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MAY, 1939

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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 Leech.

ANNOUNCEMENTS

THE PAGEANT-PLAY, "Ramona" is presented on Saturday and Sunday, May 6-7, at the Ramona Bowl, midway between the towns of Hemet and San Jacinto and is sponsored by the Community Association of the two towns. This out-door play follows the tragic story of the love of Ramona and Alessandro but is warmed and brightened by the songs and dances incident to the Fiesta, and by the vivid action coloring every scene. Victor Jory is seen as Alessandro, with Jean Innes as Ramona, and Janet Scott has the role of Senora Moreno.

STORY BOOK PARADE is held at Alhambra, May 6, with the children of San Gabriel Valley depicting through costume and manner the characters of history, romance, poetry and mythology. Miniature floats, made and drawn by children or ponies, make up a part of the parade, with seven junior bands and drum corps. The awards include trophy cups and ribbons.

HOUSE AND GARDEN, 921 Fair Oaks, South Pasadena, presents a new and different exhibition, May 24-25-26-27. This is a showing of plastic materials, lucite, vitrosan and tenite. Mr. Enking uses these plastics in especially created compositions with flower arrangements.

SPRING FESTIVALS are announced by Palo Alto, May 6, and by Redwood City, May 12-14.

JULIAN announces the annual Wild Flower Show is scheduled every Saturday and Sunday during the month. Due to the advantageous location of Julian the show may include the mountain flowers as well as those of the plain.

MEXICAN CHARITY FIESTA is held at the Settlement, Pasadena, May 20, from 1 to 10 p.m. Entertainment is provided by the members of the Jarabe Club, talented Mexican boys and girls. Craft work is exhibited and sold, including wood carving, tin and copper and paper work. A potter may be seen at work, and a large loom is used to show visitors how Mexican weaving is done.

EVENTS in San Diego City and County:
May 8, Play Review by Beatrice Edmonds, House of Hospitality, Balboa Park
May 9, Thompson Ballet, Savoy Theater
May 18-19-20, "Tobacco Road", Savoy Theater
May 26-28, Portuguese Celebration.

JUNIOR CHAMBER OF COMMERCE of Pasadena announces the annual \$10-per-plate banquet, the night of May 19, at the Hotel Huntington. The event is to benefit underprivileged children. The receipts go into the juvenile welfare fund, from which the expenses of more than a hundred boys are paid to a summer camp. Jack Benny serves as Master of Ceremonies.

HOLLYWOOD AUXILIARY to the Children's Hospital sponsor a benefit polo game, May 7, at the Riviera Country Club. Two games are scheduled.

CHILDREN'S HORSE SHOW is held, as usual, at the Flintridge Riding Club, May 13. The program includes 17 classes with the addition this season of a class for five-gaited horses. The family class, shown by parents and children, is always a popular class. Competition is keen in the championship horsemanship class for the Marion D. Pattinson challenge trophy. A contestant must win the trophy twice before it becomes permanent property. The program opens at 9 o'clock and, following an alfresco luncheon, continues with the afternoon performance at 1:30 o'clock.

HORSE SHOW at Mills College is scheduled, May 12-13. This is an annual spring event, eagerly anticipated by students and their guests.

LAS VEGAS, NEVADA, announces the Rodeo and Helldorado, May 11-14, with professional cowboys of the American Rodeo Association participating. The celebration includes pioneer parade with ancient vehicles, the occupants in costumes of other days. A village of pioneer type buildings, replicas of those used in area in early 80's, adds interest to the events.



The redwood forests are the playgrounds of many and especially of photographers. W. P. Woodcock spends many hours among them and here he has caught some of their splendor.

SOME ASPECTS OF FOREST CONSERVATION IN CALIFORNIA

By JOHN CALLAGHAN
Assistant State Forest Ranger

IT IS generally believed that the major portion of California is one huge garden land, possessed of all the blessings which nature can provide to make the production of food crops an easy task. Therefore, it is a distinct surprise that of a total area of about one hundred million acres, some twenty two million acres in this state are desert lands and that while agriculture is our basic industry, only about nine million acres, less than ten per cent of the total area, are cultivated crop lands.

Much of the cultivated land in California receives but little rainfall, and because of the nature of the crops produced it is dependent upon water from other sources. Some of this comes from wells, some from nearby streams, and some must be transported long distances in expensive canals. In any case, the availability of soil water and water for irrigation is a critical factor. This availability is for the most part dependent upon how much rainfall sinks into the ground in the watershed areas of the mountainous parts of the State. A watershed is a drainage area from which water runs or drains into a stream or a basin. In California, some forty million acres of forest and brush lands which may be called "critical watershed areas" receive the bulk of the annual precipitation. Upon the manner in which these lands are managed depends the abundance of water for agriculture, industry and human consumption; and water is the determining factor in the growth of California.

Some of the important factors which determine the amount of water that will be available for use are the duration and intensity of precipitation, the character of the soil upon which it falls, the topography and geological structure of the region, the climate, and the amount and character of the vegetation on watershed areas. It is apparent that of these the only one man can directly and materially affect is the factor of vegetative cover. Dams and reservoirs, despite their value in regulating streamflow, would be of little avail should the watersheds above them be denuded of vegetation. On the other hand, streams from certain regions of steep topography would send large quantities of unusable water to the sea were it not for a system of reservoirs which regulate their flow. The one may be said to supplement the other.

The action of vegetative cover in increasing the amount of water percolating into the soil is quite simple. When rain strikes foliage, its downward motion is temporarily halted. It proceeds with reduced velocity and instead of striking bare soil, it falls on accumulated litter called the "forest floor." In dense coniferous forests this accumulation of needles and branchlets may be several inches and even a few feet thick. In brush fields it will be principally leaves and leaf mold and may not be as thick. In any case, it acts as a baffle to the flow of water, allowing it to filter slowly through and into the soil.

On bare soil, as in burned or over-grazed areas, the ground receives the full impact of the thousands of rain drops. This dislodges many particles

(Continued on Page 38)

SPRING HUNTERS TRAILS AND HORSE SHOW at Sacramento, May 20-21, is another annual event which attracts entries from varied sections.

THE WORLD may be otherwise-minded but California is certainly Rodeo inclined. Places and dates are:

May 5-6, Home-coming and Rodeo at Hanford.
May 5-7, Sacramento Rodeo.
May 6-7, Rodeo at Taft.
May 12-21, Golden Gate Exposition Rodeo, Treasure Island.
May 13, West Coast Relays at Fresno.
May 13-14, Stampede at Kings City.
May 20, Rodeo at Madrone.
May 27-28, Stampede at Marysville.
May 28, American Legion Rodeo at Cambria.
May 28-30, Rodeo at Visalia.
May 27-28, Rodeo at San Jacinto stresses Western theme and costume.

YACHT CLUBS are busy spots in May. Boats must be inspected, opening events must be dated, and races must be planned. San Diego Yacht Club opens the season, May 7-8. A Power Cruise is scheduled to the Coronado Yacht Club opening, May 27-28. The Spring Handicap Series is held at the Coronado Yacht Club, May 30.

HARBOR DAY at San Pedro, the port of Los Angeles, is scheduled for May 15. Being an important yachting center the annual celebration features boat trips around the harbor, swimming and athletic events.

RAINBOW DAY, May 1, marks the annual opening of fresh water fishing in California. At Bishop, in Owens Valley, Inyo County, a celebration is held, featuring a dance, and closing the day with a fish contest, awarding prizes for the largest fish, and the biggest catch. Near Bishop is the famous Hot Creek, very popular with fishermen, many of whom make it an annual get-together. Hot Creek is fed by hot springs and does not freeze in winter, and is said to produce more big fish than any similar creek in America.

LOS ANGELES KENNEL CLUB announces the annual summer show is held in the gardens of the Ambassador Hotel, Los Angeles, May 6-7. Jack Bradshaw is the superintendent.

RANCH AND MISSION PILGRIMAGE, arranged by the Plans and Planting Branch of the Community Arts Association of Santa Barbara, may be made the last two Saturdays in May, May 20 and 27. The Pilgrimage provides the opportunity to visit the great ranches of the mountain and plain region, never before opened to the public, to see the varied and prosperous agriculture, the fruit orchards, the flower farms, the fine cattle and famous horses. Three well known Missions are included, Santa Barbara, Santa Ines and La Purisima (restoration in State Park). A route card lists places of interest free to the public along the way. Mail inquiries to the Santa Barbara Chamber of Commerce or Recreation Center and a program for the day selected will be sent, including a marked map and driving directions. Hostesses and guides are in charge at each ranch and at the Missions. Ranches are open from 9:30 to 6:00. Missions are open both Saturday and Sunday except during morning service. Admission to each ranch 50 cents per person, except when noted on the program. Visitors must provide their own transportation.

BROWNING SOCIETY of Pasadena holds a luncheon meeting, May 18, at the Hotel Vista del Arroyo as the closing event of the season. A program follows the luncheon, with Mrs. Frederick Mills as chairman. Mrs. William C. Free was recently elected president for 1939-40.



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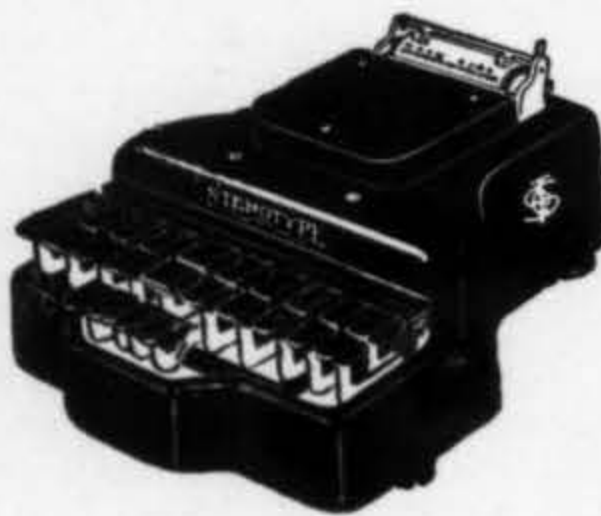
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Fruit and Flowers by Bessie Lasky whose work is being shown at the Stendahl Art Galleries in Los Angeles.

MONROVIA - FOOTHILL GARDEN CLUB holds a flower show at the studio of Clare Cronenwett on Gold Hill, Monrovia, May 27-28. Cliff J. Mendenhall is the newly elected president of the club.

SPRING FLOWER SHOW is held at Lompoc, May 27-28, with the added attraction of seeing the numerous adjacent flower farms in blossom.

SPANISH VILLAGE ART CENTER of San Diego offers a prize of \$50.00 in competition for a one-act play to be presented at their annual Fiesta in September. Competitors must be residents of San Diego County or members of the Art Center. Play may be written around any subject but preferably one having an art interest, and should play between thirty and forty minutes. All plays submitted must reach the Village not later than May 31.

FOR GOLFERS: Southern California Amateur Golf Tournament, May 8-14, at a country club in Los Angeles County.

Long Beach City "Open" Golf Championship, May 13-June 11, is held at Recreation Park. May 28, members of Professional Golf Association play a selected group of southern California amateurs in exhibition match for trophy.

MEMBERS of Skeet and Trapshooting Clubs in California are holding meetings in preparation for the national matches in the fall. The Los Angeles Skeet Club holds a registered gunfest, May 14. San Joaquin Open Championships are held at Fresno, May 20-21. Long Beach Gun Club holds the annual Golden State trapshooting championships early in June.

THE STROLLERS of Santa Barbara present the "Strollers Revels" at Rockwood, May 20. "Dull Green with Purple Polka Dots" is the theme of the production, which is directed by Hugh Weldon and Madelyn Ambrose, and to be followed by a dance.

BOYS' CLUB AUXILIARY of the Assistance League sponsors a benefit at the Roller Bowl of Hollywood, May 17.

SAN DIEGO Women's Golf Association Tournament is held, May 28, at the Chula Vista Country Club.

LA MESA COUNTRY CLUB, La Mesa, has been selected for the annual County Amateur Golf Tourney, May 27-28-30 and June 4.

CALIFORNIA BANKERS ASSOCIATION hold the annual convention at Hotel del Coronado, Coronado, May 24-25-26.

FONTANA celebrates the 26th birthday anniversary, June 9-11, and offers entertainment of varied character; a parade, rodeo and horse show, athletic and swim meets, fireworks, dance and vaudeville fill the two days.

INVITATIONAL Track and Field Meet opens at Compton, June 2. Advance entries show the interest of colleges and athletic clubs of the Pacific Coast and mid-western states.

HOLLYWOOD PARK, Inglewood, announces the parimutuel horse racing season opens May 30 to continue to July 29. Dates are: May 30, Hollywood Premiere Handicap, Purse, \$7,500.

June 4, American Handicap, Purse \$15,000.
June 17, Will Rogers Memorial Handicap, Purse \$7,500.
June 24, Inglewood Mile Handicap, Purse \$10,000.

MUSIC

CIVIC LIGHT OPERA ASSOCIATION of Los Angeles, under the general direction of Edwin Lester, again provides a spring-time festival of opera at the Philharmonic Auditorium. The season opens May 15 with "The Desert Song", presenting Allan Jones in the leading role. The season continues for four weeks, offering a different operetta each week. "The Waltz Dream" by Oscar Strauss is the opera of the week opening May 22, with Francia White singing. "Cat and the Fiddle", featuring Helen Gahagan, is heard the week of May 29. This production of Otto Harbach and Jerome Kern has long been a favorite in Los Angeles. For the final week of June 5, John Charles Thomas stars in "The Gypsy Baron" by Johann Strauss.

PASADENA MUSIC FESTIVAL is presented at the Civic Auditorium, Pasadena, May 27 to June 3. The Festival opens with a Jubilesta, patterned after old English fairs and introducing folk dancing on the greenward, at the Tropical Terrace of Hotel Vista del Arroyo. Choral and choir organizations of Pasadena unite for a program on May 29. The presentation of Handel's last oratorio, "Jephtha", is the outstanding feature of this annual event, and is given by the Festival Chorus of 150 voices under the baton of Dr. Richard Lert, June 1. Full orchestral accompaniment is provided. Musical organizations of the Pasadena city schools, under the leadership of Dr. John Henry Lyons, give the closing event, June 3.

OCCIDENTAL COLLEGE presents the Pro Arte String Quartet, through the courtesy of Elizabeth Sprague Coolidge, in Thorne Hall on the campus in a series of concerts. The dates are May 4, 11, 18, 25 and June 1, in the evenings.

WOMEN'S SYMPHONY ORCHESTRA of Los Angeles, the oldest organization of this kind in the country, gives two spring concerts. May 11, the Music and Fine Arts Club presents the orchestra, conducted by Vernon Robinson at the Royal Palms Hotel; May 19, the MacDowell Club of Allied Arts sponsors a concert of American music in the Assistance League theater.

SAN FRANCISCO ART COMMISSION presents the San Francisco Symphony Orchestra, Pierre Monteux, conducting, Grace Moore, soloist, in the final concert of the Municipal Series, May 2.

UNITED SERVICE CLUBS of Pasadena are sponsoring a series of six federal music productions, given at the Civic Auditorium. The five operas announced for successive Tuesdays, May 2, 9, 16, 23, 30, are "Aida", "The Barber of Seville", "The Mikado", "The Merry Widow" and "The Chocolate Soldier". Only one presentation is given each opera in the series. The conductors include Gastone Usigli, Jacques Samossoud and Dr. Alois Reiser.

CATHEDRAL CHOIR of the First Congregational Church presents a Modern Music Festival the afternoon and evening of May 20. "Sancta Civitas" by R. Vaughn Williams, given last year as a memorial to John Smallman, is repeated this year.

CALIFORNIA GROUP of the Native Composers of America Society hold monthly musicals, and are planning a five-day music festival of American works, with probably three evenings of orchestral and choral groups, with other concerts presenting chamber music and miscellaneous programs. This is scheduled for June.



Champerico by Millard Sheets who is having a one man show this month at the Hatfield galleries in the Ambassador Hotel in Los Angeles.

ATHENAEUM MUSIC CLUB series continues to entertain subscribers and their guests at the Athenaeum, 551 South Hill Avenue, Pasadena. The three recitals of the month are given by Kurt Appelbaum, on Tuesday evenings, May 16, 23 and 30, and include the later Beethoven sonatas, some of which have never been publicly played west of Chicago.

THE SAN DIEGO FEDERAL ORCHESTRA, built up by Ulderico Marcelli, will be heard in a summer season, Tuesday and Friday nights, at Balboa Park under the direction of Nicolai Sokoloff, national director of the Federal Music Project. Mr. Sokoloff has been re-engaged to conduct the Seattle Symphony next season, which is a combination of the former Seattle orchestra and the Federal orchestra of Seattle and Portland.

L. E. BEHYMER presents Grace Moore as the final artist of the season, May 5, at the Philharmonic Auditorium, Los Angeles. Mr. Behymer announces his bookings for next year form an imposing list of the finest artists of the country.

FEDERAL SPRING OPERA FESTIVAL at the Long Beach Municipal Auditorium presents two gay operas this month; "The Barber of Seville", May 10 and "The Merry Widow",

SAN FRANCISCO SYMPHONY ORCHESTRA, under the direction of Pierre Monteux, concludes the series of symphonies at the Memorial Opera House this month. The final Friday afternoon and Saturday night concerts are given May 5-6.

OPENING CONCERT of the Hollywood Bowl season is to be conducted by Pierre Monteux, with Josef Hofmann as soloist, according to present announcement.

RODERICK KROHN, violinist, gives recital in Thorne Hall, Occidental College, May 19, for the Norwegian Society.

GORDON STRING QUARTET is heard in a series of six concerts at Wheeler Auditorium, University of California, through the generosity of the Elizabeth Sprague Coolidge Foundation. These concerts take the place of the Coolidge concerts usually given during the summer session.

LOBERO THEATER FOUNDATION, Santa Barbara, announces a Spring Concert, featuring Paul Leyssac, celebrated Danish actor and diseur in his inimitable dramatic readings, with Joseph Raymond Wayne at the Hammond Novachord, newest development in music and Mildred Couper, pianist, appearing with the novachord, Tuesday evening, May 2.

FEDERAL MUSIC PROJECT resumes the symphonies at the Hollywood Playhouse, May 16. Gastone Usigli conducts and at the initial event the soloist is Juliet Bellos, concert pianist.

THE MUSICAL EVENT of the Junior Cultural Course is given Wednesday, May 10, at 4 p.m. at the Vista del Arroyo Hotel, Pasadena, and is a saga of intimate stories of famous composers, illustrated at the piano by Elinor Remick Warren. The course is presented by Helen Triplett.

THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, precedes the Midsummer Drama Festival with a diversified series of productions. A new play by local playwrights balances other presentations of note. Two plays are given each month, running approximately two weeks, and opening on Tuesday evening. No performance on Sunday, matinee on Saturday only. Gilmor Brown supervises all direction.

May 2-13, "The Great American Family," by Lee Shippey.
May 16-27, "Glorious Morning," by Norman McGowan.

May 30-June 10, "Petticoat Fever," by Mark Reed.

The Midsummer Drama Festival, which opens June 26, is the 5th annual and provides eight plays by Maxwell Anderson, one of America's greatest playwrights. The previous festivals offered; The Chronicle Plays of Shakespeare, The Greco-Roman Plays of Shakespeare, The Story of the Great Southwest, and Seven From Shaw.

MEXICAN PLAYERS at Padua Hills Theater, near Claremont, recreate the days of their forefathers in old Mexico through a charmingly diversified program of folklore, dance and song. Life in the various provinces is reenacted, some legend is made the theme of each production, with pathos and comedy intermingled.

COMMUNITY PLAYERS of Palo Alto maintain a January to June season filled with the best plays obtainable, excellently presented. The schedule includes: May 18-19-20, "Dangerous Corner," by J. B. Priestley; May 14, Membership Party.

THE WAYFARERS at their Playhouse, 1749 Clay Street, San Francisco, are, for the first time in their nine years of drama presentation, offering a horrible play, the same being "Dr. Jekyll and Mr. Hyde". As a decided innovation the Wayfarers are casting two actors in the dual title role. The doctor is portrayed by Edward Pope, and the monstrous Hyde by Jerald Elwood.

FEDERAL THEATER PROJECT of Los Angeles offers "Excursion" by Victor Wolfson at the Belasco, opening May 5; "Big Blow" by Theodore Pratt at the Mayan Theater, opening May 17. "Two a Day" closes at the Hollywood Playhouse, May 14, and "Run Little Chillun" closes at the Mayan Theater on that date but reopens at the Hollywood Playhouse on the 17th.

GRAUMAN'S CHINESE THEATER, Hollywood, presents the Follies Bergere, opening May 12, as the first event in a schedule of theatrical productions.

THE MOUNTAIN PLAY fills the slopes of Mt. Tamalpais with color and romance each Spring, and invites the San Francisco Bay district to enjoy drama in these beautiful surroundings. "The Valiant Cossack" by Charles Caldwell Dobie is given at the twenty-sixth annual Tamalpais Mountain play, May 21, directed by Reginald Travers.

FEDERAL THEATER PROJECT of San Francisco announces the close of "Run Little Chillun" at the Alcazar, May 6, pending its removal to Treasure Island. "Two a Day", the vaudeville cavalcade by Gene Stone and Jack Robinson, follows at the Alcazar.

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ART CALENDAR

FILLMORE

ARTISTS' BARN: To May 28, selected paintings from Otis Art Institute Alumni exhibit, including work by Paul Sample, Paul Landacre, Lawrence Hinckley, Robert Day, Tyrus Wong and many others.

GLENDALE

TUESDAY AFTERNOON CLUB, 400 North Central Ave.: Oils and watercolors by Einar Hansen through the month.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: To May 8, portraits and pastels by Innocenzo Daraio.

BEVERLY HILLS WOMEN'S CLUB, 1700 Chevy Chase Dr.: Brass abstractions and oils by Philip Paval. Photography by Victor S. Matson.

STANLEY ROSE GALLERY, 6661 Hollywood Blvd.: Retrospective exhibit by Etienne Ret.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Spring Show continues.

LOS ANGELES

ART CENTER SCHOOL, 2544 West 7th St.: Showing Western books.

ART COMMISSION, Room 351 City Hall: Exhibition by the Painters and Sculptors Club.

BILTMORE SALON, Biltmore Hotel: Watercolors by William T. McDermitt.

CHOUINARD ART INSTITUTE, 741 S. Grand View: To May 13, industrial designs by Joseph Sinel, drawings, trade-marks, models and finished work.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Prize exhibit by California artists.

FEDERAL ART PROJECT GALLERY, 2328 West Seventh St.: May 8 to June 12, Index of American design.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: To May 20, Trends in California art, the sixth annual exhibition.

FRIDAY MORNING CLUB, 940 S. Figueroa St.: Annual exhibit.

DALZELL HATFIELD GALLERIES: Recent work of Millard Sheets.

LOS ANGELES MUSEUM, Exposition Park: To June 11, All-California painters and sculptors exhibition. To May 15, "Masters of Popular Painting" exhibit from Museum of Modern Art. To May 22, Japanese and Chinese prints from southern California collections.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: Albertina collection of drawings of Italian and Flemish painters; facsimile reproductions, courtesy of Raymond and Raymond.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Outdoor sketching classes, locations assigned in advance.

TONE PRICE GALLERY: Recent oils by Lee Blair.

SOUTHWEST MUSEUM, Highland Park: American Indian portraits. Permanent exhibition of Indian artcraft.

