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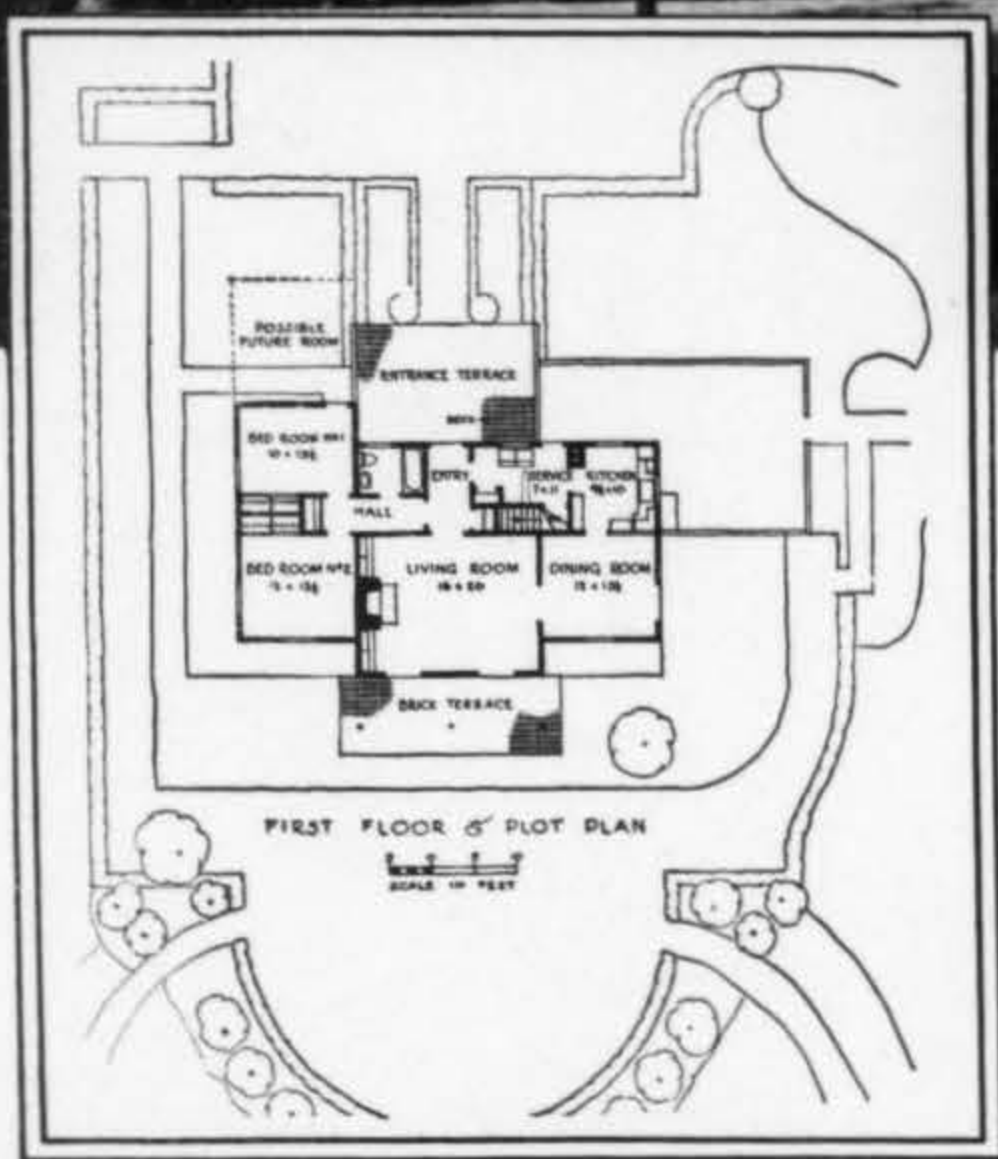


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Advertising Staff: Elmer Wynne, Bland Ballard, E. J. Gibling

PUBLISHER: JERE B. JOHNSON

Editorial Staff: Ellen Leech, Edwin Turnbladh, Mira Maclay, Frances Duncan, Edwyn A. Hunt,
Marten E. Lamont, J. M. Asher

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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 Leach.

ANNOUNCEMENTS

FLOWER SHOWS, the planned variety, fill the days throughout the month, while Mother Nature fills the countryside with the glory of the wild flowers. The shows announced are:

To April 2, Pasadena Spring Flower Show, Fannie E. Morrison Horticultural Center.

To April 2, Santa Barbara County Spring Flower Show, in the Armory.

To April 2, Laguna Beach Garden Club Flower Show is held in the Art Gallery.

April 14-15, Hollywood Knolls Garden Club presents a pageant, tea and flower show. As a reminder of the occasion a packet of poinsettia cuttings, with directions for planting, is given to all visitors.

April 15, Tour of gardens in Bel Air, sponsored by District 2.

April 22-23, Lindsay Garden Club Flower Show.

April 22-23, Spring Flower Show, San Diego Floral Society, Balboa Park.

April 27-30, Spring Meeting of California Garden Clubs, Inc., in San Francisco.

April 29-30, Garden Club of Rancho Santa Fe holds the annual show.

April 29-30, Coronado Floral Association presents the annual flower exhibition.

May 3-6, Spring Garden Festival in Victoria, B. C. Many beautiful private gardens are open to visitors, and excellent speakers may be heard in the evenings.

May 5-22, The Garden Pilgrimage to Honolulu is in effect.

RANCH AND MISSION PILGRIMAGE, arranged by the Plans and Planting Branch of the Community Arts Association of Santa Barbara, is held the last two Saturdays in April and May, April 22 and 29, May 20 and 27. The Pilgrimage offers the opportunity of visiting extensive ranches never before opened to the public and showing a varied and prosperous agriculture, lemon orchards, flower farms, fine cattle, and famous horses. Scenic highways link the three famous and interesting Old Franciscan Missions, Santa Barbara, Santa Ines and La Purisima (the restoration in State Park, near Lompoc). The great ranches in the fertile valleys of Santa Barbara, Santa Ynez, Lompoc and Santa Maria offer a variety of interests. A Pilgrimage card, secured in advance, lists the program for each Saturday. Further information may be obtained from the Santa Barbara County Chamber of Commerce, Santa Barbara.

HOUSE AND GARDEN, 921 Fair Oaks Avenue, South Pasadena, announces a show of Room Harmonies, April 26-27-28-29, combining pictures, flower arrangements and room accessories in an unusual exhibition. The scheme is practical and should interest all home makers.

ANNUAL WISTERIA FETE at Sierra Madre continues to the last half of the month or later, showing the great Chinese vine heavy with luxuriant purple bloom.

ASSISTANCE LEAGUE of Southern California sponsors an Easter parade and a polo game at the Riviera Country Club on Easter Sunday for the benefit of the philanthropic fund. The equestrian review includes more than 300 horses, hackneys, Shetland ponies, gaited horses, pintos palaminos, stock horses, cow ponies, hunters and polo ponies. The University of Arizona polo team and the Riviera Blues are the contestants in the opening event.

ANNUAL BRIDGE BENEFIT for the Maryknoll Mission Fathers is held April 15 at the Ambassador in the Fiesta Room, decorated with treasures from the Far East, significant of the organization, which is an American Society of priests and nuns, devoting their lives to missionary work in the Orient.

ASSISTANCE LEAGUE of Santa Monica is presenting "Ladies of the Jury," April 18-19 in the Santa Monica High School Auditorium, with Mrs. Wellman Mills in the leading role. All proceeds are devoted to charity.

SOROPTIMIST CLUB holds the regional conference, April 21, at Long Beach.



AN AFTERNOON IN A GARDEN

By ELLEN LEECH

WHEN a garden sleeps in the sunshine, the occupants talk of this and that. If the garden is on the crest above Santa Barbara, enthusiastic horticulturists may be seen pottering about, but the usual traveler accepts the beauty, sits down in a pleasant swing or lawn chair to enjoy his surroundings and, with agreeable listeners, rambles off into a pleasing reminiscence. On an inviting afternoon the smooth lawns and stone-flagged terraces were dotted with groups of people, chatting, reading, or just sitting. The chatting ones were reminded of amusing incidents of entertaining import.

Perhaps the Wishing Well was responsible. Some inquiring mind wanted information. Where was the legend born that certain wells were able to supplant the fortune-teller in foretelling the future? Some voted England liable, as that kind of romance seems linked with the British Isles, while another stressed the fact that Ireland is a most romantic land and should be held responsible. However, everybody agreed that there is a true Wishing Well in the gardens at El Encanto, owned by that elusive Irishman, Frank J. McCoy, and it is directly on the path leading to Honeymoon Cottage.

Whatever the origin, the conversation ranged through events, science, and many isms. It touched on collegiate and scholastic topics, with Mrs. Remsen Bird of Occidental and Miss Sarah Bundy of Louis Pasteur Junior High, Los Angeles, to stress the educational values of today, which led naturally to a query to Mrs. Charles H. Boardman of Lynn, Massachusetts, as to recent news of her relative, Johnson O'Connor, that proponent of the science of placing people in their proper environment—really meaning no more "round pegs in square holes." Mrs. Boardman stressed his unflinching work in this direction and mentioned her nephew, Chadwell O'Connor, a graduate of Cal-Tech of Pasadena, who has invented and patented an engine, which reverts to the agency of steam as a driving force, to be used in industrial plants.

Art, books and flowers freshly sprinkle the conversation when Mrs. John Gamble of Watertown, New York, is one of the party—and why not, since her sister, Minerva J. Chapman, is a famous painter of miniatures and was the first of three women ever to be admitted to the Beaux Arts of Paris, where she maintained a studio for forty years, but who now lives in Palo Alto. Mrs. Gamble is a raconteur of note and is always surrounded by entertained listeners. Mr. Gamble is the delight of his host as he greets the morning with "All this, and Heaven too."

Interest in art was also revived by the arrival of Malvina Hoffman, internationally-known sculptor, who came up from Claremont, where she spoke so pleasingly at the opening of the Florence Rand Lang Art Gallery of Scripps College. She considers the building one of the finest examples of a combination exhibition and working studio-gallery she has ever seen. Having seen the strength and force of her work intensifies the surprise of her physical slightness, and rekindles the desire to see what she is showing at the San Francisco Exposition.

The approach of Mrs. A. Drake Miller, whose garden at Winnetka, Illinois, is noted for its form and color arrangements, brought the talk again to plants, as she and Mrs. John D. Agen of Seattle had located in the garden one of the flowering madrones and identified it with one shown on the slide illustrating a talk by Maunsell Van Rensselaer of the Blaksley Botanic Garden, given in the lounge the previous evening. Mrs. R. H. Borchers was wholeheartedly comparing plants with those of her garden in San Jose, and remarking on the richness of the begonias. She also liked the tree ferns and called these to the attention of Mr. Borchers, as they reminded them of a recent trip to Hawaii. Mrs. E. C. Harwood found the planting stimulating but was interested in discussing the nomenclature of the streets of Santa Barbara and the roads of Montecito, and finding many points of resemblance in both the names and the appearance of the lanes of her own San Marino. The quiet serenity of the days in the garden delighted Mrs. A. C. Sloan of San Francisco, but she was not one whit less enthusiastic about the generous hustle and bustle marking the proceeding of the fair at Treasure Island. Mrs. Franklin Booth, whose interest in the Town Club at Pasadena may have been responsible for the delightful arrangement and restrained planting of the new wing and the bricked terrace there, approved of the winding paths and the introduction of shrubs and flowering trees at El Encanto. The gardens of Lake Forest might be termed the theme song of the Robert J. Thornes, and all Californians freely admit the beauties of the homes and gardens of the environs of Chicago.

(Continued on Page 28)

THE MISCHA ELMAN nonsectarian German refugee concert is held April 22, at the Philharmonic Auditorium, Los Angeles. Mrs. Francis Eugene Payne is chairman of the Protestant group, Mrs. Gene Towne of the Catholic group, and Mrs. LeRoy of the Jewish group.

JUNIOR FLOWER GUILD announces the date for the annual Bal de Tete is April 28, the place, the Victor Hugo, Beverly Hills. The Headdress Ball is always a riot of flowers and this one is no exception. Proceeds from the event go to the Junior Flower Guild's philanthropic program.

GOOD SHEPHERD GUILD will hold a benefit luncheon, bridge and fashion show, May 6, at the Biltmore Hotel, Los Angeles.

FESTIVAL WEEK, sponsored by the Southern California Music and Drama Festival Association, is held, April 10 to 15, at Los Angeles. Grace Widney Maboe is the chairman.

BUSINESS and PROFESSIONAL WOMEN'S CLUBS of the Los Angeles District include in the Spring events a public lecture by Ruth Bryan Rhode, April 19, given at "Open Doors" and stresses the experience of the speaker as Ambassador from the United States to Denmark. The convention of the clubs is held at Hotel Huntington, Pasadena, April 15, and includes the election of officers.

KERN COUNTY HISTORICAL SOCIETY announces the unveiling of the statue of Father Francisco Garces at Bakersfield, May 7. Dr. Herbert E. Holton, head of the history department of the University of California, is the speaker at the ceremonies honoring the first white man to enter the San Joaquin Valley.

EL FARO, translated "the Lighthouse," is the name selected by a group of flower-loving Mexicans at Santa Barbara for their own Garden Club. Under the general direction of Miss Lucile Derbyshire the club has accomplished much and has added greatly to the Americanization of the members.

CALIFORNIA HISTORY AND LANDMARKS SECTION of the Los Angeles County Federation includes a trip to the home of John Steven McGroarty as a part of the program of the April 28 meeting.

BOTANIC GARDENS at Rancho Santa Ana in Santa Ana Canyon open April 7, and will be open on each Friday thereafter during April, May and June. Admission is by card only. Lectures and weekly flower shows are scheduled and each week there is a cut-flower display of wild flowers, labeled with their botanic and common names. Several new special gardens have been added at Rancho Santa Ana.

LABORATORY THEATER, which operates as part of the Playhouse, Pasadena, presents a play in Recital Hall each alternate week, selecting plays by new playwrights for production.

BOBBY JONES TROPHY tournament at Catalina is held, April 21-22-23, and is 36 holes of medal play with participants allowed to perform on any two of the three days. There are three handicap classes.

GOLDEN GATE INTERNATIONAL EXPOSITION has proclaimed Saturday and Sunday, April 15 and 16, as Santa Barbara County Days at the Fair. A special train carries the county's delegation to San Francisco.



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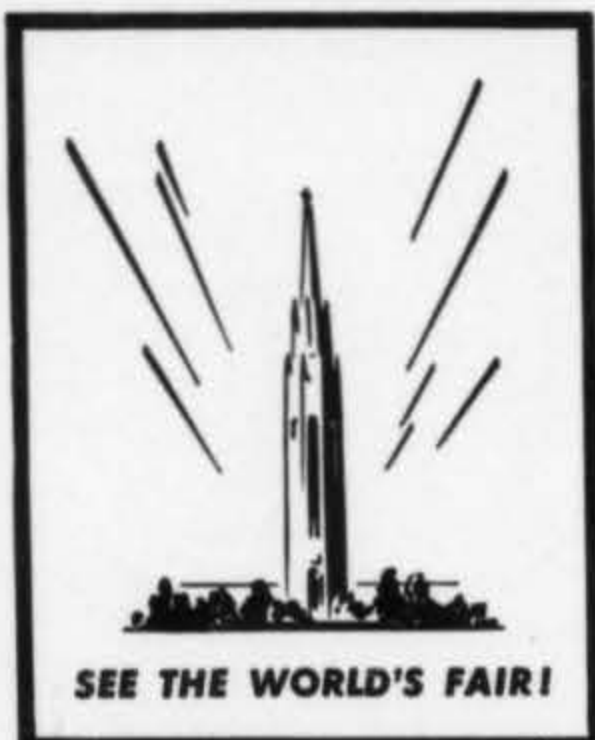
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WILD FLOWERS are filling the countryside with color. The fields at the foot of the Grapevine at the end of the Ridge Route are blue with lupine and throughout Kern County the blooms are showing. Baby blue eyes, poppies, Chinese house, brodiae and cream cups are seen in the Shafter area, with bright spots along the road to Woody and Delano. The Santa Maria region is, as usual, a choice spot for visitors and remains a good vantage point from which to proceed to other colorful districts. Blossoms are seen on the Joshua trees in the Mojave desert and other desert flowers are in bloom, including coreopsis, desert phlox and wild heliotrope.

PAN HELLENIC of Monrovia held the annual party, May 6, at the Sunset room of the Vista del Arroyo Hotel, Pasadena. These sorority women sponsor a bridge tea this year to increase the funds for a student scholarship.

TENNIS PLAYERS are assembled in Beverly Hills for the second annual Beverly Hills championships, April 8-16, at La Cienega Courts, under the auspices of the Southern California Tennis Association.

GOLFERS are also interested in the dates for the State Open at Bakersfield, which is played, April 27-28-29-30. A pro-amateur event is scheduled for April 27 on the Stockdale course but the tournament proper is contested over the Bakersfield links.

WOMEN'S GOLF ASSOCIATION of California announces the Women's Tournament, April 17-22, over the Lake Course at the Olympic Club in Lakeside, San Francisco.

LOS ANGELES CAMERA CLUB will present a western photograph show, May 19-21, at the Biltmore Hotel, Los Angeles. The exhibition is planned in commemoration of the work of Louis Jacques M. Daguerre, discoverer of the first practical photographic process, hundred years ago. Camera enthusiasts are invited to submit prints. Address the club at 2504 West Seventh Street for details of entry.

RAMONA PAGEANT will again delight all lovers of this outdoor play. It is given on three weekends, on Saturday and Sunday afternoons, opening April 22-23, April 29-30, and May 6-7, in the Ramona Bowl, between Hemet and San Jacinto. This pageant-play is derived from a dramatization by Virginia Calhoun of the novel by Helen Hunt Jackson and was first adapted to outdoor presentation by Garnet Holme. The legend of the love of Ramona and Alessandro is feelingly told while the whole is enlivened by Mexican songs and dances. The people of the joint communities, Hemet and San Jacinto, produce the play with a cast of some two hundred. The leading roles are assumed by Victor Jory and his wife, Jean Inness.

EVENTS in San Diego City and County are:

April 10, Lecture "These People", by Helen Howe, House of Hospitality, Balboa Park, San Diego.

April 11, Los Angeles Philharmonic Orchestra, Savoy Theater, San Diego.

April 18, Lecture by Sheldon Cheney "Modern and Modernistic Art", Fine Arts Gallery, Balboa Park, San Diego.

April 20, Humphrey and Weidman, dancers, Savoy Theater, San Diego.

April 21, Suzanne Fisher and Clifford Menz, Soprano and Tenor Duetists, Savoy Theater, San Diego.

April 22, Lecture by Aline Barrett Greenwood, Casa de Manana, La Jolla.

April 24, Lecture by Aline Barrett Greenwood, Hotel del Coronado, Coronado.

ALINE BARRETT GREENWOOD concludes her popular course of comments and reviews of current events, books and plays, in California this month. Miss Greenwood is heard at the Shakespeare Clubhouse, Pasadena, the third Wednesdays at 11:00 a. m. The current date is April 19. In Los Angeles Miss Greenwood speaks at the Wilshire Ebell Club, the third Thursdays, April 20. The San Francisco series is given at the Italian Room, Hotel St. Francis, and Miss Greenwood is also heard at Santa Barbara, San Diego, and La Jolla.

WESTERN POETS CONGRESS is held April 22, at the Columbus Club, The Arcade, 700 East Colorado, Pasadena.

AT HOTEL HUNTINGTON, Pasadena, Mrs. Jack Vallely is heard the second Tuesday of the month at 11:00 a. m. in a discussion of current events coupled with reviews of new books and plays. At the same hotel on the third Thursday of each month Mrs. Edana Ruhm gives her "Events of the Hour," outlining the political situation, mentioning new books and plays.

THEATER NOTES

THE PLAYHOUSE, Pasadena, continues the Spring Schedule, which presents interesting and unusual plays. Two productions are offered each month, each running approximately two weeks and opening on Tuesday evening. Matinees on Saturday only, no performance on Sunday. Gilmor Brown is the supervising director. April 4-15, "The Unguarded Hour" by Bernard Merivale; April 18-29, "To Quito and Back" by Ben Hecht.

MEXICAN PLAYERS, in their theater in the Padua Hills near Claremont, through the medium of folklore, legend, dances and song, recreate the days of their forefathers in old Mexico. Varying localities are selected for these presentations, and for the current play, life in the State of Guerrero, Mexico, forms the basis for "La Bondad de San Ysidro". The performances are on Wednesday, Thursday, Friday and Saturday evenings, and at Wednesday and Saturday matinees.

COMMUNITY PLAYERS of Palo Alto provide a January to June season of varied selections but all good theater. The schedule includes "The Second Man" by S. N. Behrman, April 7-8; and "Stage Door" by Edna Ferber and George S. Kaufman, April 20-21-22.

THEATER AMERICANA, under the direction of Fergus Reddie, is the vital dramatic center of Altadena, functioning through the interest of local talent, and presenting plays based on incidents in American life. The productions are given at the Recreation Building at the head of Lake Avenue, Altadena.

EL CAPITAN, Hollywood Blvd., at Highland, presents "Of Mice and Men" the John Steinbeck play from his novel of the same title, opening April 6 for a run of two weeks.

BILTMORE THEATER, Los Angeles, announces the opening, April 10, of the Jed Harris production of Thornton Wilder's drama, "Our Town", featuring Frank Craven.

COMMUNITY PLAYERS of Riverside present "Johnny Johnson," Paul Green's dramatic biography of a small town American in 1917, April 17-22, under the direction of Leland Wilcox. This is the Players contribution to Riverside's annual Fine Arts Festival.

MUSIC

SAN FRANCISCO SYMPHONY ORCHESTRA, Pierre Monteux, conductor, continues the season of symphonies at the Memorial Opera House. The schedule includes Friday afternoon and Saturday night (repeat) concerts to May 5-6. The current dates and soloists are, April 14-15, Tito Schipa, tenor, April 22-23, E. Robert Schmitz, pianist, Naoum Blinder, violinist, Henry Woempner, flutist in the Bach Brandenburg Concert; May 5-6, closing pair.

ROBERT POLLAK, violinist, is presented in an unusual recital program in the Biltmore Music Room, Los Angeles, April 24. In one number Mr. Pollak is accompanied by a string quartet of which he is the head.

WHITTIER COLLEGE BACH FESTIVAL includes four concertos and is given, April 15-16, under the general direction of Margaretha Lohmann, dean of the Music Department. Participating are the A Cappella Choir, Friends' Church Choir, Whittier Symphony Orchestra and String Ensemble, with faculty, student and guest soloists.

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John Parkinson and Donald B. Parkinson, A.I.A., consulting architects.
Tommy Tomson, A.S.L.A., landscape architect.

PHILHARMONIC ORCHESTRA of Los Angeles, under the direction of Otto Klemperer, continues the series of symphony concerts through April at the Philharmonic Auditorium. The season includes the customary fortnightly pairs of Thursday night-Friday afternoon concerts and a popularly priced series, Friday matinee and Saturday night. The dates and guest artists for the month are: April 6-7, Nathan Milstein, violinist; April 14-15, Olga Steeb, pianist; April 20-21, Arthur Schnabel, pianist; April 28-29, no guest artist announced. Tuesday, April 11, concert at San Diego, and April 27, Standard broadcast.

ART COMMISSION of San Francisco sponsors a season of Municipal Concerts at the Civic Auditorium: April 25, Grace Moore is the soloist with the San Francisco Symphony Orchestra; and May 2, Nino Martini, well known Italian tenor, closes the season, with the Orchestra.

COLEMAN CHAMBER MUSIC ASSOCIATION presents the concerts on Sunday evenings at the Playhouse, Pasadena. April 16, the Stradivarius Quartet of New York provides the program.

ELMER WILSON Concert Course is offered at the Civic Auditorium, Pasadena, and closes the season with Richard Crooks, tenor, April 13.

CULTURAL ARTS ASSOCIATION of the San Fernando Valley closes the winter concert season, April 24, presenting Fisher-Menz at the Donna Hubbard Auditorium, Van Nuys.

