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SEPTEMBER, 1939

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EDITORIAL

IN the beginning God created man and having created him He had to create the earth and the waters thereof. Yes, it's backwards but that is the only way it makes sense, for don't you see, had He really created the earth first wherein is the excuse for man. But turn the process around and it works out to the logical conclusion, having man it became necessary to create the earth and the fruits thereof to support the creature.

Now here is man living in the midst of abundance with nowhere to lay his head in case of rain for of course there must be rain because of the water and everyone knows that the water comes down as rain. He is properly clothed presumably due to the serpent but God forgot to build him a house and perhaps that is why having neglected to shelter him He breathed into his brain a glimmer of intelligence. Anyway there were caves, doubtless created at the time for the benefit of all creeping and crawling things as well as for those that walk upright and those other creatures that transport themselves more or less horizontally even to this day. And so far as anyone knows that spark of so-called human intelligence is the only part of the invention that has developed beyond the wildest ambitions of the inventor. It seems reasonable to suppose that no inventor could possibly conceive man as he now is.

Now, one may trace the growth of that first cave down through the ages and find a semblance of sequence, building as it were one upon the other in logical respect for what has gone before. And the spark is now become an ego.

So impressed we have been with the possibilities that enormous institutions sprang up year after year for the sole aim of teaching youth the beauty of antiquity and the inspiration of tradition. And some bright genius generations back has invented a word and called our efforts architecture, thinking perhaps to emulate that first cause which modeled the clay and called it man.

Oh you who are about to build, take thought and consider the architect—derived from the invention of the word and inversely how can one have architecture without an architect? His youth harassed by his preceptors, his later years subject to the tempers of indigestion of his superiors and his beginnings troubled with many problems. All things suffered and endured that you, a prospective client, may enjoy the shelter and seclusion of your own cave in comfort and in pride. He looks you in the eye and diagnoses your case habitably speaking as accurately as the old time family doctor your bodily ills.

You arrive bubbling over with brilliant ideas composed of cute little sketches and photographs gleaned from various of the popular magazines, only to be met with the glassy eye. You are subdued and look patiently through portfolio after portfolio and listen unimpressed to all the things you don't want to see or hear. Your dream house is your own and your spark has also developed an ego. Fortunately architects are various, as the rest of the human race and if you persist you will eventually find a man with less spirit who will accept your importance at your own value. Whether this is best for you, no one can say and if you are happy in your choice it is nobody's business.

Man being left to his own choosing as to his sustenance, it was inevitable that some would prefer nectar while others chose ripe olives and the results are what we are: sweet, mean and mild; and then again there may have been variations in the original clay.

Education works both ways, directly and by antithesis. You doubtless have encountered each—and so it is with the architect, some prefer the straight and narrow course charted by their ancestors while others loudly proclaim the superiority of the now over the was, and exercise that spirit of invention which originally shaped them from the wet mud. Both types are scoffers, each of the works of the other, so it is only up to you to decide

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whether you will dwell in the peaceful, dignified atmosphere of your forebears or in the disjointed heterogeneous space designations of surrealism. And also there are the in-betweens, antiques done in the modern manner.

Of course it is very nice to find a pleasant realtor to sell you a house so carefully designed and built that it must be just the thing for you—and nine cases out of ten, or even ninety-nine out of a hundred, if the price can be shaded a bit you will be perfectly happy. However, if you must have an architect and a few people are so foolish, consider carefully and pick him with discretion. He is old and young, hide-bound, liberal, enthusiastic or wearied, complex and simple. You will find him

everywhere; on the forty-seventh floor, in his garage and even in his back bedroom. He has experience and can keep you out of difficulty; he also is an amateur and can lead you through many devious paths and byways. But in the end you will always get a roof and a floor and possibly some walls, and protection at least equal to the caves of your ancestors—and really are you any better than they?

Your problem is great but not insoluble in the flux of human kindness. State the necessary requirements and listen. If you're suited, fine—go ahead. If not, it is better for both you and the architect to investigate other fields.

BY AN A. I. A.

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

LOS ANGELES COUNTY FAIR, the eighteenth annual, opens in the beautifully landscaped park near Pomona, September 15 and continues to October 1. The 50 major exhibit buildings house every variety of product, entered to secure some portion of the \$150,000 prize awards. Each year brings new exhibits and new form of entertainment. Horses race under the parimutuel system, and there is always an excellent, smartly arranged horse show. With all the modern additions the Fair maintains the atmosphere and charm associated with the county fairs of older times.

CALIFORNIA STATE FAIR, the 85th exposition of the State's resources, is held at Sacramento, September 1-10. Not only the finest live stock is shown but every new development in farming machinery. The housewives display their culinary successes, as well as fine needlework and weaving. Art fills a section and forms a popular display. There is a nightly Horse Show, and a racing program is in effect. New features of entertainment are added each year.

LA FIESTA DE SAN GABRIEL marks September 2-4 and is a community celebration of the 168th anniversary of the Franciscan mission. The well known old plaza becomes the center of all festivities, and the programs include parades, horse shows, a reception for the pioneer families, and a Fiesta Ball. A symphony concert is presented, September 3, and the Fiesta Play is offered in the mission patio nightly.

ANNUAL MISSION DAY is celebrated at Lompoc, September 4, centering around La Purisima Mission, where the Fiesta commemorates the founding by Spanish Franciscans in 1787, and the recent restoration by the Federal government. The mission is now a State monument, with unusually fine gardens.

GRAPE DAY FIESTA again marks September 9 at Escondido, and is the thirty-second anniversary of the event. The activities center around and in Grape Day Park, near the monument marking the field of Battle of San Pasqual, where in 1846 the United States troops met the Californians. Music, games and dancing, with an unlimited distribution of the sun-sweet muscat grapes.

CUCAMONGA announces a Grape Day Festival, September 9-10, patterned after the harvest festivals of Europe, including a historical pageant tracing the development of the wine industry.

MONTEREY COUNTY FAIR at Monterey, September 14-17, attracts not only through its merits as a fair but because of the historic landmarks, Monterey having served as the capital of California during the rule of Mexico.

THE WINE FESTIVAL at Lodi, September 15-17, is of interest. The events include receptions and tours to vineyards and wineries throughout this vast wine-producing area; speed boat races on the lake, an illuminated water pageant, parade with floats depicting grape and wine industry; and miscellaneous sports. The first Festival was held in 1907 to show the Flame Tokay Grape.

SAN LUIS OBISPO announces a rodeo and stock show under the heading of "Days of the Dons," September 16-17, the days of the Mexican independence jubilee.

MEXICAN INDEPENDENCE DAY FIESTA is held at San Diego, September 16, and fills Balboa Park with patriotic fervor, singing, dancing and much feasting.

SAN MATEO COUNTY again announces the Products and Floral Fiesta, September 21-24, at Bay Meadows. This event always provides the newest developments in horticulture and novelties in flower arrangements.

SOCIAL SERVICE AUXILIARY of Los Angeles sponsors the premiere of this season's Ice Follies, September 7, at Pan Pacific Auditorium.



Susan and Charles Lewis compare the delights of the gardens at El Encanto Hotel, Santa Barbara, where they are spending the summer, with their own playgrounds at Shreveport, La.

PEOPLE OF INTEREST

By ELLEN LEECH

"DID they drown her, you think?" With the query came the realization of the sudden cessation of giggles and shrieks and I knew my couch companion in the lounge at El Encanto Hotel referred to the silence. Exchanging the Santa Barbara paper gladly for the opportunity for conversation with this lady with a glint in her eye, I found her to be Jessie Van Brunt, designer and executor of famous stained glass windows in this and other countries. Her home and studio is in Brooklyn but themes for her windows evolve unexpectedly. She sensed one on a previous Sunday when the rector mentioned the salient points that strike varied people and recalled the remark of a genuine cowboy, hearing for the first time a Palm Sunday service, including the description of the entrance of Christ into Jerusalem. He said "I am thinking what strong hands the man must have had. You say the animal had never been ridden and yet he was surrounded by people crying Hosannas, waving and strewing palm branches, then how could he hold the beast so quietly and proceed without trouble except with strong hands." Miss Van Brunt has never had any particular interest in doing windows for homes but approves of them if they repeat a family tradition, bear a crest or other genealogical suggestion. However, she reminds us of the fascinatingly unpredictable American habit of changing homes and of the embarrassment of becoming involved with a crest that was not transferable. This artist loves color, though not to the sacrifice of form, and her book on the California Missions is beautifully illustrated with watercolor sketches, while the text is amazing in its definite simplicity. And with all this she confesses her greatest weakness is black lace hats!

Fate, coincidence or appetite brought Marion Craig Wentworth at lunch time. Her play, "Maker of Windows," was recently produced very understandingly in Santa Barbara and exemplifies the strong influence of beauty and how much better we might be employed in encouraging artistic production rather than the methods of destruction. Although written several years ago the play could easily have been one of the inspirations for the Moral Rearmament Plan. Mrs. Wentworth's latest book of poems, "Iridescent Days," is as varied as her life's experiences, is colored by her sympathies, by her impressions and love of Nature. Strikingly individual portraits are included in these "Days" and we come to know her friends and her love of the Earth and its peoples. To hear Mrs. Wentworth read her poems, and to study the photographs and note the subjects of Miss Van Brunt's windows is to recognize the potentialities of the art of each.

The dinner hour brought Alec Templeton, one of the busiest pianists of today. Life has been a series of movements to him, not all executed on the piano. He has practically commuted between Los Angeles and El Encanto in order to keep his radio appointments, to appear as soloist with the symphony orchestra at the opening of the summer programs at the County Bowl, and to give a concert at the Lobero Theater on the ensuing Monday evening. Following the more formal section of this concert program were the improvisations, musical impressions and original compositions. Here we heard his impressions of an afternoon in the home of Henry Eichheim, composer, and his collection of bells. Through the temple bells of India, the camel bells and the bells of Bali he built up a delicious melody all his own.

(Continued on Page 35)

INTERNATIONAL GOURD SOCIETY selected September 30 and October 1 as dates for the annual exhibition, held at Marion Toy's cottage garden, 12953 Ventura Blvd., Van Nuys.

SPANISH VILLAGE ART CENTER holds the third annual Art Fiesta, September 1-4, at Balboa Park, San Diego. The Fiesta presents interesting examples of modern art and craftsmanship in the various buildings and also stages fiesta plays under the stars on an elevated stage of standard construction. The plays are selected from those submitted in the Play Competition, held in the early Spring.

GARDEN TOURS, arranged by a committee of the Plans and Planting Branch of the Community Arts Association of Santa Barbara, leave from Recreation Center and the gardens are open from 10:00 a.m. to 4:30 p.m. The September tours are on Fridays, September 1, 8, and 16. Two special garden tours are offered, Friday and Saturday, October 27-28, during the meeting of the California Garden Clubs, Inc.

THE WEED SHOW celebrates its fifth anniversary at the Amymay Studio, 660 North El Molino, Pasadena, October 3-7. The hours are, Tuesday, 12 to 10, Wednesday, 10 to 6, and Thursday, Friday and Saturday, 10 to 10. Accessories are allowed in the staging but the main thing is to bring out the beauty of the weed which is the theme of the show. There are three classes of entrants, professional, amateur and children.

WOMAN'S PRESS CLUB of Southern California announces the first Fall meeting is scheduled for October 3 at the Friday Morning Clubhouse, Los Angeles, followed by meetings each Tuesday.

SUNLAND provides a Fiesta, the theme of which is "In the Days of the Verdugas" and the site of the celebration is Rowley Grove, once a part of an old Spanish land grant to the Verdugo family. An old fashioned barbecue is one of the events and this is under the special charge of an Apache Indian of the San Fernando Mission neighborhood.

ANTELOPE VALLEY FAIR, with interesting entries and events all its own, is held September 22-24.

IN GOLF CIRCLES the Champion of Champions Golf Tournament holds the attention at the Lakeside Golf Club, September 24.

IN SAILING CIRCLES the events listed are: To September 4, Pacific Coast Championship Regatta at San Francisco. September 2-4, Commodore's cruise to Catalina; small boat invitational regatta at Alamitos Bay Yacht Club. September 10, Annual Outlook Trophy Race for 16-foot sailboats. September 17, Star Class Races—Summer series and small boat point score races. September 24, Star Class races—Summer series (final) and small boat point score races. In September the Gold Trophy Regatta is held in Newport Harbor.

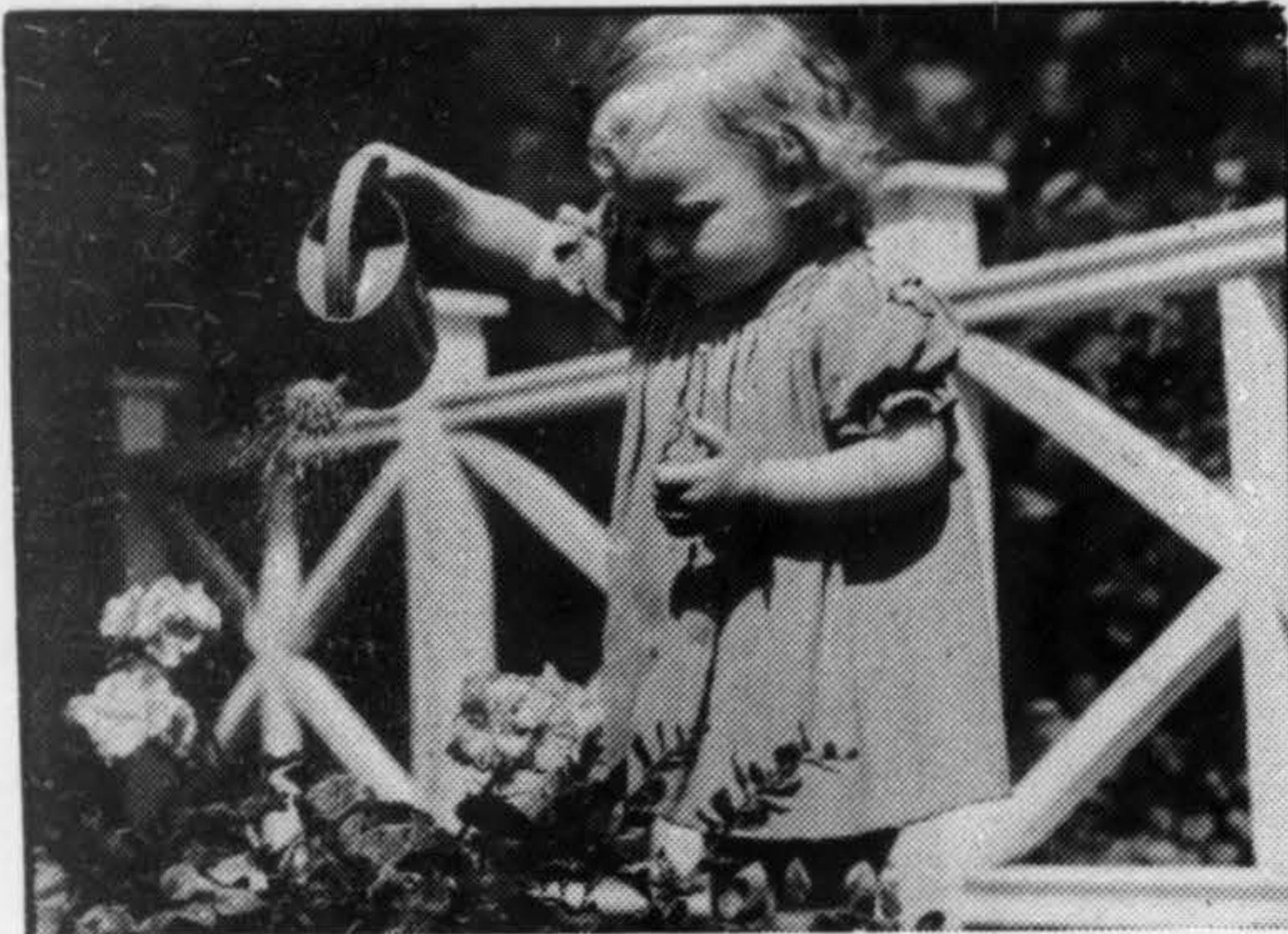
JUNIOR LEAGUE of Los Angeles opens the philanthropic season with a Fashion Tea, September 15, showing the latest in fall styles. In the series of three teas, the second is held December 6, and features Christmas and Santa Anita fashions. The third tea is scheduled for February 17, when early Spring styles will be shown. Proceeds from these events are for the support of the Junior League Home for Convalescent Children. Another activity of the Junior League is the course of lecture-teas. These will be the third Tuesdays in November, January and March.