STATE EXPOSITION BUILDING, Exposition Park: Watercolors by the Aquarelle Painters.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: To May 14, paintings by Bessie Lasky; animal decorations for children's rooms by Phil Nesbitt.

FRANCES WEBB GALLERIES, 2511 W. Seventh St.: To May 15, oils by Edwin M. Dawes and Rudy Feld.

ZEITLIN'S BOOK SHOP, 624 S. Carondelet St.: To May 15, drawings, lithographs and paintings by Fletcher Martin.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: To May 21, landscape painting in the West.

OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: Fourth Annual Exhibition of Sculpture.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Chinese prints, Oriental art.

JEAN DE STRELECKI GALLERIES, Vista del Arroyo Hotel: Marines by F. Stanley Yates; prints and portraits by Marian Marriew.

HUNTINGTON HOTEL GALLERIES: Oils and watercolors by Frank Moore.
POTTINGER GALLERY, 171 E. California St.: Etchings and prints.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Pictorial history of Sacramento and vicinity from the California section of the State Library.

SAN DIEGO

FINE ART GALLERY, Balboa Park: Southern California Art Exhibition, oils, watercolors and sculpture; San Diego Art Guild; oil painting and group show. Room of Asiatic Arts. Opening May 21: Contemporary Mexican Arts and Crafts.

SAN FRANCISCO

CITY OF PARIS GALLERY, Geary, Stockton and O'Farrell Sts.: Paintings by Bernard Borouch Zakheim.

DE YOUNG MUSEUM, Golden Gate Park: Frontiers of American art. National exhibition of the Federal Art Project. Kashmir and Paisley Shawl collection.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Paintings by Victor Arnautoff, Edward Farmer and Daniel M. Mendelowitz; paintings and sculptures by San Francisco artists. May 15-June 18, Memorial Exhibition of paintings and exhibitions by Francis McComas.

SAN FRANCISCO MUSEUM OF ART, Civic Center: To May 15, paintings by Gros, Gericault and Delacroix; to May 31, paintings by B. G. Benno; to June 10, oils by B. J. O. Nordfeldt; to June 1, oils and pastels by John Ferren. May 26-June 23, Masters of Popular Painting. In the San Francisco Art Association Gallery: To May 29, oils and temperas by Virginia Roberts; to June 12, oils by Charles Surendorf.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Dr.: To May 6, figure painting and portrait work by Will Foster, A.N.A. Through May, exhibition of oil paintings by members of the Los Angeles Art League. In the print room, photographic compositions by Etienne Noir. Musical program, May 24.

SAN MARINO

HUNTINGTON LIBRARY AND ART GALLERY: Permanent collection of old Masters. In the library new additions are made frequently.

SANTA BARBARA

FAULKNER MEMORIAL GALLERY, Public Library: California artists.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: California ceramics; mural designs; architectural exhibition; American paintings; watercolors by Z. Vanessa Helder. Craft exhibit by Women Painters of Washington.

MISCELLANY

ASSOCIATED AMATEUR ART CLUBS are formed throughout the country. The primary purpose is to aid in establishing a Business Men's Art Club in the various cities of the United States and to increase art appreciation. San Francisco and Los Angeles have affiliated clubs, as have Chicago, Boston, Philadelphia, St. Paul, Denver and Cleveland.

THIRD ANNUAL ART EXHIBIT is sponsored by the Santa Paula Chamber of Commerce and is held at Santa Paula, August 20 to September 5. The purpose is to acquaint artists with the natural scenic beauty or industrial activity in the vicinity of Santa Paula. Open to all artists, with \$200 in purchase awards. Winning oil painting, \$150 award, winning watercolor, \$50 award. Jury of selection is Douglas Shively, R. P. Smith, Robert Clunie, Jessie Arms Botke and Cornelis Botke. Jury will not compete for cash awards or honorable mention. Entry blanks may be obtained through Chamber of Commerce, Santa Paula.

FINE ARTS ALLIANCE, Gordon B. Kaufmann, president, has been formed to provide a major, central organization to stimulate public interest in the various branches of the Fine Arts, to aid meritorious art projects and to protect the public and the arts from unworthy promotions. The Alliance will make surveys and studies of the art needs and facilities in southern California communities, and render assistance in the development of the arts therein.

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BOOK REVIEWS

DECORATIVE ART 1939, The Studio Year Book, edited by C. G. Holme. The Studio Ltd. London; The Studio Publications, New York, \$3.50 paper, \$4.50 cloth.

IN THE whole field of applied art, articles of modern design are being manufactured in increasing numbers. This is reflected in the interiors shown in *Decorative Art 1939*. With good modern designs available in furniture, table ware, textiles, etc., the contemporary house and its furnishings begin to be of one piece. The modern interior, while still characterized by simplicity, begins to lose the stark look of the early modern house, which was partly due to the fact that it was impossible to buy furnishings of suitable design.

With the modern movement in applied art a recognized part of the vital and organic tendencies of the time, we venture to believe that soon the bulk of the people will be living in modern houses without knowing it and that the controversy of "modern versus traditional" will sink into the realm of oblivion.

It is interesting to note that while America is well in the foreground in house design, in the field of applied art she is outdistanced by many countries. California is well represented in things American. While *Decorative Art 1939* shows only a small fraction of the fine work being done here, that fraction is important enough to cause American work to be divided into two sections, "The Modern House in America" and "Houses in California."

In connection with the work of California designers I believe CALIFORNIA ARTS & ARCHITECTURE should take a bow, as every Californian represented in *Decorative Art*, whether he be the designer of a teaspoon or of a house, has had his work shown in this publication.

JEAN MURRAY BANGS.

RICHARD UPJOHN, ARCHITECT AND CHURCHMAN. By Everard M. Upjohn. Columbia University Press, New York. \$4.00.

ALMOST everyone living or having lived in the East has come in contact consciously or unconsciously with the work of Richard Upjohn, architect and first president of the American Institute of Architects. Primarily known for his church architecture, he went far in his practice with residential and other classifications of structures. As the outstanding architect of his time, a period which in parenthesis has recorded very few practitioners worthy of the name, he became the connecting link in this country between Thomas Jefferson and that brilliant and soundly established revival and renaissance headed by the names of Henry Hobson Richardson and Richard Morris Hunt.

All of which has been set forth in clear and readable sequence by Everard M. Upjohn, Assistant Professor of Fine Arts at Columbia University in *Richard Upjohn, Architect and Churchman*. This scholarly and accurate biography traces the evolution of Richard Upjohn's mind and its product from his first serious building, that of the house for Isaac Farrer in Bangor, Maine, built in 1833 during the twilight of the Neo-Grec period of American architecture, through the splendor of Trinity Church at the head of Wall Street, New York, to the old St. Thomas's Church on Fifth Avenue, which was dedicated in 1870. It shows how Richard Upjohn valiantly and single handedly kept alight the torch of religious architecture which from the close of perpendicular Gothic times in England was not entirely snuffed out though its flame burned dimly and smokily much of the time. It records that before he finally laid down his pencil and the workings of his fine mind he saw firmly established the carrying on of his gospel of true religious architecture in safe hands.

This brings us back to church buildings which we have known personally that were either designed by Richard Upjohn or so powerfully influenced by his precedent and example that they



A head sculptured in wood by Pierre Ganine, a member of the California Art Club. Formerly of Russia, Mr. Ganine now lives in Hollywood and some of his prize-winning work is exhibited at the San Francisco Exposition.

might be mistaken for his work. Thus for sentimental and personal reasons this book will be a valued addition to the shelves of any library of biography and the social evolution of architecture in America.

If, as Richard Upjohn may be accused by present-day architects, he founded his ideals and principles on a past expression of style, and it is benighted for us to follow in his footsteps, let us read the following quotation from his address in 1869 to the convention of the American Institute of Architects.

"And let me ask, may we not gain a valuable lesson while contemplating these works of our forefathers? Old and quaint as they are, will we not see by comparing them with the works of our own hands that their authors regarded the law of harmony between a building and its surroundings better than we do at the present day? Careful observation must convince us that in the generality of cases they were ahead of us in this respect."

The words of a prophet to which we may well listen with heart-searching and not inappropriate humility.

To sum up, *Richard Upjohn, Architect and Churchman*, stands alone as the most valuable record of the history of American architecture from 1830 to 1870, that has ever been produced. Moreover, its interesting digressions into personal anecdote, his tilts with bigoted churchmen and with clients who did not want to pay their bills, make it of keen interest to the general reader as well as to the architectural practitioner.

CARLETON M. WINSLOW, A.I.A.

MODERN PRIMITIVE ART. By Catharine Oglesby. Whittlesey House, New York.

THE time and location of all the important fiestas, ceremonies and markets of the Indian country of the Southwest, Mexico and Guatemala are listed in this new book whose author is an authority on the Indian country and its arts and crafts.

The author describes the people and the traditional methods they use in their pottery, weaving, lacquer work and metal work, methods that have been handed down practically unchanged since the days before the white man discovered America. She tells the reader what to buy, where to buy and how to tell the worthwhile products from the shoddy. In many cases, she describes the best way to get to the various markets.

The result of a lifetime of interest, travel and study, *Modern Primitive Art* is written for the untrained layman and is the first comprehensive guidebook for the traveler in the Indian country, or for the shopper in a city department store.

CALIFORNIA POETS' CORNER

TO A MOUNTAIN DIPPER

By RENA SHEFFIELD

Small winged one
Of the freshet streams,
Lifting your voice
In swift, torrential song
Above the tempest's loud refrain,
Your claws firm
In the loosened rock
Where eddies bubble all day long
And break again,
Where mountain snow
And foam unite to cascade
San Jacinto's height,
You are a bold scout of the plain,
A little brother of the rain,
With feathered jacket fastened tight
Of soft slate-gray,
And waterproof to drenching spray.
No petrel on a sullen shore
Loves dust heat less
Nor wind cloud more.
In winter's cold,
In spendthrift spring,
The desert knows your warbling,
But when wild torchweed
Throws its bloom
Upon the sun-reflected sand,
You flutter to some deeper gloom
That crows a northern land
Where crystal waterfalls downpour
Their melting ice
Upon earth's floor.
Bird of the singing heart,
Throbbing and warm,
Your sudden rapture
Is a silver bugle of the storm!

FATE

By BLANCHE R. STEWART

A red rose in a silver jar
With petals shattered on the floor...
Capricious fingers dared to mar
A red rose in a silver jar;
And like a wound that left its scar,
There's no one able to restore
A red rose in a silver jar
With petals shattered on the floor.

OF WESTERN POETS

RENA SHEFFIELD of Laguna Beach is one of the well-known California poets. She has received seventeen national awards and numerous first prizes, including a first for the Florida state pageantry prize and a second prize in the 1937 festival of the Allied Arts, for a one-act poetry play. Olney Speaks and Howard Chandler of the Albany, N. Y., Conservatory of Music have set her songs to music.

Mrs. Sheffield is also the editor of a recent anthology, *The Vermillion Bird*, published by the Valley Fine Arts Press of Redlands. Bringing together representative work of seventy California poets from all over the state, the volume is carefully edited and most attractive in make-up. In her foreword Mrs. Sheffield states that "As a literary experiment I have selected Los Angeles County as a setting to prove that poets may use material at hand, relying on no demised Greek heroes, Roman catacombs or Egyptian Nile to embellish the theme." The editor has more than made her contention good in the material assembled.



The residence of Mr. and Mrs. Earl L. Hoffman in Los Angeles

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PRECIOUS WOODS

By G. R. TIFAL

OF ALL the treasures brought from foreign lands, none can exceed the living warmth of woods. Gems may glisten with the brittle sophistication of fleeting moments, but deep in the grain of woods lies the growth of life and in its warm touch is quiet and friendliness.

A list of the almost endless varieties of woods used today would conjure visions of every corner of the earth. Even the names are fascinating. Some ring with the sounds of old friends, others with strange allure of foreign lands such as Avodire which comes from Africa and is used exclusively in veneers because of its beautiful "rope" figures. Narra is a rare wood that comes from the Philippines and closely resembles Satinwood. Padouk is a rare, hard, heavy wood often called East Indian Mahogany. Goncalo Alves comes from Brazil and varies in tone from light and dark browns to red.

Mahoganies are the most prevalent importations with fine figured specimens from Mexico, Honduras, and Africa. Mahogany is the most popular wood for furniture and with Walnut makes up over sixty per cent of the fine wood used. The West Indian Mahogany is the heaviest and hardest. The majority of Mahogany, however, is the Tropical American coming from Mexico, Honduras, Brazil and Peru. African Mahogany is lighter in weight, is beautifully marked and is used more for veneers.

Walnut, the second favorite, might be American Black Walnut which is the main Walnut used in cabinet making, or Persian Walnut which is divided further into Circassian, English and French according to where it comes from.

Maple has had a long and established popularity especially in the furnishing of Early American and Provincial homes. Hard Maple is also called Sugar or Rock Maple and is indigenous to northern countries. In the South, Birch and in some cases Magnolia are used and because of similar markings and finishes, it is often difficult to distinguish them from the Maple woods. Soft or Red Maple is both lighter in color and softer.

Oak is a wood whose beauty is being rediscovered. Almost ruined by atrocities committed in the name of Golden Oak, its natural markings due to accentuated annual rings and characteristic sturdiness are returning it to favor. There are many kinds of Oak, the two headings being White Oak and Red Oak. The White Oak is finer and with experienced craftsmanship can be worked into tones and gradations of color that are beautiful.

From Australia comes Orientalwood which resembles Walnut and is excellent for veneers. Philippine Mahogany is not a real Mahogany but is a hardwood that is workable and available for extensive use. Cherry was used a great deal in old pieces and would be used more were it available.

Among the semi-precious woods are Rosewood from the East Indies, Tigerwood which is also called Lavo and belongs to the Mahogany family, Paldao from the Philippines, Kelobra from central America, Carpathian Elm, Bubinga from Africa, another African importation called Aboudikrou, Koa from Hawaii with brilliant dark figures, and the heavy, dark, reliable Teak which everyone associates with China. Some of the rare woods used for inlays and decorations only are: Ebony, Imbuva, Lacewood, Mansonia, Okoume, Sapeli, and Zebrawood which has a stripe exactly like its namesake.

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LOS ANGELES

WOODEN WALLPAPERS

By S. J. SUGARMAN

There was nothing startlingly new about wood effect wallpaper when, about six years ago, the new English creations suddenly appeared on the American market. In fact, such products had long been familiar to those whose trade or profession carried them into the various phases of craftsmanship where woods are used as a decoration or as a finish. Practically all of the wood effect wallpapers offered at that time, however, were produced by engraving and while they were quite satisfactory and acceptable for general use, the real popularity of these products was not felt until the advent of the English photographic wood effects, which made their appearance in this country around the fall of 1933.

Here was something entirely and distinctly different from any such creation ever before offered to American decorators. Here were wood grains, so faithfully reproduced in wallpaper form, that could be distinguished from actual wood paneling only after very close inspection. The reason is obvious for these new creations were made not in the usual manner but by photographing the most perfect wood grains and reproducing them on paper. Color photography was not used, but after the design had been reproduced color was applied so as to give it the proper tone, then a wax-like preparation over the entire surface gave it a rich lustre, bringing out the depth and at the same time giving it a protective finish.

Although no further treatment of the paper is necessary after it has been applied to the wall, there are a number of standard preparations that may be used to bring out various interesting and distinct effects. In fact, it is said that it is possible to do anything with these wood effect wallpapers that can be done with wood, except sandpapering them.

While these papers are available in a large selection of grains and colors including Burl Walnut, Circassian Walnut, Oak, Teak, Pine, Maple and many others, it is sometimes advisable to use one or another of these preparations to gain some unusual effect, such as subduing or bringing out the grain, making the color lighter or darker, or giving it a dull or a lustrous finish. For example, a coat of clear lacquer or varnish applied to the surface will bring out the grain and give it a soft sheen, whereas a flat varnish properly applied will produce the effect of a rubbed finish. Wax has also been used successfully to give the paper a soft gloss, the advantage of this being that the degree of lustre can be regulated by the amount of rubbing. Perhaps one of the most important advantages of using any of these preparations is that any of them will serve to protect the surface against bruises which are bound to occur from time to time.

Decorators anxious to achieve wood paneling effects were most enthusiastic when these new wallpapers made their appearance. For one thing, by using them it was possible to get the same effect as with actual wood paneling at a fraction of the cost, with no possibilities of getting the imperfections that frequently are found in real wood, for only the most perfect grains are used in these productions. For another, it is often possible to use wallpaper for this purpose where it is not possible to use real wood panels at all. This is particularly true of remodel jobs where it would often be necessary to tear out a plaster wall in order to put in the actual wood. Then, too, it is less expensive to apply, for it is hung just like wallpaper, using a good wallpaper paste.

It is interesting to know that the uses to which these wood papers are put is almost limitless. For years they have been used by the motion picture studios on sets, not only for paneled dados and walls but actually on the floors, which when sprayed with one or two coats of lacquer may even be danced upon. The paper-covered floor will stand an amount of use and is, of course, very much cheaper than one made of genuine hardwood. Designs for this purpose are not limited to the straight grains, for parquet and other inlaid effects are available in wallpaper woods. Their use is not confined alone to homes and studio sets, for they have been used extensively in store windows as backgrounds for displays and on table tops and in the manufacture of many kinds of furniture. Artists have even used them as backgrounds for their pictures, and they may be seen frequently as mats used by picture framers.

In connection with this interesting subject of imitation woods, we should not neglect to mention marble effects, which "look more like marble than marble does," caenstone and travertine and the okame wood veneers. The marble papers are usually produced with a very smooth, wax finish which even makes them seem like marble to the touch. These are available in practically any shade and are widely used in halls, foyers, and even bathrooms, besides in the creation of various unusual special effects.

The okame wood veneers have long been familiar to the decorating trade, for they are of real wood, pared down to the thickness of about one one-thousandth of an inch and backed on paper. Quite different from the photographic wallpapers, they are only rarely found in straight grains, being usually made up in nine and twelve-inch blocks or herringbone designs. Occasionally they are found in rather intricate parquet designs and in colors ranging from very blond to deep brown walnut.

Wood effect wallpapers have gradually won their place in the hearts of those devoted to this old and revered craft of woodworking, for there is nothing more satisfying to the eye than a beautifully finished panel bringing out the full depth and natural loveliness of the grain. They have come a long way in a comparatively short time, and it is conceded that they very definitely have their place in decoration and there is little doubt that they will continue to gain in popularity.



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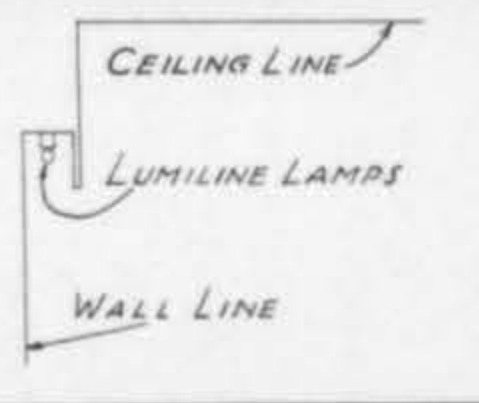
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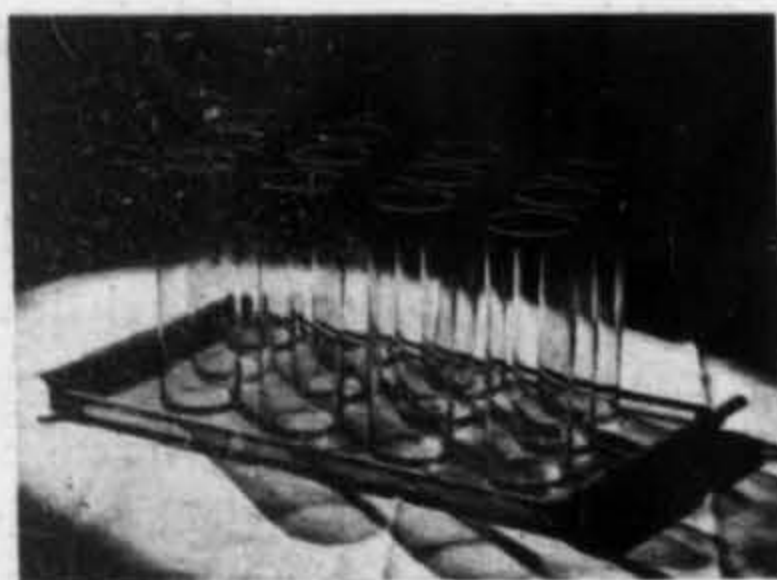
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PLYWOOD IN THE HOME

By W. F. FAHS

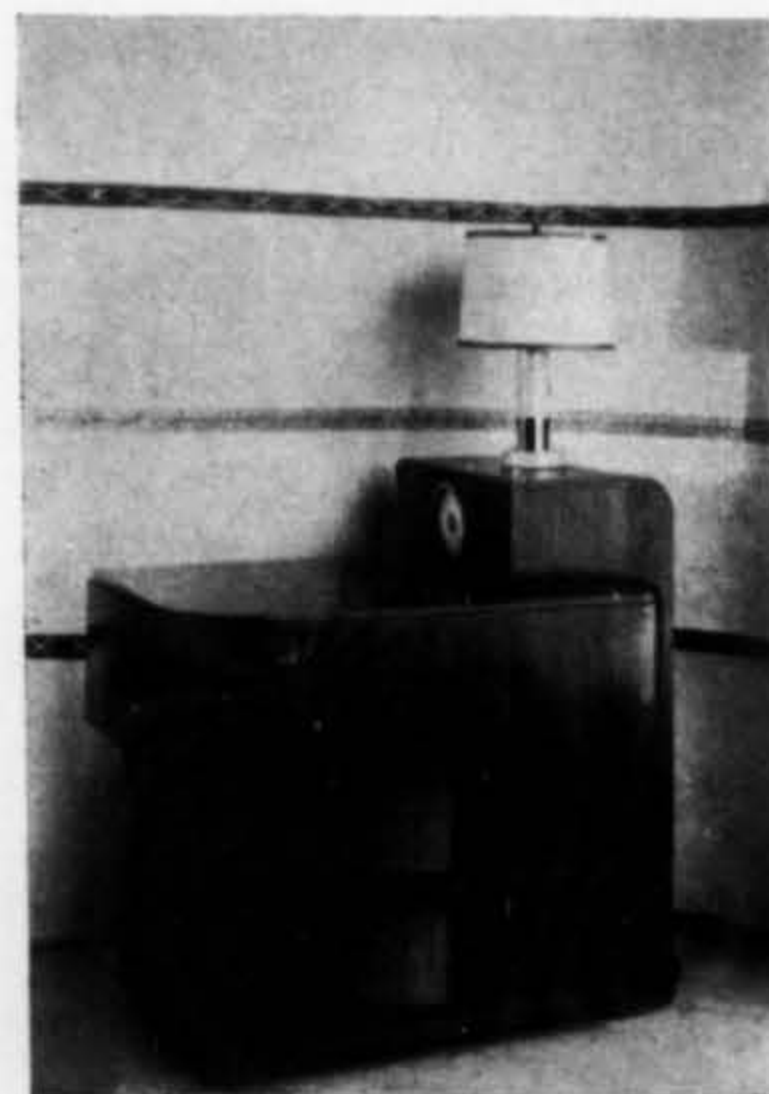
THERE have been so many new developments and improvements in the
manufacture and construction of plywood the past few years that its use,
even in the less expensive type of home, is so practical and economical
and offers so many possibilities that it is difficult to do it justice in a
short space.

