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THE ARCHITECT GROWS

By VITRUVIUS, JUNIOR

WHEN is a Civic Center not a Civic Center? When it is a civic scent-er, or in other words, when it is a poorly arranged collection of governmental office buildings, architecturally heterogeneous, indicating either defiance or ignorance of the basic laws of composition relating to group design. And it looks to Vitruvius Junior as if Los Angeles were about to continue with a civic center which is not going to be a civic center if rumors as to new buildings in the area are based on fact. A good start toward a definitely bad failure is already made.

Faux pas number one. The topography of the site is all but hopeless for a formal arrangement of formal, dignified buildings. Had a picturesque, medieval type of grouping been determined on, the selection would have been most satisfactory. With that topography we should have gone in for an enlarged Nuremberg sort of effect, ratskeller and all. The buildings erected by the State, County and the City clearly indicate, however, a desire for the formal and one wonders, therefore, why a flat area was not demanded. There were, no doubt, most excellent reasons for selecting the several blocks north of First Street and west of Main but those reasons certainly had nothing to do with architectural judgment.

Faux pas number two. Three buildings already erected, State, County and City properties, bear no relation to one another in bulk, scale and character. They do have kinship to the extent that all three of them are of gray granite and that is little, but something, to be grateful for. And within the last few years the Federal Building was dragged in by the heel, again out of character, too large in bulk, out of harmony in color.

Faux pas number three in the making. A new court house is threatened, one so huge in bulk as completely to dwarf the City Hall and the Hall of Justice. The open space between the State Building and the Hall of Justice will be entirely inadequate in size. Then a huge building for a City Department is contemplated on the top of the hill west of Broadway and the State has designs on that hill top also. And other buildings are to be crowded into the area which will further complicate the problem. Come on in, the water's fine!

Faux pas number four in the making. The present Civic Center plans show the proposed huge Court House on Broadway facing the City Hall and at the bottom of the hundred foot high hill. When the Hall of Records is moved to a better site (and it must be so moved) the park or plaza will not only be far too small for the effective display of the high buildings facing it but it will also have the principal buildings in the group on its short axis, which every freshman knows is bad form. And when the large departmental building on top of the hill seems to straddle the back of the Court House there will be great hilarity among jesters.

There is no point in acquiring a Civic Center unless it is to be an adequate and beautiful symbol of the City's greatness; the altar of patriotic civic love; an architectural voicing of the collective pride of her citizens in the accomplishments of the past and in the promise of the future; the show place, if you will, that will impress on the stranger, emerging from the new station, the power of the people, their generosity toward a common goal, their energy and their culture. And as Los Angeles has committed herself long ago to a Civic Center she must make it as nearly beautiful as is still possible, which means that the laws of architectural group composition must henceforth prevail even over practical necessities. To compromise with these laws still further is to make the Civic Center ridiculous, a reproach to all Californians, a source of shame and chagrin for generations to come. What we build today is likely to stand for many centuries.

There is nothing mysterious about group composition. It merely involves the problems of axial balances, of placing the dominating building on the dominating spot of the main or long axis and

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of holding the bulk of the entourage buildings down so as not to challenge the dominance of the main unit. Then the cornice line or the height of the entourage must be on the same level and the same character and scale must prevail throughout. Simple as all this may sound it is not easy of accomplishment and, on the site selected, requires considerable skill on the part of the designers. It is as simple as is portrait painting, which is merely putting the right color in the right place.

We hope that the Supervisors, the Councilmen and Department Heads appreciate the seriousness of the problem and the necessity of their seeking the advice of fully competent architects, who will be ready to submerge their individual desires for the good of the whole. Officials may be required to alter considerably their views and their plans in order to achieve success for the whole enterprise. They may be required even to seek other sites if their needs interfere with the best mass grouping in the area. Believe it or not, drastic control by

competent leaders alone will save the Civic Center from ridicule and make it what was intended. If control is not to rest with architects familiar with group designing it would be better to abandon altogether the idea of our Civic Center as a symbol and frankly make of it no more than an Administrative Center and call it such. Then the various buildings required may be placed anywhere and be of any size or character in the manner of private office buildings on any street. Department Heads will probably prefer that. Chicago makes no display of her governmental buildings but concentrates on Grant Park. In like fashion we might make a fresh start with a Civic Center of Art and Science, erecting on a proper site beautiful buildings, correctly grouped and in complete harmony as to character, color and scale. Let us not forget that the job of a real Civic Center is primarily that of being a worthy and inspiring symbol of which we may all be exceedingly proud.

THE CALENDAR

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

ANNOUNCEMENTS

SAN FERNANDO holds the 9th annual Valley Fiesta, July 8-23, opening with a rodeo at Studio City, July 8-9; Horse Show at Northridge, July 15-16, and closing with the historical pageant at San Fernando, July 21-23.

COUNTY FAIRS hold undisputed attractions and this is invariably true of the Santa Barbara County Fair, held at Santa Maria, July 26-30. Santa Maria is known as the town halfway between Los Angeles and San Francisco, and is the home of the famous Santa Maria Inn. A parade marks the opening day of the Fair and a vaudeville act is offered nightly, with always the horse show.

MISSION SAN DIEGO de ALCALA, near San Diego, celebrates the 170th anniversary, July 16. The Mission was the first settlement in California by Fra Junipero Serra in 1769, and this celebration will open with a religious procession and pontifical high mass on the Mission grounds at 10 a. m. Picnics, field sports and games for the children of the orphanage in connection with the Mission in the afternoon. The San Diego Historical Society holds a meeting on Presidio Hill at 2 p. m.

BALBOA TOURNAMENT OF LIGHTS, Newport Harbor, is held July 15, beginning at 7:30 p. m. This is one of the most beautiful events of the summer season and consists of a parade of wonderfully decorated and illuminated boats on a ten-mile trip around the harbor. Varying types of boats are entered from the small rowboats and canoes to large floats with elaborate designs and decorations. The 1939 theme is "Songs of Youth." Music and lights combine to make this a memorable occasion.

RODEO ASSOCIATION of America sponsors the California Rodeo, Horse Fair and Stock Show at Salinas, July 13-16. Here is seen the western rodeo with arena and track events. Features are a daily parade of horses and riders through the main streets, cavalcade and artillery displays, culminating in the Colmo del Rodeo electrical parade the night of July 15.

SANTA BARBARA'S fourteenth annual National Horse Show is scheduled for July 11-16 at Pershing Park. An innovation is the introduction of a stock show, and an exhibition by the lemon growers.

THE HORSE SHOW at Coronado is held at the Country Club, July 18-23, and is the twelfth annual.

RIVIERA CLUB announces the dates for the Horse Show at Pacific Palisades as July 27-30.

PACIFIC ROD AND GUN CLUB of San Francisco is host to the nation's skeetshooters, August 8-13, when the national championships are held. This national, west of the Rockies, is an interesting and unusual event, offering the opportunity to witness the performance of Eastern champions in action and observe their style.

YOLO COUNTY FAIR, including a Horse Show and Sugar Beet Jubilee, is held, July 21-23, at Woodland.

COMPETITIONS in tennis include two important events: Hotel del Mar Invitational Tennis Tournament, July 7-9; and the annual "Open" Tennis Championships at La Jolla, July 18-23, sponsored by the La Jolla Tennis Club.

PRO-AMATEUR GOLF TOURNAMENT is scheduled for July 30 at the Rancho Santa Fe Country Club.

BASEBALL for charity is played by Leading Men vs. Comedians of the Motion Pictures at Wrigley Field, July 29. Harold Lloyd is general chairman.

ALTADENA Tennis and Badminton Club, recently organized, uses the courts of Farnsworth Park and holds a Round Robin tournament this month.

TO THE NAUTICAL MINDED, two events hold special interest: the Trans-Pacific Yacht Race from Treasure Island, San Francisco, to Diamond Head, Honolulu, starting July 4. Last time the event was held, 1936, it was won by the "Dorade." The record is held by the "Mariner" at 12 days and 11 hours. At Santa Barbara the annual Championship Regatta is held July 23-29 under the rules of the Southern California Yachting Association.



A Polynesian printed blouse with long sleeves is spun blue with a design of oni-oni shells and is worn with smooth white linen slacks. Carefree clothes for carefree days from J. W. Robinson Company in Los Angeles.

COTTON TAKES THE LEAD

By ELLEN LEECH

CAME the dawn of another summer but by no means the same old summer. The calendar may show the same figures but the new numbers in styles proclaim a new season and a new woman. Speaking of the dawn, easier to mention than to emulate, the new interest in cotton makes that fabric popular from dawn to dark and in the most unexpected places. One may begin with swim suits, which is likely and laudable, since in California the shortest or the longest vacation includes a visit to one or more of the beaches. At the shore variations may be indulged endlessly but from the jumble of types there emerges the satin lastex, silk jersey, wool, and cotton suits, each having a decided use. A balanced wardrobe should include one wool suit, as the mountain lakes are cold and even the Pacific waters are not always soothingly warm. A satin lastex is top-rating for the glamour girls but for those constructed less perfectly the clever, new dressmaker suits are an undisputed blessing. Among the quite different types are those with very flared short skirts, looking like children's dresses, and in strong contrast a dressy affair in rich jersey in a lovely shade and bearing a decoration of rubber flowers. A play suit interlined with wool serves a double purpose.

Breakfasts, both public and private, are gay summer morning functions. Festival Breakfasts accompany the Midsummer Drama Festival at the Community Playhouse, Pasadena. These are held in the Patio each Wednesday morning during the Festival and here a simply made, washable sport frock is a satisfactory and satisfying costume. Checked gingham is seen in the best company, and is found in trick little bolero suits for street wear. Chambray is again to the fore and very smart in the shirtmakers, which is proper since the material is that selected for men's shirts of the best type. At the Bowl Breakfasts which precede the series of Symphonies Under the Stars and are held on Pepper Tree Lane, the frocks may be a trifle more formal. Suits are very much in evidence, with the blouse stressed. White lingerie blouses are sheer and crisp, while in silks or crepes a new twist is given by the buttons, or a bit of stitched pocketry.

(Continued on Page 35)

LOS ANGELES MARKET EXPOSITION is the term applied to the period, July 17-29, when dealers from every section of the country, and from abroad, are shown what the Los Angeles district can offer in fall styles. Industrial groups present fashion previews of women's, men's and children's apparel; millinery, textiles, shoes, draperies, floor coverings and notions. Displays are made at the Biltmore and Alexandria Hotels and in the individual salesrooms of local manufacturers and wholesalers.

MARGUERITE DARCH is presenting a series of lecture recitals during the summer at the Arcade Building, Pasadena. The series includes talks and illustrations of the various dance tunes from the early times to the present. Mrs. Darch is a concert pianist and lecturer.

COMMUNITY DANCES are held at the Civic Auditorium, Pasadena, each Friday and Saturday night, offering many of the famous dance orchestras of the country.

GARDEN TOURS are made at Santa Barbara throughout the summer to September 8, each Friday. The tours include from five to seven gardens in Montecito and Santa Barbara and are selected to show the varied plant material and the different landscape designs. The Garden Tours Committee, 209 East Canon Perdido, Santa Barbara, furnish programs and full information on request.

AT HOLLYWOOD PARK, Inglewood, the racing season continues to July 29, daily except Sunday and Monday.

AT DEL MAR pari mutual horse racing season opens August 2 and continues to September 4.

CENTINELA DAYS are celebrated at Inglewood, July 31-August 5, and mark the discovery of Centinela Springs more than 300 years ago. The Springs were originally used by wandering tribes of Indians and the early Spanish adventurers but they now supply half of Inglewood's water needs. The outdoor amphitheater is the scene of a mission play, with dancing nightly at Grevillea Park.

OLD SPANISH DAYS reign again at Santa Barbara, August 2, 3, 4, 5. The famous "Historic Parade" is seen on Thursday afternoon, forming uptown, and proceeding down State Street and thence west along the ocean front. Passing in review are Indians, miners, trappers, soldiers, followed by flower-bedecked floats, carrying Spanish orchestras and singers. Stagecoaches, ox carts and many vehicles of bygone times are filled with descendants of the pioneer families, and in each section are the beautiful horses for which the parade is noted. Magnificent horses, sleek Arabians and shining Palominos, others black or deepest bay, and all with bejeweled silver saddlery. The pageant-play, "Nacimiento de Santa Barbara" (Birth of Santa Barbara), is performed each evening of the celebration at the County Bowl. A dance pageant is held in the Court House Gardens, Friday afternoon, August 4, and each evening in the gardens the descendants of the pioneer families meet to sing the songs and dance the fascinating folk dances of their forefathers.

INGLEWOOD announces the World's Biggest Card Party, formerly known as "Bridge Tournament Under the Stars," August 5. The games are auction, contract, duplicate bridge, pinochle, and five hundred.

FIELD SCHOOL of Natural Science holds the sixth annual session, August 7-18, at Santa Barbara, with a faculty of seventeen specialists in nature education. Conservation of natural resources is the integral theme with which all courses are correlated. For detailed information write Harrington Wells, Director, Field School of Natural Science, Santa Barbara State College, Santa Barbara.



SANTA MARIA INN

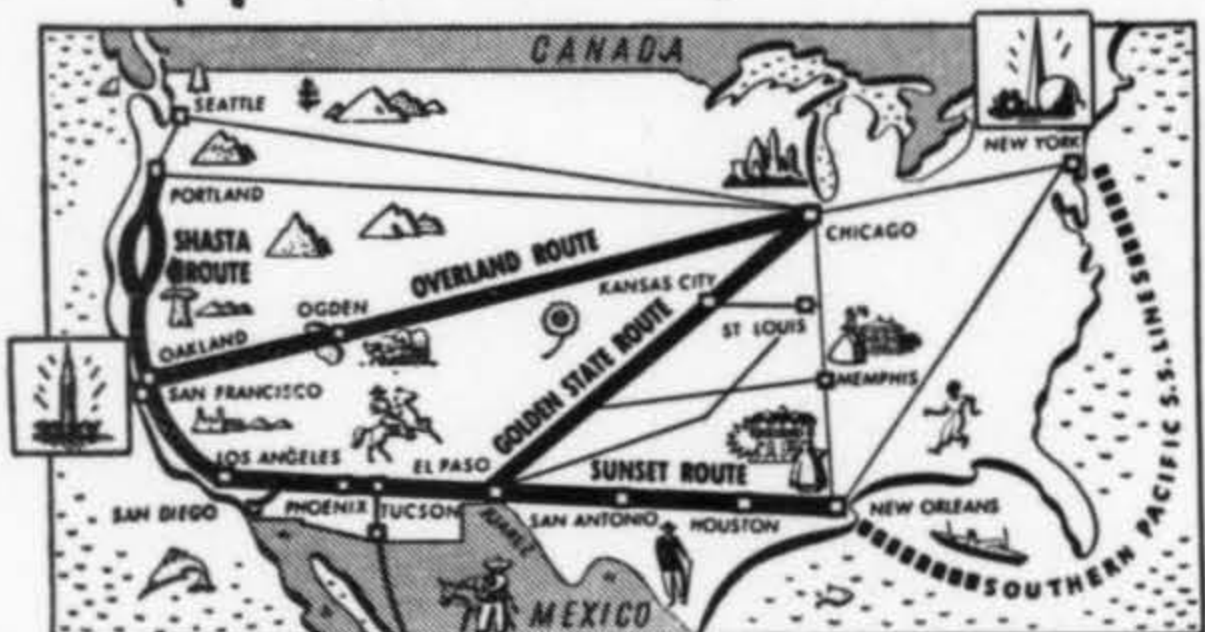
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ANNUAL ALL-BREED Dog Show of the Santa Barbara Kennel Club is held, July 9, as an open-air show on the grounds of Hope Ranch.

ROGER BABSON lectures at the U. S. Grant Hotel, San Diego, July 10.

AMONG the yachting events are Yacht Races of the San Diego Yacht Club, July 2, 9, and 16, and the races held at the Coronado Yacht Club, July 1, 2, 4, 8, 9, 15, 16, and 22.

MILLS COLLEGE Summer Session continues to August 5 and includes a course in "Creative Leadership in Education," as well as in art, music, and French. July 1 to August 11, the Bennington School of the Dance is at Mills College.

FESTIVAL OF ARTS at Laguna Beach is held July 28-August 6. During the Festival the artists of Laguna present their work in outdoor exhibits, with booths for pictures, handicraft, pottery, and wood carving. The outstanding event is the "Pageant of the Masters," portrayed with living models, showing old paintings and sculptures from early Italian, Flemish, French, English and Dutch artists. The highlight is "The Last Supper," and during the showing of this the Lord's Prayer is read to music.

EXHIBIT of sketches, drawings and floor plans of Small Homes in the Home Makers' Service on the seventh floor of Bullock's in Los Angeles, July 8 to August 1.

INVITATIONAL GOLF TOURNAMENT will be held at the Riviera Country Club August 7-13.

FIFTH ANNUAL AQUAPLANE RACE from Catalina Island to Hermosa Beach will take place August 6, and will include boat drivers and aquaplane riders, assistants, etc., over the thirty-mile course across the channel waters.

THIRD ANNUAL NEWPORT HARBOR RACE WEEK will be August 25. This is reunion for yachtsmen from all Pacific Coast ports and is often called the second "Larchmont." Sailing events include Stars, PC's, PIC's, 6 and 8 meters R's, schooners and all types of pleasure craft. Last year eighty-five boats were entered from San Diego, San Francisco, Seattle, Victoria and Vancouver.

THE U. S. CIVIL SERVICE COMMISSION announces open competitive examinations for Senior Architect at \$4600 a year, Architect at \$3800 a year, Associate Architect at \$3200 a year, and Assistant Architect at \$2600 a year. Applications must be on file with the Civil Service Commission at Washington, D. C., not later than July 27 if received from western states.

LA JOLLA HORSE SHOW will be held August 6.

SOUTHERN CALIFORNIA Clay Courts Tennis Championships will take place in San Diego, August 3-6.

VENTURA COUNTY FAIR will be held this year August 8-13 at Ventura.

HUNTINGTON BEACH will hold its third annual Southern California Twins Convention, August 9, with a parade, contests and cash prizes.

FLIGHT OF THE SNOWBIRDS, the world's largest yacht race, will be held at Newport Harbor on August 13.

MUSIC

SOUTHERN CALIFORNIA SYMPHONY ASSOCIATION is presenting "Aida" at the Hollywood Bowl, July 7, 8, under the direction of Pietro Cimini. Adding to the action of the opera is the ballet staged by Catherine Littlefield, while an all-Metropolitan cast sings the principal roles.

SYMPHONIES Under the Stars are again heard at the Hollywood Bowl, opening July 11, with Pierre Monteux conducting the Los Angeles Symphony Orchestra, and Josef Hofmann, pianist, as soloist. Among the season's conductors are Albert Coates, Artur Rodzinski and Otto Klemperer. Varying programs are presented: on Tuesday nights the ballets and operas are given; on Thursday nights the soloists are heard, while on Friday nights the symphonies alone are offered. The soloists of the season include Lily Pons, Lawrence Tibbett, Rudolph Ganz and Albert Spalding. Among the operas announced are Nicolai's "Merry Wives of Windsor" and Borodin's "Prince Igor," both new to Bowl audiences. The first ballet of the season is given July 18 by the Littlefield Ballet, directed by Catherine Littlefield, and offering the American ballets, "Barn Dance" and "Terminal."

BACH FESTIVAL at Carmel is held, July 17 to 23, and includes seven concerts; four evening concerts in Sunset School Auditorium, fifth and final evening concert at Mission San Carlos Borromeo, founded by Fra Junipero Serra in 1770, when Bach's monumental "B Minor Mass" is sung. Two afternoon organ recitals are given in All-Saints Episcopal Church. Participants are the Community Orchestra of forty, chorus of fifty, augmented by visiting professionals. Gastone Usigli is the conductor of the Festival. Soloists include Alice Ehlers, harpsichordist; Alice Mock, Lou McIlvain, sopranos; Belva Kibbler, contralto; Russell Horton, Robert Kidder, tenors; Sten Englund, Edwin Dunning, basses; Ralph Lindsley, Sumner Prindle, Tamara Morgan, Douglas Thompson, pianists; Michel Penha, cello; Doris Ballard, Robert Pollak, violinists; Ary van Leeuwen, Mildred Little, flutes.

MIDSUMMER NIGHT SYMPHONIES are presented at the Ford Bowl, Balboa Park, San Diego, each Tuesday and Friday from July 11 to August 18.

DRAMA AND MUSIC FESTIVAL of Santa Barbara County includes a music series of three events at the Bowl; August 12, Los Angeles Philharmonic Orchestra (Hollywood Bowl Orchestra), Albert Coates, conductor, and Alec Templeton, pianist, as soloist; August 19, Lawrence Tibbett, with Symphony Orchestra, Henry Svedrofsky, conductor, and September 2, "I Pagliacci," presented by the San Francisco Opera Company; also the San Francisco Opera Ballet.

MUSICAL EVENTS during the Summer Session at Mills College are held in the Hall for Chamber Music on the campus, and include ten concerts by the Budapest String Quartet, July 2, 5, 9, 12, 16, 19, 23, 26, 30, August 2, and seven recitals by Marcel Maas, pianist, July 3, 10, 17, 23, 31. Marcel Grandjany, harpist, is heard, July 28.

GREEK THEATER, University of California, Berkeley, continues the Half-Hours of Music on Sunday afternoons during the summer season. The programs include, July 2, Young People's Symphony Orchestra; July 9, Bernhard, Abromowitsch, pianist; July 26, Steven Kennedy, baritone; July 23, Carol Mills, violinist; July 30, Betty Jane and Virginia Holman, duo-pianists, and August 6, Virginia Treadwell King, mezzo-contralto.

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"Purple Shadows" by Edgar Payne, whose work is on exhibition at the Frances Webb Galleries in Los Angeles.

FEDERAL MUSIC PROJECT of San Francisco is providing a series of six Summer Symphony Concerts at the War Memorial Opera House. The artists are members of the Federal Symphony Orchestra of Northern California, under the direction of Giulio Silva, with the participation of the Federal Chorus.

SUMMER PROGRAMS at the Sigmund Stern Grove are presented by the Sigmund Stern Music Festival Committee, sponsored by the San Francisco Recreation Committee. Admission is free and the outdoor auditorium accommodates about 7,000 people. The Grove is at Nineteenth Avenue and Sloat Boulevard, San Francisco.

COMMUNITY MUSIC ASSOCIATION of Redlands, founded by Mrs. George Mullen, is presenting the annual season of summer concerts at the Redlands Bowl, opening July 4, with concerts twice each week. The concert of July 14 is given by Elinor Remick Warren, composer-pianist, and Nadine Conner, singer; July 21, Ary van Leeuwen, flutist, is the guest artist. Mary Gowans MacDonald, program chairman, announces the concerts continue to September 15, and include Temoff, Russian dancer; Robert Grandon, baritone; the Belcher Ballet, the Ramirez dancers and the George Garner Chorus.

TREASURE ISLAND CONTEST, sponsored by the music committee of the California Commission for the Golden Gate International Exposition, is held during July and early August, with finals conducted on Treasure Island the week of August 21. Contest is open to singers from 18 to 26 years of age, and for pianists, violinists, cellists and harpists of any age up to 22. Application may be made to Gaetano Merola, director of the San Francisco Opera Association at California Recreation Building, Treasure Island.

MARIN MUSIC CHEST, under the direction of Maud Fay Symington, again provides concerts and summer entertainment for the members of the Chest and their guests in the neighborhood of Kentfield.

THEATER

COMMUNITY PLAYHOUSE, Pasadena, continues the Midsummer Drama Festival to August 19, presenting a series of plays by Maxwell Anderson. Each of these famous plays is allocated a week of playing time, with matinees both Wednesday and Saturday, no performance on Sunday. Gilmor Brown supervises all direction. To July 1, "Elizabeth, the Queen"; July 3-8, "Valley Forge"; July 10-15, "The Wingless Victory"; July 17-22, "The Masque of Kings"; July 24-29, "Both Your Houses"; July 31-August 5, "Gods of the Lightnina"; August 7-12, "Winterset"; August 14-19, "Star Wagon."