THE BEHYMER series at the Philharmonic Auditorium, Los Angeles, presents Richard Crooks, tenor, in a song recital, Tuesday evening, April 11. Tuesday evening, April 18, Nino Martini, Italian tenor, appears after an absence of two seasons. Devotees of the dance welcome the return of Humphrey-Weidman and their group of dancers for one performance, April 21. Jan Kiepura, Polish tenor, is heard, Tuesday evening, April 25; and Grace Moore gives a song recital, Friday evening, May 5.

PHILHARMONIC ORCHESTRA of Los Angeles announces Anne Jamison, young opera and concert singer, as guest soloist at the 16th annual Easter Sunday service at Forest Lawn Memorial Park, April 9. The Philharmonic Orchestra, with Otto Klemperer conducting, plays Overture to "Oberon" by Weber, and Overture to "Meistersinger" by Wagner. The community chorus of 500 voices accompanies the orchestra.

CIVIC JUNIOR SYMPHONY ORCHESTRA is sponsored by the San Francisco Recreation Commission and is conducted by Robert Pollak. Under the present plan the Orchestra will give concerts several times a week at the Western States Building on Treasure Island during the course of the Golden Gate International Exposition.

ARTIST COURSE at Claremont Colleges presents Jan Kiepura, Polish tenor, at Bridges Auditorium in April.

OCCIDENTAL COLLEGE announces six Thursday evening concerts by the Pro-Arte String Quartet of Brussels, the first is played this month.

LOMAS RECIPROCAL CONCERTS means a new concert plan to give wider opportunity for appearance to resident artists. An exchange of artists between cities with the proceeds from each concert defraying the expense of the other inter-city event is the basis of operation. The initial exchange is between Los Angeles and San Francisco, and the San Francisco concert is presented April 4, at the Century Club by Alice Mock, coloratura soprano of Oakland. Elaine Lomas originated the plan and conducts a like exchange between Belgium and France.

OPERA READING CLUB of Hollywood presents "Carmen", April 3, under the direction of Leon Rains. Consuelo Mendelz sings the title role.

STRADIVARIUS QUARTET appears at the Lobero Theater, Santa Barbara, April 14. Mrs. Milfred Couper, Santa Barbara, composer and pianist, accompanies the quartet, and has written music for five Community Arts plays at the Lobero Theater. Members of the Quartet are Wolfe Wolfinssohn, Bernard Robbins, Marcel Dick and Iwan D'Archanbeau.

FEDERAL SPRING OPERA FESTIVAL at the Long Beach Municipal Auditorium continues with "Hansel and Gretel", April 12; "The Mikado", April 26; "The Barber of Seville", May 10, and "The Merry Widow", May 24.

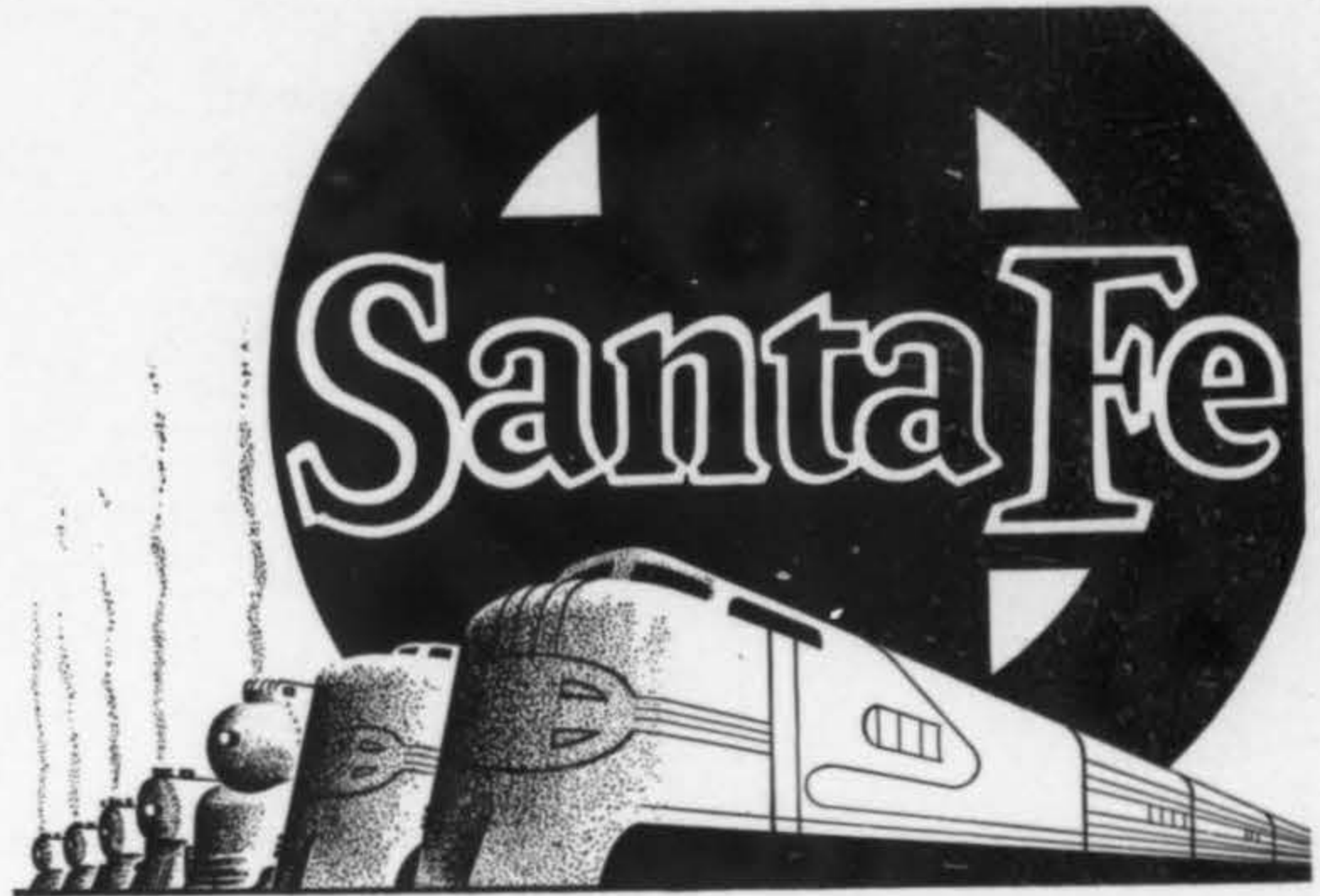
A SPRING CONCERT is given by Alice Coleman Batchelder, pianist, and Stephen Deak, cellist, April 11, at the Huntington Hotel, Pasadena.

CIVIC LIGHT OPERA FESTIVAL of Los Angeles opens Monday night, May 15, at the Philharmonic Auditorium with Sigmund Romberg's operetta, "The Desert Song", playing six nights and Wednesday and Saturday matinees. Allan Jones is heard in the leading role. The series includes four productions. Edwin Lester is the general director.

CLEMENCE GIFFORD, contralto of Los Angeles, is singing at the Century Club, San Francisco, April 13.

MUSIC CLUB of the California Institute of Technology, Pasadena, presents a second concert series at the Athenaeum, opening with Webster Aitken, April 27, and continuing with concerts by Kurt Appelbaum, May 11, 18, and 25.

HUNGARIAN MUSIC forms the program given by Harlow and Elizabeth Mills at the Vista del Arroyo Hotel, Pasadena, April 16.



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ART CALENDAR

BERKELEY

AN ARTIST'S PLACE, 2193 Bancroft Way: Shows the work of a group of artists, scheduling exhibitions in rotation.

CARMEL

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

CLAREMONT

SCRIPPS COLLEGE: Spring exhibition in the Florence Rand Lang studio.

CORONADO

GALLERIES, Hotel del Coronado: Oils and watercolors by European and American artists.

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: Watercolors, pastels and oils.

FILLMORE

ARTISTS' BARN: Annual photographic salon to May 1.

GARDENA

GARDENA HIGH SCHOOL: Selection from the permanent collection.

GLENDALE

TUESDAY AFTERNOON CLUB, 400 North Central Ave.: Oils and watercolors by members of the Art Department.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: Mildred Coughlan McNutt is showing lithographs of the Hollywood scene through April 24. Mrs. McNutt is the wife of Patterson McNutt and is known for her black and white work as well as being a portraitist and watercolor artist.

BEVERLY HILLS WOMEN'S CLUB, 1700 Chevy Chase Dr.: Marines by Leon Lundmark; pencil sketches by Ave Lee throughout the month.

CONTEMPO GALLERIES, 9190 Sunset Blvd.: Prints in color and in black and white.

HOLLYWOOD WOMEN'S CLUB: Oils by Thorwald Probst and J. Duncan Gleason.

MAGNUSSEN STUDIO, 9047 Sunset Blvd.: Handmade jewelry, special settings for semi-precious stones. Art craft in metal.

PRINT ROOMS, 1748 N. Sycamore: Fine collection of prints and etchings, old and modern.

PUBLIC LIBRARY, Hollywood Blvd. and Ivar Sts.: A rotating exhibition of the work of local artists.

STANLEY ROSE GALLERY, 6661 Hollywood Blvd.: To April 18, sculpture by Mina Quevly Morgan.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: The Spring group exhibition.

LONG BEACH

ART ASSOCIATION, Villa Riviera: Shows the work of members.

LOS ANGELES

ART COMMISSION, Room 351, City Hall: Drawings and other work by Charles H. Owens, Los Angeles artist. Open daily except Saturday and Sunday.

BARKER-AINSLIE GALLERY, Seventh and Figueroa: Paintings by English artists.

BILTMORE SALON, Biltmore Hotel: Oils by American artists.

CHOUINARD ART INSTITUTE, 741 S. Grand View: To April 15, watercolors by Denver artists.

EBELL SALON OR ART, 4400 Wilshire Blvd.: Exhibition by Women Painters of the West.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: To May 20, sixth annual exhibition of "Trends in California Art." Gallery hours, 11:00 A. M. to 4:30 P. M.

FRIDAY MORNING CLUB, 940 S. Figueroa St.: Portraits by southern California artists.

LOS ANGELES MUSEUM, Exposition Park: April 19 to June 11, all California Exhibition of painting and sculpture; April 17 to May 15, Masters of Popular Painting, from the Museum of Modern Art, New York. Japanese prints of leading schools.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: Fifth Annual Otis Alumni Art Exhibition: Exhibit hours: 12 noon to 4:30 P. M., Mondays through Fridays.



A study of St. Francis of Assisi made by Ettore de Zoro, sculptor, especially for Frank J. McCoy of Santa Barbara and Santa Maria.

ARROYO SECO LIBRARY, 6145 N. Figueroa St.: Paintings and etchings of Dr. Henry Smith Williams are shown through April and May.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Landscape class meets every Tuesday afternoon from one to four. The sketching grounds are selected a week in advance.

SOUTHWEST MUSEUM, Highland Park: Exhibition of American Indian portraits by E. A. Burbank. Permanent collection.

STATE EXPOSITION BUILDING, Exposition Park: Selections from the permanent collection, and groups by the San Gabriel Artist's Guild.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Paintings and sculptures by members of the Scandinavian-American Art Society of the West to April 16. April 17-29, Joe Davidson, sculptor, shows portraits of leaders of loyalist Spain, show arranged by the American Artist Congress.

U. C. L. A. CAMPUS GALLERY: International exhibit of automobile advertising art.

FRANCES WEBB GALLERIES, 2511 W. Seventh St.: Exhibition of a group of unusual paintings from Europe. Edward L. Forker is showing landscapes and flower paintings.

WOMEN'S UNIVERSITY CLUB, 953 S. Hoover St.: Watercolors by Arthur Beaumont.

ZEITLIN'S BOOK SHOP, 624 S. Carondelet St.: Early etchings, engravings and lithographs.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: The work of Frederic Taubes who will teach painting and drawing at the Mills College Summer Session, June 25 to August 6.

OAKLAND

BAY REGION ART ASSOCIATION, 14th and Clay Sts.: Shows the work of members.

OAKLAND ART GALLERY, Municipal Auditorium: Fourth annual exhibition of sculpture, April 30 to May 31.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Treasures in Oriental art, in ceramics, carved jade and ivory. Chinese prints.

GRACE NICHOLSON GALLERIES, 46 No. Los Robles Ave.: Exhibition by the Pasadena Society of Artists continues to April 15.

POTTINGER GALLERY, 171 E. California St.: To April 10, recent work of Ethel Rose etchings by Robert Austin, English artist.

PUBLIC LIBRARY, Walnut at Garfield Sts.: To April 17, Honor Award Homes and Crafts Exhibit by Southern California Chapter American Institute of Architects.

JEAN DE STRELECKI GALLERIES, Vista del Arroyo Hotel: Paintings by Eugene Dunlap and George Hammers.

HUNTINGTON HOTEL GALLERIES: Recent paintings by Frank Moore.

POMONA

POMONA COLLEGE, Rembrandt Hall: Landscapes by Ralph Holmes.

RIVERSIDE

RIVERSIDE ART ASSOCIATION, Rotunda of Mission Inn: Show arranged by the members of the Association. Exhibition changed the first and fifteenth of the month.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Annual exhibition of the Sierra Camera Club.

E. B. CROCKER ART GALLERY: Exhibition by local artists.

SAN DIEGO

FINE ART GALLERY, Balboa Park: Southern California art. (Invited exhibition of oils, watercolors and sculpture by living southern Californians). Special features during the month: Exhibition of modern paintings by members of the San Diego Art Guild; and a group of "Spatter Pictures," showing the artistic design inherent in the living flora.

SAN FRANCISCO

COUYOISIER GALLERIES, 133 Geary St.: Miscellaneous French and American moderns.

DE YOUNG MUSEUM, Golden Gate Park: San Francisco International Salon of Pictorial Photography. Frontiers of American art, National Exhibition of the Federal Art Project.

PAUL ELDER GALLERY, 239 Post St.: To April 22, aquatints by Blanche McVeigh.

GUMP'S, 250 Post St.: To April 18, paintings by John Gamble.

NATIONAL BUREAU OF ARTISTS AND CRAFTSMEN, 557 Market St.: Permanent exhibition of leather, metal, wood and needle craft.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Regional exhibition of Arts and Crafts by members of the Junior League to April 11; to April 16, paintings by Thaddeus Welch; through April, paintings and sculpture by San Francisco artists. April 15-May 15, paintings by Victor Arnautoff, Edward Farmer and Daniel M. Mendelowitz.

SAN FRANCISCO MUSEUM OF ART, Civic Center: To May 7, 59th annual exhibition of the San Francisco Art Association; drawings by Oskar Kokoschka; Parilia costume designs by Ralph Clifford; painting techniques, including Shaw finger painting (Young People's Gallery) April 19-May 14, paintings by Gros, Gericault and Delacroix. In the Art Association gallery, gouaches by John Haley; graphic art by David P. Chun; paintings and pastels by Anna E. Klumpke.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Dr.: Contemporary California artists. To May 6, oils and drawing by Will Foster.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: 18th Century English portraits; Flemish and Italian primitives, are augmented by special exhibition in the Library each month.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: The work of local artists.

FAULKNER MEMORIAL GALLERY, Public Library: Paintings and lithographs by Corbino, Curry, Cross, Doris Lee, Pittman, Ruellan; watercolors by Czebota.

SANTA MONICA

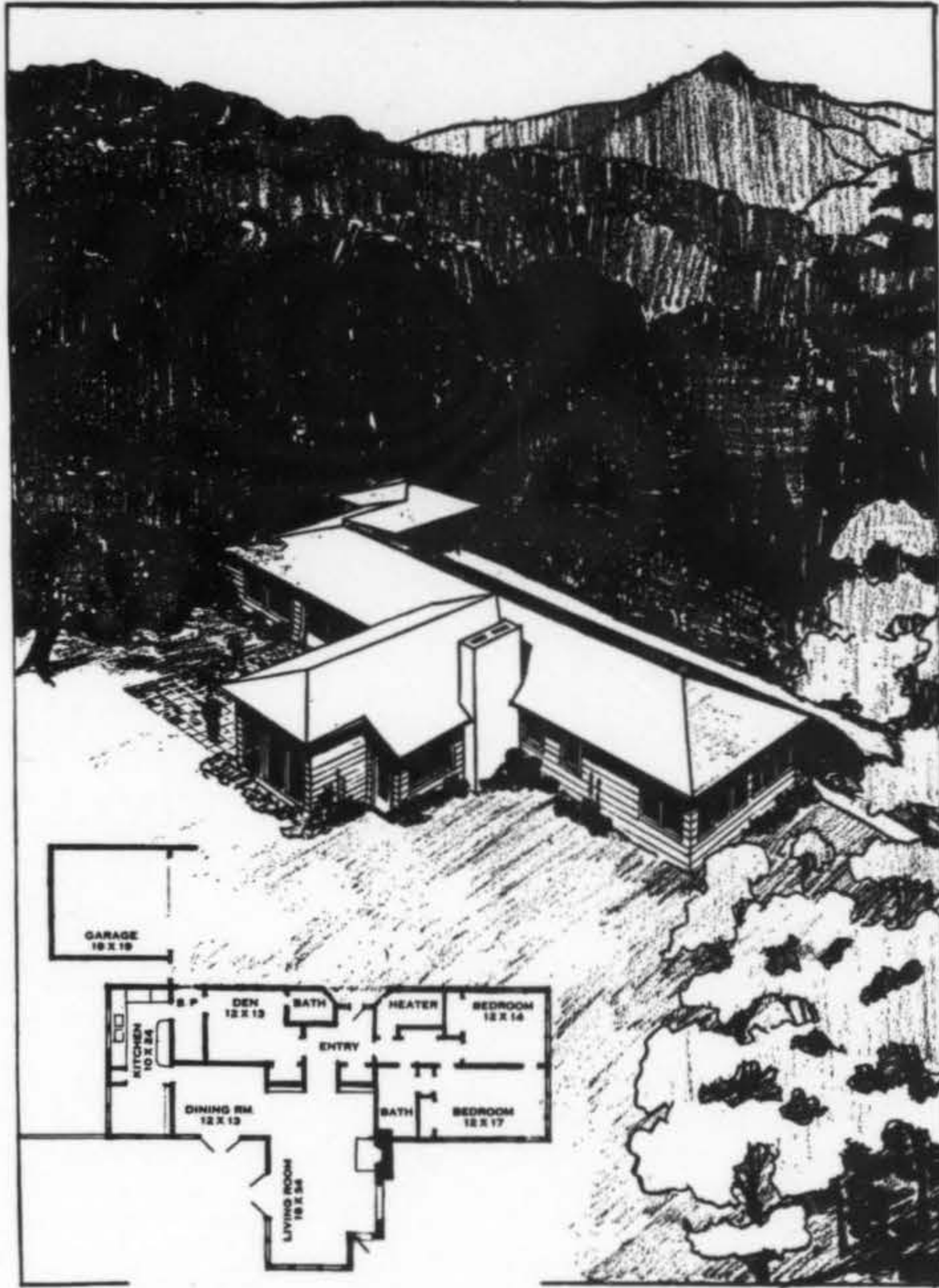
SANTA MONICA ART ASSOCIATION: Exhibition by members in varying media.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: Modern Master Drawings, illustrating the leading ideas and artistic characteristics of the 19th and 20th Centuries, presented under the joint sponsorship of Mills College and the Seattle Art Museum, assembled by Dr. Alfred Neumeyer. Annual exhibition of the San Francisco Art Association, a group of paintings selected from the 1938 annual of the Association; Egyptian photographs; National exhibition of representative buildings of the post-war period, a collection of mounts assembled by the American Institute of Architects. Paintings by Esther Webster.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Selections from the permanent collection, showing paintings, prints and sculpture.



A house in Kent Woodlands, Kentfield, designed by William Wilson Wurster, architect, is one of the two houses sponsored by California Arts & Architecture. Cost, approximately \$14,000. The second house is illustrated on page 28.

A TOUR OF EXPOSITION MODEL HOMES

By EDWYN A. HUNT

ONE OF the very interesting and unusual by-products of the California Golden Gate International Exposition is a non-profit corporation called Exposition Model Homes Tour, Inc.

This organization was designed to coordinate and inspire the building of a series of model houses to be placed throughout the San Francisco Bay area. At the very beginning it was stipulated that the houses had to be designed by architects and they had to be landscaped and decorated, and held open for the public for four months and a half, beginning May first of this year. The plan is functioning unusually well and all of the houses are under construction at the present time, with approximately fifteen ready to open May first.

Although most of the houses are what might be called California farm house architecture, there are some very beautiful modern architecture, as well as some fine traditional ones.

Leading magazines are sponsoring the houses. CALIFORNIA ARTS & ARCHITECTURE is sponsoring two, one a California traditional house designed by John Knox Ballantine, Jr., which will be built in San Mateo, and the other a modern redwood designed by William Wilson Wurster for Kent Woodlands and Marin County. Sketches of the two are shown in this issue, and when they are completely furnished they will be illustrated in a future issue of CALIFORNIA ARTS & ARCHITECTURE.

Gardner Dailey has designed a very unusual modern house which is being built in Woodside Hills, a low, rambling country district, and it is being completely furnished by Helen Koues of *Good Housekeeping*. Mr. Dailey has included many

unusual architectural and constructional features in this house.

Going to the opposite extreme, Harold G. Stoner, architect, designed what he calls a "West Indian Colonial House," a large, well-proportioned two-story Colonial, which is being built by Stoneson Brothers in San Francisco. This house will be furnished by John Breuner Company of San Francisco in traditional manner.

Another rather unusual house is being built by D. D. Bohannon in Oak Knoll Manor, Oakland, designed by Charles F. Maury, architect. Mr. Maury chose his motive from the Swedish cottages and calls his house "The Swedish Modern." It will be furnished in modern by Capwell, Sullivan & Furth of Oakland.

To make the international aspect of the house problem a little more interesting, C. P. Grommé, architect, has designed a little Irish cottage for Brookside Meadows that is being built by the Leach Realty Company. I'm going to furnish this cottage in modern with hand-woven fabrics and linen floor coverings, and hand-wrought copper accessories. The house has a heavy shake roof and is built in a secluded part of Marin County where outdoor living can be enjoyed to the utmost.

All of the kitchens of these houses have been specially designed with the latest kitchen cabinets and equipment by the Pacific Appliance Institute. They assigned a special designer to the model homes tour for this purpose to cooperate with the architect.

When the houses are complete, tours will be inaugurated by the transportation companies in the

CALIFORNIA POETS' CORNER

THE WEB

By JESSIE VAUGHN HARRIER

Spider, your web upon the leafless bow
A flower of dew and silver seems to be!
Perfection for an hour! I wonder how
You won the skill that shapes such symmetry!
Your craft was old while yet the world was young.
While the dull cave-man fashioned on the floor
His knife or flint, your shining cables flung
Their perfect maze across his skin-hung door!
Yet in his breast, not yours, the urgent beat
That bid him always try the unlearned task,
That set on unknown paths his stumbling feet
And taught him questions he must always ask.
Still, Spider, do you spin and wait your prey.
Man's mighty webs girdle the whirling earth.
And shall his patient questionings, some far day,
Resolve those mysteries called death and birth?

WILD PLUM IN BLOSSOM

By ELIZABETH-ELLEN LONG

Lovelier than peach and pear
Or apple tree anywhere,
The wild, sweet plum in silver clad
Stays the feet of every lad
And every lass passing by
Underneath a singing sky,
Stays their feet and heart and wit
At the sudden sight of it.

Of Western Poets

Robin Lamson, author of *Laughter Out of the Ground*, an epic of the days of '49 and a best seller of 1936, will have another book, *Death Loses a Pair of Wings*, out this spring, Scribner's again being his publisher. The new volume, an historical novel in cadence, is the story of the conquest of yellow fever by General William Gorgas, an achievement that has saved millions of lives and made possible the building of the Suez Canal. Its publication is being eagerly anticipated.

Bay Region so that people will be able to go by bus or car to all of the houses.

The California Real Estate Convention in Oakland of this year is planning to hire a fleet of large buses to take in the complete tour. Maps showing the location of every house will be available at gas stations.