In the past several years some very fine homes have been built almost
entirely of plywood both as to exterior as well as interior surfaces, and they
have proven so successful and desirable that it now takes one's imagination
to think of any part of a house outside of the actual frame that cannot be
advantageously designed to include the use of plywood. However we shall
try to confine our remarks at this time to the uses of plywood on the interior
of the average home.

Architects and contractors have learned that the less expensive types of
plywood such as Douglas Fir can be used for sheathing as well as for
flooring or as a base for carpets and linoleum. Kitchen cabinets may be
made almost entirely of plywood as well as medicine and linen cabinets
in the bathroom. Most of the cupboard doors are now made flush out of $\frac{3}{4}$ "
or 1" plywood. California Ponderosa Pine is recommended for such uses
especially if a fine paint or enamel finish is desired. California Pine plywood
is also most suitable for flush wall paneling in hallways and bedrooms, and
can be used for the ceilings throughout the house. Douglas Fir plywood is
most desirable for lining play and rumpus rooms where a stain finish is
effective. The wood finish is warm, hospitable and distinctive but plywood
may be painted any color desired or it may be used as an excellent base for
wallpaper.

All of the above uses of plywood are quite common and while extremely
economical and satisfactory in every way, the use of hardwood plywood
for paneling in the living room, dining room and den gives these rooms
the livableness we all desire so much. Architects know and home owners are
discovering how economically hardwood panels may be used to create a
desired effect and also that true hardwoods, unlike any other material, grow
richer and more beautiful as they age.

(Continued on Page 39)



A radio cabinet of Black Walnut,
using three forms: solid wood, ply-
wood and laminated. The amplifier
is shielded with split bamboo. The
wood screen in the background is
made from the Joshua tree. Lami-
nated plywood can be bent and
curved to achieve any desired ef-
fect. Designed and executed by
Paul R. Williams.



A magnificent wardrobe made about 1820 of beautifully matched patterns and oak-lined with trays in the upper part. From the collection of H. Donald Hope.

APPRECIATION OF FINE WOOD

By ELLEN LEECH

TO revive a lagging interest visit a small but busy cabinet shop redolent with the fragrance of fresh cut wood, and see these pieces of wood assume the forms of chairs and tables. There will be Teak wood from China and Japan, the Philippine Mahogany as well as the genuine Mahogany from Honduras, Cherry and Eastern Maple, also the Pacific Coast Maple from Oregon, and a bit of the birds' eye Maple, now returning to popular favor. Flanking an entrance is the native Black and the English Walnut, Birch, Ash, Oak, and panels of Red Gum, so lovely in color and graining as to make pictures in themselves. Mississippi supplies the Hickory which is valuable for heavy outdoor pieces, and White Pine is worked up into kitchen furnishings.

In Santa Barbara there is such a shop, operated by an Englishman who is proud of his craft and who strengthens the belief that handmade things can never lose their charm for the understanding mind. Perhaps because this craftsman is English he has designed a very attractive muffin stand—that true and tried adjunct to the tea hour. For the guest house his luggage racks are an undeniable necessity. The frames of these may be of any specified wood, he prefers the Philippine Mahogany, while the covers may show marked individuality. These may be pieces of tapestry, a weave of special design, a stretch of leather with brass nailheads, or even selected from a section of the floor covering. A corner is occupied by a Mahogany buffet, made for a student of wood carving, by whom it is being brought to perfection, each panel being ornamented with an original and clever design. Rebuilding is another outlet for this worker and a handsome old Walnut dining table with drop leaves is being reconditioned to accommodate additional leaves that it may better serve the hospitable inclinations of the owner of a ranch home in the Santa Inez section.

It is a far cry from a little cabinet shop on a quiet street to the production rooms of Paul T. Frankl in Los Angeles, who delights in the most modern of the modern and yet always escapes the smudge of the bizarre by attaining naive sophistication. A table to be remembered has a top of dark brown lacquer with an edging of Rosewood and legs of light Maple. In strong contrast is his luxurious rattan furniture, impervious to water and providing the extreme in comfort.

Kem Weber is another artisan of originality and a believer in modern design. It is his pleasure to create furnishings to match the temperament of the owner, and to make everything conform, the house, the furnishings and the people.

In San Francisco F. Eldon Baldauf is a designer who is making modern very popular, probably because of his genuine craftsmanship, his knowledge of cabinet making. His training has given him a wide viewpoint. He loves and appreciates wood and invariably continues his veneering on a table over the edges so the texture is unbroken.

Wood, and an appreciation of its beauty and use, forms the base for a very pleasant hobby. Among the scientists who accept wood as a friendly art medium is Frederick H. Seares, astronomer of the Mt. Wilson Observatory staff, who seeks relaxation in restoring fine old pieces of furniture. He has a workshop at his home in Pasadena and while the wood itself is his chief interest he never elects to restore a piece that is not good in line and detail. But when he finds a good design in fine wood which has been subjected to paint or heavy varnish he cleans, polishes and restores it to its legitimate place in the world.

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THIS MONTH IN THE GARDEN

By J. M. ASHER


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ASIDE from planting new flower beds and replanting the older ones the real job in the garden at the present time is that of maintenance. It is no small task to keep a garden shipshape through the summer months. It is difficult to determine, and experts will disagree, the most difficult functions of summer gardening. However, we believe, proper watering should be labeled number one. There are various methods of applying water to your plants. Wherever possible we suggest irrigation by means of trenches and basins. Flower beds arranged to permit furrows between the rows allow the proper amount of moisture to be applied. That is, if the water is allowed to run through these trenches slowly and long enough completely to saturate the ground. Deep, thorough watering in this manner tends to strengthen root growth and encourage these roots to go deep into the soil.

After watering has been done in this manner light cultivation is advisable. We prefer, however, to make this very shallow, only enough to loosen any crust that may have formed after irrigation. Often times small feeder roots are disturbed if spading or digging is done.

Rose gardens are very attractive now and can be kept beautiful for several months by proper care. Watering roses is often only half done. Only a month ago we visited a garden where a large number of rose bushes had been planted last February. When they were planted, large basins were made around every individual bush and the plants were started properly. At the time of our inspection, however, we found the basins very shallow and often entirely filled and the gardener was sprinkling the rose beds by hand. A few minutes after the gardener had completed his watering, we examined the soil to find that it was absolutely dry less than two inches under the surface. It was very easy to understand why this owner was discouraged with the progress of her beautiful rose garden but it was just as easy to determine the cause. After careful explanations, the man who called himself a gardener, was prevailed upon to rebasin these plants and allow a deep thorough soaking of the soil. Within a period of just three weeks we again examined this garden to find beautiful buds forming on strong thrifty canes and bushes with dark green luxuriant foliage. Although the plants were excellent and the flower buds prolific we found almost all of them covered with aphids. These little pests have been most diligent this spring and consistent and thorough sprayings are required to control them. Our last inspection which was one week later showed good results and numerous open flowers as well as lots of buds—and a grateful owner.

After watering we feel that pest control work is next of importance. There are numerous garden pests every spring and already we have discovered that this year does not differ from the preceding ones. Snails, slugs, sow-bugs and cutworms are busy and are wrecking plants where they are not checked. It is not impossible to eradicate snails and slugs and it is now comparatively easy to control them by using the new prepared baits that are on the market. Good results can be obtained by using this bait sparingly and often. A teaspoonful in a place two feet apart will prove more effective than large quantities broadcast over the entire surface of the garden.

Fertilizing could easily have third place in garden maintenance during the growing season for if plants are well watered and pests are controlled they are almost sure to grow. We do find that plants need feeding to attain their proper size and color. The prepared commercial fertilizers offer the best balance of plant foods and best results are obtained by using them according to directions of the manufacturer. Most plant foods of this type contain five to six per cent nitrogen, therefore a little goes a long way and does not cost a great deal.

May gardens are generally good this season and indicate that the early rains did much to condition the soil. Now that we are getting in to the summer season and the early plantings are about to complete their blooming season we find it necessary to plant for later summer and fall flowers. Planting of bulbs made last fall and winter are about ready to give place to other flowers, Zinnias, Asters, Marigolds, Larkspur, Clarkias, Scabiosa, Dahlias, Gladiolus will make up much of the plant materials for this month's planting.

Plenty of water through the dry hot days—but deep thorough watering instead of too often—regular spraying and ample feeding, and we know you will have gratifying results.

PRESENTING THE NEW ANNUALS

By FRANCES DUNCAN

EVERY gardener loves to experiment. His hunger for just another plant is no more to be appeased than the book collector's thirst for another book. Here, then, are some of the new annuals, most of them of California origin. Some of them will fit a long-felt want. They are grouped according to color.

BLUE. Among the blue flowers, there is the new Chinese Forget-Me-Not, *Cynoglossum amabile firmament*. This differs from the familiar *C. amabile*

in being more compact and bushy, a dwarf variety not reaching more than fifteen inches and admirable for bedding—which *C. amabile* is not. Also, the clear blue of the small flowers is deeper; the intense blue, the soft grouping of the flowers in sprays, makes it charming in flower arrangements. This Chinese Forget-Me-Not is very easy to grow, requiring open sunshine and plenty of water. The Forget-Me-Not of old gardens, *Myosotis*, perennial and biennial, prefers part shade.

Another excellent new flower is Aster Early Giant (light blue), winner of a silver medal. The large flowers are a clear, light, sky-blue, the petals are lacy and borne on stiff stems. It combines well with any grouping of flowers in the border, while the strong stems and lovely color make it beloved for cutting.

Scabiosa Blue Morn is a new Scabiosa minus the pincushion center. The plants are erect, long, wiry stems shooting up from the base; the double flowers, wavy-petaled, are lavender-blue. Also good for cutting.

RED. Probably none of the new annuals will be planted more than a new scarlet-flowered Morning Glory, *Ipomoea Scarlett O'Hara*. The name is peculiarly appropriate for this gorgeous climber. The flowers are three inches across, of a brilliant carmine-red. Although Scarlett O'Hara opens true Morning Glory fashion in the morn, these blossoms remain open into the afternoon. The foliage is good, but it is not especially rampant and has to be assisted to begin twining.

Morning Glory Cornell, *Ipomoea Cornell*—deep red flowers margined with white. The flower is named for Cornell University, whose colors it bears, not as Californians might suppose for our famous landscape architect, Ralph D. Cornell. There could be a better namesake chosen for him than this understudy of Scarlett O'Hara.

Petunia Ladybird. A variety which won a bronze medal. Somewhat like Rosy Morn in habit, but the carmine-pink flowers are overlaid with scarlet. A brilliant little beauty and the dwarf, compact plants make a note of striking color.

Petunia Velvet Ball—another charming dwarf Petunia and a bronze medal winner. It bears a profusion of large velvety flowers, in color a deep oxblood red, a rich note which clever gardeners will use with discretion and with good effect.

Zinnia Will Rogers. In color an intense scarlet, the red of Chinese lacquer. It is a fine, large-flowered, sturdy plant.

YELLOW AND ORANGE. Zinnia Super Crown o' Gold, pastel tints. Somewhat in form like the dahlia-flowered Zinnias and quite as large is this very striking new variety. It has been kept to the pastel tints: yellow, old gold, apricot, light pink, buff, salmon; and a charming effect, at once soft and glowing, and rarely found in Zinnias, is due to the deep, golden yellow which suffuses each petal except the tip. (By the way, what a difficult time flower originators have in naming a new beauty when each successive production is considered a climax of achievement—so we reach the curious anomaly of Mammoth Pansies!)

Marigold Early Sunshine. As its name implies, this golden-flowered bronze-medal winner precedes other Marigolds and blooms throughout the summer instead of waiting until frost is about to come—a strong recommendation to many gardeners. In habit, it is dwarf and bushy.

Marigold Gigantea Orange Sunset. At the other extreme from the preceding is this fine large Marigold. The plants are strong, heavily-branched; the flowers, double, almost five inches across, and are sweetly fragrant.

Dwarf Guinea Gold Snapdragon, *Antirrhinum nanum guinea gold*. This new Snapdragon is dwarf, bushy, with compact spikes. The flowers are bronze-orange.

Calendula Chrysantha Twilight has a long blooming season. The long-stemmed flowers are a soft creamy yellow.

Godetia Orange Glory. More brilliant is this Godetia than *G. Kelvedon* Glory. It can make a very emphatic note in the garden with its deep salmon-orange single flowers. Very profuse in bloom.

PINK. Annual Hollyhock Indian Spring. This new Hollyhock is an extremely valuable introduction. It blooms from seed in five months, and if after blooming the flower stalks are cut down it will repeat its performance. The flowers starting the five-foot stems are large, semi-double, and rose-pink. Californians are in such haste in their gardening—this annual with its speedy effect will have a special appeal.

Petunia Hollywood Star. A dwarf variety, the flower bright rose in color with a touch of gold at the throat. The flower edges are cut deeply, suggesting a star—as, in fact, does the roseate hue and the gold at the heart. It blooms abundantly.

Petunia White Gem and Petunia Pink-and-White Gem. These are miniature Petunias six inches in height and charming in just the right place. It will be noticed that many of the flowers featured as new arrivals this season are dwarfs. Things grow so violently in California that plants known to be reticent in growth are welcome.

ALL COLORS. Russell Lupines. These charming Lupines from England may be had in twenty-one shades. The habit of the plant, making of itself a sturdy, much-branching, vigorous bush of about three feet and profusely in bloom in vivid and abundant color, will make these Lupines a definite addition to the gardener's repertoire. But since it's a new, valued introduction, those who send for packets need not be surprised if they contain but few seeds.

Each of these new introductions seems to have a quite definite personality and able to fill a definite place in California gardens.



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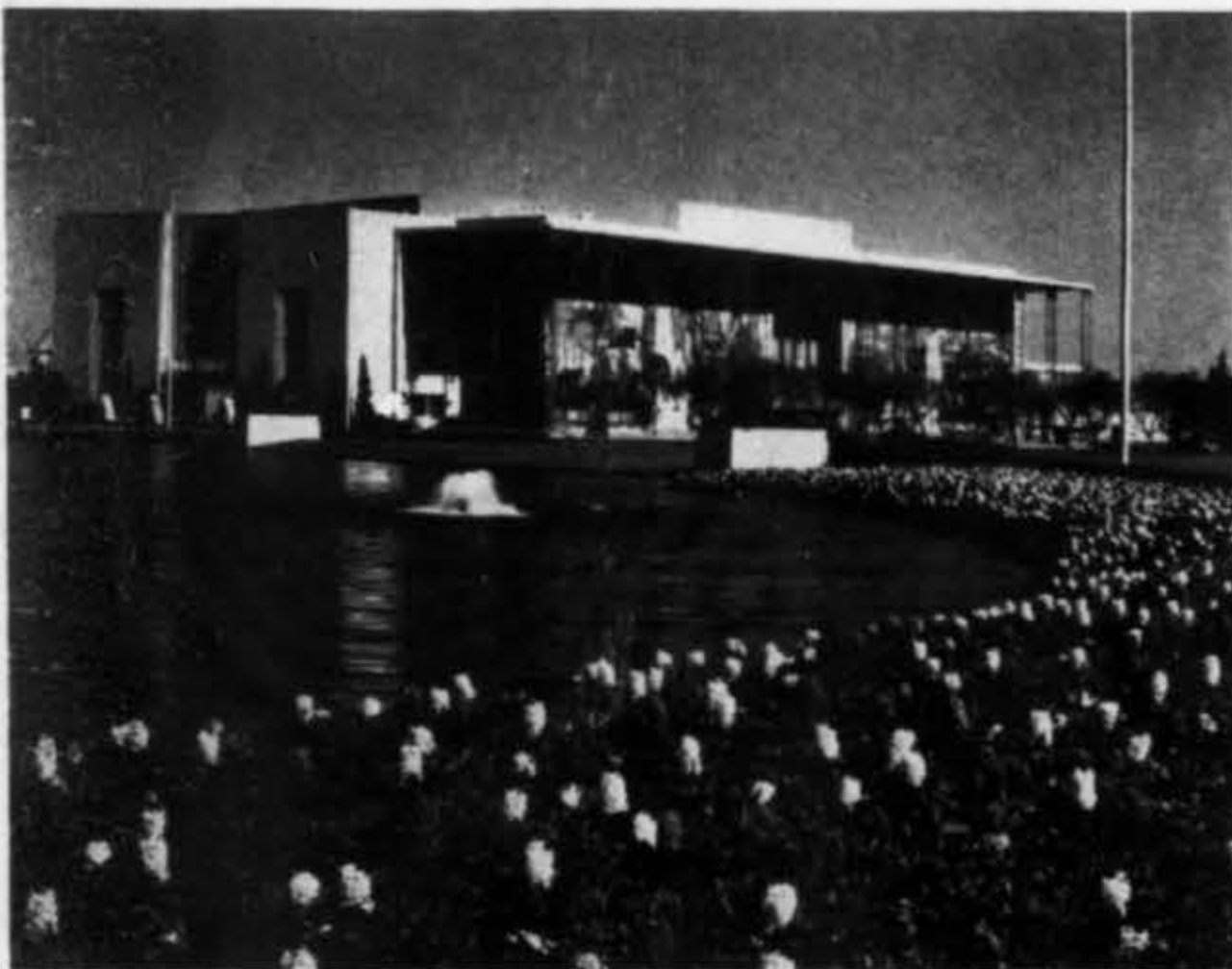
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THE ARCHITECT SMILES

BY VITRUVIUS, JUNIOR

VITRUVIUS SENIOR was not a great architect. We know precious little about him, but he did write ten so-called books *de Architectura* and his name survives these two thousand years. Vitruvius Junior is far too modest to confess to any virtues approaching greatness and he will not be remembered twenty years hence, let alone two thousand. However, under the cheerful caption chosen by our guiding genius he will also tempt the Muse of Literature by commenting on this and that in the halcyon field of art and architecture, always having in mind the slogan of the irrepressible, "Smile and the world smiles with you." He may write with a smile of sheer joy of appreciation of someone's splendid achievement, or it may be a smile of amusement, of derision, or of compassion. Whichever circumstance may dictate, he has been asked to provoke discussion, to invite criticism and re-examination of postulates, to stimulate efforts toward higher levels of accomplishments by hearty applause, to emphasize by constant repetition the words of Daniel Burnham, "Let your watchword be order and your beacon beauty."

* * *

If Adam and Eve had not, for good enough cause, made their hasty exit from Paradise ever so long ago we would probably not be so deeply interested in economics today. Had these ancestors of our practiced self-restraint to a reasonable degree certainly architecture would still be a gentleman's profession and there would be no need of registration and other restrictive laws. But Eve would bite into that apple and we are all still doing time. Vitruvius Senior, in his day, had perplexing enough problems to solve because of the competition of Greek slaves; Michael Angelo had his troubles with Bramante and lesser men, and Sir Christopher Wren's was not altogether a bed of roses.

But it was not until a few decades ago that some bright-eye thought of registration laws as a means of protecting the dear public against the big, black architect wolf and, incidentally of course, reducing competition. The problem was solved. As there are but few generals and colonels in the army, so are there but few

annointed by Mother Nature for the glorious adventure in architecture. Examination shall determine who is to enter the inner circle and there help skim the cream off the opportunities offered by those requiring buildings. While there was cream to skim, all was well and good. But taxpayers cannot feed and house ten million unemployed and at the same time engage in real building enterprises. Now the cream is gone and the milk all but dried and there are some eight hundred architects in California.

Heretofore we architects were not interested in the milk, the little houses in the five and six-thousand-dollar bracket. Some of us even referred to all residential work as architectural millinery and would have none or little of it. It was unthinkable that holders of baccalaureate degrees and state certificates should bother with the homes of artisans.

If the rumors as to the purport of Senate Bill No. 186, recently introduced at Sacramento, are trustworthy its proponents seem to imply that there is far too little work to do for the qualified and that the belt is drawn to the last hole. And now the crumbs, which draftsmen formerly attended to after office hours on their own, are looked upon as desirable grist for the mill; and a few more teeth are to be put into the law so that the snarl will also be effective among the crumb-gatherers. And when that is accomplished, what then? Why, bless my soul, the draftsmen will be minus the first stepping stones toward independent practice and mother herself will attend to all the designing and she need not bother about certificates and such evidences of efficiency. She will just hire her contractor to do as she indicates on a piece of wrapping paper. She will have too profound a respect for the registered architect to hire *him*. We cannot enforce recognition of worth by a show of legal teeth. Only actual demonstration of superior value repeated over and again will bring desired results.

* * *

After reading Prof. Talbot F. Hamlin's biting comments in the April issue of *Pencil Points* under the caption "Challenge to Architects" — and every architect must read it — one all but comes to the conclusion that Amer-

ican architects, from Maine to California, might as well be taken out to mid-ocean and dumped overboard. They have so completely missed their intended bulls-eye; they are so void of imagination; they know not what beauty is; they are getting only their just deserts in the slight regard the public pays them. We force a smile and so repress a tear.

There is so much truth in Professor Hamlin's splendid diagnosis that as one approaches the end of his article one is earnestly hopeful that he will not fail to prescribe a curative, or at least a helpful medicine. Surely there must still be a slight ray of hope for the profession. We cannot be quite so sick. But his pill does not seem to have punch.

Now we have a suspicion that the sickness is not all on the side of the architect. We even suspect that such beauty as architects dispense far and wide, pallid though it be, is often beyond the emotional grasp of a considerable portion of that listless public he refers to. Discriminating taste is not so widely distributed and it is just possible that the exalted Hamlin standard of beauty would go begging in even those cities which have the best of cultural opportunities.

It is an old theory of Vitruvius Junior that our schools of architecture and all architectural societies might well busy themselves with the problem of building up an appreciative consumer class. He many times has heard from most erudite and much-traveled persons confessions of taste which would make the good professor writhe — estimable people for whom only the mediocre seems to be thrilling. And realtors, again and again, complain that architects' designs are too "high-brow" for their use. What architect has not been faced with the alternative of deliberately perpetrating the banal or of losing the commission? And please observe the ladies' hats!

When this matter of producing an ever more appreciative consumer class has been adequately attended to and if architects can keep abreast of the increasing demands on their artistry there is a chance for Professor Hamlin's standard of beauty and there will be no need of Senate Bill No. 186 nor any other restrictive laws. An exodontist will be wanted to operate on all laws pertaining to architects.

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Photograph by Dick Whittington

A dome with a span of fifty-two feet built of bolted wooden struts, the longest seven feet in length. Located in Westwood, California, this was the first Lamella dome to be built in America.

WOOD

By

HARWELL HARRIS

The ranch of Mr. and Mrs. C. C. Curtis in Pasadena built of redwood thirty years ago by Louis B. Easton.



IN AN age devoted to the development of synthetics, one of the oldest of natural materials, wood, is enjoying a rebirth. Wood has a long record of human association. Like stone, it has been walls, floor and roof. It has carried the loads, excluded the weather and formed the decoration. It has been structure, insulation and finish.

Wood, like stone, was first used rough hewn. Later it was carefully cut and polished, and the natural patterns of infinite variety were discovered. Pattern varies with the individual tree as well as with the species, and this variety was further multiplied as various methods of slicing appeared. At times, as in Japan, the log after slicing has been carefully tied together to await the design of the wall or ceiling. Just as solid blocks of marble forming both structure and finish of the Greek building were later sliced into thin sheets to veneer the rubble and concrete of the Roman building, so were the logs with the finest grain later sliced to paper thinness to veneer the cheaper woods and spread their hidden beauties over a hundred times their former surface.

