the entire building program taking less than five months.



The display windows are very effective and show to advantage from front and rear. The shoe salon is complete in beige, jade, plum and all sizes. The walls are buff, the rug a biscuit color, the drapes a white friese cloth with a mirror cornice in ice blue, peach and white. The chairs are dull amaranth satin. The lighting is indirect.

In the main salon the walls are a sea foam green in suede finish, the carpet to match is carved in the architectural motif which is repeated throughout the store. The furniture of blond wood is covered with bottle green and white quilted satin.

The foyer at night has a feeling of expectation like a curtain rising on a play. Tall architectural columns are dignified, gracious and here the indirect lighting is a climax.

On the roof a terrace garden is replete with rattan lounge chairs, tables, umbrellas and a babbling brook made to order. The chairs made by a local concern parallel some swanky and extravagant creations from Poland. Modern is modern regardless of accent.

Another view of the shoe salon shows the mirror wall with display inserts, the Regency door in black and gold. Again the lighting effects are dramatic and unusual. Show cases are spotlighted from the ceiling so that there is no objectionable heat from the case and the objects within sparkle in the limelight.

At the bottom is the Pompeiian room for beach wear. The small chairs in bleached white and peach leather complement the prevailing tones of the terra cotta and peach in the wall decorations by John Smeraldi. The floor is linoleum in green and whites, the furniture antiqued wood with hand-blocked linen covers of green on antique white. The coats of tan come direct from the beach.

In the Provence room, the beech woodwork has been softly antiqued and waxed. The rug is biscuit color, the walls and drapes a toile with a small pattern. The little millinery tables are adaptations of old French poudre tables. Most of the furniture in this room was purchased abroad, and much of the merchandise will come from there too, sans doute. Milady's chapeau will have to be just the thing.





Photographs by W. P. Woodcock and Carroll



THE HOLLYWOOD TURF CLUB
at Inglewood, California

STILES O. CLEMENTS
Architect

Covering an area of 315 acres with accommodations for 30,000 people and 1250 horses and with 107 acres reserved for cars, the Hollywood Turf Club is primed and ready for summer horse racing. The photographs give only a suggestion of the mass and strength of this enormous structure. Of reinforced concrete it has been painted a neutral blue-green, a color which is becoming traditional in California. The pronounced horizontal lines make for a streamlined effect that is most satisfactory and with the comprehensive landscaping the track will soon be another garden spot in southern California.



The racing strip itself is one of the finest that can be devised. It is an oval one mile long and 90 feet wide and boasts the best top dressing anywhere in America. An idea of the size of the grandstand can be obtained in the picture above on the left. On the roof are the stewards and judges quarters, photo finish equipment, broadcasting rooms and public address system.

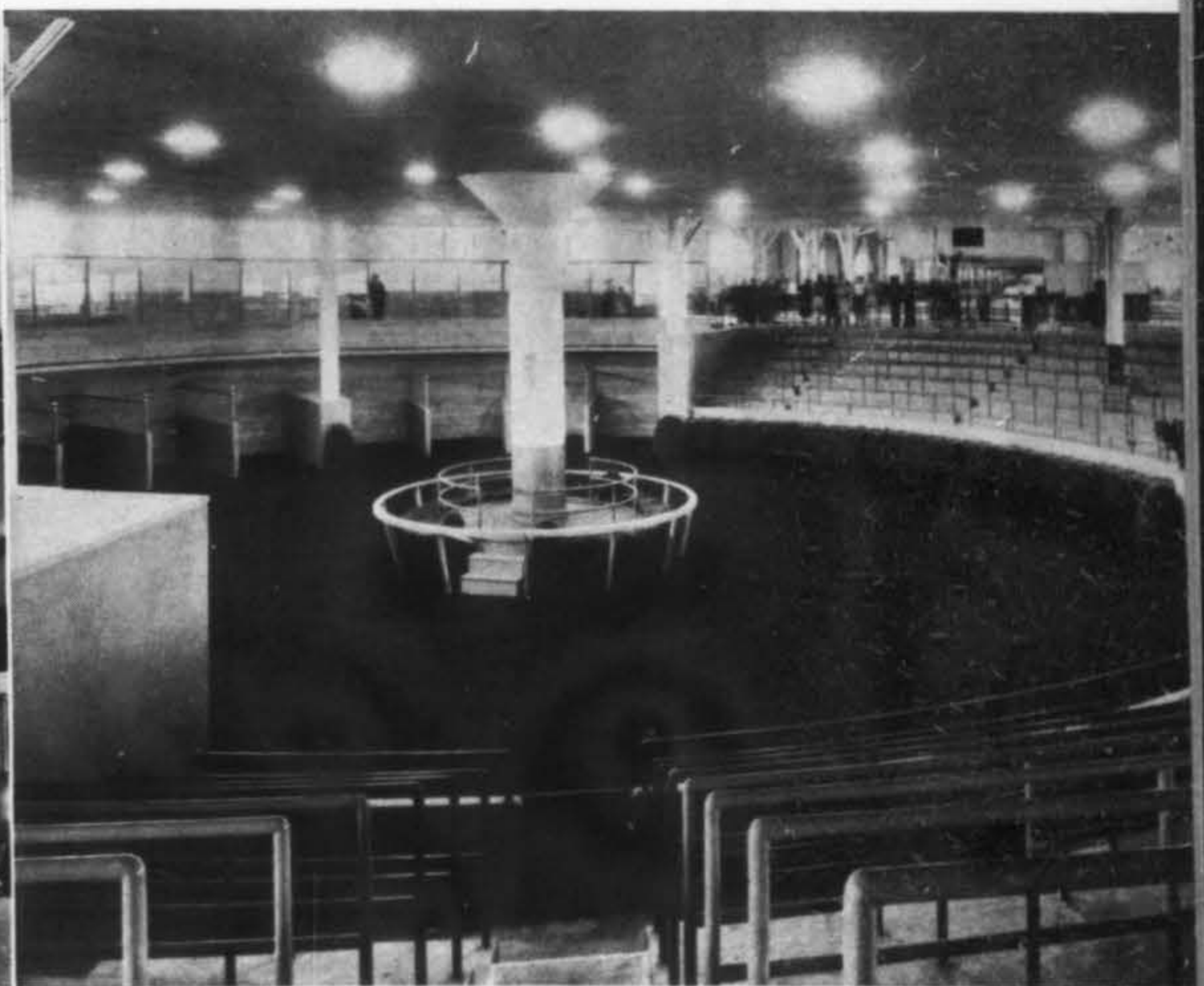
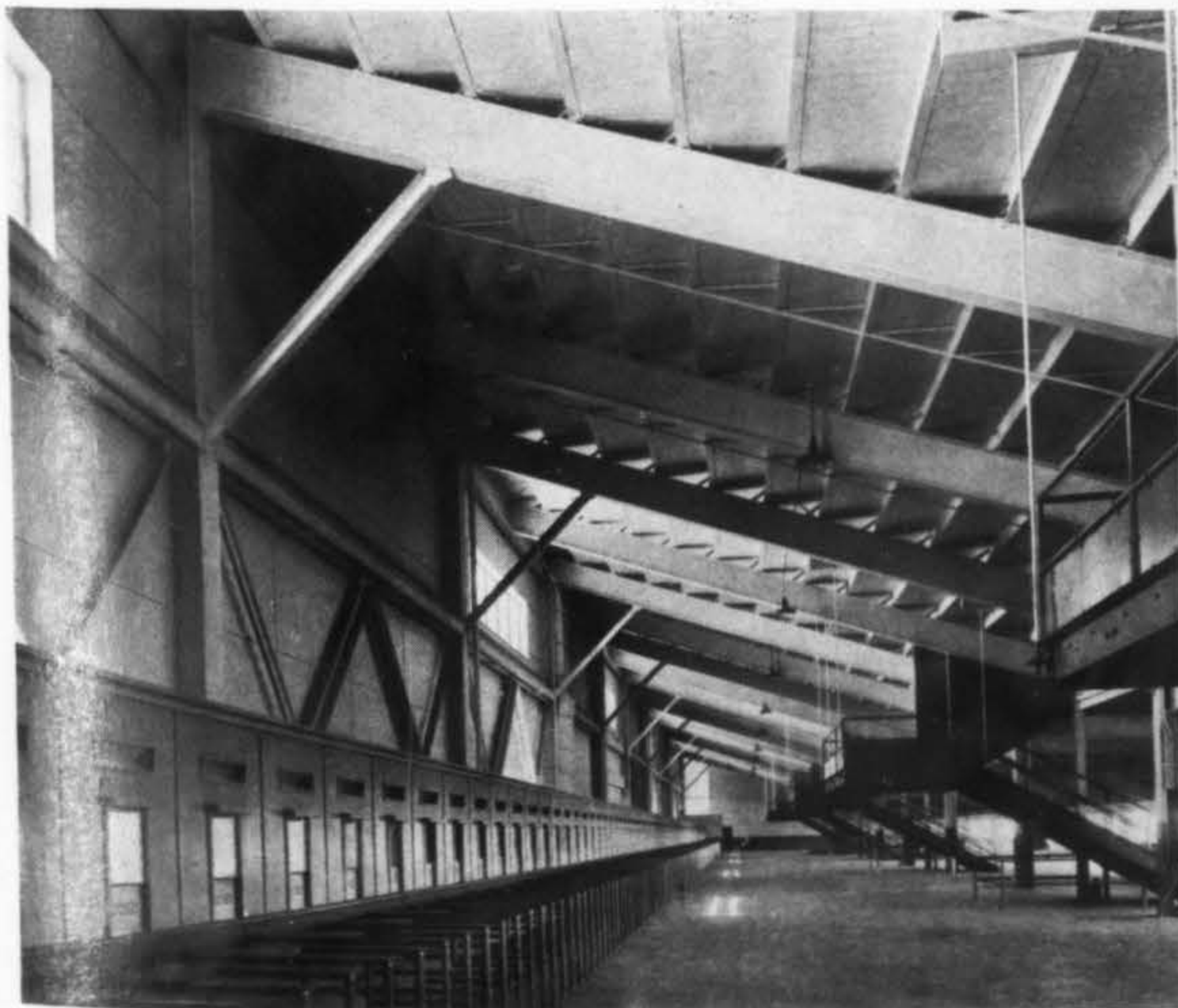
On the right is a view looking from the grandstand toward the stables which are of the latest type construction with recreation centers, wide walking rings and everything possible to make contented horses as well as jockeys and stable hands.

Below on the left is a view of one of the long rows of mutual windows—with all the betting facilities there will be little chance of

losing out on that last minute hunch.

On the right is the indoor paddock situated in the center of the grandstand. Here the favorites may be observed at close hand and here the saddling and other interesting preliminaries take place. Insulated for soundproofing, adorned with box hedges and so forth for beauty, this indoor arena will prove to be one of the major attractions of the plant. It will also serve as a sales ring as the Turf Club plans to hold annual yearling sales in July.

The big day is Friday, June 10 when the Hollywood Premiere will be run followed by special feature races to the end of July. The Hollywood Gold Cup with \$50,000 stakes will be the climax on July 16.