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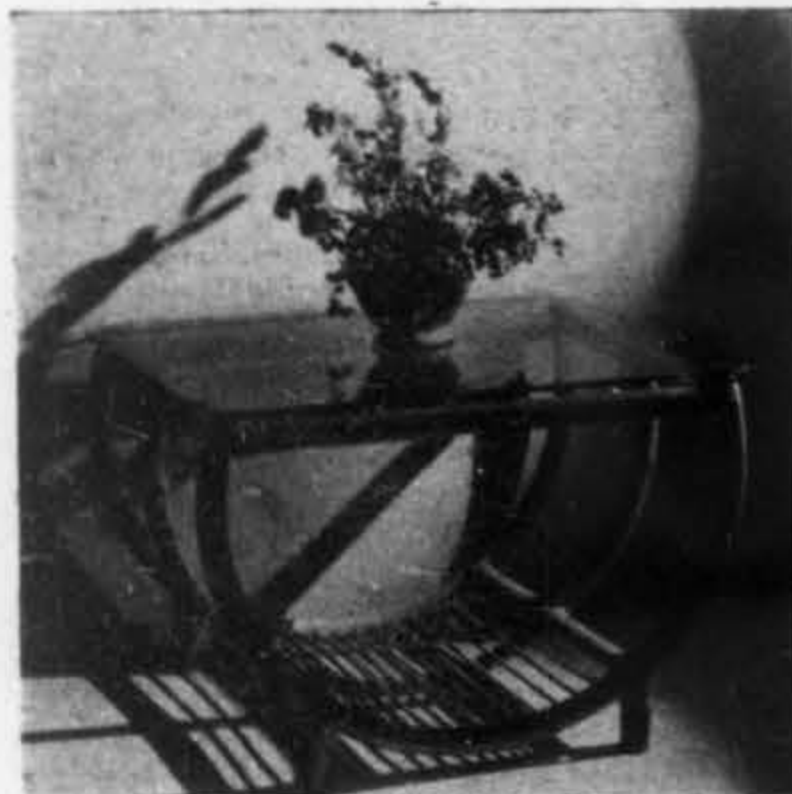
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CHEVIOT WOMEN'S CLUB opens a membership campaign with a party September 12 at the California Club, Los Angeles. The club season opens October 3. The club has developed the philanthropic, drama, choral, literary, handcraft and social sections, and considers additions.

FIESTA DE LA LUNA marks September 22-23 at Chula Vista, and while there may be no historical significance the entertainment is gay, filling the days with music and dancing.

BOYS' CLUB AUXILIARY of the Assistance League, Los Angeles, holds a tea-dance benefit at the Trocadero, September 17. Proceeds will be directed to the Hollywood Boys' Club of the Assistance League.

ASSISTANCE LEAGUE of Santa Monica has perfected the plans for the Fall luncheon and Fashion Show at the Santa Monica Deauville Club, September 15, to benefit their philanthropic fund.

FIRST PRESIDENT'S COUNCIL of the Los Angeles District Federation is held, September 18, at Redondo Beach. Mrs. Thomas H. Richards, State president, has chosen "Gunpowder" as the subject of her talk on that occasion.

FIFTEENTH INTERNATIONAL CONGRESS OF ARCHITECTS is held in Washington, D. C., September 24 to 30, and concurrently the annual Convention of the American Institute of Architects is held. October 2 has been designated Architects' Day at the New York Fair, and October 11 is announced as Architects' Day at the San Francisco Fair. The subjects presented at the Congress are of the greatest interest, not only to architects but to all citizens who are aware of the importance of careful community planning.

UNIVERSITY OF CALIFORNIA, Extension Division, announces the opening of classes, September 18, at 815 South Hill Street, Los Angeles.

September 20, "Law for Women," first of a series of weekly lectures by Augusta Rosenberg, Los Angeles attorney.

September 21, "Capitals of Europe," first of a series of travel lectures. Admission free to first lecture.

October 7, The Hollywood Marionettes, first of a series of children's programs, Royce Hall Auditorium, U.C.L.A. campus.

The Chouinard Art Institute announces that Harwell Hamilton Harris will conduct a course in architecture and interior architecture during the semester opening on September 11. The following is Mr. Harris' own description of the course and the objectives for which he will strive:

"The aim of the course is to develop skill in design. Knowledge will be considered of little use except as it expresses itself through skill in design. Skill will be developed by participation in the solutions of complete problems. The completeness of the problem will become the chief stimulus to the designer's imagination. He will discover that an imaginative solution depends upon an imaginative grasp of the true nature of the problem. New problems will uncover new solutions. Each material will be studied to discover its real nature. Each material will be used according to its sympathy for the problem in hand. Structure will become an integral part of the design. Light will become a part of the design. Color will become a part of the design. Solutions will be carried to a point of unusual plastic development. Ease in drawing aids both in the study and in the presentation of a solution; therefore a large part of the student's time in the first year will be devoted to drawing. As far as possible, this drawing will be related to the current design problem. In the second and third years more and more time will be devoted to design projects. Collaboration between advanced students of this and the painting and other departments of the school is possible on certain projects. Small scale models and in some instances full size models will be used to realize solutions."

MUSIC

WOMEN'S SYMPHONY ORCHESTRA of Los Angeles announces the appointment of Ruth Haroldson as conductor. Miss Haroldson is instructor of violin at Whittier College and conductor of the Whittier Symphony Orches-

tra, and is the first woman to direct this all-women's organization.

SAN GABRIEL VALLEY OPERA COMPANY, Guido Caselotti, musical director, holds rehearsals for the senior and junior choruses, beginning the second week in September. The operas to be produced are "Cavalleria Rusticana" and "I Pagliacci" by the seniors, and "Lucia di Lammermoor" with the junior group. Performances are given at the Wilshire Ebell Theater, Los Angeles.

GREEK THEATER, University of California, Berkeley, provides a half-hour of music, Sunday afternoon, September 3. The artists are the Cecilian Trio—Modesta Mortensen, violin; Rebecca Haight, cello; and Isabella Arndt Hesselberg, piano.

LEOPOLD STOKOWSKI conducts a young people's concert at Hollywood Bowl, September 6. This is a benefit for the Philharmonic maintenance fund. Stokowski will speak and conduct; also choose a young pianist by audition as soloist. Sandra Berkova, child violinist, and her cousin, Loren Maazel, wonder-boy of the baton, appear with Stokowski. Jose Iturbi and Alexander Steinert act as judges in the auditions.

DRAMA AND MUSIC FESTIVAL of Santa Barbara County closes the series of events at the County Bowl, September 2, with San Francisco Opera Ballet with Symphony Orchestra, Willem Vandenburg, conductor; Hall Johnson Negro Choir, sixty voices, Hall Johnson, conductor.

COMMUNITY MUSIC ASSOCIATION of Redlands, founded by Mrs. George Mullins, closes the annual season of summer concerts at the Redlands Bowl, September 8. The program features symphonic strings and harp ensemble, and a cappella choir under Benjamin Edwards, with Lynn Shannon as narrator.

ASSOCIATED ARTISTS, under the direction of Vittorio Trucco, assistant conductor of the Metropolitan Opera Association, present concerts at the Montecito Country Club, Santa Barbara, as follows:

September 8, Elizabeth Crawford, soprano, and Michael Bartlett, tenor.

September 11, Steven Kennedy, baritone.

CLAREMONT COLLEGES will present the ninth Artist Course this winter, opening in October, with Yehudi Menuhin, at the Mabel Shaw Bridges Music Auditorium, Claremont.

SAN FRANCISCO STRING QUARTET announces the addition of Ferenc Molnar, violist of the Roth String Quartet, as a member, replacing Romain Varney. Mr. Molnar makes his initial appearance at a private subscription concert, September 24, and at the first public concert at the Veterans' Auditorium, Wednesday evening, October 4. Other members of the Quartet are Naoum Blinder, first violin; Eugene Hayes, second violin; and William Dehe, cellist. Mrs. De Lee, business manager.

MARIN MUSICAL CHEST continues the concert series at Forest Meadows of the Dominican College at San Rafael, with a program of Viennese music. Walter Herbert conducts a complete symphony orchestra in compositions by Beethoven, Mozart, Wagner and Johann Strauss.

CONLEY ARTIST SERIES of San Francisco will be continued by the San Francisco Opera Association, according to the announcement of Gaetano Merola and Edward F. Moffatt, general director and secretary-treasurer respectively. Mr. Merola will generally direct the Artists Division of the Opera Association and Mr. Moffatt will become financial supervisor. The Conley box office will have charge of the tickets for the concerts as well as for the opera and symphony. Artists will be engaged, as in the past, from the National Broadcasting Company, and from the Columbia Artists Bureau. The artists under contract to Peter D. Conley, before his death, will appear under the new arrangement. These artists include Lawrence Tibbett, baritone; Yehudi Menuhin, violinist; Nelson Eddy, baritone; Lily Pons, coloratura soprano; Robert Viroval, violinist; Helen Jepson, soprano; Jose Iturbi, pianist; Fritz Kreisler, violinist; Marian Anderson, contralto; Nina Pagliughix, soprano; Kirsten Flagstad, soprano; Artur Rubenstein, pianist; Bartlett and Robertson, duo-pianists; Jan Kiepura, tenor; the Argentinita Dancers; the Jooz Ballet, and the Bali Dancers.

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7421 Beverly Blvd., Los Angeles
 - GEORGE C. SAGAR**
7421 Beverly Blvd., Los Angeles
 - VIOLET TURNER SEARCY**
3117 West Sixth St., Los Angeles
 - HARRIET SHELLENBERGER**
8653 Sunset Blvd., Los Angeles
 - BENNO SIMANK**
3117 W. Sixth St., Los Angeles
 - HARRY SOMERVILLE**
844 S. Gramercy Pl., Los Angeles
 - ROSS THIELE**
2570 Fifth Ave., San Diego
 - GEORGE V. TOWNSEND**
3216 Beverly Blvd., Los Angeles
 - MIRIAM VAN COURT**
3923 Wilshire Blvd., Los Angeles
 - THEODORE VON HEMERT**
324 N. Camden Dr., Beverly Hills
 - MELVILLE L. WILLIAMS**
3000 Wilshire Blvd., Los Angeles
 - RUTH WRIGHT**
3923 Wilshire Blvd., Los Angeles
- Honorary Member
LORENZ KLEISER
511 East 132nd St., Los Angeles



"White Herons," by Eunice C. MacLennan, on exhibition in the Faulkner Galleries of Santa Barbara.

THE STERN MUSIC FESTIVAL COMMITTEE and the San Francisco Art Commission offer midsummer musicals at Sigmund Stern Grove, San Francisco, on Sunday afternoons. Symphonies, chamber music, and soloists are featured.

MUSIC FESTIVAL, under the auspices of the Golden Gate International Exposition Eisteddfod, will offer 1500 singers, including soloists and choral groups, in competitions, September 2, at Treasure Island.

GRAND OPERA SEASON at San Francisco, under the general direction of Gaetano Merola, opens October 21 with "Manon." The popular series is made up of two operas not on the regular series, and two repeat performances. Dates and principal artists of these operas are:

October 21, Cavalleria Rusticana, with Stignani, Ziliani, Tagliabue, with Merola conducting; and Don Pasquale, with Baccaloni, Favero, Bartlett, Bonelli, with Papi conducting.

October 24, Die Walkure, with Flagstad, Melchior, Lawrence, Glatz, Votipka, Destal, Ernster. Conductor, McArthur.

October 29, matinee, Rigoletto, with Tibbett, Pons, Ziliani, Cordon, Ernster. Conductor, Papi.

November 4, Il Trovatore, with Cagniglia, Martinelli, Stignani, Tagliabue, Baccaloni, Cordon. Conductor, Papi.

LOS ANGELES' season of Grand Opera opens November 6 and continues to November 11. The San Francisco Opera Company, directed by Gaetano Merola, is heard at the Shrine Auditorium.

METRO LIGHT OPERA COMPANY offers the initial production, "Countess Maritza," at the Wilshire Ebell Theater, Los Angeles, October 2. The series of operettas will include "Rose Marie," "Student Prince," "Gypsy Baron," "Flower of Hawaii," "Blossom Time," "Desert Song," and "Last Waltz."

DON COSSACK CHOIR, organized and directed by General Platoff, opens the fall season at the Philharmonic Auditorium, Los Angeles, with a Sunday afternoon recital, October 8, under the management of Merle Armitage.

THEATER NOTES

MEXICAN PLAYERS, at the Padua Hills Theater, three miles north of Claremont, feature the folklore, songs and dances of Old Mexico in their productions. The theme may carry a note of tragedy, but this is rapidly dispersed by the Fiesta. In warm weather a Jamaica, or outdoor, carnival is presented under the olive trees of the patio, following each performance. Presentations are staged Wednesday through Saturday evenings, with Wednesday and Saturday matinees.

COMMUNITY PLAYHOUSE, Pasadena, observes the annual vacation period during September and resumes full production schedule on Monday, October 2, with the opening of the fall season and the Pacific Coast premiere of "Dear Octopus," Dodie Smith's 1939 New York comedy success. Gilmor Brown is the supervising director, and Charles Prickett is the business manager.

OLIVER HINSDALL THEATER announces September 6-7 as the opening dates for "Hotel Universe," by Philip Barry, which Oliver Hinsdall is putting on at the Assistance League Theater, Los Angeles.

LOBERO THEATER, Santa Barbara, has scheduled "Riverside Drive," by Cea Sabin, for the September production. William Arms is the producer.

COMMUNITY PLAYERS of Palo Alto present a notable play, well cast and well directed, each month, with occasional special programs, under the auspices of a committee. The September to December program is outlined for prospective patrons, and season tickets may be procured.

PLAYERS CLUB, 1566 California Street, San Francisco, under the direction of Reginald Travers, continues the Summer Festival Series with "Lysistrata," that perennial Greek comedy.

CIVIC THEATER of San Francisco, Golden Bough Playhouse, 1337 Sutter Street, under the management of Barney Gould, offers a diversified type of American melodrama during September. The programs include the Press Club's fiftieth anniversary play, "For Old St. Manfred, or How Fullback Fink Beat State." Following the melodramas the regular fall season opens in October with a varied schedule of Broadway successes.

ELMER WILSON of Pasadena announces the presentation in the Civic Auditorium next fall and winter of four successful modern plays. Eva Le Gallienne will stage Ibsen's "Hedda Gabler"; George Abbott stages "What a Life"; Dwight Wiman presents "On Borrowed Time," and the Group Theater, Inc. will offer "Golden Boy."

CATHOLIC THEATER GUILD, using the Wilshire Ebell Theater for stage plays and the Workshop at 1927 Tenth Avenue for the laboratory effects, this organization has closed its initial year with a record of some forty-seven public performances and five laboratory shows. "The Importance of Being Earnest" is announced for opening September 24, under the direction of Lorena Keliher.

EDWARD CLARK THEATER, 4667 Malrose Avenue, Los Angeles, opens with "Three Little Nieces," by Eloise Keeler, September 3. This will be followed by "Clouds Over Eden," by Ralph Birchard.

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- 235 Geary St., SUtter 7600, San Francisco
- 5th Ave. and B St., Franklin 2101, San Diego
- Santa Fe Station, 222 So. Raymond Ave., Phone SYcamore 2-1191, Pasadena. 117 Pine Avenue, Phone 629-86, Long Beach.
- 915 State St., Phone 3660, Santa Barbara.

ART CALENDAR

BERKELEY

AN ARTIST'S PLACE, 2193 Bancroft Way: Contemporary work by local artists. John Rogoway is the gallery director.

CARMEL

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

CLAREMONT

SCRIPPS COLLEGE: Opening fall exhibition. Art Department under the direction of Millard Sheets.

CORONADO

GALLERIES, Hotel del Coronado: California landscapes and the work of Eastern painters.

DEL MONTE

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

FILLMORE

ARTISTS' BARN: The work of local artists. Watercolors and lithographs by Lawrence Hinckley.

GARDENA

GARDENA HIGH SCHOOL: Selections from permanent collection.

HOLLYWOOD

BARBIERI AND PRICE, 9045 Sunset Blvd.: Black, white, and colored lithographs.

BEVERLY HILLS HOTEL: Exhibitions changed every two months.

COLONIAL INN, 1966 N. Vermont Ave.: Flower paintings by Bertha Turdum.

POLK GALLERY, 4824 Sunset Blvd.: Old and modern paintings; historic Sheffield; antiques.

PRINT ROOMS, 1748 N. Sycamore: Etchings by masters of the craft.

RAYMOND AND RAYMOND GALLERY, 8652 Sunset Blvd.: Exhibition of facsimile prints of contemporary drawings and watercolors.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Twenty-first annual exhibit throughout September.

LONG BEACH

ART ASSOCIATION, Villa Riviera: The work of members.