Wood swells, warps, burns and rots. It is as variable, unpredictable and unreliable as the human creature it shelters or warms. Why, therefore, after centuries of effort to eliminate

the uncertain from his life, his tools, his shelter, has man suddenly begun felling trees and turning them into houses, furniture, aeroplanes, with a frenzy that must be matched with an equal frenzy of planting if he is not completely to denude his landscape?

Wood is strong. Weight for weight, it is stronger than iron in most situations. Allow a slender strand of steel to take the pulls in a structure, and wood will take the pushes and the bends. Allow iron again to enter the design in the form of small toothed connectors at the joints of the framework, and structures of amazing height or span may result. Cover the framework with a thin skin made from several layers of wood peeled from a log and carefully cemented to each other and to the framework, and the result is still stronger and completely free of the assistance of iron.

Wood is easily worked. Thanks to its structure, its elasticity, its low tensile strength, its relative softness, wood can be easily cut and brought to a smooth surface. Once turned into timbers or boards, the carpenter's job is an easy one. With a small number of comparatively inexpensive hand tools the carpenter can shape, surface and join. With a few power tools his only other requirements are a good eye, a steady hand, a methodical mind and a

love of wood greater than his love for his tools. Like all natural materials wood is most beautiful when it is allowed to be most like itself. This means that there are limits beyond which carving and patterning should not go. Just because wood submits readily is no excuse for indulging one's love of self-expression heedlessly.

Wood is lasting. Of course wooden buildings burn and wooden buildings rot, but unless special protections are provided, catastrophes overtake buildings in other materials as well. Stone, concrete and brick need the addition of steel to protect them from earthquakes; adobe needs plaster to protect it from water; plaster cracks and is limited by the nature and behavior of the material beneath it; and steel itself must be protected from fire and water. In some of its newer forms, wood is developing special resistance to destruction. The new plywoods have synthetic resins between the plys. These resins, which are similar to bakelite, form fireproof partitions within the wood. Also various solutions, which either impregnate the wood or else form a protective coating, add greatly to the wood's resistance to fire. Resistance to rot and to termites is meas-

(Continued on Page 40)



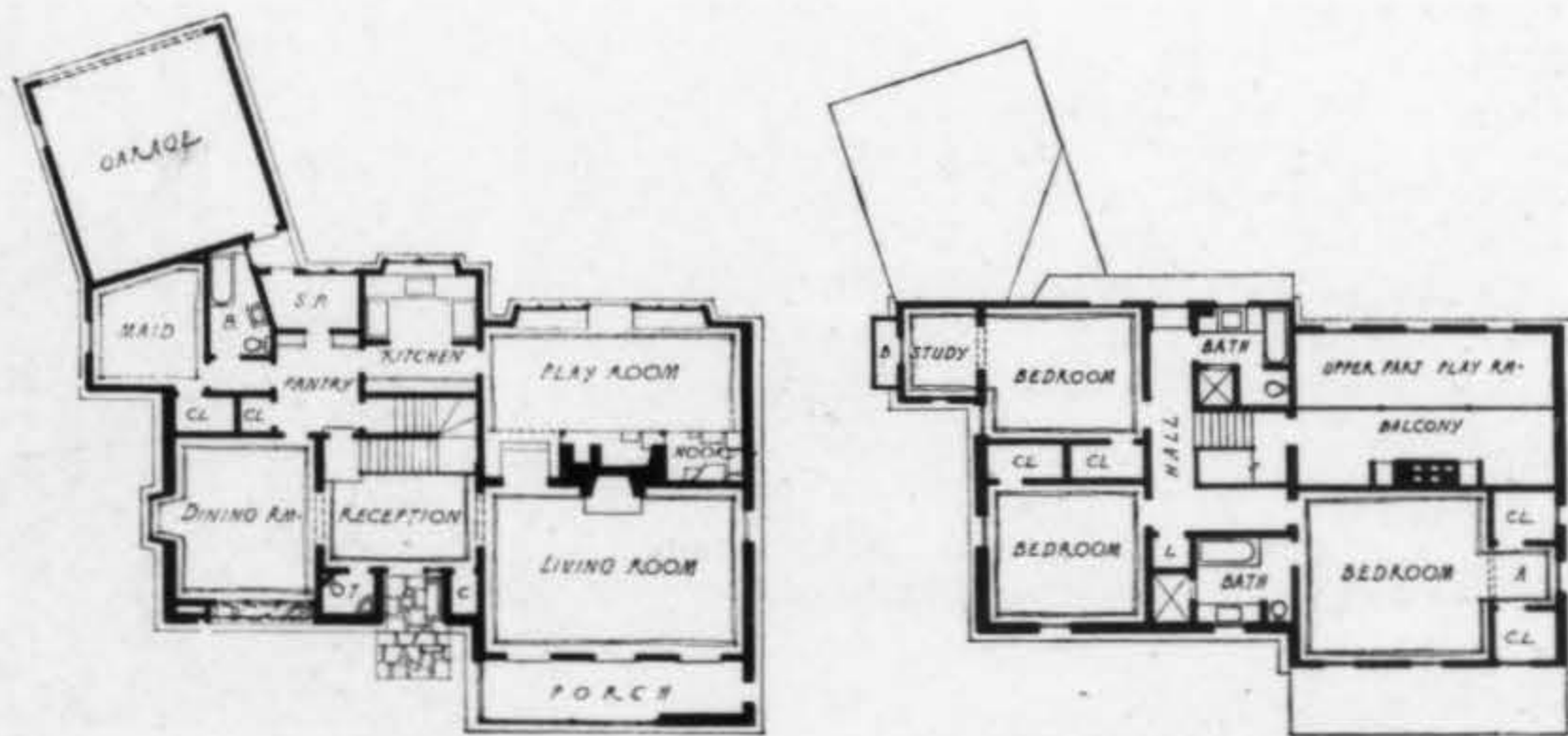


Photographs by Clyde Stoughton

*A Pennsylvania Farmhouse
in California*



THE RESIDENCE OF
MR. AND MRS. JEROME CADY
in Westwood Hills, California
ULYSSES FLOYD RIBLE, A.I.A., ARCHITECT
CARROLL SAGAR, A.I.D., INTERIOR DECORATOR





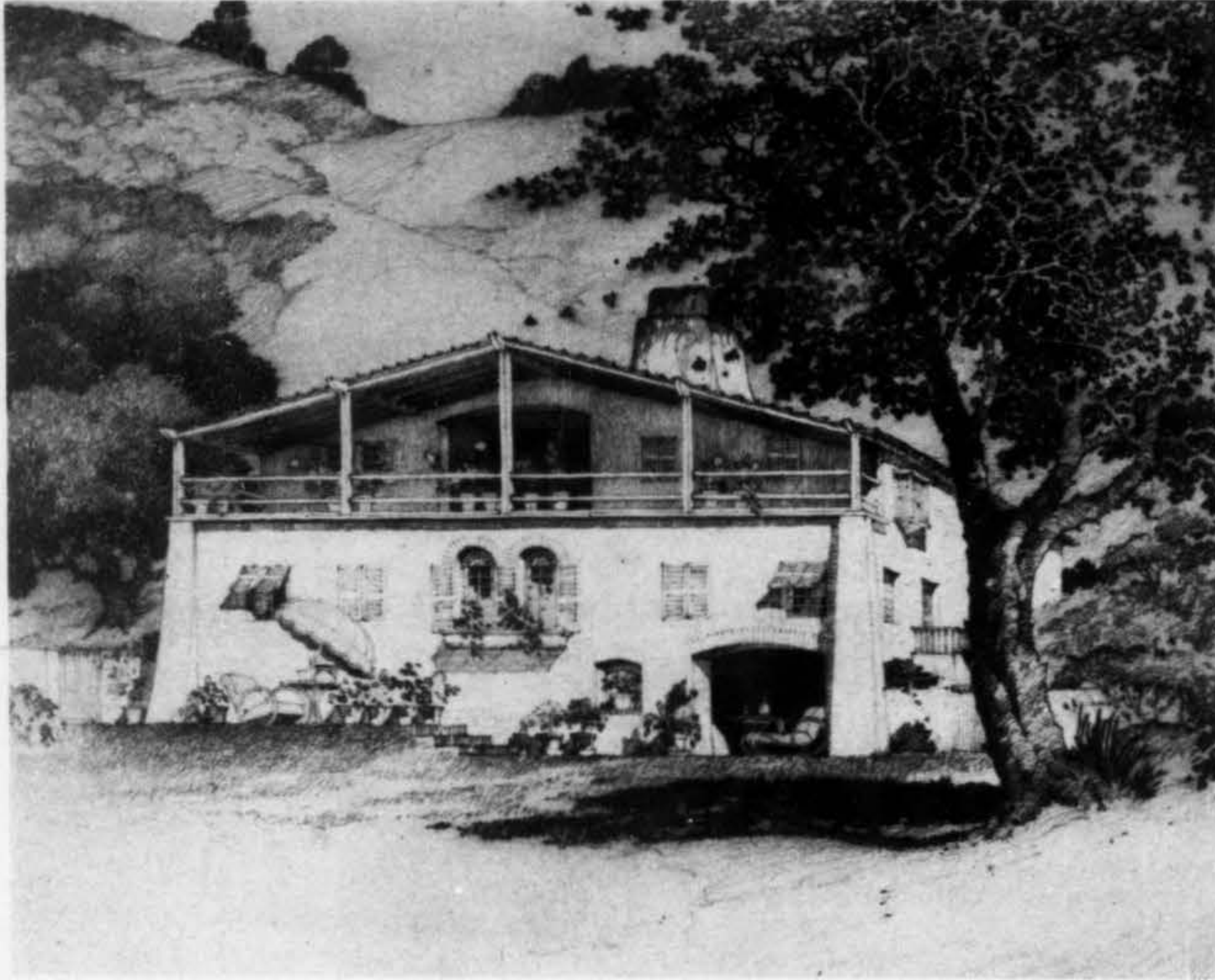
Remindful of the Dutch Colonial homes built of stone, this home embodies the simple sturdiness of those early settlers. Wood gutters and downspouts are characteristic, as are the typical split rail and field stone fences. The northerly unit is a replica of the simple symmetrical form of the early Pennsylvania farmhouses with its low-eaved porch and dominating chimney. As the need arose, a wing was added of field stone and boarding. The third wing indicates the final addition, finished in materials available from the primary units. Three birch trees grace the entrance while roses grow over the trellis. The walk is of flagstone and nearby an old rain barrel spouts ivy. The door is a Dutch door with a brass Colonial knocker.

In the living room the walls are paneled with white, knotty pine. The ceiling has small beams painted white. A marble fireplace has a Colonial mantel. All a fitting background for Colonial antiques.

The master bedroom has a steep ceiling with exposed whitewashed rafters and a gay rose patterned wallpaper. Mahogany four poster beds have old-fashioned frilled bedspreads and a green Bristol lamp has been fitted for electricity. The master bath is olive green with peach colored curtains of dotted Swiss.

The rumpus, racket and play room is directly behind the living room and is two storied with a balcony which has extra accommodations for guests, and the proximity of the kitchen is convenient for impromptu snacks, or for serving in the garden through the play room door. The room is paneled in knotty cedar and has a generous fireplace of whitewashed brick, decorated with ancient firearms. Yellows and greens make this a cheerful room and the old pewter and china lend added color.





Rendering by Jamison

THE RESIDENCE OF
MR. AND MRS. F. N. COLE

in Beverly Hills, California

WALLACE NEFF
Architect

HAZEL HARTMAN, A.I.D.
Interior Decorator

SCHOEN & KING
Landscape Architects

WILLIAM C. WARMINGTON
Builder

QUITE unlike an Alpine vista is the view obtained from this long porch. Instead of rural scenes, the gaze wanders to carefully clipped lawns, tailored swimming pools and the well-groomed paths and fences of neighboring estates. Hills sweep up to Pickfair on its jutting elevation, while to the west is the Pacific Ocean. Built of brick with wooden trim and finish, this Swiss type house was planned around this view.

On the garden side the long porch on the top or first floor extends the width of the house and, being high, has an unobstructed outlook. Opening onto the porch is the living room, paneled in white pine. A large bay window with built-in seat dominates one end of the room and looks down the canyon. One

entire wall consists of book shelves and cupboards in natural wood finish. The two windows on this side have wooden shutters instead of draperies. The opposite wall is also paneled and contains a knee-high fireplace of fieldstone with a hearth of pottery splits. Above the fireplace is a wide wooden mantel on which will be placed copper and brass pieces. To one side is a niche which might be used for a copper vase filled with flowers. The two end walls of the room will be decorated with a small patterned wallpaper in neutral tones. The floor will have a rough textured green rug. Upholstering will be green stitched linen, plaid or gay flowered chintz in colors picked up from the Provincial chintz at the bay window. An old French Tole clock fits in with the scheme.

Directly in back of the living room is the den which also has a fireplace. The walls in this room will be finished in Yucca cloth made from the Spanish Bayonet which grows native in the Southwest. The furniture colors are lime, yellow and bottle green, with a floor of black and white rubber tile. A bay window with French doors commands a view, while on the opposite side is the bar with its service door into the hallway.

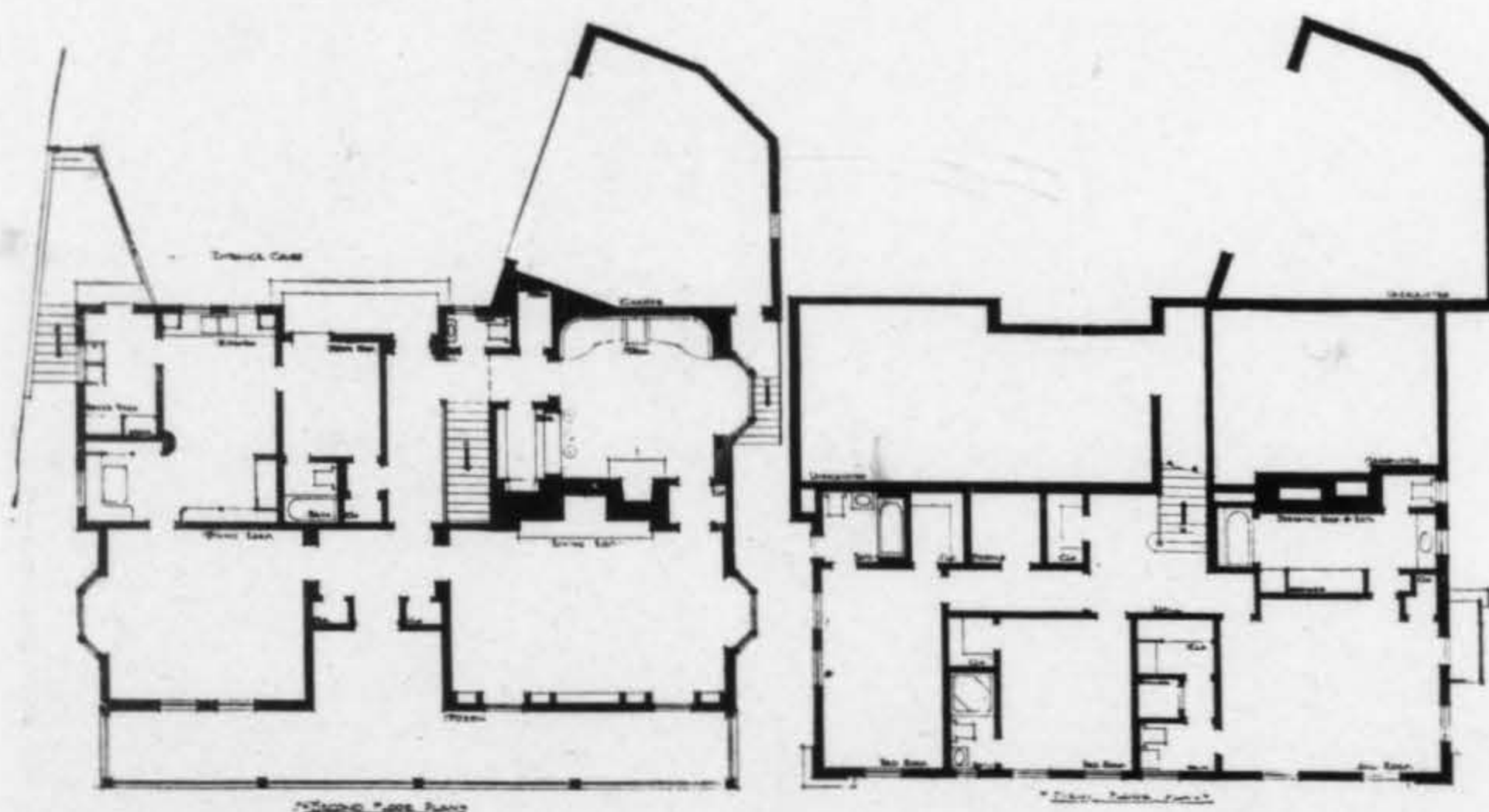
In the dining room the walls will be covered with an old peasant paper, furniture will be antique elm, and the hanging shelves will be filled with pewter pieces. The bay window will have draperies in yellow, brown and green chintz with valances.

On the lower or second floor are three bedrooms and four baths. The master suite, having a "his" and a "her" dressing room and bath, is below the living room and has the same magnificent view at a lower level.

On the bottom or third floor is a man's room and bath, and storage space which may be used as a children's play room. There is an open garden room for gay furniture which will provide a place for lounging.

Wood has been used throughout the house to increase the peasant atmosphere. The roof is of heavy shingles, at the entrance redwood siding has been used, shutters are of white pine, wooden eaves and heavy wooden beams all add character to the house. In the interiors, antique oak, elm and other woods have been used in the peasant fashion, all lending their warmth and color to create a charming and livable whole.

By ROWE RADER



INTERIOR WOOD PANELING

By CHARLES O. MATCHAM, A.I.A.

*To Those Who Love a Home
Which Is More Than a Mere Dwelling
Who Appreciate the Work of Bygone Ages
When the Craftsman Lived for the Joy of His Art*

WITH these few, almost poetical words, Herbert Cescinsky dedicated his book *Gothic Furniture*. To me it is not only a dedication, but it could provide further an excellent text for a lesson.

I am reminded of the fact that we who work in the structural and decorative arts continually refer to historical precedent for inspiration and guidance. We conscientiously try to copy the work of our predecessors which we recognize to be excellent examples of taste and design, and we hope to understand the problems which were met and to profit by the mistakes which were made in the ages past.

Unfortunately, however, there are too many cases of people building homes who unwisely economize and mistakenly believe they cannot afford the services of an architect and next, an interior decorator. They attempt to plan their houses themselves; sometimes employ inferior building contractors, and rarely ask the advice of those who have spent years in the study of the archeological styles. Neither they themselves nor their contractor have access to reference documents which clearly show how and why things were done in a certain manner. Instead, they attempt to explain what effects they want, and their builder copies as closely as he can remember it, and as cheaply as he knows how, some example of detail which he has seen in some other house. Likely as not even this example may have been poorly designed, and as a consequence the net result is an entirely unsatisfying product.

There is nothing in a home which can give the feeling of richness and refinement so well as a paneled room which has been thoroughly studied and carefully executed. Conversely, there is nothing more pitiable than a room the walls of which have been decorated in some haphazard way, with little or no regard for scale, proportion, color, or the material used.

It is perfectly true that our age is one of experimentation; furthermore, it is one of extreme economization. But, everything being relative, were not our ancestors forced to contend with exactly similar problems? Interior

(Continued on Page 40)

Above, a library paneled in carved oak, waxed and left a clear light color that fits in with the modern treatment of the room. Harold W. Grieve, A.I.D., decorator.

A den paneled with pine has an early craftsman feeling that is increased by the texture of the hand-worked chair. Carroll Sagar, A.I.D., decorator. Ulysses Floyd Rible, A.I.A., architect.

Antique pine paneling, warm tones of terra cotta and red brown with light chintz draperies of yellow and green, create a satisfying study with whiskies and soda from the old cabinet converted into a bar. S. Bartley Cannell, Jr., A.I.D., decorator. Wurdeman and Becket, architects.





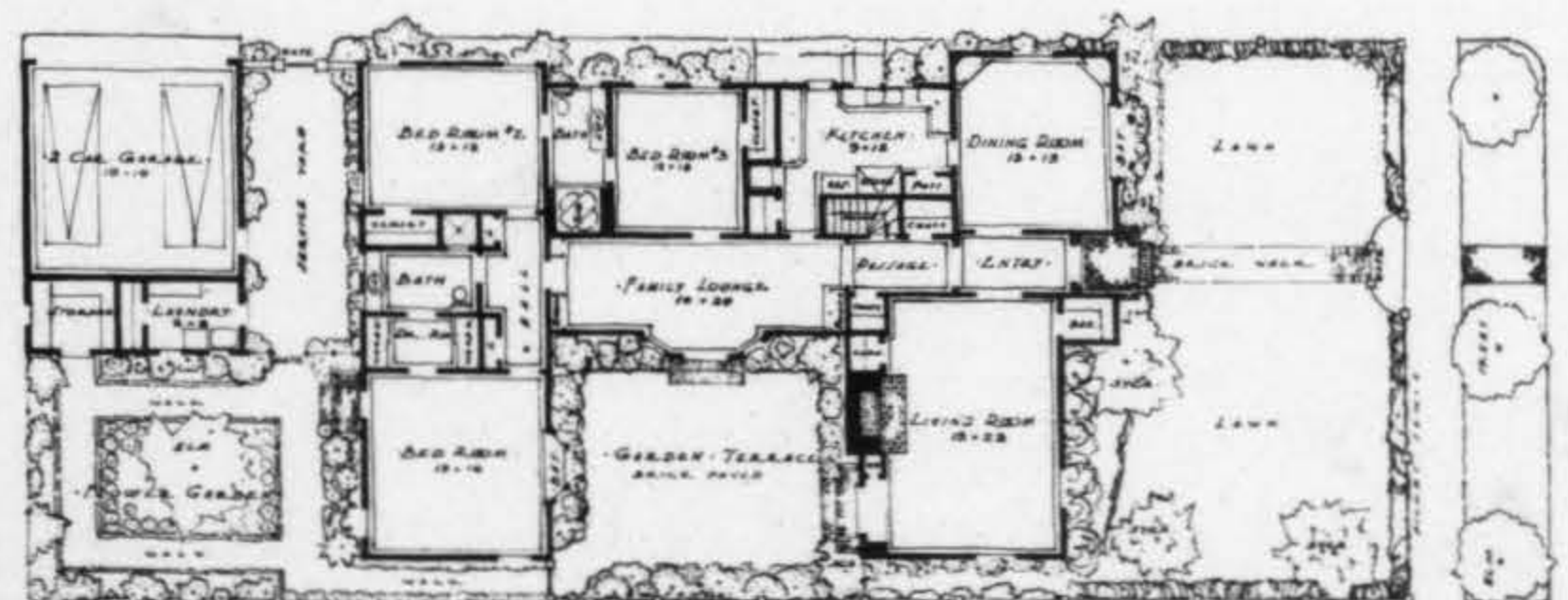
Photographs by W. P. Woodcock



THE RESIDENCE OF
MR. AND MRS. KENNETH ALBRIGHT

in Beverly Hills, California

KENNETH ALBRIGHT, BUILDER
BENJAMIN PURDY, LANDSCAPE ARCHITECT





Built on a city lot, 50' x 120', this California home was designed for a family of five following the tradition and charm of the Early American home of New England. The exterior is narrow siding painted a butter yellow with white trim and lattices and picket fences of white. The walls of the living room are knotty pine finished by "pickling" which mellows the wood without paint or stain and gives a fine natural finished chestnut. The ceiling has two huge beams salvaged from an old bridge, with old-fashioned beaded ceiling boards, all painted flat white. The dining room has a wood wainscot and a deep cornice painted white to match the old china cupboards. Simple Early American furniture and fresh, frilled cur-

tains augment the New England feeling. The family lounge is a glorified passage making a room of many uses. It opens onto the garden terrace, which is paved with brick and is a pleasant outdoor living-dining room. The master bedroom overlooks the garden terrace and also the flower garden in the rear. Bathrooms and kitchen are tiled with rubber tile; a service porch has been eliminated and the laundry placed in the garage which opens onto an alley. The hardware is black iron rim locks with white china knobs and old brass keys. Lighting fixtures are polished brass and glass, all contributing to the traditional New England setting, framed by carefully planted trees and shrubs.