The company also expects to have two houses especially designed and built on Treasure Island to be used as headquarters for the tour itself, and when the houses are complete a full photographic record will be made and published in a plan book for national distribution.

A very interesting phase of this model home tour will be an original and unique art exhibition. We are planning to use nothing but original works of art for decorative purposes in these houses and are calling on all of the worthwhile artists of the Bay Region to form a group and make their art available to the decorators who will be furnishing these houses.

In order to facilitate these arrangements, Mrs. Beatrice Judah Ryan, well-known art authority of San Francisco, will handle the details of the show and coordinate the arts and art into the houses. Mrs. Ryan has had a lifetime of experience in showing and merchandising pictures and we feel pretty certain that she will do a splendid job. My own thought has been that the average art exhibition in so-called museums of the country is usually a failure from a financial standpoint, because the pictures cannot possibly be hung to advantage.

It is necessary to show the public the decorative and functional quality of pictures in homes surrounded by the proper atmosphere and proper lighting.

We hope to have a fine collection of etchings, watercolors, lithographs, and oils for this show, and I think, without question, this particular phase of the model homes tour will insure its success.



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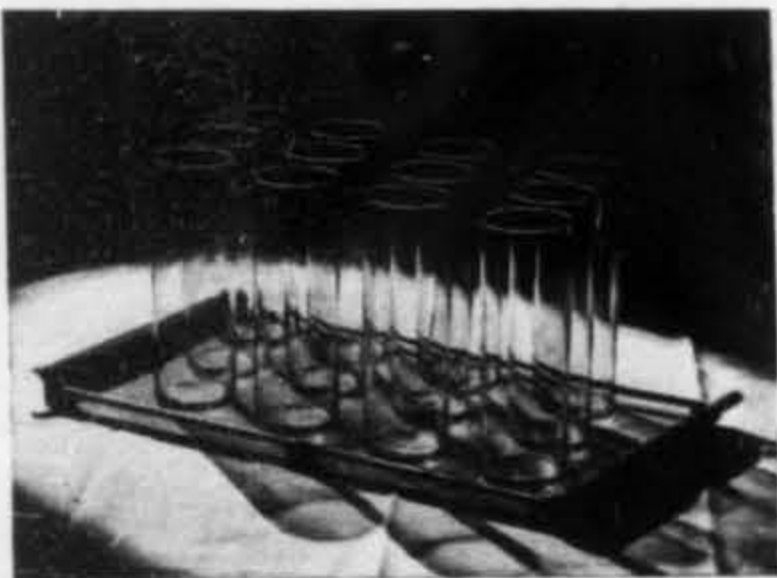
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WHAT'S IN YOUR SOIL?

By C. F. GREEVES-CARPENTER

GARDENING gives so much pleasure both to the gardener and to the observer and there is, perhaps, nothing so beautiful as a garden full of lovely bloom and color. Yet how many gardens produce flowers which are exquisite both in size of bloom and color of foliage? Each flower should be as nearly a specimen bloom as possible, and a little foresight employed before planting would help toward the achievement of this desirable objective.

Every garden enthusiast knows something of the physical nature of his soil when he starts to turn the ground over. He knows at once whether it is clay or a good garden loam, so from that angle he is sure of the type of soil with which he has to work. No matter what the physical properties of the soil, its chemical analysis is of great importance if we wish to obtain full value from the plants we intend to attempt to grow.

Of course, everyone has heard of the very definite preferences that some plants, such as the Rhododendrons, Azaleas, etc., exhibit to a soil that is strongly acid in its reaction. In fact, they'll scarcely grow at all in an alkaline soil. So one of the first things the intelligent gardener should do this spring is to order a small soil-testing outfit. You're not a chemist, you say? That isn't at all important.

If all you feel you need to know is the acidity or alkalinity of your soil, then one of the small sets, costing only a dollar, would answer the purpose, but when you have finished reading this article you'll decide that there are certain other things it is important to know about the chemical composition of the garden soil other than its mere pH (the degree of acidity or alkalinity) value.

However, with that as a starting point, we will assume that the pH value is 7½ (7 is neutral), then by referring to the soil preference list for plants which is packed with the kit, we know whether our soil is suitable for the plants we wish to grow. If not, then directions are given for adding the necessary number of pounds of aluminum sulphate to bring the soil up to the required degree of acidity, or the amount of limestone which must be added to achieve a desirable alkaline reaction.

Having satisfied ourselves by such a definite test that our soil is right for the plants, then we must learn whether it is deficient in one of the three major minerals, nitrogen, phosphorus and potash, and to do this we need one of the larger, more practical soil-testing kits which sell for two dollars, though larger and more economical ones may be obtained from five dollars to ten dollars. Of course, other minerals than the nitrogen, phosphorus and potash previously mentioned are necessary to plant life, but it is usually safe to assume if these three fundamental minerals are present in sufficient quantity that the less important ones will also be present.

Nitrogen is essential to plant growth, as it assists in the growth of foliage and stalk, but if there is too much nitrogen and not enough of the other minerals then the plants tend toward a rank growth with dark leaves. Potash is essential to the establishment and maintenance of good, healthy root growth. Phosphorus is essential to all forms of growth and it is a mineral of which most soils are depleted. This is particularly true of land which has been treated—"fertilized," if you will—with animal manure which is notoriously lacking in this mineral.

This seems to be getting more complicated, and by now you probably believe that without definite training in soil chemistry you would not be able to make such tests. On the contrary, these tests, with the simplified kits now available, are extremely easy to make and involve a minimum of work, as in ten minutes you could make a complete analysis of your soil.

Here's how it's done—though some kits require a different procedure. This particular kit is widely used by intelligent gardeners on account of the ease with which it can be operated and the reliance which can be placed on its findings. The kit consists of five bottles of solutions, a few test tubes (each with its own colored cork so that it is always used for the one test), a tin rod, some color charts, and a booklet of directions.

First, we must take a sample of the soil. Let's suppose that, rather than determine the analysis of one special bed, we wish to know that of the entire garden. With a clean spoon, we must dig up the surface at strategic points and from two inches underneath take a spoonful of soil from each spot. On clean paper mix these together. Quarter fill with soil the test tube marked for the acidity-alkalinity test, then add an equal quantity of lime-testing solution, cork the tube and shake it vigorously. When the soil has settled, hold up the lime color chart next to the tube for a comparison of colors. The colors in this and all color charts in the set are designated A, B, C, D, E. By referring to the table of soil preferences in the booklet packed with the kit we can determine whether the soil has the right degree of acidity for the desired plants and, if not, then the recommended amount of aluminum sulphate can be added or the requisite amount of limestone to bring about a desired alkaline reaction.

With another sample of soil taken from the composite mixture, we next proceed to examine our soil for the presence of nitrogen. This, we find on consulting directions, merely consists of running the test as though we were doing it for the acidity determination, substituting nitrogen-testing solution for the lime-testing solution and using the special test tube provided for the nitrogen test. After the soil settles to the bottom, it is merely necessary to make a comparison between the color of the liquid with those on the nitrogen color chart. At a glance we can then tell whether the soil is deficient in this essential mineral and, if so, by following directions we can simply and without any waste material remedy the condition.

The next test with which we need concern ourselves is that for phosphorus. With the designated test tube quarter full of a sample from the composite soil mixture, add a like quantity of the phosphorus-testing solution, cork and shake the tube and allow the soil to settle. Then, with the tin rod, stir the solution gently, immediately comparing its color with those on the phosphorus color chart. If the color compares with that designated "A" on the chart (and this is true in the case of nitrogen and potash as well), then the soil has a minimum amount of that particular mineral, but when the color checks with B, C, D, or E, then more of the mineral is required in the soil; the actual amount being specified in the booklet.

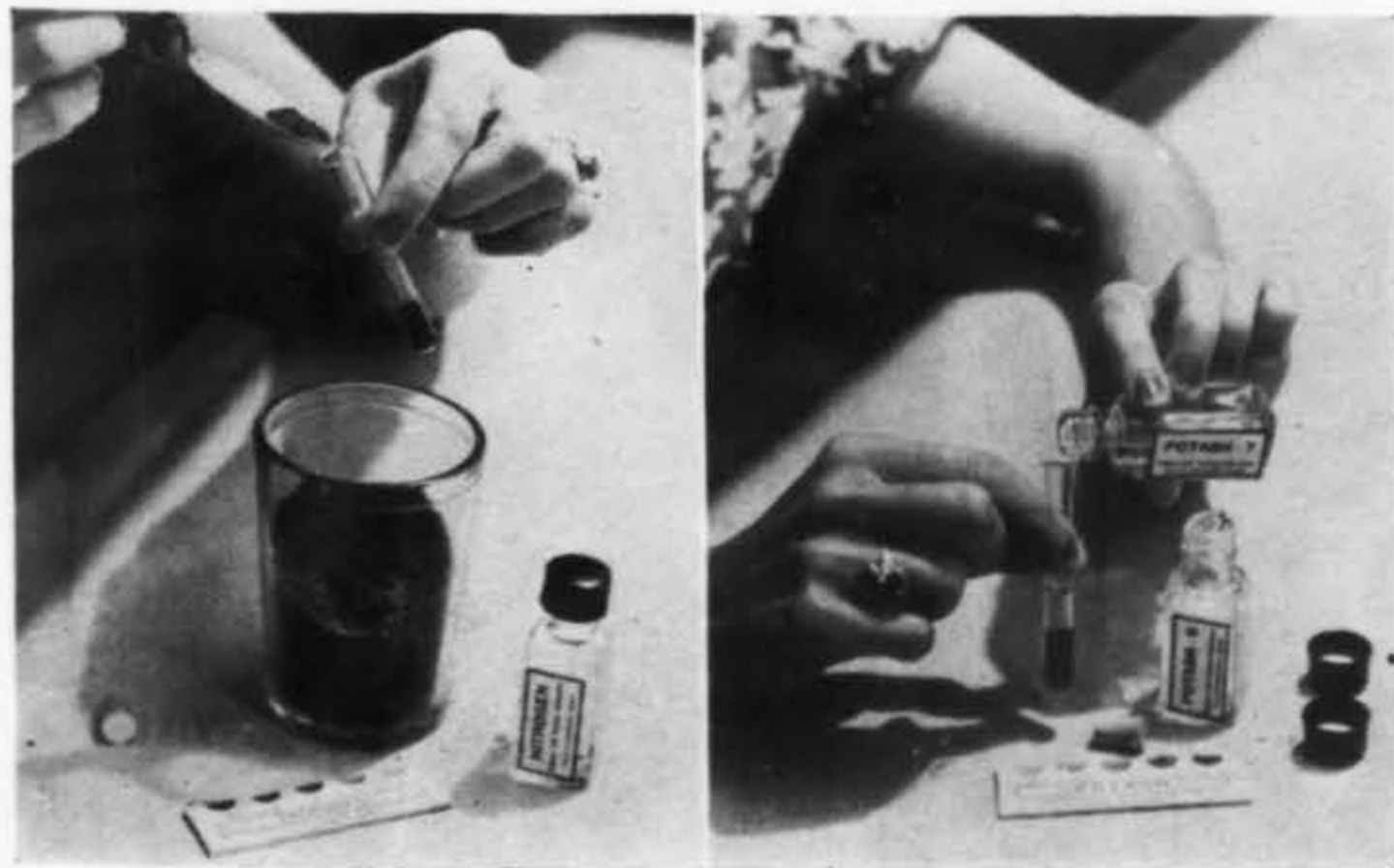
The final test is to determine if there is an adequate amount of potash in the soil. This is just a trifle more complicated than the previous tests, as we have to add two solutions, but that's about the only difference. In the specially designated test tube, place soil taken from the composite sample to a depth of a quarter of the tube. Add enough potash-testing solution No. 6 to fill the tube three-eighths full. With the second bottle, solution No. 7, bring the contents of the tube to the half-full mark and shake the mixture thoroughly. When the soil has settled, compare the color of the liquid which separates with those of the potash color chart. If the result indicates the presence of a minimum amount of potash, then we have no particular need to worry on that score, though in each case where only the minimum of any of the three essential minerals is present, it is suggested that a certain percentage be added.

After the soil-testing set has been used, all the apparatus should be thoroughly cleaned and packed away, ready for use.

Any deficiency in the three major minerals, though, can specifically and easily be remedied without employing a general fertilizer. The latter is very necessary when one doesn't take the slight amount of trouble necessary to determine just what minerals are present or are deficient in the soil. Each general fertilizer formula contains, in varying proportions, nitrogen, phosphorus and potash, and a great deal of inert material. So by using only the chemical necessary for your soil, you are accomplishing a desirable reaction for the plants at the least expense to yourself. A two-dollar set such as the one described will make twenty individual tests or five complete analyses, and it is, of course, possible to get refills so that one always has the basic apparatus necessary right from the time of the initial investment.

Gardening intelligently will result in better flowers, foliage and root growth and a garden that will be a greater source of joy from the knowledge that you have every possible favorable soil condition for your plants.

The tests consist of soil and liquid in test tube and a comparison of colors on the chart. The potash test is a trifle more complicated in that it requires two solutions, otherwise the procedure is the same.



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THIS MONTH IN THE GARDEN

By J. M. ASHER

WE ARE not going to ask for a show of hands just now, but we would like to know how many of our readers have made garden notes this spring. One sure way of securing the results we desire in successful color combinations is to observe each month the gardens of other people. For this purpose a garden notebook is really indispensable.

One interesting planting we noted recently was made with bulbous flowers planted last November, comprised of Dutch iris in the background, tall in growth; then came the yellow Daffodils of medium height, with a scattering of Ranunculus. In the foreground a double row of Hyacinths was bordered with blue, yellow and white Violas. As a low ground cover, seeds of Virginia Stock had been scattered throughout. Although its final appearance was that of spring dispensing her loveliest colors with a free and lavish hand, an experienced gardener would have sensed careful planning back of the resultant beauty.

This is not the time of year to plant the garden described above, but to succeed in building the garden that will give us the greatest amount of satisfaction, that garden must be planned, and planned carefully. First we must have a clear idea of the effect we want, then determine how, when and where to plant to attain that effect.

Here is where the garden notebook will prove its usefulness. Notes taken month by month of blossoming plants and shrubs that we have admired either in a nursery or in a friend's garden, along with the correct time and methods of planting and their proper care, will be found to be of untold value to us when the planning of our own new beds is about to get underway. Memory sometimes proves a fickle partner in such ventures, and a businesslike method of tabulating our garden possibilities is sure to prove an endless delight when put into actual form.

A few days ago I rediscovered a flowering shrub that I had known for three or four years without appreciating fully its rare beauty or possibilities if included in the well-planned garden. Its name is *Chamelancium ciliatum* or *Geraltion Wax Flower*, and it is really one of the most beautiful and satisfactory of the flowering shrubs. The specimen by which I was intrigued was planted along a wall and formed a perfect silhouette. Its heather-like foliage combined with the small, dainty mauve pink waxen blossoms made a marvelous effect while the shadows cast on the wall completed the picture. These flowers last from two to three weeks after cutting.

Now April is really a flower month in California, and a month when planting of endless varieties of flowers, shrubs and trees can be accomplished. Especially is this a good month to plant shrubs and evergreen trees. Popular and most spectacular in the color picture just now are the flowering peaches. Deep rose, light pink, white and variegated, all are worthy of a place in the garden, but they require space and sunshine.

The Orchid Tree (*Bauhinia*) will soon break with flowers. By planting them this month we can be certain of their beauty in our own garden next season. These blossoms so nearly resemble the *Cattleya* Orchid that they can be used most successfully in a corsage as a substitute.

Soon the Jacaranda will command our attention with its fresh, fern-like foliage and myriads of deep lavender blossoms. These trees will develop into wonderful specimens and will fit in with various types of architecture. Crepe myrtles are very satisfactory in the interior, where they bloom during the hot weather. We mention the interior because these trees or shrubs tend to be susceptible to mildew along the coast.

Tropical fruits have won high regard as garden specimens, and when planted and maintained properly are quite worthwhile. If you want citrus trees, avocados, or any other fruits to thrive, do not plant them on your lawn areas. Select an area that can be cultivated and kept free from other growth. As background plantings or borders they are most at home. Fruit-bearing trees can be moved successfully if they are planted properly, but if one must skimp a little on the expense of planting in order to buy the larger tree, then by all means select a smaller and less expensive tree and give it the right start. In planting, prepare large holes three feet square and fill in with bean straw and soil. First, bean straw three or four inches deep, then a like amount of soil, repeating until the hole is filled. Keep water running in the hole until the soil is thoroughly settled. As soon as it is dry enough, you can plant the tree. Coarse manure may be substituted for bean straw when desired.

We are assuming that you have already spaded the planting beds at least one foot deep and worked in the fibrous manure and peat, for flowers require this type of preparation. We have a wide selection of plants from which to choose. *Ageratum*, *Arctolispandis*, *Asters*, *African Marigolds*, *Candytuft*, *Balsam*, *Cornflowers*, *Calliopsis*, *Coreopsis*, *Cosmos*, *Larkspur*, *Nicotiana*, *annual Phlox*, *Scabiosa*, *Salpiglossis*, *Verbenas*, *Wallflowers*, and *Zinnias*.

Dahlia tubers are best planted after the middle of April, for when planted too soon they are likely to rot. Then, too, they should bloom in late fall and should not be planted too early.

April showers may bring May flowers, but do not depend too largely on them. Even and careful watering is necessary for best results. April brings a multitude of garden pests also that will demand careful supervision if your labors are not to be in vain. Conscientious efforts in every direction will leave you less mindful of summer heat when the earth is burgeoning with bloom as a result of your labors.



Outdoor furniture of wrought iron is both graceful and comfortable and now comes in several finishes besides white. Leatherette seats and backs are removable, washable and available in diverse colors. From Barker Bros. in Los Angeles.

GARDEN FURNISHINGS

ONE man says garden furniture is the same, yesterday, today and tomorrow, that seats, jars, sundials and bird baths were known to the ancients and will be familiar to the moderns of untold ages. Easy to say but not exactly true. Such things were in use in the days of the Caesars but the marble and stone benches of Nero's time could never have called to the homing householder as do the deep lounging chairs, the comfortable chaises longues, and the settees with their deep innerspring cushions of today. Above all things, the garden furnishings must aid and abet the enjoyment of the hours spent within its walls and, fortunately, this can be accomplished. While a stone bench may serve in time of need, it is not the answer to the modern quest for outdoor furniture.

Many new things are procurable and many old things used in a new way. Wrought iron has been good since time immemorial and is again a popular choice. It may be formally delicate in design, the borders following a lacey, floral pattern, or be sturdily handsome, decorated in a conventional manner. Iron combines well with glass and with brass, and with the latter a leather upholstery is effective. The metallized rust-proofing is an added advantage, and there are smart new metal finishes, guaranteed chip proof.

Rattan lends itself to designs that are the acme of perfection in line, pleasingly graceful, yet sturdy and compact, promising and giving comfort. Reed, finished in the natural color, forms a pleasant link between the garden and terrace. Each piece may complement the other in the color of the upholstery and, by the fit of the spring seat cushions and the deep back cushions, become havens of rest. A natural bamboo, upholstered in herringbone crash, is always good. Oiled pine furniture continues in popularity. It has the desired substantial outdoor look and because of its oiled finish is impervious to weather conditions. The chairs and seats are fitted with removable tufted seats and back pillows, the coverings for which may be selected from an ever-growing list of new fabrics. These are water and fog repellent, allergic to mildew and all in all fast colors. The combinations in pine are convenient, one being a wheeled table with an umbrella attached, ready for use in any section of the garden, and, also on wheels, are two chairs, well backed, with a table hospitably placed between them. Old Hickory is in accord with an old-fashioned garden, and the Mexican laced type of chair complements the pottery so frequently used.

Simple, effective landscaping makes a lovely background for distinctive outdoor furniture. From Cheeswright, Mason & Company in Pasadena.



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WILLIAM H. SCHUCHARDT, F.A.I.A.

Master of Ceremonies

I AM honored to have been asked to act as the middleman between Roland Coate's jury of award and those who are about to receive these certificates of honor and of merit, and the reason why I feel so honored I shall reveal as I go along without definitely stating it. I am pleased because, having again assumed the role of city planner, I have been given this opportunity of warning all generous members of the Chapter that I am quite likely to draw on them for gratuitous service and advice during my term of office on the City Planning Commission and that, by way of compensation, I can promise them some thrilling problems.

I am particularly pleased because Supervisor Roger Jessup, Supervisor Gordon McDonough and Councilman Robert Burns and two of my confreres on the Commission, President Nolen Allen and Vice-President S. P. Lev, are with us tonight, for their presence not only indicates governmental concern regarding good architecture but also gives emphasis to the importance of a close relationship between architects and city planners which should and must obtain if the city is to be, in Lewis Mumford's words, "with language itself man's greatest work of art."

In Europe that relationship has never been lost since the days of the building of Renaissance and Baroque cities, but in this country the architects' talents have been only occasionally employed or encouraged in the designing of cities. To be sure, some twenty-five years ago, when every city and hamlet had to have a civic center, we architects spent fabulous hypothetical dollars on countless little and big hypothetical Versailles, and recently, in some housing projects, architects are suggesting the advantages of proper platting over rows and rows of cemetery lots for happy living but, in the long run, we are thought too much the dreamers. In our enthusiasm for efficiency, which is seldom achieved in city building; in our haste to expand into something bigger, if not better, when we have too little time to think; in our relying almost altogether on the slide-rule for solutions and then covering our errors and obsolescences with a poultice, which we call zoning—in doing all these things we have rather forgotten the most important phase of creating, and that is first to determine on direction, to define the objective, which in city planning we term our dream city, quite unattainable perhaps, but of surpassing beauty as well as of surpassing efficiency—an ideal which we must always have before us not only as a guide but also as a daily inspiration, a daily challenge.

That the Los Angeles of several generations ago entertained such a dream city I am reasonably certain. But I am also certain that they did not then think in terms of a million and a half population. In 1910 the city had three hundred and twenty thousand people; today, a short thirty years later, almost five times as many. As a metropolis Los Angeles is barely twenty years old and it is therefore silly to rebuke her leaders, governmental, commercial, and social, for shortcomings in several directions. In these last twenty years the principal job in hand was to provide, as quickly as possible, pavements, schools, sewage and water lines, and the million and one other requirements of a rapidly growing community. There was little time for reflection and for acquiring all the advantages of older and settled cities. Mistakes were made and freely acknowledged. The wonder is that so much splendid work was done, so many splendid institutions established. But a city of a million and a half needs a new vision and we, like Chicago, Cleveland, St. Louis, Cincinnati and Minneapolis, must dream a second dream—a vastly greater dream city, vastly more complex but just as beautiful.

What an opportunity for architects! What an opportunity for the Chapter! What if we could establish an atelier, not this time for students, but for the study of civic problems, for germinating of ideas of civic beauty, for having a part in the biggest Big Business in California.

I wish that I might prophesy that Los Angeles will grow no larger and that from now on she will go in for quality rather than for quantity. But I am afraid that she is only beginning. I am afraid that, before the century has come to a close, Los Angeles will have become the New York of the Pacific. The rising sun of Asiatic commerce will cast its warmth increasingly on our shores and this southern port will get the lion's share. I dread to think of it, but I can see the San Fernando Valley become a huge, dismal Brooklyn, a vast fertile valley already condemned to be commonplace by an utterly unimaginative north and south gridiron street system covering the entire area; I can see the lowlands to the south of us transformed as were the early swamps of Chicago transformed into the present Loop district; I can see Azusa, Whittier, El Monte well within the confines of the city; I can see Santa Susana Valley crowded with satellite towns; I can see reshaping in many directions. It is not a happy picture, at best. It is a dreadful picture, if you can visualize this growth progressing, like a cancer, without plan, without organization.

Well! It is somebody's job to study these tendencies—to evaluate the forces that are operating and do something about it. The first step in the preparation is to plan. It means gathering information as to trends, and a

(Continued on Page 34)



The pleasant terrace at the home of Mr. and Mrs. Harold P. Ullman in Beverly Hills is an invitation to a pleasant afternoon. Ralph C. Flewelling, A.I.A., architect.

AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

PHILOSOPHIC LITERATURE ON GARDENS

LITERATURE on gardens is of two kinds—philosophic and technical, for at work in a garden that same elusive spirit of entire contentment slips into a man's heart which travels on a curl of smoke from his pipe. A square yard or so of earth becomes that magic isle which kings and commoners have sought and for which men have restlessly voyaged the seas. "Yes, in the poor man's garden," someone wrote, "grow far more than herbs and flowers—kind thoughts, contentment, peace of mind, and joy for weary hours." And they grow likewise in the garden of the rich man, who may have found himself poor without them.

The scholastic in the monastery evolving a creed discovers words and evidence laboriously which come inevitably and simply to the man with his hands in the soil. He worships with believing honesty the Creator of that which rises in colorful perfection before his eyes. "Oh, Adam was a gardener," wrote Kipling, "and God who made him sees that half a proper gardener's work is done upon his knees." And in Shaw's "The Adventures of a Black Girl in Her Search for God," the black girl learned that "the best place to seek God is in a garden. You can dig for him there."

Gardening is the oldest of occupations. "There is no ancient gentlemen but gardeners," said Shakespeare. Many old proverbs referred to gardening as "This rule in gardening ne'er forget—to sow dry and set wet."

Doubtless most of the rules which were applicable in the Garden of Eden are still so. Indeed, the same mischief now takes place in our gardens which happened in the Garden of Eden. Christopher Morley, in his *New York Post* column some years ago printed a verse by an unknown reader—

"I used to love my garden,
But now my love is dead,
For I found a bachelor's button
In black-eyed Susan's bed."

However, I rather suspect that heaven did not frown on such mischief any more than the Lord scowled at the errors of Adam and Eve in the garden. I have always thought that Adam did not really become a human being until he ate the apple, and that we should date humanity, with all its dreams and foibles, from that moment.

What I prefer to think is that the Lord, being fond of his Garden, expelled Adam not for eating the forbidden fruit but for not doing the weeding. It was such a pleasant place that Adam may have preferred to relax and enjoy it. But "great weeds do grow apace," we read in Shakespeare—and see in our gardens. The Lord probably felt about the Garden of Eden as Kipling did about England—

"Our England is a garden, and
Such gardens are not made
By singing: 'Oh, how beautiful!
And sitting in the shade.'"

Our world, where "great weeds do grow apace," is, as Jeremy Taylor commented, "no place to sit down in . . . you must rise as soon as you are set; for we have gnats in our chambers, worms in our gardens, and spiders and flies in the palaces of the greatest kings."

I don't believe the Lord fired Adam from the Garden because he "sinned," but because he became forgetfully relaxed in paradise, not knowing it could never last unless he contended with the weeds and the bugs, the "spiders and flies," that exist even in paradise.

WHEN SILENCE IS LEADEN

There are always enough books on the "art of conversation," such as a new one, "Conversation Please, A Clinic for Talkers," by Loren Carroll. But I know that what I and more

people would like is a guide on how to talk over the telephone, in which the art of conversation is modified by the fact that you can't see the person to whom you are talking. Someone wrote that Macaulay had "occasional flashes of silence that made his conversation perfectly delightful." But such silences over the telephone seem to sever the mechanical connection and to invoke the vast space which exists between the two talkers and which, once fallen, becomes difficult to lift with ease or grace. Those judiciously selected silences, which Carroll praises, can't be adapted to a phone conversation.

The fact that, over the phone, you are talking to someone not present makes you unable to judge the effect of your remarks. In parlor conversation the face of your listener is something of a guide or signal as to whether you are on the right track, whether you should continue or shut up.

I suppose if Julius Caesar or some ancient were to visit the earth today nothing would perhaps seem more queer to him than to come upon a person telephoning—talking to a mechanical device as though the listener were able to interpret the expressions on his face.

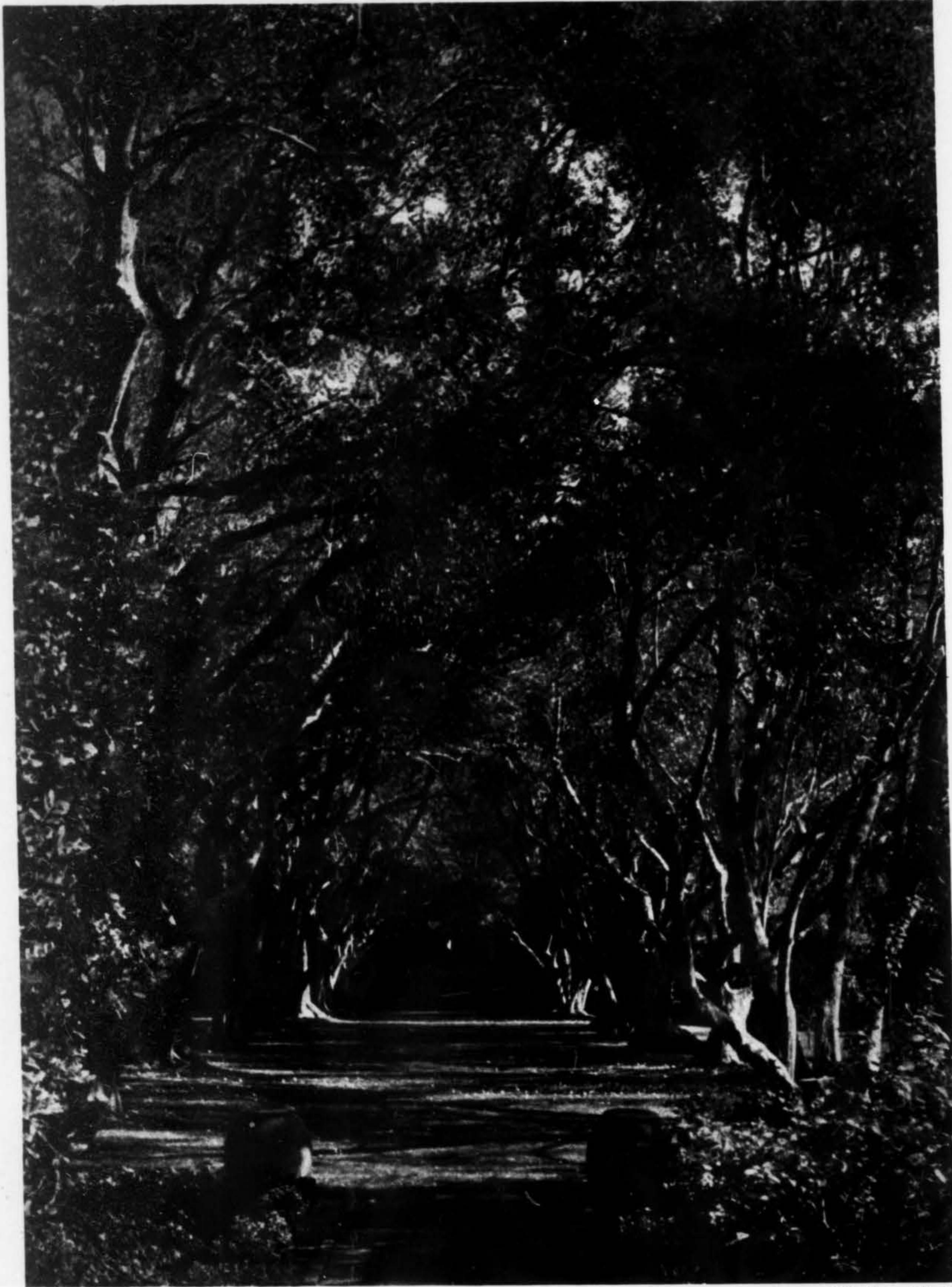
"SOUP AND FISH"

Elizabeth Hawes calls her new book on fashion, "Are You Comfortable In That?" A lady today is perhaps the first since Eve who could reply to that inquiry with an honest "Quite."

The current variety in women's hats seems to be only the gathering into one period of the historical diversity in that article. In 1711 Joseph Addison wrote in *The Spectator* that "There is not so variable a thing in nature as a lady's headdress." But men have also had their moments of strange headgear. The Duke of Wellington wrote to a friend in 1840 about men's haberdashery—"I never saw so many shocking bad hats in my life."

Addison could likewise have written something eternal if he'd said, "There is nothing so variable in nature as ways to cook fish." Madame Prunier's famous fish cookery book has been adapted for American readers by a chap named Crosby Gaige. The book contains a thousand fish recipes. I expect that the new "Wining and Dining Quiz" would be handy for guests at one of those fish preparations. This is reported to be the first quiz book on food and drink. The hostess will ask, "What is it?" and everybody guesses.

Another new cookbook is advertised to have 500 new recipes, and "The World Wide Menu and Cookery Book" contains "hundreds of tested recipes from all over the world." A man's heart may be American, but his stomach becomes a conscienceless traitor. In early American life Daniel Webster could vow "I was born an American; I live an American; I shall die an American!" But today, with all the foreign recipes—with Madame Prunier's French fish recipes—Webster could only say, as he drew a chair to his evening repast, "I was born an American; I live an American; but, God forgive me, I may die a Frenchman."



Photograph by Shreve Ballard

An olive walk on the estate of E. Gavit Palmer in Montecito which proves the simplest things are the loveliest. Lockwood de Forest, landscape architect.

Santa Anita, already one of the most renowned and one of the most beautiful spots in California.



THE PROFESSIONAL LANDSCAPE ARCHITECT

By TOMMY TOMSON, A. S. L. A.

THE PROFESSIONAL LANDSCAPE ARCHITECT

AS IS true of many human activities, in the beginning works of landscape architecture were carried out by each man largely by and for himself. As he was his own farmer, forester, architect, engineer, physician and lawyer so he was his own landscape architect. But with changes in the economic and social structure, the discovery of so many new facts and the increase in the importance of so many known facts, all bearing upon his welfare and happiness, man came to recognize that one individual could not master them all, and hence to rely upon those who had made special studies in the various fields of human endeavor for advice in matters pertaining to their respective fields. Thus the professions of landscape architecture, architecture, engineering, medicine and law came into being.

As a separate profession landscape architecture is comparatively young. Within recent years there has come a general recognition of the value to the public of designed and organized cities and regions, of parks, parkways, and many other kinds of public areas, and a greatly increased interest in the development of private and semi-public grounds of various kinds. There is now an effective demand for designing skill using as materials ground forms and vegetation, and for designing skill in the arrangement of landscape and architectural forms in larger unities for public use.

This demand has been met by the rise of a

separate profession—landscape architecture—because the materials and technique of this new field are not those of the older allied professions of architecture and engineering, and are quite as difficult to master within an ordinary lifetime. And in no field is it possible to design effectively “on general principles” without a detailed personal knowledge of the materials and technique.

The professional landscape architect ordinarily practices his profession in either one of two ways: (1) as a private practitioner, in the same manner as a lawyer or a physician; (2) as an employee of some semi-public or public agency. In the first his sole remuneration is an openly stated compensation received directly from his client for services rendered. In the second he receives a salary for his services.

In either capacity, as private practitioner or employee, the professional landscape architect undertakes an obligation to protect the legitimate interests of his client, or employer, to the best of his ability in all matters confided to him. This relationship places him in an exactly opposite position to one who is in the service of a surveyor of landscape materials of any kind.

THE SPHERE OF LANDSCAPE ARCHITECTURE

Landscape architecture is concerned with the functional organization of ground and water forms, vegetation, and structures, for human use and enjoyment. Its professional practitioners are land planners whose sphere of usefulness extends from the design of the tiniest

plot to the planning of cities and regions. The degree to which the contributions of other professions is of value in physical planning depends upon the general character of the problem in each case. As questions relating to architecture, engineering, sociology, law, economics, etc., assume importance in any problem those qualified to answer them should be consulted until, as in the case of city and regional planning, the successful solution of the problem requires the collaboration of many minds.

Ordinarily the landscape architect designs and advises regarding the arrangement, and directs the development, of land and the objects upon it in connection with three general classes of work: private, semi-public, and public.

Commonly associated in the public mind with private work, it is of interest to note that the contributions which landscape architects are qualified to make toward the solution of problems of a public nature are being increasingly recognized, sought for, and used. Coincident with this recognition of the value of the landscape architect in connection with the design of public works is that of their ability to administer these areas. They are being called, to a constantly greater extent, to occupy positions of an administrative nature, particularly in connection with parks and park systems and large land-planning projects.

Typical examples of problems on which the landscape architect is consulted are:

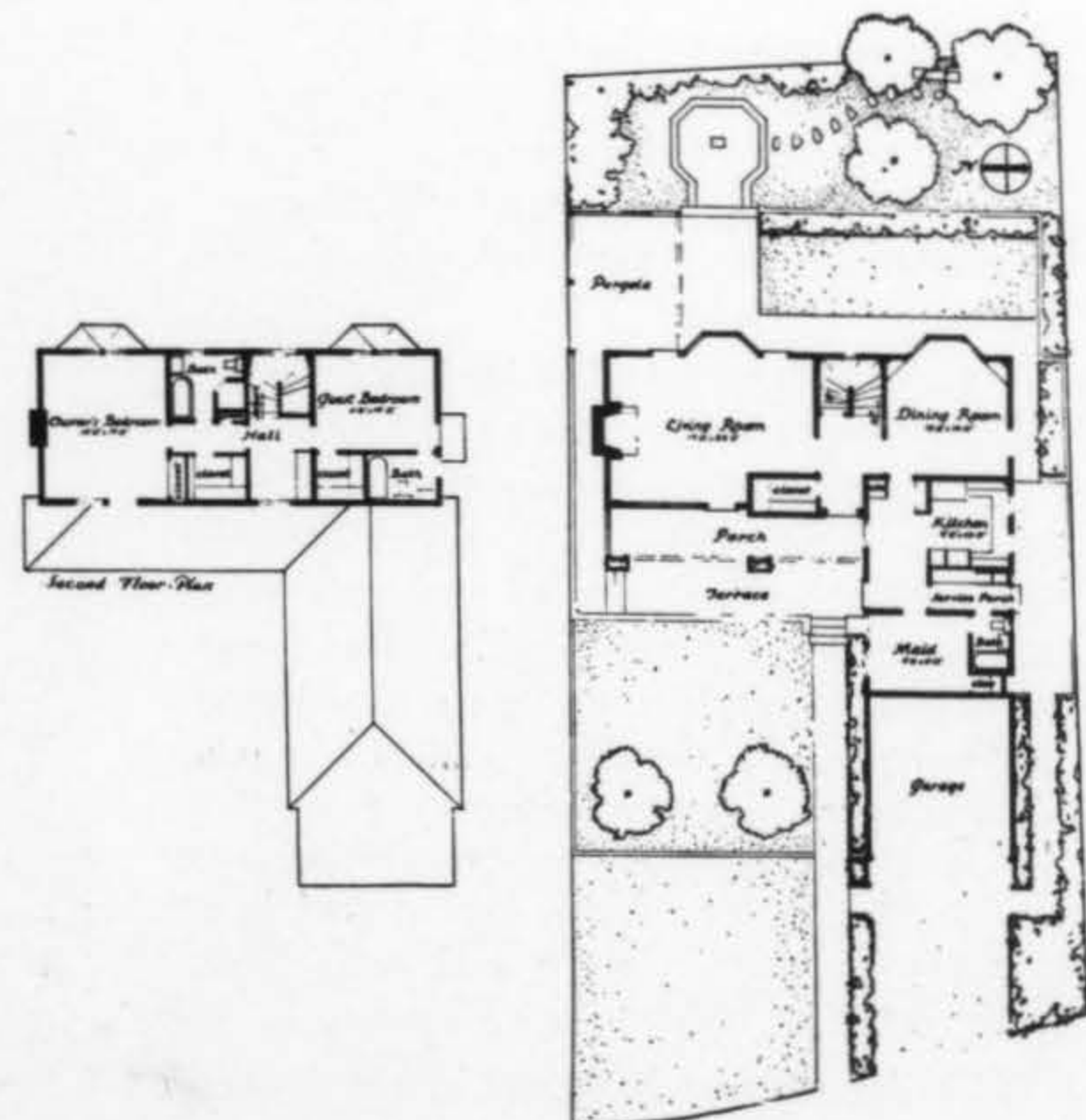
(Continued on Page 35)



Photographs by Miles Berne

THE RESIDENCE OF
MR. AND MRS. ARTHUR ECKMAN
in Los Angeles, California

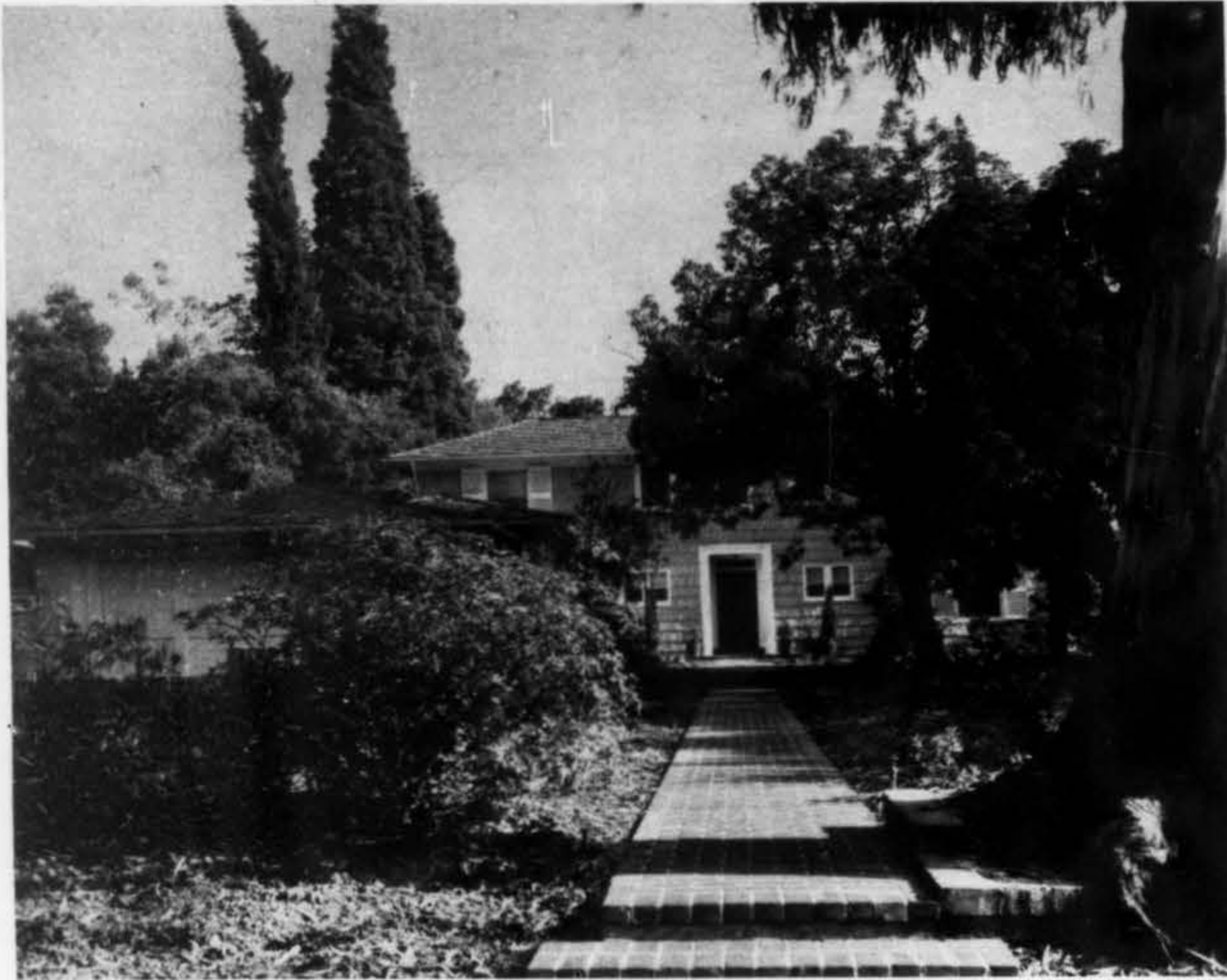
WINCHTON L. RISLEY, A.I.A., Architect
J. LESLIE RAMEY, Builder
KATHERINE BASHFORD & FRED BARLOW, JR., A.S.L.A.
Landscape Architects





A feeling of southern charm pervades the vine-covered entrance of this dignified Colonial home. A long brick walk leads through ivy-covered grounds to a white picket fence that encloses a private little lawn. Here the guest is greeted from a spacious terrace where the front door painted a warm yellow stands out invitingly from the off white of surrounding walls. If the guest chooses he may follow a path around the house to the refreshingly cool pergola that serves as an outdoor living room. Here tall pine trees cast their shadows over beautifully landscaped flower beds and shrubbery. On each side of the bay window, doors lead into the living room where a generous fireplace spreads hospitality on chilly evenings. Tall bookcases built flush balance the fireplace wall. Opposite the bay window another door leads onto the front porch and terrace. The dining room with its bay overlooking the gardens is furnished in bleached provincial furniture enlivened by gaily colored wallpaper and bright glassware in the corner cupboards. Upstairs is the master bedroom and guest room, each with luxurious closets and a private bath.

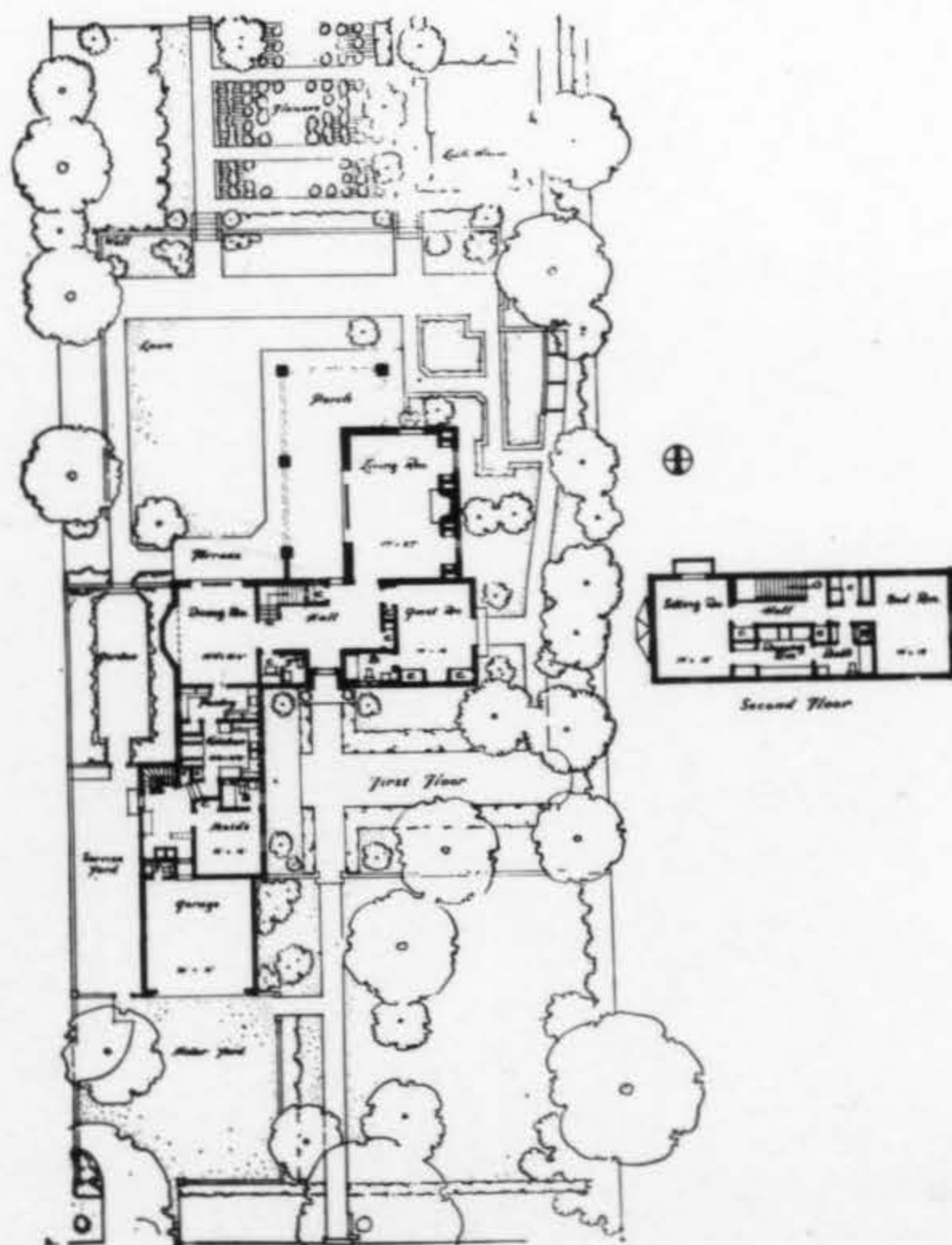




Photographs by Miles Berne

THE RESIDENCE OF
MR. AND MRS. SHERMAN ASCHE
in Pasadena, California

WINCHTON L. RISLEY, A.I.A., Architect
J. LESLIE RAMEY, Builder
FLORENCE YOCH & LUCILE COUNCIL, A.S.L.A.
Landscape Architects





On a large lot in Pasadena, the residence of Mr. and Mrs. Asche sits well back from the street and is approached through a lawn of ivy and beautiful trees. The motor court and service quarters are located in the front, leaving the rear unencumbered for terraces, lawns, flowers and lath house. The house of stucco and shakes with a shake roof is painted gray with white trim, fitting nicely into its background of green. The living room and dining room look out onto the broad terrace, where sliding doors opening wide increase the feeling of spaciousness. Strawberry jars and potted plants add to the charm of this outdoor living room. The interiors are furnished with fine old English antiques and comfortable modern pieces. In the living room the walls are covered with a warm colored grass cloth, the woodwork is of kaal wood in a natural finish, with the fireplace wall completely paneled in the kaal wood. The fireplace itself is of St. Genevieve marble, a warm rose color. The room is carpeted in a beige chenille, the draperies are a plain textured material darker than the walls. Two big wing chairs and the large sofa are covered in a cheerful chintz, while one of the big chairs is upholstered in blue to match the vases on the mantel. Interesting old French and English prints add color and harmonize with the country feeling of this lovely room.