LOS ANGELES

ART COMMISSION, Room 351 City Hall: Desert cactus studies, in oils, by Louise Everett Nimmo, Los Angeles artist.

BARKER-AINSLIE GALLERY, 7th and Figueroa: Decorative art exemplified in pictures for the home.

BILTMORE SALON, Biltmore Hotel: Paintings by George K. Brandriff in large gallery. Selected etchings in small room.

CHOUINARD ART INSTITUTE, 741 S. Grand View: Fall semester, September 11, Harwell Hamilton Harris conducts a course in architecture and interior architecture.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: Seventh annual exhibition California Graphic Arts.

GUMPLO GALLERIES, 714 W. 7th St.: Watercolors by J. G. Claghorn, landscapes of old New England and of Virginia.

HATFIELD GALLERIES, Ambassador Hotel: To September 19, Glen Lukens' ceramics shown with furniture, flower arrangements and paintings.

LOS ANGELES MUSEUM, Exposition Park: To October 5, Federal Art Project for Southern California. In applied arts: Japanese minor arts, Tokuga; Chinese woven fabrics, 17th-18th centuries, both from Miss B. Mabury collection. Chinese Pewter, 17th-18th centuries, lent by Mrs. G. Norman-Wilcox; Samplers, American and European, American Silver.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: Exhibition by members of the Painters and Sculptors Club opens Oct. 2.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Registration opens September 2. Acquisition of the buildings and grounds of the Earl estate affords room for additional instruction courses.

J. W. ROBINSON COMPANY, 7th and Grand: Decorative art for the home.

SOUTHWEST MUSEUM, Highland Park: Re-opens September 1, with schedule 1 to 5 each day, except Monday. Exhibitions of art work by the American Indian.

STATE EXPOSITION BUILDING, Exposition Park: The work of the California artist, Anna Wilson. Open from 10 to 5 each week day except Wednesday. Sunday and holiday hours are from 2 to 5. There is no admission charge.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Reserve pictures; Sanity in Art exhibition.



"The End of the Hunt" by Dale Nichols, noted contemporary American artist. Facsimile reproduction now on exhibition at Raymond and Raymond galleries in Los Angeles.

FRANCES WEBB GALLERIES, 2511 W. 7th St.: "Sane Art," exhibit and sale.

ZEITLIN'S BOOK SHOP, 624 S. Carondelet St.: To September 15, the work of Tyrus Wong. From September 15, photographs by Edward Weston.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: Opening September 13, to October 20, Gutenberg Anniversary, History of Printing Exhibition.

OAKLAND

BAY REGION ART ASSOCIATION, 14th and Clay Sts.: Exhibition by members.

OAKLAND ART GALLERY, Municipal Auditorium: Selections from the permanent collection. October 8 to November 5, annual exhibition of watercolors, pastels, drawings and prints. Last receiving date for entries, September 30. In painting, Nicolai Fachin chosen "guest of honor"; in sculpture, Lulu Hawkins Braghetta is the guest.

PALOS VERDES

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

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Old prints, Oriental art in tapestry, ceramics and bronze.

JEAN DE STRELECKI GALLERIES, Vista del Arroyo Hotel: Oils and watercolors by European and American artists.

HUNTINGTON HOTEL GALLERIES: Landscapes and portraits by Frank Moore.

GRACE NICHOLSON GALLERIES, 46 N. Los Robles Ave.: Permanent collection of Oriental art.

POTTINGER GALLERY, 977 E. Green St.: Prints and etchings, old and modern examples.

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

POMONA

POMONA COLLEGE, Rembrandt Hall: Exhibition for opening semester.

RIVERSIDE

RIVERSIDE ART ASSOCIATION, Rotunda of Mission Inn: Exhibitions by members, changed the 1st and 15th of the month.

SACRAMENTO

CALIFORNIA STATE LIBRARY: In the Print Room, sporting prints from the library's collection.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Portraits of San Diegans, owned by members of the San Diego Fine Arts Society. Memorial exhibition of paintings and drawings by Elanor Colburn. Small sculptures from the Robinson Galleries, New York.

LOS SURENOS ART CENTER, 2616 San Diego Ave.: Art craft by local artisans.

SAN FRANCISCO

CITY OF PARIS GALLERY, Geary, Stockton and O'Farrell Sts.: Art from California Junior Colleges.

DE YOUNG MUSEUM, Golden Gate Park: "Frontiers of American Art," a national show of the works of WPA Federal Art Project artists.

PAUL ELDER GALLERY, 239 Post St.: Paintings by Jean G. Hall.

GUMP'S, 250 Post St.: General exhibition.

GELBER-LILIENTHAL, 336 Sutter St.: Exhibition of paintings by California artists submitted for rental.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Through September 10, original covers for the "New Yorker"; through September 16, memorial exhibition of paintings by Will Sparks. Through September, watercolors by Robert Bach and Daniel Romano: paintings and sculpture by members of the San Francisco branch of the Society for Sanity in Art; paintings and sculpture by San Francisco artists.

SAN FRANCISCO ART ASS'N GALLERY: To Sept. 10, oils and watercolors by Leah Rinne Hamilton; Sept. 11-24, drawings by Harriet Whedon, Sept. 5 through Oct. 8, watercolors by James Budd Dixon.

SAN FRANCISCO MUSEUM OF ART, Civic Center: To September 18, "Guernica," mural by Pablo Picasso on theme of bombing during Spanish civil war. Sept. 3 through Oct. 8, Scenes of San Francisco; Sept. 3-24, paintings by William Glackens; Sept. 19 through Oct. 15, photographs by Ansel Adams; Sept. 26 through Oct. 15, paintings by Carl Rabus; to Sept. 18, watercolors by Giovanni Saccaro; to Sept. 24, character photographs by Julian Smith.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Dr.: Oils and watercolors by a group of California artists. In the Print Room are etchings, aquatints and drypoints by Trude Hanscomb. September 3, the annual Fiesta Tea is held in the gallery. Dancers are little Dianne McCuiston, and dancers from the Raoul de Ramirez Studio of Spanish Dancing.

SAN MARINO

HUNTINGTON LIBRARY AND ART GALLERY: Open daily except Monday through September, will be closed during October. Permanent collection in the Art Gallery Main exhibition room of the library shows San Francisco's development from a frontier settlement to an American metropolis.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Paintings in oils and watercolors by artists of Santa Barbara.

FAULKNER MEMORIAL GALLERY, Public Library: Oil paintings by Eunice C. MacLennan of Santa Barbara, Ruth Peabody of Laguna Beach, and Margaret Roche of San Diego.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: To October 1, master graphic artists selected from the museum's permanent collection of prints, etchings and engravings.

STANFORD UNIVERSITY

STANFORD ART GALLERY: Fall exhibition by the Art Department.

MISCELLANY

LAGUNA BEACH ART ASSOCIATION awarded first honors of the August-September show to Clyde Scott of Los Angeles for his oil painting, "Invading Shadows."

NATIONAL ASSOCIATION of Art Museum Directors announces the election of Dr. Walter Heil, art director of the municipal museums of San Francisco, as vice president.

SAUSALITO announces the opening of a new art gallery with Elizabeth Enquist as director. The shows are to change monthly. Work shown in opening exhibition is by Nils Gren, Raymond Puccinelli, David Lemon, Enid Foster, Keith Munro, John Giuliani, Shotwell Goeller-Wood, William Faville, Harold Wagner, George Ashley, Luke Gibney, Laura Anna Cotton, Arthur Murphy, Albert Ramon, Mildred Compton.

THE MONTALVO FOUNDATION, the Saratoga estate given by the late Senator Phelan to the San Francisco Art Association as an art center, was formally opened late last month. The opening program included a matinee concert of Beethoven and Schubert compositions by the Budapest String Quartet, sponsored by Mrs. Elizabeth Sprague Coolidge.

LYLA MARSHALL HARCOFF held her first show in four years at Santa Barbara last month, using two rooms of the old Casa de la Guerra. Appropriate to the season, that of the Old Spanish Days Fiesta, and to the setting, was the portrait head of Melenda Mendoza, a Spanish singer, in her white Spanish costume, high comb and flowers in her hair. In strong and charming contrast is "The Purple Wimple" with the artist's daughter, Jane, as the model. A rhythmic composition of calla lilies vied for attention with "Geraniums" in their rich, dark colors in a dull bronze luster bowl.

FOUNDATION OF WESTERN ART, closed for the month, reopens September 6 with the seventh annual exhibition of California graphic arts, to be followed by five other exhibits, all presenting phases of contemporary art in the West. Everett C. Maxwell is the director.

THE AMYWAY STUDIO, Pasadena, is showing a collection of enamel craft by Miltzi Otten Friedmann and of embroideries by Tilly Lorch, both noted Viennese artists. Miss Friedmann has an exhibit at the Fair, Treasure Island, San Francisco.

MILLARD SHEETS, nationally known artist and head of the art department at Scripps College, Claremont, designed the bas relief for the auditorium entrance of the Mark Keppel High School of Alhambra. The work will be executed in stainless steel, glazed to permit the use of color, symbolically depicting the history of California. The relief includes the figures of a conquistador, a padre, pioneer mother and miner. S. B. Marston is the architect of the building.

A COMPREHENSIVE show of the work of southern California artists of the Federal Art Project will inaugurate the program which Director Art Roland McKinney has announced for the Los Angeles Museum. The exhibition, which opens September 1 and continues through October 7, includes an impressive representation from the four main creative divisions of the Federal Art Project, namely, murals, easel paintings, graphic art and sculpture. Featured also in the show will be a section devoted to the Index of American Design, including studies of historic furniture, costumes, folk art objects and mission studies.

Lorser Feitelson, supervisor of the mural and easel division of the project, has assembled over fifty paintings, including oils, water colors, gouache and pastels. Murals and large sculpture decorations that have already been installed could naturally not be removed from their locations, thus these very significant branches of the project will be shown only in preliminary sketches, and samples of smaller dimensions. However, the recently completed murals designed by Olinka Hrdy for the Lowell Junior High School in Long Beach, and James Redmond's mural for Manual Arts High School in Los Angeles, will be shown in their entirety.

Three documentary films produced and directed by LeRoy Robbins of the art project will be shown throughout the duration of the exhibition. The films, titled "Contemporary Mosaic Technic," "Pencil Drawings" by S. Macdonald-Wright, and "Symphony in Stone," were taken in a color process.



OTIS ART INSTITUTE

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RESEARCH
IN ART

By FERDINAND PERRET

"Structural Synthesis" by Leon Saulter is included in the exhibit at the Los Angeles Museum of Federal Art in southern California.

THE people of our time are eager to approach art, and are ready in their effort to include art in some form in their daily life. This is manifested by the steady increase in groups and associations dealing with painting, sculpture, architecture, music, drama, the dance, etc.; the ever-growing number of lectures, exhibits, recitals and performances, and the very high attendance at our museums, bowls and theaters in recent years.

Easy communication with the old world, the Orient and all artistic centers, have made available to the people enormous quantities of works of art. Books, pamphlets, and lectures have given them thousands of names and a great deal of data concerning history, technique and esthetics. All these have been, and are still being eagerly absorbed but very rarely correlated.

Keeping abreast with contemporary art movements is a difficult and specialized field in our fast moving age. These movements pass before our eyes by way of record in the daily press, the weekly journal, the monthly and yearly publication, or in the special periodicals the world over. When, however, the day, week, month or year has passed, the record is lost to the people. History proves that most of these short-lived records cannot be crystallized into accepted book form until the phase of civilization of which they are a part is definitely past. As a result, the people of today very seldom have access to condensed findings or an evaluation of the art productions of their time, hence the always prevalent confusion of values.

To eliminate such confusion and, particularly, controversies resultant therefrom, the Ferdinand Perret Research Library of the Arts and Affiliated Sciences has brought into existence a repository of factual data in graphic and pictorial form. Into its system transitory and contemporary records are automatically bound in looseleaf format for the use of the people, eliminating years of waiting until a scholarly work on any specific subject can be published in the natural course of events.

The few library experts, who really know how little of all the fleeting art reference material is preserved in famous libraries, acknowledge the difficulty of assembling it to form an analytically catalogued collection of preeminent importance and usefulness.

Since accuracy is very properly regarded as the most essential of all attributes in the compiling of vital data, the Perret Library has spared nothing to make its repository, in scope and presentation, fitly representative of scientific scholarship. Much thought is given the classification of the copious material and of titling new volumes as they are created, to eliminate, so to speak, the indexing or cataloguing of data used to form the books. The system which has been employed by this library for the past thirty years, embraces all the details of arrangement and settles the filing complications that are continually arising. Each volume is a model of uniformity and because of the encyclo-



pedical construction of the entire library one is enabled, with the least expenditure of time and patience, to find the information desired.

The material utilized in the building of the library has been, and is being, gleaned from books and publications of all types from Europe, Africa, Asia, Australia, and the Americas. Every effort is made to include technical, historical, biographical, and critical information on any of the arts or their affiliated sciences. This information, pictorial and graphical, has already been taken out of thousands of rare books, bought for the express purpose of adding their illustrations to the building of the library. Even "limited editions" are deliberately dissected when they are manifestly more useful if thus treated. This method is strictly adhered to as the only means for concentrating data for correlation and scientific arrangement.

The library was organized in 1906, to acquire, consolidate, classify, and preserve knowledge of all the arts and their affiliated sciences from the beginning of mankind. As a service to the people, it cooperates with all educational institutions and schools of the City, the County, the State and agencies of the Federal Government. All inquiries by individuals are considered when evidence is submitted that the desired information could not be

(Continued on Page 36)

CALIFORNIA POETS' CORNER

REMEMBERED DOE

By COLETTE M. BURNS

A pebble of sound was dropped
Into your pool-brown ears as you cropped
The grasses, lush and green.
Behind a scanty screen
Of leaves you stood, inquisitely eyeing
One who had come prying
By the river bank.
As you lingered
The sun, warm-fingered,
Stroked your throat
And flank.
The wind had curry-combed your coat
To sleekness, and the river mist
Had left a dewy trace
Of an early morning tryst
Upon your nose and face.
And then you turned and fled, but left behind
Your imprint on the marsh and in my mind.

THE BURIED TALENT

Matthew XXV 14-30

Luke XIX 12-27

By MAUD OAKES VOLANDRI

Why yes, you may take back my talent, lord.
It's in a napkin, buried down and deep.
And since you loaned it me, will you record
My meek account of what is in my keep?
It's lain unused and ought to be intact.
It hasn't borne the profit you demand.
It must be I who hid it; but, in fact,
I can't recall intent or spade in hand.

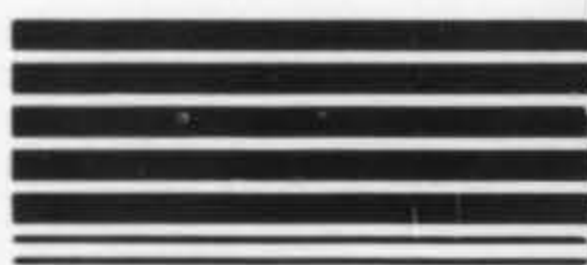
One of my selves walks through me, sleep or wake,
And tells me all he sees. But there, behind,
Are cunning others: sinister and suave,
Unknown, ungoverned by my watching mind.
They are the crypters of my talent . . . Take
From me, who have not, even what I have.

THE OUTLANDER

By BEULAH MAY

The roll of tides was in his walk
While sand dripped from his dungarees,
He held us captive as he talked
Of pirate sloops and foreign seas.

His speech was random and profane,
Of boats and cordage and of spars,
He made the world seem young again,
A white ship sailing among stars.



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Of special interest are the historical bas-relief figures on the facade. Here again, where sharp uniform plaster waste moulds were required, Empire Plaster was specified. ☆ To be certain of Beauty, Strength, and Permanence on your next job, specify *Pacific Products*—a reliable source for over a third of a century.

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AN ARISTOCRAT AMONG AMERICAN ANTIQUES

By ISABEL CURRIE LANE

WE hear a great deal about early American furniture in pine and maple, so we have come to think of it in terms of those woods. "I'm doing my house Early American" immediately conjures up the picture of maple furniture, hooked rugs, pewter and copper. This simple style was used quite generally throughout New England a century or so ago. It is representative of the development of a new country, when native woods were transformed by the local cabinet maker into useful pieces of furniture; where simply constructed looms were set up and "hit and miss" carpet was woven from every available scrap of material salvaged from old cotton, linen and woolen garments. In order to bring in a little more color and decorative interest, the hooked rug was devised and its cheery notes, rampant with glowing color, were produced with home-made dyes which the housewife concocted from the bark, roots and flowers of trees and shrubs. The makers were masters of the means they employed.