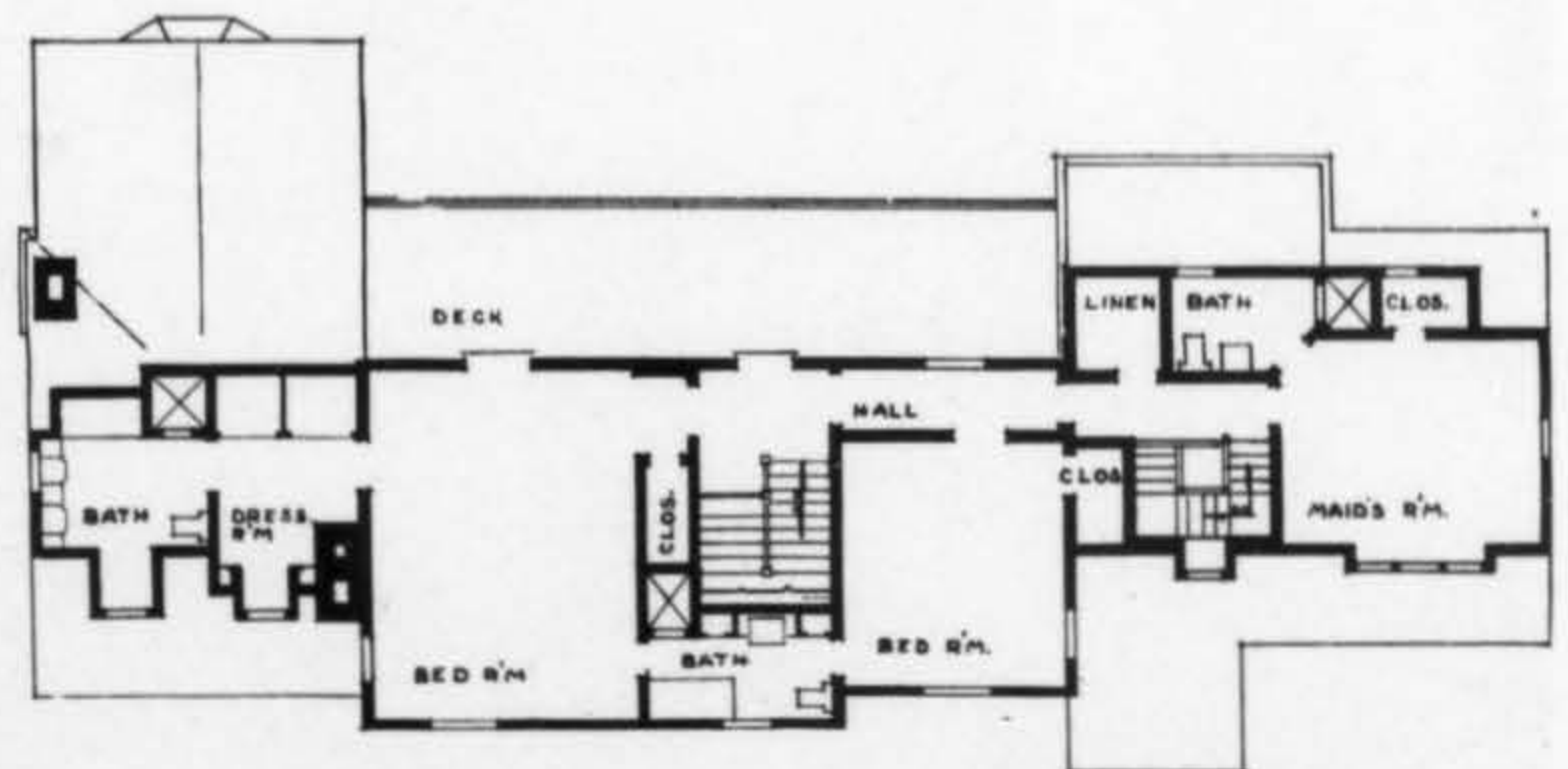
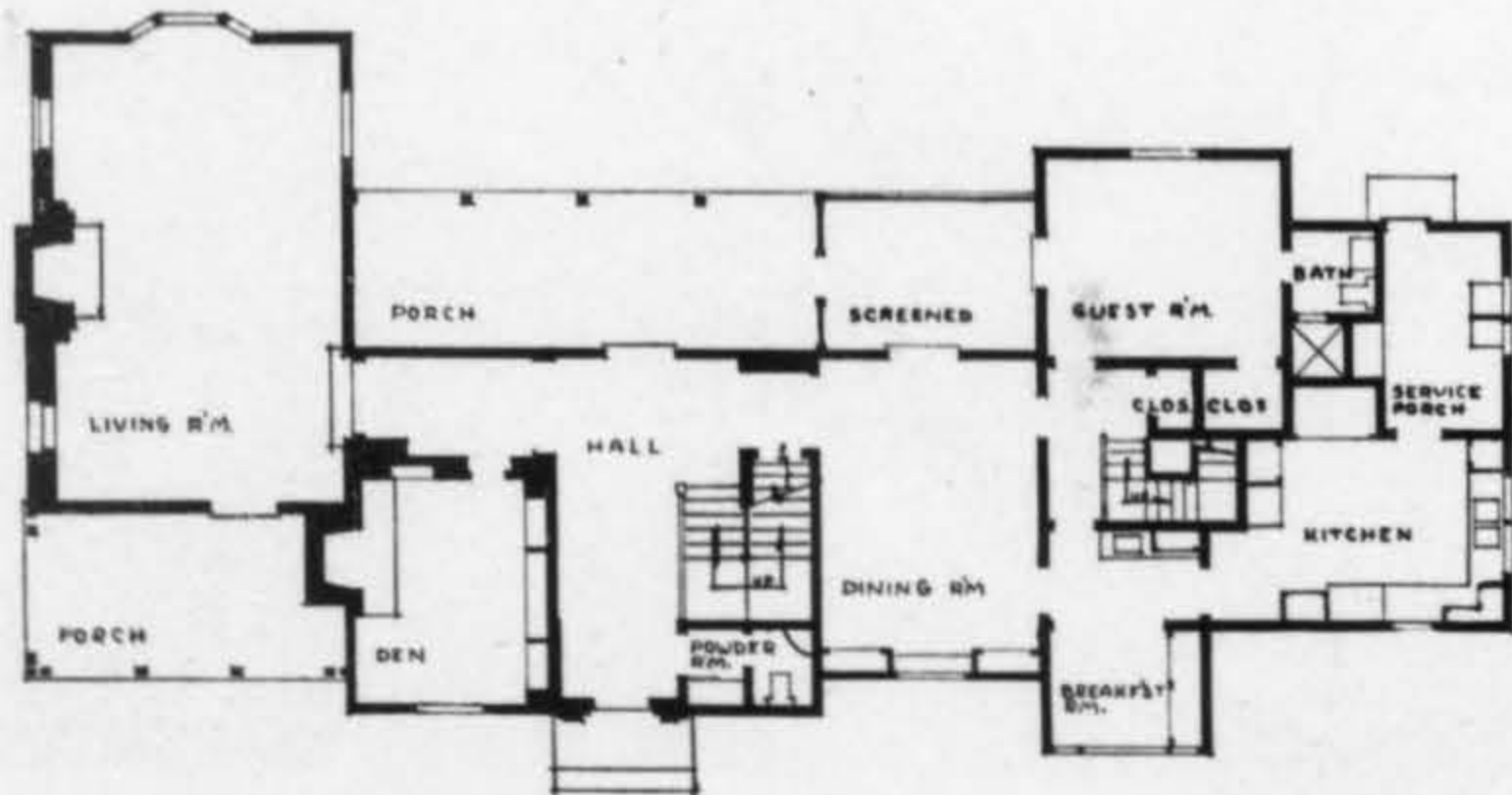
Photographs by George D. Haight

THE RESIDENCE OF
MR. AND MRS. RUSSELL HARRIMAN

in Chapman Woods, California

THOMAS MULVIN AND CURTIS CHAMBERS, Architects

RICHARD ILLSLEY, Builder





Dignified, gracious, hospitable—all the adjectives that fit a charming Colonial home. Built of redwood siding painted a warm gray with trim and shutters white, with red cedar shingles left to weather, it presents a facade that is pleasant and calm. A large motor court is in front of the main entrance, the rear porch overlooking a garden. The garage building in the rear is screened by a grape covered pergola.

The entrance hall runs through the house and opens onto the porch part of which is screened, making it ideal for outdoor dining. A convenient powder room is to the right. The stairway of walnut, the rail and balusters are from the old Flood house in Atherton built during California's gold rush days.

In the living room the walls are a soft butter yellow, the carpet lime green. Chintz draperies with a brown-background repeat the tones of the walls and carpet and introduce coral shades which are used on some of the furniture. The mantel, from an old Virginia home, is estimated to be about one hundred and fifty years old. It is of walnut and maple, woods which were native to the plantation from which it came.

The den has a common brick fireplace, set in natural pine walls. The opposite walls, not shown, are lined with books.





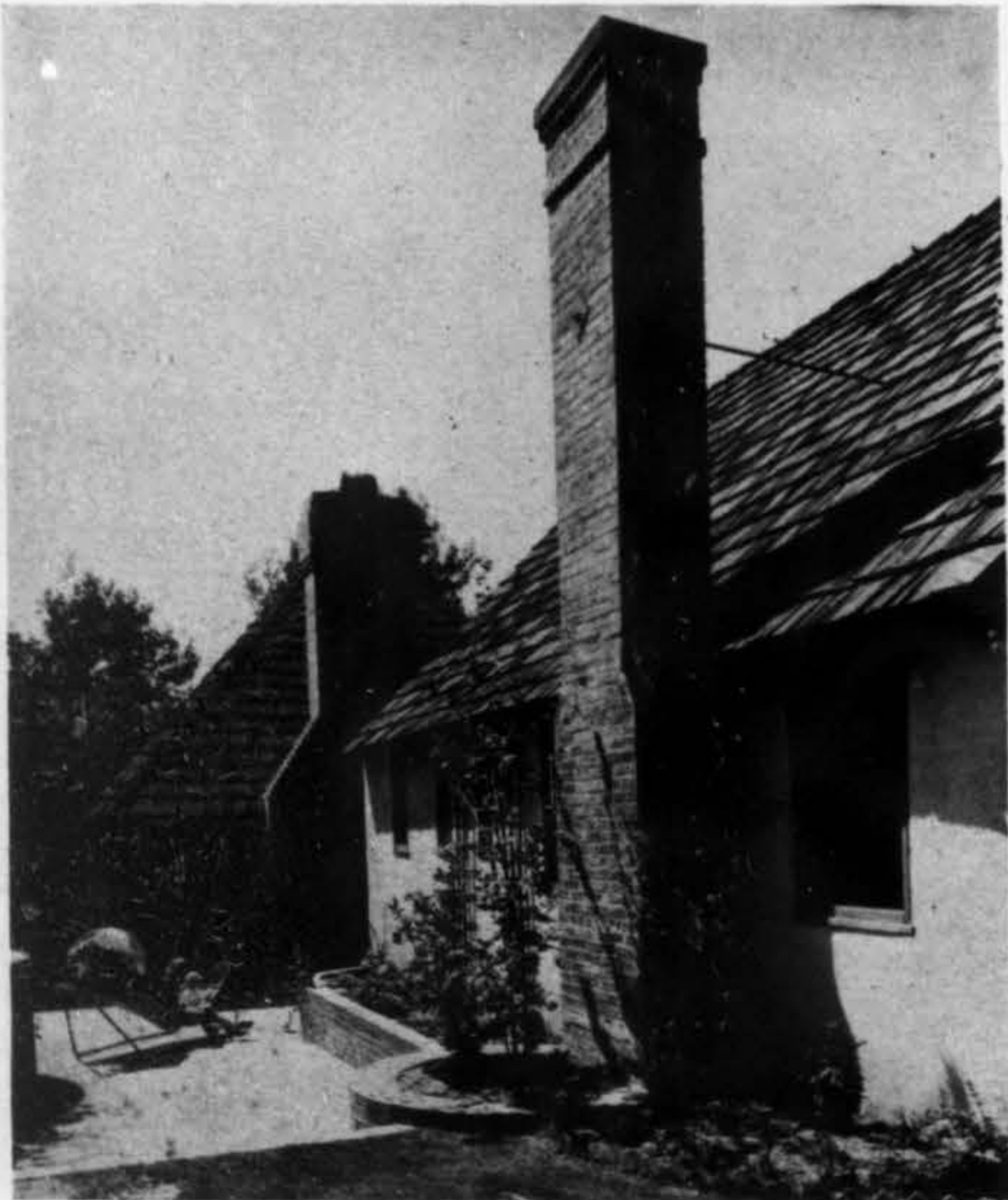
Photographs by W. P. Woodcock

THE RESIDENCE OF
JUDGE AND MRS. GEORGE DOCKWEILER

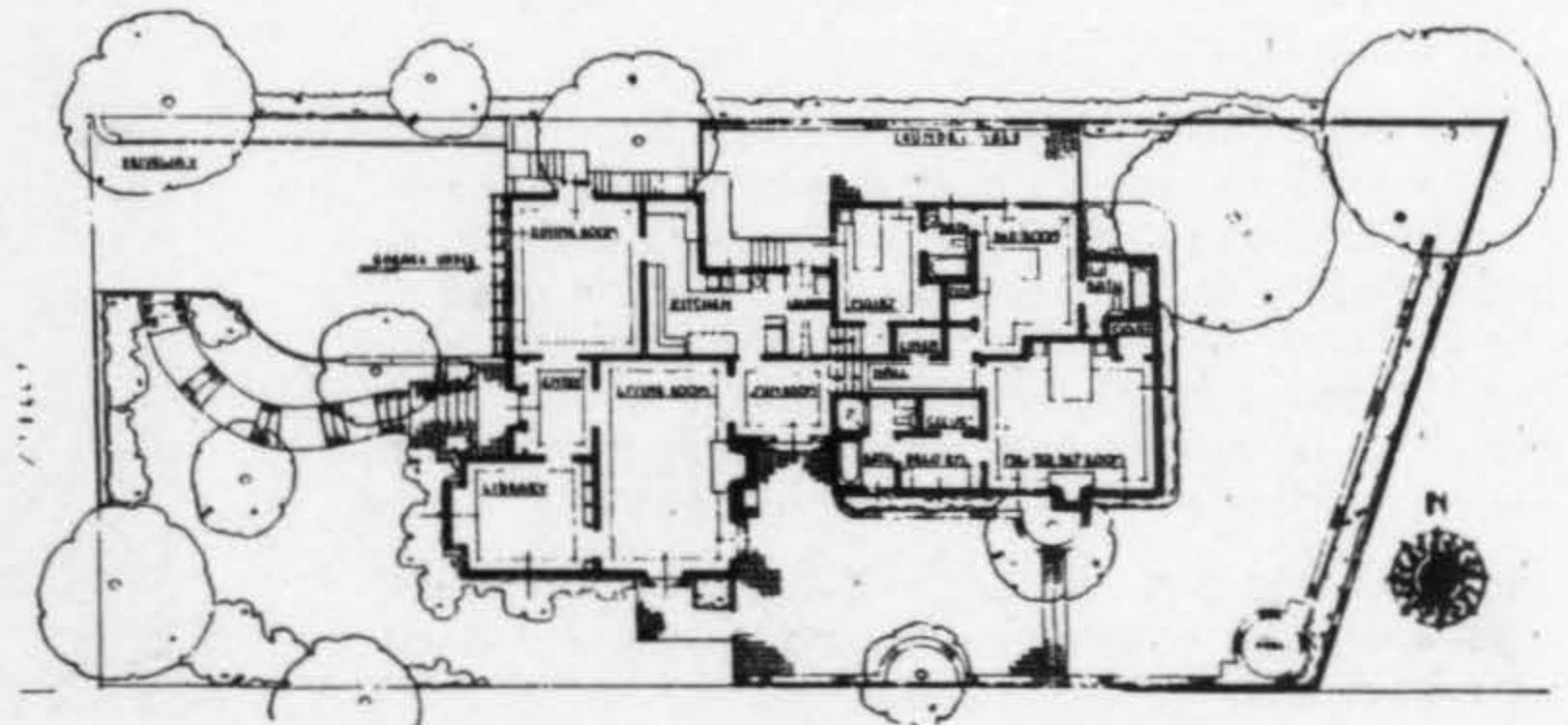
Los Angeles, California

ROWLAND H. CRAWFORD, Architect

BENJAMIN PURDY, Landscape Architect

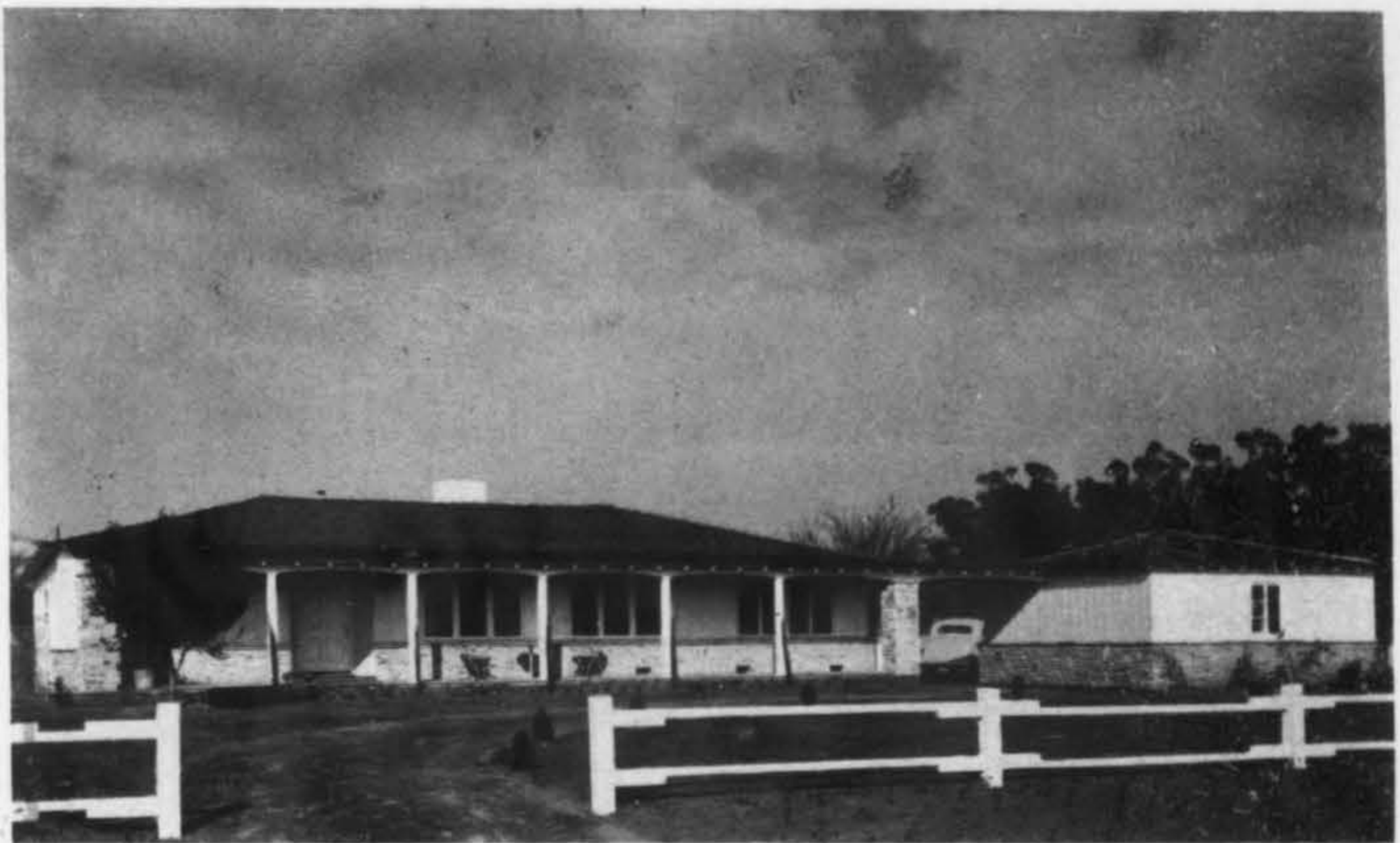


Of English style this house has shake walls stained dark brown with roof to match and trim a light natural wood finish. The house numbers appear on a carved wooden shield hung over the heavy oak door. A woven wood fence encloses the property. The garage is under the dining room and steps lead up on the left to the paved service yard. On the opposite side is a paved lounging terrace opening out from the living room and sun room. On the outside of the living room chimney is a barbecue—a current necessity for California domiciles. In the swing Mrs. Dockweiler and Gretchen, aged three, are watching Donald Duck. Tall chimneys from the master bedroom and living room fireplaces add interesting detail to this side of the house. The living quarters of the house are on a lower level from the bedrooms dividing it into two separate units, and fitting it closely to the contour of the lot, while graceful pepper trees and tall sycamores cast benevolent shadows.



A VALLEY RANCHO

LEO BACHMAN
Architect
WILLIAM MELLENTHIN
Builder
Interiors by
BARKER BROS.