MAKING BUSINESS A PLEASURE

LOS ANGELES OFFICES OF
O. C. FIELD GASOLINE CORPORATION

WINCHTON L. RISLEY, A.I.A., ARCHITECT

The wise executive surrounds himself and his associates with beauty as an inspiration to better business. The simple, almost severe exterior carries the name in effective bold letters across the top, wide modern windows are shielded with Venetian blinds and a strip of green planted with *Buxus japonica* and flowering shrubs is a pleasant surprise. The interiors, efficient and business-like, are beautiful in appointments and detail. The president's office is paneled in walnut veneer with floor of asphalt tile. Modern furniture is upholstered in leather and a simple fireplace without mantel has a rich facing of green marble. Triple windows and a door lead out to the climax of this compact establishment, a patio breath-taking in its loveliness.

A beautiful olive tree, a slender Jacaranda, potted plants in bloom and stunning rattan furniture offer complete relaxation.

A small tiled pool is filled with water lilies and on hot days the spray turned on full, is wonderfully refreshing. Business in California is a pleasure. Simple, modern, distinctive, this building received an Award of Merit from the Southern California Chapter of the American Institute of Architects.



Photographs by Miles Berne

THE RESIDENCE OF
MR. AND MRS. FRANK H. POWELL

STANFORD WHITE, ARCHITECT
INTERIORS BY BARKER BROS.

Photographs by Maynard L. Parker



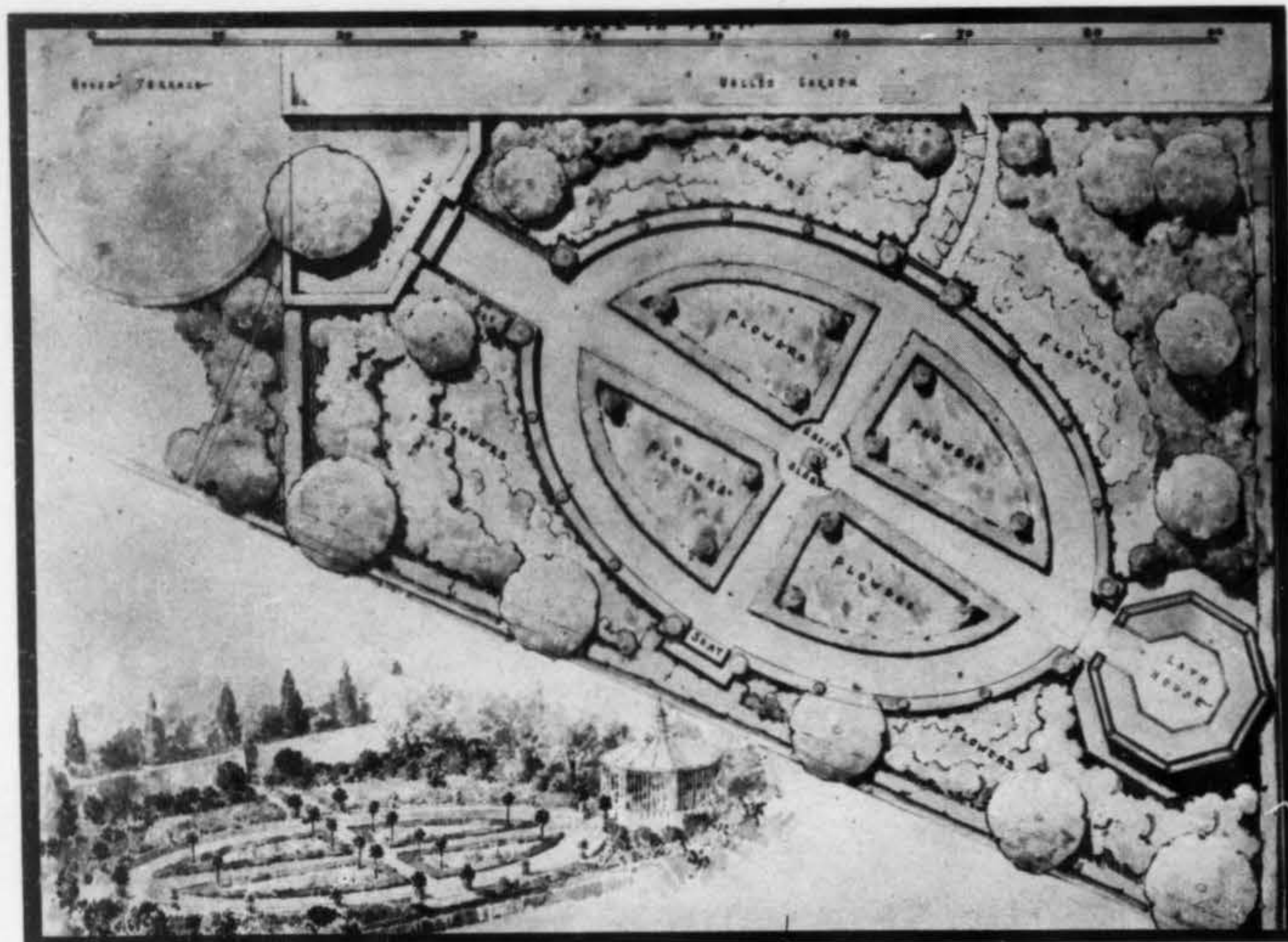
One of Los Angeles' old mansions, a dignified Georgian residence designed by Stanford White fifty-five years ago, was recently moved brick by brick from its moorings in the old West Adams district. One of the rooms added to this manor was the morning room. Cheerful and sunny with a large circular expanse of windows it is used for breakfasts, lounging and restful relaxation. The paneling is bleached oak with tubular lights concealed in the cornice, the walls and ceiling and rubber flooring are a soft turquoise. The furniture of bleached wood is upholstered in a textured fabric of the same color. The large round table has a top of rough glass one inch in thickness, the small chairs are covered with pale yellow leather. The draperies are of raw silk, a deep eggshell in color with a heavy edging of turquoise.

In the small daughter's bedroom, ivory beds are tufted in French blue with spreads to match. Draperies are ivory glazed percale with blue trim, the carpet a natural string color, the chaise is upholstered in a French brocade of dusty pink and blue.

In a home that is regal and grand in its appointments the library is an informal retreat. Here two massive sofas upholstered in a brown homespun flank the fireplace. The heavy carpet is fawn color, the heavy woodwork mahogany brown in tone. Deep, rich comfort make this essentially a man's room.

Interiors under the supervision of Margeruite Johnson—and that is the way she spells her name.





WHY WE HAVE CUTTING GARDENS

By RALPH D. CORNELL, F. A. S. L. A.

Landscape Architect

FLOWERS must be seasonal, of necessity, since nature has worked out a plan that man has been unable to modify in any marked degree. Strive though he may, he seldom can force flowers to bloom satisfactorily out of season, excepting as he may be able artificially to control the conditions of temperature and feeding; and the average home gardener does not have facilities for such control at his disposal.

In this regard it is interesting to note what a difference in the thrift and condition of plants and flowers just a few degrees of temperature may make. Most things have a definite range of temperatures, humidity conditions and sun tolerance within which they thrive, and any variation in either direction, beyond the extremes of these limits of tolerance, are obviously detrimental if not actually fatal to the health and life of the plant. How we do try to start our stocks and snaps early so that we may have mid-winter blossoms; and how the warm fall days do contrive to hold them back, encourage blight or rust, and often kill the plants outright. And by the reverse process of temperatures, those things that like warmth, such as zinnias, cannot be grown successfully too early in the spring or late in the fall.

This thermostatic control that nature exercises over the vegetable kingdom has separated

plants into very definite groups, the possibilities and limitations of which dictate in large degree what we are able to achieve in our gardens at different seasons of the year. Of course, a true Californio wants a garden that can be maintained at the *n*th degree of perfection for three hundred and sixty-five days of the year, with an extra day thrown in on Leap Year. But this cannot be, even in our land of sunshine and optimism. From the standpoint of good flower-

Above, the plot plan for the cutting garden of Dr. and Mrs. P. G. White. Below, a view of the garden upon completion and ready for the enjoyment of its owners.



ing effects it is an achievement for the average gardener if he succeeds in having a superb color show in his spring garden and a striking chromatic display in the fall garden.

Of course all things are relative, so that a spring garden display may be timed for early, middle, or late spring. We may have summer flowers, early or late, that merge from the spring or into the autumn effects. But for the most part the average plant must lie in the ground for many weeks before it is ready to send forth flowers. And when the flowers do appear, their span of beauty is apt to be short in relation to the months they have spent getting ready to put on their lovely act. This circumstance often leads the gardener into the hope and attempt of prolonging the flowering period of his garden by mingling plants in a way that, as one passes its prime another is ready to take its place and continue the flower display. This method can be successful in a degree and up to a certain point but, after all, every flower has its day and when that day is past there is a bare spot in the garden picture.

Annual plants, or those treated as such, may be removed when they have passed their prime. Most perennial things must be left in the ground, though the roots or bulbs of some kinds may be removed and replanted later on. Regardless of such methods, however, it is inevitable that the flower garden must have its unattractive moments as well as those of gay color. Stocks planted in the fall do not bloom for several months; and chrysanthemums set out in April or May blossom the following October. Such fact constitutes part of the problem and pleasure of gardening and must be borne in mind when the garden is planned.

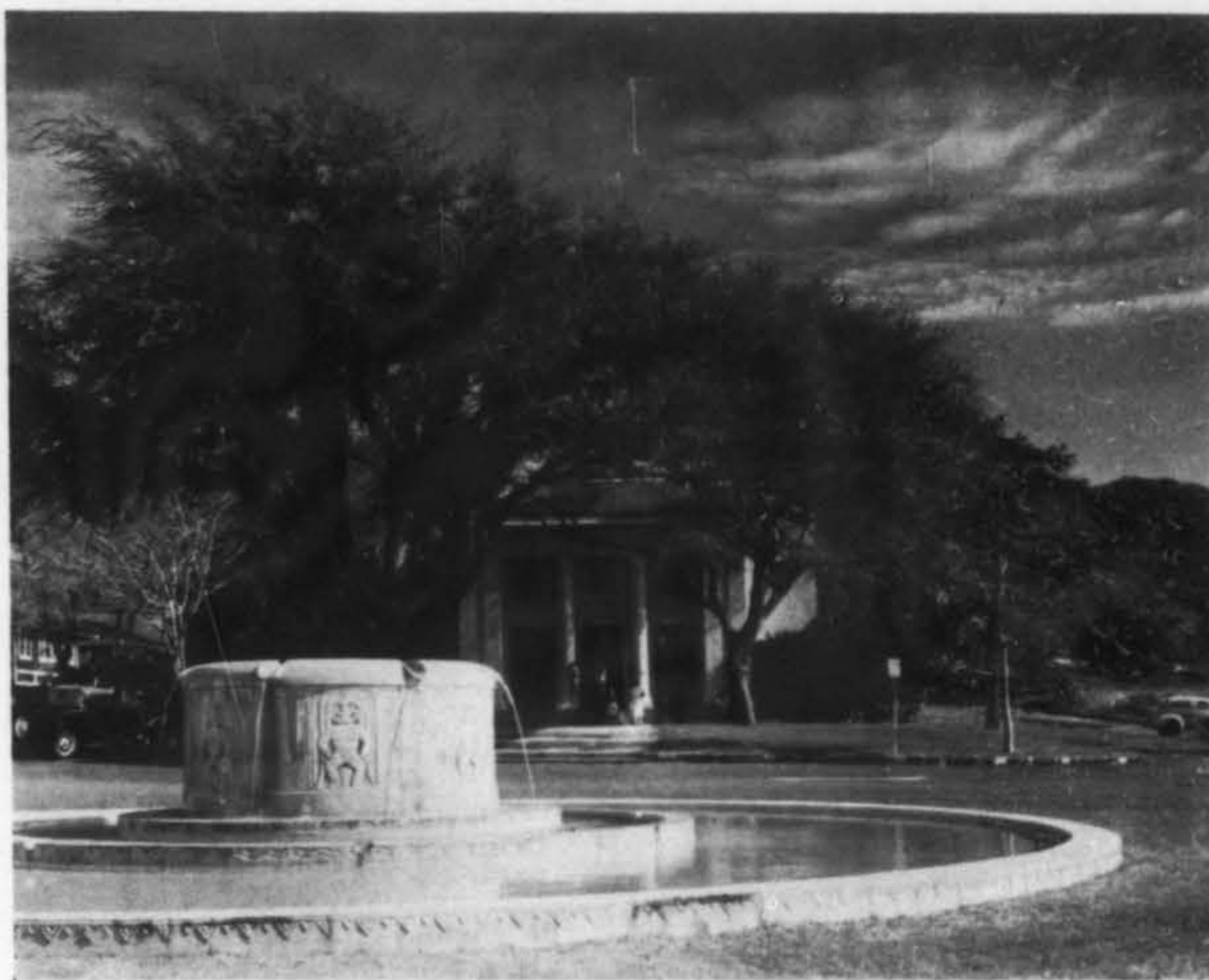
Not only do all flowering plants have their periods of dormancy and growth when flowers are conspicuously absent but, very often, after the flowers do appear their most satisfactory use is for cutting and arrangements within the house. They then are picked and again the garden suffers loss of its bright colors. Thus, one way or another, the garden acquires its flowers but to lose them — which leads us to the definite conclusion that a garden built of flower colors alone is, at best, a transient affair. It may be glorious and grand for its moment, but the moment is limited; and there are long weeks of faithful care and expectant waiting when one must live in the hope rather than the reality of a flower garden. Accepting this as the way of life, at least among plants, one might well ask the answer when he wishes the garden to be attractive over the major portion of the year instead of just during its flowering period.

The solution simply is this: Build a garden that is in good proportion, well-designed and organized and structurally complete without being dependent upon seasonal bloom for satisfactory effect. When the color does appear it will enhance the beauties of proportion and form and texture, add to the lasting charm of

(Continued on Page 36)

THE UNIVERSITY OF HAWAII

By RALPH D. CORNELL, F. A. S. L. A.
Landscape Architect



CONCEIVED and founded as a "land grant" college, through an act of the Legislature in 1907, the University of Hawaii had its inception as "The College of Agriculture and Mechanic Arts." This little college was opened on the site of the present University on February 3, 1908, with a faculty membership of two and a total student enrollment of five. Today the University of Hawaii has a faculty of about two hundred and fifty and a total student body of some thirty-three hundred or more, including winter, summer, and special courses.

In 1911 the Legislature changed the name of this young institution to that of the "College of Hawaii," but it was not until 1920 that a legislative act became effective which definitely established the University of Hawaii as such. The school year of 1920 opened with an enrollment of one hundred and fifty-five students and the institution was well on its way to growth and prosperity. It is interesting to note that the first permanent building, which still remains as the Administration Building for the University of Hawaii, was built in 1912. In the accompanying illustration, this first building is in the center of the plan, at the top of the mall or quad, and just below the octagonal turning circle. So it is obvious that the present physical plant of the institution has grown, literally, about this first building as its nucleus.

By 1927 the student enrollment of the University had grown to a total of seventeen hundred and forty-two, with a faculty of one hundred and forty-eight members. With growth and expansion accelerating at a surprising rate, the physical needs of an enlarging institution became increasingly obvious, and it was in this year that the president, Dr. D. L. Crawford, arranged for the first comprehensive study of the campus plan. Since that time the planning of campus growth and improvement

has been a progressive matter of study and surveillance, with the University authorities and the landscape architect working cooperatively to meet the needs for campus expansion as they have arisen. The accompanying plan is but the central portion of a larger campus, of some two hundred and twenty-five acres, that includes athletic field and track, drill grounds, University farm and experimental lands, training schools, and many proposed buildings. The little "College of Agriculture and Mechanic Arts" has, indeed, become a real institution.

The plot-plan of the central portion of the University of Hawaii shows the correlation of the academic buildings.



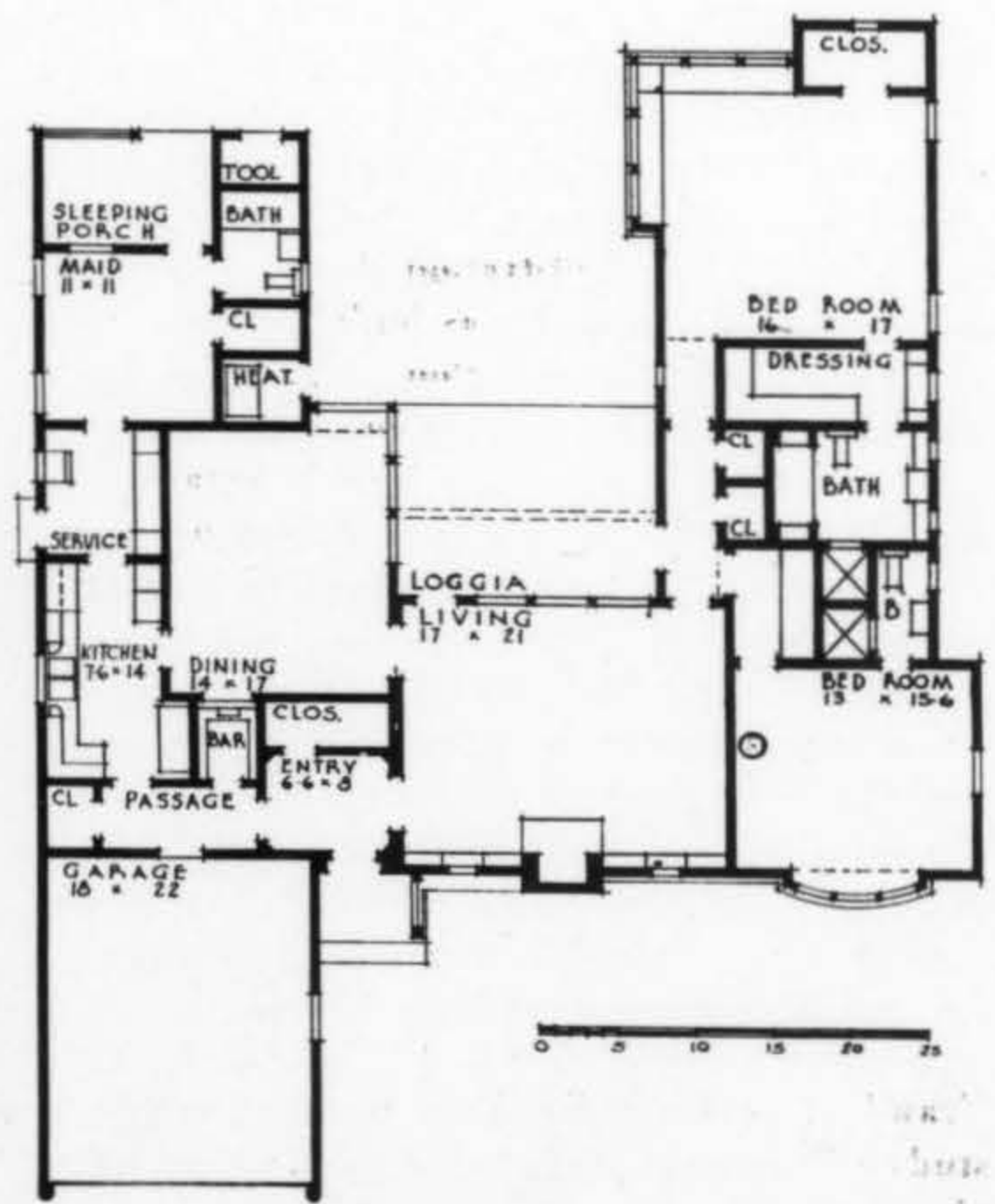
Everyone is interested in Hawaii — its people, its hospitality, its gorgeous scenery and lush vegetation, and the many fascinating complexities of its unusual life and environment. Those at the head of the University are concerned with the horde of eager youngsters at its door, not more than one-third of them Caucasian, but all of them clamoring for a university degree and an opportunity to take their place in world activities. It presents a problem far more complex and intensified than that of the average school, perplexing as it always is to find outlet and occupation for those who graduate from our institutions of higher learning. The president and faculty at Hawaii University are meeting the situation with unusual prudence, training students to a proper outlook on life and respect for honest occupation in the practical phases of our material world. The University has developed an outstanding department in the study of tropical agriculture. It is doing racial research in a School of Oriental and Pacific Studies. Both its student body and faculty are represented by individuals from many races that work together with delightful harmony and understanding. The fine ideals of the University are well expressed in the January issue of *Pacific Horizons*, where Dr. Crawford says:

"If orthodox racial attitudes prevalent elsewhere are not imposed upon Hawaii, if Hawaii is allowed to continue working out the problem of race relations in her own way, on the basis of mutual respect and friendliness, this little island archipelago may make a contribution to humanity of far greater importance than her tiny size would seem to suggest as possible. . . . The one outstanding problem remaining unsolved for mankind is how men of different race and culture are to get along with each other, without war. Perhaps Hawaii's way may prove to be the best."



Photographs by Mott Studios

THE RESIDENCE OF
 MR. WALTER CAMP, Jr.
 in Westwood, California
 L. G. SCHERER, Architect
 MYRON B. PERSONS, Builder
 NARIN S. RIVERS, Landscape Architect
 BEULAH G. SPIERS, Interior Decorator





One of Westwood's newest homes is another bachelor's establishment. A California style of house, the main living rooms open onto a loggia which is partly covered. Goodlooking rattan furniture is upholstered in practical oil cloth with reversible cushions. An expanse of lawn is bordered by large beds of cutting flowers.

In the living room the large broadloom carpet is off-white, the furniture is upholstered in old gold and chartreuse. Over the fireplace is an original by Toulouse Lautrec with small leaded windows on either side and interesting panels of bookshelves. Draperies of hand-blocked linen have a natural background with pattern in chartreuse and old gold.

In the dining room the walls are white with a frieze of hand-painted ivy. Draperies of English glaze chintz have the same colors. The rug is a soft shade of green. The bartender can enter his sanctum by a small door from the passage and dispense his wares in a truly professional manner.

In the bedroom the large corner window has luxurious built-in window seats upholstered in yellow. Glass curtains are pale yellow with draperies of English glazed chintz in blues and yellows. The rug is a light gray, the chaise longue upholstered in a plaid of blue and yellow.