OLD RANCHO THEATER, in Plummer Park, Los Angeles, is offering Louise Glaum's version of "Aaron Slick of Plumpkin Creek," a

melodrama of the old rampaging kind, with performances scheduled for Thursday and Friday nights weekly.

BILTMORE THEATER in Los Angeles opens a two-week engagement on July 24 of the new play by Ben Hecht and Charles MacArthur, "Ladies and Gentlemen," starring Helen Hayes and Herbert Marshall.

PILGRIMAGE PLAY opens July 30 at the Pilgrimage Theater, 2580 N. Highland Ave., Hollywood. Jerome Corey of Pasadena is the production director. For the past three years Mr. Corey has served as Southern California production supervisor for the Federal Theater Project. The Pilgrimage Play is presented on a civic non-profit basis. George L. Eastman is president of the board of directors of the Pilgrimage Play Association, with Lloyd D. Mitchell as general chairman.

MEXICAN PLAYERS, at the Padua Hills Theater near Claremont, present "El Punto Ciego." The Blind Spot, through July 29. The play is given in English and, while fictional in treatment and action, it tells the story of the discovery of the hidden convent

of Santa Monica in Puebla, Mexico, in 1935. The outdoor season, the "Jamaica," proceeds under the olive trees of the Patio, during which the Mexican Players give a repertoire of songs and dances each afternoon and evening during the run of the play. "El Punto Ciego" is given Wednesday, Thursday, Friday, and Saturday evenings, and Wednesday and Saturday matinees.

THE WAYFARERS, at their Playhouse, 1749 Clay Street, San Francisco, are giving Shakespeare in modern dress in their alternate presentations of "Taming of the Shrew" and "Measure for Measure" every Thursday, Friday and Saturday evenings to July 22.

CALL BOARD THEATER, Los Angeles, schedules "They Ain't Done Right by Our Nell" for an opening the first week of July.

DRAMA AND MUSIC FESTIVAL of Santa Barbara County opens the season with the world premiere of "Ladies and Gentlemen," by Charles MacArthur and Ben Hecht, with Helen Hayes and Herbert Marshall, Thursday and Friday evenings, July 6-7, and Saturday matinee, July 8, at the Lobero Theater. Later in the month, July 19, 20, 21, 22, "Outward Bound," by Sutton Vane, with Beryl Mercer, directed by Auriel Lee, is presented. "The Great American Family" will be given in August.

CARMEL PLAYERS announce the production of "The Vinegar Tree," by Paul Osborn, at the Green Room, Carmel.

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"Arroyo Seco," oil painting in true California color, by William Wendt, dean of California landscape painters and associate member of the National Academy, on exhibition at Stendahl Art Galleries at Los Angeles.

ART CALENDAR

- BERKELEY**
AN ARTIST'S PLACE, 2193 Bancroft Way: Contemporary painting. John Rogoway, director.
- CARMEL**
CARMEL ART ASSOCIATION: Work of members in oils, watercolors, prints, etc.
- CLAREMONT**
CLAREMONT COLLEGES: Exhibition arranged for the summer session. James Chapin is teaching a summer course; C. J. Bulliet, art critic of Chicago, is lecturing.
- CORONADO**
GALLERIES, Hotel del Coronado: Representative paintings by eastern and western artists.
- FILLMORE**
ARTISTS' BARN: The work of local artists.
- HOLLYWOOD**
AMERICAN ART CONGRESS GALLERY, 6731 1/2 Hollywood Blvd.: To July 15, portrait exhibit in watercolor and oil by Joe Wiseman.
- ASSISTANCE LEAGUE, 5604 De Longpre Ave.: July 5-22, exhibition of interior designs, costumes and stage settings in watercolor by Wyman Wyman.
- BEVERLY HILLS HOTEL: Throughout July and August, several marines by Lundmark and florals by Giroux. Exhibitions changed every two months.
- CONTEMPO GALLERIES, 9107 Sunset Blvd.: Flower paintings by Tyril Aldritt; watercolors by Guye DeBouthillier; statuary by Bertha Seducha.
- KANST GALLERIES, 6182 Mulholland Drive: Throughout July, an exhibit of oil paintings from all over the world by Marius Hubert Robert. Also a general exhibition of paintings, including two of Norwegian fjords by Hans Dahl.
- POLK GALLERY, 4824 Sunset Blvd.: Continuous exhibit of modern and old paintings; fine silver and old Sheffield; antique.
- LAGUNA BEACH**
LAGUNA BEACH ART GALLERY: Summer exhibition by members of the Laguna Beach Art Association. The Festival of Arts will be held July 28 to August 6 and will include painting, sculpture, ceramics, photography and wood carving. More than fifty resident Laguna artists will be represented. Every night living models in art tableaux will present "Pageant of the Masters," climaxed by Leonardo da Vinci's "Last Supper."
- LOS ANGELES**
ART CENTER SCHOOL, 2544 West 7th St.: Throughout July, Eighth Annual Student exhibition.
- BARKER-AINSLIE GALLERY, 7th and Figueroa: Exhibition of 18th century English paintings.
- BILTMORE SALON, Biltmore Hotel: General exhibition of American art.
- BOLTON & VAN HORN, 449 S. La Cienega: To July 7, watercolors by Alfred Owles.
- FEDERAL ART PROJECT GALLERY, 2328 W. 7th St.: To July 15, exhibition of watercolors, followed by an exhibition of oil paintings representing the various art tendencies in Southern California.
- FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: To July 15, Second Annual Review of California Art. The gallery will then be closed until September.
- HATFIELD GALLERIES, Ambassador Hotel: An exhibit of American watercolors opening July 15 for four weeks.
- LOS ANGELES MUSEUM, Exposition Park: To July 10, annual exhibition of students' work of the Otis Art Institute. July 1 to August 28, William Glackens memorial exhibition of 33 drawings and 40 paintings. July 14 to August 16, representative work of Henri de Toulouse-Lautrec lent from private collections; one-man show, first of a series of exhibitions of work of western artists. July through October, loan exhibition of paintings from the private collection of Dr. and Mrs. Leslie M. Maitland, "Duerer to Dali."
- LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: Opening July 5, exhibit of Chinese paintings in the traditional and modern manner by Fong Yan-Ting in the Lecture Room of the Central Library, 12 noon to 4:30 p. m. Mondays through Fridays.
- OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Exhibition of honor work opening July 15.
- PERRET RESEARCH LIBRARY, 2225 W. Washington: "Art History in the Making," a library of over one million illustrations in loose-leaf book form, available to students of art at all times.
- SOUTHWEST MUSEUM, Highland Park: Open daily except Monday, 1 to 5, with permanent exhibitions of American Indian arts and crafts. During July watercolors of California wild flowers by Ethel Wickes. The museum will be closed during August.
- STATE EXPOSITION BUILDING, Exposition Park: Fifth annual exhibition of paintings by the Academy of Western Painters.

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STENDAHL GALLERIES, 3006 Wilshire Blvd.: To July 15, paintings by Stanley Woodward. Opening July 15, a general exhibition of Nicolai Fechin, Edna Reindel, William Wendt, Jean Charlot and many others. Opening July 15, French moderns.

FRANCES WEBB GALLERIES, 2511 W. 7th St.: General exhibition of contemporary artists.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: To August 5, exhibition of the works of Frederic Taubes, who teaches painting and drawing during the summer session. The gallery is open daily from 2 to 5.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Oriental art, fine old prints, Chinese fan paintings and ceramics.

JEAN DE STRELECKI GALLERIES, Vista del Arroyo Hotel: General exhibition of the work of American and European artists.

HUNTINGTON HOTEL GALLERIES: The work of Frank Moore.

POTTINGER GALLERY, 977 E. Green St.: Unusual prints and fine etchings.

PUBLIC LIBRARY, Walnut at Garfield St.: Paintings from the Everett collection.

SAN FRANCISCO

DE YOUNG MUSEUM, Golden Gate Park: Throughout July, Frontiers of American Art; National Exhibition of the Federal Art Project (WPA); in the Textile Study Room, a collection of Kashmir and Paisley shawls.

PAUL ELDER GALLERY, 239 Post St.: To July 15, tempera paintings by Angelo Sottosanti.

PALACE OF THE LEGION OF HONOR, Lincoln Park: To July 26, exhibition of landscapes, seascapes, flower and figure paintings, circulated by the American Federation of Arts; throughout July, paintings and sculptures by San Francisco artists; exhibition for the blind—animal sculpture.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Drive: Throughout July, an exhibition of oils, watercolors and drawings by Lawrence Hinckley, the distinguished California artist who maintains the famous Artists Barn at Fillmore.

SANTA BARBARA

FAULKNER MEMORIAL GALLERY, Public Library: Southwest artists throughout July.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: To October 1, master graphic artists selected from the Museum's two permanent collections of prints, etchings and engravings from the 15th to the 20th century, and from prints of contemporary artists of Europe and America; permanent Fuller Oriental collection, including Shang, Chou, Han and Wei dynasties, Tang and Sung dynasties, Ming and Ching dynasties, jade, lacquer and early Japanese art; Persian art; art of India, Siam, Cambodia and Korea, late Japanese art and American and European painting and sculpture. From July 12 to October 1, paintings by Seattle artists, a series of three exhibitions of work by Seattle artists who were represented in the 1938 Annual Exhibition of Northwest artists.

MISCELLANY

W. PRESTON HUGHES of La Crescenta holds a one-man exhibit of landscape paintings of California scenes at the South Pasadena Public Library to July 15. Mr. Hughes was recently awarded first prize at the Glendale Art Festival.

LOS ANGELES MUSEUM announces a series of gallery tours, 3:30 to 4:30, Tuesdays and Fridays, conducted by Miss Katherine Babcock, formerly lecturer on art at Yale University Gallery of Fine Arts.

THE ARTISTS of Taos, New Mexico, announce July 25 as the date for their annual costume ball.

FINE ARTS SOCIETY OF SAN DIEGO is offering two summer courses: Composition, color and design by Norman Edwards and William Allen, and watercolor painting by James Couper Wright, to August 10.

JUNIOR DIVISION of the Los Angeles Museum is showing creative art work, drawn from the city and county elementary schools, and includes puppets, ceramics, masks, printed textiles, metalcraft, woodcraft, as well as crayon drawings and watercolor paintings.

NICOLAI FECHIN is showing the character portraits he did at Bali in the South Seas at the Stendahl Galleries. Nicolai Fechin, self-exiled from Soviet Russia, spends his summers in Taos and his winters in Palm Springs and San Fernando Valley, painting national and racial types. Last year he spent three months in Mexico, bringing back only one painting, "The Peon," but that one is a portrait of the entire people for which it stands.

GALLERY TALKS at the California Palace of the Legion of Honor in Lincoln Park, San Francisco, will be: July 9, "The Sculptural Achievement of Auguste Rodin" and July 23, "Portrait Painting" by Robert Neuhaus.



The Muse of Music by George Stanley which is being erected in granite at the entrance to Hollywood Bowl, a symbol of the arts within.

AS A reward, perhaps, for the fevered years through which it has passed, Symphonies under the Stars begins its eighteenth season on a note of artistic complacency. The sixty-five acres of the Bowl have been pruned and weeded and made botanically correct. With its bright awnings the cafe on Pepper Tree Lane presents an aspect that is practically cosmopolitan. The statue and fountains, on completion, will establish a new air of dignity at the very entrance of the grounds leading to the amphitheater. But above all, the three hundred thousand strong, for whom the season is intended, have grown confident through announced programs that this year their silent voices have influenced the choice of forthcoming musical events.

Although once opera in the Bowl was a venture to be approached with awe, the management now finds that this form of music, too, can carry the assurance of financial solvency. Whether in English, Russian or Italian, Los Angeles likes this combination of music, story and acting, not to speak of the color afforded by incidental ballet. This year five operas have been programmed in a season that begins with *Aida* and ends with *Turandot*. But both luck and wisdom have contributed to the success of operatic productions in Hollywood Bowl. All the conductors, save one, are in residence in southern California. Many of the artists, too, live in Los Angeles, and, of course, the members of the orchestra, the chorus and the ballet are musicians and dancers who make their homes here. During the five years that opera has been on the summer schedule, the management states with a proper degree of fellow feeling, there will have been a total of 3,750 pay checks signed for local professional artists for their Bowl appearances.

Because the chosen operas are fairly well known, there is little, if any, nonsense in their production. Devotees of Wagner will recall the *Valkyries* last year, gleaming on their mounts from the heights opposite the Bowl and the strong and numerous coterie of war maidens on the stage thereafter. At the time there was much comment on this innovation. Was this art or was it spectacle? This year, tradition is to be more implicitly followed—even to the limit of its joyous inconsistency. In *Aida* on July 7th and 8th, the procession will include its full complement of elephants and camels, for though the patient beasts never were known in the Egypt of that time, American audiences everywhere have regarded their splendid trappings as a dramatic part of the Verdi opera. None of this glory is to be omitted.

A stage setting for an opera is rightfully another matter. Here the creative impulses of the designers have full expression, and again California is blessed with what it is pleased to call local talent. Designers from the movie studios and from schools of the theater this year are taking over the responsibilities for these sets and evolving new ideas with a fervor that bespeaks their true joy in this form of busman's holiday. Again, remembering the *Faust* of last year in the neighborly proximity

of the Pilgrimage Theater, Bowl audiences will be looking forward with exceptional interest to the work of Remisoff. Undoubtedly he will make the most of his opportunities in the setting for the gorgeous Russian opera, *Prince Igor*.

Knowing that Bowl audiences frequent opera from motives of pleasure rather than enhancement of social prestige, conductors are inclined to countenance the cutting of such scores as are long and to sanction the singing of some of the operas in English. *Hansel and Gretel*, because children wisely refuse to be bored, is of itself a short opera, but one which the elders have enjoyed for years without shame or apology. This Humperdinck opera is one of the two which will be sung in English. The other opera is *Merry Wives of Windsor* which will be heard for the first time in Los Angeles. With it will be the *Broadbent Ballet*—one of the outstanding local dance groups whose work is known and admired here. *Turandot*, the post season event, which is expected to contribute considerably to the solvency of the season, is to be sung in Italian and will bring to the stage, in addition to the distinguished Jeritza, the well-trained Kosloff ballet.

In the beginning, opera made somewhat of a backdoor entrance into the Bowl. In 1934, when the men of the orchestra sustained the season through their own gallant effort, four operas were given in concert form—*Carmen*, *Pagliacci*, *Faust* and *Aida*. Next year, though still in concert form, audiences responded to *Lohengrin*, *Eugen Onegin* and *Traviata*. The management was bold enough by 1936 to offer *Carmen*, *Bartered Bride* and *Pagliacci* as complete grand opera. The year following there was a repetition of *Carmen* and *Bartered Bride*, together with *Il Trovatore* and *Madame Butterfly*. Last year there was the unforgettable *Walküre*, *Butterfly*, *Cavalleria Rusticana*, *La Bohème* and a performance of *Martha* which left the late comers with standing room only.

Vieing with opera for popularity are those nights devoted entirely to ballet. This year the first of these dance groups will be the Littlefield ballet from Philadelphia, an all-American unit on its first western tour. The conductor for the evening, however, will be Irvin Talbot of Los Angeles; and the Philadelphians have announced such promising modern numbers as *Barn Dance*, *Terminal* and *Aurora's Wedding*. Late in August, there will be a more formal program given by the Albertina Rasch dancers with Svedrofsky as conductor. Since this talent is recruited entirely from California, we may begin to hope that similar productions will be forthcoming more often.

Agitation for a permanent ballet for the Bowl continues to arise from time to time. In days now happily past, there were rumors of aspirants from many a Hollywood school of the dance, pirouetting through countless and expensive hours of classroom work for the privilege of appearing for a few moments before an audience that at least had paid to see them. This condition has been corrected,

CALIFORNIA POETS' CORNER

SYMPHONIC INSPIRATION

By HELEN FERGUSON CAUKIN

Transported on a windy sea of sound,
My soul submits to curves of overtone—
Silver pelting ripples that are blown
To crest the fundamental theme. Profound
And comprehensive, rhythms break and pound
And surge through flesh and blood and nerve and
bone.

Beethoven floods my world to one wild zone
That measured tide and thundering surf surround!

Music!—nameless longing!—yearning power
To lift me up on billowed peaks aglow
With all creative art's propensity!
Now I am goddess, for a subtle hour—
Alive and turbulent—an ebb and flow—
A mind that trembles on immensity!

LINES WRITTEN TO MUSIC

By BEULAH MAY

Waking or dreaming I became aware
Of actors in a comedy. All there
Paused a long moment, hesitant and slow;
A monkey watched them, grinning from a wall;
Then music drifted from the square below,
The hurdy-gurdy of a carnival.
Swart Harlequin went past, gaunt, sinister,
And Columbine with weary, painted lips
Drawn taut from smiling; a beruffled cur
Followed a dancer with slim swaying hips.
A flute cried shrilly, plaintive in the night,
All of the trees were backdrops of a stage.
Romance stepped from the shadows, held alight
The lantern moon; with mimic mirth and rage
Each played his part—tragedy, masquerade—
Then bowing fealty, slipped within the shade.

THE NATIONS' DIES IRAE

By DAN BROSNAN

Arraigned from cloistered agelessness,
Come all the years; what famished pasts,
What unencountered dreams are these
That huddle into mem'ry's shade
And weep for time's forgetfulness?

Their morning triumph echoes now
When wordless skies recall and shout
Some pæon once significant
Before the spears had ceased to kill,
Before the certain boundaries loosed.

Call down the monuments, the bronze,
The quiet immortality!
Uncovered yet, our vast Pompeii
Lies, still unsought, where marbled years
Had flamed to guide a rising world!

and all dancers who now appear have the status of professionals and the dignity of a pay check. During forthcoming seasons it is to be hoped that the management will devise a way of filling the Bowl on nights otherwise idle with productions by a permanent *corps de ballet*.

Plans for a little theater to be erected on the Bowl grounds now have reached the hopeful stage of engineer's blueprints. No longer does it require boldness of mind to predict that eventually the spirit of Symphonies under the Stars will be continual throughout the remainder of the year in this highly acceptable center.

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ARTIST IN THE WILDERNESS

By NOEL HEATH TAYLOR

"WORDS have form — and words are tones. If they are worth anything their form and their tones should be exploited, and to really exploit the word-tones I must have a system of music sensitive enough to register them."

Thus speaks Harry Partch, composer, theorist, philosopher, in the preface to his unique book, *Monophony*, being prepared for publication — a work that reveals more than ten years of devotion to a single purpose, the sublimation of the spoken word in music.

As a young piano student in California, Harry Partch first experienced dissatisfaction with standard music. The urge to compose possessed him, but he found the traditional materials of the composer inadequate. At twenty-one he was attracted to the physics of music, an aspect of the art almost ignored by the average musician. "It was then," he says, "that I dreamed of a musical system of true intervals and of a scale of almost infinite resources. My purpose from that beginning has never varied."

His objective was the "natural music of spoken words," a music that makes use of small, subtle tones which cannot be registered in the twelve-tones-to-the-octave system of the piano. Hence, no course but to evolve a new scale of more tones, which Harry Partch proceeded to do, emerging eventually with an octave containing forty-three intervals. This forty-three-tone scale he applied to a specially-built viola with elongated fingerboard, making possible hitherto unknown subtleties and refinements of spoken-song accompaniment.

He tells of an occasion in San Francisco, not so long ago, when in that city of his adoption he had scheduled a program of his songs. Invitations had been sent to members of a famous music organization whose function was the fostering of new music, and whose international president had shown interest in Partch's work. The concert came, and in the audience was to be found not one of the club's invited members.

Experiences like this tended to mature the composer at an early age. It seemed that even musicologists steered clear of him, afraid to commit themselves one way or the other on this music that was too new to deserve serious consideration. Yet for years American critics have decried the seeming inability of this country's artists to strike off on their own, to create music that does more than merely follow in the footsteps of European tradition.

And here is Harry Partch, who has found a new necessity, developed new tools, created a new and vital art. If his music were beyond the comprehension of the average man, too abstract, too mystical, there would be reason to ignore him. But nothing in music was ever so simple as that which he has composed. It has the immediate appeal of lyric Irish speech, the charm of spontaneous Negro music, the power and emotion of the Hebrew chant. His compositions are not conceived along the lines of unwieldy grand opera, or ponderous symphony, but in the simple intimate terms of voice accompanied by one or a few instruments, music so real and uncomplex as to be within the grasp of all who have the slightest feeling for the art.

By 1935 *Monophony's* conceiver had reached the point where he needed a new instrument to strengthen the claims of his theories. He had in mind an instrument of fixed tones, such as the piano or organ, for which he had already designed a keyboard.

Through the sympathetic interest of Bertha Knisely and the support of musicians, among them Buhlig, the pianist, and Calista Rogers, he was able to carry his work to New York, where he hoped to give his music the ultimate test, and also make application for a Guggenheim Fellowship, which would allow him to build the keyboard instrument and complete his book on *Monophony*.

New York's musicians and musicologists proved not very different from others. He gave demonstrations, recitals, explained his theories, met influential persons, wrote letters.

(Continued on Page 36)



A LANDSCAPE ARCHITECT GOES TO SEA

By DAVID H. KING

*It is easy to sit in the sunshine
And talk to the man in the shade;
It is easy to float in a well-trimmed boat,
And point out the places to wade.*

ELLA WHEELER WILCOX

THE above extract from a rather philosophical poem contains a lot of meaning to me. For instance, as a landscape architect the first two lines point out rather neatly the ultimate in good garden planning. To be able to sit and enjoy the California sunshine and the vast array of colorful flowers that it nurtures, and yet know that not far away there is a conveniently planted sycamore or oak with its invitingly cool shade. But the thing I like most about the stanza is that in the next breath it encompasses my hobby. But boating is not as far removed from landscape architecture as some might think. Perhaps if I had written the poem I would have changed the last two lines to read, "It is easy to float in a well-trimmed boat, and point out the places . . . along the shore that acquire an added beauty when viewed from the ocean." Of course it wouldn't be poetry but it would express one of the little realized yet most appealing advantages of boating. It is a thrilling experience to drift or float down the coast and admire the unplanned beauty of nature's landscaping and the equally beautiful planned estates of fellow architects. But the resemblance goes further than that for the sea itself offers an ever changing landscape or rather seascape. Nothing is more lovely than the sight of well designed crafts and varicolored sails undulating in the gentle harbor swells.

Yes, it is indeed easy to float in a well-trimmed boat, but my choice of boats offers more than just floating. Sailboats are fine if you happen to have a lot of carefree time and don't mind your stomach being changed into a pendulum every five minutes, but to me there is nothing like the tremendous exhilaration that is felt in the power and speed that a good motorboat has to offer.

Actually I didn't reach the height of my hobby until one day I saw the hull of a boat down at Wilmington whose lines fired my imagination with its possibilities as ocean landscaping. The hull had such new and unusual lines that visualizing a future picture in the sea, I realized that I would have to become the owner.

The "Davlen" is the result.

And now we cruise the bays, channels, the coves and uncharted pathways of the sea, watching other seascapes, the efforts and designing of other boat builders, just as on land we discuss and compare the land views, the life work of other landscape architects.

The "Davlen" is the combined efforts of many friends, namely Messrs. Robert Gruebnaue, John Selak, Percy Beyers, L. J. Sunyich, William G. Austin, O. A. Haley, and Clifford G. Schoen, my associate, all experts in various fields. Even the photographic lines were developed to create an "all vision" boat adaptable to motion pictures, for I lease the boat to studios for picture work. For this reason, even the colors were superintended by a technicolor expert and also a "still" photographer. Months of careful planning and designing have resulted in a boat that is the acme of streamlined modern powerboating. To me, its streamlined hull is the very epitome of the modern age.