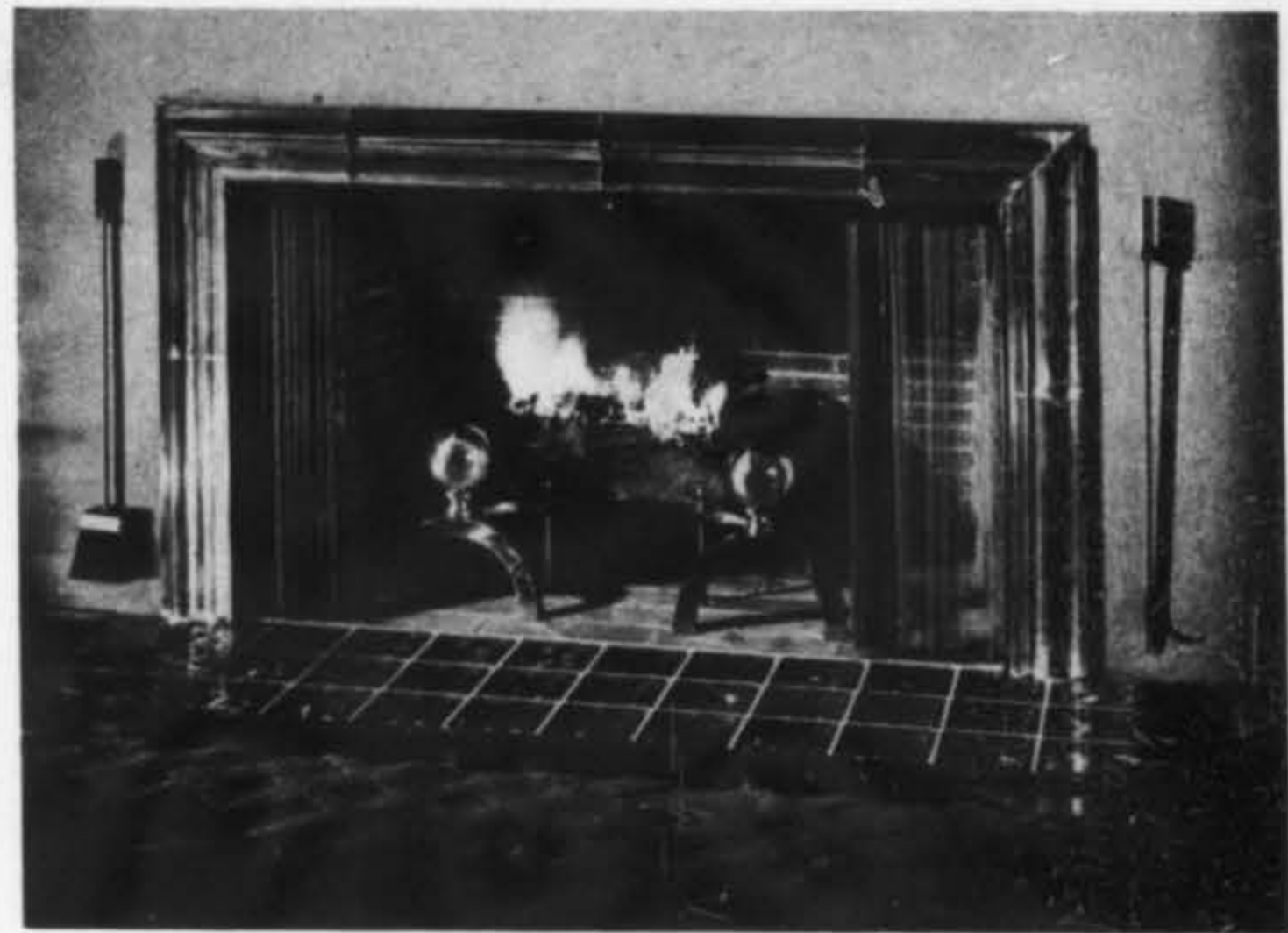
During these early days, however, there was a definite note of elegance in the homes of the well-to-do and from old wills and documentary evidence we find the ships from England were bringing in fine mahogany furniture, beautiful silver and linen and damask to hang the four post beds with, against the draughty, chill, of unheated rooms. Many handsome highboys, chests of drawers, chairs and various other beautiful specimens of the English cabinet-maker were included in these shipments, as the settlers in the new country accumulated wealth.

The local cabinet-makers around Salem and Boston, Baltimore and Philadelphia became more and more skilful in copying the really beautiful examples of Sheraton and Chippendale furniture sent out by English dealers to their wealthy patrons. In thinking of these early American cabinet-makers the names of Goddard and Savery naturally come to mind, since during the past few years, fabulous prices have been paid for certain pieces of furniture known to have been made by these masters. The development of the early American wing of the Metropolitan Museum in New York, stimulated interest in the furnishings of some of the historic homes of the early well-to-do settlers. Many beautiful examples of the work of early American cabinet-makers were offered for sale and in many cases entire rooms were purchased and set up in the Museum. Some of these rooms include mantels and paneling done by these early craftsmen.

In the homes of the planters in the Southern states were to be found good examples of the cabinet-maker's art. On some of the larger plantations a shop was maintained where many of the fine pieces in the great house were copied by the local furniture makers who worked slowly and painstakingly and produced splendid copies of the original. Sometimes the copies were more attractive than the original. In the present field of antique furniture, these fine copies bring greater prices than the English pieces. Some of the mahogany used is a mellow wood with golden lights. Some of the tables and chests were veneered or inlaid in simple lines or in narrow stripes of diapered design. This lighter colored mahogany is commonly called San Domingo mahogany, although actually very little of it came from San Domingo. South American forests produce the heavier types of wood from which many of the larger pieces of furniture, such as the ones known to Americans as secretaries and to the English as bureau bookcases, are made. Bow-front dressers with accompanying shaving-stands like the one illustrated, are among the finest pieces produced in America. The shaving-stand followed the lines of the chest of drawers. This one is inlaid very simply. These chests were also produced in straight front lines and with or without inlay, but were always free from decorations of any sort. They combine beautiful simplicity with practical qualities. Many have wooden handles in the form of a simple knob or the brass knob with

(Continued on Page 35)

FIREPLACE FIXTURES



Copper and glass are combined in this modern treatment of the cocktail room fireplace in the new home of Mr. and Mrs. Norman Taurog.

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NOTES ON THE EXPOSITION

By EDWYN A. HUNT

EXPOSITIONS come and go, leaving behind them thoughts of beauty, thoughts of futility and frustration, thoughts of hard work and endless confusion, but if the finer things of life have been properly represented and shown, somehow or other the show assumes a larger halo of glory as time goes on. This is particularly true of the Golden Gate International Exposition on Treasure Island, San Francisco. At times there is unbelievable beauty, and there is always superb interest, but the show of shows that carries a greater weight through the days is the Palace of Fine and Applied Arts. Every building on the man-made island has something of interest, but the arts show draws the public back to it day after day because there is so much to see that is surpassingly beautiful one cannot begin to see the whole show in less than a month of continual study.

The building will be an airplane hangar when the Exposition is over, and because of its huge proportions and open space it makes a splendid place for the gorgeous collections displayed within its mighty shell. The fine arts, represented by paintings and statuary, are very complete and satisfying. The maze of rooms is enough to give an art enthusiast indigestion if he or she tries to digest too much at a time. Every civilized nation is represented by modern and ancient pictures. Famous names are present in abundance, and the whole exhibit is truly colossal.

Another exhibit which is creating a profound and lasting impression is the showing of miniature rooms by Mrs. James Ward Thorne. I have been through this exhibit five times already and want to go again many times more. The rooms are so exquisitely wrought and furnished in detail with proper walls, lighting, tapestries, hangings, rugs and furniture that a student of period furniture has an endless intellectual feast in the place.

In the applied arts section of the Palace one finds textiles, floor coverings, wrought silver, porcelain, rare and novel book bindings, weaving of tapestries, and a series of modern model rooms. It is these last that I would like to discuss more fully in these limited columns.

In spite of the fact that the rooms show a lot of creative thinking, I feel, after seeing them many times, that most decorators are deficient in color. It may be the lighting and the general atmosphere of showmanship that makes me feel this way, but I definitely feel this lack. The rooms are arranged conveniently on different levels, and like all shows of this kind one has to absorb them piecemeal. The textiles are modern examples of printing as well as weaving, and are hung in long lengths in a circle. The space is too small to see them to an advantage, but they are inspirational and beautiful.

A Finnish room done in laminated bentwood birch has attracted more than usual attention because of some novel features such as a hanging box along one wall for the storage of pottery and dishes, I suppose. The frank use of bentwood in chairs has been done before but they do more with the material than others, and the continuous line of the side members, or legs as they would ordinarily be called, makes an interesting design.

Another room of great interest is a prize-winning design by F. Eldon Baldauf of San Francisco. It is called a room for a bachelor, showing a double bed in gray wood with two huge cabinets on either side in vermilion wood. The gray hand-tufted rug was woven by Alfred Porter of New York. By the fireplace of Oriental dark red violet marble are two large upholstered chairs in red-orange. The other upholstered furniture is in hand-woven yellow-green material. The room to my mind has a lot of interest, but lacks



A dining room designed by Paul Bry.

continuity of color, and the large clothes cabinets are overpowering in their size. They are so typically European.

A desert living room by William Haines of Los Angeles is one of the most consistent rooms in the whole show, and the most satisfactory. His walls are paneled in yucca, and the fireplace is in stainless steel or Monel metal, with a cow's skull above it with lucite horns. Lucite, as you may know, is the new material that looks like glass, acts like glass, but isn't glass. The light which starts inside the skull of the beast comes out the ends of the horns. Lucite is so peculiar that a scratch on the surface of a sheet of it will let color through, otherwise light from the end is imprisoned by the sides until it comes out the other end, no matter how far away the end may be. It has wonderful design possibilities. To get back to Mr. Haines' room. The chairs and desk are covered in leather, and the floor is covered with large blocks of plain red linoleum squares, separated by four-inch white lines. The squares are about two feet in size. The settee is covered in a mauve felt. The whole room is restful and complete.

(Continued on Page 32)

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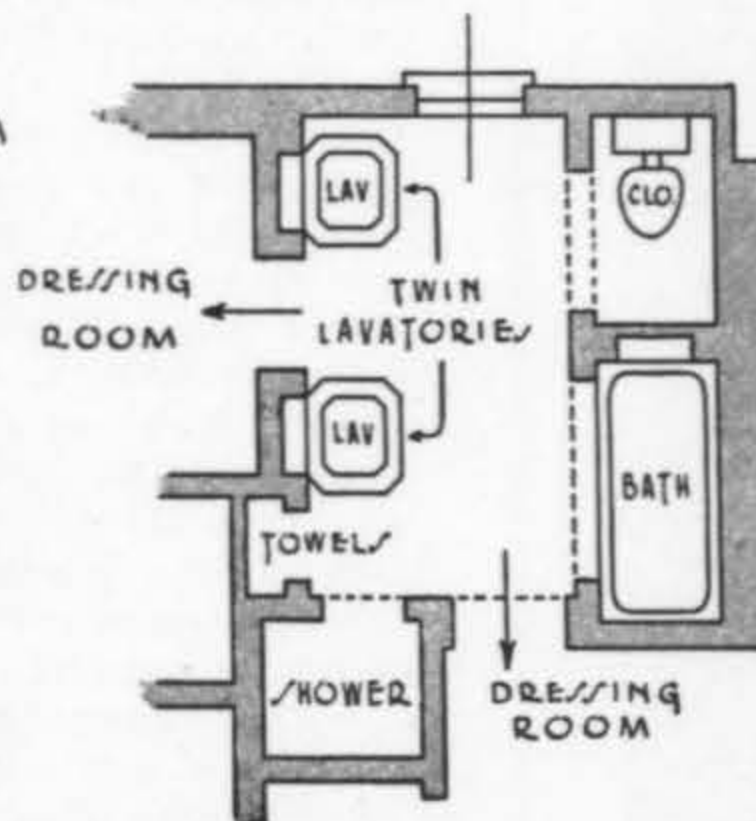
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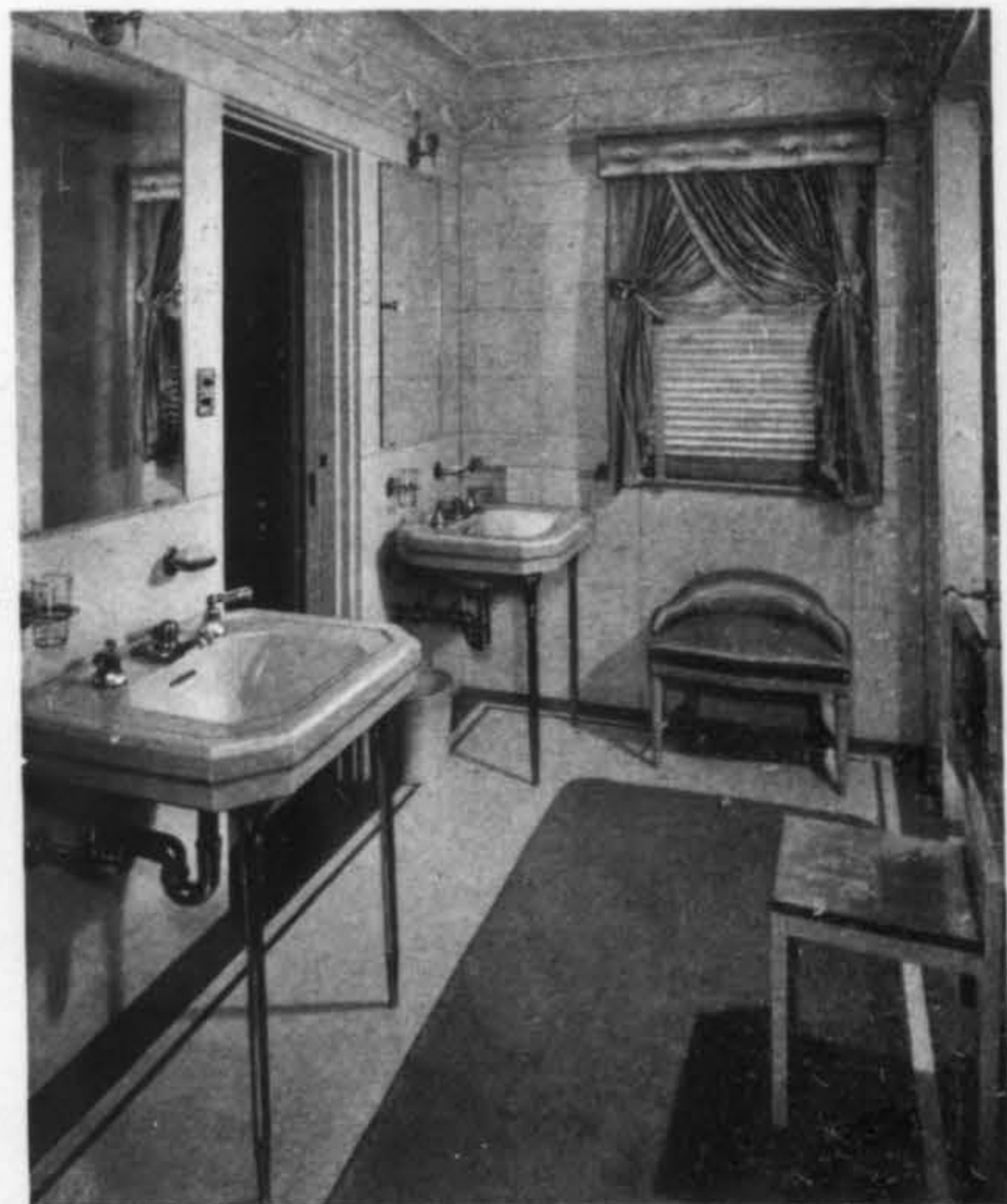
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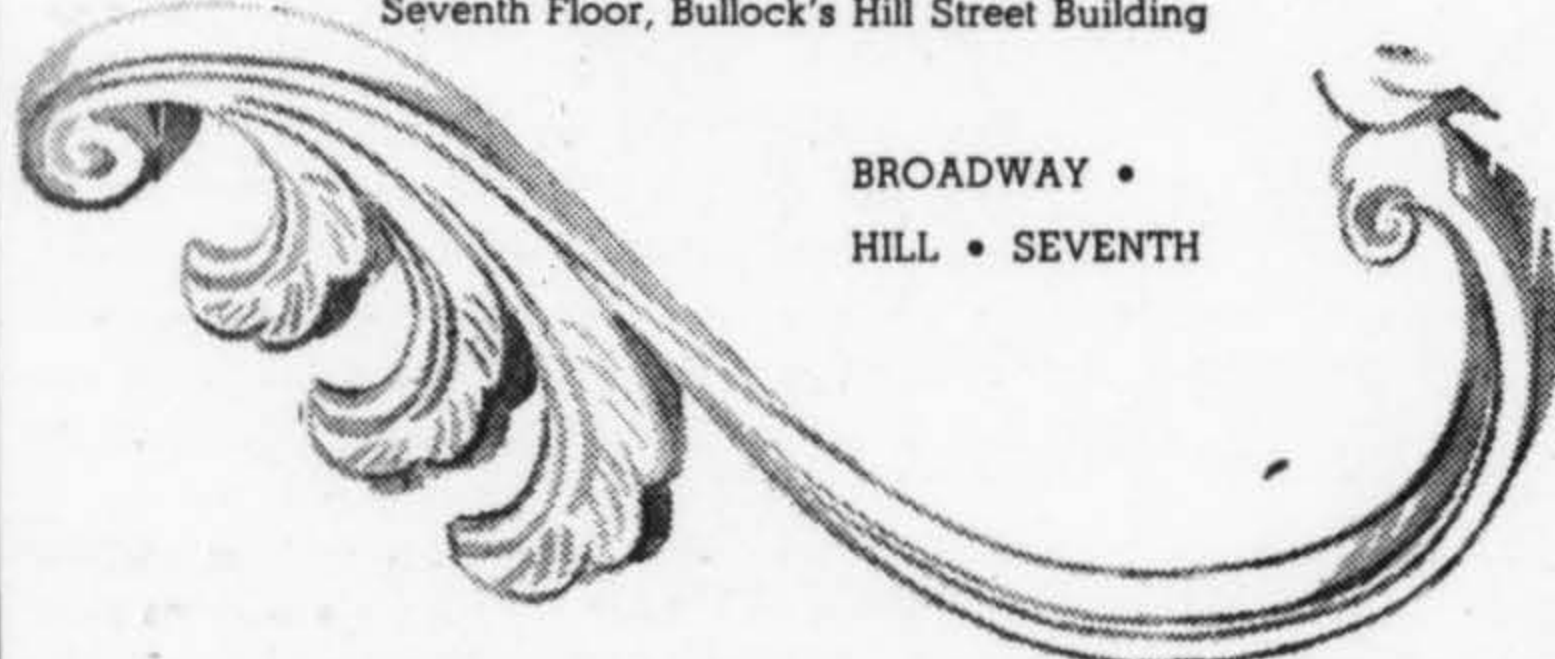
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Convolvulus mauritanica beside the low wall adds to the effectiveness of the pots of petunias and geraniums.