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Photographs by Fred R. Dapprich

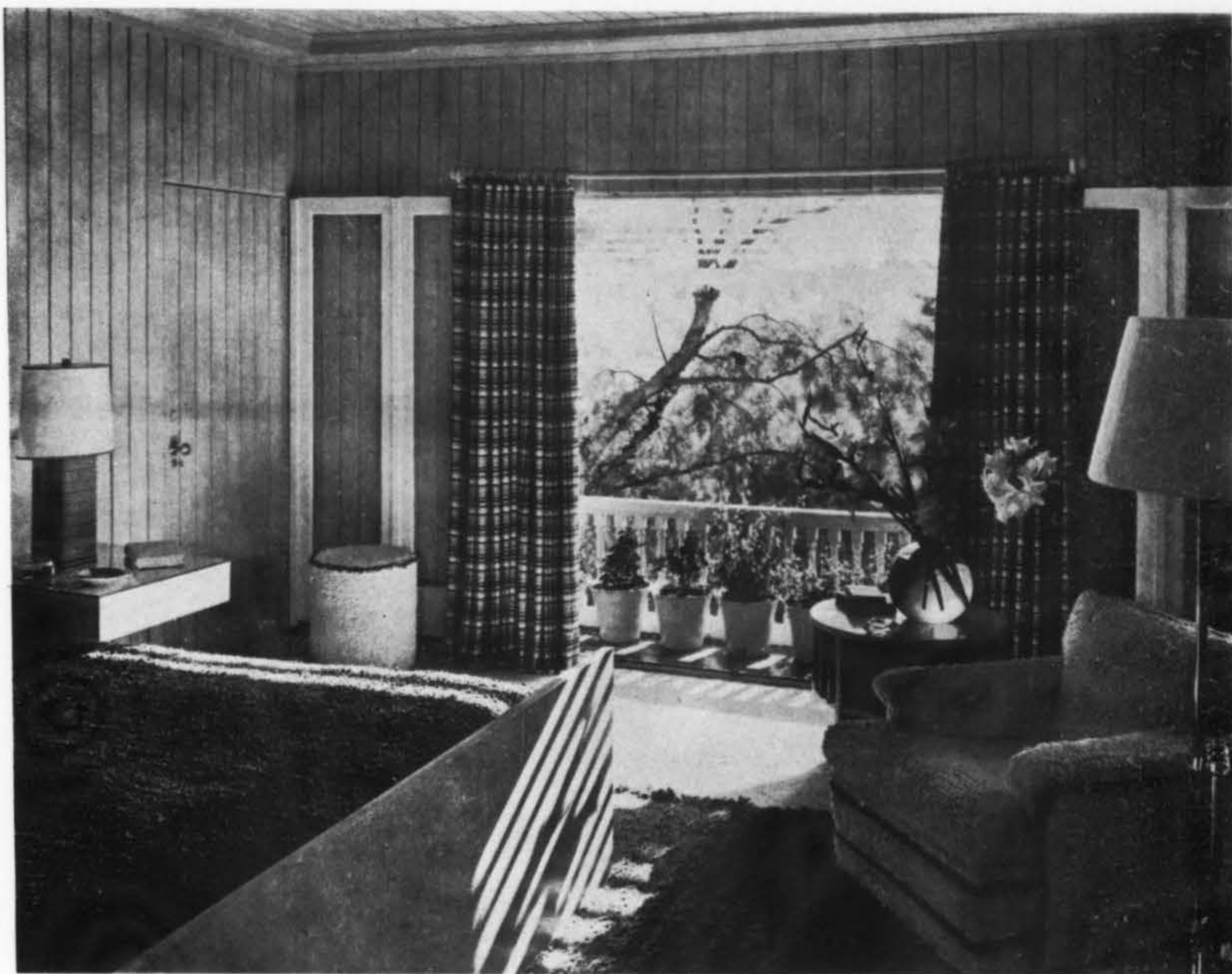
THE HOME OF MISS MIRIAM HOPKINS
in Beverly Hills, California

H. W. GRIEVE, A.I.D., INTERIOR DECORATOR



A beautiful swimming pool is almost always beautiful, but it is what is around it that makes a pool interesting. Miss Hopkins' pool is graced and adorned with sophisticated, luxurious rattan furniture that is quite impervious to water. All of it was designed by Paul T. Frankl so naturally it is ultra modern and ultra comfortable. The colors are blue and white.

In the living room the walls and ceiling are paneled in pickled pine. Over the fireplace (please note the nice proportions and extreme simplicity) is a painting by John Carroll. Over the French Provincial writing desk is Renoir's *Lady in Blue*, a lovely lady who supplies the hydrangea color of the walls. The sofas are covered in a rough textured, string colored material, the rugs are the same color. Although the wood furniture is antique walnut, the room has a very definite modern feeling. Remodeling by Robert Finkelhor, architect.



On the other hand, the bedroom which is very, very modern in indelible blues, chartreuse and string color, has an old-fashioned feeling — maybe it is the sunshine or the spring air. The drapes are a plaid in blue, chartreuse and a natural color. The textiles by Dorothy Liebes are a loup raw silk material in indelible blue. The woods are bleached. All the furniture was designed and made by Mr. Grieve.



And the child's room is what it should be: a child's room with Mickey mouse and a Teddy bear, trains, soldiers and automobiles—everything to delight the heart of a small boy.

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Photographs by Sam Little



THE NEW HOME OF
MISS VIRGINIA PINE
in Beverly Hills, California

Interiors by
Marguerite Van Gaasbeek
and Richard Lansing

In the home of Miss Virginia Pine the living room is furnished with 18th century pieces. The walls are a pale dusty blue, the carpet a deep claret color. The very feminine curtains of fine Sheraton net have Colonial brass cornices and tie-backs. The sofa is an Early American piece covered with red damask and the nearby chair is upholstered in a claret color with self-tone stripes. By the fireside are two large chairs upholstered in an English cretonne of a rhododendron pattern in blues, reds and purples on white. The mantel of Adam design has a facing of black marble with baseboards to match. The secretary in the background is a fine antique. All accessories are of the same period and harmonize with the furniture.

The library is paneled with bleached mahogany with a hunting scene over the mantel. The drapes are a multi-colored engraved toile of a semi-classic feeling with tones of green predominating. The open chair by the fireplace is covered with green velvet, the large chair by the desk with green leather, and a sofa opposite the fireplace with a green serge. The fine antique Queen Anne chair by the kneehole desk is one of a pair. The lamps are old bronze with leather shades.

The bedroom is sophistication of a former period with fine old engravings, Hepplewhite chairs, and Federal mirrors with gilt frames. The night-stands are reproductions of old wash-stands with wide backs to keep the water from splashing. The bed is American Sheraton with fluted and carved posts, the little bench English Regency. The tones of the room are white, gray, turquoise and burgundy. The telephone should really be concealed so as not to break the charm of this old-fashioned room.

The playroom retains the feeling of the rest of the house with its wallpaper depicting New York Harbor in 1812, its large, hand-braided, oval rugs in tones of beige, browns and turquoise with splashes of cardinal red. The walls are waxed white pine, the furniture maple and bleached woods. The lounge chair matches the drapes of chintz in a small monotone pattern of beige and brown. The bar itself has the usual accessories of glasses, bottles and thingamabobs.

A home that has the mellowness and richness of by-gone periods, the evanescent charm of past generations and yet contains the freshness and beauty of contemporary days.





Photographs by George Haight



THE RESIDENCE OF
MR. AND MRS. EMERSON SPEAR

Pasadena, California

WILLIAM McCAY, A. I. A.
Architect

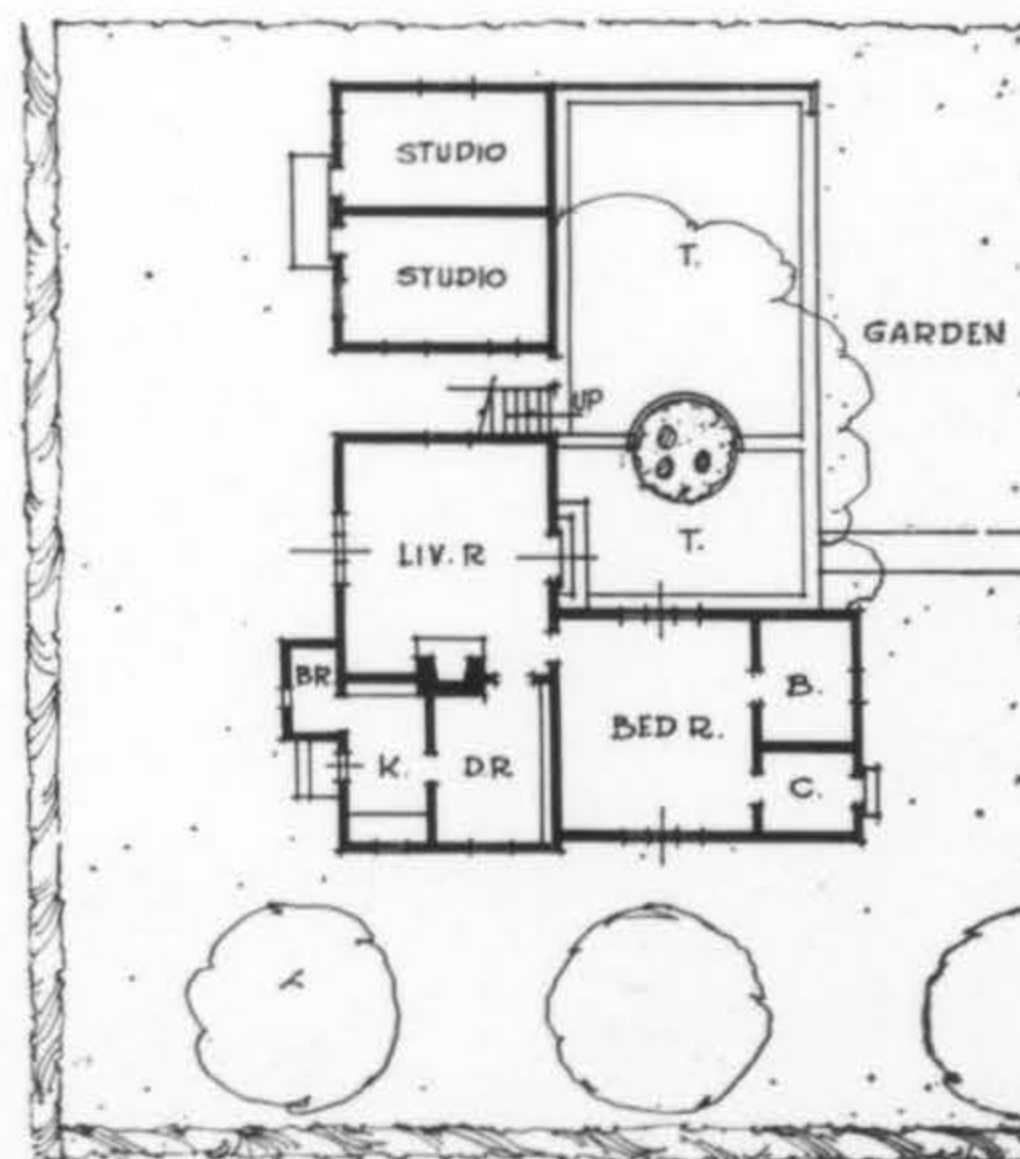
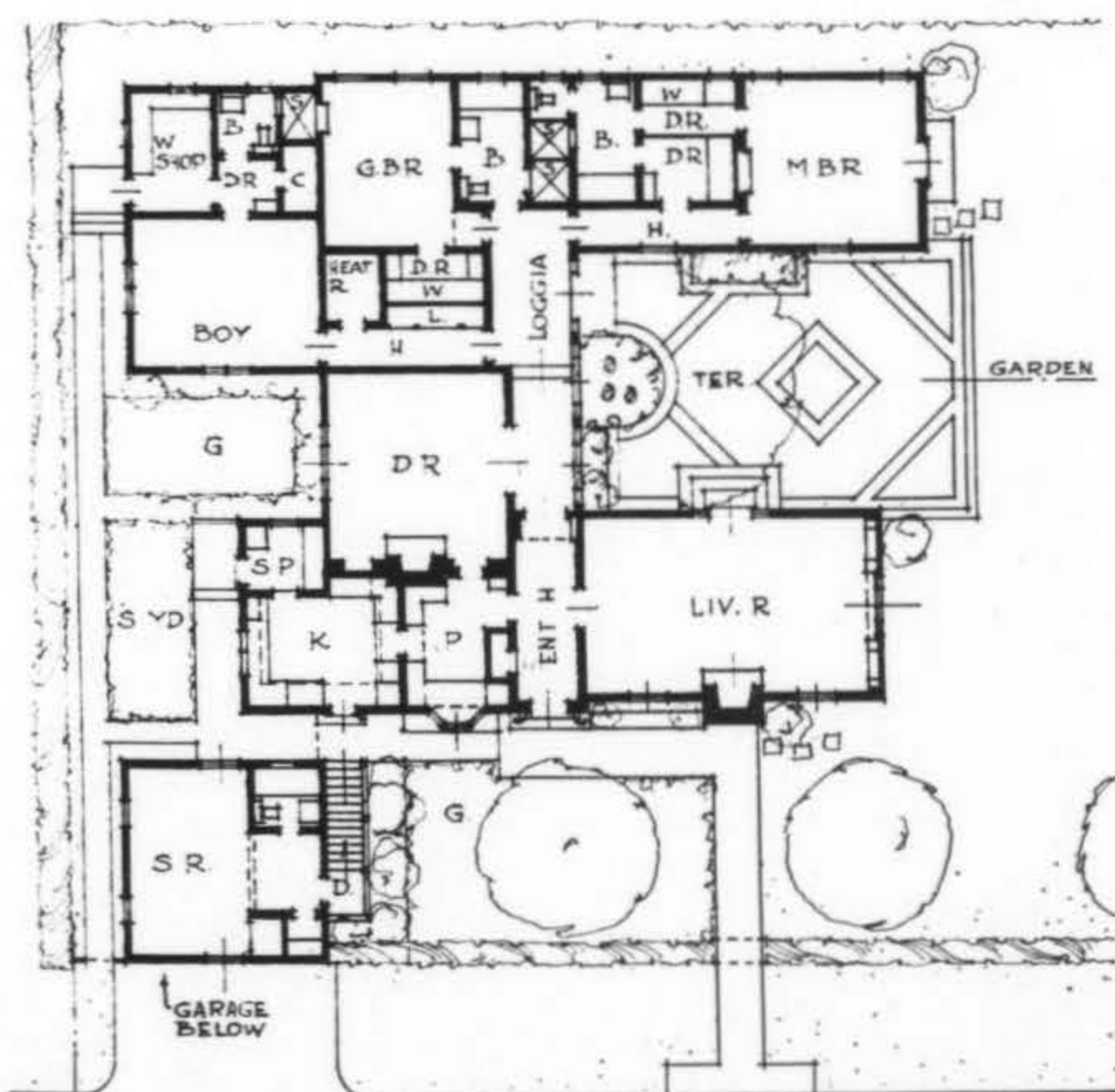