To anyone who is in stride with today, there is only one thing more thrilling than a sailboat breasting the waves, it is the sight of a boat such as the "Davlen" zooming through them at seventy miles per hour! Even at rest there is grace and beauty in its thirty foot length, where the three seats covered in maroon leather can seat twelve comfortably. But under the mahogany wood and chromium fittings are twin Liberty motors that can whisk us over to Catalina in forty minutes flat!

So we have helped to landscape the sea as we landscape the land doing our small part to contribute to the beauty of both, combining a hobby with our profession.



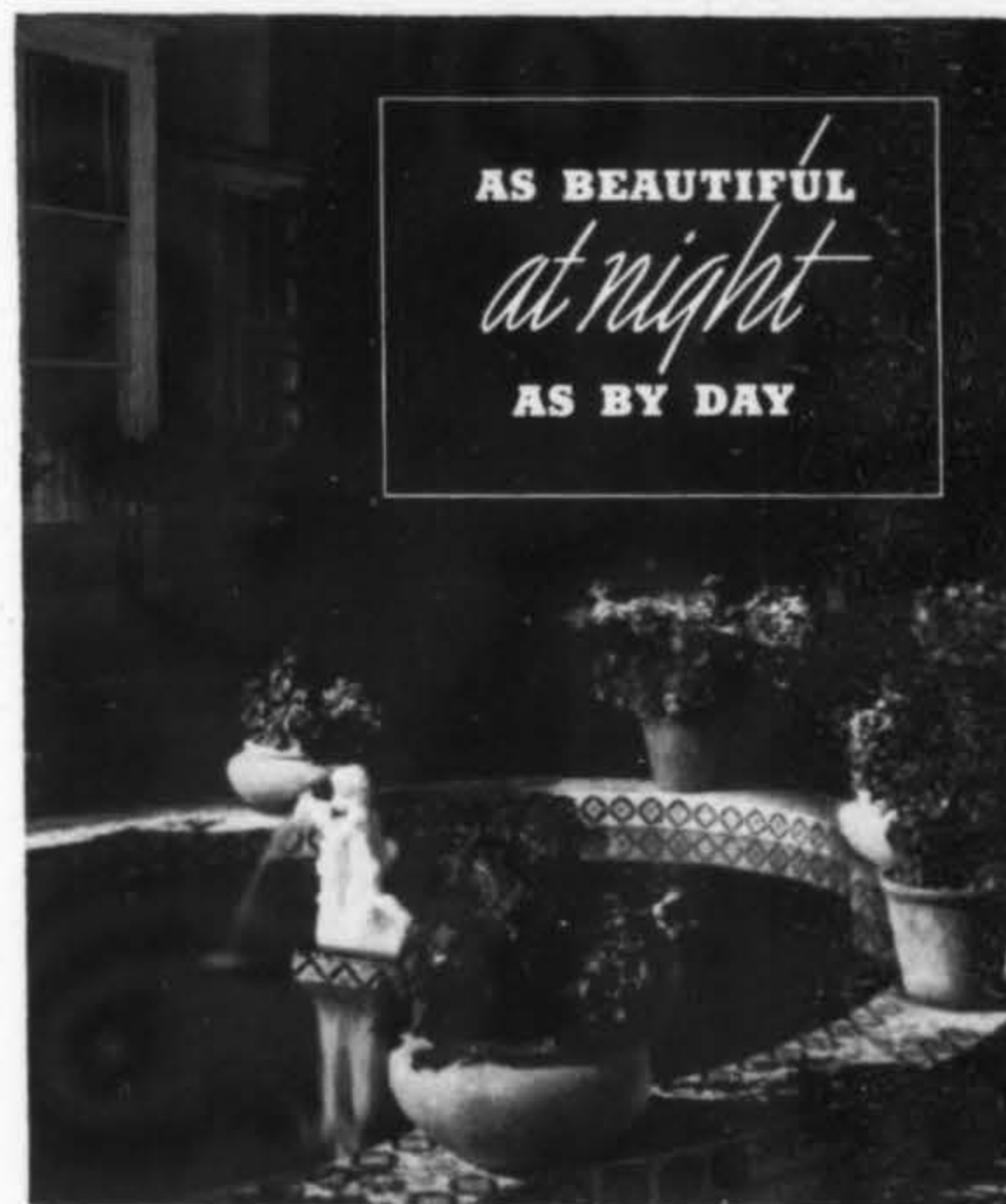
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COLOR

By GEORGE V. TOWNSEND, A. I. D.

FIRST, one asks the question what are the uses of color? Strangely enough, like so many viewpoints today color is disassociated or separated from many of the other "arts" and "sciences" whereas everything has a bearing upon something else either direct or indirect.

Perhaps one of the first close relationships is to form and line. A quick but direct illustration is the automobile. The large manufacturing companies employ experienced artists who make innumerable colored sketches for each new model and only those who are "awakened" to notice color could recognize two cars of exactly the same make and model if one were done in a suitable color scheme while inversely the other was finished in a color that distorted the beautifully thought out design.

Color can exhilarate, it can depress, it can bring happiness or it can drive human beings to insanity as was so graphically shown in one of our daily papers recently where it was used to "torture" people in Spain. Since these are just a few of the things "color" can do, ought we not to be very careful of the use of color in our homes? From the foregoing it can be seen how imperative it is that the color be right for the small or large home. So often the question is asked, "Don't you think in a small house all the rooms should be off-white all the way through?" The average painter heartily agrees with this knowing full well the dangers and pitfalls ahead unless the color is directed by an experienced colorist who has made an exhaustive study of the particular use of color in interiors. Every room in any house can be an entirely different color or even two or more colors provided it is done by someone with training and experience.

For instance, we recently visited a house in which the entrance hall was faded terra cotta color with a small diaper pattern ceiling of pale gold metal leaf. The living room walls were the subtle almost salmon tone of an Irish Elegance rose while the ceiling was the same lovely yellow as the center of the rose. The dining room opening from this had walls of lovely golden yellow with a ceiling of hydrangea blue, while from the other end of the living room one entered the library having a pink cedar paneled fireplace, olive green walls and a ceiling of rich old Venetian red. The walls of one bedroom were painted a pale yellowish old ivory with a shell pink ceiling, while another bedroom was in a pale daffodil yellow which flooded this rather dark room with light and sunshine. Whether one realized it or not, one's mood changed completely as one sauntered from room to room, yet the whole somehow seemed like a symphony just as in music a symphony is composed of one main theme with many variations.

Why does humanity limit itself? Why not enjoy all the world offers us in the way of beauty? Probably many people feel they cannot afford the services of an experienced interior decorator but when these same people are once awakened to the limitless possibilities ahead and inversely the tortures and terror they may suffer at the hands of the novice who gets his jobs purely by high-pressure salesmanship and low prices, would they not be financially better off (to say nothing of the probability of having to live for years with an unsuitable background) by employing a supervising decorator who works with the architect and painter from the first priming coat on through to the final exquisite ensemble?

A fine example of an early American eagle carved out of pine with a wing spread of forty inches. From the shops of Mr. M. A. Loose in Glendale.



ANTIQUES IN THE SMALL HOME

By VERNE MARTIN

WHEN the use of antiques is suggested to the small home-owner, there usually are three questions that come to her mind, "Is there a place in my home for antiques?" "Are antiques practical?" and "Can I afford antiques?" Believe it or not, there is only one answer to each of these questions. It is an emphatic "yes!"

There is nothing that will add to the sense of charm, dignity and comfort of any home that a careful and thoughtful selection of antiques will not give. If there is a place in your home for a piece of furniture of any kind, or a table lamp, a bedspread, a rug, a piece of china or glass, the place can be filled to every intent and purpose as well by an old piece as it could be by a shiny, new piece. It is not necessary to outfit a home completely with antiques, but you probably will, for once you catch the bug, there is no known cure. That is one of the charming characteristics of antiques, they adapt themselves to any surroundings, however strange the company may be. A lovely old Father's chair maintains its dignity in most any living room, a few pieces of old glass or silver add a festive air to any table, to say nothing of what a beautiful old flower print will do for an otherwise drab and uninteresting wall. Once you have made up your mind to acquire an antique to serve a certain purpose in your home and maybe after a seemingly hopeless search, you will find it and place it in your home, you will develop a love and admiration for it that will increase with the years. For an antique of true character and fine workmanship never becomes shabby and distasteful, for the older it gets, the more mellow and lovely it becomes.

As for antiques being practical, that depends entirely upon the discretion and good taste of the individual buyer. It never pays to buy an item, whether it be furniture or any other antique if it is badly broken down, unless you have a fairly good idea of how much it is going to cost to have it restored. In my opinion, the small home-owner has no place in her home for a piece of furniture or anything else if it cannot be put to practical everyday use. If the piece is so fragile or expensive that it is going to cause worry every time it is used, leave it to the collector who can afford to put it away and use it only as a show piece. We will discount bric-a-brac, for they are not to be considered as practical pieces anyway. They are simply ornamental, whether new or old. But regarding furniture, it is safe to say that a well preserved, carefully restored antique chair, table or chest will give many more years of genuine service than much of the furniture made today. In the first place most of the old pieces are handmade of fine grained, well-seasoned hardwoods. For instance, a walnut chest is walnut, not three-fourths gumwood with a "walnut finish." The pieces were made to give service and with ordinary care they are ready to stand in the line of duty for many years to come.

It is usually safer to buy your antiques and antique furniture from a well known and reliable dealer, for he buys only genuine pieces, and of such additions that are necessary to put it in shape, he will gladly inform you. If you do find what you want and it is in a dilapidated condition, take it to a craftsman who specializes in the repairing and refinishing of antiques. Any dealer will be glad to recommend one or more to you. Such a man will give your prize all the care and thought into bringing it back to usefulness that the maker put into its conception. After you have purchased the piece, be sure to give the finish the care that was recommended by the dealer or craftsman you employed and your furniture will maintain its beauty and charm indefinitely.

The last question is probably the most important to the small home-owner. "Can I afford antiques?" If you can afford any of the accessories necessary to the outfitting of a home, you can well afford the luxury of owning at least a few fine old things. Regardless of what you buy new for your home, the moment you take it out of the store it has decreased in value. An original antique, with good care, increases in value as the years roll by. So you are not only buying years of pleasure and service, you are investing your money in gilt-edged stock that is always good on the market, but is also increasing in value.

Surprising as it may seem, and if you will shop around a bit you will bear me out, a good authentic reproduction of any good antique will quite often cost as much, if not more, than the original. That being the case more often than not, why not give yourself the benefit of the doubt and make a bonafide investment in original antiques.

The small home-owner is, in my judgment, not only showing good taste and fine discretion but is being smart and thrifty in buying good antiques whenever she has the opportunity.

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The residence of Dr. and Mrs. Eugene C. Jones in Beverly Hills. In three years the landscaping has developed to make a green setting for a charming, simple home. Benjamin Purdy, landscape architect.

GARDENS FOR THE SMALL HOME

By MOHNA ROBERTIELLO

THE traditional hospitality and graciousness of the old West is still being expressed through the charm of our small homes of today. Nowhere else is there such lavishness of professional thought and detailed care given to the medium and lower priced home. California, especially, has taken the forefront in carefully planned expressions of individuality in homes. Though our houses have that gay semi-tropical appeal, the architects have designed dwellings that not only fit our personalities but also express something distinctly Western. The long inviting terraces, interesting patios and wide window areas have done much to incorporate features of good living into our homes. The brilliant sunny days and shadowy cool nights have given infinite variety possibilities in both exteriors and interiors. The decorators have taken advantage of these opportunities and given us everything from cheerful and simple knotty-pine California ranch houses to the predictions of the ultra-modern homes of tomorrow.

The proof of our leadership is to be found in the thousands of people who come here each year from all over the world to admire, exclaim and sketch some interesting detail that they wish to carry away intact in their memory. Their ecstatic delight in the appeal and "cuteness" of our small homes is seen in the hundreds of cars that every day are driven slowly up and down one street after another while their occupants gaze intently, and often longingly, at the attractive homes on either side. Some of the sightseers only comment with expressive "ahs" and "ohs," but the majority take notes, or busily snap shutters. We can be rightly proud of this homage, and we should express our appreciation by continuing to present original and beautiful home creations for our guest through the correlated efforts of those professional people who have already given us so many distinctive new creations.

Most people realize the importance of an architect's services in the design and construction of a building, though they sometimes fail to understand how essential is the need of a qualified landscape architect to plan and develop the exterior areas in harmony with the natural setting of the scene and the resulting final composition of house, garden, and surrounding countryside. The small home builder, in planning his own garden without professional advice, does not always visualize the future development of the small shrubs and trees he plants. He often invests time, money and energy rather unwisely. If the small builder would engage a landscape architect he would have a garden design planned for him that would become more charming and beautiful each year. The layout of his garden would be made in much the same way that a painter sketches on a canvas. A carefully studied plotting would be made of the style of the prospective home, the topographical features of the property, and the effect of the plantings of adjoining gardens, before a selection of plant material would be recommended. In a few years the natural plant growth would result in a blending producing a picture full of color, romance and interest.

The most interesting building construction, from the standpoint of design, can be ruined by the planting of ineffective trees and shrubs in the garden area. The injudicious selection of small plant material has done much to spoil the attractiveness of some homes. All too often we see annuals and perennials that hide the full beauty of an artistic flagstone walk, obstruct a passageway, of whose height and color tones do not result in a pleasing composition. Another common error of the unskilled gardener is that he sometimes plants shrubs and trees, that will become deep, strong-rooted feeders, too close to foundations and walls, not remembering that five or six years hence the natural growth of the roots will damage adjoining masonry. Lack of care in planting near sewerage outlets will also cause a great deal of inconvenience and expense. All these possibilities are taken into consideration by the landscape architect before he submits his plan to the home owner.

Thoughtlessness and lack of understanding of plants and shrubs produce many bad features that detract from the architectural beauty of houses. If a leafy, bushy shrub is planted where it soon obstructs the view from a window an interior immediately loses some of its attractiveness, as well

as possibly the outside appearance of the house. Quite naturally, the person who has put in such a planting is prone to cut away or destroy his handiwork after he has nourished it from the first slender and fragile slip. People with a new home always lavish a great deal of care and attention upon their gardens. It is a minor tragedy for them to plant something that will never fulfill their expectations. The average individual is not familiar enough with the characteristics of trees and shrubs to know whether or not they will be an asset in a few years or whether they will dwarf the house and detract from the setting by giving an undesirable, overbalanced, or smothered appearance. Problems like these can be avoided by consulting a landscape architect before building a home.

A prospective home builder should always consider an architect not only for his building construction but also for his landscape planning. The average home-owner is often pleasingly surprised to find how reasonable an amount it takes to retain professional services to plan and plant his garden.

A landscape architect, among other things, will advise as to what plants, trees and shrubs should be used for the particular type of building being constructed, where they should be planted to give a maximum benefit from the standpoint of beauty and utility, what sizes should be purchased, and what the probable cost will be. In this way the home-owner can have his own suggestions adapted without the possibilities of expensive blunders through insufficient knowledge of local conditions and requirements. Almost everyone has a preference in flowers and shrubs, or trees, but only occasionally do they know all the facts pertaining to them. Soil conditions and drainage are very important in determining what plants and trees should be selected for the garden area. The long experience and training of a landscape architect makes his services almost invaluable in this respect. The many dollars saved in knowing what should be purchased, rather than proceeding with expensive experimenting, and the cost of maintenance of plants which will finally prove undesirable and effective, will oftentimes be more than enough to pay for the services of a landscape architect. All too often people think they will save money by selecting their own plants in a rather haphazard manner without any other advice than that of some patient nurseryman who answers the buyer's questions to the best of his ability. They lose sight of the value of design and composition, and of the fact that it would ultimately be more economical, if they were unable to do the work immediately, for them to have a plan that could be followed as they felt financially able to invest in plant material.

The home builder must remember that the design of his garden is just as important as the design of his house. A well planned garden will grow more beautiful with the years and add to the distinction and charm of the home.

THE HOUSE ON THE COVER

FREDERICK E. EMMONS, JR., and HENRY L. EGGERS, Architects
 Rendering by Jamison

Courtesy of the Small Home Service of Southern California, Inc.

DESIGNED for a sixty foot lot, this small house has been created to make living in California a pleasure. The driveway serves as the entrance path with a walk to the front door, permitting a small expanse of unbroken lawn and planting. The forecourt of the garage is enclosed and provides a private service yard. The garage itself is attached, making the house seem larger and more spacious. It is but a step from the garage to the service porch which is another convenient feature. The front door opens into a small entry which in turn leads through an arch into the living room which is of a generous size. The fireplace is well placed making possible an interesting and comfortable arrangement of furniture. The living room has a pleasant outlook onto the terrace which is another feature for increasing the spaciousness of the small house. The terrace is also available from the dining room, permitting outdoor entertaining and dining. It is assumed that a small but charmingly simple garden can be evolved for the backyard assuring quiet but restful hours at home and providing a recreational spot which will have privacy and seclusion.

Another unusual feature of the house is the access from the entry to the service porch and thence to the kitchen. In fact it will be noted that there is the minimum of hall space and yet there is a great flexibility of circulation within the house. Two small closets in the entry are particularly convenient and the double closets in the bedrooms are also of special advantage.

While the plan has been developed for convenience and livability, and details and finish have been carefully thought out, yet it has been developed also for economy with simple, straight walls and roofs. These are items that not only make for good design but are often overlooked.

That the home-owner, however, will be protected and also will be assured of getting a plan and house which have been developed with care and thought and study is the aim and guiding principle of the Small Home Service Bureau of Southern California. Over a period of time and with the cooperation of many architects, this Bureau has made available a huge portfolio with sketches and floor plans similar to the one illustrated on the cover. These plans were submitted and criticized for convenience, flexibility and economy and were accepted for the portfolio after they had received a great deal of study.

The Bureau is located in the Architects Building in Los Angeles, but copies of the portfolio will be available at various banks and building associations and during July, a special exhibit has been planned to be held at Bullock's Store in the Home Makers' Department.



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THIS MONTH IN THE GARDEN

By J. M. ASHER

VACATION time is still gardening time. In almost every newspaper, magazine and even on the radio you read and hear how to stock the car for a comfortable trip. They will tell you where to go and what you may see and even suggest just what clothes you should wear but very little is said concerning how you should treat those lovely, living ornaments that will require constant attention just as you and I do. The plants in your garden, the grass that makes your garden beautiful require much attention now. There is probably no other time of year when it would be more disastrous to neglect them than during the coming three months.

It has been a long time since the rains fell and the water is getting lower and farther from the roots of the plants, therefore watering is very essential. If one thing is more important than another it truly is the problem of keeping proper moisture in the ground. So when you plan a vacation make certain that you have left some one to look after those plants and flowers that you cherish so much. Thorough, deep watering, keeping an even and consistent dampness in the soil at all times is not difficult and is really a pleasure when you see the results.

Spraying for the control and elimination of pests is also very important now. Scale of various kinds, aphids, leaf hoppers, snails, slugs and sod worms are busy now and require diligent efforts to keep them from destroying the plants and even the lawn. Just as you stock a medicine shelf for your home so should you keep in the garden house a good sprayer and spray materials. For the slugs and snails as well as the sow bugs we suggest a package of bait that will destroy them when they feed on it and the new baits are very nearly 100 per cent efficient.

The ants too are busy. These little workers follow the scale and aphids and move them from one plant to another so that they may have more food for their increasing colonies. By controlling the ants you go a long way toward controlling the pests. There are very good ant control syrups and jellies on the market now and if kept fresh and clean they are inviting to the ants and they soon disappear, for the workers carry these sweet, poisonous baits to the nest and feed the entire colony.

The lawn moth worm has been a very serious pest for the last three or four years and many beautiful lawns have been entirely ruined by them. When these are in the sod to any great extent yellowish spots appear and in a short while brown patches and then dead grass. If one sees this in time they can be controlled and the grass saved. One of the good controls for the lawn moth and sod worm is to use a pyrethrum and sulphur dust mixture and spread over the lawn, 2½ pounds for each 100 square feet. There are several controls on the market, some are powders and others liquids. Most dealers are prepared to give advice concerning the proper material for your particular use.

Plants need feeding now. Commercial fertilizers, that is especially prepared plant foods, give good results and supply quickly the deficiencies in the soil. These should be used according to the directions of the manufacturer for the reason that too little will be of no particular value and too much will do a great deal of harm.

Last week we were asked to give advice concerning the treatment of a newly-seeded lawn. This particular lawn had been sown about four months ago and seemed to have been well prepared and evenly seeded and had a very good sod. It was easy to ascertain just what was wrong. We could see that watering had been done regularly and consistently and the cutting was perfect. The turf was smooth but the entire plot showed lack of plant food. Its yellow, lifeless appearance was definitely due to lack of food. When we suggested the treatment, the owner replied, "But we have just fertilized it." When asked when the feeding was done, we learned it had been just a week before. This was ample time for results, and we asked further just what and how much material had been used. The original sack was shown us and we found that approximately one ounce was used where two and one-half pounds was necessary. The proper amount was applied and six days later we had a telephone call insisting that we come and see the results. We haven't seen it yet, but from her enthusiasm we know the fertilizing did it. Good mulches of manure and peat are very helpful also and add much to the ground to make it more workable.

This month we cut back the chrysanthemums and begin to feed them regularly and keep them well watered. By cutting back to three or four inches from the ground the plants are given a new start, while fertilizing and ample watering forces quick, healthy growth and insures good flowers in the fall when they will be most appreciated. Should you want to grow them for exhibition or with very large blossoms it is well to select only one or two good canes on each plant and keep the buds all pinched off except the one at the very tip. For cutting and garden display we think they are more attractive to allow several canes and buds to remain on the plant.

Dahlias are now along far enough to require staking, and they too must be well watered and fertilized to give best results.

(Continued on Page 34)

THE ARCHITECT SMILES

BY VITRUVIUS, JUNIOR

THREE super-emotional experiences on a two-days' motor trip is a program too rare not to be here recorded though they touch architecture but slightly. Two of them, even in retrospect, bring smiles of supreme satisfaction — the first a smile of wonder and amazement; the second, one of pardonable pride in man's constructive ability and achievement, and the third, if it is a smile, is one of compassion just escaping revulsion.

The great caverns at Carlsbad in New Mexico, the incomparable masterpiece of the greatest architect of all! The heart quickens! The very name stirs the imagination into a Wagnerian grandeur which, however magnificent, cannot begin to match the colossal reality. It is glorious, all-powerful Mother Nature who here smiles benignly at little Man and shows him an architecture which, even in his wildest dreams, he is entirely incapable of conceiving or of constructing. And Man's boasted abstract art is just so much child's play in comparison with the fantastic forms that here and there rise from the ground or drop from the ceiling. Fantastic too is the scale of the thing, so huge as to remove it far away from any scale appropriate to human thought and use and yet, awe-inspiring as it is, as might be the cave of an ancient fairy-tale ogre of almost mountain-like proportions, one is fascinated by the seeming regard for human perceptions. What superb designing! And little by little, as with the greatest consideration for effect, are these stalactites and stalagmites formed. Time is for slaves, as Cæsar said to Brutus, and here the standard of measurement is one cubic inch per century. Quite evident that Man's time means nothing to the Great Architect.

If you would experience this greatest of thrills with fresh eyes and in jubilant spirits spend the night before in Carlsbad town twenty miles away and avoid a long, early drive from El Paso, for one enters the caverns at about 10 in the morning and El Paso, interesting though it be, is a hundred and fifty odd miles away. You will find several hundred others gathered at the inviting opening, already awed into silence by the prospect just beyond. They will be useful to you. As the procession forms we advise you to hold back until the very last and you will be well repaid for your apparent diffidence. You will presently behold what may easily be imagined into a Canterbury pilgrims' pageant stretching before you, which not only delightfully contributes human interest but also helps you to sense the vastness of the subterranean room you have entered. It is a most impressive sight. A word of appreciation should here be expressed for the splendid installation of the lighting system, all indirect, and for the intelligent, helpful and courteous attention given visitors by the government guides.

They add considerably to your pleasure. When you emerge five hours later you will have experienced one of the dramatic episodes of your life.