POTTED PLANTS

By FRANCES DUNCAN

MORE and more are potted plants an essential part of the California garden. For one reason, water is valuable, and every drop of water given to a potted plant goes to the plant. Then they may be changed, shifted, retired when their highest point of beauty is past. Also they bring color and interest immediately at exactly the points desired.

For the Californian, there is an amazing range, and always there is the fun of experimenting. One clever Pasadena gardener, Mrs. Edna Trask Ketchum, grows sweet peas in hanging baskets, catching the vines with wire loops here and there so that the sphagnum-lined container is completely decked with flowers. Nasturtiums can be used with interesting effect, trained over a wire foundation, which is to the vine as hoops to the flaring skirt of the 1850 charmer — supporting, but unseen; and this foundation may be shaped as one chooses.

The sphagnum-lined wire baskets are the most practical, for with these it is easy to keep the roots cool and moist, and watering is accomplished occasionally by soaking the plant, basket and all. Here in these sphagnum baskets are grown trailing fuchsias, cascade fuchsias, begonias, trailing lobelia whose deep blue gives a delightful note, impatiens, and other shade-loving plants.

Glazed pots are especially liked for annuals; they do not lose moisture so rapidly and the colors are charming. Some pottery shops find clients bringing their plants to match the color of foliage or flower with exactly the right tint in the container. The nurserymen's convenient habit of growing in flats all kinds of annuals, makes it a very simple matter to make gay and floriferous pots for patio decoration. Sometimes a dozen young plants of petunias are put together in an eight-inch pot; sometimes these are combined with geraniums, for the geranium gives height. While it's necessary in planting out in garden beds to give abundant room, a pot plant, in rather restricted root space, blooms more profusely. So if one is in haste for blossoming, several young plants in the same pot make it more certain. Pelargoniums are marvelously lovely in color, ranging from the intense lacquer red of Kovalevsky to the colors of the well-beloved Martha Washingtons. At the Dwight Van Giesen's in Bel Air, an outside stair is made charming with a pot of scarlet geraniums on each step. The geraniums and petunias are delightful for placing where there is full sunshine. For the shade, fuchsia, begonias, cinerarias, ferns, ivy, especially a new branching ivy which is singularly graceful. An evergreen grape, *Vitis rhombifolium*, makes a vase of great beauty when the pot which holds the vine is set in the top of a tall pottery jar.

Among the plants for shady corners is the philodendron, which will live contentedly without direct light, even in a shadowy hallway. A very gorgeous plant when in bloom is the phyllocactus, hung with flowers like jeweled pendants — several hundred on one plant.

Among the plants used at strategic points in tubs or great jardinières which are little trouble to care for, are oleanders, grown in bush form or as standards; some of the newer colors, pale yellows and salmon are especially effective. Veronica, grown in a wide jardinière, makes a symmetrical and showy decorative piece with its old rose flowers, held as correctly posed as in a Victorian bouquet. The Chinese dwarf lemon — always in fruit, and the pyracantha, which can be trained into any form, are now used in pots.

There are innumerable uses for the flowering plants in pots. They make immediate decoration and colorful emphasis for an entrance. Wide, flat-topped walls invite them to seat themselves thereon; cascade chrysanthe-

(Continued on Page 35)

AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

THE LITTLE READ SCHOOLBOOK

In sympathy with the "schoolboy creeping like a snail, unwillingly to school," I offer this month a lexicographic primer, covering a few words in common English usage.

The regular school dictionary is, you recall, pretty matter-of-fact—too un-descriptive to interest the imagination of a child, or an adult. For example, Webster defines a dog as "a domesticated carnivorous animal belonging to the genus *Canis*." But any boy with a dog knows that the fellow is "the most constant of all friends" and the variety of other affectionate definitions which have been applied to him by boys and men.

Sir William Osler said "there is no such literature as a dictionary," but the reverse is more true—"there is no such dictionary as literature." In the pages of books are definitions which, if all compiled into one volume, could comprise a dictionary more actually instructive and enlightening than Webster's.

A further advantage of a more truthful dictionary is that it starts a youngster's education aright, so that there is less to undo later—as in the field of civics. Webster defines democracy, for example, as "government by the people collectively by elected representatives." But Plato said that "democracy is a charming form of government, full of variety and disorder, and dispensing a sort of equality to equals and unequals alike."

In proof of the educational value of a project like this I present the following experimental list, comparing the literary or historic definition with Webster's. I think you may agree that, on the score of strict accuracy, the old dictionary is inadequate—for human beings of any age. Class come to order!

fame—celebrity, renown (Webster).

fame—"what some wan writes on ye'er tombstone" ("Mr. Dooley").

world—the earth and its inhabitants (Webster).

world—"a bubble" (Bacon); "a strange affair" (Moliere); "a chessboard" (Huxley); "a stage" (Shakespeare).

cauliflower—a variety of cabbage (Webster).

cauliflower—"cabbage with a college education" (Mark Twain).

poverty—the state of being poor (Webster).

poverty—"the parent of revolution and crime" (Aristotle).

moon—the satellite that revolves around the earth (Webster).

moon—"an arrant thief—her pale fire she snatches from the sun" (Shakespeare).

silence—entire absence of sound (Webster).

silence—"the most perfect expression of scorn" (Shaw).

experience—knowledge gained by trial and

practice (Webster).

experience—"the name everyone gives to his mistakes" (Wilde).

bore—a person or thing that wearies by prolixity or dullness (Webster).

bore—"a person who talks when you wish him to listen" (Bierce).

history—a narrative of events (Webster).

history—"a distillation of rumor." (Carlyle).

reputation—the character commonly imputed to a person or thing (Webster).

reputation—"an idle and most false imposition; oft got without merit, and lost without deserving" (Shakespeare).

war—a contest of force between two or more nations or states (Webster).

war—"hell" (Sherman).

work—a physical or intellectual effort directed to some end (Webster).

work—"what a body is *obliged* to do" (Mark Twain).

VOTES COLORED GLASSES

Were Parson Weems living today he would doubtless be drafted to write the campaign biographies of the presidential candidates next year. Such biographies are prepared in pamphlet form for distribution to voters and the press. As you may expect, they are not what could be called the "debunking" kind of biography.

In 1860 a *Chicago Tribune* reporter was named to write a campaign biography of Lincoln. When it was first published—in the *Tribune*—one sentence read, "A friend says that once, when in a towering rage in consequence of the efforts of certain parties to perpetrate a fraud on the state, Mr. Lincoln was heard to say, 'They shan't do it, d—m 'em,' but beyond an expression of this kind his bitterest feelings never carried." When the biography was subsequently printed in pamphlet form this sentence was omitted.

But perhaps the retaining of the sentence could have gained a few extra votes for Lincoln in an election which was extremely close. After all, the American people didn't mind Andrew Jackson who was a beautiful cusser, or Washington who, it is reported, could "swear like an angel from heaven."

Less known than Weems' biography of Washington is his "Life of Franklin," which he wrote in 1820. It dealt considerably less with a few aspects of Franklin's varied career than does Carl Van Doren's recent biography.

Washington must have been a reader of "Poor Richard's Almanac" since in his farewell address he said, "I hold the maxim no less applicable to public than to private affairs, that honesty is always the best policy." Or else he—or Franklin—got the maxim from

Cervantes', "Don Quixote," where you may find it, word for word.

"Don Quixote," by the way, was the first of the modern best-sellers. After it appeared at Madrid in 1605, an edition was printed in Dutch at Brussels, in Italian at Milan, in English at London, and in French at Paris. It took eight years for all these foreign language editions to appear, but then while French was spoken just as fast then as now, it was printed more slowly and laboriously.

M.D., EGYPT, B. C.

"The Horse and Buggy Doctor," by Arthur E. Hertzler, a saga of the family doctor in American life, continues among the most popular of current books. It brings a regret that the day of the family doctor seems to be gone and that we are now at a new era of the medical specialist. Still, the old adage that there is nothing new under the sun—or that history repeats itself—is applicable here, too. Herodotus, the Greek historian, writing in the 5th century, B.C., recorded that "the art of medicine in Egypt is thus exercised: one physician is confined to the study and management of one disease; there are, of course, a great number who practice this art; some attend to the disorders of the eyes, others to those of the head, some take care of the teeth, others are conversant with all diseases of the bowels; whilst many attend to the cure of maladies which are less conspicuous." Seems there were few "horse and chariot" doctors.

WHEN KIN AND PUMPKIN MEET

In the recent changing of Thanksgiving day to suit merchants with Christmas goods, one important question was forgotten. Football and other man-made schedules can be switched, but can Nature's ripening of the pumpkin be moved forward a week, any more than man can hasten the time "when the frost is on the 'punkin'?" Let us hope a benevolent Creator may alter the wind and rain enough that we may all enjoy what Whittier celebrated in his poem, "The Pumpkin"—

"Ah, on Thanksgiving day, when from East and from West,

From North and from South, come the pilgrim and guest,

When the gray-haired New Englander sees 'round his board

The old broken links of affection restored, When the care-wearied man seeks his mother once more,

And the worn matron smiles where the girl smiled before.

What moistens the lips, and what brightens the eye?

What calls back the past, like the rich pumpkin pie?"



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THIS MONTH IN THE GARDEN

By J. M. ASHER

SEPTEMBER offers unusual possibilities for progress in gardening. This is the beginning of fall preparations and the work must be planned and executed with the utmost care to be sure of best results. Flower beds in which the summer annuals are finishing their usefulness should be carefully cleared of all refuse and spaded ten to twelve inches deep in order to thoroughly aerate the soil. After this has been done allow a week or ten days for the air to penetrate and pulverize well and you are then ready for fall planting.

The planting of early bulbs can well be done this month. Anemones, ranunculus, baby gladiolus, freesias, ixias and Spanish and Dutch iris are among the most useful of these. All of these are small bulbs and should be planted, for best results, in light loam or well-loosened soil. Plant from one and a half to two inches deep and water well. A good mulch of peat moss is beneficial in keeping the moisture in the ground as well as tending to insulate the soil.

Seasonal annuals for the fall and winter flowers are snapdragons, stocks, calendulas, larkspur, phlox drummondii for the sunny beds and for the shaded locations plant primroses and cinerarias. When preparing for these shaded plantings use plenty of good oak leafmold and some well pulverized peat moss. A light dressing of steamed bone meal worked well into the ground will stimulate the growth of the bulbous plants and assist greatly in bringing them to perfection.

If you have a greenhouse, hyacinths, narcissus, tulips, scillas and crocuses may be potted now for blooming in November and through the holidays. One of the important things is the soil which should be composed of yellow loam, some leafmold, cow-manure and enough sand to keep it open. It is a good idea to prepare the soil about a month before it is needed, working it over several times and giving it time to become well rotted. About four bulbs can be put in a six-inch pot or single bulbs in a five-inch pot. Place a flat piece of crock over the hole in the bottom; put in two inches of gravel covered with a thin layer of moss or dried grass, then fill with loose soil; in this, place the bulbs and press down, leaving the crown of the bulbs a little above the soil. Water well and put the pots outside in ashes, covering them with about six inches of ashes and leaving them for several weeks until the young roots fill the pots. They may then be brought into the greenhouse and exposed gradually to the light. By starting pots at different intervals, continuous bloom during several months can be obtained.

Lawn renovation will begin this month and when properly done will make possible a good velvety growth through the winter. This work requires equipment as well as experience but with a few suggestions the home owner can be sure that the proper steps are taken. First we suggest cutting the grass very closely; see that there is some moisture in the ground but that it is not sticky or muddy. Rake so as to thoroughly remove all loose and long devil grass runners and again cut with a close-cutting mower. Use a good power machine or do it by hand if you like, but cut deeply into the soil in order to make a well pulverized seed bed for the new seed. The modern machine will do this to perfection if a two-way renovation is used. That is, have the power machine go over the ground in one direction and then rake the surplus grass and debris off, then perform the same operation in the other direction; this will make ready for the seeding. Sow a good quality of lawn seed, using five to seven pounds per one thousand square feet. The amount of seed will depend on the present condition of the turf. After seeding, mulch with a good grade of manure, preferably stockyard, using sufficient to cover the seed well; usually eight sacks per one thousand square feet is adequate. Too much mulch will make it difficult for the seed to come through, therefore care should be taken to spread it evenly. Now the work begins, for a newly-seeded lawn must be kept continually moist. Never allow the top surface to become dry until the young grass is well above the ground. Watering lightly four to six times daily is good practice, but care should be taken not to allow the water to run long enough to make runs or puddles which will disturb the seed and leave bare spaces. Within five or six weeks and sometimes sooner after the seeding is done a good dressing of commercial fertilizer should be applied. Use a reliable brand, spreading evenly by hand or with a spreader. Three to four pounds per one hundred square feet is generally proper. A good lawn well maintained will require a feeding every two or three months.

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THE ARCHITECT SMILES

By VITRUVIUS, JUNIOR

EVER since he was a lad Vitruvius Junior has been an insatiable art gallery hound. Paintings, etchings and sculpture fascinated him in his youth quite as much as did architecture. But having also a strong leaning toward mathematics and similar unemotional studies he hitched his little wagon to the Star of what he was early taught to believe the Mother Art. Such painting as he did indulge in was just enough to indicate to him the possibilities, which he never reached by miles, and the limitations, which beset him at all sides. But the world has lost nothing thereby and Vitruvius Junior has gained a profound respect and appreciation for those who have produced real art and are still doing so. He has also learned to dislike most discourses on art, whether in writing or on the lecture platform, feeling that art that is art must be propelled by its own power and needs no interpreter. Art being a personal emotional experience, both on the part of the producer and that of the beholder, tells its own story in its own way to those who, naturally, are attuned to it. And it tells a different story to each. Hence, what is art to one is not necessarily art to another.

To be able, therefore, to write or speak interestingly about so elusive a subject is indeed a gift of the gods, one which Vitruvius Junior would give a good bit to possess. But like with his painting, he has learned to appreciate those who do know how and to enjoy their occasional comments. He reads Arthur Millier and Buckley Mac-Gurrin with real pleasure and he has never yet been bored by McDonald Wright. They know so well what not to say, they tease one's curiosity so effectively and they have such facile command of the language of the land. It is possible that they may be paid in the coin of the realm for their labors, but they give the impression that they

"And no one shall work for money and no one shall work for fame,
But each for the joy of the working and each,
in his separate star,
Shall draw the Thing as he sees It for the
God of Things as They Are."