A small studio home at one time built around a marvelously huge oak tree and a lovely overgrown garden with a row of tall deodars and a pool of water lilies, has been rebuilt into a commodious stately home with a mellow charm that belies its newness.

There was no place for the garage except in the front where it opens directly off the street—a special permit being necessary for this arrangement in Pasadena. The house itself is concealed by a tall hedge and the deodars, and as one enters through the white criss-cross gate, the quietness of the entrance patio and the glimpse of the garden beyond are quite breath-taking. Little orange

trees in pots add their touch of color with their golden fruit. An interesting iron screen swings back to reveal a dignified Colonial door which opens into the entrance hall.

It will be seen that the new pantry is the old dining room and the entrance is part of the former bedroom, which also contributes to the new and enlarged living room. Different ceiling heights and levels with a step here and there increase the interest of this delightful home. Another entirely modern intervention are small lights set flush with walls, sometimes low to light an unexpected step, sometimes higher to light the hall.





In the living room, the walls are paneled in clear redwood painted a soft putty brown with light trim. The fireplace and mantel are extremely simple and above hangs a delightful painting whose sunset colors focus the rich, subdued colors of the room. It is a very peaceful, charming room with a definite quality of reality and a sense of being lived in. At the far end is the large bay window looking out into the garden, with bookshelves on either side. Big, comfortable chairs are upholstered in textured materials of beige and deep rose. And quite surprising in a room of this type, but seemingly quite appropriate, there is indirect lighting concealed behind the valances of the drapes.

The dining room is the old living room. The fireplace has been plastered over very simply, the walls are pale green with a broadloom rug that matches perfectly. The outlook onto the terrace through the doors is doubly attractive by reason of the charmingly simple, clear yellow drapes. The windows with drapes of a small rose pattern on an oyster background look out into another small garden. The furniture which is dark in contrast has chairs upholstered in a fine rose and oyster damask. The lighting fixture is a circular frosted plate with a sunburst of tubular lights beneath it which can be dimmed or made brilliant as desired.

The master bedroom is done in dusty pinks and off-white. The provincial beds are antique white with old pink bedspreads. The wallpaper is an unusual and very nice self plaid in the softest pink imaginable.

The young son of the family has a domain all his own. The former studio rooms have been turned around and form a large bedroom, dressing room, bath and workshop with a separate entrance. The walls are honey colored pine, the beamed ceiling white, large chocolate brown oval rugs, fresh, crisp white curtains with dark brown binding, deep rose bedspreads on the twin beds, lots of built-in bookshelves and a large workable table and comfortable reading chair. The bath is also paneled in pine and finished in tans and browns with yellow fixtures.

GARDENS GAY FOR EVERY DAY

Part II

By CHARLES GIBBS ADAMS

Landscape Architect

In the foreground are two rose-colored Chinese Flowering Peaches, with a wide circle of snapdragons and cool blue delphiniums around a velvet expanse of green grass as a background. Charles Gibbs Adams, landscape architect.



LATELY we spoke of the colorful trees that can paint the background of our garden pictures, and of the flowered shrubs that are the broad brush strokes.

Let us now paint in the highlights and the overtones, with blossoming vines above and gay posies at the base.

California is so rich in vines of lavish color that we must control ourselves, and select the very few that paint our pictures best.

Spring, we have already agreed, need not be given of our limited space herein, for the vernal season is so generous with color that it hardly needs a thought. Who would worry, even about poor garden design, when the climbing Roses flaunt their color, and the Wistarias pour their cascades over bank and wall, and the Poet's Jasmines and Honey-suckles sweeten all the air!

Summer, though, will need our forethought. For that dry season we must plant Thunbergias and Plumbagos of heavenly blue, fragrant waxen white Mandevilleas, perennial Mexican Morning Glories, or Tecoma Jasminoides of purest white, or palest pink with garnet throat, and for the very shady spots, Climbing Fuchsias, especially Corymbiflora.

Autumn will want its Mountain Clematis (whose sisters of the spring demand damper air than ours); and its Spanish Jasmines of rare perfume; and above all, the rare beauty of fruiting grapes. When will people ever learn that many of the most productive plants are also the most beautiful? There is no finer garden sight than an autumn arbor hung with a rich harvest of translucent grapes: the pink of Flame Tokays, the red of Emperors, the amber of Muscats, the blue-purple of Isabellas.

Most of all must we think ahead for winter

vines. The old-time English Ivy for shade, and Climbing Ficus for sun, do not paint a picture gay enough for us. Let us have huge-flowered Copas de Oro (Cups of Gold) if our garden is on a scale large enough to hold its golden riot; or of Beaumontia vines hung with Easter Lilies of purest white, if we are not in a low frost belt; or Gelsemium, alias Southern Jasmine, and Kennedya Comptoniana, alias Winter Wistaria, for blue and gold; or Chinese Jasmine for a fountain of yellow spray.

It is so easy to have gay perennials for Spring, that we shall once more pass by that glad season.

For summer, let us remember quaint Hollyhocks and cool Delphiniums for background. Then the Perennial Phlox, (best in half shade in California) the accommodating Penstemon, and for cool blues the Salvia farinacea, variety Blue Bedder, the House Hybrid Scabiosas, and Platycodon. For the shade, Begonias and "Impatient Lucy," (Impatiens) of course.

For autumn, the Phlox will be busy still. For background, then, the Helianthus agustifolia, (Perennial Sunflower), Heleniums (especially the brown Riverton Gen), the Salvia pitcheri of intensest blue, and feathery white Boltonia. For middle ground, the Michaelmas Daisies (particularly Aster fricarti). For shade, Anemone japonica of the newer types. For foreground, Gerberas (with care to harmony if you use the reds).

Chrysanthemums, of course, "will steal the show."

For winter, there will be few in number. But Dimorphotheca eclonis will be hard at it for months, and its Friendship Flower (Bilbergia) will flaunt its unparalleled combina-

tion of pink, green, blue and yellow all in one flower.

For flowers of gay color and bold form, the bulbs excel.

For winter, many Polyanthus narcissi, especially the yellow-and-orange Soleil d'Or, and the white-and-yellow "Chinese Lily" will blossom even before Christmas if planted late in summer. So will the exquisite little blue Midwinter Iris (Stylosa); and the longer it is left undisturbed, the more bravely it will bloom. The chaste purity of the Snow-flake (Leucojum) is lovely with it. Fragrant Gladiolus tristis is a winter beauty; so is the graceful Calla, again come into its own.

After the brilliant Dutch bulbs have made glad the spring garden, there will be a "let down" for summer if you do not plan well beforehand. But if you do, there will be the coolness of blue Agapanthus, and white; a wealth of gorgeous pied Tigridias, of crimson velvet Jacobean Lilies (Sprekelia) of the finer new types of Day Lily (Hemerocallis) from cream to brickly orange in color. Late summer will find Amaryllis belladonna, alias Naked Ladies, all pink in sun or shade, and regal pink Crinum Moorei, or Natal Lily, in the shade, and pure white Crinum Powelii in the sun. And Gladioli, of course; for that matter, they will make good at any time of year if planted three months before their color is wanted in warm weather, or four, if in cold.

Thus they are autumn's best standby, too. One of the Hemerocallis, Thunbergii, which, with its more delicate stem and exquisite perfume, I still consider finer than any of the new hybrids, blooms better, even, in the autumn than in the spring. Many of the true

(Continued on Page 40)

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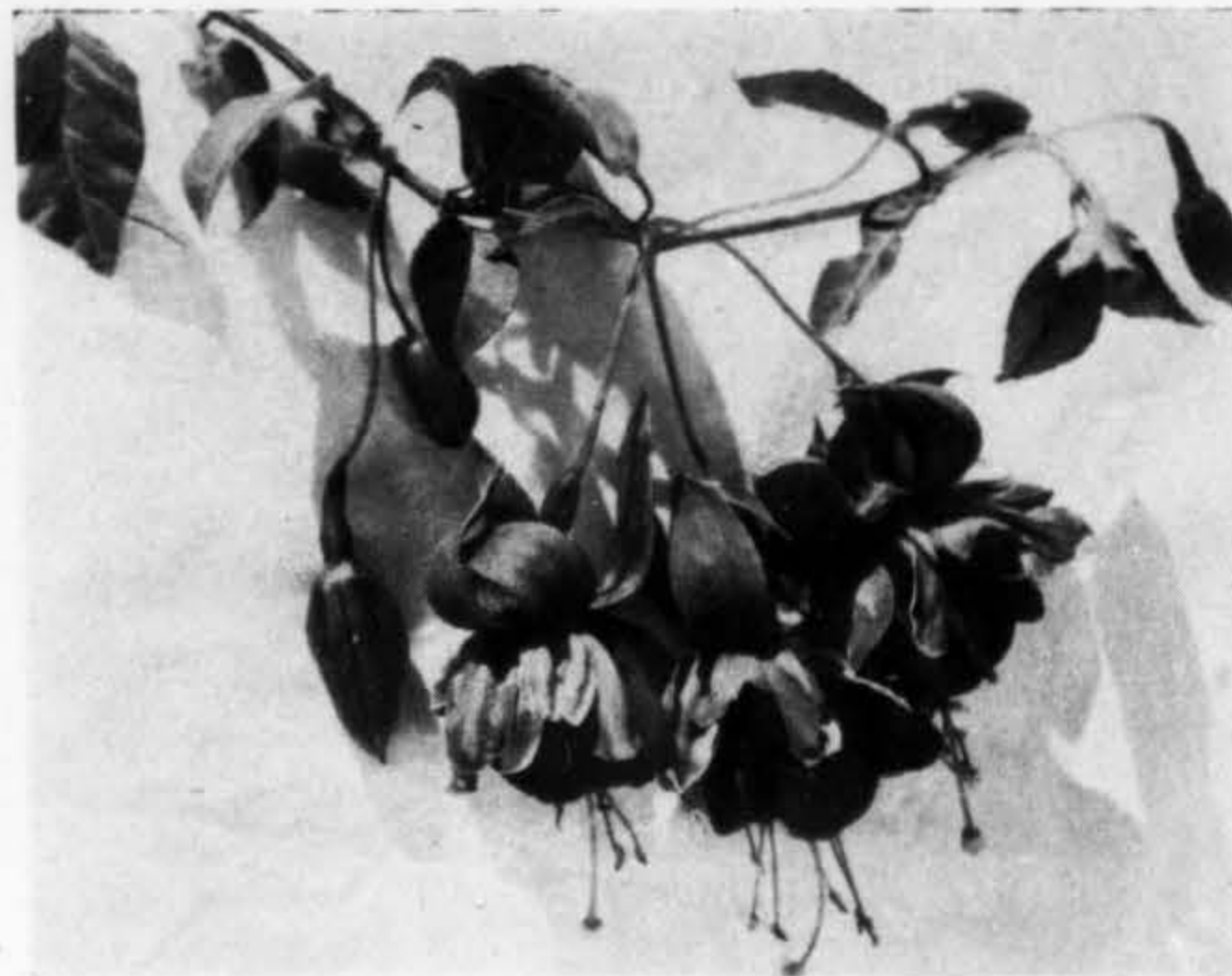
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FUCHSIAS