Approaching Boulder Dam from the Nevada side one is not at all conscious of the bigness of the structure as one looks 'way down upon the power house at its base. The scale of the detail and the grace of the dam surface are so adroitly managed that one's mind immediately expands to mountain proportions and is satisfied that this is no mean intrusion of Man into the silent preserves of Mother Nature. It is not until a moving speck on the power house level proves to be a he-man that one appreciates the dimensions with which one has to deal. To be told that the dam is higher than the Los Angeles City Hall tower by almost two hundred feet and almost as high as the Woolworth Building in New York challenges one's credulity — but facts are facts, and we are deeply impressed by the foresight, the courage and the ability of the men who made the dam a reality.

The power plants along the Niagara River, which were designed by McKim, Mead and White, are faced with native stone so as to merge them as much as possible into the background. Boulder Dam is frankly a harness put on Mother Nature. But it is a harness so well designed that it impresses one as might an embellishment in a great park. It is distinctly not just a dam nor just a power plant. The four intake towers are most pleasing in proportion and are well detailed, as are the two smaller elevator towers and the power plants six hundred feet below. These latter, looking from the top like insignificant boxes, are as high as a twenty-storied building and as long as a city block. One must get one's sense of scale in hand. And the turbine rooms seem almost of Carlsbad cavern dimensions. A wonderful sight, those enormous turbines in soft red and gray. So seldom do great or small engineering projects give esthetic satisfaction that Vitruvius Junior was led to compliment his host most profusely because of success in this as well as in the scientific field, and he then learned that Gordon Kaufmann served as consulting architect and was largely responsible for what so pleased us. A smile of appreciation for Mr. Kaufmann.

Lake Mead, a by-product of the Dam and the world's largest reservoir, is over a hundred and twenty miles long. For those who enjoy rugged scenery new thrills are to be had on a motorboat. It is not possible, by reason of natural vetos, but it would be interesting if Mother Nature's great masterpiece, the Grand Canyon, not far away, could be reached by navigation from Man's great engineering achievement, Boulder Dam.

If ever there was an anti-climax it is Las

Vegas, Nevada. Perhaps it is not quite fair to stop there after having been so elated at Carlsbad Caverns and at the Dam. But it is a tremendous let-down.

As one motors from town to town, in the East as well as in the West, one cannot but be impressed by the utterly hopeless, raw ugliness of certainly 60 per cent of them. No evidence of imagination, of refinement, of desire for the beautiful. Just frankly ugly. It is distressing to those in Los Angeles who harbor ideals of civic beauty that it is these smaller communities from whence come many of our fellow citizens. Entirely honest and praiseworthy in every other direction, they have so little, if any, esthetic experience in the formative periods of their lives that, in later years, they are seldom annoyed by mediocre surroundings and do not even appreciate excellence when they live with it. These small communities, to a certain extent, will control the appearance of the metropolitan cities years hence. Would it not be a wise investment on the part of our large cities to send art missionaries to them so that all future city dwellers, wherever they may come from, will help toward a great ideal?

But ugly and mediocre as most of them are, open gambling is not one of their vices. At Las Vegas that seems to be the principal industry. One "club" next to the other — almost a dozen of them on the main street — invite you to try every kind of gambling device invented, and they all seem to do a thriving business. Vitruvius Junior is no prude. He has seen the world aplenty, here and abroad, and is not easily shocked, but he was more than ready to leave when the driver announced that the car was conditioned for the trip back to Los Angeles. No, there was not even a smile of compassion.

It is seldom that a well-known building is classified as of natural origin. Years ago Vitruvius Junior visited one of the petrified forests in the Southwest. The loquacious guide informed him that, shortly before, a great French scientist had been to the "forest" and, on returning, reported:

"Yes, sir, that is the greatest wonder o' nature I seen outside of the leanin' tower of 'Pysa'."

A friend of Vitruvius Junior came to Los Angeles a few years ago to become a permanent Californian by casting an anchor in the form of a residence. His attention was attracted to a so-called Mediterranean type of establishment which the helpful realtor described as "pure" Spanish. When asked for the proof of purity, said helpful gentleman answered:

"Yes, sir, we keep a man constantly in Spain who sends us monthly reports on the latest architectural developments."



PERSONALITY IN THE SMALL HOME

By DORIS SUMAN, Director
Doris Small Homes Studio of Barker Bros.

BECAUSE it points such a grim moral, I like to repeat the story of the enthusiastic homemaker who had the notion that to express her own personality in her house, she should furnish it all by herself, refusing to let any mere decorator give her one whit of advice.

So she set out with tremendous optimism. She attended a rousing month-end sale, where she found a Louis XV damask sofa that could

be bought for a song. She bought it, even though it was covered in coral and turquoise, both of which colors she thoroughly disliked, and in spite of the fact that in her small home, classic French was about as fitting as cottage maple would be in a Georgian drawing room.

From there, she dashed hither and yon, sometimes going to furniture stores, sometimes to department stores, shunning always any proffered help from decorators, sometimes to little neighborhood shops "where the prices, my dear, were simply amazing," and once she even made it into a wholesale house, where a friend had gotten her a very special dispensation to buy "at cost."

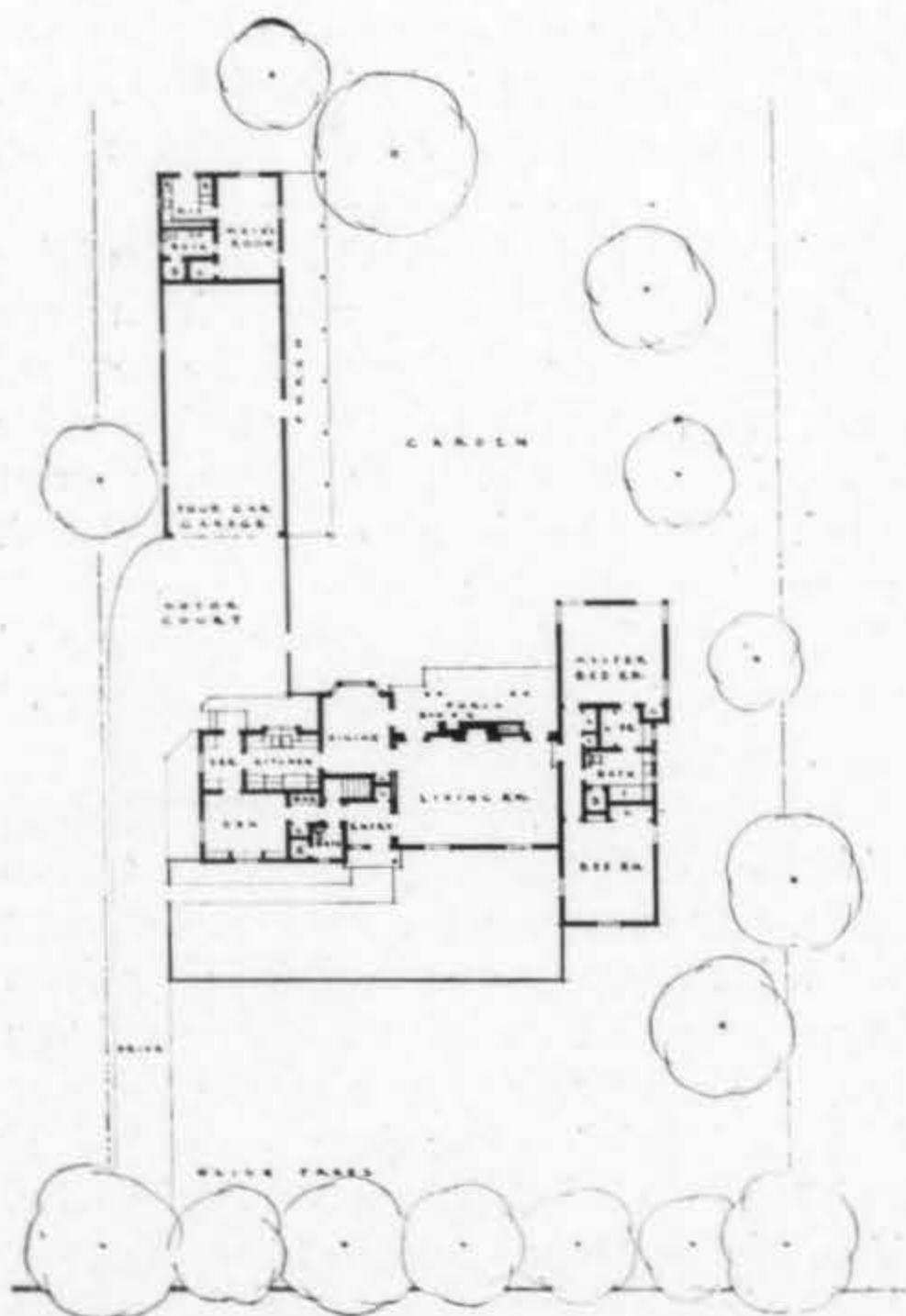
After she'd spent weeks at voracious shopping, expressing her personality like mad, her little nest was at last feathered—at much more

expense, incidentally, than she had dreamed it would cost her. And the whole job looked like a birthday cake. The colors left her cold, the rooms were "busy" instead of restful as she had planned, and the entire place had such an atmosphere of being overstuffed that the family began to develop symptoms of claustrophobia.

And then this woman-who-wanted-to-express-her-personality went to the professional for advice on how to correct the results of her spree of large-scale mistake-making. And what they all went through trying to bring order out of chaos is a long story; but briefly, the errors were corrected as inexpensively as possible and the result was a simpler, more interesting house, far easier to live in and far more expressive of her personality.

The moral of the story is just this: that a small home that really expresses its owner's personality, that is charming and livable, is not an easy achievement at all for the woman who has not had special training in decoration. Such a home is usually the result of the cooperation of the homemaker and a decorator who knows colors, fabrics and styles, and who can help his client to find those things, suitable for her home, which at the same time express *her* individual personality and tastes.

One of the commonest mistakes home-furnishers make is in being hesitant about telling the decorator exactly how much they can afford to spend. A decorator would far rather have a woman say frankly "I have \$500 on which to furnish my entire house—what can I get for that amount?" than to have her



The residence of Mr. and Mrs. E. M. Bartlett in La Canada was designed by Marion J. Varner and decorated by Barker Brothers. The exterior is a conservative California style of brick, wood and stucco painted a putty color with a shingle roof designed around the rear garden and the view, the main rooms opening onto the porch with its barbecue. Olive trees and a lot sloping down to a ravine make an interesting landscape. The four-car garage flanks and protects the garden and the servant's quarters are a separate and convenient apartment. It will be noted that the bedrooms are on a higher level than the rest of the house, to fit the contour of the lot.

hedge and give only vague indications of her budget's limit. For once he has given a definite figure, he is ready to go to work in a practical way, eliminating those things which could not be included in her budget, showing her only that merchandise she can afford to buy.

Another mistake many a woman makes is in being afraid to tell a decorator what she likes personally, feeling that perhaps he will think her taste not of the best. But he must know what her general tastes in decoration are, if he is to help her to express her own personality in her home; if she is wrong about some of her ideas, he will make suggestions as to where a more artistic or more suitable plan might be followed; and if she is an intelligent woman she will be able to decide whether or not such features would fit into her idea of a livable home.

"I have \$500 to spend on refurnishing my living room. I like modern things, but not the extremely modern . . . I dislike any kind of formality . . . I love fresh-colored linens and chintzes . . . I love rose tones, and blues, yellows and grays, but I can't stand turquoise, coral, jade, and reds . . . my room has a northern exposure, but I still want it to be in cool colors, even though the rules say I should choose warm tones . . . I like the new bleached furniture, but I'm not sure how they would look with the mahogany I have . . . I don't like Venetian blinds, and I'm not sold on the idea of all-over broadloom floor-covering!

Now there's the kind of frank confession a decorator likes to hear from his client! It gives him something to work with, a starting point for helping him to express his client's tastes and preferences, as well as his own skill as an artist and decorator.

Some women, we find, in planning refurnishing, do not realize how many of the old things can be modernized with fresh finishes and fabrics, to make them blend nicely with the new. When a budget is limited, it is often wisest to cut corners by slip-covering some of the furniture and refinishing other pieces, "splurging" on a smart background of good floorcovering and draperies. In this way, the setting has been prepared for further modernizing as the budget permits, and meanwhile, the room has been given a definite "lift" by the new background and rejuvenation of the old furnishings.

To return to the unfortunate homemaker who set out all on her own to express her personality, here are the steps which she should have taken, and which any small home-owner would do well to follow:

(Continued on Page 36)

In the living room an antique hand-hooked rug sets the color theme of beige, jade, turquoise and peach. Chintz draperies in a tree-of-life design repeat these colors. The sofa is turquoise damask, the striped chairs peach and jade. Vertical shelves flanking the fireplace have been skillfully handled and display some of Mrs. Bartlett's Chelsea and Staffordshire pieces. The mantel is pleasingly simple.

In the dining room wallpaper in yellow with bunches of artichokes and cherries is a background for antique mahogany furniture and a lovely hand-hooked rug. The curtains are white point d'esprit and the draperies a soft pink crash with edging of a darker shade.

The pine-paneled den is in soft corals and browns with coral leather draperies. The floor covering is a fluff rug in browns, coral and eggshell. The neat little bar is adjacent. This room can conveniently be converted into a guest room or the bath serve as a powder room, making the plan livable and flexible.



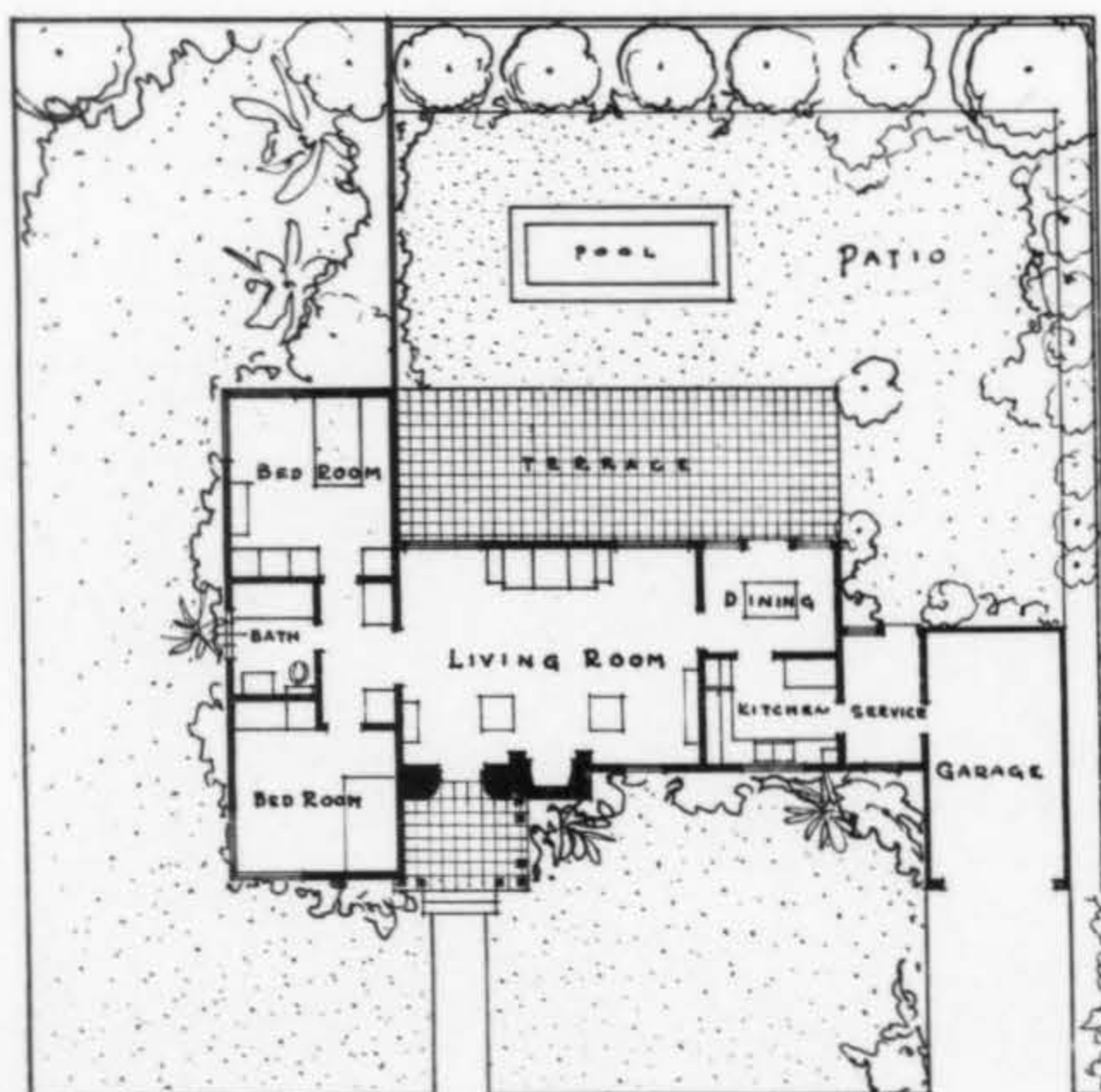


THE RESIDENCE OF
MR. AND MRS. GLENN MORREY

Santa Barbara, California

CHESTER A. CARJOLA, A.I.A.
Architect

This little home, built for two, uses the lot space to good advantage and with low lines appears rambling. Painted white, the window trim is red, the roof brown, the front door natural colored Korean Ash. In the living room a semi-tropical atmosphere is created in dusty blue, tiger yellow and straw. The walls are papered with Japanese grass cloth, the floor is covered with two large, hand-woven Sumatra mats. The large sofa is made of Korean Ash and covered with a Persian material called Korbag, hand-spun, hand-woven and hand-blocked in blues and yellows. The draperies are of the same material. The twin lamps are of hand-carved Hawaiian wood with shades of grass cloth, and an old Chinese watercolor, dating back a century and a half, is the only picture on the wall. The terrace is the outdoor living room of this small house and carries out the same feeling of restful, informal living. Heavy wicker furniture withstands the weather. A graceful banana palm grows by the wall, green vines cover the walls between the windows, and clumps of clover, intermingled with English Daisies, surround the pool.



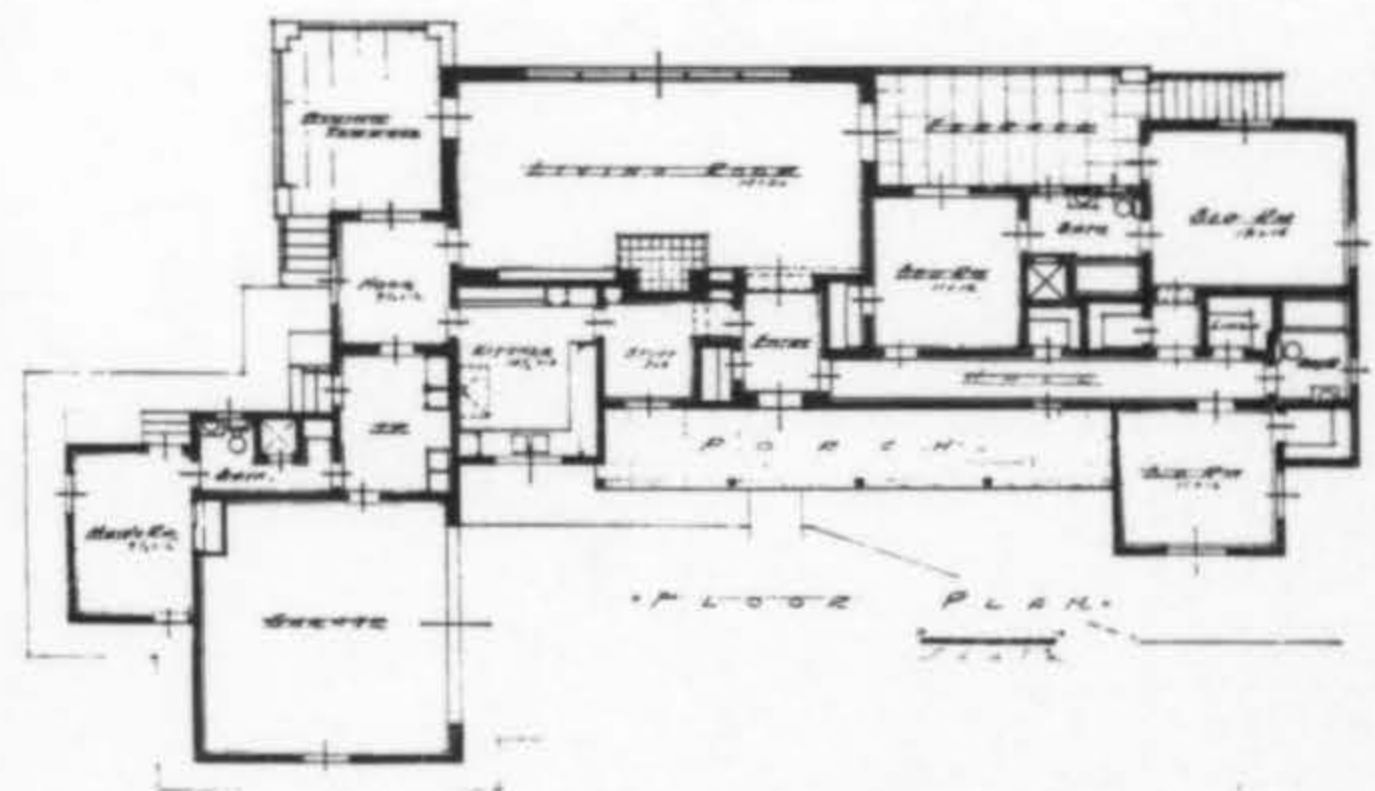


Located high above the town with a view of the entire channel, this early California type home settles in a clump of oak. Low, rambling, and livable, it is part stucco, part wood, in tones of buff and brown. The sheltered porch recalls the days of the hacienda and the whole effect is strictly Californian. The house is built below the surface of the road with a paved drive slanting past the front entrance into the concealed garage on the left. In the rear the living room opens onto two porches with a surpassing view of the town. A sloping lawn dotted with oaks completes the picture. The living room, large and comfortable, is furnished in no particular style but with a definite Oriental influence. The nest of tables is Chinese, the junk on the mantel is Chinese, rugs and coverings, urns and pictures and a beautiful screen are all Oriental.