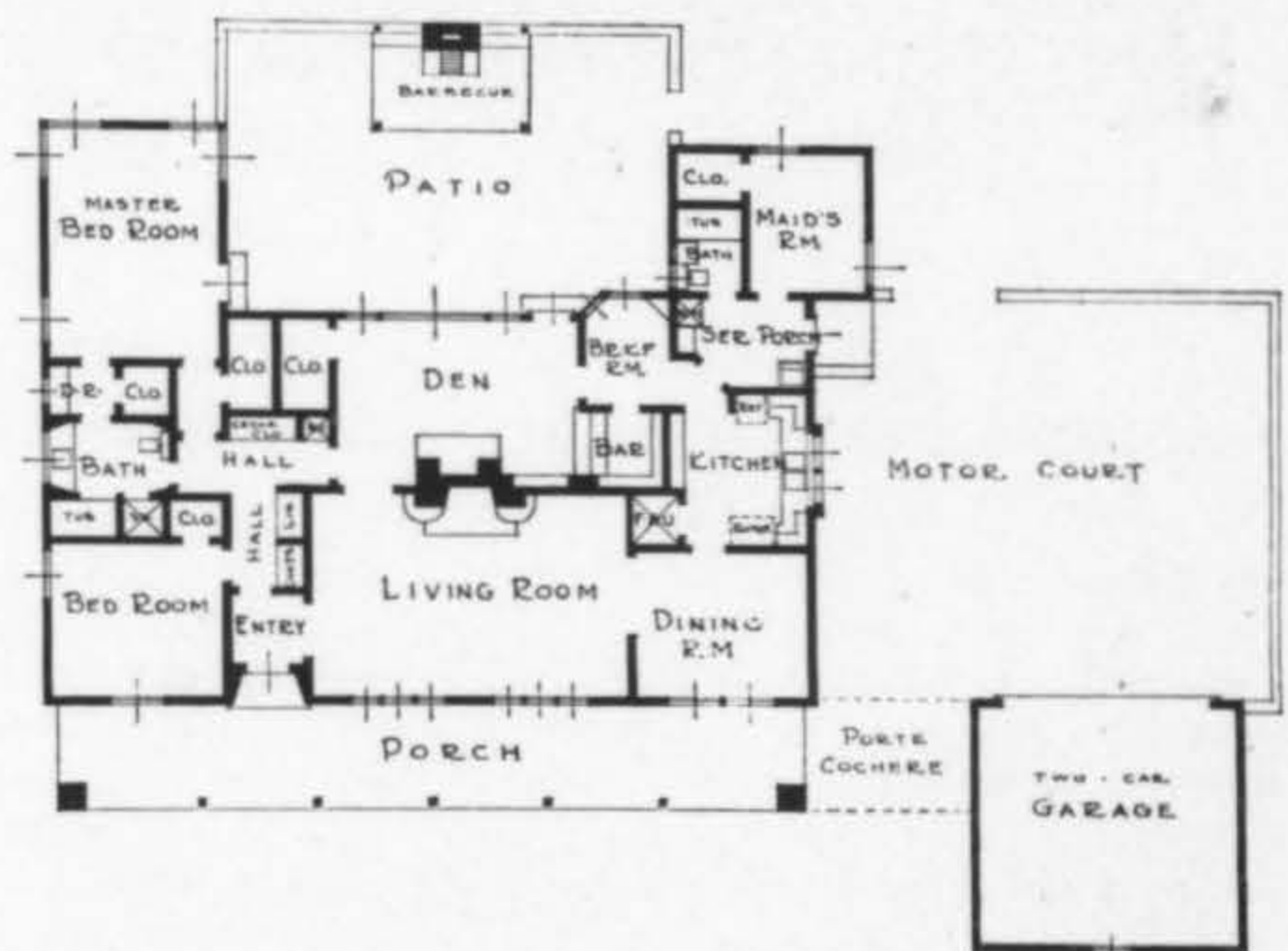


Photographs by Miles Berne

Situated in the San Fernando Valley is this charming home built in the style of an early Mexican ranch house. The exterior is a combination of local stone and siding painted a fawn color. The trim and western fences are white. Opening off the den is the enclosed court completed by a wall making a patio for outdoor living. Shrubbery and ground covers newly planted will finish the picture.

Spread out in hacienda style, the rooms are large and hospitable. Rough textures and hand-woven materials are in keeping with the Mexican atmosphere gone modern. In the living room the beamed ceiling is painted a fawn color. Rich browns and tans were chosen for this room, with occasional pieces of light woods and textured covers for the couch, loveseat and one chair. Another chair is in sand-colored suede. Brown and tan broadloom covers the floor from wall to wall and extends into the dining room. Everything in the room is planned around the large fire-place built of stone.

In the den the browns and tans are secondary to a bright and cheerful blue, blue plaid wallpaper, blue and white rug, striped blue couch. One large Venetian blind extends over the three windows looking out on the patio and in one corner is a fully equipped bar to add to the festivities of the occasion.

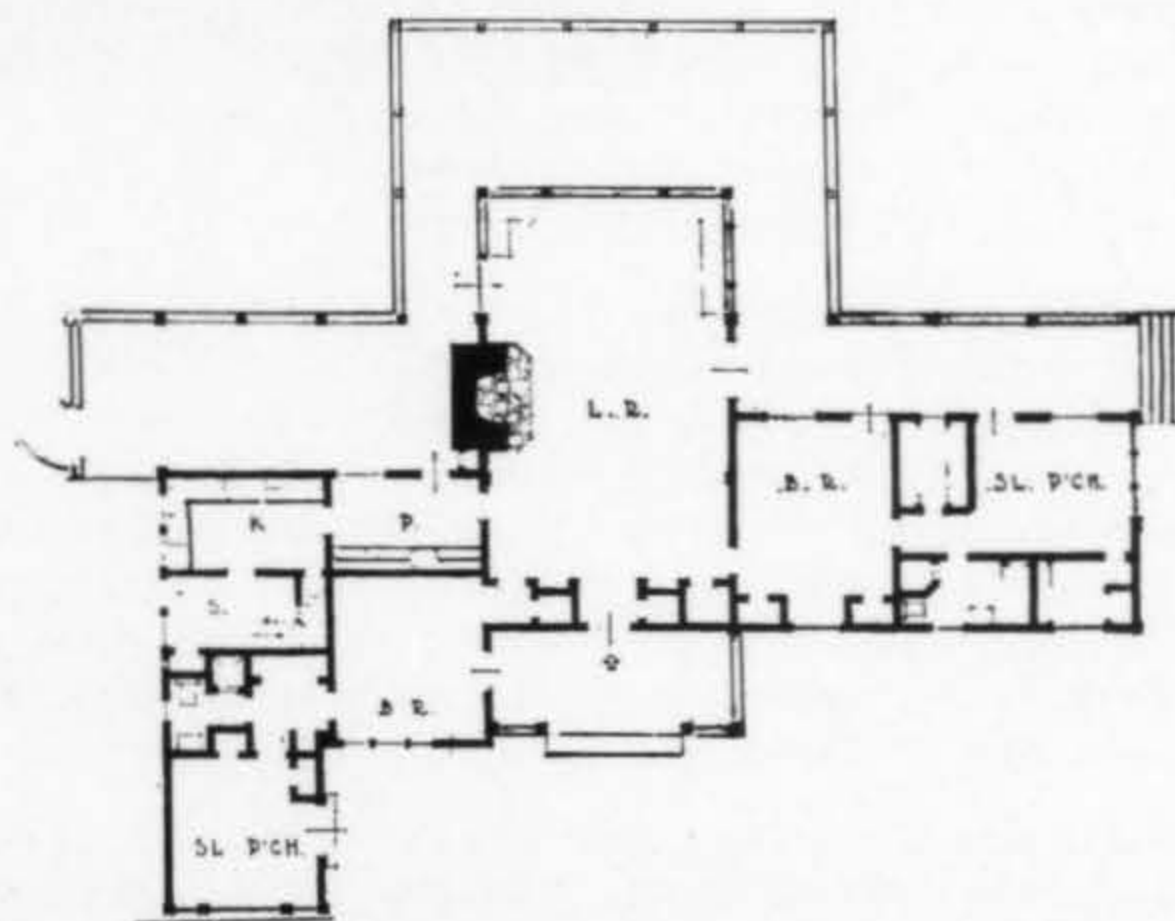




THE MOUNTAIN RETREAT OF
MR. AND MRS. J. H. THRELKELD
at Lake Tahoe, California

GARDNER DAILEY, A.I.A., ARCHITECT
ARMSTRONG, CARTER and KENYON, A.I.D., INTERIOR DECORATORS

An enormous living room, one end of it all windows, and a huge stone fireplace, are the center of life in this home at Lake Tahoe. A balcony furnished with comfortable sun furniture and equipped with a marvelous view probably runs a close second. Built of Tahoe pine, both interiors and exterior, it fits in with the tall pine trees surrounding it, its pleasant Alpine style giving it a gracious welcome. Even the cuckoo clock seems at home, and no doubt there is a Swiss barometer around the corner.





Photographs by Garnett

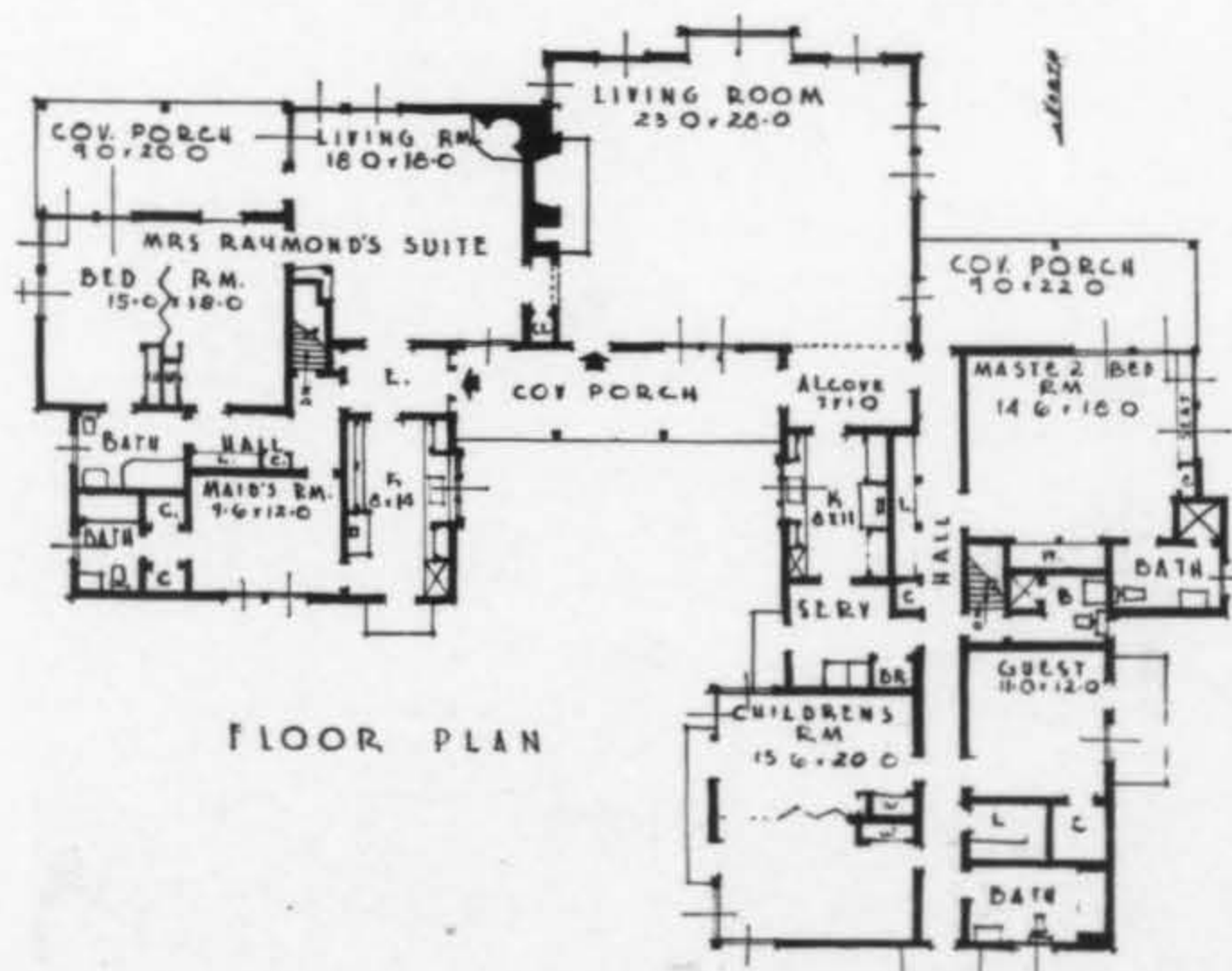
Located in the low foothills of the Pasadena Linda Vista district this Early California home takes full advantage of its marvelous site through the medium of its many glass openings. Built of Redwood board and batten it has been painted off-white with a shingle roof stained a natural color. An unusual requirement was a wing for a close relative which was incorporated without destroying the appearance of a single family dwelling. The small living room connects with the large one and could be used as a library while the second kitchen in festal times might prove a life-saver. The main fireplace is particularly interesting with its old Colonial iron doors and warming oven. The Pine walls are painted a buff color making a simple background for colorful slip covers and rich Orientals.

THE RESIDENCE OF
MR. AND MRS. HARRY A. MAYHEW

Pasadena, California

HAROLD J. BISSNER, Architect

RICHARD M. ILLSLEY, Builder

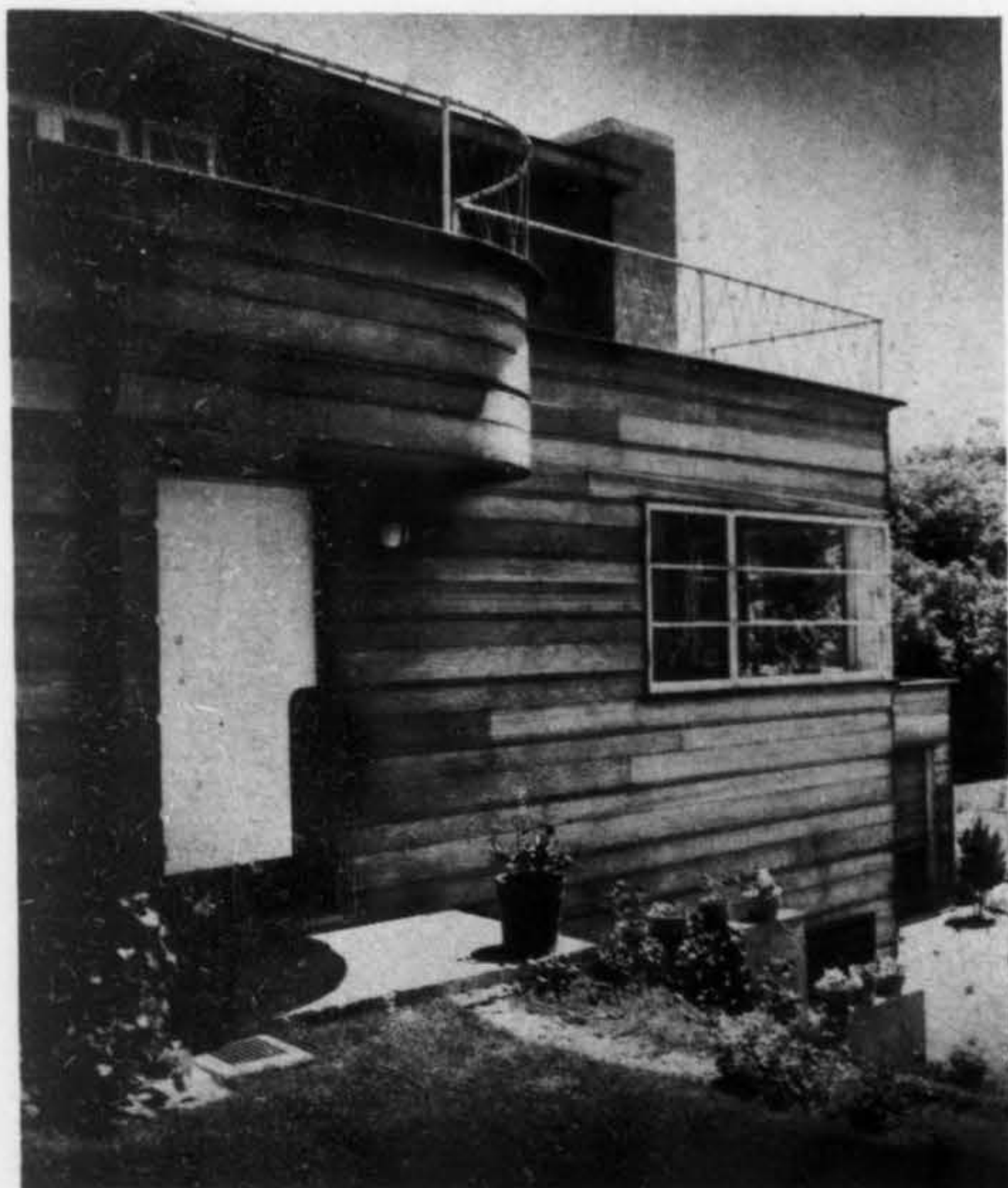


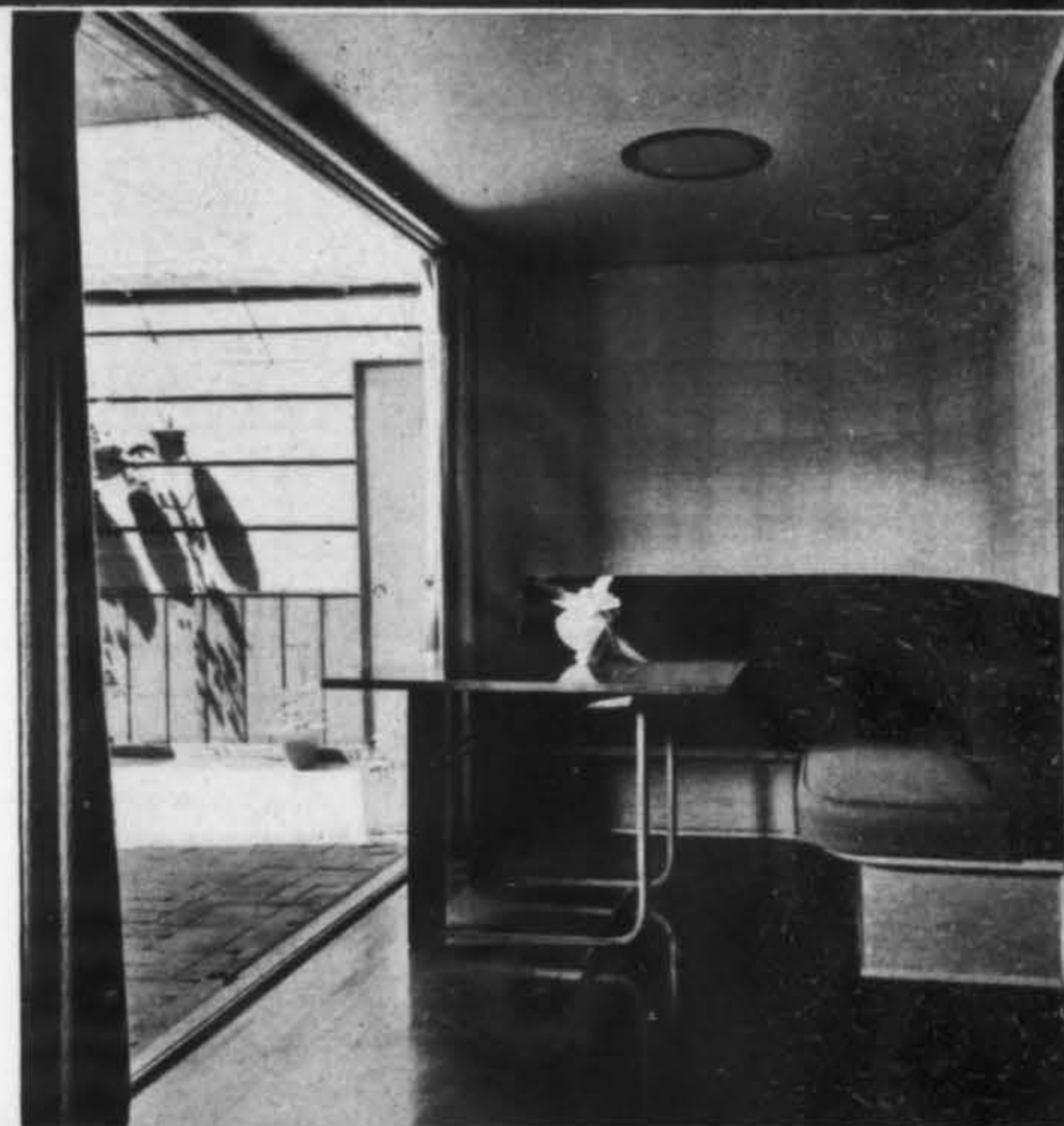


Photographs by Fred Dapprich

THE RESIDENCE OF
MR. AND MRS. H. N. MILLEA
in Santa Monica, California

SUMNER SPAULDING, A.I.A., ARCHITECT





On the palisades in Santa Monica is the home of Mr. and Mrs. Millea. The plot plan shows the long drive across the brook to the motor court. It is built of Redwood siding left to weather, with flat composition roofs and trim a light tan. The front door is tan with a kick strip of blue.

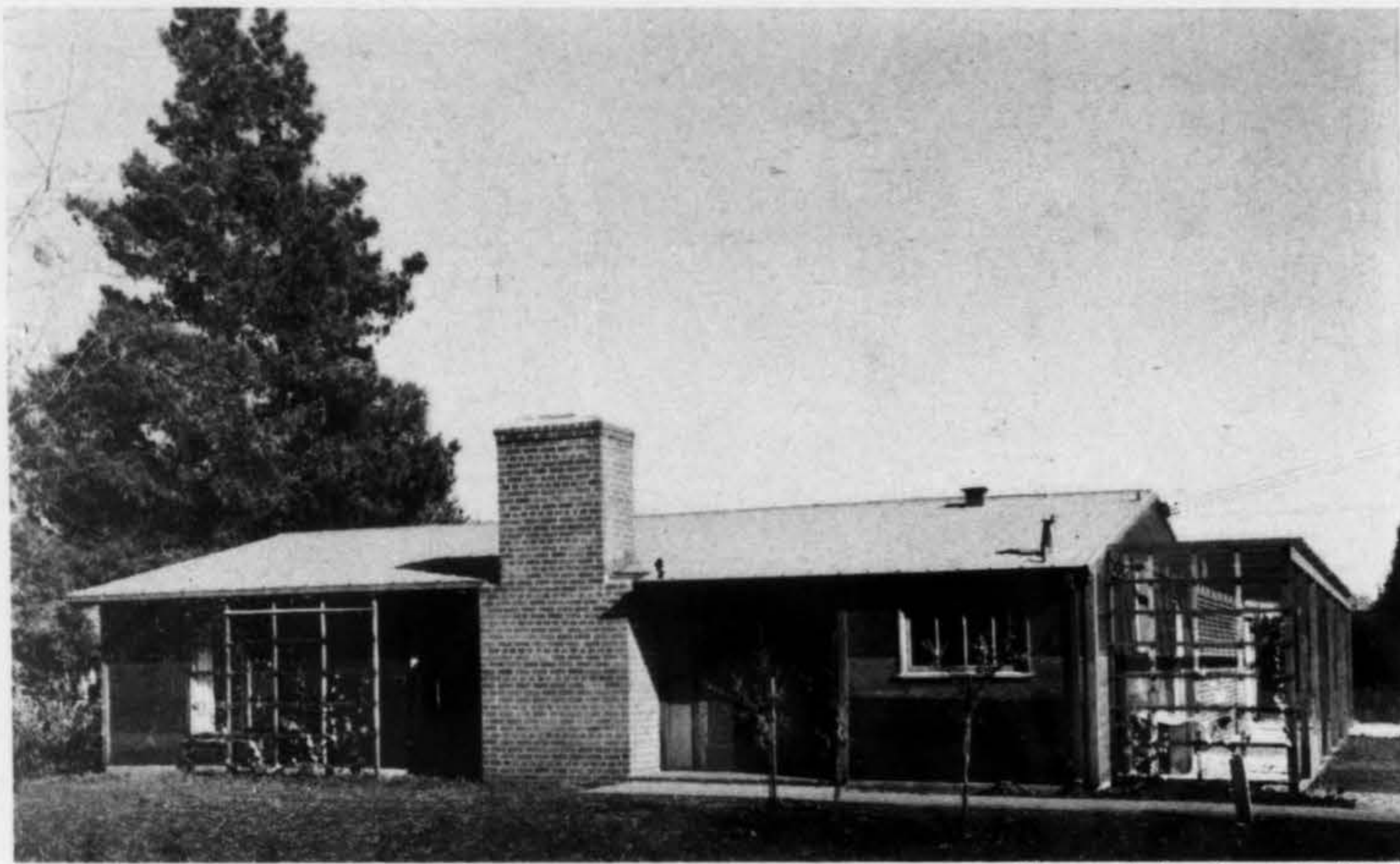
On the main floor are the living room, dining alcove opening out into the paved patio, kitchen and dressing room and bath. Upstairs are the sleeping quarters.