Los Angeles is most fortunate in counting this rare triumvirate among its citizens. They are making a valuable contribution to the cultural growth of the city.

In days gone-by Vitruvius Junior was known, at least by sight, to most of the art dealers in Boston, New York and Philadelphia, not as a possible purchaser, he being then but a struggling young architect, but as an enthusiastic visitor. Sales must have been satisfying enough for non-buy gallery hounds

like he were always and pleasantly tolerated. But in Los Angeles Vitruvius Junior feels a delicacy about visiting sales galleries. He is, for several reasons, not in the market, and he hesitates to risk what to him seems, in the circumstances, an imposition. As Frank Hopkinson Smith said years ago, a painting in an art shop is a commodity. Well, one does not go into a shoe shop to look over their stock when one does not require shoes. Perhaps such diffidence is silly, but there is a chance that it is just such diffidence rather than a general lack of art interest that keeps many art lovers away from the delightful exhibitions which our triumvirate tell us about so entertainingly. And the County Art Museum is so dreadfully far away.

Vitruvius Junior is not among those who are totally dissatisfied with the buildings of the University of California at Los Angeles. The criticism that they are too large in bulk, too institutional in appearance, too lacking in the quality that endears college buildings to the student and to the alumni does not impress him. An organization which concerns itself with the education of some seven to eight thousand young people is certainly an institution and its buildings cannot typify personal qualities such as integrity, reserve or charm when they have to deal with mass production. They rightly do not attempt the impossible and hence they definitely do express mass production. And from the standpoint of design they are not to be denied considerable praise, that is to say, individually considered. Archeologically Royce Hall, Kerckhoff Hall, the library, yes, all of them indicate profound erudition on the part of the architects and they are all satisfying in form and in color.

The criticism that the mixture of styles is extremely distressing to people of finest sensibilities also induces a plausible answer worthy of consideration. Admittedly, these buildings of different styles are positively antagonistic toward one another and not even a complete covering of ivy will bring them into full harmony. But is this not an age of confusion in politics, in business, in moral concepts, even in education itself? Is this not an age of superficiality, of wandering about without a compass? There are many indications that such is the fact. And this superficiality in the selection of types of architectural expression on the university campus is no more than an index of the world outside.

In a great institution of learning one might wish it had been otherwise. We dread to think that still other types of buildings may be introduced from time to time—say for instance, a Parthenon to house the art department and a castle on the Rhine to house the

department of Germanic languages. It would have been more gratifying if the university had stressed the advantage of harmony and continuity, if it had better understood the main business of architecture here and elsewhere, namely that of being but a simple and fitting background for the Stage of Life rather than as a means of reporting a passing phase of world psychology. These buildings will be in use—unless an enemy bomb blows them up—for several centuries to come and they will report nothing to the student of architecture in the year 2500 A.D. other than the superficiality of the first half of the twentieth century.

We can almost hear the advocates of the ultra-modern yell in fiendish glee and insist that they alone have the answer. Not so fast, young men. We will agree that "Form follows function" makes a fine slogan and, to a certain extent, that is correct enough to impress the inexperienced. But we take the liberty of suggesting a more truthful slogan insofar as we have seen too often the thinness of the first: "Form doesn't only follow function." For form also follows psychological mandates if and when the art of building enters the domain of architecture. Psychological requirements and engineering requirements are not always synonymous terms.

Some day ultra-modern architecture, as we understand it today, the child of philosophy and of engineering science, will be nursed into robustness and beauty by the artist-architect and then buildings of all kinds will find expression in that new style. History teaches us that and gives us patience. But for the present, let us pray for eclecticism, distressing as that may be, rather than for the over-worked cantilever beams and the open sea of plate glass.

It just occurs to us: If this is *not* an age of confusion Vitruvius Junior will have to think up another excuse for the mixture he is defending.

Whether or not the Civic Center growl in the July issue was heard in the Hall of Records and in the City Hall the fact remains that all good citizens of the metropolitan area of Los Angeles have reason to rejoice. The Powers That Be, County and City, have accepted the proffered help of the Southern California Chapter of the American Institute of Architects. President Eugene Weston has appointed a strong committee of architects; the authorities have appointed a strong and enthusiastic committee of officials; departments of government requiring new buildings in the near future are marking time, awaiting a comprehensive study. Glory be! We need not bow our heads in shame.



Photographs by Karl Ubert

WHEN visitors come to Santa Barbara, most of them get the same impression of our beautiful white-washed city: They are definitely charmed by the atmosphere, an atmosphere which harks back to the days of the hacienda sheltered beneath the oak.

Santa Barbara homes play a large part in creating this feeling by preserving, in most cases, the original Spanish mode of architecture. And it is only natural that this should be so; for in this heaven-blessed spot settled, in the eighteenth century, a group of Spaniards—here the Presidio was built for the soldiers of the King of Spain—and here, as early as 1786, was built the first Santa Barbara Mission, by

Spanish padres. This was replaced in 1820 by the present structure.

With the Gold Rush and the coming of the railroad, the original heavy Spanish type with little refinement or detail became mingled with the fine workmanship of the American carpenter and designer, and gradually developed into the graceful and distinctive style known as Californian.

Thus in Santa Barbara, California architecture emerges in full bloom, the product of its climate, setting, and background—a distinctive style which has been growing for several decades, influenced largely by the Latin type which developed under similar climatic

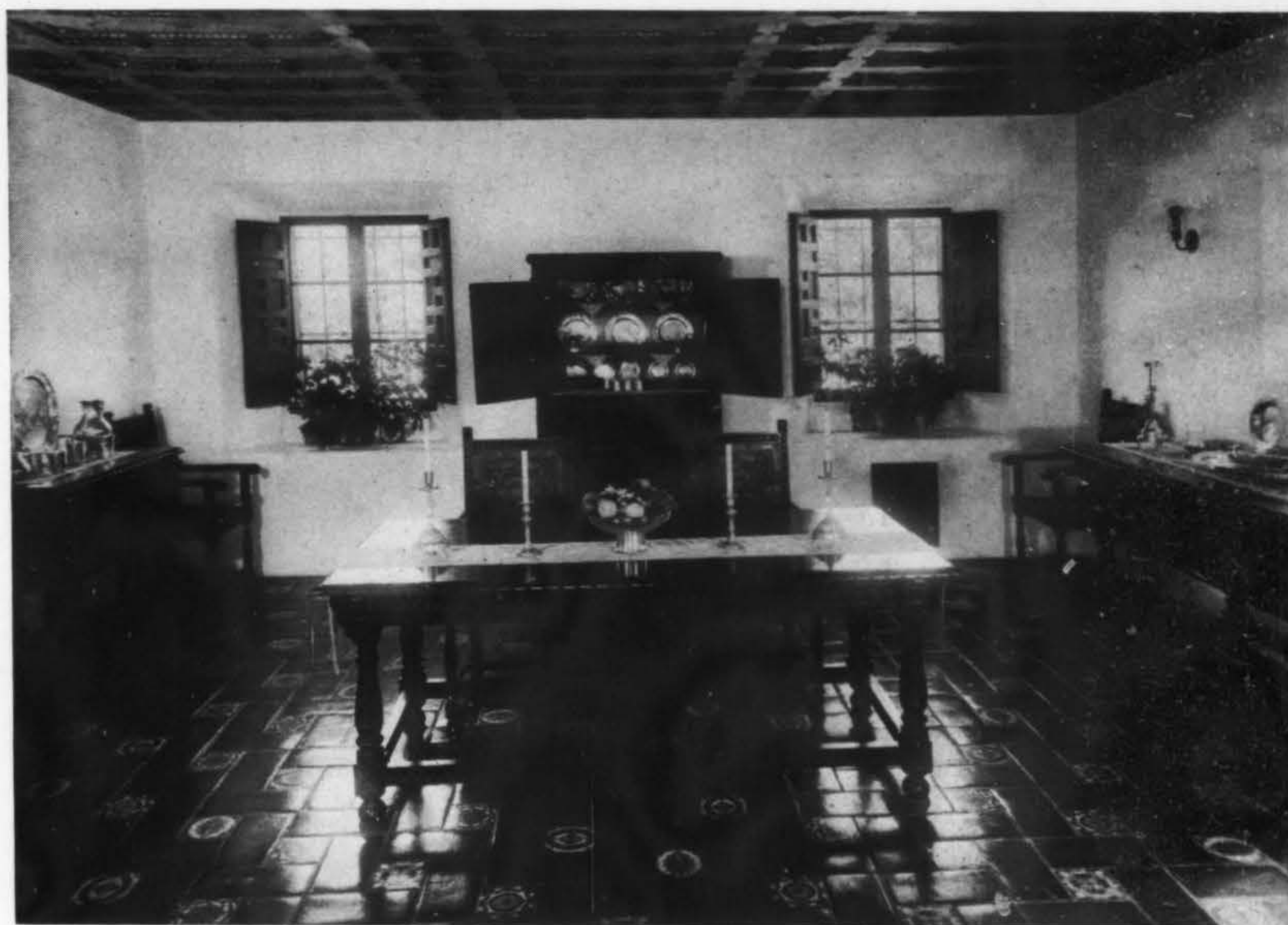
THE RESIDENCE OF
MR. AND MRS. BERNARD HOFFMAN
in Santa Barbara, California

CARLETON M. WINSLOW, A.I.A., Architect

The rear view of the Hoffman home shows the Spanish influence in several ways. A rambling design with thick white stucco walls, a tiled roof and again the graceful arches. This corridor becomes a very central part of the house and is used as the outdoor living room. Homes of this type are very typical of Santa Barbara.

Above the Mediterranean influence is obvious in the residence of Mr. and Mrs. Davy. Graceful white arches, a tile floor highly polished, thick walls, an iron door delicately wrought, all add to the Spanish effect. An interesting old lighting fixture, a rich tapestry, carved Spanish furniture, a few charming plants, a couple of candlesticks further increase the illusion that this is a castle in Spain.





conditions along the Mediterranean.

Picture a long and rambling hacienda, with thick durable walls, low pitched roof, iron-grilled windows. Perhaps there is a dripping fountain in the patio, flagstones for a floor, and bright flowers in little pots lining the balcony. There is beauty and grace in every line.

"The Spaniard understands the wall and roof as does no one else: He can build up his flat wall and rubble, cover it with a toned white-wash, pierce it with a door and five windows, add a balcony and two *rejas* of perfect iron work, crown the whole with a sweeping roof of tawny tiles, plant two cypresses and an almond tree nearby, and

produce a composition that is the despair of the trained architect."

Santa Barbara has been fortunate that this style has remained predominant and is not impregnated with a jumble of other designs. The finest examples of architecture in the Channel City still bear the characteristics of an early California: thick stucco walls, severe and simple; beautiful wrought-iron *rejas*, flat tiled floors, and unevenly tiled roofs. They are still as picturesque as of old. A colorful and romantic past lingers about the ancient haciendas, an atmosphere from which Santa Barbarans do not wish to escape, rather do they try to preserve it in their present homes and buildings.



THE HOPE RANCH HOME OF
CAPTAIN AND MRS. CHARLES GORDON DAVY

in Santa Barbara, California

FLOYD BREWSTER, A.I.A., Architect

The dining room of the lovely casa grande is perfect in every detail, from the handmade 17th and 18th century silver to the hand-carved paneled ceiling, a replica of a ceiling in the University of Salamonica in Spain. The table, chairs, sideboards and cupboard are copies from an early colonial set from Arequipa, Peru, and are carved of antique cedar obtained from an ancient Spanish monastery. The dark red tiles with Tunitian tile insets, and the delicate grilles at the windows set deep in the thick walls, complete the picture.

Simple white walls, winding stairway, outdoor fireplace, carved wooden railing, flagstones and other fine stone work—all suggest an atmosphere of Old Spain. But besides being very much in the Spanish mood, this patio represents cheerful and convenient outdoor living. It provides for both sunshine and shade, may be a comfortable outdoor dining room or living room, and may be conveniently reached from almost every room in the house, upstairs or down.



Photograph by George Haight

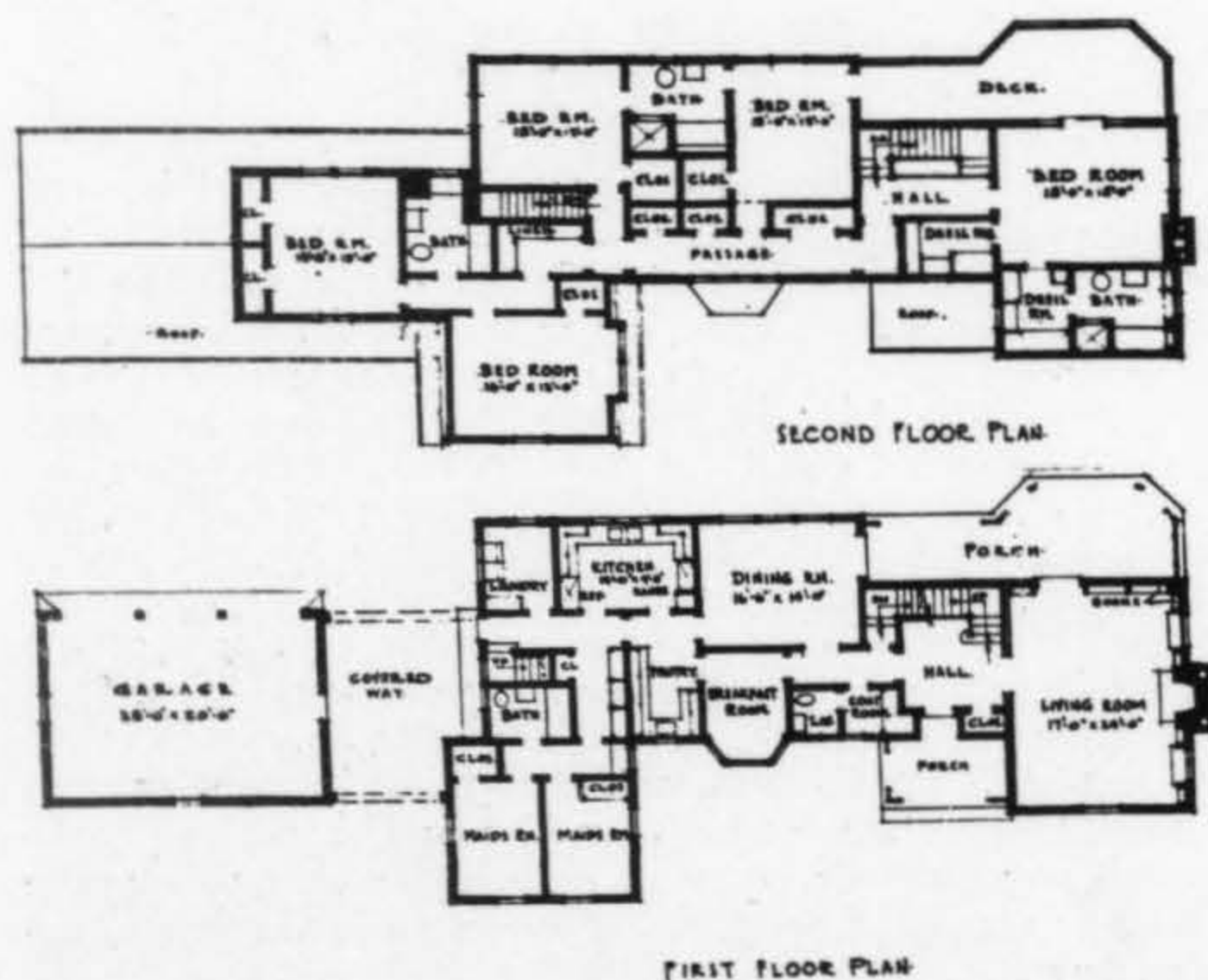
THE RESIDENCE OF MR. AND MRS. HERMAN HAHN
in Beverly Hills, California

H. ROY KELLEY, A.I.A., Architect

SIMANK-SEARCY, A.I.D., Interior Decorators

KATHERINE BASHFORD & FRED BARLOW, A.S.L.A., Landscape Architects

FRANK A. WOODYARD, A.S.C.E., Builder



A wide driveway swings up to the simple and dignified entrance of the residence of Mr. and Mrs. Hahn. Built of brick veneer and cement plaster, it is painted an off-white with green shutters and a shake roof. The plan is spacious and well laid out with the living room and dining room opening onto a commodious porch which looks out over the beautiful gardens. Upstairs there are five generous bedrooms with three baths and a superabundance of closet space.