By HUGH EVANS

ALONG the coastal regions in California, and in other districts where sufficiently cool conditions prevail, no flowering shrubs are more gay and lovely than the various species and varieties of Fuchsias. While they are being used more extensively now than formerly, they ought to be more used, and by good management some will actually be in flower every day in the year, in districts where the temperatures do not drop too low, and with proper care and attention they retain their vigor for many years. I know, for instance, of one old bush of Fuchsia Display which is now about fifty-five years old and in perfect condition and I am familiar with other Fuchsias such as Magellanica, Arborescens, Virgata, and a number of the hybrids which were big specimens when I first knew them more than thirty years ago, and are as healthy and full of flower today as ever. We have in our garden, tall plants of Magellanica over twenty feet high which receive little attention and are almost constantly in flower.

Their culture is a simple matter; provide them with a reasonably cool situation, rich lime-free soil, (preferably not too light) and never permit them to suffer from lack of water in spring and summer. I think one of the most important points in their care is a liberal mulching of the ground around them with manure, leaf mold, peat, or even leaves, nothing being more inimical to their well being than allowing the ground around the plants to become hard and dry. They require no cultivation, (in fact are better off without it), other than a light forking in of the mulch once a year perhaps, in order that a new mulch can be applied.

On the coast, most Fuchsias, and particularly the single types do well in the full sun. In their native countries of Mexico, Central and South America, they grow in the full sunlight, although there is to be sure more atmospheric moisture there than here; I believe it is a good practice wherever possible to drench the foliage well in the early morning and evening during the hot summer months, thereby imitating to some extent the conditions under which they naturally grow, namely, in a cool moist atmosphere.

There is no set or specific time for pruning Fuchsias as this depends on the condition of the wood, and whether it is mature enough to cut back; some can be pruned as early as September and others as late as February, and this staging of the pruning time will result in some of the plants always being in flower.

We should have more Fuchsia hedges such as they have in Ireland and the south of England. Many of them are particularly adapted to this purpose, and very pretty and flowery effects can be obtained by employing them in this fashion. The hedge can be grown high or kept low. Magellanica, often called Gracilis, Virgata, Corallina, Blue Boy, Mrs. John Fredericks, Glendale, President, and Display, to mention only a few are all especially adapted to this purpose, being vigorous growers and profuse bloomers. Among the tall or climbing types, Gracilis, Corallina, President, and Westwood, and the species Cordifolia, Fulgens, Splendens, and Corymbiflora, with its long pendant brilliant flower clusters are excellent.

Fuchsias are splendid subjects for trellis work, for screens, or for training up the sides of buildings and will outbloom almost any other flowering plant. Some of the most effective planting I have seen in patios has been done by the use of Fuchsias in profusion.

Much work has been done in hybridizing lately, and many really fine seedlings developed. I am mentioning only a few which I personally consider outstanding, some of them being offered this year for the first time.

Among the red and white are the following: Aviator, Catalina (new),

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

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

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

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

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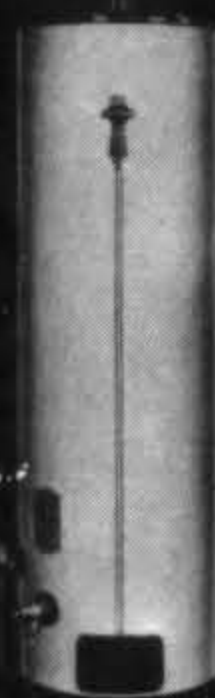
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On the left is the Mrs. John D. Fredericks, a fast growing plant with literally hundreds of dainty salmon pink blossoms. One of the new Fuchsias that will grow in the full sun, it should be allowed to develop into a large spreading specimen. On the right, Muriel is a sensational new basket Fuchsia with giant single flowers of transparent cherry color, set off by long, twisted sepals of crimson. A hanging basket in bloom is one of the most striking sights imaginable.

Dainty Lady, Fairy Queen (new), Patty Evans, the finest of all pink and white Fuchsias, a seedling of Rolla but vastly superior, and Pride of Orion.

Of the red and pink Fascination, Mme. Carnot, Rose Croft, and the new Santa Monica, which is superior to the old Storm King.

Of pinks Glendale, Mrs. John Fredericks, a pretty new seedling with small coral pink flowers, Sunset, a soft shrimp pink.

Among the pastels, Rose of Denmark, Schneewitchen, which is identical with Countess of Aberdeen in my opinion, are all very good.

Of the Orange kinds, Aurora Superba, Swanley yellow, The Doctor, Orange Glory, and the new California, are all outstanding.

Of the mauve violet and purple sorts, Gypsy Queen is unsurpassed and one of the finest of all Fuchsia hybrids, and Mme. Carolyn, Aztec, Jules Daloge, Royal Purple, Rose Queen, and the Chief are all fine, the last being a splendid new hybrid with enormous dark streaked flowers.

Among the red types, the new Beverly Hills has great merit, and President and the old Pride of Exeter are in the front rank.

Of the kinds with white sepals, Amy Lye, Ernest Renan, and Nonpareil, are particularly good.

The Triphylla types, which are distinguished by their large clusters of long tubular flowers, and fine lustrous foliage do well in the full sun.

The following are always good: Koralle, Lady Claire, Thalia, Garten Meister Bonstedt, and the new Leverkusen.

Many Fuchsias also make marvelous window box or basket plants. Grown in this fashion, they will if properly attended to, surpass almost any other flowering plant in bloom and particularly suitable are Balkan, Trailing Queen, the new Cascade, Muriel (very striking), Orange Glory, Nonpareil, The Doctor, Aurora Superba, Covent Garden, in fact any which do not have too stiff or rigid a habit, are admirable for this purpose. When grown in pots or boxes they must be kept cool, well watered, regularly fertilized, and pruned back when dormant.

Let us have more of these beautiful and cheerful subjects as specimen plants, in groups, as wall and screen shrubs, and as hedges, to delight our eyes and to please our small humming bird friends who love to frequent them to sip their honey from the flowers, and to nest and rear their young in the branches.

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NEW PRODUCTS AND PRACTICES

Fireplace Curtain

Here's something new in fireplace accessories, something useful as well as beautiful, Colonial Shops in Los Angeles manufacture this new Universal Fireplace Curtain, the ultimate in protective adornment for the fireplace. This mesh curtain is easily installed for any fireplace and glides gracefully into place when needed. Finishes may be had to match any fireplace decorative scheme, and the result is harmonious as well as convenient. Prices compare favorably with the conventional fireplace screens.

Product Passes Exam

One of the most exacting of fire, water and pressure tests was recently applied to a new concrete masonry unit soon to be offered by the Portland Cement Association. The 8 inch wall was subjected to over a 4 hour battery of flame and water and came through very satisfactorily. It withstood a temperature gradually raised to 2000 degrees and during the entire test the wall was loaded by means of hydraulic jacks which exerted a pressure of 945 pounds each —175 pounds per square inch. At the end of the 4 hour fire exposure the red hot wall was withdrawn from the furnace and a hose stream, at a pressure of 45 pounds per square inch, was played over the incandescent face just previously next to the flames. The wall remained intact. The new type of concrete masonry unit will soon be available and will provide an economical material for fire resistant construction of fire and party walls in multiple dwellings and commercial buildings.

An Invention to "Blow About"

Scientists say that air is composed of certain parts of oxygen, hydrogen and nitrogen, but at most homes it is also made up of tobacco smoke, cabbage essences, and a variety of other odd chemicals. However, to return the airs of home more to the happy natural state, Westinghouse and Pryne & Company have combined to produce a combined fan and blower, named the "Blo-Fan." The usual breeze fan delivered volume and the usual blower possessed power, but not until the two were merged by Pryne & Company have the virtues of both been quickly and always ready—now at the mere snap of a switch and at no more cost than a small electric light bulb. The air movement, both from the aspects of volume and well controlled power, reaches a zenith of efficiency with a "Blo-Fan" installed within the ceiling. The motor is manufactured and guaranteed jointly by Westinghouse and by Pryne & Company. The latter have offices in Los Angeles and San Francisco.



Seloc

Each month the research laboratories of large national manufacturers place before the public a tried and proven product. Seloc black blackboard glass, manufactured by Pittsburgh Plate Glass Company and distributed through W. P. Fuller and Company is one of those new products. Seloc is 11/32" thick, the color and an abrasive run all the way through the glass. In the past it has been necessary to re-surface a stone slate blackboard every four to five years, this is eliminated by this new blackboard glass, it is easy to write on, easy to erase, easy to clean, is not shiny and does not absorb moisture or odors. No mouldings are necessary at the joints. In fact, Seloc is a boon to all the architectural departments of the Boards of Education.

Rezo

California has long been the center of progressive trends in architecture. In recognition of this fact the Bassett-Teachout Company, Los Angeles wholesale distributors have taken over the California distribution of the Rezo hardwood flush door. Rezo construction contains many fine and unusual features. The interior is a patented grid core of woven wood mortised and framed together for strength and to insure against swelling, shrinking and sagging, each cell measuring 2" x 2" making a light rigid door. The wide top and bottom rails are of sufficient width to permit cutting down 2" in height. Each cell in the core has a vent for ventilation and acts as an equalizer for temperature and humidity. In addition, there is a lock area of 4 5/8" by 20" on both sides, insuring ample lock space no matter how the door is hung. Rezo in hardwood is aptly named the modern, low-cost luxury door. Modern in its simple lines and adaptability to all architectural types; low in first cost, being little more than the rotary cut softwood flush door, and low in installation and upkeep; luxurious in its rich hardwood faces; allowing infinite possibilities for natural finishes. The Rezo may be used for exterior, interior and cupboard doors as well as garage doors, fire-resisting doors, accordion doors, locker doors, fixed and movable partitions and panel work.

Easy on the Eyes

For small or low-ceilinged interiors demanding high lighting levels with a minimum number of pendants of the smallest possible proportions, the efficient and stylish "Mark" luminaire has been designed. Manufactured by Curtis Lighting, Inc., of Chicago, this Indirect Luminaire is available for use with the 1000-watt Medium Bi-Post (T-24) Lamp. The company was the originator of commercial indirect lighting. Their Los Angeles sale representative is J. A. Bassett, 1855 Industrial Street.