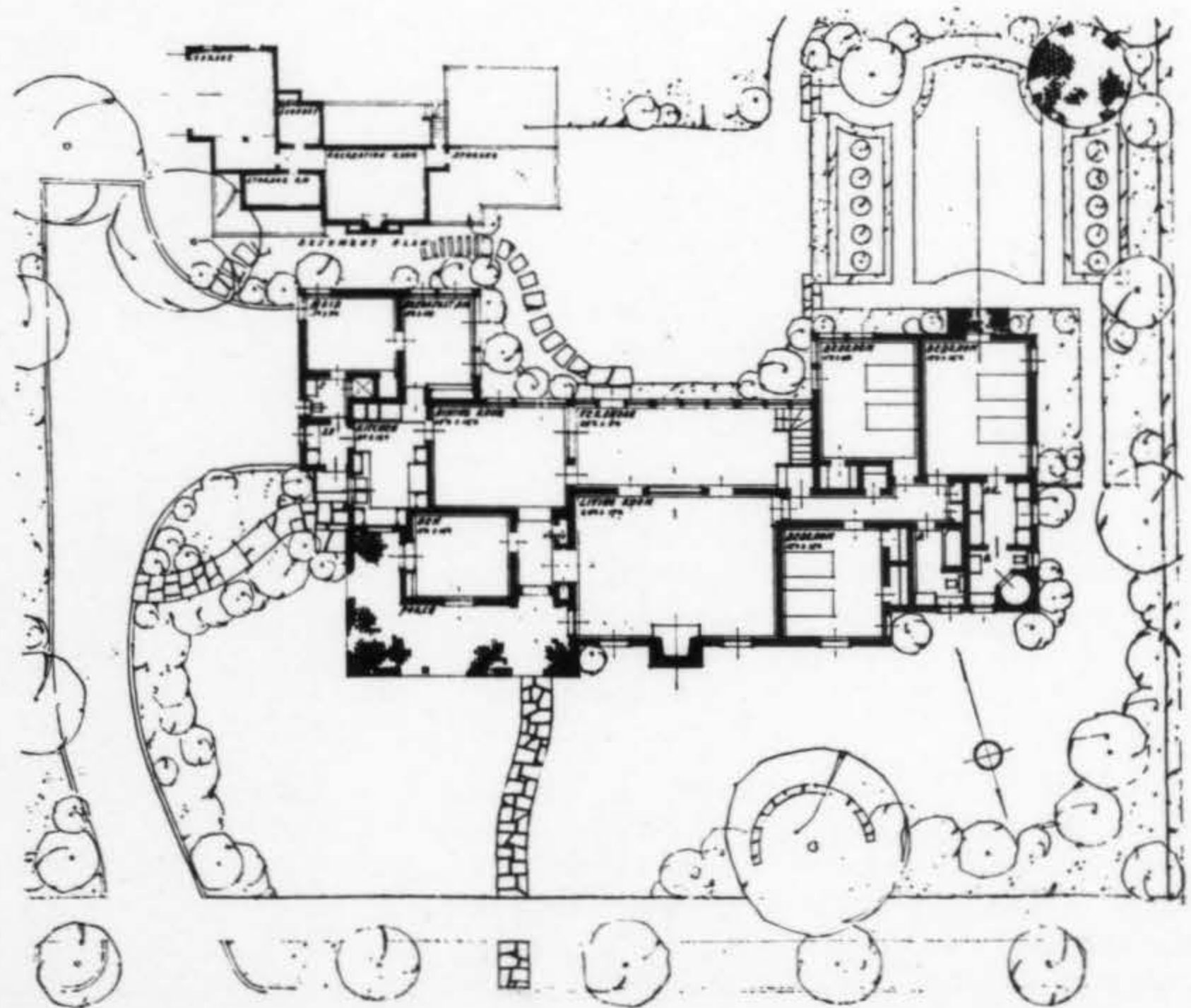


Photographs by Mott Studios

THE RESIDENCE OF
MR. AND MRS. JOHN H. HOWARD
in Whittier, California

ARTHUR HUTCHASON, Architect
RUTH SHELLHORN, Landscape Architect

The sunny view above shows the entrance to this typically California home with its ivy lawn and the willowy boughs of the pepper tree casting shadows on the flagstone walk. A wide driveway leads to the garage located under the maid's room. Laundry, storage room and a large recreation room with fireplace are also on the lower level. Upstairs the living room and dining room open onto a big verandah from which steps lead down to the formal gardens below. Designed for a family with three children, there are three large double bedrooms with two baths and ample closet space. Every room has two or three exposures both for pleasant outlooks and good cross circulation of air.



SMALL HOMES OF THE WEST

WHY HAVE A LANDSCAPE ARCHITECT?

By FRED BARLOW, Jr., A.S.L.A.



Photograph by George Haight

YOU who are about to plan a garden for that new small home may well ask yourselves these questions. What can a landscape architect do for you that you can't do as well for yourself? Won't any money be better spent on plants than on plans and services? After all, most of you have fairly definite ideas as to what you want in the way of a garden. Many of you know just how to realize them. Why have a landscape architect at all?

This is the line of reasoning followed by most small home owners, who feel that without much money left for a garden and that since it will have to be developed over a period of time, they are better off doing it themselves. But before deciding how to do your garden, consider the experiences of three friends and neighbors who built new houses at the same time. Their properties and budgets were similar but their methods and results were radically different. Their experiences may interest you.

One friend loved gardening and worked in his garden at every opportunity. There was no question about who was going to plan and plant his garden for he knew exactly what he wanted. So he staked it out, bought his plants and started work. Finding it more of a task than he anticipated, he hired some laborers to help and in a few weeks had completed his garden. There were all the plants he loved and a few interesting new ones he had found in the nurseries. The general effect was all right but somehow the rose garden seemed a little large in relation to his property, and his walks were already settling in spots. He had an uneasy feeling that his wife wasn't pleased with the planting in front but felt sure when the trees grew up they would look

better and set off the house instead of cutting it into segments as they now seemed to do.

The second friend knew nothing about gardening so went to a nursery which advertised free plans. He gave them an idea of what his needs would be and in a few days the salesman appeared with a plan and planting list. The list of plants sounded fine and the pool and bird bath both appealed to his wife, but the total cost was more than he cared to spend. Two items in the budget, drainage and grading, seemed excessive so these were arbitrarily cut to fit. The salesman was a little dubious at this, but after all if the man only had so much money to spend, something had to be cut out and his business was selling plants. After the work was done the owners were delighted with the effect. They had a large lawn area to play on and their planting looked quite finished and complete. There were lots of flowers and fruit trees and they expected it would be fun working in their garden.

Both friends felt the third one was a bit high-hat for not only had he had an architect but now he was talking of his landscape architect. This third family was not high-hat but did have a love and appreciation for nice things. Their possessions were fewer but always nicer than those of their friends. In other words the old adage of quality rather than quantity governed their spending. In employing an architect they had been motivated simply by the desire to get their money's worth, and only through his services did they feel they could be sure of doing this. As this man told his friends, he considered the architect's fee the one possible insurance of *getting* all that he paid for in his house. With

the garden, though, they knew what they wanted and their means were limited, they still felt the intelligent procedure was to have a definite plan of development. Only in this way would they be certain there would be no wasted effort in trial and error methods of planting. They were willing to pay a landscape architect for a plan rather than avail themselves of the free plan services as they felt one usually gets just what one pays for in this world. They reasoned that if the plans were free they were probably not worth much or that the cost of preparing them had been added into something else, a practice they instinctively disliked. As they expected to develop the garden over a period of time, a well thought out plan was of vital importance and so they had retained a landscape architect.

Just as their home was smaller and lacking in some of the gadgets found in the others, their planting looked a bit empty in spots, and one whole end of the garden had been graded and planted to vegetables for the time being. This eventually was to be an outdoor living terrace but until the trees grew up, it couldn't be used comfortably so it was no great hardship for them to wait a year or so to do the paving. Two-thirds of their money had gone into grading, drainage, soil preparation and similar non-horticultural items; but they were confident it had been wisely spent and were happy in the knowledge that a proper foundation had been made for future development. With the exception of their one nice oak in front, they admitted their plants were small and that they seemed very far apart but knew that in a year or so they would present quite a different picture.

(Continued on Page 35)

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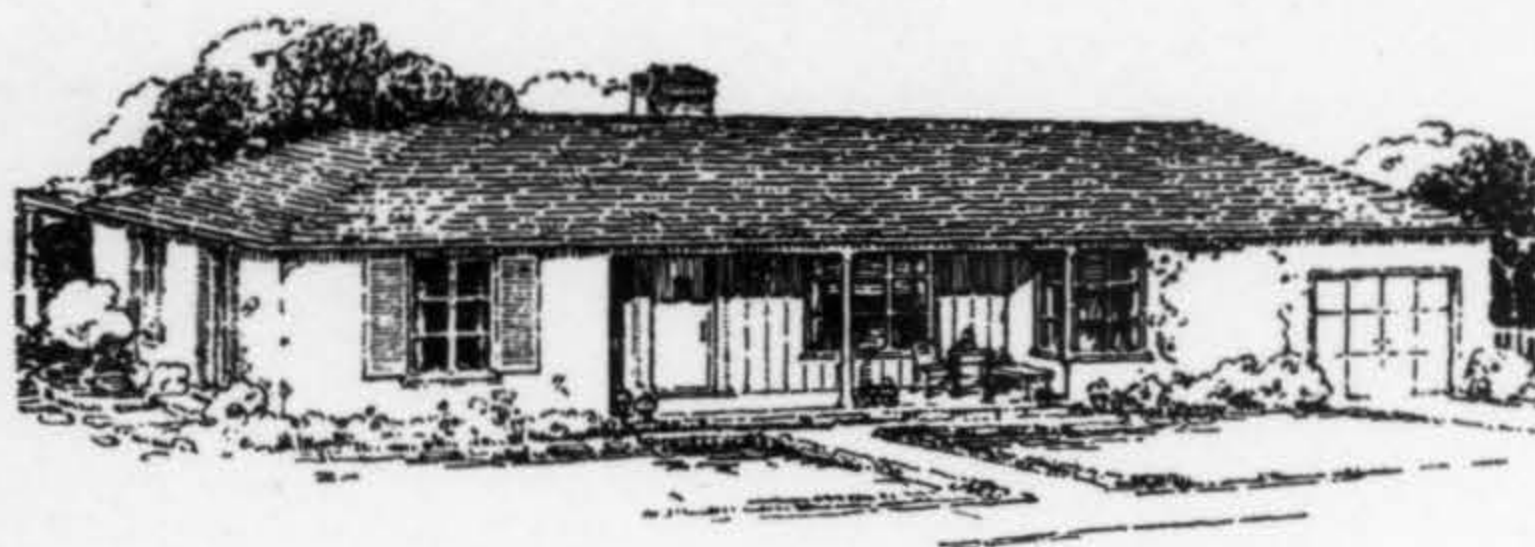
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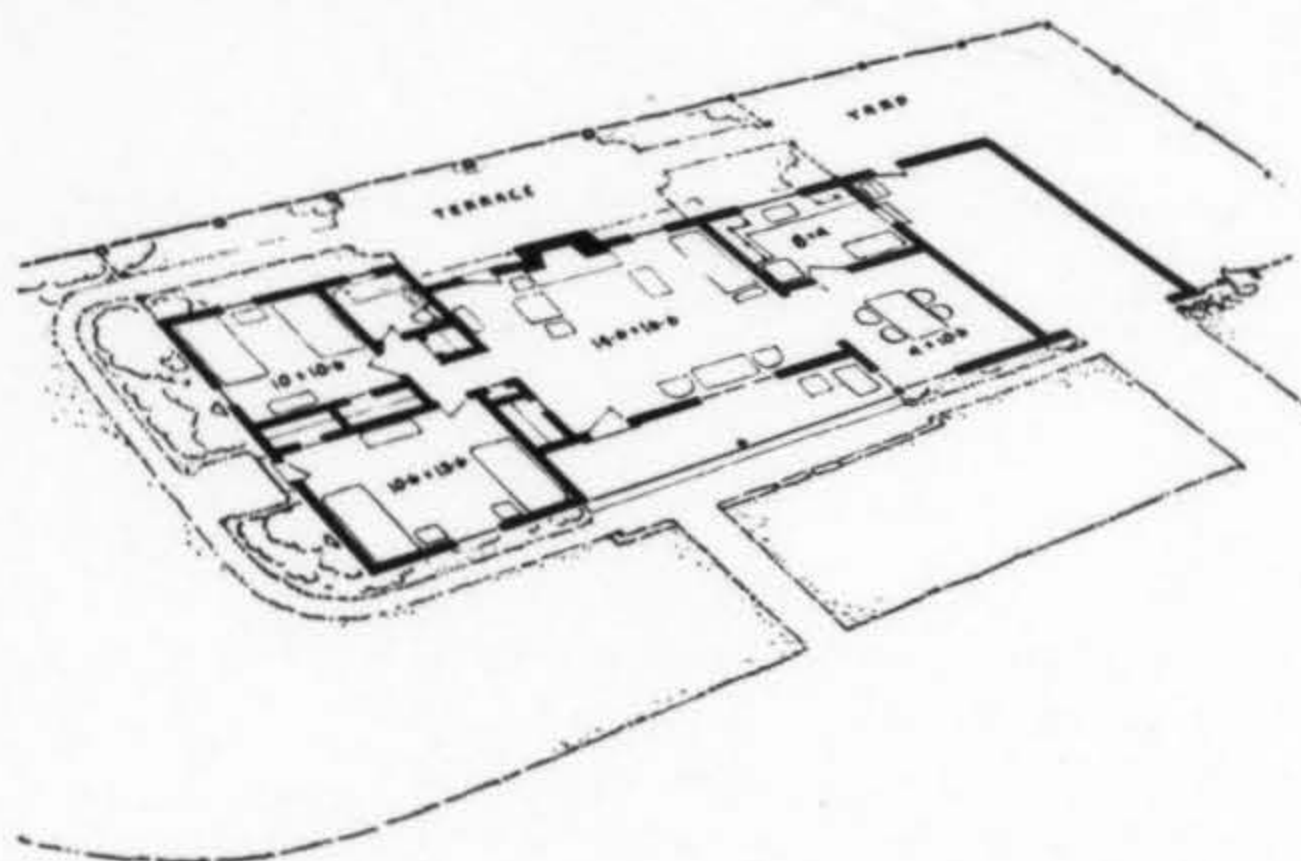
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A very small house sponsored by California Arts & Architecture has been designed by Architect John Knox Ballantine, Jr., and built in Sunnybrae, San Mateo, as one of the model homes on the Exposition Tours. Costing approximately \$6,000, it has the simple charm of a small cottage, but is unusually convenient and well laid out. The one-car garage balances the bedroom wing and opens into both the kitchen and the service yard, which is separated from the small but private rear terrace. The living room has good wall spaces and also opens onto the terrace. Two small bedrooms have space for twin beds and the little bath is available from the hall. A minimum of waste space makes this little house particularly desirable.



AN AFTERNOON IN A GARDEN

(Continued from Page 3)

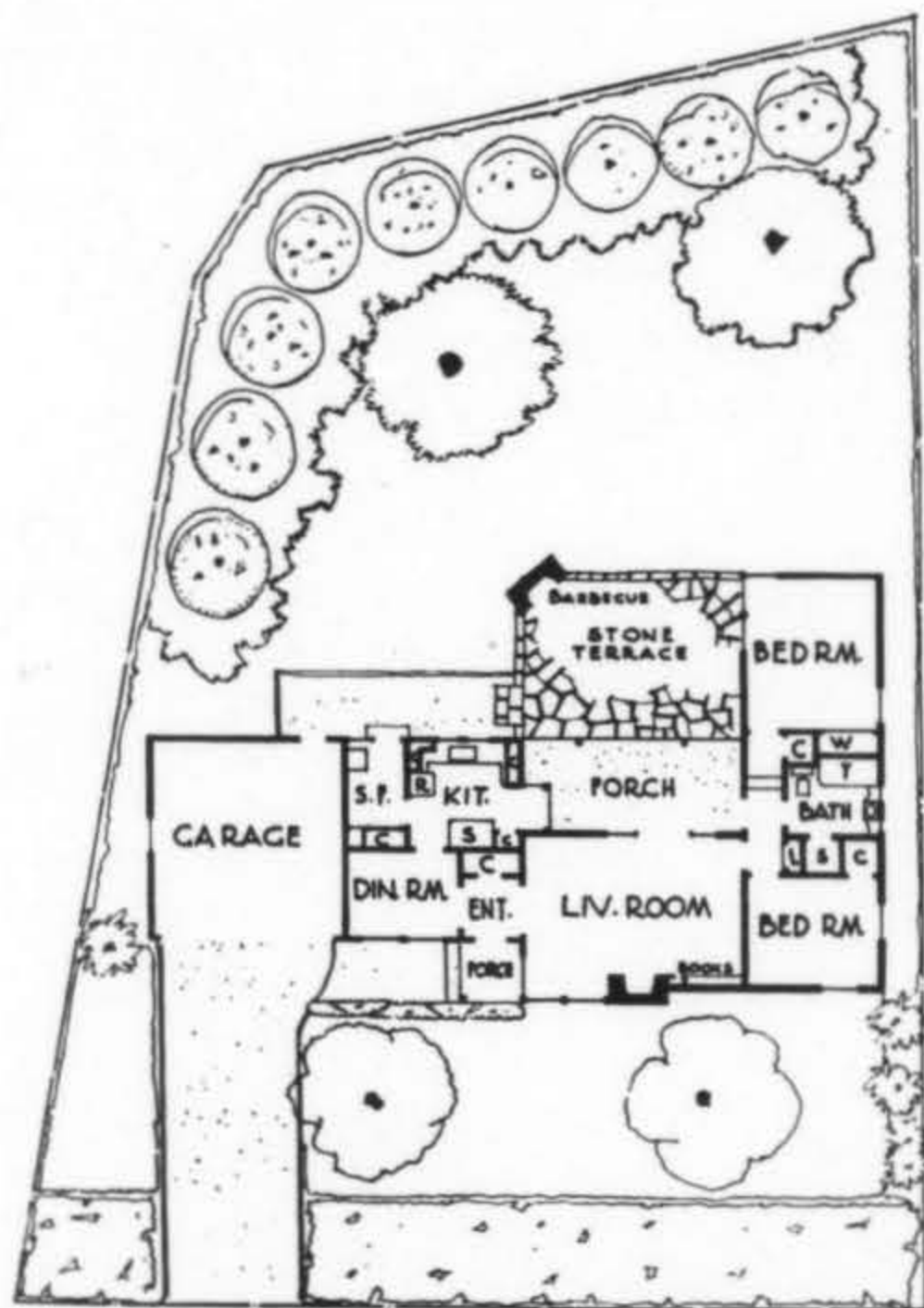
The gay, vivid butterfly fitting in and out of this group and that is Mrs. James O'Kelly, scattering bright greetings and witty sallies. She admits the gardeners do a vast amount of work but it is her belief that the great success of the flowers in the gardens at El Encanto is due to the presence of the fairies, those tiny people of the night. Mrs. John Driver, who attended the recent meeting of the garden clubs at Houston, Texas, followed by a visit to famous gardens of New Orleans and Mississippi, knows the gardens of Santa Barbara thoroughly and pointed out many differences in planting and cultivation between the South and the West—fairies or no fairies.

Just at tea time came the George C. Moseleys of Highland Park, Illinois, fresh from a ride and full of the delights of the trail they had followed. They declared all of Santa Barbara to be a garden. Tennis or golf will hold them tomorrow, since the world of sport continually calls to them. The scene changed with the changing light, and members of the group shifted and drifted, some returning to a favored book, others to take up a neglected piece of knitting. Among the latter was Mrs. Allen Ives of the Ojai and Pasadena, who was the center of attention—not because of her ability as a portrait painter but because she was knitting those intriguing new sport socks that are done without a pre-arranged heel, allowing the foot to find its own heel, clever and comfortable, according to accounts. Through the window of the lounge could be glimpsed Miss Leslie Beebe working out a jig-saw puzzle and enumerating, on request, some of the comforts and beauties of her New England home. The house was built more than a hundred years ago and belonged to that fortunate era when the builders were careful not only of every stick and stone used but adhered to a true and pure line. As the lights came on in the quiet town below, Mrs. C. G. Gobel and Mrs. E. C. Ferguson of Altadena voiced their enjoyment of the spectacle, and spoke of the many varying views of the valley and of Pasadena to be obtained from the heights of Altadena.

To join one group and stay for dinner came the Ettore de Zoros—he a sculptor of international note, his wife a charming Englishwoman. The studio of Ettore de Zoro is in the gardens of El Encanto, and here he has copies of his favorite pieces and many half-finished studies. St. Francis of Assisi is a source of real inspiration, and he presents him in varying ways. This artist works in metal and wood as well as plaster and bronze, but no matter what the medium it is not only the skill of the hands that holds the attention but the rare understanding the research and sympathy which underlies the work. There is an intellectual background to his productions, an indication of a real knowledge of the life of his subject.



THE RESIDENCE OF MR. AND MRS. L. VIRGIL WADSWORTH
in North Hollywood, California
KERSEY KINSEY, BUILDER



In the front two live trees shield this small, pleasant home. The plan is compact and convenient but provides space for outdoor living. The living room opens onto the porch which can be reached directly from the bedrooms and also from the kitchen, so that dining out-of-doors is easily managed. The paved terrace is nicely private and has a large, practical barbecue in one corner. The rear planting is arranged both for openness and further privacy, the irregularly shaped lot being used to its fullest advantage. This little home is a good example that in a small house the simple things are the most pleasing.