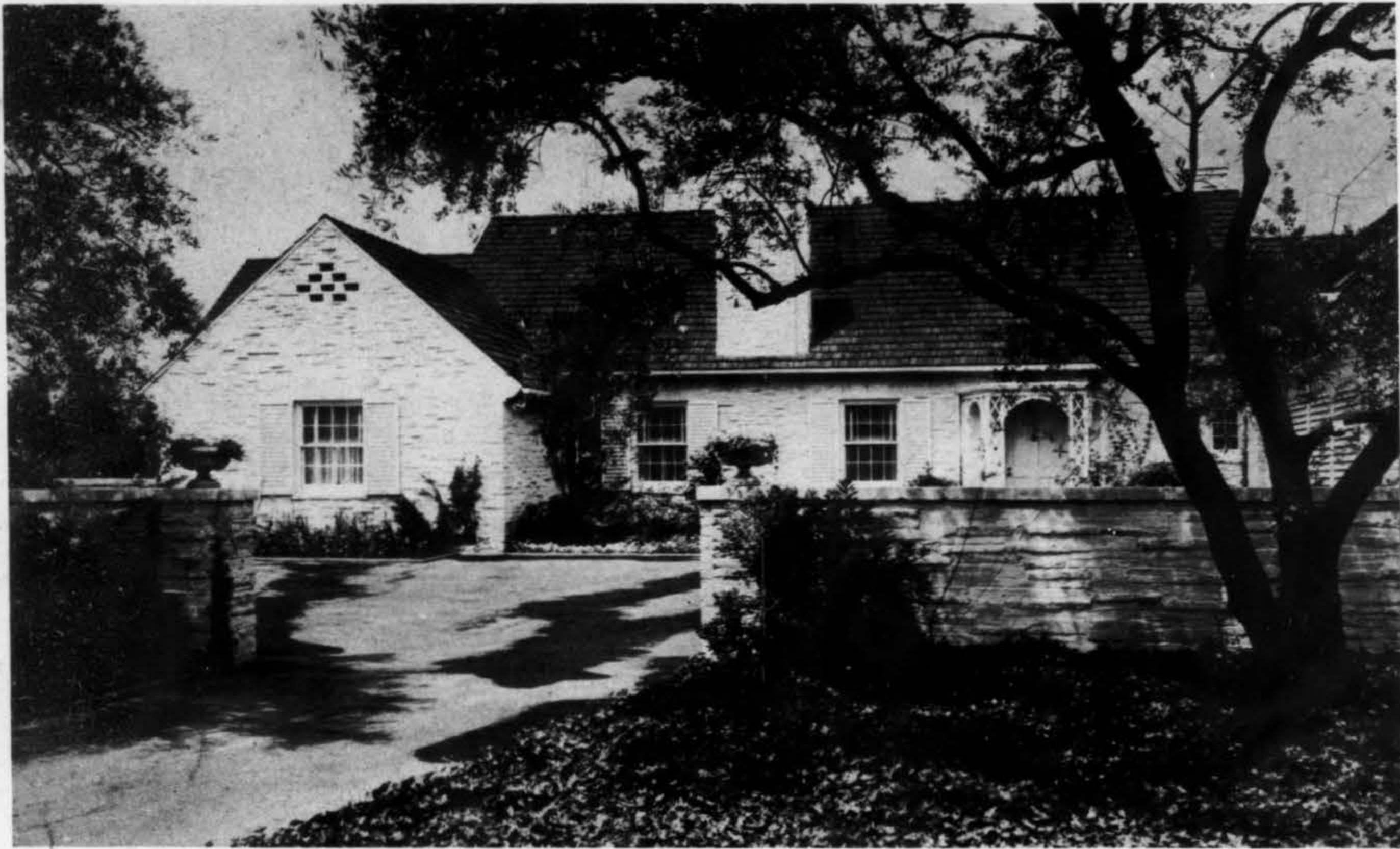


Photographs by Stuart O'Brien

In the living room the walls are gray-white with the ceiling painted an off-white. The floors are covered with a rough, knotted wool, almost the same white as the walls. On two pair of windows, the hangings are a plain grayed-blue chintz, lined with a small patterned chintz in reds and darker blues on the grayed-blue background. On the windows in the bay the lining alone is used as curtains. The boxed pads in the window seats are of the same blue.

An interesting feature of the room is the absence of the usual fireplace grouping. By the bookshelves a loveseat is covered in a striped chintz in two tones of cherry red and a small informal chair is covered in the same small patterned chintz as the hangings. Near the fireside a barrel chair is covered in a small calico pattern in shades of plum and cherry and two comfortable chairs in plum linen with striped welting of gray-blue and oyster flank a sofa covered in a chintz having an oyster white background with a large floral pattern in cherry red, deep plum and shades of blue.



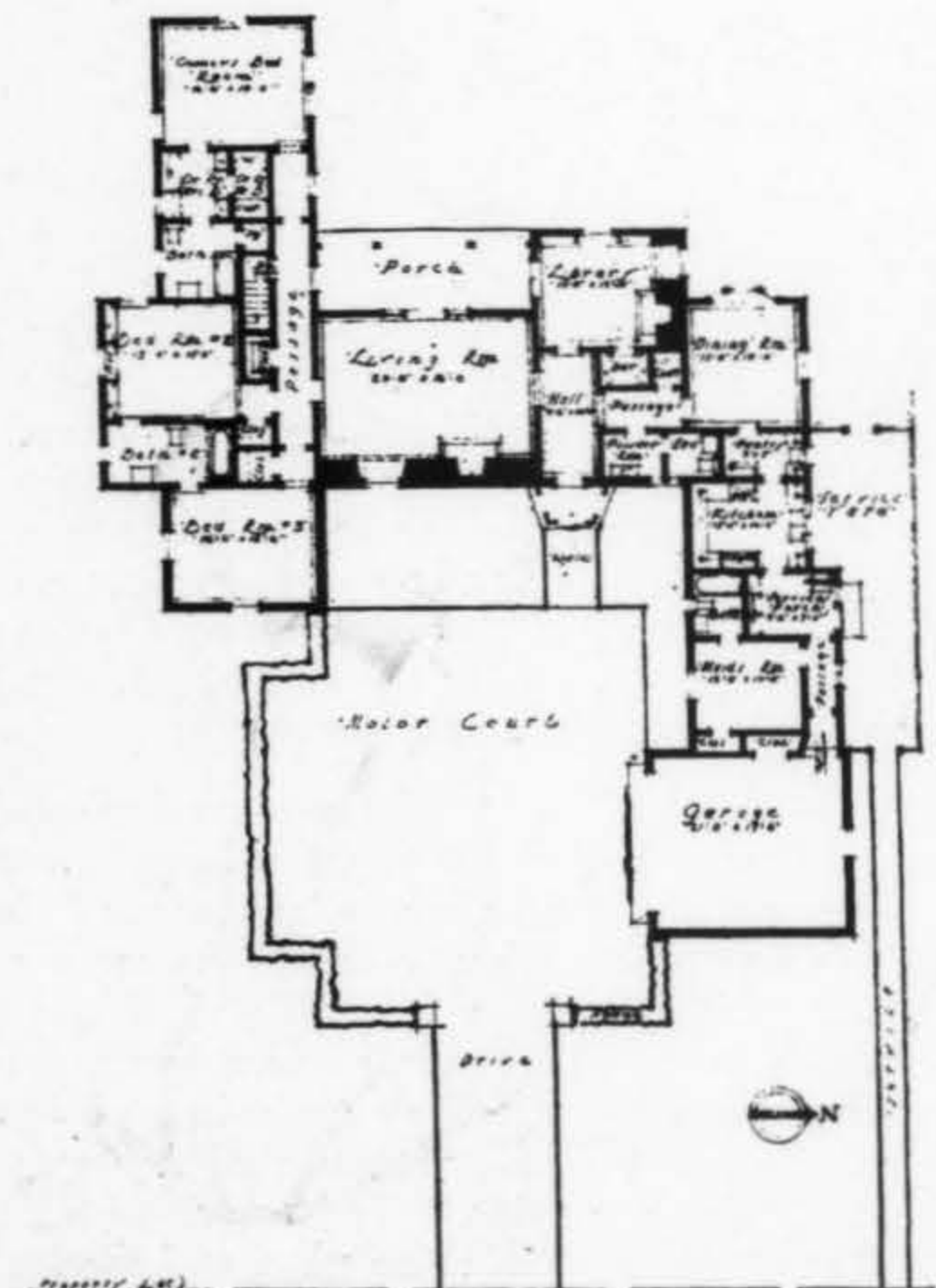
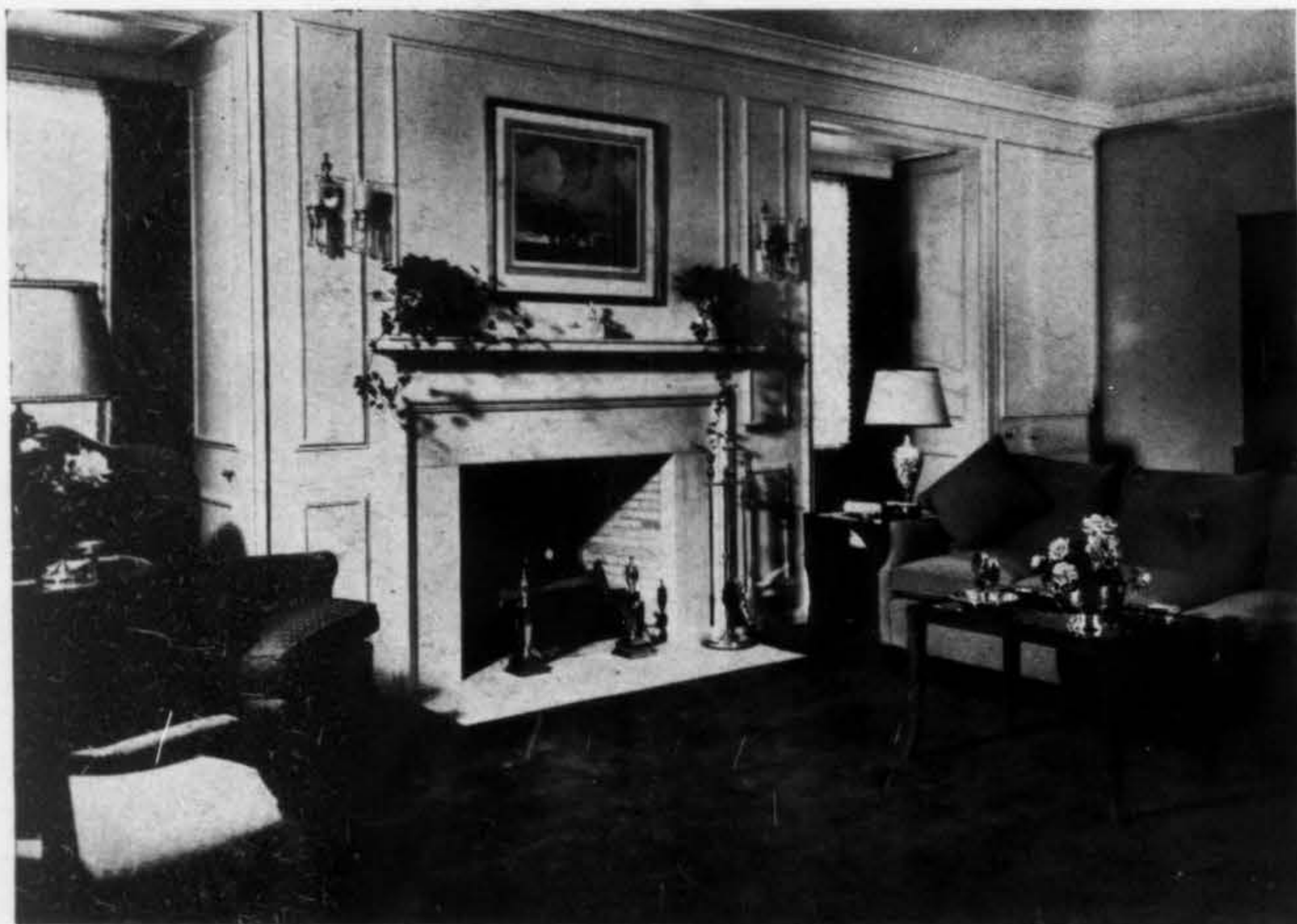


Photographs by George Haight

**THE RESIDENCE OF
MR. AND MRS. W. H. BOOTH**
West Los Angeles, California

H. ROY KELLEY, A.I.A., Architect
ERIC BARCLAY, Builder

Built of cement blocks, the Booth home has the comfortable air of a country estate laid out for the convenience and pleasure of its owners and guests. The large motor court makes for a gracious approach and provides a convenient place to park visiting cars. It also permits the rear of the house to be entirely private. The interiors are simple but refined in keeping with the pleasant Colonial exterior and are furnished in quiet 18th century pieces making for comfort and charm.





Photographs by Maynard Parker

THE RESIDENCE OF
MR. AND MRS. NORMAN TAUROG
in Holmby Hills, California
BIGELOW-WERNER, Interior Decorators





The residence of Mr. and Mrs. Taurog and their little daughter is situated in the rolling country of Holmby Hills. It is a dignified Georgian home with extensive lawns and beautiful shrubs and flowers, with tennis courts and a swimming pool, an establishment too utterly complete for words. Mr. Taurog may slave all day at M-G-M to maintain his prestige as one of the preeminently successful directors of Hollywood, but at home he obviously wishes an atmosphere of luxurious comfort.



Above, the large circular window looks out of the play room toward the barbecue and swimming pool, while the second picture is a refreshing glimpse of the bar. The room is rich in color with its cowskin dado and walls of cork with copper strips. The floor is covered with a modern embossed carpet deep copper in tone, the draperies are of yellow mohair casement cloth, giving the room the feeling of sunlight. A large sofa is upholstered in copper-colored chenille and the pair of modern chairs have yellow seats and backs and copper outsides. The card table group is of bleached maple with natural calfskin top. The fireplace is the keynote of the room with its hearth of glass bricks on top of a sheet of polished copper and its clever decoration on the chimney breast done in copper on the cork wall.

Below is a view of the lounge with barbecue and bar all decked out in a very nautical style. The rattan furniture is swanky and quite appropriate and the barbecue a marvel of efficiency.



On the preceding page is the large bay window in Mrs. Taurog's room with the small loveseat covered in pink brocatelle and the two French bergeres covered in gray chenille. The coffee table is of bleached mahogany with mirror top, the end tables of bleached mahogany with Lennox lamps of gray porcelain with gray silk shades trimmed in pink. The draperies are gray and pink English chintz with gray silk voile glass curtains, the walls a rose tone lighter than the Shalimar broadloom which reaches from wall to wall.

The dining room has a beautiful Sheraton table with Chippendale chairs upholstered in the same material as the swags on the draperies which are green and cream color against the hangings of dull antique satin. The carpet is a sea-foam green, the walls are finished in the same color in a lighter tone with a suede-like effect. In the bay window an English whatnot holds Victorian and 18th century silver. When dinner is served, a soft illumination comes from the indirect lighting in the bay window and from behind the plant stands, with the candles lending their share of genial hospitality.

The bedroom of Mr. Taurog is an epitome of modern masculinity in beige and browns. The walls are flock finished in cafe-au-lait, the carpet is a havana brown frieze, the draperies a plaid of cream, deep coral and brown hung from cornices the same as the walls. The enormous bed has a headboard and night stands combined of bleached Australian curly maple and is covered with a spread of beige chenille trimmed with brown. One large chair is upholstered in a brown and beige silk stripe, another in dark brown mohair with a small self pattern. Over the fire-place hangs a pastel portrait of Miss Patricia Taurog framed in a wide molding.

Miss Patricia's room is early American with enough frills to delight the heart of any young lady. The walls are papered with a small pattern of field flowers in dull blue, poppy red and yellow. The carpet is the same blue, the draperies white damask with glass curtains of organdy criss-cross. The four-poster mahogany bed has an organdy canopy and ruffled edge with lace and a bedspread of quilted linen to match the draperies. The window seat is a full size bed covered in light blue quilted chintz and is convenient for the governess.

Below is the luxurious bath-dressing room of Mrs. Taurog. The tub alcove is completely lined with mirrors and finished with marble. The dressing table is all of mirror with a spot light set in the ceiling above it which serves as a night light. Added illumination comes from strip lighting concealed behind the painted wooden cornice, and indirect lighting behind the corner seat which is upholstered in gray chenille. Louvered doors separate this room from the sitting room.