Celotex Further Expands

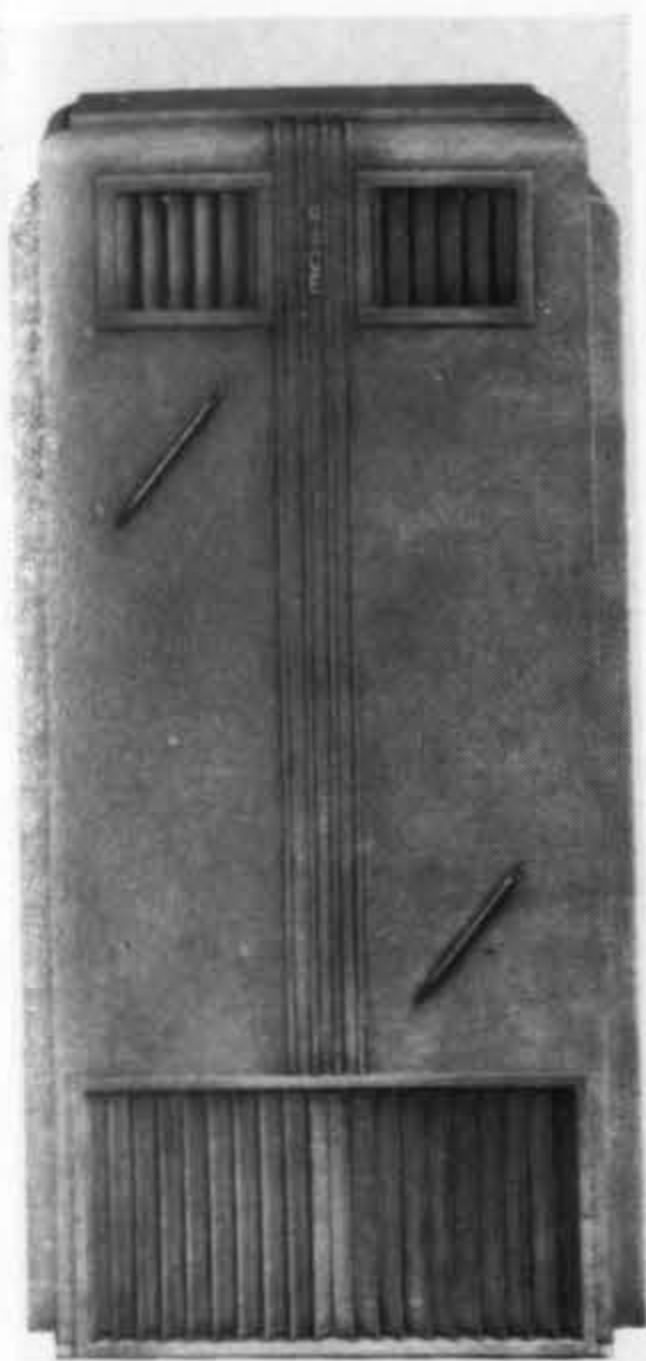
Five new products have been announced by the Celotex Corporation of Chicago. Q-T. Ductliner is the trade name which has been applied to a new rock wool liner employable in air ducts of heating, ventilating and air-conditioning systems. It serves a fourfold purpose—(1) the absorption of air-borne noise, (2) the insulation of ducts against thermal loss, (3) the "dampening" of duct wall vibration or "ring" and (4) the elimination of the "speaking tube" characteristic of duct ventilation. The binder used in the new product is impervious to water and water vapor. This adds moisture resistant characteristics to the fireproof quality of the rock wool base.

Celotex Texbord, the cabinet wood-venered interior finish plank, is now available in an oil-waxed finish, thus materially simplifying installation. The Celotex Corporation is also supplying solid wood mouldings finished to match Texbord, in mahogany, walnut, and avodire, as accessories for ease of application.

Another new product of the Celotex Corporation is an insulating lath that minimizes condensation of moisture within building walls and ceilings through application of a vapor barrier consisting of coatings of asphalt and aluminum on a cane fiber base. In all applications suggested by company research engineers the vapor seal is so placed, in the warm part of outer walls and top-floor ceilings that it is safely above the usual dew point even in winter weather. The product is called Vapor-seal Lath.

The new Flexcell Expansion Joint, offered by Celotex, is a resilient non-extruding expansion joint filler adapted for use in any concrete work subjected to expansion and contraction due to temperature change. It is made of cane fiber board impregnated with a durable asphalt by a patented process, coating all the fibers for necessary protection, without substantial change of cellular structure.

The Celotex Corporation has furthermore expanded its line of products to include the field of weight saving concrete construction work. Rights have been acquired to Pottco lightweight concrete aggregate, a product which combines structural strength, heat resistance, and non-corroding qualities. Pottco aggregate is said to be particularly suited for use in fire-proofing steel, for floor systems, long span bridge decks, monolithic structures, roofs, and for lightweight building tile for use in wall structures.



A Superior Air Conditioning

Prominent among new products is a self-contained winter air-conditioner-circulator, priced below \$100, which was introduced recently by the Royal Air Conditioning Equipment Company of Compton, California. This new gas-fired Race unit is designed to fit in room corners and to blend with modern decorations. It features a 45,000 B.t.u. heat input, and has practically all of the improved mechanical features of larger gas air conditioners.

Only 49 inches high, the unit is no larger than a radio cabinet. It comes in four distinctive finishes, can be operated without ducts, and has Venetian air grills for the directional flow of air delivery. It will supply heat and filtered air for from 5000 to 7000 cu. ft. of floor space. Completely automatic, and with switch for summer operation, it is ideally suited for small homes.

Styles in Tile

New arrangements of tile in the 6 x 9 size are stressed in an illustrated folder recently issued by Kraftile Company, Niles, California. The variety of effects attained by this architectural size of tile are shown as is its adaptability to being handled in small as well as spacious bathrooms and kitchens. The treatment of walls and floors points out smartness in the modern manner and shows the ways the 6 x 9 size of tile lends itself to design. Statements that Master Kraftile cost no more than smaller size tiles and less than other large tiles are contained in the folder which also lists ten outstanding advantages of the Kraftile product.

Columns Right

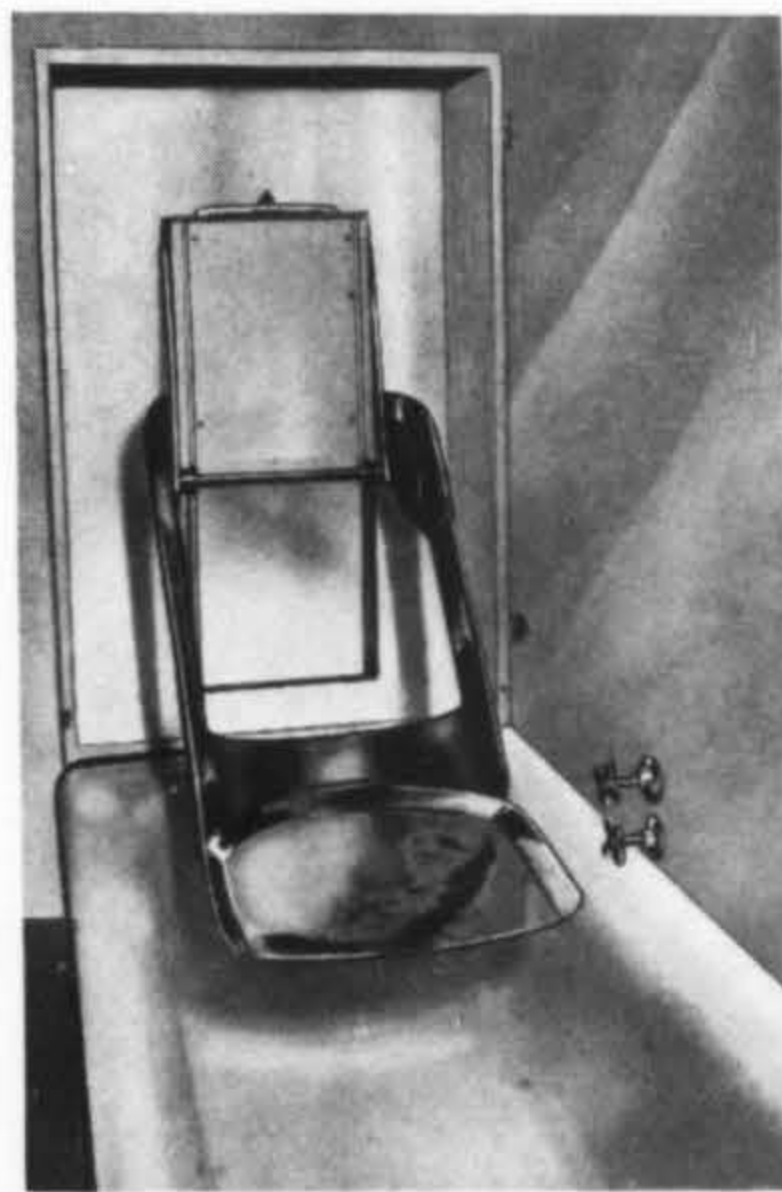
An inexpensive artistic fluted steel building or porch column is now offered by the Union Metal Manufacturing Company of Canton, Ohio. The new columns are especially suitable for the modernized Colonial and semi-Colonial style of home. They are made of copper bearing steel, galvanized inside and out to protect against rust and weather erosion.

Tough on Termites

Chemists have discovered termites are allergic to chromated zinc chloride. The Du Pont Company of Wilmington, Delaware, have developed a clean lumber treatment that wards off both termites and rot. Ask for "What the Expert Knows About the Building Bogies—Termites and Rot."

Hydro-Lift

A device designed to make tub-bathing accident-proof is now on the market and is known as the Hydro-Lift. It may be seen at 832 West Fifth Street, Los Angeles. Easy ingress and exit is the purpose of the Hydro-Lift. It provides a simple and safe apparatus whereby one can lower oneself, or be lowered, from the top of the tub to the bottom with ease, remaining on the seat while bathing, arriving back at the top of the tub in a sitting position where the feet can be swung outside without having to stand in the tub. There are many persons that are not invalids or feeble but who find it difficult to lower themselves to the bottom of the tub and then rise to their feet from a sitting position. The Hydro-Lift operates with water, being connected with city water pressure, no electricity used. It is safe, simple and sanitary, cheaply operated, is finished in brass, chromium-plated and operates from a cabinet placed in the wall (built for a recessed tub) and when not in use may be closed. The illustration shows the door open and the seat let down to the top of the tub ready for use. The seat should be lowered from its present position down in the tub, then the water turned on. When there is sufficient water for the bath, the seat will be the same temperature as the water. The seat is then raised to the top of the tub ready for use. Raising or lowering the seat is done by a valve at the side of the tub.



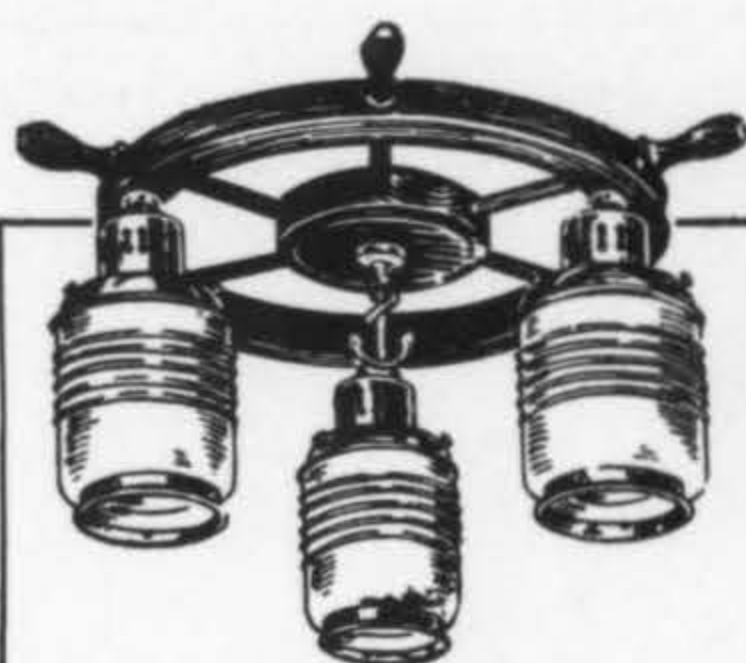
A "Closed Door" Policy

A good many heads have been bumped on cupboard doors which wouldn't stay closed, but swung nonchalantly open. But the annoyance may now be ended through an easily installed mechanism called Snugger—a Win-Dor product manufactured by the Casement Hardware Company of Chicago. A hook-like keeper is fastened to the inside of the door and a housing containing a finger with a 4 lb. pull is fixed in the corner of the door jamb. When the door is open this finger extends out 1/2 inch away from the jamb and actually grabs the door and pulls it in. Doors become closed swiftly, snugly, automatically and positively.