**THE RESIDENCE OF
DR. SUSANNE PARSONS**

Santa Barbara, California

HENRY W. HOWELL, A.I.A.
Architect





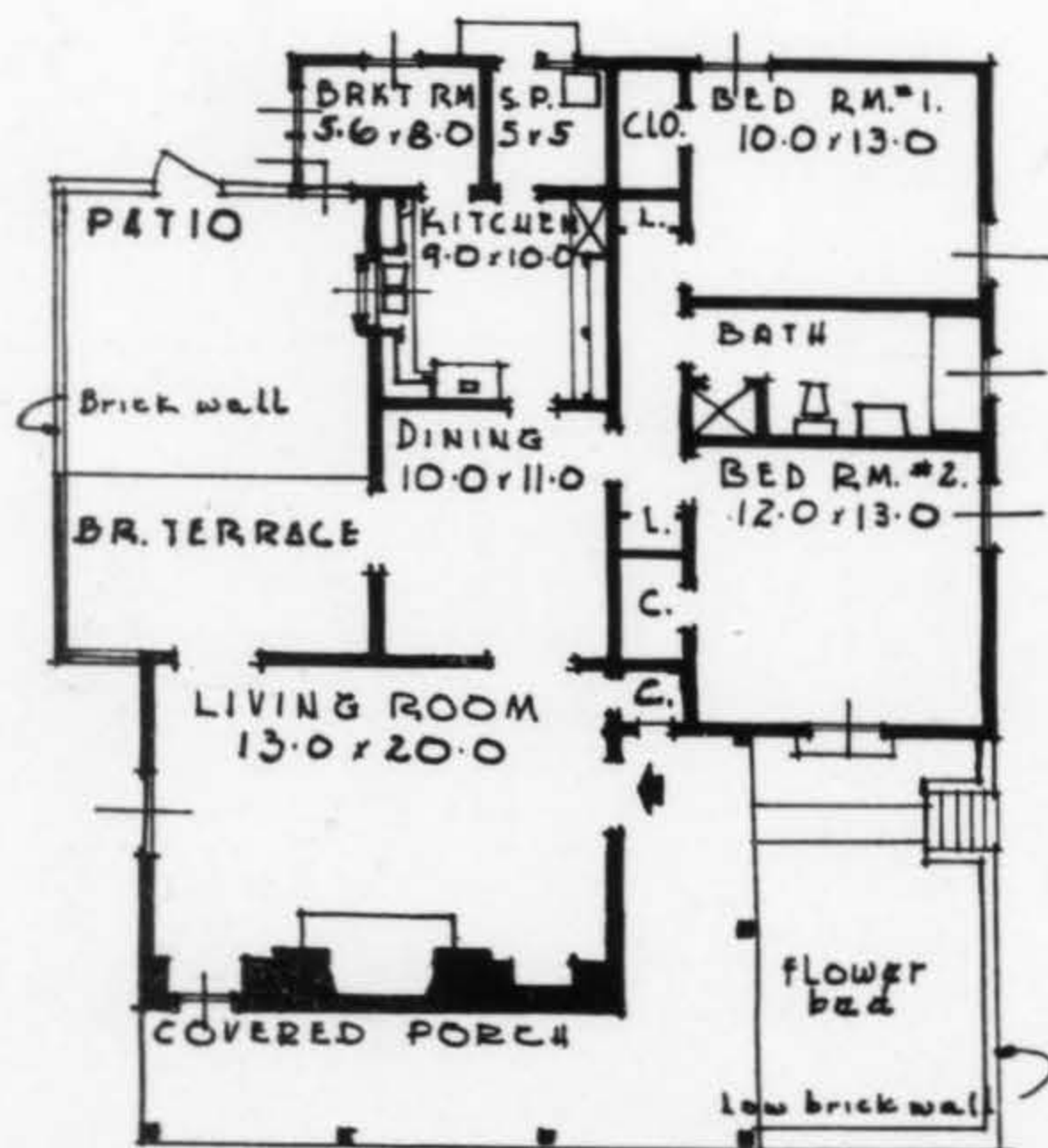
Photographs by Garnett

THE RESIDENCE OF
MR. AND MRS. B. W. LANE

Altadena, California

HAROLD J. BISSNER, Architect

This small home makes no attempt to vie with the majestic sweep of the surrounding mountains but with its quiet charm and subdued lines fits in against them as an imposing background. The exterior painted an off-white is of pine boarding, brick and stucco with a natural shingle roof. Creeping vines help soften the simplicity of the architectural treatment while a profusion of garden and potted flowers add color. In the living room the fire-place wall of knotty pine has been carefully treated with limewater and beeswax and supplies the informality and livability so desired in the small home. The floor plan is simple and compact with a glassed-in terrace which can be reached both from the living and dining rooms and is further protected by the paved patio.



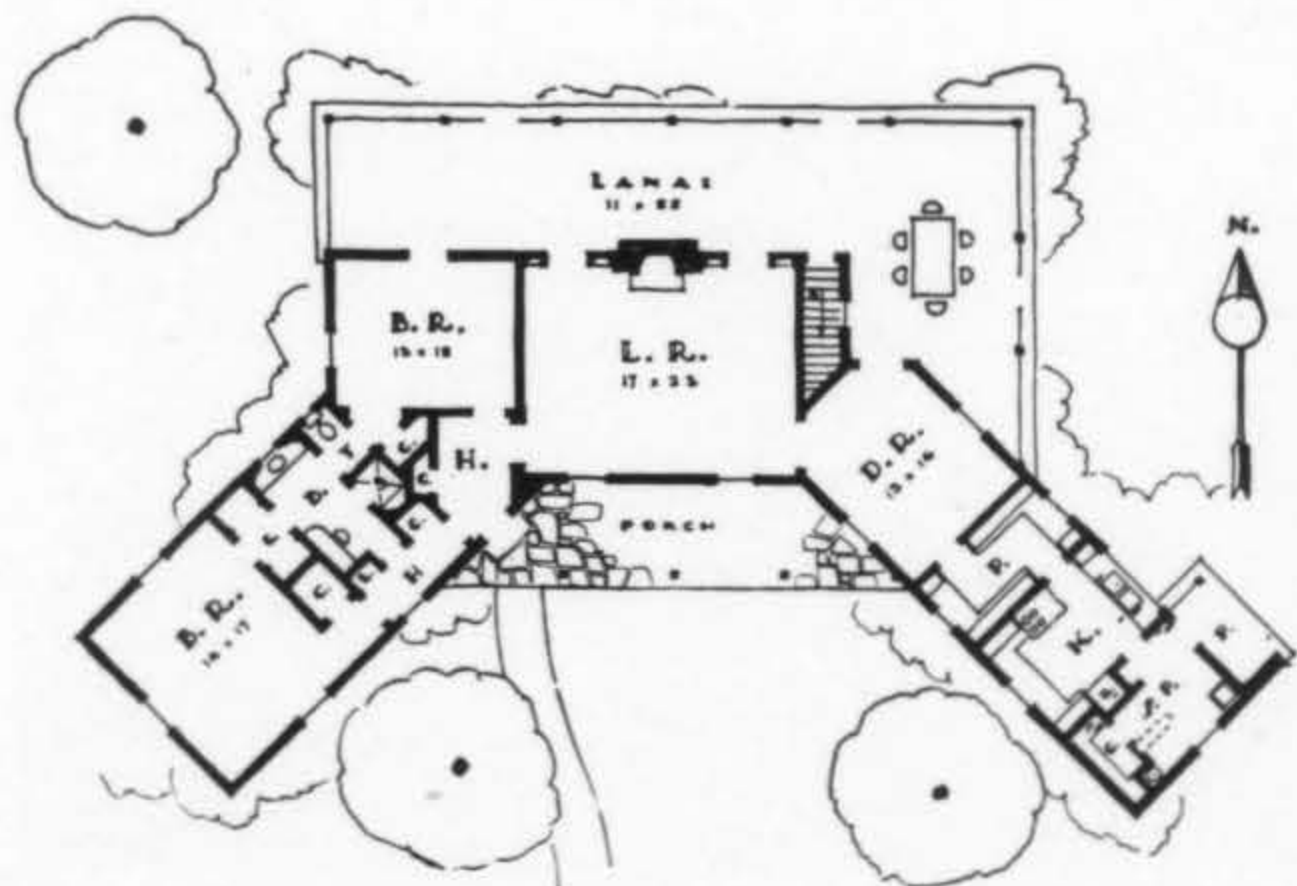


Although one customarily expects the small California house to lean toward picturesque, rather rustic qualities, occasionally one encounters a refreshing deviation from this mold. This house is frankly a simple, small house, but by its very simplicity evokes an air of grace, dignity and charm more often associated with houses of a grander scale.

The plan was determined by the prevailing breeze which is from the northwest. The owner's bedroom, as well as the living room, take full advantage of the breeze. Forced ventilation provides air circulation throughout the entire house and this is augmented by intake and exhaust fans in the kitchen. Living in the summer months is largely confined to the lanai which then serves as living and dining rooms.

The exterior walls are of vertical boards and double-covered red cedar shingles which give a strong horizontal line. While all ceilings are high and there is ample attic space for complete air circulation, the eaves have been kept as low as possible to emphasize the horizontal lines of the house.

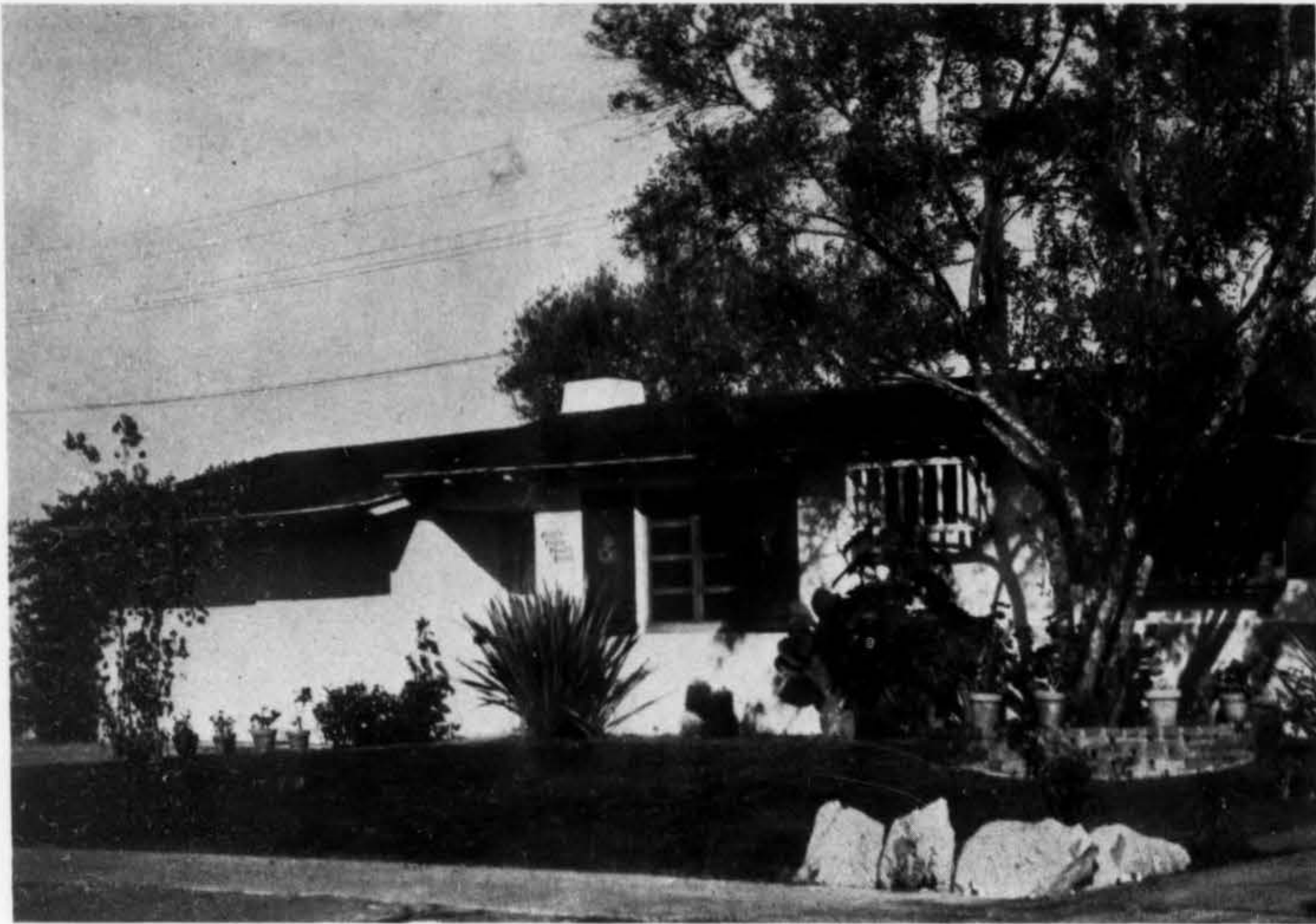
Colorings in the living room suggest the charmingly flower-bordered path of the exterior. Walls are a warm off-white, the carpet a soft smoke blue. The English floral chintz combines fresh greens, yellow, cherry, and smoke blue, while a note of clear light green is introduced in upholstered pieces.



THE RESIDENCE OF MR. G. E. GILMORE
in Bakersfield, California

FREDERIC BARIENBROCK, Architect
S. BARTLEY CANNELL, JR., A.I.D., Interior Decorator





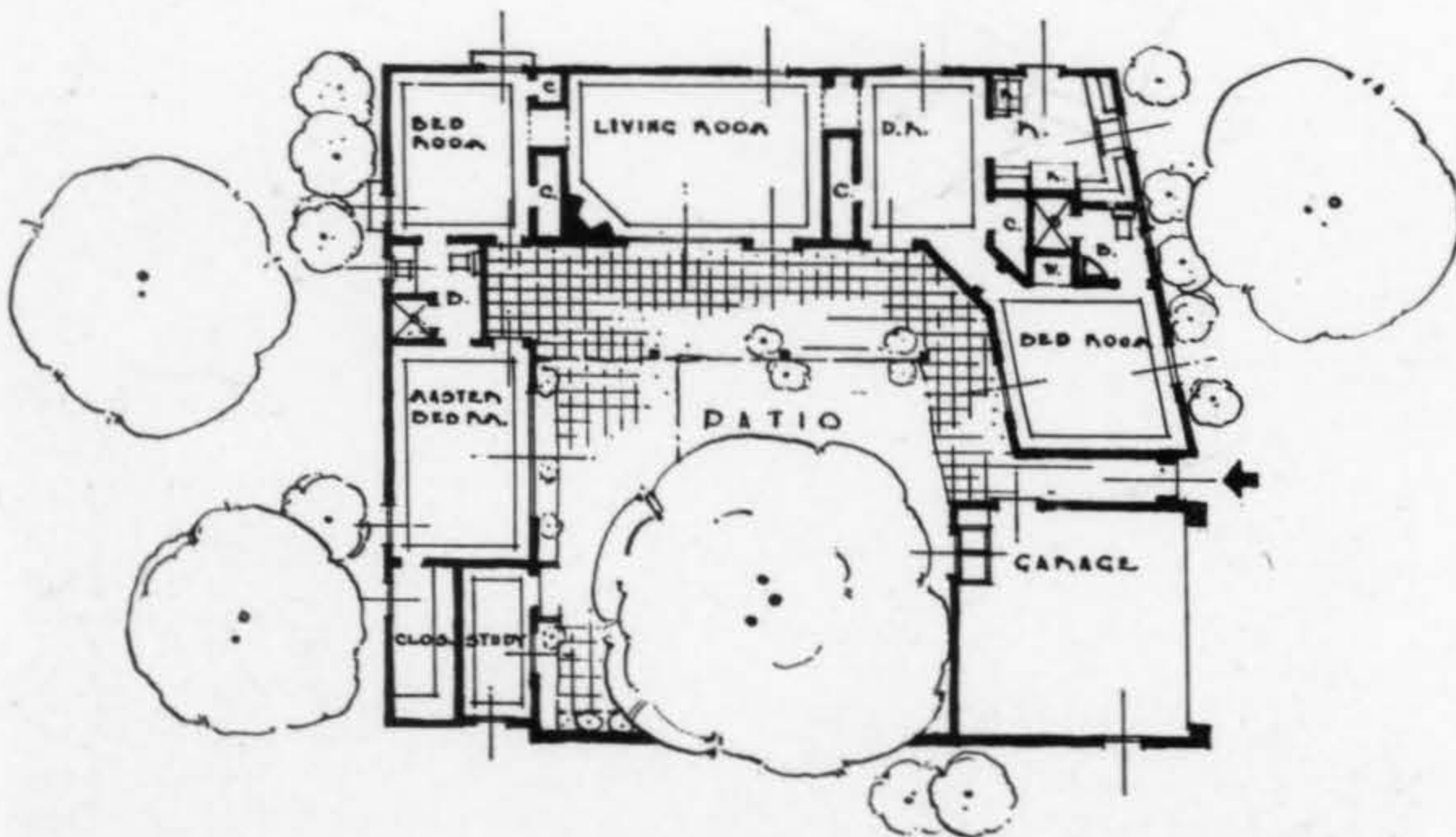
Photographs by Wayne Albee

THE RANCH HOUSE RESIDENCE OF
LT. AND MRS. ARTHUR GALLOWAY

San Diego, California

CLIFF MAY, Builder

In the days of early California, ranch houses were built around a center courtyard both as a convenience and protection against marauders. Today the same plan affords privacy and assures outdoor living undisturbed by prying eyes. It is particularly well adapted to the small home situated within the city limits. This rancheria built at an approximate cost of \$5,500 is an example of this type of home. Each room opens directly into the patio, providing the utmost privacy. Even the entrance from the street leads through a small passage into the courtyard.





The main room in this little house is the gay and intimate patio. A ranch bell originally from the Santa Margarita y Las Flores ranch confirms the carefully planned authenticity of layout and construction. A large olive tree casts its shadows and is a protection from the sun, and the profusion of potted geraniums provide strong color contrast against the off-white walls and dull red brick paving. Heavy wooden outdoor furniture is both satisfyingly Spanish and comfortable, while several small bird houses hang invitingly from the olive tree, although no bird should need further inducement than this charming setting to render its song.

A wide covered passage paved in uneven lying bricks and appropriately called El Corredor surrounds the patio and leads into the various rooms, permitting one to go from one part of the house to the other even on rainy days without disturbing the rest of the household. Here also is cool shade if the center courtyard becomes too warm. Each room has a large window overlooking the patio as if loath to part from the gay and colorful outdoors. With the exception of the bedrooms which have oak floors, the rest of the house has floors of tile which are kept brightly waxed. The furniture is mostly simple, heavy and in keeping with the Spanish atmosphere.





Photographs by Maynard Parker

SMALL HOMES and SMALL BUDGETS

By PRIESTLEY A. HORTON, Manager
Bullock's Bureau of Interior Decoration

A FEW years ago the small home was a real problem, not only from a structural standpoint, but from a furnishing angle, also.

Today we find a very different viewpoint. The small home has become one of our biggest assets in the building business, as well as in the home furnishing profession.

Why shouldn't a person building a small home have the same attention as one with a large home? After all, there are at least twenty small homes to every one of the large ones.

Let us look for a moment at the average people in the employed class. Maybe they have one or two children. Naturally they want a home in which to raise these youngsters. The income of this family will not permit of, let us say, a monthly outlay for housing of more than \$30.00 to \$45.00. That means a \$3,000 to \$4,500 home, based on F.H.A. tables.

What was to be done about this demand? The architects and the builders had the answer. The architects began to see just what could be done for a small amount of money and the answer may be seen in many locations in the beautiful small homes all over California.

Many builders have gone into undeveloped territories and have built communities through these small homes.

Today in many districts these homes may be bought for as little as \$50.00 down and 1 per cent of the purchase price per month.

The most amazing part of all is the amount of detail and the good design involved in these homes.

Now that we have the house, what about the interior? Naturally, with all of this type of building going on, we in the home furnishing field found it necessary to build our stocks to meet these conditions, so the first thing to do was to go to the source, or the manufacturers, and tell them, "Here we have a beautiful little home of five rooms to furnish for not over \$1,500 for everything, from stove and refrigerator to bedding."

The result is a packaged plan of decoration. Everything marked out, from colors of walls to the smallest ash tray. This plan may be carried out in its entirety, or one may purchase the bare necessities and then fill in until the ultimate result is obtained.

This "home makers service" is giving the client the benefit of many years of experience of the buyers and decorators, so that the small home may be as completely and correctly furnished as any of the larger homes.

Many of the larger stores throughout the country are acknowledging this to be the most important movement today and are building their stocks to meet these conditions.

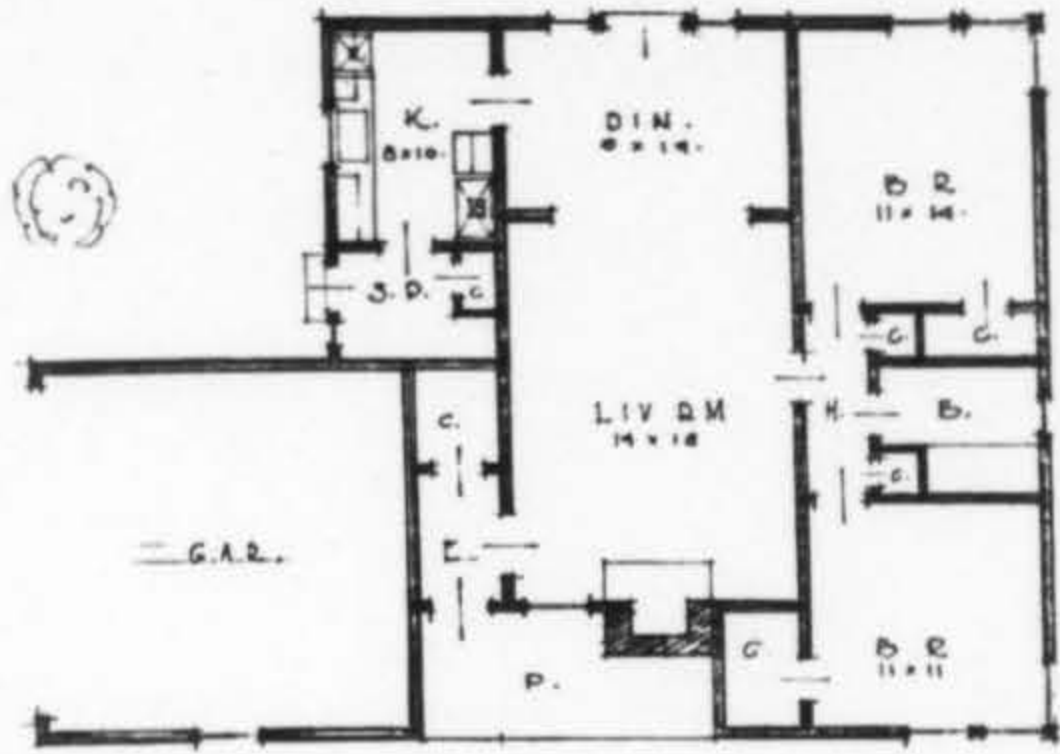
In the final analysis, why shouldn't the person building a small home have as much style and correctness as anyone else? We in the profession believe they should. Especially here in California where the designing and furnishing

of the small home is far in advance of the nation both in virility and originality of expression. By closely following the popular trends in small home architecture the furniture manufacturers in cooperation with the large stores are able to supply excellently finished furniture and accessories at prices that are within the reach of everyone. A limited budget is no longer a handicap to good taste.

This year the designs of such masters as Chippendale and his contemporaries are more in demand than any other type of furnishings. Authentic reproductions of these designs have been combined with new finishes, new upholsteries, and a simplification of the intricate carvings to make furniture that is genuinely livable and more in keeping with modern tradition. This furniture is particularly adaptable to the California Colonial and English architecture, while for the increasingly popular ranch homes the colorful and informal Early California furniture comes in a wide variety of designs.

However, style is only appropriate if it fits in with the owner's personality and tastes. The popular thing is not always right for the individual. Color schemes, draperies, furniture, and pictures should reflect individual personality and not the "popular." They may be using red velour draperies, but these would be wrong in an early Colonial room where a chintz is called for.





Even after a home has been decorated and furnished with the help of experts people insist on "moving things around." To do so is perfectly all right as long as certain rules of good taste are followed. Such as not putting a small vase in the middle of the grand piano where it looks completely out of proportion; buying a picture and hanging it against a very decorative wallpaper, or hanging too many of them in one room; another common failing is to bring in a piece of furniture for sentimental reasons, such as grandmother's rocking chair, she may have used it but she also used the coal stove and oil lamp.

Furnishing and decorating a small home is a simple matter if the owner will let a decorator give unity and simplicity to his tastes, and not let his desires go beyond his income. A home furnished out of harmony with the proposed budget does no more than reflect an insincerity in the owner's home life.

The house at 1801 North Pass Avenue, in North Hollywood, is called the "Home Makers' House." It's a well-sized two-bedroom home, and it has been furnished complete, from broadloom to breadbox, with linens, silver, china, built-in gas range, refrigerator and full quota of kitchen gadgets for \$1,500 net. Of course, most people, buying such a home, would have some possessions of their own, if only ornaments and linens, which would materially cut the cost, but starting absolutely from scratch, the layout complete would cost \$1,500.

The living room and small dining room are done in 18th century English with Dale green and Tokay red stressed. In the living room there is a Governor Winthrop secretary, several comfortable chairs, wall shelf and wall brackets, four tables, four lamps and numerous ornaments, broadloom carpet, and chintz draperies. In the dining room there is a junior style Sheraton dining group, silver, china and glass.