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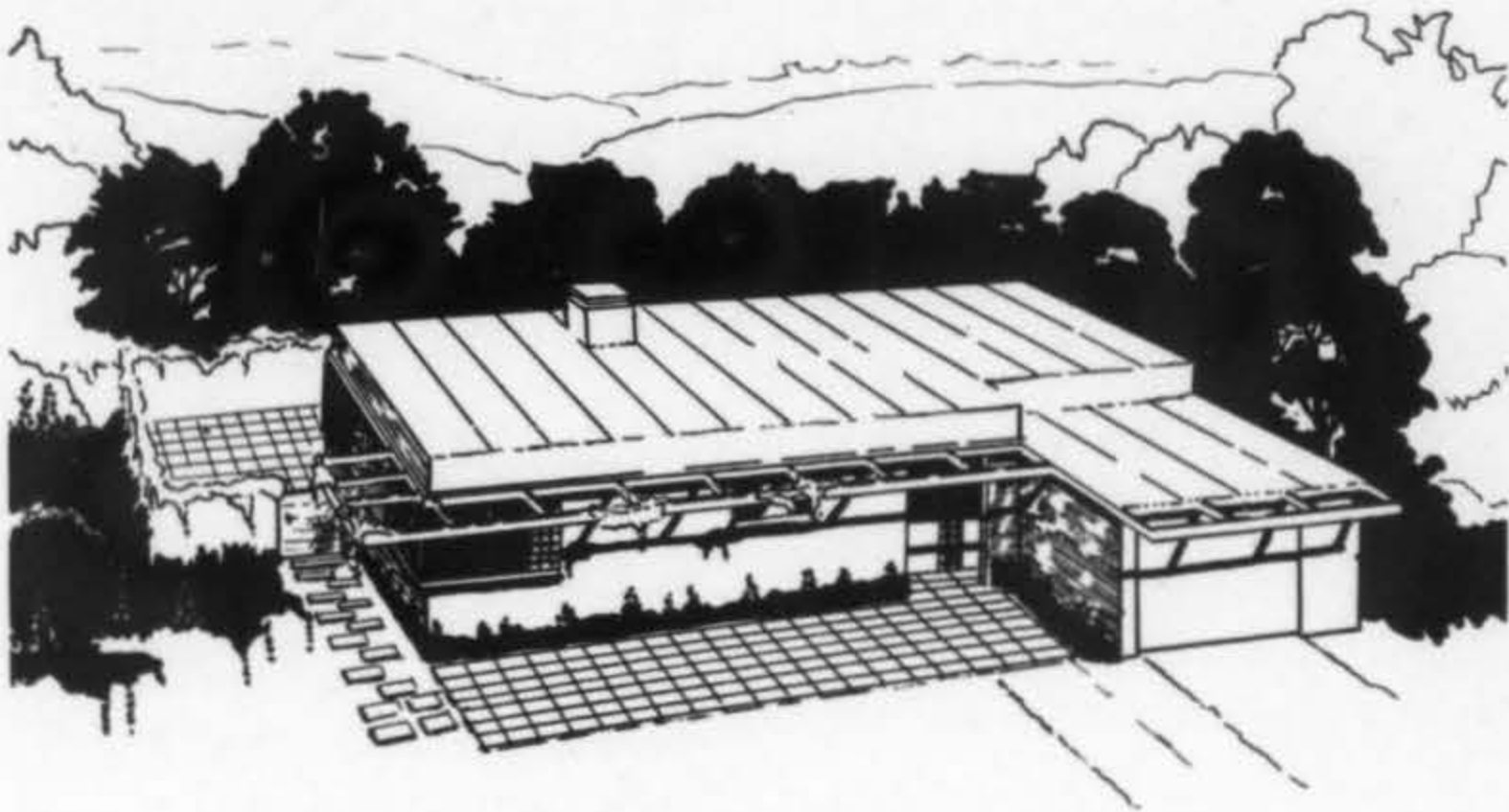
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BRICK EXCHANGE COMPETITION



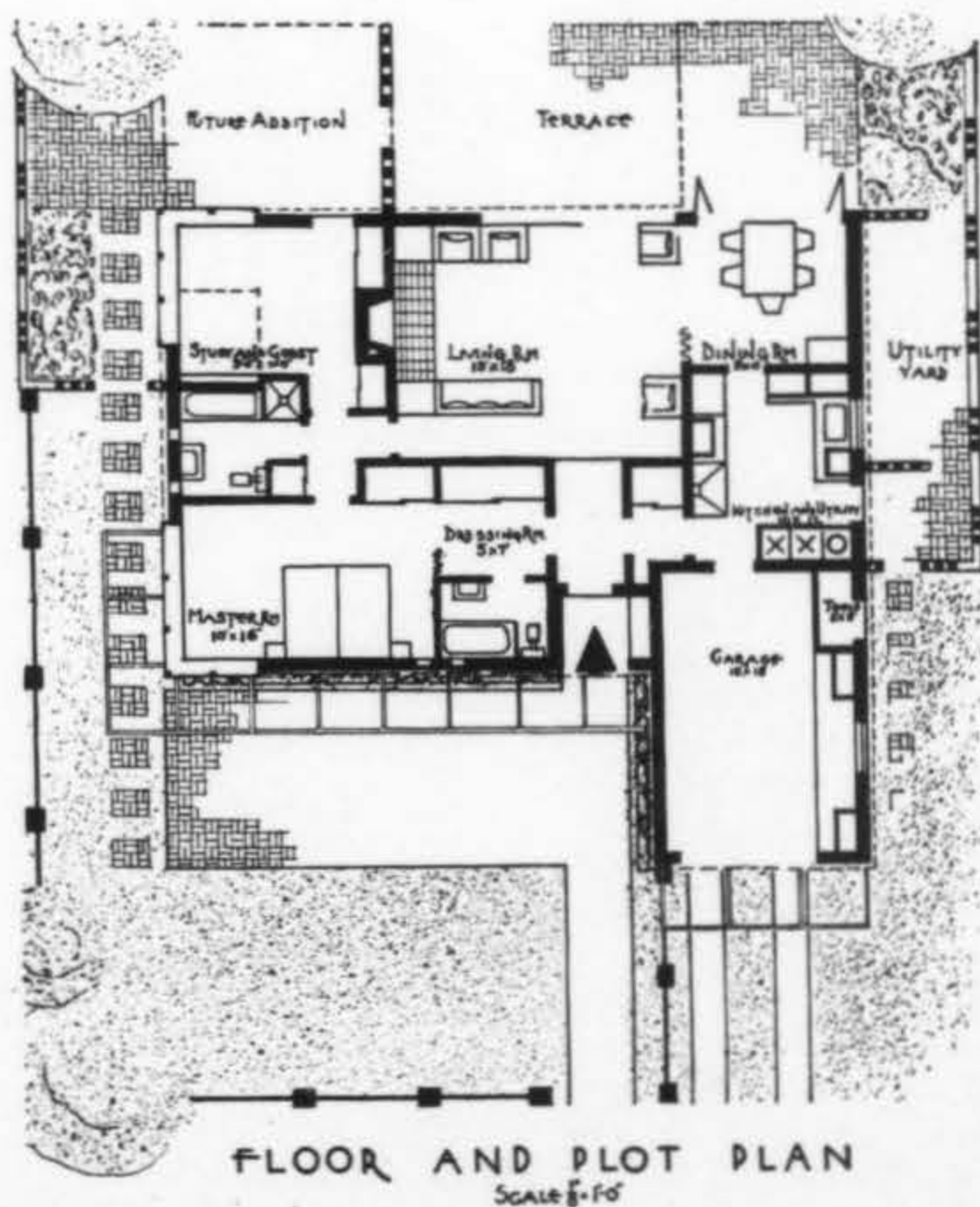
Second prize in Class A, has two bedrooms and two baths. Designed by Warren Vesper.

The judges of the competition were architects, Winchton L. Risley, Donald D. McMurray and Palmer Sabin, with H. Roy Kelley as professional advisor. Their decisions were based on the "imagination and ingenuity used to produce designs inspired by analysis of the functions and amenities of living and their relationship to California's environment." Due consideration was also given to economy—the greatest amount of space for the least construction cost.

One hundred and sixty-five plans were submitted which will be on display throughout April at the Building Material Exhibit in the Architects Building in Los Angeles.

In Class A the winning design was by Architect William Allen and the second prize went to draftsman Warren Vesper. Other winners were Alden Becker, Ross R. Hutchason and Paul E. Hayes.

In Class B strange as it may seem there was no design that fulfilled the specifications and no prizes were awarded. However five awards were made to Edward Esmay, Kenneth Nishimoto (two awards), J. R. Anderson and Robert R. Pierce.



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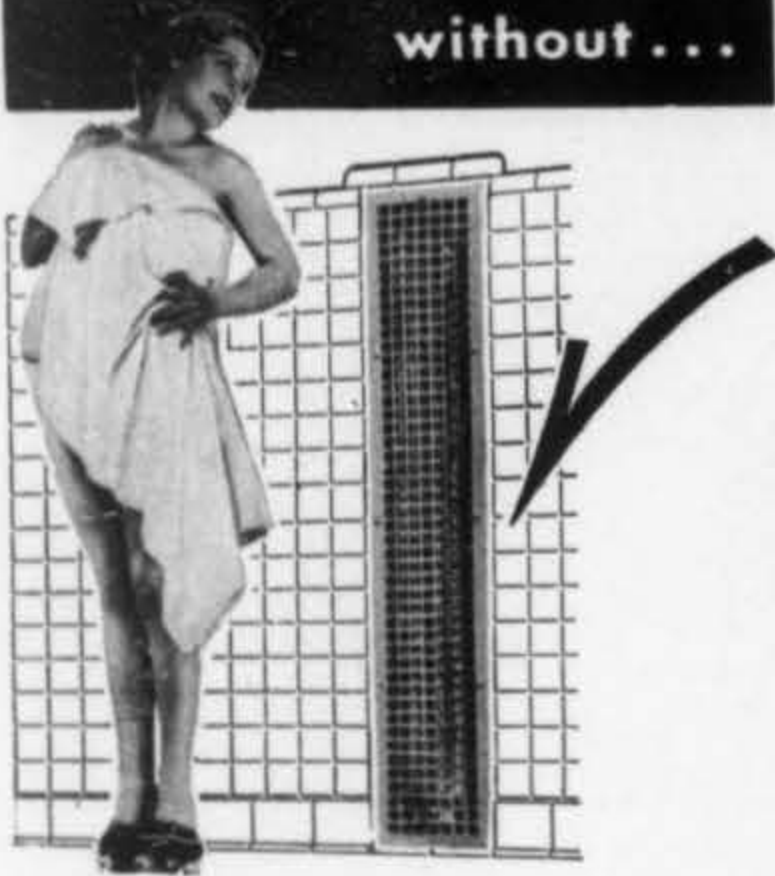
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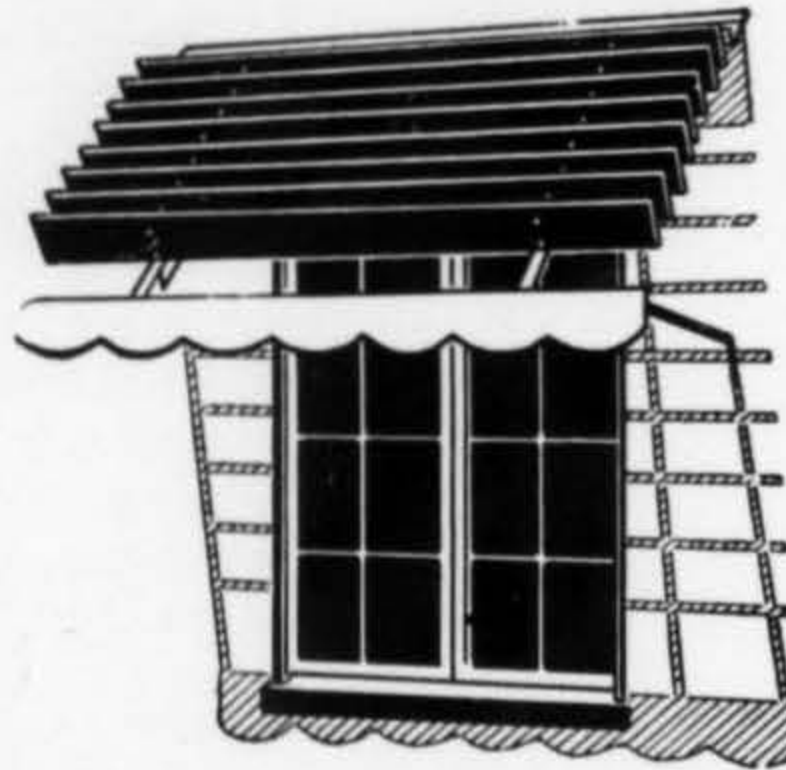
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NEW PRODUCTS AND PRACTICES

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Shutter Awnings are one of the most effective ways of controlling exterior light, heat and ventilation, according to the manufacturers of wooden and metal shutter awnings. They control any degree of sun, air, light and shade, and are instantly adjustable to any angle desired. In closed position, shutters blanket the window opening in shade, deflecting the sunbeams. As shutters are opened to middle position, complete shade is maintained, yet circulation of air and unrestricted view is admitted between



the blades. From middle position to wide open, varying degrees of direct sunlight are permitted to enter. Sturdy construction of wood and steel guarantees a lifetime of silent operation, more economical than other awnings because the first cost is the last. Shutter Awnings are made in almost any size or shape to fit windows, porches, doors, and even patios. Made in two grades, Shutter Awnings are priced to suit almost any purse. Made by Hader Johnson, Inc., of Glendale, they are on display at the Building Material Exhibit, Architects Building, Los Angeles.

Streamlined Heater

"Seven Leagues Ahead" with the new Type TU Thermador Electric unit heater. This streamlined type of electric heater is particularly recommended where floor and wall space are at a premium. It is available in three capacities, 4 K.W. and 8 K.W. A specially designed fan (not exposed) is propelled by a heavy in-



duction motor. The heater may be adjusted for direction by moving it on the "U" bracket. The heating unit allows heat to be dissipated as soon as the current is on. Wiring may be arranged, allowing the fan to operate alone for summer use. The size is fourteen inches wide, thirteen and one-half inches high, and five and one-half inches deep; overall top of "U" hanger, nineteen inches. More detailed information may be obtained from the Thermador Electrical Manufacturing Company, Los Angeles.

Zippy Fly Screen

Zip-In Fly Screens, frameless, rustless, all bronze, the latest in screens — and just four steps necessary to install them.

1. Two screws are driven into the window frame at the top. 2. The top rail of the Zip-In screen is placed over the two screws and locked into position. 3. Two screws are driven into the window frame at the bottom and the bottom rail of the Zip-In is placed over them and locked. 4. To draw the screen cloth taut, the slides in the bottom rail are pulled outward until the desired tension is obtained.

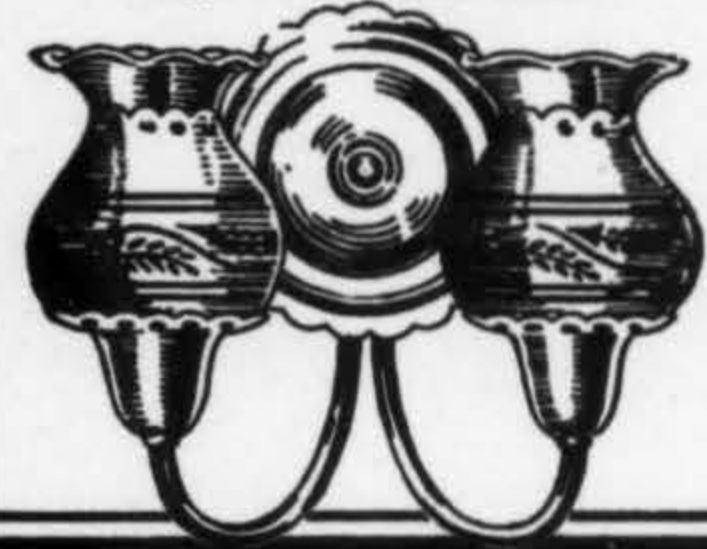


They are easily cleaned, do not rust, and need no painting. Each screen is packed in a strong, durable carton which can be used for storage. For washing, release the Zip-In at the bottom; being light and flexible, it easily pushes out of the way. Wash the glass in top and bottom sashes, then zip the Zip-In back into place, draw taut, and go on to the next window. Cincinnati Fly Screen Company is responsible for this unique arrangement, and it is on display at the Building Material Exhibit, Architects Building, Los Angeles.

New Steel Ironing Cabinet

The new steel ironing cabinets recently introduced by Worley & Company, of Pico, California, combine many attractive features such as a large size, safety iron rest which is chromium-plated and insulated, a pressed-steel swivel eliminating castings and braces, a tailored ironing board cover and pad attached to the board by means of patented Handi-Klips which hold the cover smoothly and are instantly applied. The large insulated iron compartment is big enough to hold a four and three-quarter inch iron and a folding clothes dryer. The pressed-steel swivel provides maximum strength without ratchets. Replacements of the tailored cover and pad are secured by tearing

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off the attached tag and mailing to the company along with a small remittance.

Handy Ladder

A small, compact aluminum ladder that weighs only five and one-half pounds, yet enables a person of average stature to reach eight feet from the floor, has been developed by the Aluminum Ladder Company, 160 Fifth Avenue, Tarentum, Pennsylvania. Excellent for all household usages, it is equipped with rubber feet which will not slip or slide, and thus prevents scratching. It can also be used as a stool while working at a table or ironing board.

Farm Buildings

Of interest to architects in the Southwest where so many people are going in for vocational farming is the free service offered by the Loudon Machinery Company of Fairfield, Iowa. Their huge file of plans will be of valuable information for those who have occasion to plan agricultural buildings. Architects, Loudon's feel, plan very few barns, stables, etc., and therefore are apt to become a little "rusty." They also publish a booklet on barn construction.

New Hot Air by Westinghouse

The new office building of the Westinghouse Elec. and Mfg. Co. in Emeryville, Calif., uses no fuel but extracts heat from ordinary outside air. Operated automatically, a selected temperature and humidity is maintained by this new development known as the reverse cycle air conditioning unit.

Precast Concrete Units

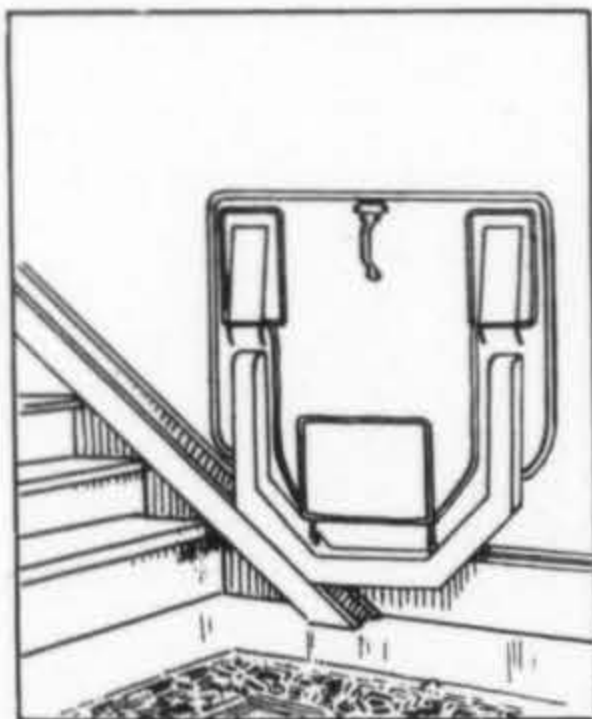
Cemenstone units of standard size and quality will be available throughout the United States. Poured forms will no longer be necessary; the structure of a fireproof building can now be built entirely of prefabricated concrete and structural steel. The Cemenstone Corporation will have headquarters in Pittsburgh.

NEW PRODUCTS AND PRACTICES

Domestic Elevators

A unique form of elevator, especially designed for home use, is being installed in many California homes by the Inclinator Company of Los Angeles. This "Elevette" is attracting the attention of home owners as well as architects for its convenience to those who find stair-climbing a problem. According to Mr. J. E. Dwan, president of the Inclinator Company, the "Elevette" has the endorsement of heart specialists, who recommend it for homes where there are physically disabled persons, or persons suffering from heart or asthma trouble, or old age. To these people it has proven to be a real benefit.

Located in the open stairwell, a corner of a room or hallway, the "Elevette" is made to harmonize with surrounding woodwork and furniture. Construction and installation are very simple. No superstructure or overhead construction is required. The car travels along a single steel channel enclosed in the form of a post. The power unit is placed in the basement or elsewhere—out of sight. Full electrical control is provided, including automatic stops, operating buttons on the car, and send and call buttons. Safety from every possible angle has been given full consideration.



In homes without facilities for an "Elevette," an "Inclinator," a miniature incline elevator, can be placed on the stairway, with folding platform and seat. The "Inclinator" takes up very little space along the wall and does not restrict the customary use of the stairway. It is operated by electricity and perfectly controlled by push-buttons and automatic switches.

Drilling Time

In concrete, brick, tile, slate, marble, and other non-metallic materials is reduced at least 50 per cent by the use of Carbide Tipped Flat Drills. They are used in portable electric drills, or hand braces, in drilling for the installation of expansion shields, and many other purposes. In addition to the time factor, these drills are silent, very accurate for size, and eliminate a great deal of the breakage of building materials suffered with the hammer type of drilling. They are available in sizes from one-eighth inch to two inches in diameter, and are manufactured by the Super Tool Company, 21650 Hoover Road, Detroit, Michigan.

Moulded Covs

A new moulded cove called Flex-O-Base is made of asbestos composition, is flexible and can be bent around curves. It is easy to install, as it requires no keying or underbedding—merely cement it against the wall surface before laying the floor. Flex-O-Base is less expensive and is resistant to alkalis, acids, and fire. Specifications and free samples in a wide range of colors may be obtained by writing to David E. Kennedy, Inc., 58 Second Avenue, Brooklyn, New York.

New Paneling

A new paneling made of Masonite Presdwood and called Luxor is announced by the Allied Display Crafts, 3201 Forbes Street, Pittsburgh, Pennsylvania. This non-veneered paneling in made-to-order reproductions of actual woods, marbles and tiles lacks the repetition and restriction of mechanically-processed materials, and costs even less than mass production methods.

Concrete Floor Paint

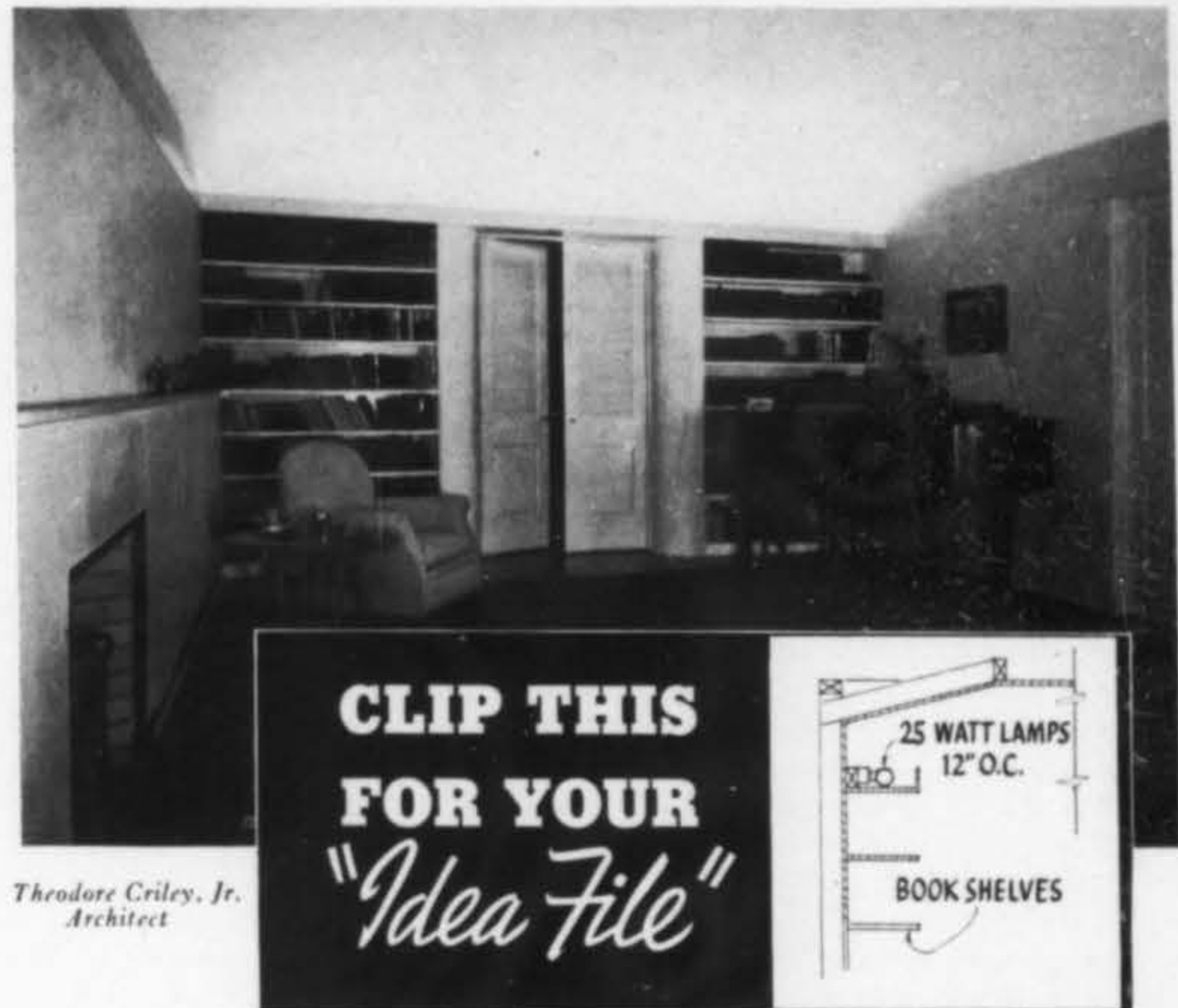
A new paint for concrete floors is announced by the National Chemical & Manufacturing Company called the "Luminall Cement Floor Paint." It has the tenacious bonding power of alkyd resin, is easily applied, and has high coverage per gallon. It comes in paste form and thins with water. Other qualities claimed for this paint are that it does not chip, flake, or powder off.

Useful Booklets

The Wheeler Osgood Sales Corporation, 122 South Michigan Avenue, Chicago, has released a new booklet, No. 29, concerning its Woco-Laminex line of doors. It includes more than two hundred illustrations and layouts. The complete Wheeler Osgood line contains doors for virtually every residential and commercial requirement.