The dressing room is commodious with built-in wardrobes, a lavatory and a wide couch. The walls are painted a soft, faded chartreuse, the rug is a plaid in yellows, greens and brown, the couch upholstered in a mulberry rep and the little stand is lacquered dark brown.

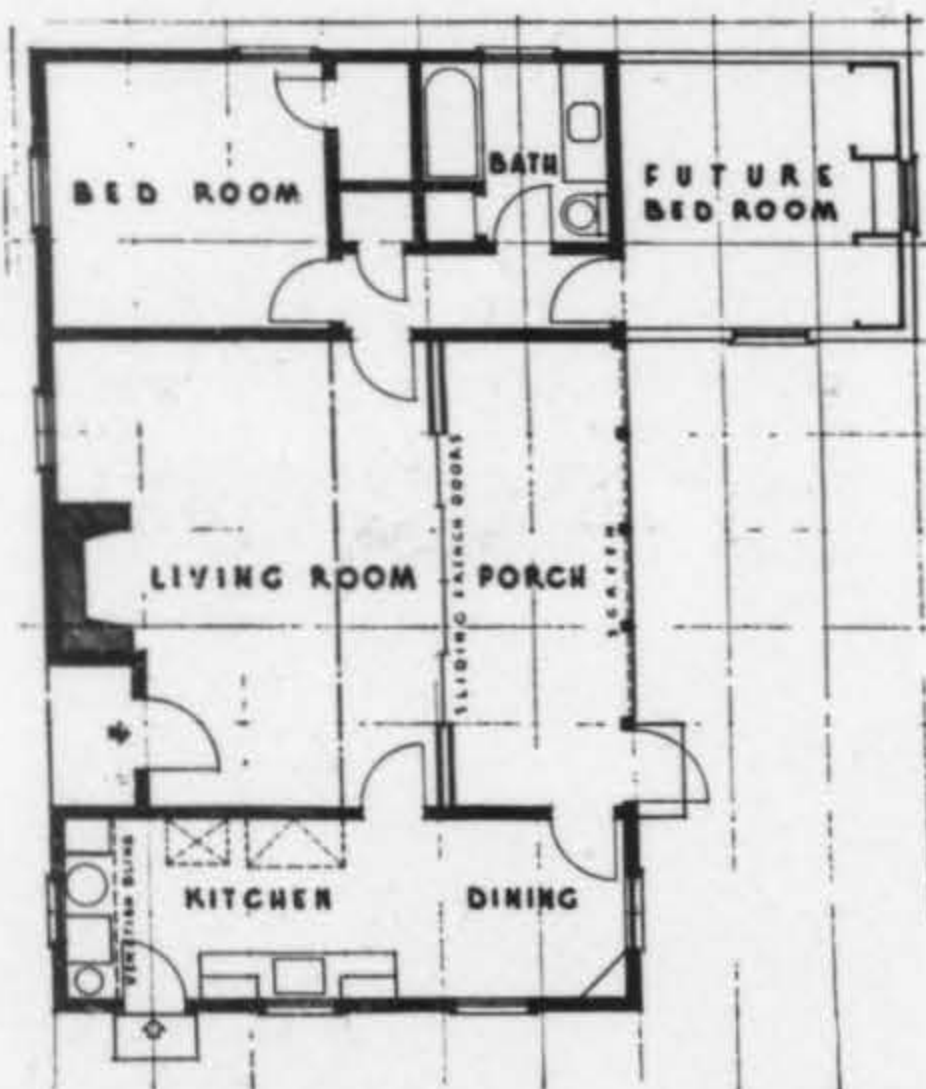
The dining alcove attains an atmosphere of outdoor dining by means of a large sliding door which opens into the enclosed patio. The wood is natural waxed pine used in combination with a plaid wallpaper in tones of yellow, tan and a terra cotta shade that matches the upholstery of the seat. The floor is brown linoleum with a darker brown edging. The draperies are a natural, rough-textured cotton material with bands of dark brown.

In the living room the walls are paneled with waxed white pine with built-in pine book shelves. The loveseats are upholstered in a natural woolen material with a chevron stripe. The low modern tables are dark walnut, and the draperies in this room are the same as in the dining alcove. The fireplace is of whitewashed brick and lamps of dark blue pottery add accents of color.





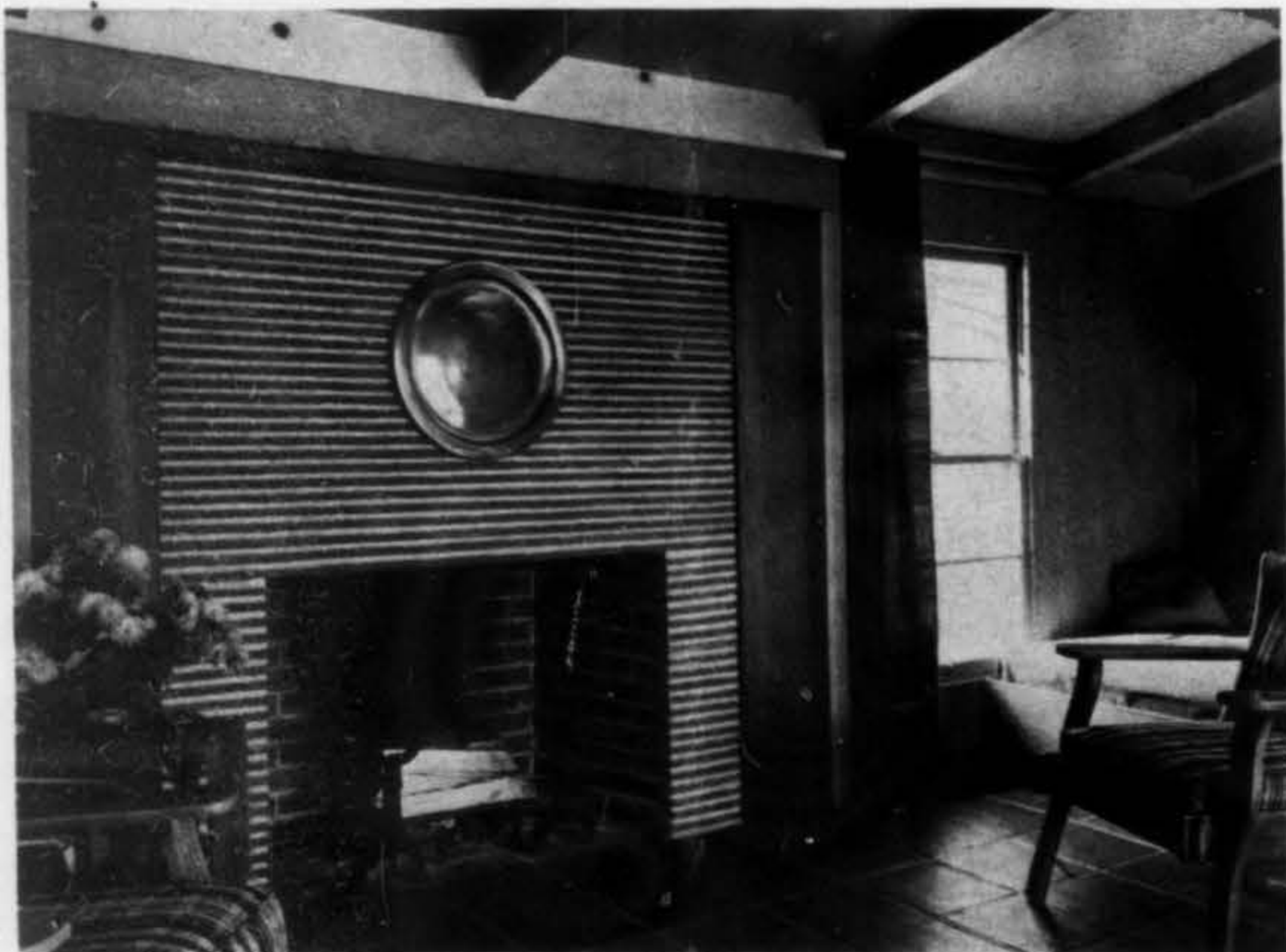
Photographs by George D. Haight



A PLYWOOD HOME JOSEPH WESTON, ARCHITECT

The home of Mr. and Mrs. Werner B. Fluck in the San Fernando Valley is constructed almost entirely of plywood. The exterior is covered with Redwood plywood siding which has been left in its natural warm red color. Under the galvanized iron roof, a thick coat of exploded mica protects the house from the excessive heat of the valley. A closely covered arbor that will soon be covered with climbing roses connects the house with the garage.

The interior is completely finished in unpainted Douglas Fir plywood. In the living room a large brick fireplace contrasts with the natural tones of the paneled walls, and a large copper plate emphasizes the simplicity of design. The floors are dark red tiling highly polished. Dining room and kitchen, both small in themselves, are combined, each adding spaciousness to the other.



SMALL HOMES OF THE WEST

BABES in the WOODS

By RAMSAY L. HARRIS



"IF ONLY I had some boards—" is the birth-notice and epitaph alike of many a fair dream in wood and nails. John thinks of what he could do to please the wife and astound the neighbors. Once, he recollects, he got the lumber, trimmed it, sanded it off—and then split it with the first nail! But now, what a difference! He can obtain a board trimmed, smooth, as thick or as thin as desired, that does not split. Not even close to the edge!

Except that the sheets of veneer are glued rather than interlaced at right angles to the grain of each, plywood may well be called "woven wood." This fabricated board is longer, wider, stronger, lighter, smoother and less subject to warping than any board ever cut from any tree that ever grew. Man found that he needed boards more rapidly than Nature seemed ready to grow them. From Nature's second-best, therefore, he fashioned a fabric better than Nature's best.

Early carpenters, cabinet-makers, and even bow-makers, understood the principle of reinforcing wood by cross-ply. However, plywood as we know it today became a practical commodity about fifty years ago. Wood came to be cut, glued, and pressed together by machinery. Plywood factories sprang up, notably in Russia. Within fifty years machinery and knowledge of adhesives have advanced greatly. Consequently, the numerous plywoods of our day compare with those early products as steel compares with bronze.

The tensile strength of the average wooden toothpick is greater than that of steel wire, weight for weight, not diameter for diameter. The tensile strength of wood at right angles to its grain is negligible. Plywood braces the weakness of each layer against the strength of the other. The resultant fabric is as tough as a pair of cross-grained Siamese twins!

There is high romance in the process by which a log of pine or Douglas fir becomes a vast stack of fabricated board, ready for use. The log, softened by steam under pressure, is mounted on a giant lathe. A broad, continuous ribbon of wood, from 1/24 to 1/8 inch in thickness, is "unwound" at the shining touch of wide steel cutters. These ribbons are dried, cut, glued, and placed under tremendous pressure until the composite board becomes a homogeneous whole, unbelievably tough and immune to warping. It may vary in thickness from the common quarter-inch three-ply to boards much thicker.

Interiors can be paneled inexpensively and durably with veneered surfacings of beautiful woods. Careful staining serves to bring out the natural beauty of the grain. The result can add a warm, rich finish to an otherwise cold and uninviting room. From boudoir to breakfast-nook the decorator can "tailor" the house to combine utility and appearance.

Many articles of furniture may be made of ply-

wood to match the walls. Desks, tables, bookcases, window-seats, even modern chandeliers, can be made from the reliable and workable material. Many an eye-sore of pipes and rear-view plaster becomes a beauty-spot when dressed over with a few smooth sheets of the board, nailed into place with almost invisible brads.

Numerous as are the uses to which the architect and decorator can put the composite board, we must not overlook the work of the tinkering amateur. "There, my dear!" says a husband proudly, "There is a seat that won't cave in for fat Mrs. So-and-So." And the wife can indulge that proud, my-husband-made-it-himself feeling without a haunting fear that the seat will let more than her husband down!

Until very recently, plywood was largely reserved for indoor use. Synthetic resins now render wood completely waterproof and thus open up innumerable possibilities for exteriors made of plywood. In rigorous tests, performed by the U. S. Forest Products Laboratory, the new board has won its right to be considered a dependable outdoor material. Now leaps into realization the cheap plywood house, cut to exact measurement and capable of compact package, convenient shipment, and rapid assembly.

Within the last few years such houses have been erected in about half the states of the Union. Some display the novel feature of one-piece walls with windows and doors inset. This type of house can be erected within a day of its delivery. The grounds surrounding a completed building need no longer abound in flower-choking debris and innumerable bent nails. Landscape gardening ceases to be a reclamation project!

It is to be earnestly hoped that the prefabricated house will receive artistic blessing at the hands of competent architects. Cheapness and availability will make such houses popular. It were indeed a pity if the resultant houses should reflect the doleful duplication of contemporary auto court cabins.

Startling as is the new departure in houses, a yet more startling novelty of usage faces us in the field of aviation. This is no less than an aeroplane of molded plywood. The process of fabricating the fuselage involves a mold that resembles a giant fish. The completed form, however, is both strong and streamlined. The wings likewise are of molded plywood. If, as has been estimated, a single mold can produce a score of these forms in a day, the creation of aeroplane "shells" could proceed with a rapidity hard to realize.

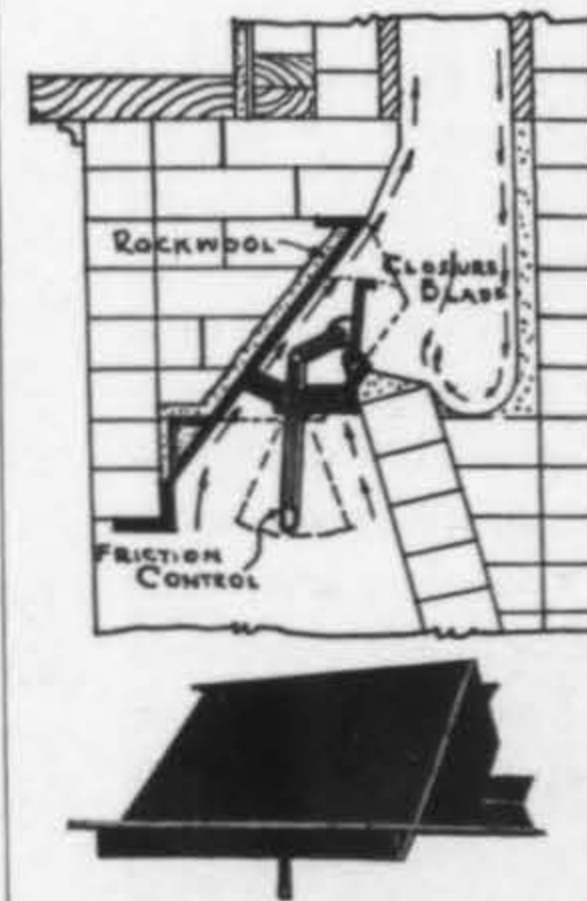
Plywood is as yet only a lusty infant. Its mature development must still be guessed at. However, even now the projected building of a fleet of "plastic planes" bids fair to give a new—loftier?—meaning to the term "wooden walls" so long synonymous with effective maritime defense.

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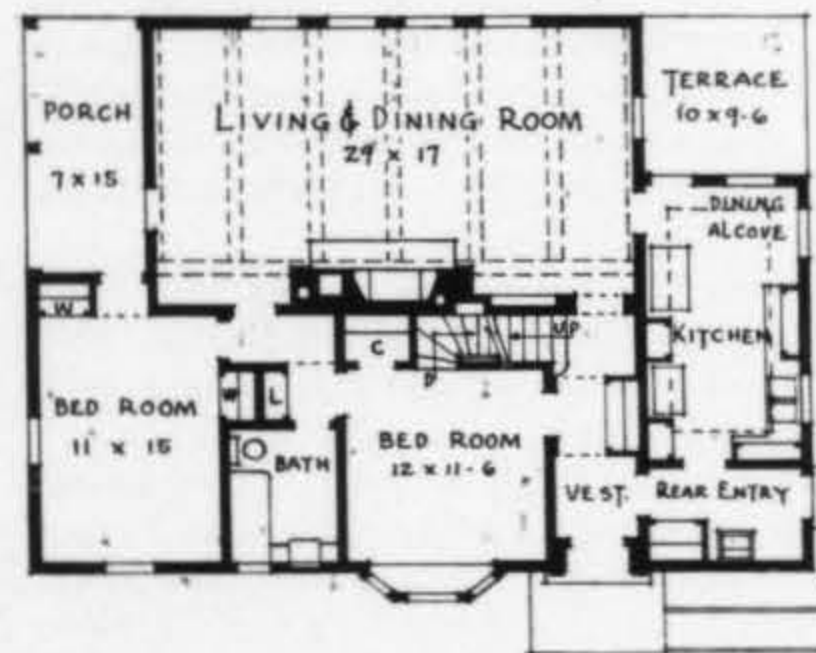
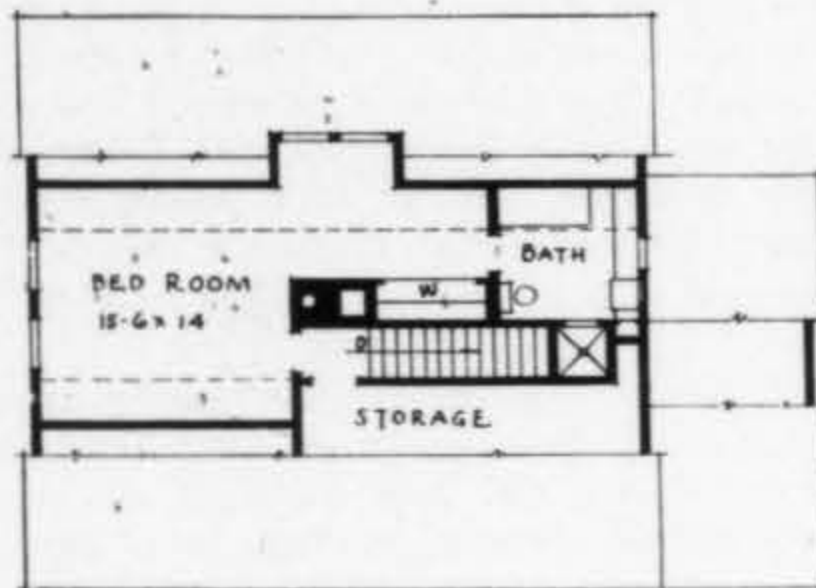


Photographs by Miles Berne

THE HOME OF
MR. AND MRS. GILBERT D. McCANN

in Glendale, California

KEMPER NOMLAND, ARCHITECT



This small one-and-a-half story Colonial house has been built of shakes left to weather with a roof of shakes also. The trim is cream color including the brick chimney. The front entry and walk are of red brick.

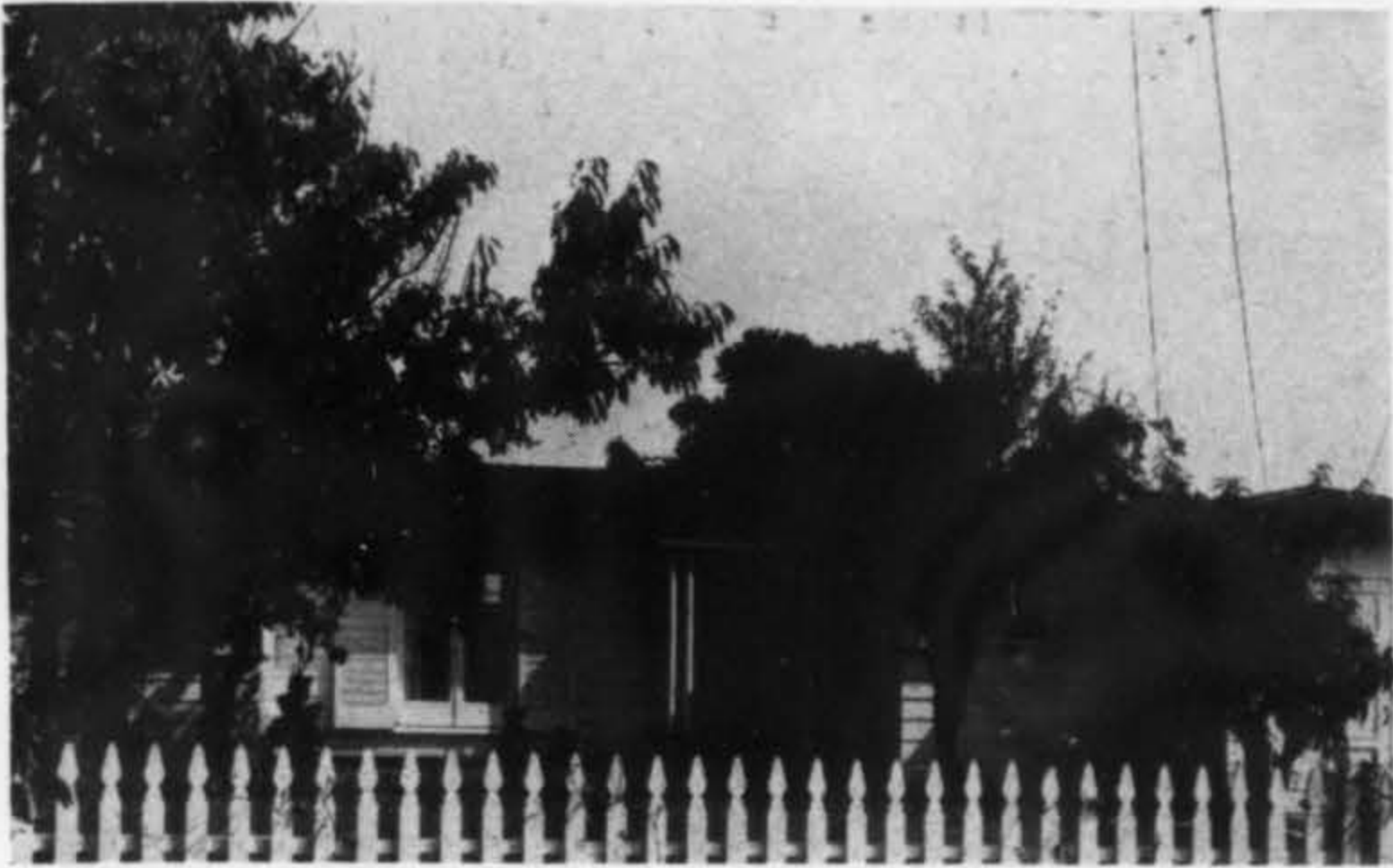
Across the front are two bedrooms and bath, one with a pleasant bay window. The rear entry and kitchen are also to the front with the large living room and dining alcove to the rear, opening onto a covered porch on one side, and an open terrace convenient for outdoor dining on the other.

The living room finished with Colonial details is paneled in knotty pine with a beamed ceiling. The unusually large fireplace with its warming oven balances the four large windows on the opposite side of the room and overlooks the gardens.

Upstairs in the gabled roof is a generous bedroom with dormer window and bath.