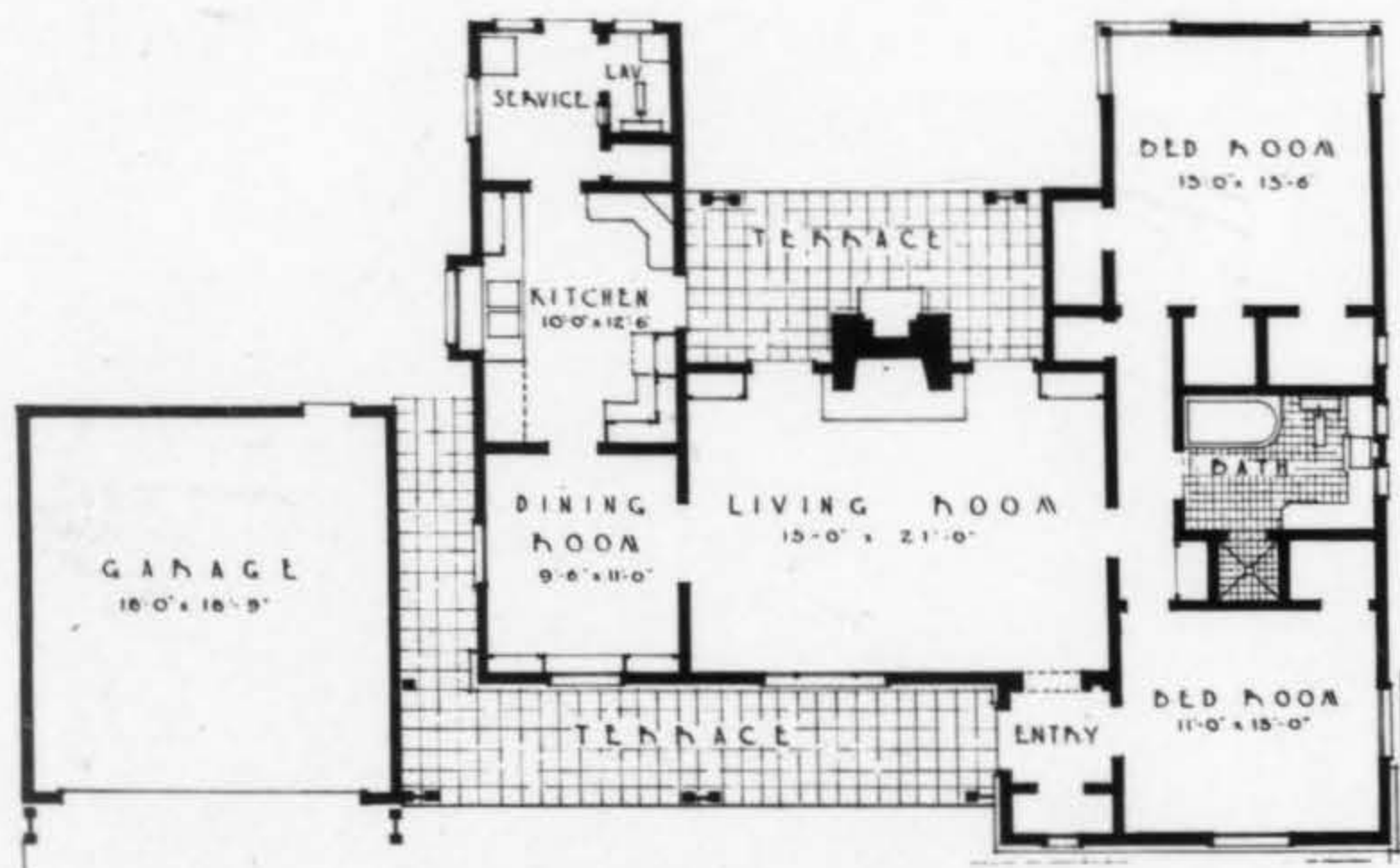
To show that today we gaily combine our periods and that our homes look the better for it, the master bedroom has been done in New World Modern, with colors of Dale green, Titian brown and mist blue. The daughter's bedroom is done in maple, with plenty of pink and ruffy curtains and a softly pretty hooked rug upon the floor.





Photographs by Miles Berne

THE RESIDENCE OF
 MR. AND MRS. RALPH M. ALEXANDER
 North Hollywood, California
 WILLIAM ALLEN, Architect



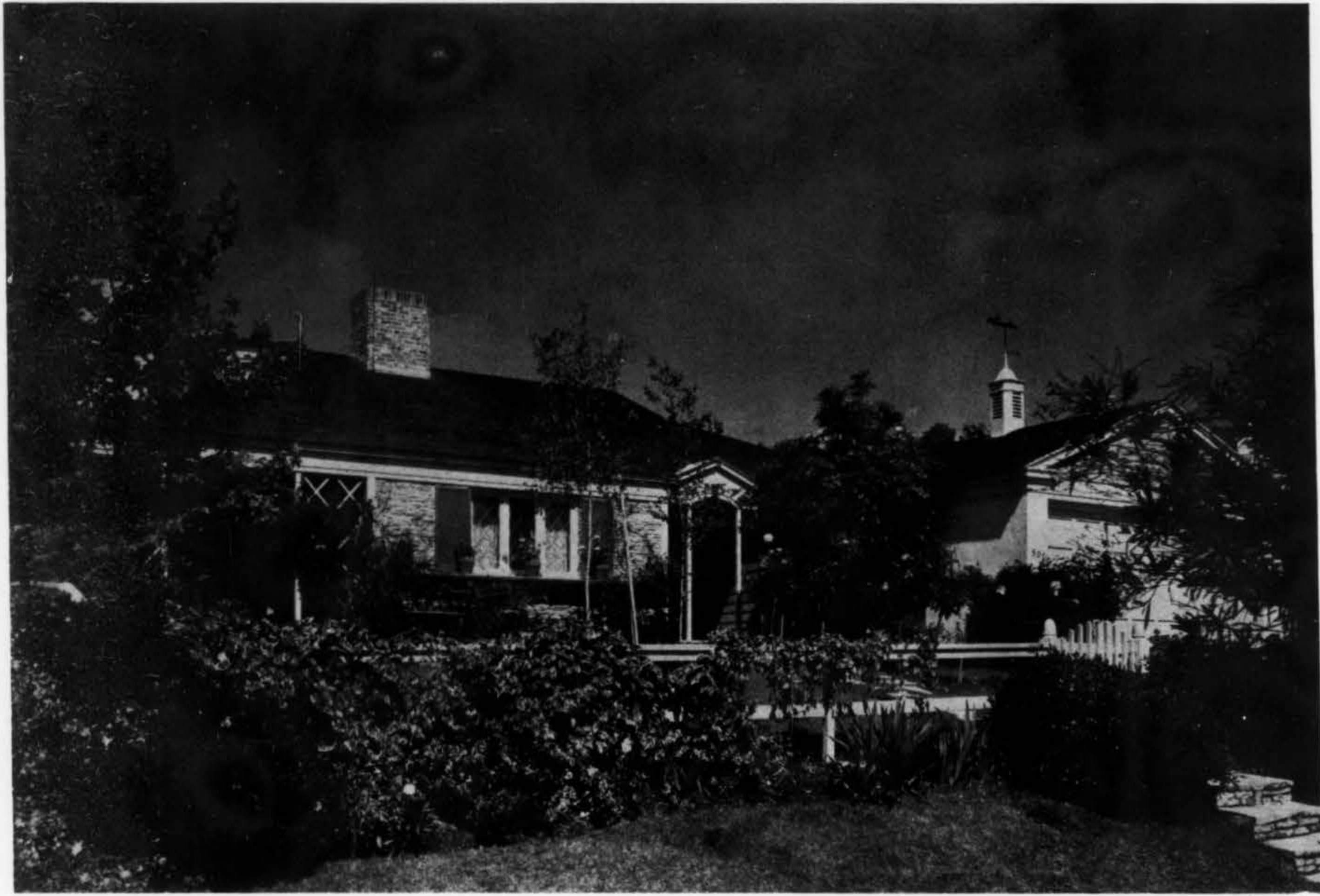


This ranch type home is a pleasing version of the popular Monterey style that has proved so suitable for the Valley. The exterior is of natural brick and hand-split shakes which provide a contrast to the horizontal siding painted a light cream color. The garage is separate from the house and yet included under the same roof, making the line long and low and horizontal. The extended eaves protect the front terrace and the rear terrace where the reverse side of the fireplace forms a barbecue. The patio is paved and being protected by the two wings of the house makes an enjoyable outdoor room.

The living room has good cross ventilation and while it may have to serve as a thoroughfare, it is large enough to permit quiet corners out of the lanes of traffic. The fireplace wall has been paneled and painted to blend with the buff-colored walls and ceiling. The carpet is a light beige color and the draperies a bright, gay chintz in a large floral design.

Louvered doors open into the dining room where the window-height horizontal paneling and a modern wallpaper in red and gray create a pleasant atmosphere.

The kitchen is a housewife's delight. A Dutch door opens onto the terrace making a convenient counter for buffet or bar. Numerous cabinets have flush doors and gleam with white enamel. Doors and trim are white, the stove and refrigerator glistening white. The little nook in the corner makes a convenient working table and a cheerful spot for breakfast with its chromium table and red leather upholstery. Small red flowers in the wallpaper blend with the red in the linoleum on the floor and the reddish tones of the rubber drain boards. A gay little peasant towel completes the scene.



Photographs by Clyde Stoughton

THE RESIDENCE OF
MR. AND MRS. J. D. RISING
in Westwood, California

ULYSSES FLOYD RIBLE, A.I.A., Architect

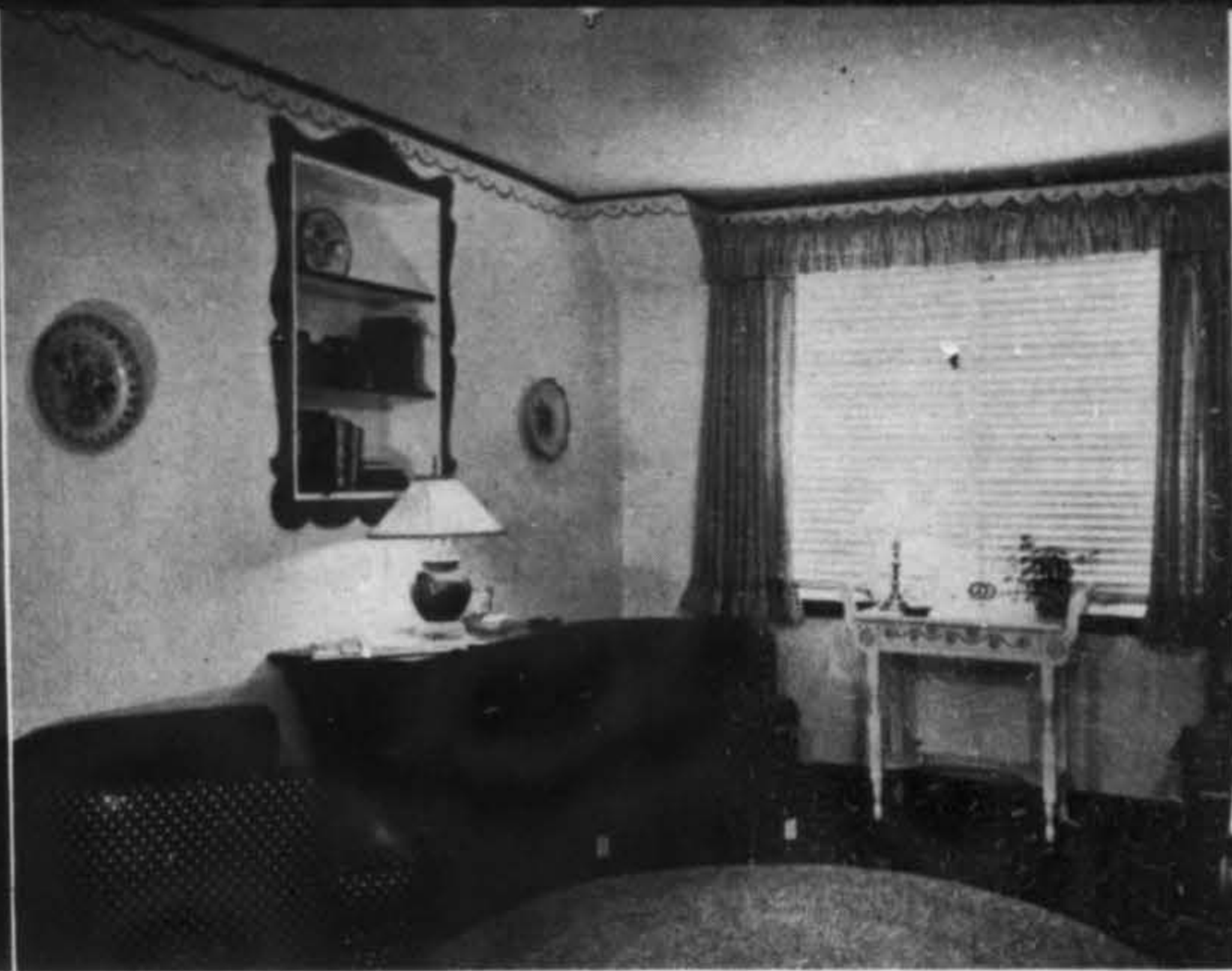


Built for out-of-door living in the California climate, this Early American home is compactly planned around the axis of a three-way fireplace stack. Living room, bedroom and den all have fireplaces served by the same chimney.

This influence on the floor plan contributes to its compactness. The den may easily become the guest room since closet and bath open conveniently to a small hall. The front bedroom may even become the guest suite or even a studio for a writer or musician since the bedroom marked "servant" on the plan opens off of the front entry and is even appropriate for the master of the house.

Terraces are the outstanding feature of this field stone, shingle and plaster house. A door from the garage leads across a small terrace to the entrance. Another terrace at the front corner of the house makes a shelter for out-of-door lounging. The living room opens directly onto a wide terrace which extends around the back of the house, encompassing the den entrance in its scope. Even the dining room is accessible from the terrace.

Nice attention to detail is another feature. Dove cote decorations under the eaves, a weather-vaned cupola atop the garage roof, latticed porches and an old-fashioned fence all contribute to the simple charm of this home.



TWO SWEDISH PEASANT ROOMS

in the Bel Air Home of
MR. AND MRS. LOUIS R. NICOLETTI

Created by BOB ANDERSON, INC., Interior Decorators

Two small attic rooms under a shake roof were used for storage until they were converted into two charming bedrooms in the Swedish Peasant style. Combining early American pieces with a strong Swedish peasant motif, the rooms have a feeling of authenticity and extend an invitation of comfort to their guests.

The walls of the entry, which also connects the two rooms, are completely covered by murals done in broad bands of blue and white by Gordon Mosher. On a white background peasant women, brilliantly arrayed in native costume, are hurrying as if to market, dragging children and carrying baskets. On a blue background are men and boys, outlined in white and walking at random in the opposite direction.

The bedroom above is Dutch Cleanser white with woodwork in cobalt blue. A blue and red cornice scallops the room and the canopy mural behind the bed covered in red checkered gingham smacks of peasant chic. The chest and doors retain a provincial decoration in red, yellow and blue. The rugs are woven in red and white with a

red fringe. Two comfortable modern chairs flank an old doughbox and are covered in dark blue chintz with flecks of white. Small chairs and tables in pine and of the period tone down the brilliant color, while old lamps and accessories furnish the necessary charm.

In the bedroom below the woodwork trim matches the Satsuma red of the flowers in the wallpaper, while the sleigh bed and chest of drawers sustain the pure white of the wallpaper background. Around the door panels and over the bed and chest a Swedish paint brush has trailed in reds and blues, creating a pattern of primitive character with great charm. The rugs are simulated hand-woven in faded blue and natural. The hand-woven draperies on a natural ground suggest the citron yellow which covers the chair with its high ears. The sawbuck table, washstand, and the two black stenciled ladder-back chairs with yellow seats are all early American and of the period. The streaked old pine lends a mellow glow, while the accessories in brass and copper give highlights and add much appeal. Plants grow with a satisfied greenness, and the antique clock ticks endlessly on its quaint shelf.





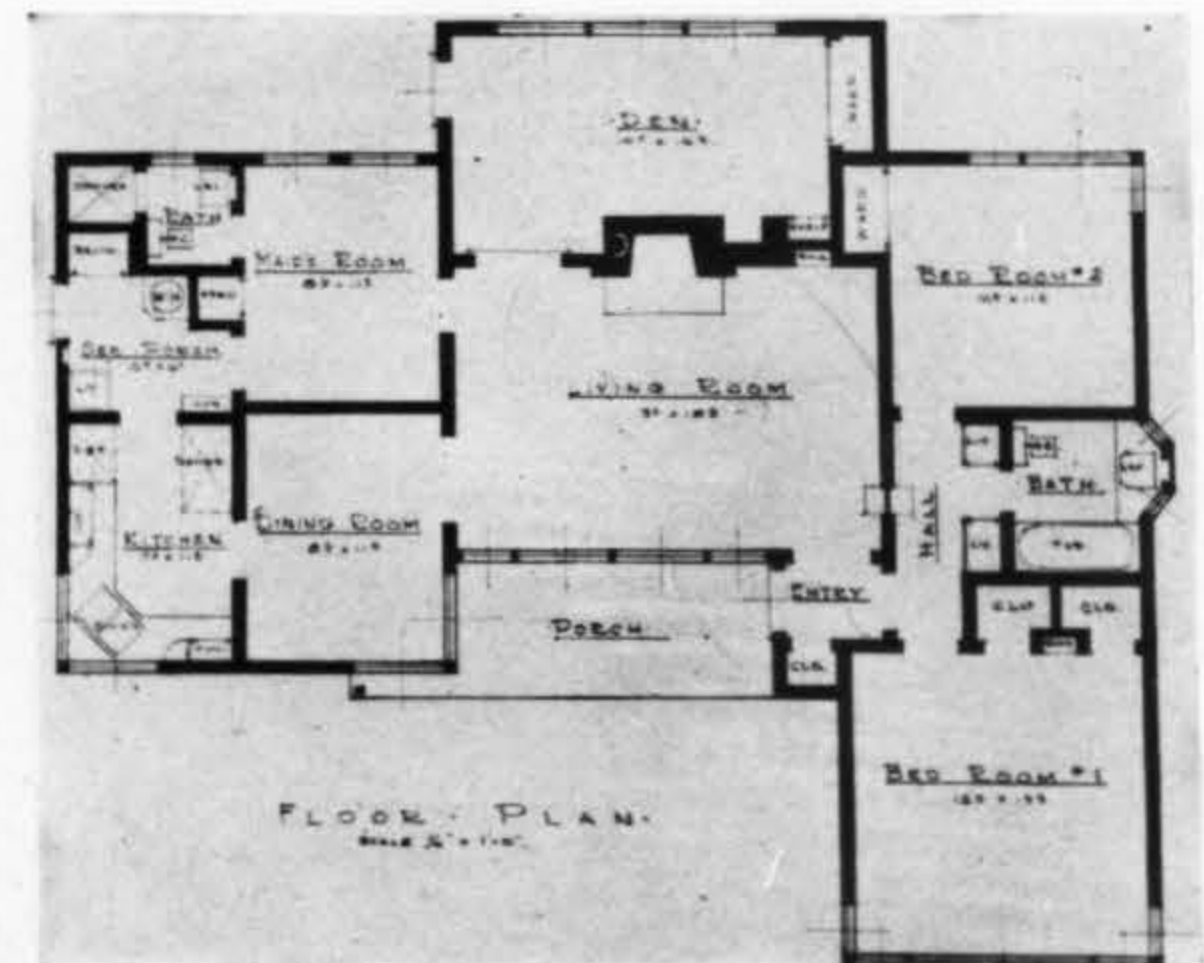
THE NORTH HOLLYWOOD RESIDENCE OF
MR. AND MRS. LOUIS BENNETT

WILLIAM MELLENTHIN, Builder

Interiors by BARKER BROS.



A small valley home with simple horizontal lines. Built of stucco, wood and brick, it has been painted off-white with a shingle roof left natural. In the living room one entire wall is windows making it light, airy and with pleasant views of the outside. The den is an extra room which may serve as a rumpus room for the youngsters or with its wardrobe it may be used as a possible guest room. The front bedroom has an expanse of windows while the second bedroom is content with large corner apertures. The kitchen is very conveniently arranged and the corner window provides a cheerful outlook at a minimum of space. Below a detail of the dining room shows how charming the interiors of this house are and how effective simple furniture can be.



SMALL HOMES OF THE WEST

LIGHT FOR THE SMALL HOUSE

By FRANK A. HANSEN, Director,
The Western Institute of Light and Vision

DURING the past twenty years, comprehensive research in the Science of Seeing has brought about a new appreciation of home lighting requirements. Where eye tasks are to be accomplished with comfort and eye strain is to be avoided, adequate levels of illumination must be provided. New concepts of artistic treatment of light sources, which see the combination of harmonious fixture design and efficient use of light, are now the sought-for objectives of the lighting equipment manufacturers.

Room by room, the average small home of today benefits greatly by the newer designs and studies which have improved the lighting treatment. This is well illustrated by the typical photographs which accompany this article, which were taken in the Matchless Electric Home now on display on Wilshire Boulevard in Los Angeles.

On arriving at this home, the guest knows he has reached the right house, because the lighted house number verifies it. He is greeted at the front porch by the soft illumination supplied by a lighted vertical panel beside the door. Inside, the entry way is well illuminated by a completely shaded modern bracket. The coat closet is supplied with automatic door switch. Since this closet does not reach the ceiling, a fluorescent lamp atop the closet supplies a soft glow of indirect illumination that one may find his way about with ease.

On either end of the living room, a continual trough supplies a cove for fluorescent lamps in a warm white color, providing a soft general illumination throughout the room. This is augmented, of course, with the "Eye Comfort" I. E. S. floor lamps, supplying adequate illumination for the critical business of reading.

Harmonizing beautifully with the modern treatment of the interior and the Swedish modern furniture, the fixture above the dining table is indirect. Above the table, at the bottom of the fixture, however, is a series of glass rods which enliven the design and contribute additional light to the surface of the table itself. A glass-shelved recess in the side of the dining room is well lighted from a soffit panel above. The outdoor covered dining terrace which adjoins the dining room is artistically treated with a lantern-type weather-proof ceiling luminaire. This serves well to supply decoration and illumina-

tion in the same operation.

The breakfast alcove is brightly and cheerfully lighted with a ceiling fixture which takes on the architectural characteristics of the room, being assembled in plate glass discs and glass rods. This room is round, and includes a round, plate-glass-topped table. The outer curved wall consists largely of windows . . . thus the lighting equipment supplies the desired "cheerful" illumination and, at the same time, provides an architecturally correct note that is entirely in keeping with the treatment of the room.

Adjacent to the breakfast alcove is the buffet-bar. A vertical panel of flashed-opal glass backs up the glass shelves above the buffet; this panel being indirectly illuminated from behind by lumiline lamps. This treatment provides a luminous background for the shelving, supplying good illumination with the desirable low brightness of the light source. The wall above the serving area of this buffet is equipped with a shielded bracket fixture, also in keeping with the breakfast alcove fixture.

The well-designed kitchen employs the popular U-shape arrangement of the three centers of food preparation. If ever there were a place which requires good illumination, the kitchen is it! Recessed panels are installed above the sink, also above the working counter at the opposite end of the kitchen. Reflectors using lumiline lamps are fastened to the front edge of the dish cupboards in such a way as to be directly above the working surfaces of the other counters in the room. The stove, of course, is equipped with its own individual lamp and reflector and the general illumination is supplied by a center ceiling fixture of diffusing type.

The service porch is supplied with a good intensity of diffused-direct illumination from a modern ceiling luminaire, and the treatment of the hallway is the same, except that in the latter instance the fixture aids in the decorative plan.