A Kitchen in Miniature

Open the doors of that lacquered steel cabinet that blends so unobtrusively into the wall and what do you see? A complete kitchen with refrigerator, stove, oven, sink, drain-board, cutting board, drawers for silver and cutlery, shelf room for dishes, pots and pans and package goods. In fact, Parson Pureaire Kitchen requires less than eight square feet of floor space. It is ideal for small homes, bachelor apartments, bungalow or auto courts, mountain or beach cabins and guest houses, also for rumpus rooms and nurseries in the larger homes. Its greatest patented feature is the Pureaire ventilation, which eliminates cooking odors and heat. This complete kitchen is either gas or electric and for the person wishing extra cupboard space, 14" units may be placed at either side. The Kitchen comes from the factory with an ivory exterior, and Chinese red, jonquil green or ivory interior, however, it may be painted any color to harmonize with the surroundings. M. E. (Don) Olsen in the Architects Building, Los Angeles, is the California representative for Pureaire.



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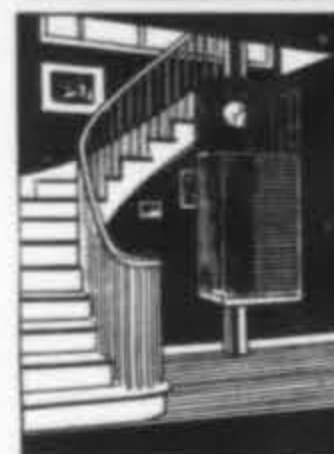


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ALONG EL CAMINO REAL

(Continued from Page 3)

Mission San Luis Obispo has been very much restored, retaining little of the original lines, but is due a debt of gratitude since tiled roofs in California seem to have had their inception with this particular mission. It was founded by Father Serra in 1772 but destroyed by hostile Indians who fired it with flaming arrows, since the roof was made of inflammable material. It was rebuilt and destroyed again in the same way, which led to experiments in roofing and to the final use of tile in all the church buildings.

The restoration of La Purisima Concepcion, near Lompoc, is interesting for varied reasons. It was restored by Federal authority, by members of a Conservation Corps group, and it was done largely with the same kind of materials and with the same sort of crude tools as were used by the eighteenth century Indians and neophytes. Redwood supporting beams are adz hewn, nails and hardware are hand-forged, and great adobe bricks, frequently weighing sixty-five pounds, are used. The furniture is made in exact replica, as much of the furnishings had been rescued and held by families in the neighborhood until such time as the building could be replaced.

Mission San Antonio de Padua, near Jolon in southern Monterey County, holds a quaint and simple celebration known as the patronal feast, June 12, to aid in the rehabilitation of the buildings. This tertulia de campo, modernly termed a picnic, is startlingly reminiscent of a happy past, following closely the customs of long ago. Mass is celebrated in the morning and the afternoon is given to feasting and the fiesta. Food is prepared in the manner of the old-time barbecue and the service continues until all are satiated, which is not early, since music, singing and dancing enliven the afternoon. This is one of the most picturesque of all the missions, and the crumbling ruins are sublime in their architectural grandeur. From the founding in 1771 the mission prospered remarkably, claiming a thousand neophytes within twenty years, with numerous industries and all types of endeavor carried on to maintain them. An irrigation system, second to none in California, brought water to the fields for vast agricultural development, orchards and vineyards. Padua was noted for its fine horses and vast numbers of cattle and sheep. Only a vestige of the former glory remains but because of traditions it is one of the most interesting of all the missions.

The Mission of San Diego de Alcalá marked the first permanent settlement made by white men in California. The mission was founded, July 16, 1769, by Father Serra and his first assistant, Fernando Perron. A temporary altar was built, High Mass was sung, and the first Christian church in California came into being. At the same time the royal standard was flung to the winds and the country formally taken in the name of the Spanish king, Carlos, the third. This early church was damaged by an earthquake in 1803 and it is the ruins of a later chapel that are seen today. Little more than the facade of the church remains, it is a plain adobe wall, terminating in a broad high arch, one small square window above and a large arched doorway below being the only openings. In Serra Year the San Diego committee dedicated a marker on La Playa Trail where Cabrillo landed, and placed a plaque on the old mission, giving the names of donors to the fund for its restoration.

There are twenty-one Missions and mission sites along El Camino Real, and at each of these special services were held at the time of the celebration of Junipero Serra Year but regular services are held throughout the year at the larger and better preserved Missions. The Mission at Santa Barbara is known as a perfect example of Mission architecture, as well as being the best restored, and services have been held there continuously since its establishment. Each mission is rich in tradition, with tales and legends, which some chronicler may eventually present. Statistical tables may be readily found but an intimate history, embellished by tradition and legend, is necessary to enlist the full sympathy and interest of people as a whole.