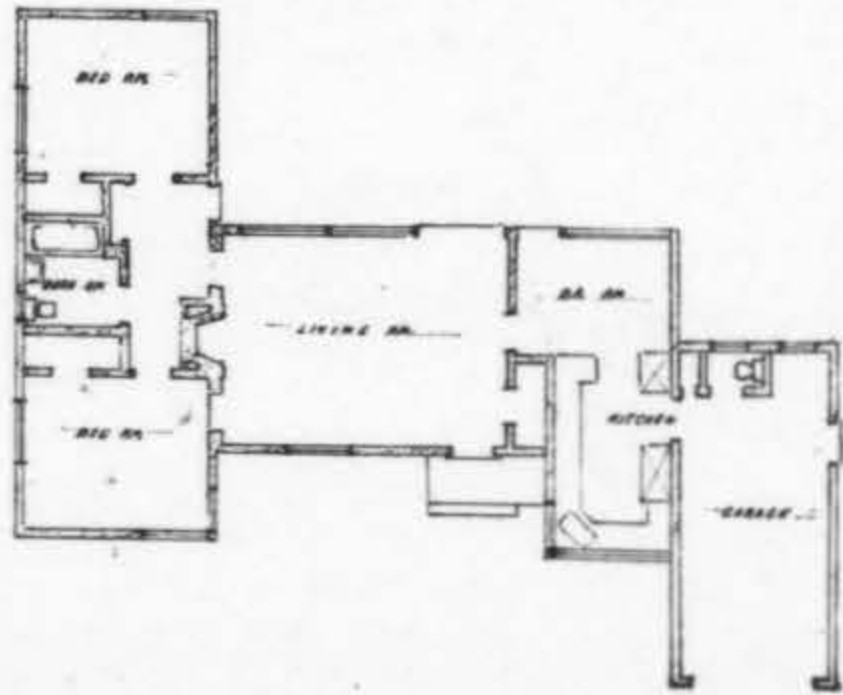
This small house is particularly fortunate in having no wasted space, good circulation and protected privacy.





THE HOME OF
MR. AND MRS. W. H. GILSON
Menlo Park, California
VINCENT G. RANEY, ARCHITECT

Redwood has been used almost exclusively for this small house. The exterior is of 8" beveled siding and Redwood is also used for the roof. Even the little white fence is of Redwood picket pack. Situated in the orchards of the Santa Clara Valley this house was built for a middle-aged couple. Having to be as economical as possible there is a minimum amount of waste space. No entrance hall was required, a little covered porch serving as protection and entrance. The house is designed so that the important side is completely glassed, giving maximum accessibility and views of the orchards. The glassed areas also take advantage of the morning sun, while the overhung rafters shelter the interior from excessive noonday heat. The patio shielded by the house and the surrounding orchards is unusually attractive. Storage space, an extra toilet and a door from the garage leading directly into the kitchen are of great convenience.



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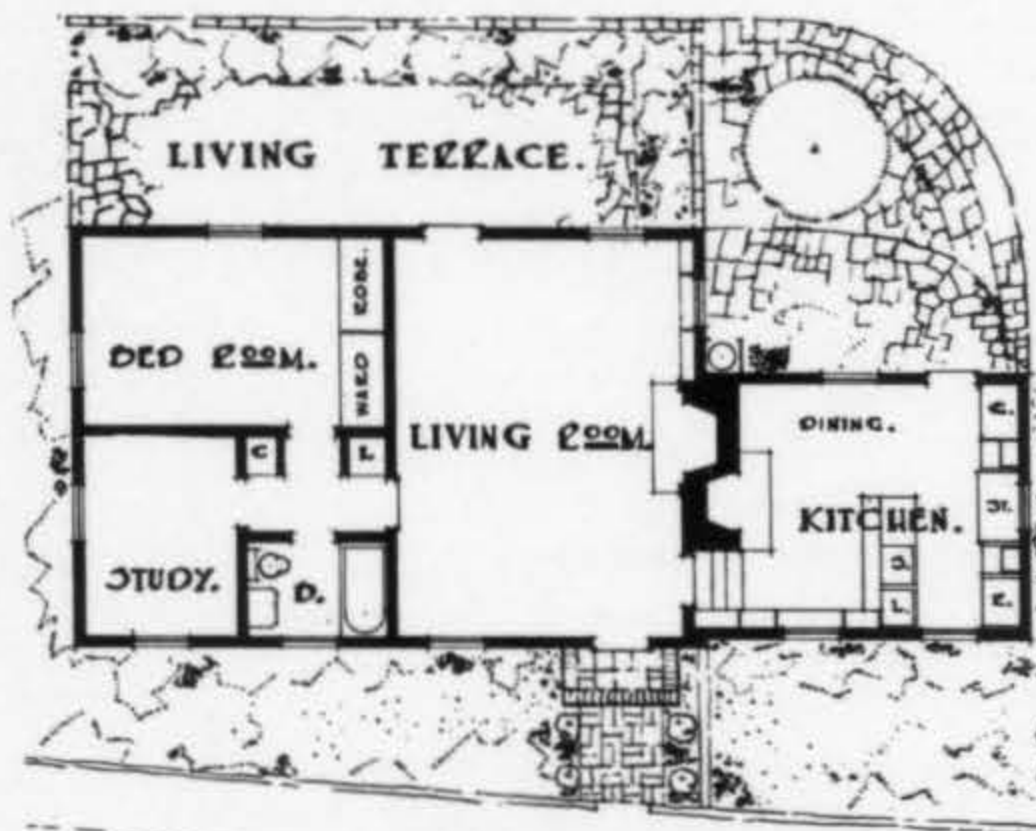


Photographs by Garnett

**THE RESIDENCE OF
MR. AND MRS. DAVID ROSS
in Hollywood Knolls, California**

Designed by L. FREDERICK RICHARDS

For this small house built in the Cape Cod style Redwood siding was selected for the exterior with all trim painted in a light cream color. In the study Redwood plywood was used and in the kitchen—the most important room in the house, the walls are paneled in California Cedar waxed a clear, light rose-red color. The linoleum floor and drainboards have a sand background with ruddy tints that blend in perfectly with the paneling. The fireplace is unexpected and quite delightful, lending its hospitality to this room which has become the living, dining, working and recreation room of the house. The low counter is adorned with old pieces in pewter, brass and copper and permits light conversation with the master of the house or visiting guests. A small table in front of the window is used for cheerful breakfasts and informal snacks, and a door opening onto a paved terrace is convenient for outdoor refreshments.



The low counter is adorned with old pieces in pewter, brass and copper and permits light conversation with the master of the house or visiting guests. A small table in front of the window is used for cheerful breakfasts and informal snacks, and a door opening onto a paved terrace is convenient for outdoor refreshments.



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First floor construction is the most important to protect against termites and dry rot. Treating the lumber with chromated zinc chloride chemical salts makes it immune to attack.

SALT PRESERVED WOOD

By JASON C. McCUNE

WOOD preservation is a long established and scientific industry having started in 1838 with the discovery that in closed retorts chemicals could be injected deep into the fibres of wood by heat and pressure. This basic method of pressure treating has yet to be improved upon during its one hundred years of successful practice and today millions of feet of timber are pressure processed every year in hundreds of plants throughout the country.

In the pressure process using chromated zinc chloride, the lumber is filled with chemical salts poisonous to termites and toxic to fungus as well as fire retarding in effect. The salts of chromated zinc chloride are a scientifically augmented form of zinc chloride, the standard wood preserving salt in use for the past one hundred years. The technical effect of adding chromates is to fix the zinc chloride firmly in the wood. Service records of pressure treated lumber in buildings have disclosed no limit to the life of such chromated zinc chloride salt treated wood.

The intelligent use of salt treated wood in home construction will economically provide durable, low maintenance buildings retaining all the advantages of wood frame construction without the customary problem of termite and fungus attack.

Everyone in California knows about termites. Your neighbor or maybe the owner of the very house in which you are living, has found it necessary to tear out sills, underpinning and large portions of the first floor destroyed by these insidious insects.

Termite damage is most frequently found in the underpinning and first floor nearest the ground. Subterranean termites nest in colonies in the ground and seek their food supply from wood nearest the ground. Having once made a contact with the understructure they can extend their activities inside the wood to the second and even third floor. This danger zone from the ground up to and including the first floor subfloor is the most important to protect.

Fungus or dry rot, like the subterranean termite, attacks wood construction most often in the first floor portion where moisture is likely to be present. Dry rot starting in wood underneath a house will creep up by development of large strands of whitish fungus threads and spread through the first floor joists and studding up into the walls. Dry rot cannot grow across properly pressure treated lumber. The first floor joists, first floor subfloor and other structure lumber if built of pressure treated chemically preserved lumber provides a complete barrier against subterranean termites and dry rot gaining access from the ground and spreading through the framework.

The wood-dwelling, dry wood termites are of distinct importance in damage to construction timber. The dry wood termites differ from the subterranean type in that they enter dry, sound wood above the ground and establish their colonies directly in roofs or other exposed wood. Fire, like dry wood termites, may strike anywhere in a wood frame building but from the standpoint of structural loss it is also secondary in comparison to subterranean termites and fungus damage. Pressure treated fire retardant lumber should be used for all exposed structural wood such as roof rafters and roof sheathing. The more pressure treated lumber used the more complete will be the protection against dry wood termites and fire. Many buildings in California, such as government post offices, are constructed entirely of pressure treated wood from the first floor to the roof.

There are really two fields of use for pressure treated salt preserved lumber in the protection of a wood home; (1) the first floor construction against subterranean termites and dry rot, and (2) the entire wood frame, sheathing and subflooring against all types of termites and fungus as well as fire. The first is essential protection to eliminate a common cause of costly maintenance expense. The second is warranted where permanence, safety and complete elimination of structural maintenance is desired.

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SOME ASPECTS OF FOREST CONSERVATION IN CALIFORNIA

(Continued from Page 3)

of soil which sink into the pores of the earth, soon plugging them and making the soil impervious. Then, additional rainfall runs off this impervious surface, carrying large quantities of soil with it. There are many examples of reservoirs whose water storage capacity has been greatly reduced following fires on the watersheds from which they received water.

It is generally acknowledged that forests, closely followed by brush, are the most efficient regulators of streamflow and erosion. California has an area of forty-eight million acres, nearly half of the State, which falls into the classification of forest land. Some eighteen million acres of this, in the foothills and the drier mountain regions, consist of woodland and chaparral (brush). The area of woodland has been greatly reduced, and that of chaparral increased because of recurrent fires, which reduce the soil fertility and the amount of soil water. Below and intermingled with this woodland-chaparral belt are some twenty-two million acres of grasslands. The value of maintaining a permanent cover on these lands has not always been realized. It was common practice for some time to burn the range and brush lands each year. Torrential rains in the winter caused gullies to form in the bare soil and these drained the area in much the same way as a drainage ditch in swampy land. The results were a lowered water table, replacement of perennial with shortlived annual grasses and a reduction in carrying capacity of cattle ranges. Many areas are now of little value as a consequence of gully formation. Above the grass and chaparral there are some twenty-four million acres of timberlands, about fourteen million acres of which support timber which is now available for commercial purposes. Some of the remainder is in farm woodlots, some in national and state parks. Some is more valuable for recreation and other uses than for lumber production. The area of timberlands along the Sierras was once more extensive but has been pushed back five to twenty miles since the settlement of California. California forests, which are chiefly coniferous, are for the most part, still virgin, but show the effects of disastrous fires. Not so many years ago these fires burned for months until winter rains extinguished them. As a result, there are extensive areas of brush in the forest which may be converted again into coniferous forests if properly managed.

The belief that there is not enough timber to meet the nation's needs has been dispelled. It is known that under proper management the yield of second growth forests can be increased several times over the yield from virgin forests, which tend to develop in a park-like manner and reach a stagnant condition in which most of the trees are overmature and much of the growth possibilities are unused. The principal problem at present is that the large supply of virgin timber on hand, not having been subject to development costs, is "mined", and is sold at a price which makes it unprofitable to invest money in cutover lands and attempt to grow timber as a crop. Nevertheless, large companies are leaving their cutover lands in a productive condition, protecting them from fire, and even in some cases pruning and thinning the young stands to increase the quality of the timber.

The U. S. Forest Service has acquired a large area of cutover lands and is giving them the care that many owners of private land cannot afford. Only about a quarter of the area which has commercial timber on it is being operated at this time. The total lumber production in California is about two billion board feet annually. If loaded on to box cars, it would require a train reaching from San Diego to the Oregon line. California uses annually nearly three billion board feet, and has a per capita consumption of over four hundred board feet, the sixth highest in the country.

Over forty per cent of this state's lumber cut is made up of Ponderosa pine, or as it is sometimes called, western yellow pine. Over twenty-three per cent is Coast Redwood (*Sequoia sempervirens*), about thirteen per cent is Sugar pine, about ten per cent is Douglas fir. The rest is composed of White fir (*Abies concolor*), Red fir, Incense cedar, and small quantities of spruce, hemlock, Port Orford cedar, and even some cottonwood.

The lumber industry employs thirty to fifty thousand men, produces about fifty million dollars worth of woods products and is one of the largest industries in California. The responsibility for protecting the resources upon which the industry is based rests with the State as well as with the individual. This is a resource, the management of which affects people and industries far removed from the owner of forest lands, for the lumber produced is of secondary value to the value of the land for watershed purposes.

So important is this value that the Federal government allots a considerable sum of money each year to be used in protecting timber and watershed lands from fire. The U. S. Forest Service has built up a protection system on nineteen million acres of National Forests. The State Division of

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The dependable
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Forestry, using state and county funds as well as Federal money, protects some thirty-two million acres. This is principally private land, with some public domain and small areas of State lands, including about 292,000 acres of State Parks.

Fire protection has graduated from the days of the wet sack, brush flail, pickup labor and no equipment. The State Division of Forestry and the U. S. Forest Service have built up planned systems of detection, communication and transportation to keep forest fire losses at a minimum. The first essential is detection, for the sooner a fire is discovered, the sooner it can be extinguished. Areas visible from prominent peaks are mapped and compared to determine from which combination of peaks the most area is visible. These are checked against maps showing where the most fires have occurred in order to be sure hazardous areas can be seen. Then all values are weighed and observation stations are built on the peaks which receive the best ratings. Telephone lines are constructed between the lookouts and the Ranger headquarters so that reports can be given quickly. Special roads are built in some cases to insure crews reaching areas of high fire hazard in a short time. These crews are stationed during the summer at points from which it has been determined that they can reach the greatest number of fires in the shortest time. The men in the suppression crews number from five to twelve and are trained as fire fighters and have trained leaders. They are, insofar as possible, furnished with the best fire fighting equipment. Some of the equipment, especially on the rural fire trucks which carry one hundred to several hundred gallons of water, has been especially developed by the State Division of Forestry.

Each lookout is equipped with an instrument for sighting fires and finding their angular distance from true North. When the lookout observer sights and locates a fire he phones his information to the headquarters station. There a man known as a dispatcher locates the fire on a map, from information supplied by two or more lookouts. He determines the best route to take to get to the fire and dispatches the nearest crew to it. In this manner the sizes of fires are kept down.

However, the number of fires increases each year as more people travel into the forests and fields. There were 6,600 forest fires in California last year. Over thirty-four per cent of these were caused by careless smokers.

PLYWOOD IN THE HOME

(Continued from Page 10)

Rooms may be paneled from the floor to the ceiling, or the plywood may be used as a wainscot part way up the wall. Various constructions and ways of application may be used such as a flush or raised appearance, depending upon the effect the architect wishes to create.

Formerly it was considered that plywood was possible only for large expensive homes in which some period design was to be carried out, but now it is used to create the most modern designs and effects that it is possible to conceive. One of the hardwood plywoods often used in modern designs is Philippine Mahogany as it is inexpensive and lends itself well for various types of finishes, being particularly adaptable to the bleaching which is so much in vogue at the present time. Some of the other blond woods used when a light finish is wanted are: Primavera, Avodire, Birch, Maple, Ayous, Aspen and Satinwood.

For darker and more formal finishes some of the woods most acceptable are: Walnut, Mahogany, Oak, Oriental, Teak, Lacewood, French Pearwood and Bubinga. Many striking effects may be had in small rooms like tap and card rooms by paneling them with such unusual woods as Zebrawood, Tamo, Ebony, and the once ultra popular Birds Eye Maple.

A comparatively new type of plywood called "Algonite" is now being used quite successfully especially where large flush surfaces are required. It is constructed of 1/4" Masonite with a hardwood veneer glued to the face and is available in practically any wood desired.

In building your home in which you will want paneled rooms, the important thing is to tell your architect what effect you want and then allow him to draw up the specifications to insure proper scale, construction and application. You will thus have a home that you will be proud of and one that will give you an increasing amount of pleasure and satisfaction through the years.

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WOOD

(Continued from Page 17)

urably increased by various chemical treatments, some of which make no change in the appearance of the wood.

Wood is inexpensive. In its common forms, as the exterior surfacing of a building it differs little from plaster in cost. Some woods like redwood require no paint or other preservation. Some woods are dipped in preservatives before they leave the yard. In the form of shingles, it still makes the least expensive roof. As paneling within the house, it is more expensive than plaster yet seldom prohibitively so. Pine and redwood are both inexpensive woods, and even the expensive woods are often times within reach in the form of veneers. When these veneers become the stress carrying skin of glued-up, prefabricated wall sections, then their cost will be no more, perhaps less, than conventional plaster on wood frame. Furthermore such wall sections will have a salvage value.

Wood, like stone, has a beautiful natural surface, not so permanent as stone perhaps, yet permanent enough as human lives go. Warmer, therefore more intimate than stone, wood invites the close contact of a small room. Unlike steel, terra cotta or plaster, materials lacking in natural pattern and living only as they wear the impression of human imagination, wood lives in natural patterns of infinite variety. Wood requires only to be treated simply. Shadow patterns destroy wood



The Curtis ranch thirty years ago.

patterns, therefore mouldings and carving should be few, panels should be larger.

Wood ages gracefully. Unlike metal platings which disappear after frequent polishings, wood glows with much rubbing and deepens in color with advancing age.

Because of its cheapness and because of his too great familiarity with it, man has often treated wood with contempt. He has used it to imitate stone and metal. But wood not only lacks the hardness of stone and metal, it also lacks their fixity. Wood swells and shrinks with every change in the moisture content of the air. Under a thin camouflage of paint, small pieces of wood behave with obliging hypocrisy; large pieces, however, shrink away from one another, leaving unpainted gaps; they crack, bulge or cup. If a surface is to be large, smooth and free from visible joints, then wood is not the material for it. Wood is serviceable and beautiful—but in its own way. It cannot be disguised with paint, not even metallic paint. In order to do the job well, it must be allowed a margin for movement. It is for this that we have the lap and the batten. Another means, perhaps more to our present liking, is the inserted and continuous spline which alone is fixed to the backing and merely keys the larger pieces to it. Still other means await the inventor who, in return for its strength and beauty, will find ways for wood to breathe.

The surface of wood varies as it is sawed, planed, oiled, waxed, stained, or painted. It may be rubbed to a smooth and glistening surface with the palm of one's hand, or the soft part may be eroded by sand or a wire brush, the hard part remaining as a design in relief. Again, the wood may be saw-patterned in narrow ribbons and used lace-like as an insertion in the joints between panels, emphasizing by contrast the beauty of the plain surface or it may be left to weather, with the sun, the rain, and the wind acting as the stainers and eroders.

Accustomed through the use of wood to frame construction, America easily learned the use of steel and adapted it also to frame construction even when she continued to mask it with the masonry forms of Europe. Steel followed wood forms; wood now follows steel forms. As steel forsakes the rivet for the continuous welded joint, so wood forsakes the nail for the continuous glued joint. The hollow vault in steel is followed by the hollow vault in wood; the rigid frame in steel by the rigid frame in wood. In furniture too the parallel continues—the spring frame chair in tubular steel is followed by the spring form chair in laminated wood.

INTERIOR WOOD PANELING

(Continued from Page 21)

wood paneling, for instance, evolved itself into a decorative treatment from a very definite essential item.

Dating at the close of the fifteenth century, changes in the social system and customs had forced the Great Halls of the English Manor houses to be outmoded. Greater privacy was demanded. Costs of remodeling the plan of the buildings were prohibitive. So, with some ingenuity, the idea of the wood screens of church chancels was borrowed, and two-sided wood paneled screens were installed wherever it was desired to divide up large areas into smaller rooms. For greater light and ventilation the lofty ceiling heights were allowed to remain.

Usually richly carved by skilled "arkwrights," these screens were objects of great beauty and with successive years gradually came to be installed as wainscoting on all the walls of a room, replacing the bare painted plastered areas which had been previously covered with tapestries. At first the only wood suitable for this work had been Oak, but with the advent of the eighteenth century Walnut and Deal were being imported. By this time the Renaissance had revolutionized the architectural styles of the whole continent, so we find that whereas Oak had been characteristic of the Gothic period, Walnut and Deal are more typical of the Georgian styles as we know them today.

The craftsmen of that day had no less a problem than we have now. The smaller, less expensive estates naturally wanted to copy the magnificence of the larger, and we find them devising all sorts of makeshift substitutions. This may be exemplified by the fact that as the colonial styles were developed in America, Pine, being abundant and less expensive, was almost universally used. Maple, Cherry, Oak and other such woods, being harder, were retained for furnishings.

Today, expense is really the only confining qualification limiting us in the design of interiors, for commerce has provided us with every material possible. If we remain honest in our use of the material and do not attempt to make it look like that which it is not, the richness and beauty of it in itself can be enhanced, and the finest qualities of other materials preserved from being unpopularized.

Undoubtedly, the least expensive type of paneling is the simple application of wood moulds to a plastered surface, dividing up a large area into smaller rectangular panels. More costly, but justly more beautiful, are the carved or pressed wood ornamental designs usually associated with styles such as the French. In work such as this the panel moulds can be of inexpensive woods as they are usually painted.

Walls completely covered with wood have become popular again after a lapse since pre-war days. We find innumerable instances of boards laid up vertically with a detailed overlapping joint, this being a most economical type of paneling and copied after the crude interiors of our early colonial times. It has been done to excess, however, and we find an increasing tendency to discard this feature and adhere more to a true type of wood paneling, such as applying veneered panels to a wall surface, covering the joints with stiles and rails and applying mitered panel moulds. Although solid raised panels are more expensive, they undeniably add richness and refinement to the character of the whole ensemble.

Almost every sort of material is used in this type of work. Although the harder woods are more suitable where the paneling is to be stained, pine is perfectly acceptable for painted work; and excellent results have been achieved in such soft woods as Redwood, Cedar and Pine where they have been shellacked, waxed, and allowed to weather to a mellow natural tone.

With recent developments in the production of very thin sheets of wood glued up on canvas backing so that it may be laid up on smooth plaster surfaces identically as wallpaper is put on, very effective results have been achieved. Oftimes, especially for rooms such as office or recreation rooms, no additional ornament is applied, but great richness is possible by applying panel moulds and additional detail done in the same wood as the wall surface, the whole then uniformly stained.

Many different wall coverings of all descriptions are now produced and employed in many varying ways. Each room, whether it be a living-room, dining-room, library, rumpus room, executive office, or show-room, required its own individual method of decorating, often depending upon the style of the structure containing it. It must be continually borne in mind, however, that although the beauty of the material in itself may enhance the beauty of the whole, full perfection can be achieved only by the careful study of scale, proportion, and design of each detail as an integral part of the complete decorative scheme.