Opposite the tub in the bathroom, a shielded wall bracket supplies general illumination, which is augmented by a recessed prismatic lens unit above the wash-bowl center of the Pullman type lavatory unit. Each of two bathroom wall cabinets is equipped with 12-inch lumiline lamps, which directly light the sides of the face for shaving or make-up. The

man of the house will tell anyone listening that the "shaving zone" is the most important lighting problem in the home!

In each of the bedrooms, general illumination is supplied with central ceiling luminaires which are harmonious to the decorative treatments employed. This is the ideal way to illuminate a bedroom, but one must use judgment in selecting such fixtures, to make sure that it will not have uncomfortable brightness on the eyes of the person lying down. But good general illumination is quite desirable for the bedrooms, which become fitting and dressing rooms on occasion. The wardrobes of each bedroom are lighted automatically when the doors are opened, as is the case in other closets of the home.

Of unusual interest to the lady of the house is the mirror lighting in each bedroom. A flood of diffused, overhead illumination is supplied from recessed panels. At the flick of a switch this illumination is changed from that of ordinary Mazda lamps to that of daylight. In other words, the lady may see how she looks, either by day or by night. This is a feature which has been commented on frequently by feminine visitors to the Matchless Home.

The bedrooms are further supplied with ornamental dresser lamps, and these rooms, together with the bathroom hall, have small night-lights recessed in the wall near the baseboard, which provides a low intensity of illumination at night, a necessity if barked shins are to be avoided.

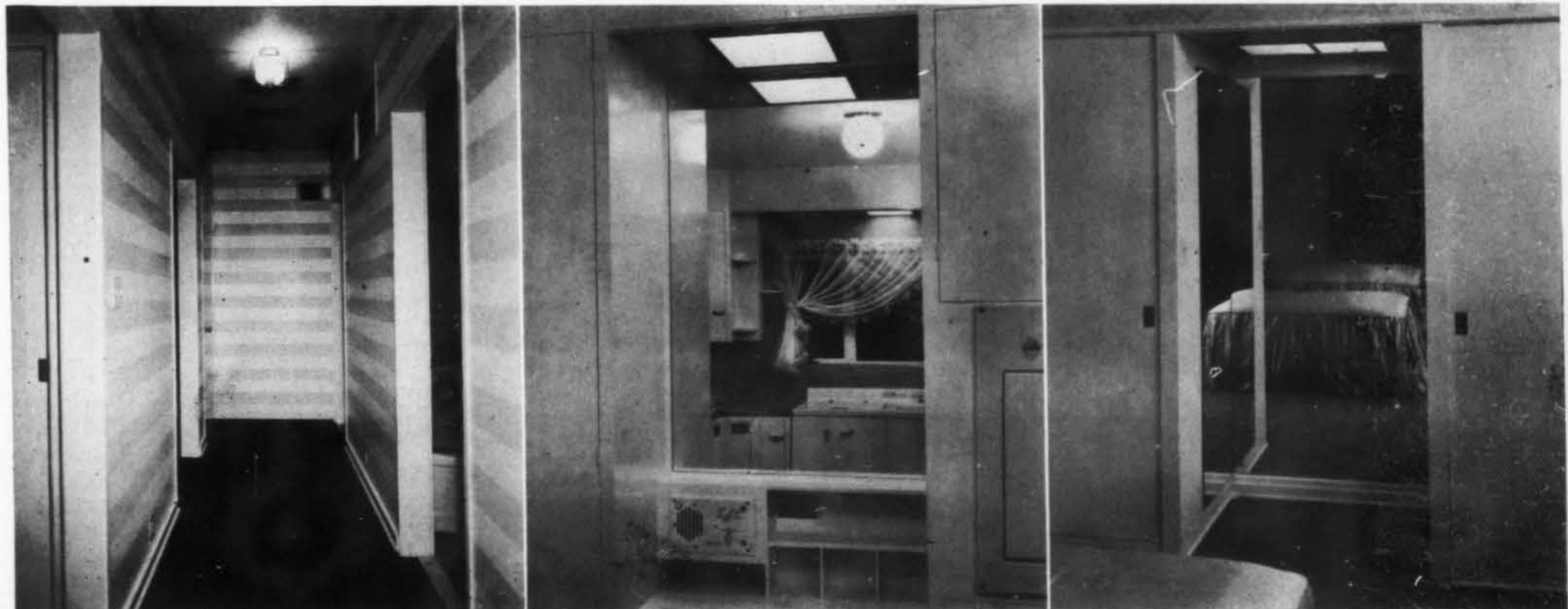
Built into the eaves are exterior flood lights, controlled by master switches from within the home. One of these switching locations is the master bedroom, providing protection for the owner against prowlers.

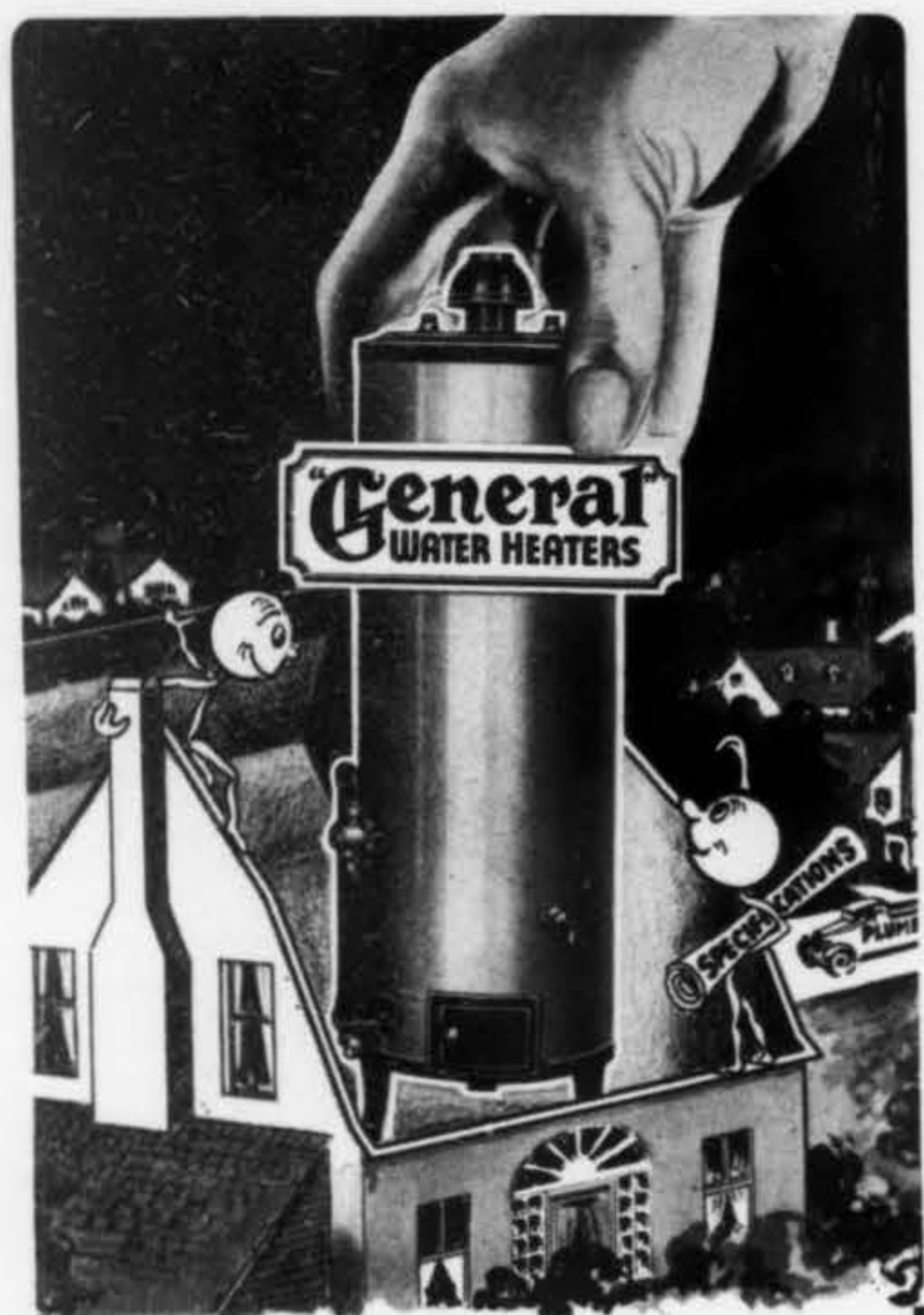
Circuits are provided to supply electricity to the garden. Here, the lighting becomes a part of the background, with the equipment taking on natural forms. Lights are concealed in tulips, cat-tails, bird-houses, under lily-pads and in a score of ways which defy the casual observer. The garden electrical circuits also supply light for such evening games as badminton and table tennis.

In providing for the illumination of the smaller home, it must be remembered that each room has a

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Photographs by Dick Whittington

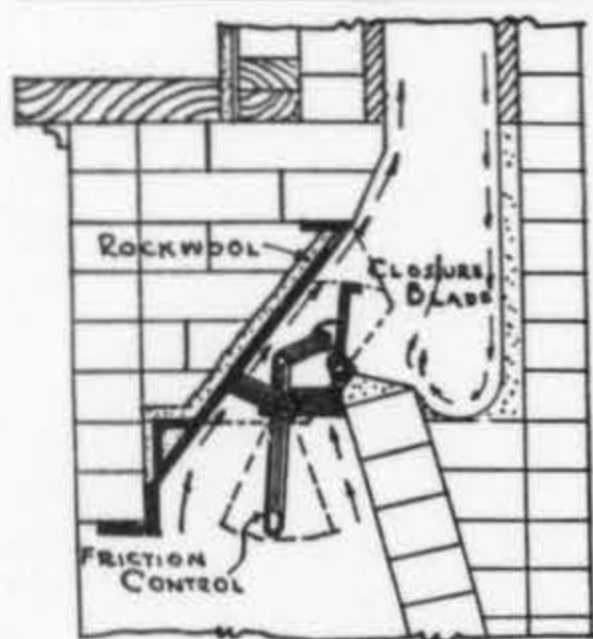




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THE RESIDENCE OF MISS INGA HOWARD

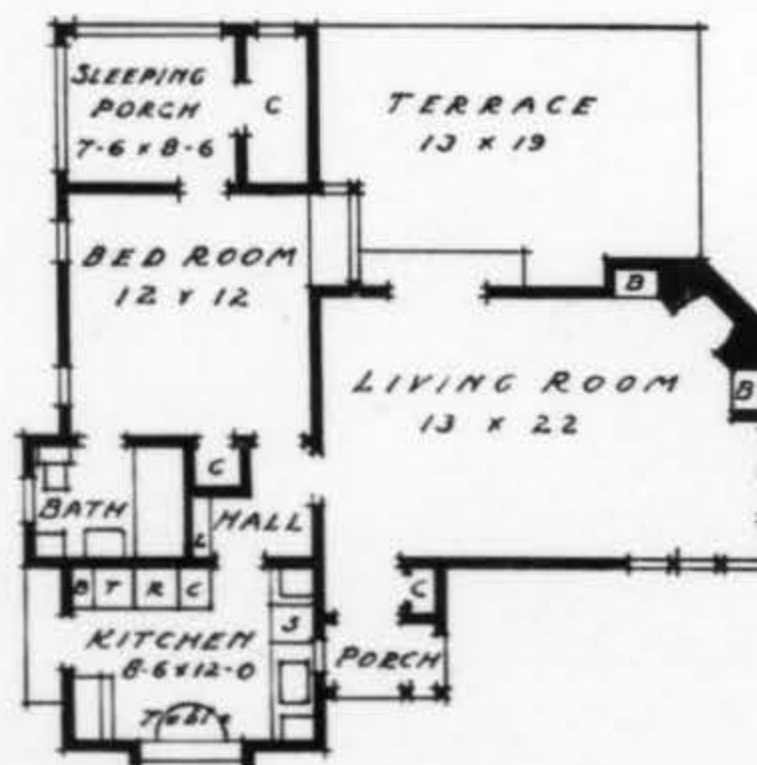
in Pasadena, California

KENNETH A. GORDON, Architect

An example of the small apartment-type house designed for a person living alone. Moderate in its first cost, such a house is moderate in maintenance expense and is easily cared for.

The exterior is of stucco painted an off-white with a shingle roof. The living room has a large corner window and a corner fireplace where the wall done in clear white pine has been painted and over-glazed in a light tone making a pleasant corner with bookcases and cabinet space. French windows lead out to a generous terrace overlooked by a protruding window in the bedroom with a window-seat and cabinet space below. The bedroom also opens into a healthy sleeping porch.

The kitchen has been carefully planned with efficient closets and cabinet space. A concealed laundry tray eliminates the usual service porch. Under the bay window is a drop-leaf breakfast table, a cozy, cheerful place for informal dining.



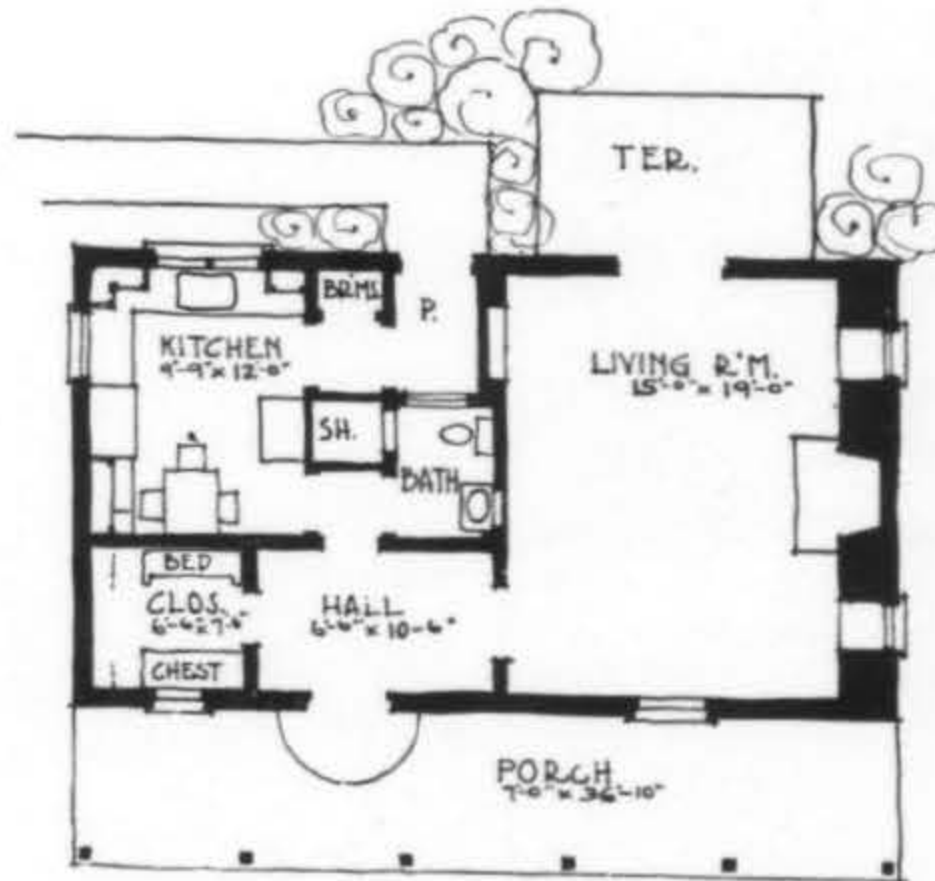


Photographs by W. P. Woodcock

THE FARM HOUSE OF MR. GEORGE WINDER
in Salt Lake City, Utah

GEORGIUS Y. CANNON, Architect

A petite little house of extreme simplicity and an almost Puritan exterior. Within, however, the detail while Colonial and in keeping with the exterior is unexpectedly sophisticated and charming. These might be bachelor quarters with a flair for entertaining. Recently this wee house has added two bedrooms, an additional bathroom, half a dozen closets and a farm office, growing as the occasion demanded.



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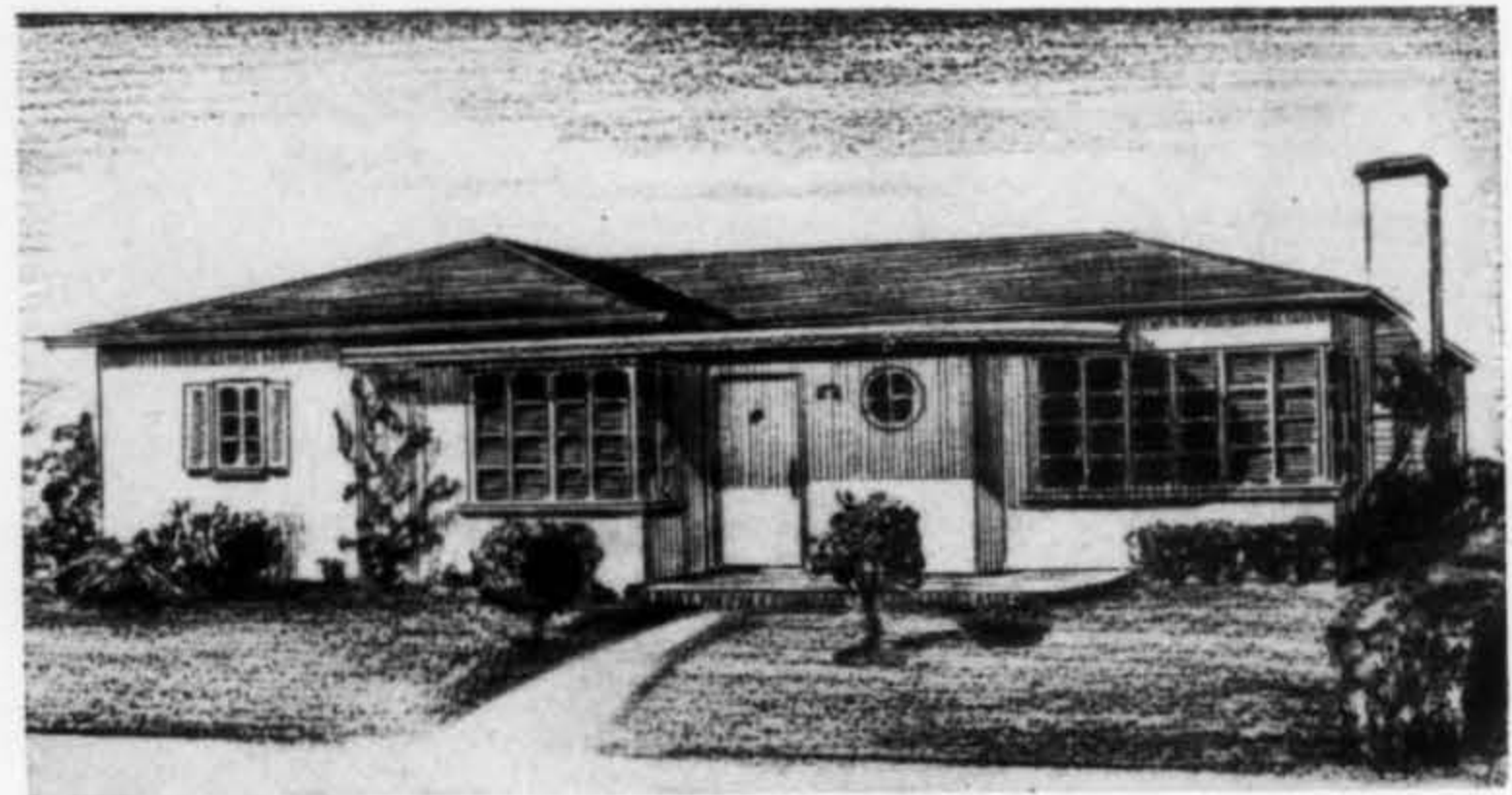
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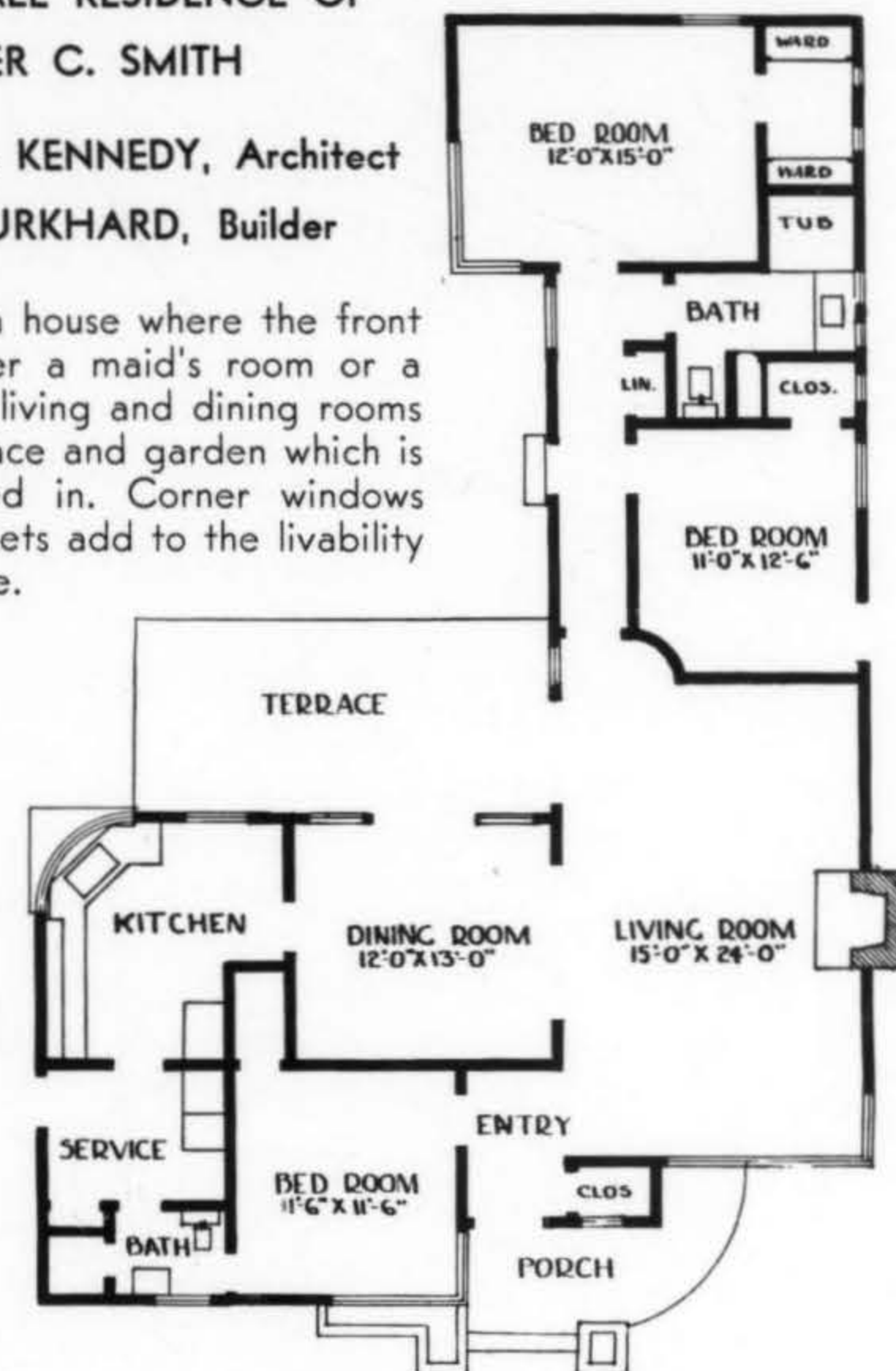
Pacific



THE GLENDALE RESIDENCE OF
GROVER C. SMITH

RAYMOND M. KENNEDY, Architect
PAUL L. BURKHARD, Builder

A three bedroom house where the front bedroom is either a maid's room or a guest room. The living and dining rooms open to the terrace and garden which is completely walled in. Corner windows and spacious closets add to the livability of this small home.



THIS MONTH IN THE GARDEN
(Continued from Page 14)

There is still time to do some planting in the bare places. Zinnias will very likely give as good results as anything that can be planted now, although asters will give average results. Scabiosa, salpiglossis, annual phlox, pentstemon, ageratum and lobelia will all be worth while.