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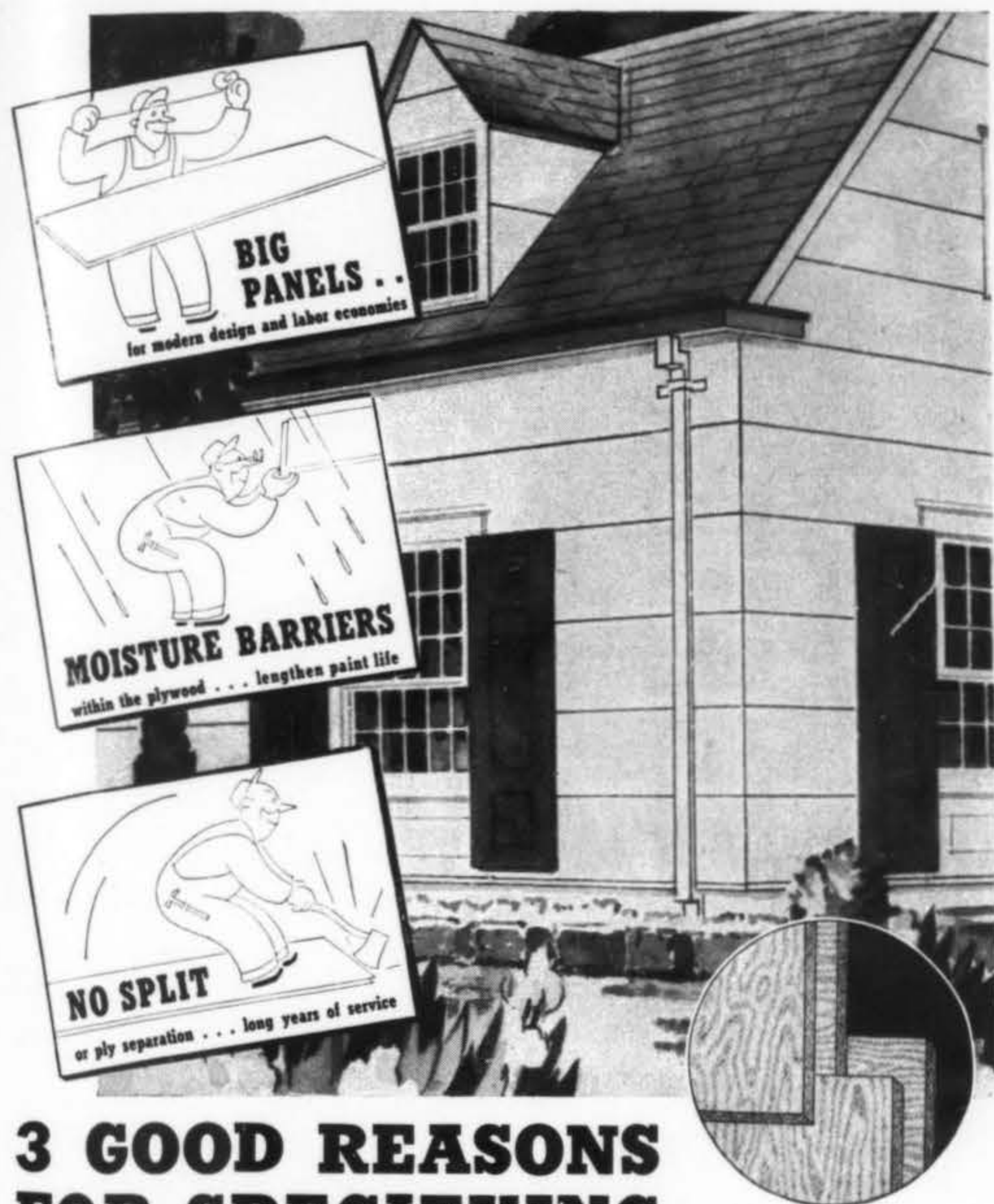
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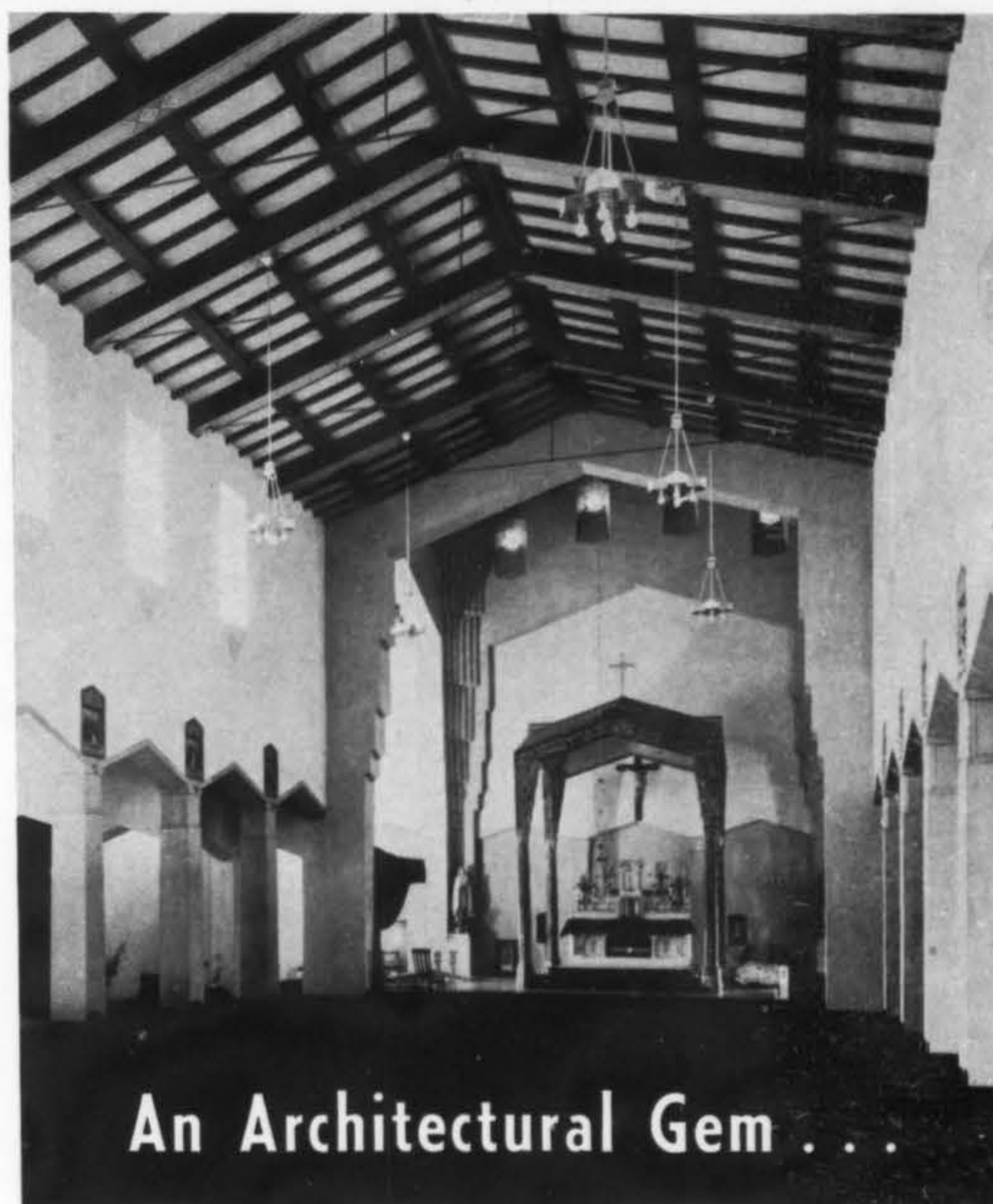
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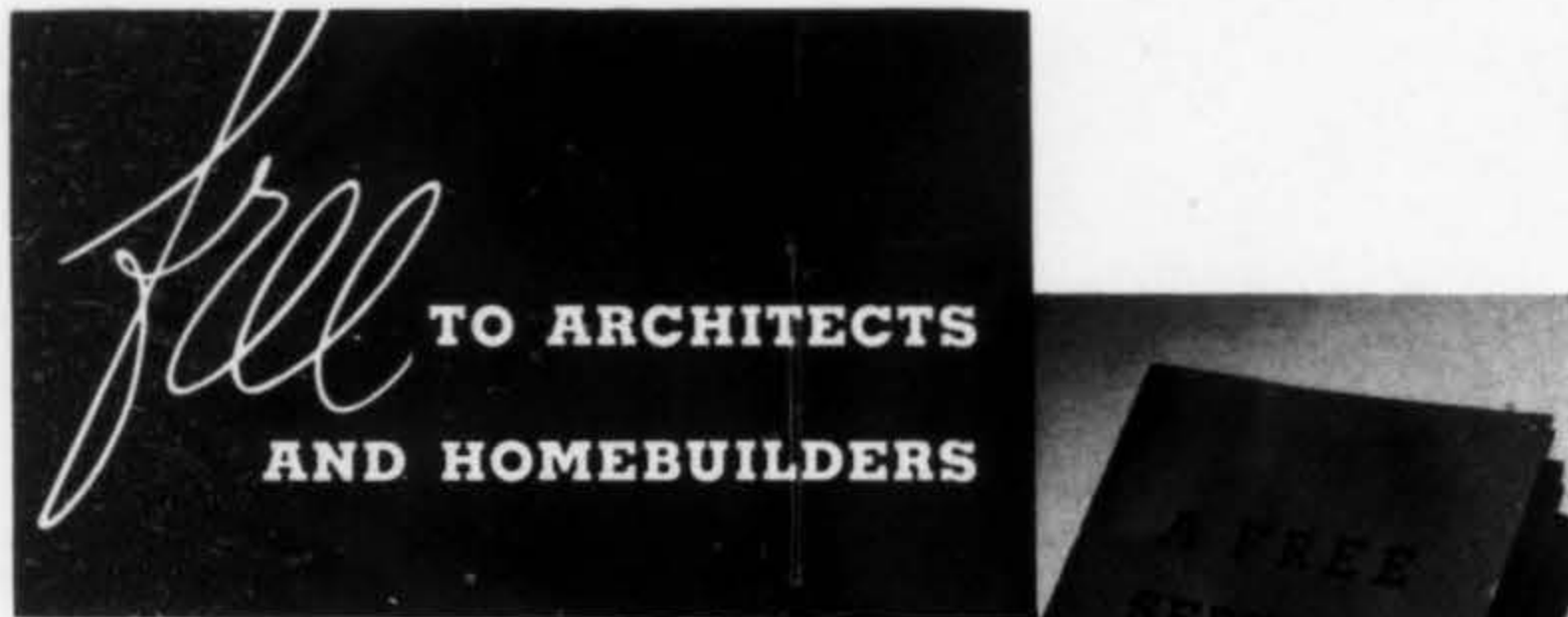
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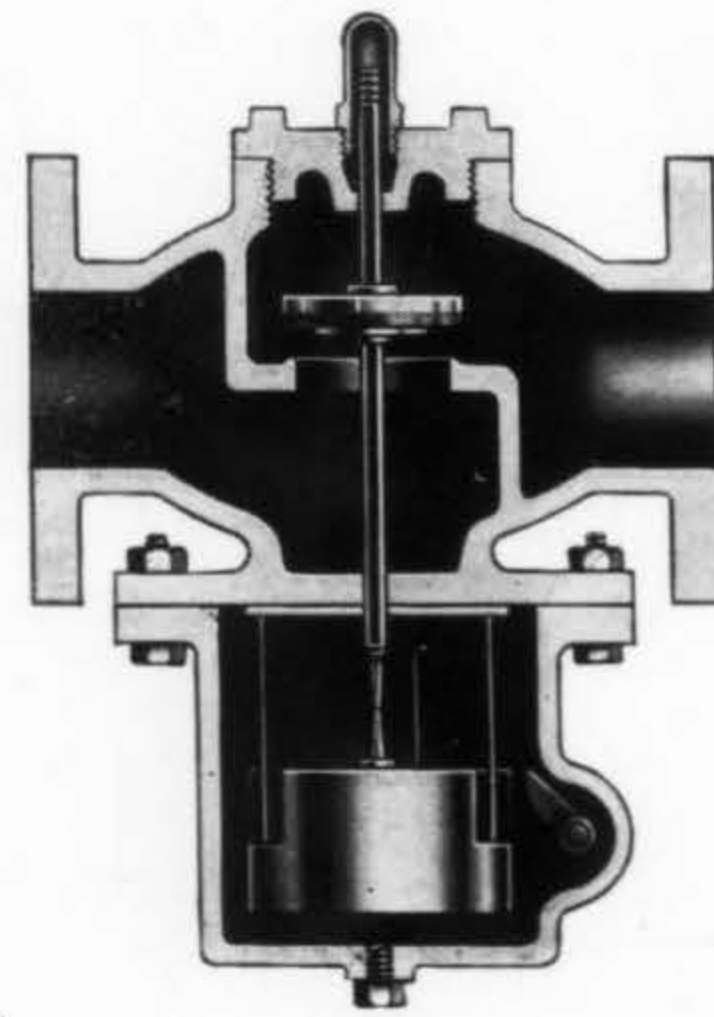
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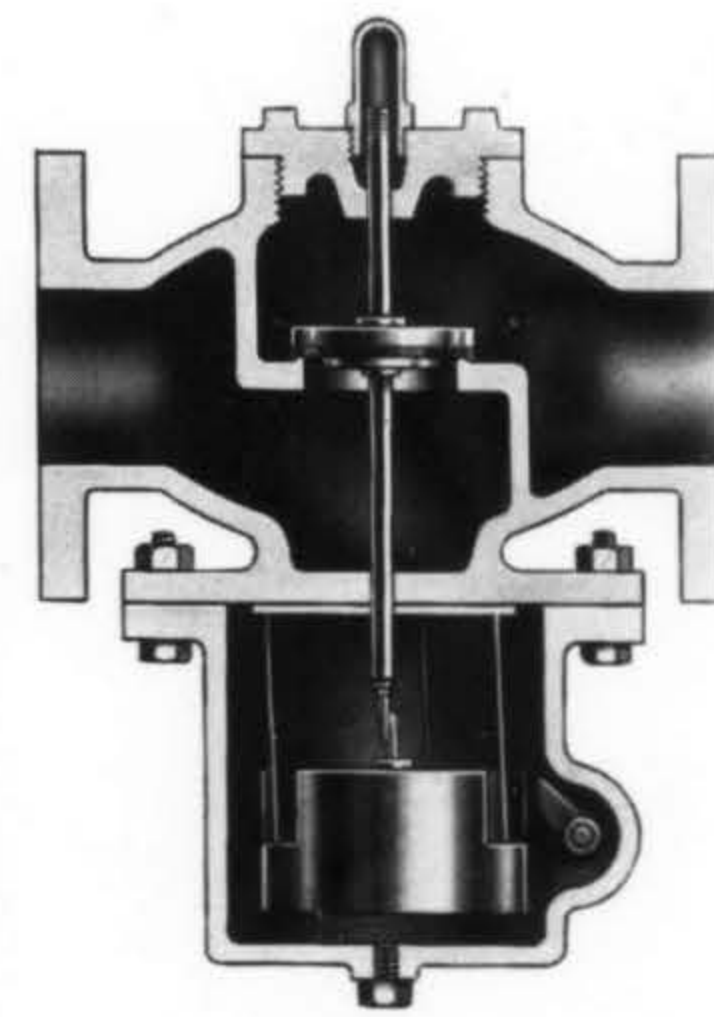
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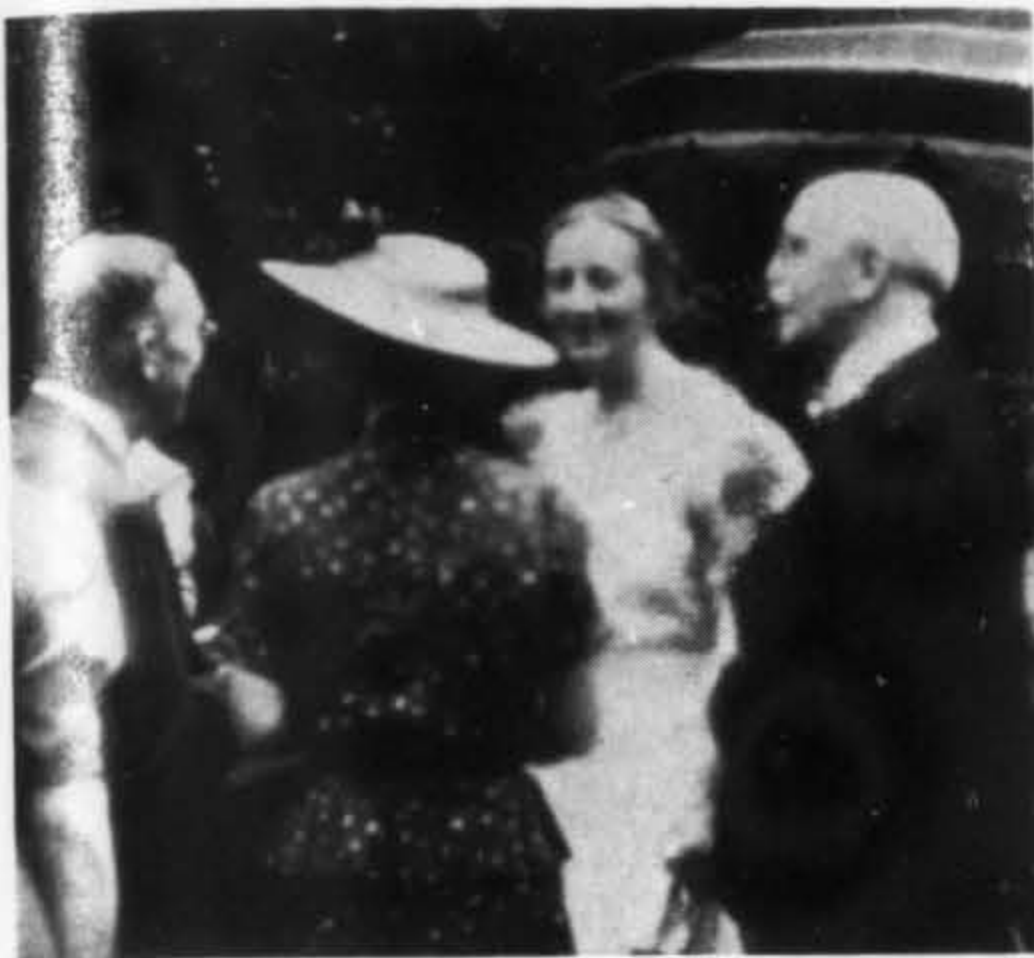
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Three conventioners are welcomed by their hostess, Mrs. Samuel Labouisse, the chairman for the committee of entertainment. From the left, Carleton Winslow, Mrs. Edgar Bissantz, Mrs. Labouisse and Mr. Maginnis, the president of the A. I. A. From a motion picture taken by Edgar Bissantz.

NEW ORLEANS AND THE VIEUX CARRE

(Continued from Page 7)

Some showed resentment, some were flattered; personally I have always felt that the service rendered by the Beauty Shop was more important than that rendered by the architect's office.

The following morning was registration day and the opening address by the president, Mr. Maginnis of Boston. Mr. Maginnis is a gentleman one might expect to come from Boston—tall, dignified, white-haired with a pince-nez and a sense of humor so keen and unsuspected that I was only able to get every other point.