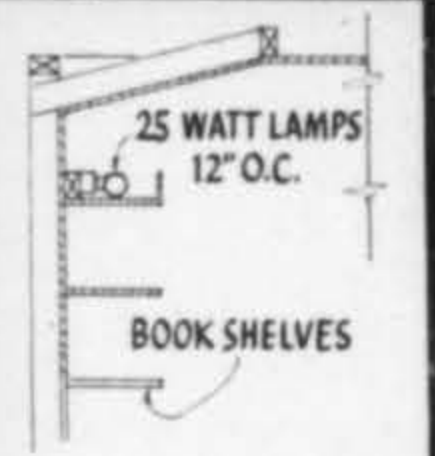
The Sherwin-Williams Company has induced Rockwell Kent, famous artist and mural painter, to edit a booklet on home painting, called the *Home Decorator*. Kent starts out by saying that "fashion in decorating is just so much spinach as fashion in clothes," and goes on to express his views and experiences gained when he was a carpenter and interior decorator. More than fifty color schemes for painting every room in the house have been assembled. The book may be obtained from all stores handling Sherwin-Williams paint products.

An instructive booklet on modern heat and sound insulation materials for concrete wall construction has been issued by the Pottsc Division of the Celotex Corporation. *Build Better Buildings with Pottsc Lightweight Concrete Units* describes the product and its uses in building together with illustrations, facts and figures. Part of the folder is devoted to a concise semi-technical explanation of heat insulation and draws an interesting distinction between sound absorption and sound transmission. The booklet may be obtained by writing to the Celotex Corporation, Chicago, Ill.



Theodore Criley, Jr.
Architect

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OUR FINE CIVIC FLOWERS

(Continued from Page 12)

multitude of data in the field of economics, sociology and engineering followed by planning in broad strokes major highways, recreational areas, water storage areas and allowing space for the million and one requirements of a super-city. It involves problems in property values and taxation, in inter-urban relationships and annexations, in recapturing lost values, lost through old planning errors. It is concerned with reviving blighted areas, slum clearances, inter-urban transportation of commodities and passengers, with providing proper setting for important buildings, providing pleasing vistas; it is concerned with the location of future business foci, future school sites and playgrounds, with the preservation of natural beauties. In a way, it is like designing a huge horizontal trellis on which this great wild civic vine of ours, our urban culture, may be guided into a fairly rational and orderly design, never departing, however, from the general pattern of our dream city. In the designing of this civic trellis a considerable diversity of talent must be employed. Of these the architects' talents are not the least conspicuous and, if I have anything to say in the matter, you architects are quite likely to be commandeered.

But however beautiful that trellis may be, however it may promote physical comforts for its millions, the city will still be dull and unattractive if the flowers that grow thereon are colorless and mediocre. And, gentlemen, the flowers on our urban trellis are none other than the buildings you and future generations of architects design for it. The quality of your collective designs will always spell the quality of the city in so far as that is determined by appearance. The architects' obligation, therefore, is twofold. It is not alone to his client; whether he likes it or not the city at large is also a client, although it be a silent one. And the client's obligation is not alone to his individual taste. He also has a silent partner—the city. Both are morally obligated to contribute their very best efforts to our dream city in the making and if they will not regard their enterprise in that light they must be considered as social liabilities. On the other hand, a profusion of architectural flowers will make the city appear noble, the habitation of a high-minded population, a satisfying expression of the results of a generous and splendid educational system. If the trellis happens to be mediocre, as is likely in the

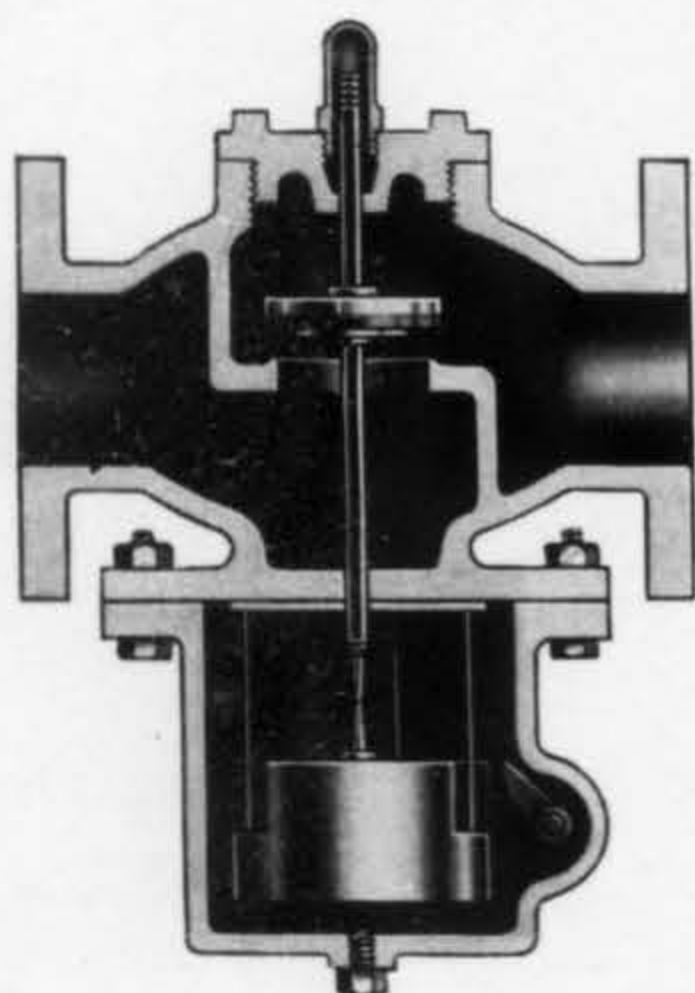
older sections of almost any city, the nobility and profusion of its perfect flowers will tend to soften the indictment against it.

But providing beautiful architectural flowers, even in profusion, is not enough. We must do away with the prevailing architectural chaos and anarchy which now so mar our American cities. I am not averse to rugged individualism in most instances, but team-work is far more effective in procuring architectural harmony. Only when owners and architects will accept the principle that the basic unit of design shall be the city and not the individual building will that disturbing weakness in our urban architecture be overcome. What Henry James referred to as "decent monotony" in neighboring buildings has been the background in all really decent architectural groups or cities. Will this plea be forever a cry in the wilderness?

The awarding of these certificates, year after year, is therefore more than an applause for a meritorious performance. It is far more than that. It is a public recognition of a civic service well done, and I wish that it might be a part of a municipal government program to make these awards. I wish that it might be the pleasant duty of the City Planning Commission or the Art Commission or even the Mayor with the help of the Chapter to so salute the winners. The city at large has become a beneficiary through your contribution and governmental recognition thereof should be made through channels other than that of the tax assessor. I hope that this thought may be conveyed to Mayor Bowron.

And now for saluting the Flowers of '38 as designated by the jury of award and the distribution of the certificates.

On behalf of the City Planning Commission (I wish that I had authority to say "On behalf of the city") I wish to express appreciation to the Chapter for having inaugurated this program of awards. On behalf of the City Planning Commission I wish to congratulate the owners and their architects who have been awarded certificates. And to those who have not received certificates but have contributed fine flowers for our trellis I wish to say a word of commendation. All fine flowers, large and small, are thankfully received.



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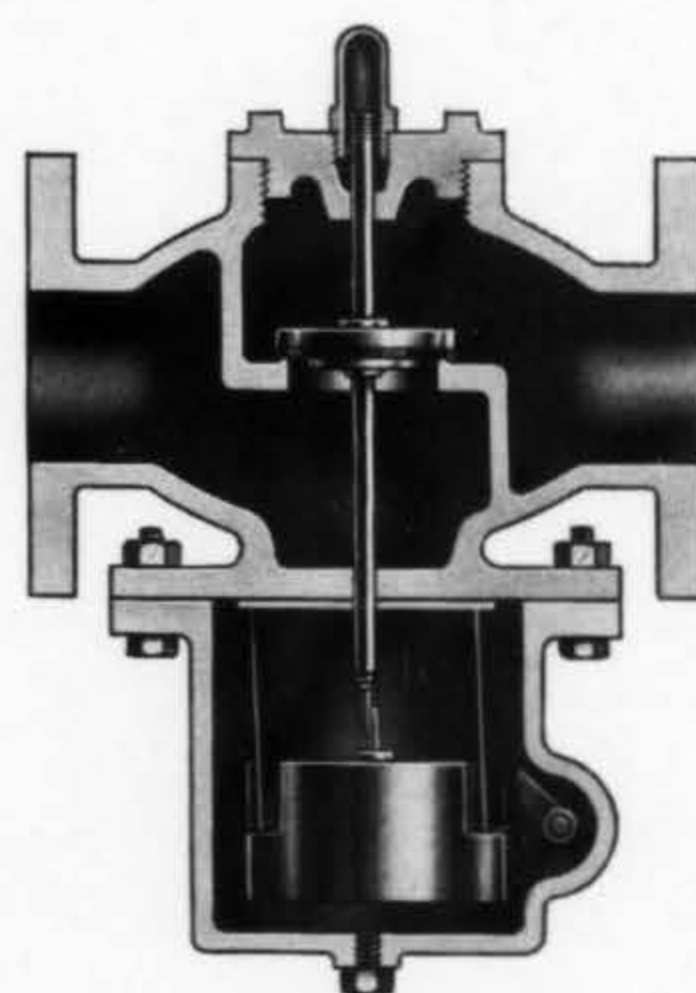
DR. LYDIK S. JACOBSEN, director of the vibration laboratory at Stanford University, reports from exhaustive tests made on America's finest shaking-table equipment for earthquake research: "Due to the fact that a Tri-Filar Pendulum does not tilt or rock, but executes only transitory and horizontal motions, the valve setting can be extremely simple and still be capable of very precise action. . . I believe the setting you now have, from a scientific point of view, is the best possible today."

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BOOK REVIEWS

ORNAMENTAL PLANTS FOR SUBTROPICAL GARDENS. By Roland Stewart Hoyt. The Livingston Press, Los Angeles. \$3.15.

IS THE most complete and accurate book of its kind yet published. Not limited to southern California in its scope, the plants listed therein are suitable for use in the extreme southern portions of the entire United States, wherever winters are mild.

In this book Mr. Hoyt has classified and listed our subtropical plants under many headings which he broadly classifies under captions of general lists, structural form, cultural aspects, purpose adaptation, ornamental characters, distinctive qualities and garden miscellanea. If one wishes to know what plants will grow in a bog or on an arid hill, those that require shade or will endure heat, those that grow uprightly slender or broadly spreading, he need but turn to the list, so designated, for his information. If knowledge, more detailed than the list of plant names, is desired one need but turn to the compendium, alphabetically arranged, in which characteristics and adaptability of each plant are described in detail. In addition to all this a planting calendar gives month-to-month information for the entire year.

Such classified and consolidated information represents months of labor that the average individual could not spend for himself. As presented, the book can be of invaluable service to amateur and professional, alike, wherever it is wished to select plant varieties for special landscape effects or conditions of environment. Mr. Hoyt, as a practical landscape architect, has spent years in the study of plants for landscape values and in the compilation of the data which he here presents to the public.

By RALPH D. CORNELL, F.A.S.L.A.

PORTLAND CEMENT. By Richard K. Meade, M.S. Chemical Publishing Co., New York, 3rd Ed. 707 pp. \$10.00.

OUTSIDE the industry, the manufacturing processes involved in the production of portland cement and the effect upon this universal building material both of its raw constituents and industrial technique, are little understood. In this carefully prepared standard work, covering the technique of portland cement manufacture, from the quarry to the finished product, Mr. Meade has produced a highly-detailed, exhaustive exposition of an intricate technical subject in a manner clear, concise and readable.

Due to rapid technological progress, physico-chemical understanding of portland cement is an extremely fluid subject and hence Mr. Meade's work should be considered as a foundation rather than a substitute for current technical literature. Because of increasing interest taken by engineers in the effect upon concrete of the chemical properties of portland cements, the book is recommended, as collateral reading, to the attention both of students and practicing engineers. It is, however, of little interest either to architects or the general reader.

By CLARENCE J. DERRICK, C.E.,
MEM. AM. SOC. C.E.

WHY HAVE A LANDSCAPE ARCHITECT?

(Continued from Page 27)

Five years later these three friends were discussing their gardens and on comparing notes made some surprising discoveries.

The first man, who had done his own garden, had spent the most money. He agreed that much of

it had been wasted because of his own changing enthusiasms. If he had it to do over, he would never go in for roses on such a big scale in this particular locality, nor would he let his fondness for herbaceous borders carry him away. Twice he had completely revamped his garden, including the layout of walks, because of advice gathered from books written for English garden owners not applicable to California conditions. His wife had been right about the trees in front, for now after five years they had to be cut out and one good-sized and expensive one planted in their stead.

The second man had learned the costliness of economizing on proper grading and drainage. The first year he had torn his place up to install a system of drains, only to become dissatisfied with the whole garden as it had been graded originally. His site had demanded a low retaining wall to make possible a usable rear lawn area. His economies in the original budget had spoiled any chance of this, so he had finally had to haul in soil, build his wall, and replant most of the rear garden. At last they could play badminton, and the lower terrace gave them a comfortable place for outdoor dining. The cost of his garden, while less than that of the first man, had been more than that of their neighbor.

For the past year this third garden had been the secret envy of the two neighbors. Not only did it seem larger than their gardens, but its fortunate owners never lacked flowers for cutting and their fruit was the talk of the neighborhood. Instead of a few large fruit trees which would give too much shade for the flower beds, they had espaliered their deciduous fruits against the walls of the garage and service yard, leaving nice open, sunny spaces for cut flowers. Citrus had been used for hedges; thus it acted as a screen for their play area and gave them plenty of fruit as well, while their paved terrace and barbecue had become the most popular place for neighborhood gatherings. The two shade trees that had so amused his friends because of their small size had now grown taller than his house and formed a canopy over this terrace, and the border of flowering shrubs—planted out from one-gallon containers and six feet apart—now completely screened their bedroom windows from the neighbors.

This owner had carefully kept track of his expenditures and on checking up showed his friends that of the total spent on his garden less than one-third had gone into plant material. This surprised them, as his planting was as extensive as theirs and his plants were now of a more luxuriant growth, despite the fact that more than half of their money had gone into buying larger plants. He reminded them that he had never had to tear out and replace parts of his garden as the others had done, nor had he lost any plants because of overcrowding. His plan had prevented his making the mistakes of the others, for before he started he knew where every dollar was to go, and by doing things in their proper sequence he had avoided the pitfalls of improper grading, inadequate drainage and soil preparation. Knowing at the start that most of his original budget would have to go into such preparation, he was willing to wait for the planting to grow and the finishing touches to be added later.

Most people think of gardens only in terms of plants, forgetting all that must first be done before any planting would have much of a chance. A partial list of the items that go to make up a normal garden budget would include: grading, including settling of fills and trenches; drainage; sprinkler and irrigation system; paving of walks, terraces, courts and similar surfaced areas; drying and service yards; walls and steps; construction—any garden feature such as pools, pergolas, barbecues, etc.; soil preparation and fertilizer; lawns; and, finally, planting. Even with the amount budgeted for plants, at least one-fifth of it must be set aside for the labor of planting. From this list it can be seen that the greater part of the cost of a garden goes into things most people never think of as landscaping.

Those of you about to make a garden should

decide first upon a definite plan. By doing this and then following a methodical procedure of development you will avoid many disheartening experiences. If you feel that you need expert help, there are several ways this can be obtained.

For a nominal fee most established landscape architects are able to provide you with a plan and an outline of procedure and planting. However, for supervision of the work or for consultation on the job they naturally have to make a charge for their time. Most owners, if provided with comprehensive plans, can carry on from there with little difficulty.

There are younger landscape architects, less well established but with a good background of technical training, who are just what the small home owner needs. These younger men and women, in their effort to establish themselves, are willing to give more time to the owners than would be possible for those with a larger practice. By employing them the owner can be sure of getting a well thought out plan, thus insuring himself against needless waste and at the same time aiding these younger practitioners in establishing a place for themselves in the community.

Why have a landscape architect? If for no other reason, to avoid wasted time and money and the disappointing results of over-planting for immediate effects.

THE PROFESSIONAL LANDSCAPE ARCHITECT

(Continued from Page 15)

Private work: The grounds and gardens of small and large private residences, urban, suburban and rural, farmsteads.

Semi-public work: Schools and colleges, residential subdivisions, industrial housing, institutions, hospitals, cemeteries, airports, exhibitions and fairs, country clubs and golf courses, museums, arboretums, railroad rights-of-way and station grounds.

Public work: Municipal, county, metropolitan, state and national parks and forests; parkways, freeways, etc.; playgrounds and squares; public reservations and all other types of recreation areas; municipal, suburban and rural housing projects; grounds of public buildings, educational institutions, penal and correctional institutions, hospital grounds, public cemeteries, army posts and naval stations, airports, landscape development of highways, arboretums and public gardens; conservation of natural water, soil and wild life resources; city, county, metropolitan, state, regional and national planning.

THE VALUE OF LANDSCAPE ARCHITECTURE

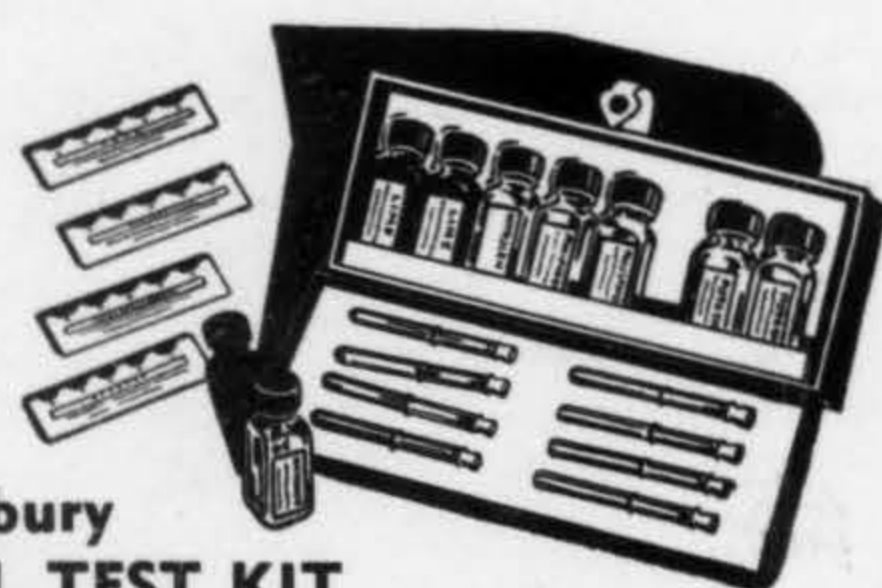
The value of the services of a landscape architect normally lies in securing a more functional and economic design of land for the purpose, or purposes, desired, resulting in a greater convenience of use and a higher degree of beauty, two elemental factors in man's constant struggle to secure a greater measure of delight in life.

These values are not always immediately apparent. When a work of architecture or engineering is complete it is obvious to the most casual observer, moreover it is as near perfect as it ever will be. On the other hand, when a landscape architect completes a work it may or may not be obvious, depending on the nature of the problem. The latter may have been well, even brilliantly, solved, but this fact may not be apparent for some time. This is due, in part, of course, to the character of the materials with which the landscape architect works. Certain structural features of his work will be obvious but ground forms and vegetation cannot often be made to produce their planned effects immediately. Thus ordinarily a certain amount of

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The patio in the home of Mr. and Mrs. Harold S. Parsons in San Marino is filled with shrubs and flowers and succulents. Palmer Sabin, A. I. A., architect. Ralph D. Cornell, F. A. S. L. A., landscape architect.

WHY WE HAVE CUTTING GARDENS

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the garden and provide a period of unusual splendor, without leaving everything flat when it has gone. If color is desired as part of the permanent structure it can be supplied in the many ways incidental to the materials from which a garden is built; in foliage, in paving and surfacing materials, in masonry, in architectural details, by the use of colored tile, and even the simple application of paint to suitable surfaces. A garden planned in such a way will have far greater capacity for giving continuous and lasting pleasure than is possible for one that reaches a moment of climax once or twice a year, and then fades into mediocrity for a period of waiting weeks.

From such reasoning it might be but a step further to say that flowers are not necessary to the garden. This is true of certain types of gardens and in a limited sense, but again, all things being relative, the proper use and placing of garden flowers offers tremendous refreshment to the spirit of man. They should not be neglected or omitted any more than they should be overdone or abused. Since we love flowers and want them in our gardens, and since we like to carry them into the house, there would seem to be two answers to the question of how and where to grow them.

If one is a traveler and spends but certain seasons of the year at home, it is very convenient and satisfactory to arrange the garden calendar so that the flowers appear when the wanderer returns to his own vine and fig tree. Or if he has sufficient space so that he can specialize with the different seasons, it is very agreeable to have a spring garden in some woody spot, a summer garden elsewhere and an autumn garden where it can flaunt its harvest colors when they are at their best. Such types of seasonal gardens are the most satisfactory from the horticulturist's standpoint, for they permit him to prepare his soil or let it lie fallow between its periods of active display. And all gardeners will agree that both the preparation and resting of the soil is fundamentally important.

The other way of providing seasonal flowers without consigning the main garden to periods of dormancy is frankly to create a cutting garden. Such a garden is designed for the growing of seasonal blooms, is primarily a utilitarian affair and yet presents a display of color at the flowering periods of its development. It may be and should be an integral part of the larger garden plan, and yet

not situated or treated in a way to project itself into the main garden picture or more important views.

Properly, a cutting garden should be enclosed and separated from other garden units. It should articulate satisfactorily with the general plan of circulation and relate conveniently to other component parts of the property, but it should be a separate unit more or less complete in itself. Being designed for the growing of flowers, it is important that consideration be given to its utilitarian factors. Being screened and separate from other portions of the garden, it does not matter that the ground be bare over portions of the year or that fertilizer, so dear to the gardener's heart, be frankly in evidence from time to time. It does not try to serve two purposes or to appear to be something that it is not. In effect a cutting garden may be a seasonal garden to which visitors will be invited when it is colorful but which, at other times, may be obscure and secure in a location unrelated to living portions of the garden or important views from the house.

One may have nothing but a cutting garden if his space is limited to that of a small town lot. But the important thing is to decide what one is trying to do with his garden plot. If his major interest is in the production of flowers, it is more than probable that his success will be greater if he devotes space frankly to them as either a seasonal or a cutting garden.

THE PROFESSIONAL LANDSCAPE ARCHITECT

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time is required to bring a work of landscape architecture to perfection. In the meantime, imagination may assuage impatience.

RELATIONSHIP TO OTHER PROFESSIONS

Since it is concerned with the arrangement of structures with relation to each other and to the landscape, it is plain that architecture and engineering are the professions most closely allied to landscape architecture, yet neither of the three may satisfactorily replace the other. With a knowledge of design as applied to the landscape possessed by no other profession, the landscape architect is particularly well qualified to collaborate with the architect and engineer with respect to the location of structures and their approaches. Recognition of this relationship between architecture and landscape architecture is implied in the following quotation from *Functions of the Architect*, a document published by the American Institute of Architects: "As all buildings are seen, society has a right to demand that none be ugly—no building should be erected that is not an attractive addition to the landscape."

In connection with the design of certain types of recreation areas, opportunities occur for cooperation between landscape architects and professional foresters, educators, and social economists.

The broad scope of physical planning of cities and regions commands the talents of experts in many fields. Here the landscape architect will be associated with architects, engineers, lawyers, economists, physicians, sociologists, and many others. All seeking to improve our physical environment.

RELATIONSHIP WITH BUSINESS AND TRADES

Being a structural art, the execution of a work of landscape architecture ordinarily requires the use of structural and plant materials and the employment of one or more contractors. Since the professional landscape architect must of necessity be entirely disassociated from business enterprises affecting his work, his relationship to those who supply the materials and perform the work for his client or employer is one of complete separation. In the case of the building contractor and the suppliers of building materials this is well understood and is similar to that of the architect and engineer. In the case of the landscape or planting contractor and the suppliers of plant materials it is the same.