If you enjoy growing things from seed this is the month to start for early fall plantings. Primroses, cinerarias, pansies, and violas are among the popular fall and winter flowers, and by seeding now one can get them well started for the early winter garden. There are numerous perennials which should be started this month. The following will be among the better ones to plant: anchusa, agatheia, coreopsis, Canterbury bells, columbine, carnations, gaillardias, hollyhocks, perennial larkspur (delphinium), lupins, pentstemon, nierembergia, salvias, and shasta daisy.

This will be a good month to make a list of the roses you may want to plant next spring. Flowers will be very good and you can determine the varieties that stand the sun and grow well through the summer, also the colors that you like most. There may be vacancies in your shrubbery borders that you would like to fill; at this time of year you can really see them at their best and by a little observation find just the ones that you will enjoy most. Planting of established shrubs can be done as well now as any time. They require careful handling and thorough watering but otherwise little more care than in the spring.

We have noticed the fuchsias lately and think it a good time to select them. There are so many good ones now that one can have quite a collection and still have a variety of color and types of bloom. For the shady places that are empty we suggest the tuberous rooted begonias. Plants of these are available and few flowers give so much pleasure when they are well cared for.

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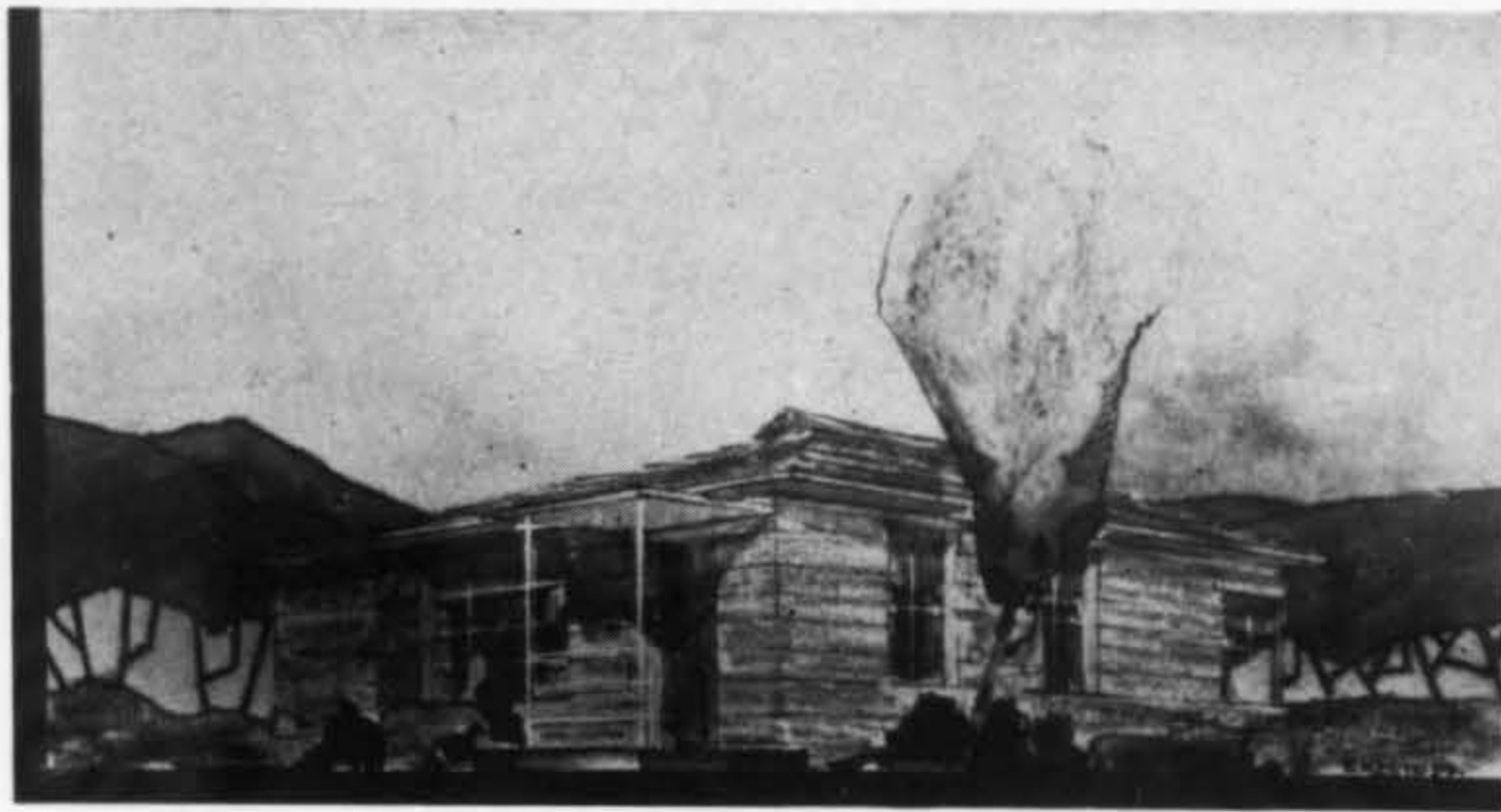
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Perhaps tiny is more suitable for this small frame house yet it is worthy of attention. The dining alcove is part of the living room yet placed to take advantage of the large front window. Cabinet space serves the double purpose of forming an entry and protecting the alcove, thus relieving an abrupt entrance into the living room.

COTTON TAKES THE LEAD

(Continued from Page 3)

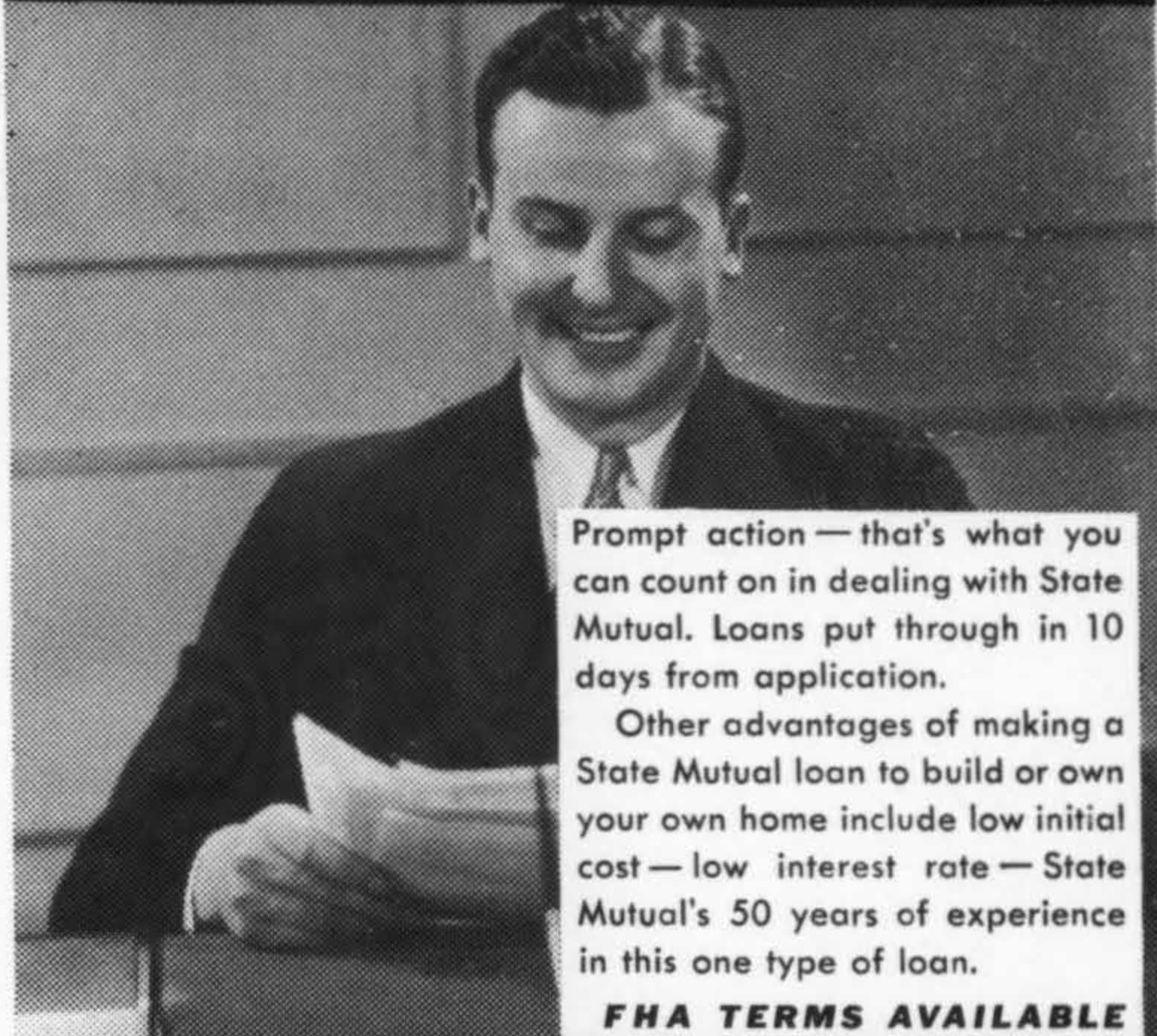
Badminton clubs are constantly forming, tennis has never lost favor, and these active sports require special clothes. Among the new items are well-cut, knee-length dresses as substitutes for shorts. Dots, checks and stripes are popular for these outdoor things and one design in striped percale in blue and white has a gathered skirt and "little girl" suspenders over a puffy peasant blouse of white, with a waist-length sweater in color as a good accessory. Golf is a much more serious affair and for this game each woman selects the costume which gives her the greatest freedom, usually a well-fitted skirt and a pleasing sweater.

With racing at Inglewood and more to come at Del Mar, sport clothes are nearing the gate in perfect alignment, but each entrant wants first place and demands to show at least. The designers do their best to produce something new in spectator sports, which they term "classics." These are simple but well cut and lend themselves obligingly to colorful and individual accessories. And of the latter there is always something new, a lapel ornament, an unusual flower, a new fastening for the bag, while the bag itself can be a tower of strength, not only in its agreeable color but in size. Bags are big. Good roomy containers, guaranteed to hold all the necessities for any afternoon at the track.

Through the summer vacations will be sought by motor, train and plane, and will include one or both of the big Fairs, the National Parks, the mountain and lake resorts, as well as those that dot the shores. With a street ensemble, jacket or long coat, blouse and skirt, a woman is well equipped for the travel trip but the destination and the entertainment involved must govern the remainder of the wardrobe. Jersey is one material in which a traveler may place faith. It is good in all go-about frocks, may be had plain, in checks, stripes and in small designs, and lends itself to combinations. If dressiness is desired, choose a draped jersey with feminine accessories.

Going-away dinners are gaining in popularity when held at the new Union Station at Los Angeles, and for these functions the hostess may still stick to the cottons, using shirtwaist or jacket frock in silk or crepe, or one of the new knits. In cut and fold some of the new evening gowns are very feminine, crisp and ruffled, and have a decided appeal. Jackets are popular with these, and through careful selection the short jackets of the afternoon and evening frocks may be interchanged, thus providing variety. For the sea-food dinner at Fisherman's Wharf in San Francisco, and which positively must be included in any visit to the Fair, a good, warm topcoat is the most necessary item. Tweed, jersey or knit may serve but cotton, for once, would be a trifle inadequate if a fog blew in—even in the new swank places which, after all, don't really belong to that last stand of Bohemia, Fisherman's Wharf.

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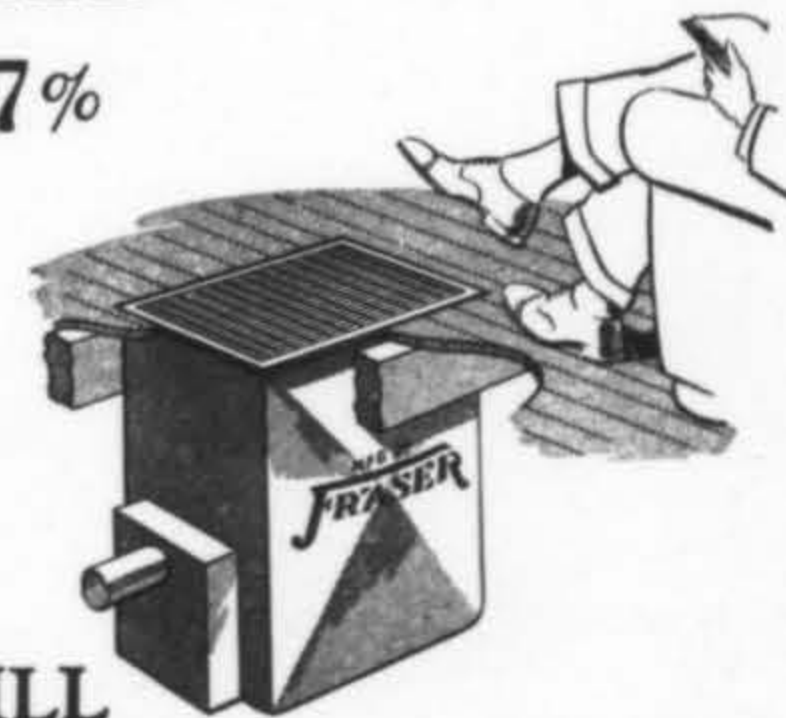
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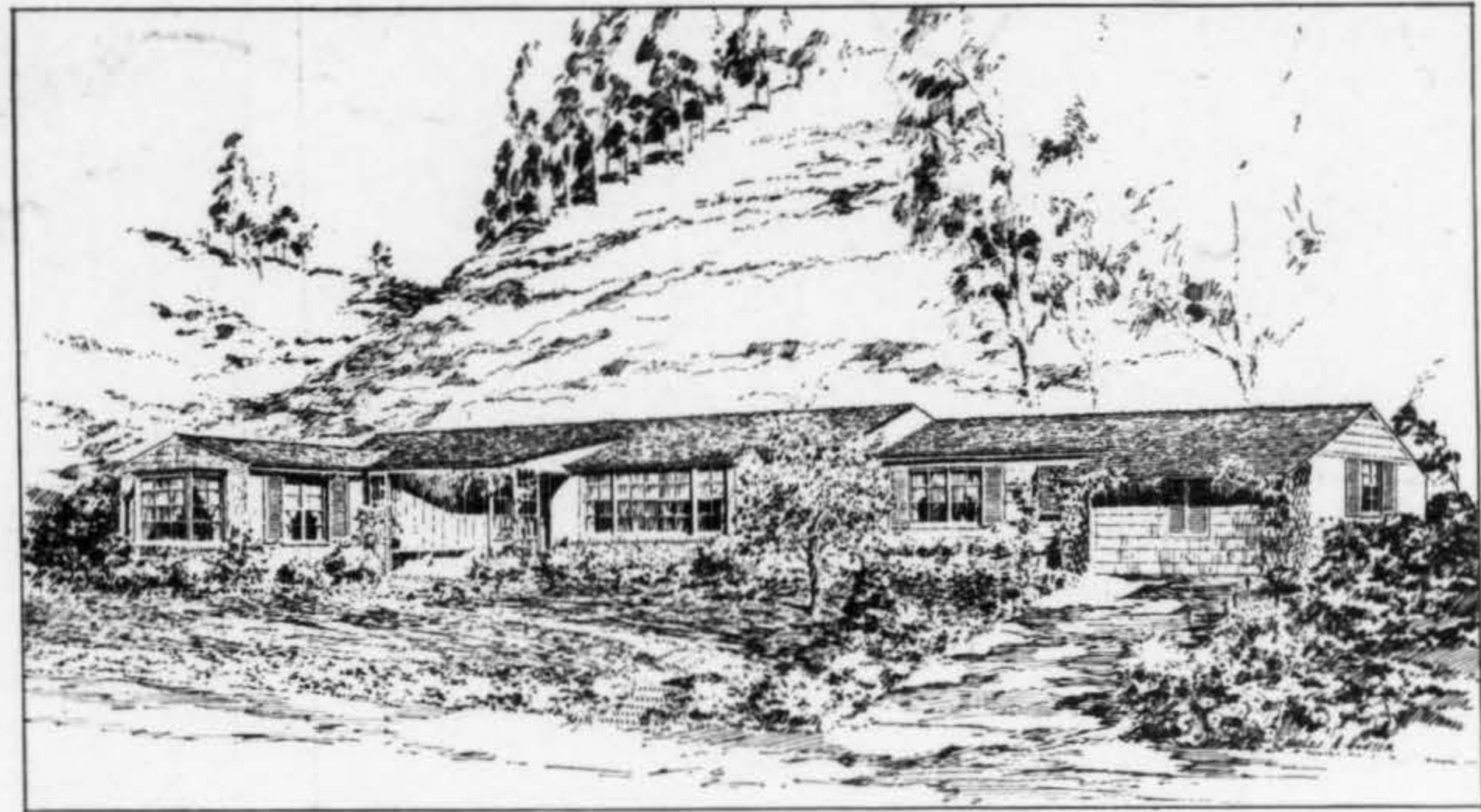
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PERSONALITY IN THE SMALL HOME

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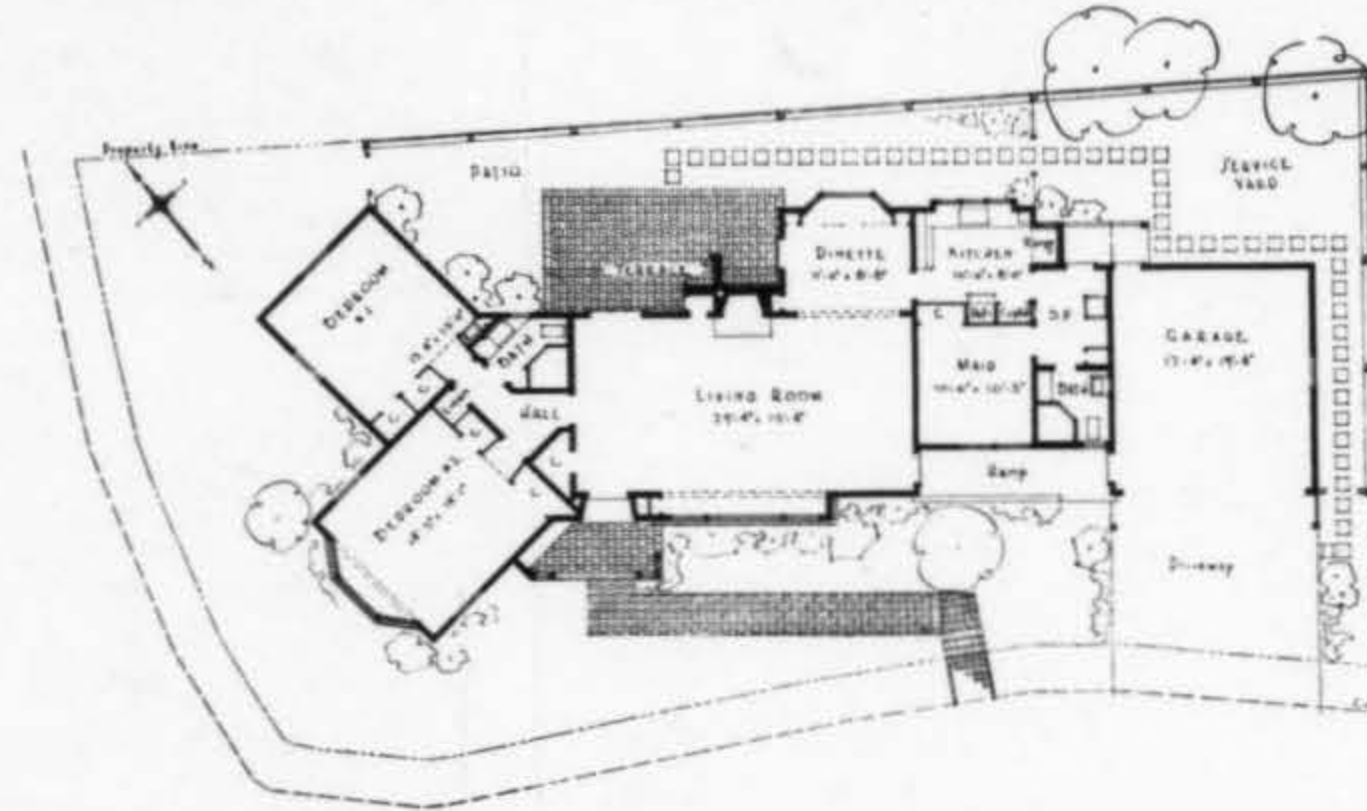
1. Decide approximately how much can be spent on each room.
2. Have some general idea of the type of home preferred.
3. Be frank about budget, likes and dislikes, and where good advice on furnishing a small home can be obtained.
4. Become acquainted with one decorator and stay with that person throughout the furnishing program, returning always to him for any later additions to the house, for he knows your problems.
5. Be frank about budget, likes and dislikes, and don't be afraid to reveal your personal decorating taste, even if you aren't sure whether it's good.
6. If you can't afford to refurnish all at one time, have the decorator make a complete plan anyway, to be followed in future purchases. A five-year plan of modernizing, for example, is a very practical idea.



THE RESIDENCE OF MISS ELIZABETH M. LUM
at Emerald Bay, California

CHARLES A. HUNTER, A. I. A., Architect

On a high sloping terrain facing southwest the living and bedrooms have a view of the ocean, and the kitchen and dinette get the morning sun. The plan provides maximum exposures and cross ventilation and the terrace in the rear is private, protected and accessible from the kitchen. The design of the house is Delaware Colonial adapted to California and the site. Built of wood frame, it is plastered inside and out with brick veneer on the bays, and roofs of thick split and resawn cedar shingles.



LIGHT FOR THE SMALL HOUSE

(Continued from Page 31)

variety of uses, and that it must, therefore, have lighting which is adaptable. The dining room is used for family dining, for entertaining, sometimes for games and, in many cases, it becomes the study hall for school home-work. The living room is a restful place to sit and visit, a place to read, to play games . . . or when a lot of people are in for a party, it becomes the center of activity. Care should be given to provide *lighting flexibility* in all multiple-purpose rooms.

The Science of Seeing has proved the necessity of adequate illumination for seeing tasks such as all reading, sewing and other close eye-work. *Suitable lighting intensities* should be provided wherever such seeing tasks are involved.

Modern residential illumination does not permit a single unshaded bare lamp in the home. The brightness and contrast are too much for the eye and tend to destroy any harmonious effect that might otherwise be obtained. This is also true for colored bulbs, since they distort the carefully selected color and decoration plan.

Fortunately, the manufacturers of lighting equipment have been keeping pace with the increasing demand for better and more artistic home illumination. Better fixtures are available today than ever before, fixtures which harmonize with architectural and decorative plans and which beautify the sources of light while being efficient in distributing illumination. New materials and new standards of workmanship have made this possible.

Good lighting offers much to the small home of today!

AN ARTIST IN THE WILDERNESS

(Continued from Page 8)

Months passed. Twice his application for the Fellowship was denied. Finally assistance came, in the shape of a Carnegie grant, and he went to London to complete his studies of the history of intonation at the British Museum, and to build his organ. He was intent on producing a penetrative musical work, a record that would substantiate his belief that his system increased musical resources; for not only had he fulfilled his own needs with this system, but at the same time provided a new medium for other modern composers.

In the meantime the Monophonic reed organ had been built. The keyboard of the instrument was designed for a new hand-technique, taking into account the increased number of intervals to the octave. The ingenuity of key arrangement makes it possible to play a chromatic run as easily and rapidly as it can be executed on the conventional piano. A unique innovation is contained in the separate "diamond" of keys for the left hand, where all the more important major and minor chords are condensed for *facile* playing while the right hand may also produce chords or carry the melody in the main body of the keys.

Organ and research completed, the composer turned again to America, prepared to resume the battle to bring his music before the public. Three years have elapsed, and the battle is still on.

"People are timid of things they don't understand and few can imagine a value beyond their immediate experience," he writes

And so, because the progressive artist can do nothing else, Harry Partch looks to the future.