On the first day I cut a convention luncheon and joined Carl Winslow, Abe Edelman, and Eugene Weston for a trip to an oyster bar. Imagine my amazement to find the Vieux Carré or the old city of some twenty-five square blocks, with plaza, and hotel-de-Ville just across the street from the hotel. I was further stunned and amazed to find this old city with all the charm of detail and sophistication of proportion that I have always loved in France, plus the reserve and control of ornament, fenestration and proportion with a flair for the voluptuousness of the Louis. Instead of dowdy gift bazaars, we found smart shops with beautiful rooms and courtyards with well dressed people going about their normal business. It seemed so strange to find such a place as this, without any attempt at artiness, in the "little old" U. S. A.

In somewhat a dazed manner we first drifted into the old absinth bar where we were introduced to a Sazerac cocktail and strange to say the Vieux Carré then looked even quaint and more beautiful. From there we proceeded to an oyster bar; although I do not like oysters, I ate eighteen, my first introduction to an oyster bar. In case you have never been in an oyster bar—it is a slab of stone, back of which stands an old Frenchman in a white apron with a big bucket of oysters in the shell. When you step up to the bar, he hands you a plate with sauce. Taking a handful of oysters, he opens one with an object that looks like an ice pick and hands it to you. This you dip into the sauce and devour. As long as you stand there he will continue to open them for you. When you have received your fill, your bill is reckoned by the number of shells by your plate.

The session in the afternoon ended at three o'clock to give us a chance to stroll through the Vieux Carré to the Patio Royale at which was to be held the president's reception. In our stroll there, we found accommodating students from the School of Architecture at Tulane University stationed at important points to give us interesting information about any building which might attract us. In one especially beautiful courtyard, built according to

the story as a retreat for Napoleon, a group of us, including Ed and Betty Bissantz and Earl Heitschmidt, lingered over a glass of wine and listened to the exciting stories of New Orleans when it was under the rule of Spain and France. Eventually after a thrilling promenade through the narrow streets we came to the Patio Royale where the elite of New Orleans were receiving the visiting Yankee architects (and others) in a most charming manner. This Patio had all that a warm climate offers: sculpture, fountains, climbing vines and roses in bloom. Standing or seated at tables the architects mingled with the old south in a manner of which they had only read or dreamed.

The program that evening was devoted to architectural education. I skipped this in favor of an evening at Antoine's. Dining is a ritual at Antoine's and I could not tear myself away to listen to the broad "a" of the Boston Chairman when I could dine and listen to the flowing drawl of the South. At twelve that night we strolled on farther to the old Coffee Market (which has recently been restored), where we sat and sipped black coffee long into the night.

I feel ashamed to confess it, but the serious business of the Institute sometimes seemed a terrible bore and waste of time when there were so many interesting things to see and do in the beckoning city outside. Perhaps the ballroom where the sessions were held had something to do with this for it had walls of blue mirrors, and niches with chromium dancing ladies, and down drafts from the ventilating system that were reminiscent of Lake Michigan in winter.

Next day the session on housing was absorbing and many fine papers were read, but no one seemed to learn anything new from it. The morning spent on competitions was also fruitless, for that is a subject on which there is such divergence of opinion, that nothing is ever accomplished. I listened to the report until 12 o'clock, when the speaker began to give his life history, then I lost my patience and beat a hasty retreat for the Vieux Carré with an old friend from New York.

The outstanding event of the convention was the presentation of the A. I. A. Gold Medal to Paul Cret of Philadelphia for his outstanding work in architectural design. The ceremony was held in the main foyer of the Delgado Art Museum. First the Museum itself is a handsome building, and is beautifully situated along a lagoon at the end of a beautiful avenue of palms. The main foyer is a room two stories in height with a gallery extending around it at the second floor level on three sides. On the fourth side at opposite corners the gallery becomes two staircases sloping together to a common landing and from this landing on down the staircase is double width. From the landing the ceremony was conducted with great dignity and impressiveness, the guests remaining standing both on the main floor and the gallery. It was especially fitting that this honor should be paid to Mr. Cret, who born a Frenchman, was being honored in a city so proud of its French ancestry. At the termination of the ceremony, the orchestra burst into Pomp and Circumstance while Mr. Maginnis and Mr. Cret descended from the landing arm in arm.

There are times now and then when the architect, full of idealism, renews his humility before the Fine Arts and this was one of them. It restores his faith in the creed that no matter what the sacrifice may be, the supreme effort for quality in architectural design is well worth the struggle.

Naturally there were many business details in connection with the convention which would be of little interest here, and from what I have already told you, I am sure you feel I know nothing about them. It would be so easy for me to study the printed reports and make a good bluff, but I cannot really do that for it might fog my memories of New Orleans. They say confession is good for the soul. I admit right now that I had planned to keep one eye on the city and the other on the convention, but what I actually did was to turn both eyes at the Vieux Carré with occasional winks at the convention.

COPPER SENSE

With his keen appreciation for the beauty and charm of fine art objects, the architect might easily prefer an antique copper lamp with its rich patina, to a few miles of copper wire hidden in the walls of his building.

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GARDENS GAY FOR EVERY DAY

(Continued from Page 31)

Lilies will blossom then, especially the delightful new Philippine ones. And the little Sternbergia, like a golden Crocus much improved.

I find that the principal cause of disappointments with annuals is untimeliness. So very many—of amateurs at least—see a flower coming into bloom, and rush to plant seed of it. That is usually about six months too late. Practically all the winter annuals should be planted not later than early September; practically all of the summer ones not later than early March.

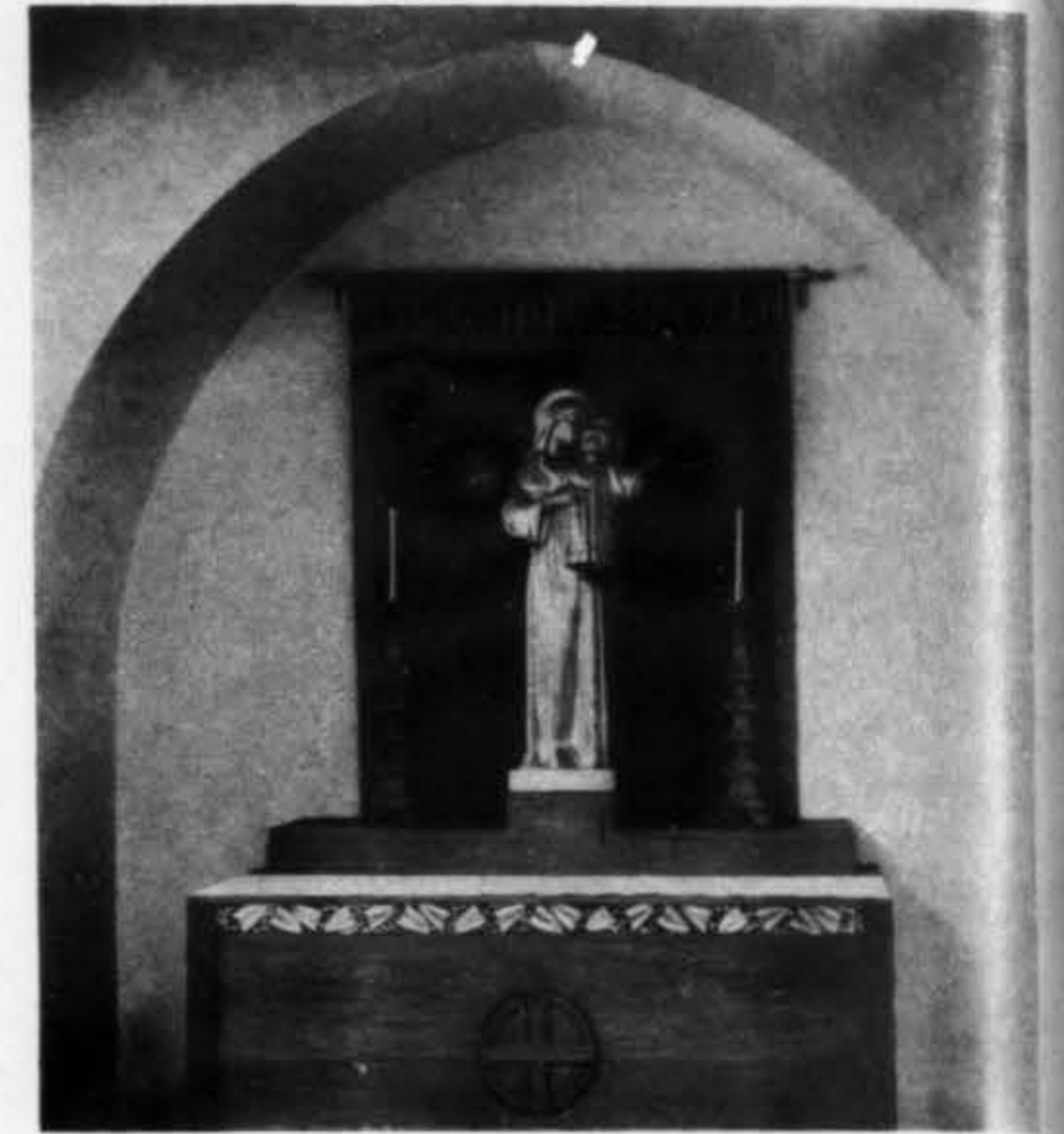
For summer, the best old standbys are the gay Zinnias and the Asters. A very frequent mistake is that of planting them side by side; their colors should be well separated in the garden. Sweet peas are quite as good for summer as for winter, if planting is well timed. Good old Sunflowers give brave background.

For autumn, the Cosmos make fine background. The African Marigolds (Tagetes) give perfect fall colors in browns, yellows and orange. Annual Phlox and Mignonette fill best the low spots. Both need be planted where they are to stay.

For winter we of California have the best selection of all: Snapdragons for height, Stocks and colorful Linarias for middle ground; Pansies, Violas and English Daisies for foreground. The latter are really perennials, but best treated as annuals. The same is true of English Wallflowers, and of the Primulas of a hundred forms and every color but blue.

It is not meant that any one should use, in one garden, a third of this material; but that he select the few that appeal to him the most, and make love to those.

The first part of GARDENS GAY FOR EVERY DAY by Mr. Adams appeared in the April 1938 issue. Copies of this number are available at the publication office, 2404 West Seventh Street, Los Angeles.



ANCIENT LIGHT FROM NEW CANDLES

(Continued from Page 15)

marble from the pavement of Saint Peter's Church in Rome. At the Epistle side is the credence, recalling the altar of oblation of the primitive Church and the sedilia or seats for officiating clergy. An interesting oak chair has been given the church for the use of the Bishop when he visits the church.

In the north transept the shrine of Our Lady of the Sea, or Lady Chapel, is used not only for private devotions but as an altar-of-repose during the Holy Week ceremonies. Here is a beautiful silver statue of Saint Mary backed with a dossal of blue silk. In the opposite transept is the shrine of the Sacred Heart, with a statue of the Redeemer, dignified, appealing and in perfect taste. Another statue, in front of the choir grille is that of Saint Joseph, rugged, spiritual and human, in strong contrast to the all too common productions of the commercial ecclesiastical outfitter. These statues and the stations of the cross which are in simple flat relief are the works of de Villiere, French sculptor while the altar and other sanctuary and shrine fittings were designed and made by E. Charlton Fortune of the Monterey Guild. The carved stone font in the baptistry is also her work.

Other details of the baptistry are worthy of attention, the pavement in rich pattern tiles, and particularly a beautiful picture of the Madonna, presented by the donor of the baptistry, Dr. Jesse Albert Locke, Commander of the Holy Sepulchre, which painting was done some years ago by Mrs. Locke, now deceased.

From the beginning the architect and his associates have endeavoured to make this church an example of what can be done at moderate cost, using genuine, inexpensive materials, honest in their expression and of lasting character. The church is unpretentious and, the writer believes, free from sham. As much care was given to the sacristies and other component practical items as obtained in the Sanctuary. The building is not stylistic, but the effort has been made to fit it to its environment and to southern California.

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