Photographs by Roger Sturtevant

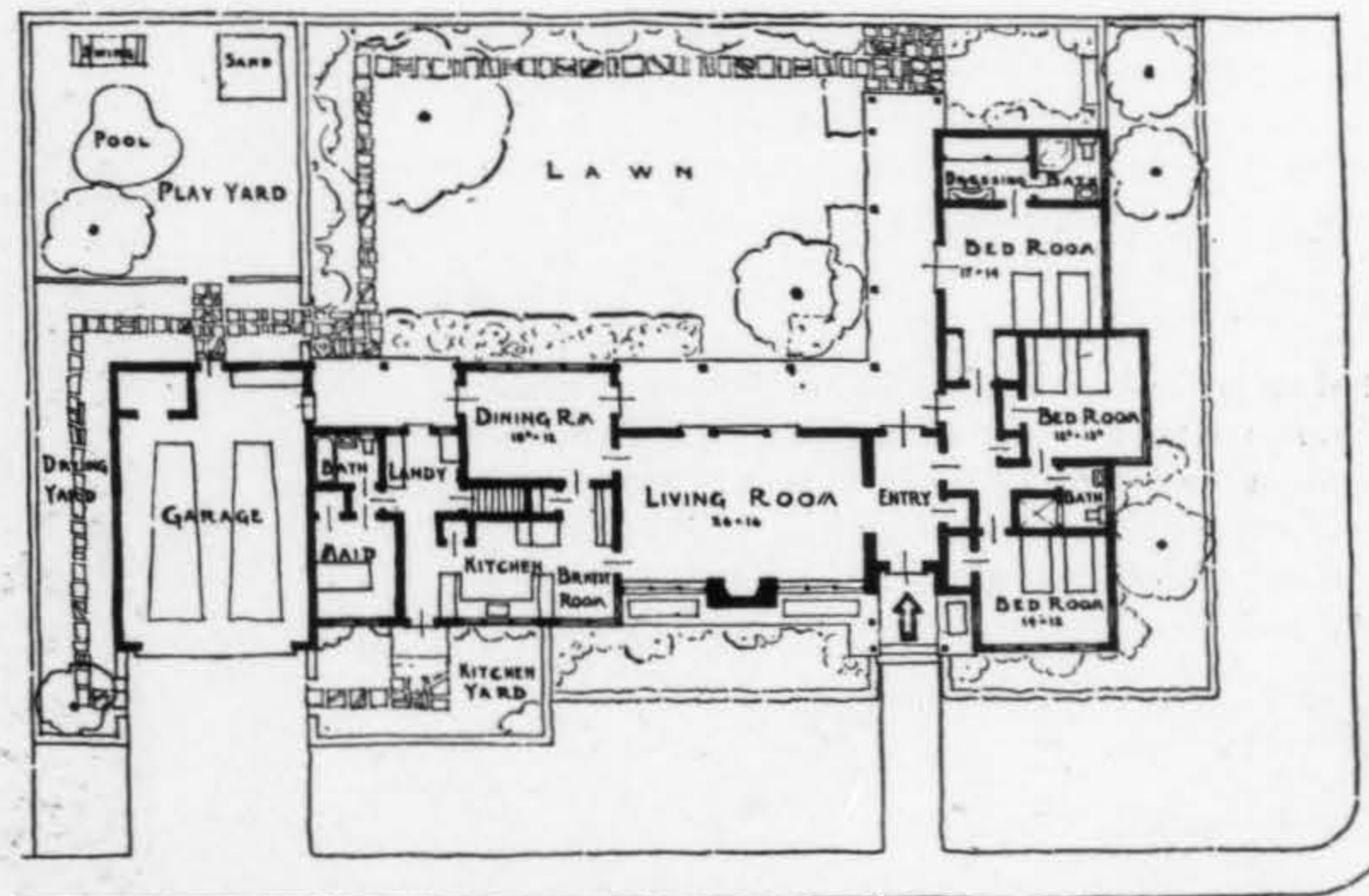
Leland Manor

in Palo Alto, California

BIRGE M. CLARK AND DAVID B. CLARK, Architects



Designed for a wide corner lot, this model home is very modern in its treatment but at the same time has the low lines and rambling characteristics of the hacienda and the wide eaves particularly suited to California as a protection against heavy rains and brilliant sunlight. The bedroom wing gives privacy to the rear gardens which are easily reached through several doors and can be enjoyed from the covered porch. The play yard for the children has a swing, a sand box and a wading pool to keep them happy and out of mischief.



A MODEL TOUR

By EDWYN A. HUNT, President

Exposition Model Homes Tour, Inc.

NEARLY a year and a half ago Exposition Model Homes Tour was started by a group of men in the San Francisco Bay region who felt that the residential communities should be brought to the attention of visitors to the Exposition. They agreed that the best way to do this was to build interesting houses and furnish them, and keep them open for four months during the summer.

The first house was opened on May 1 and was not only sold the first day, but orders were taken for three more houses just like it. The plan was very unusual and met with immediate approval and universal acclaim.

Many of the houses have been sold and most of them have resulted in additional business for the realtors. Some of them were placed in tracts that were dormant and the publicity and advertising created a demand that completely changed those communities. One tract reported more business in one month than had been achieved in two years.

There was no way of telling what the public would like and I have lost all perspective as to taste. If I showed the same house to two men of impeccable judgment, their opinions would be diametrically opposed. This happened on the house of Leland Manor. One man said it missed the boat completely as good architecture while a professor of architecture from Columbia University said it was unusually fine. It is modern but decorated along the lines of traditional furnishing. The colors are unusually good and there is a flare for comfort with the result that it is charming and the public has taken to it with complete approval. The interiors were carried out under the direction of Joseph B. Gallagher of W. & J. Sloane of San Francisco.

The outstanding show place of the Tour was the Woodside Hills home designed by Gardner Dailey, architect. It will sell for \$45,000 and is modern to the last detail. The interiors were handled by Helen Koues of the Good Housekeeping staff and are modern in the tradition of the 18th century. The colors are restrained and the whole scheme was carried out for comfort and livability. Mr. Dailey objected to the decoration so strenuously he almost caused palpitation of the heart for several of us because it was "decorated." It was not functional in his conception of the word but the public raved about it.

Another house in Marin county was purely functional in the modern manner and few people liked it as a place in which to live. The interiors met with the complete approval of the architect, William Wilson Wurster. It was simply done and very satisfying and I imagine the architect liked it because the house was in character according to his conception.

(Continued on Page 36)

The entry has wide paneled walls of redwood and opens onto the rear porch. The living room is paneled in bleached pine with built-in cases on both sides of the fireplace. The carpet is a Chinese hand-hooked rug with a geometrical design in off-white. The draperies are a hand-woven shaggy material, and the furniture is classical modern in blond woods of mahogany, apple and pine.

The dining room has walls paneled in bleached prima vera. The draperies are blue and yellow printed linen, the rug a hand-hooked Chinese rug of a violet blue. The furniture is Swedish modern in a blond mahogany with the chairs covered in a yellow cotton twill. Interiors by W. & J. Sloane.





Photographs by Fred Daprich

THE RESIDENCE OF MR. AND MRS. JACK BENNY
in Beverly Hills, California

HAROLD W. GRIEVE, A.I.D., Interior Decorator





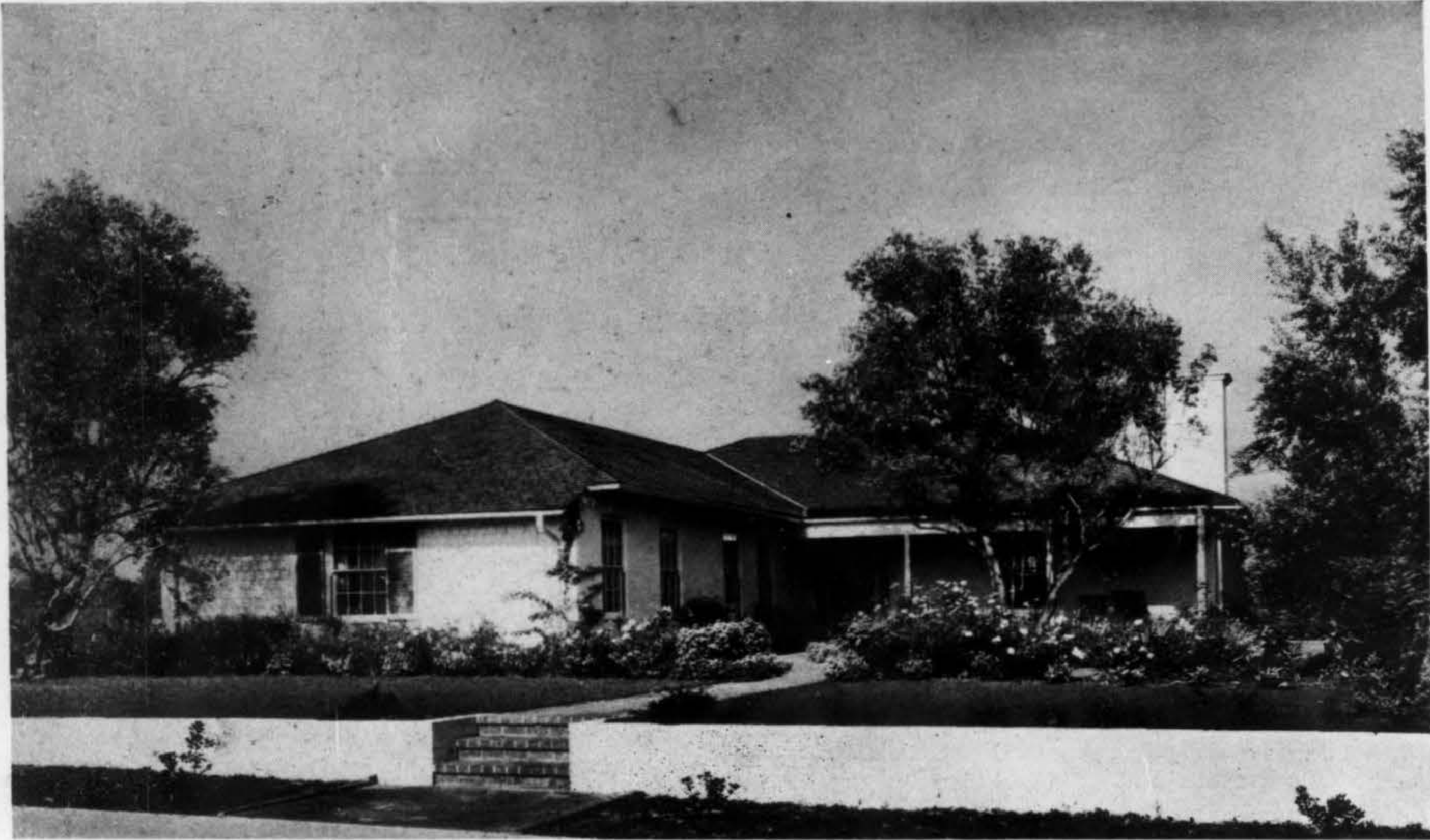
To be reminded of the flight of time in the least objectionable way the Jack Bennys—Mary and Jack—selected an interesting old Dutch clock, with a painted face and windmills that move with the passing hours, for their entrance hall, which leads directly to the drawingroom. The term sounds formal but the room proves to be the opposite. On one side the bay window has been utilized as the apex of a conversation group. Here the curtains are of highly glazed chintz, cream ground, with moss green, cedar and pink beige pattern. The sofa is a graceful antique mahogany frame, upholstered in moss green damask, flanked by roomy wing chairs in rose beige velvet. The Chippendale commode is an interesting piece with cedar marble top and brass trimmings. The coffee table was designed by Harold Grieve and made from a Sheffield platter. The piano cover is novel, since it is made from an old court dress of lace. The whole combination forms the proper spot for the rehearsal of songs for an impending broadcast.



That usual center of entertainment, the dining room, is done in tones of brown and pink, the pink taken directly from the Coleport china. A very full and complete service of which allows for its use as decoration in the china cabinet. Guests may be said to have gained exceeding merit if the Coleport is vouchsafed them, as Mary values and cherishes it highly and will only allow its use on state occasions. The dining chairs are old mahogany with a carved band across the top of oak leaves and acorns. This motif is inlaid in the fronts of the wine drawers of the old sideboard. The curtains are pale rose damask, the Chinese rug a pink-brown, the walls a pale rose-beige. The tea hour brings out the Georgian silver tea service but the rest of the silver is old Sheffield except the lazy Susan. The chairs are upholstered in a striped material of beige and brown.

The room of the small Joannie was especially designed for a very blonde, fragile little girl. The walls are fields of pink and blue flowers, the furniture is all white, the bed spreads and half canopies are of white net, the spreads being bound to emphasize the two valances, one blue and one pink. Between the beds is the dream inducing fantasy in watercolor by Alice V. O'Neill. In her room Joannie has substituted a corner seat, set out from the French doors for a toy box. Through the French doors may be glimpsed the play balcony, which holds the doll house, the same being a miniature of the big house, and Joannie and her small friends delight in the miniature upholstered furniture.





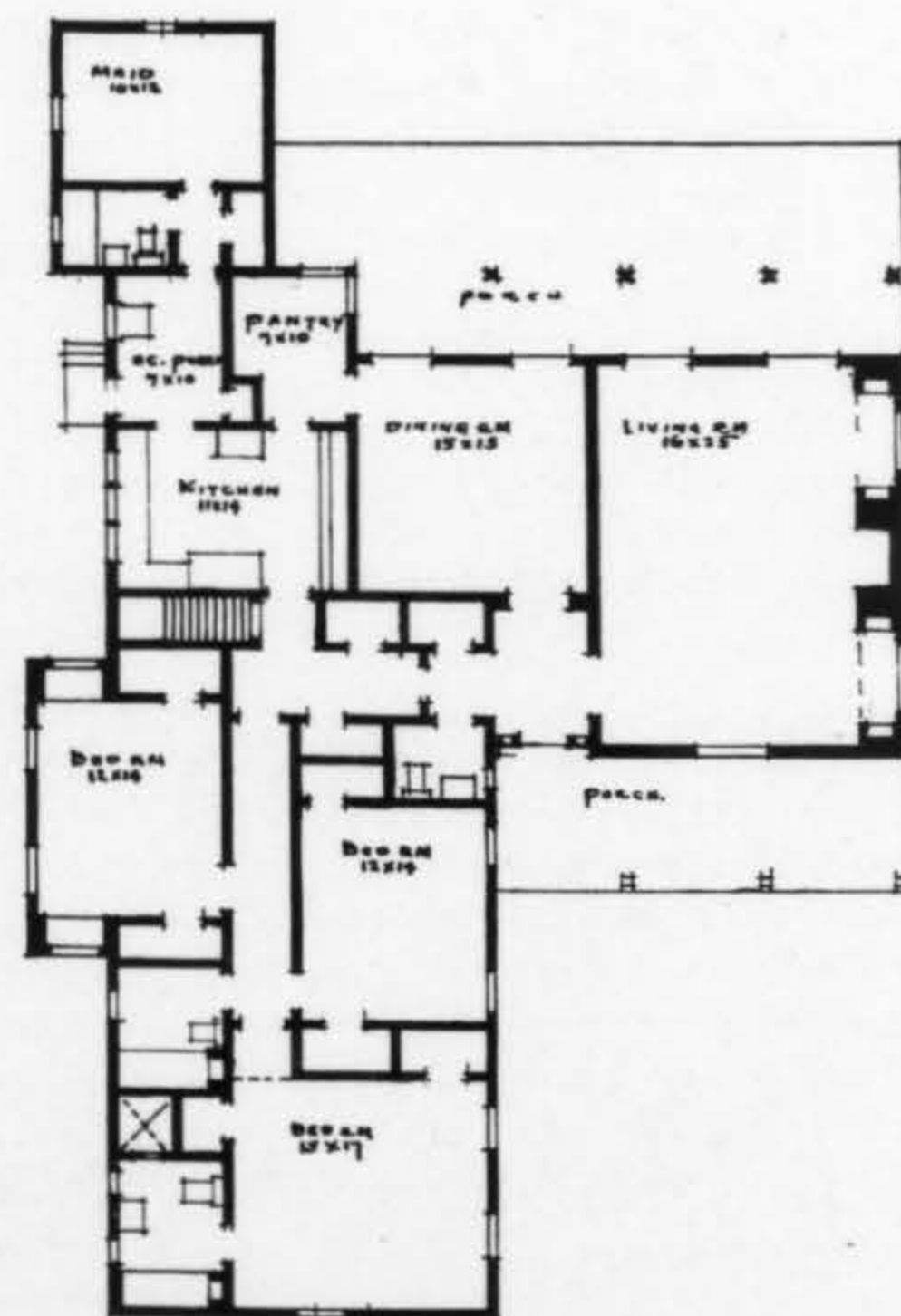
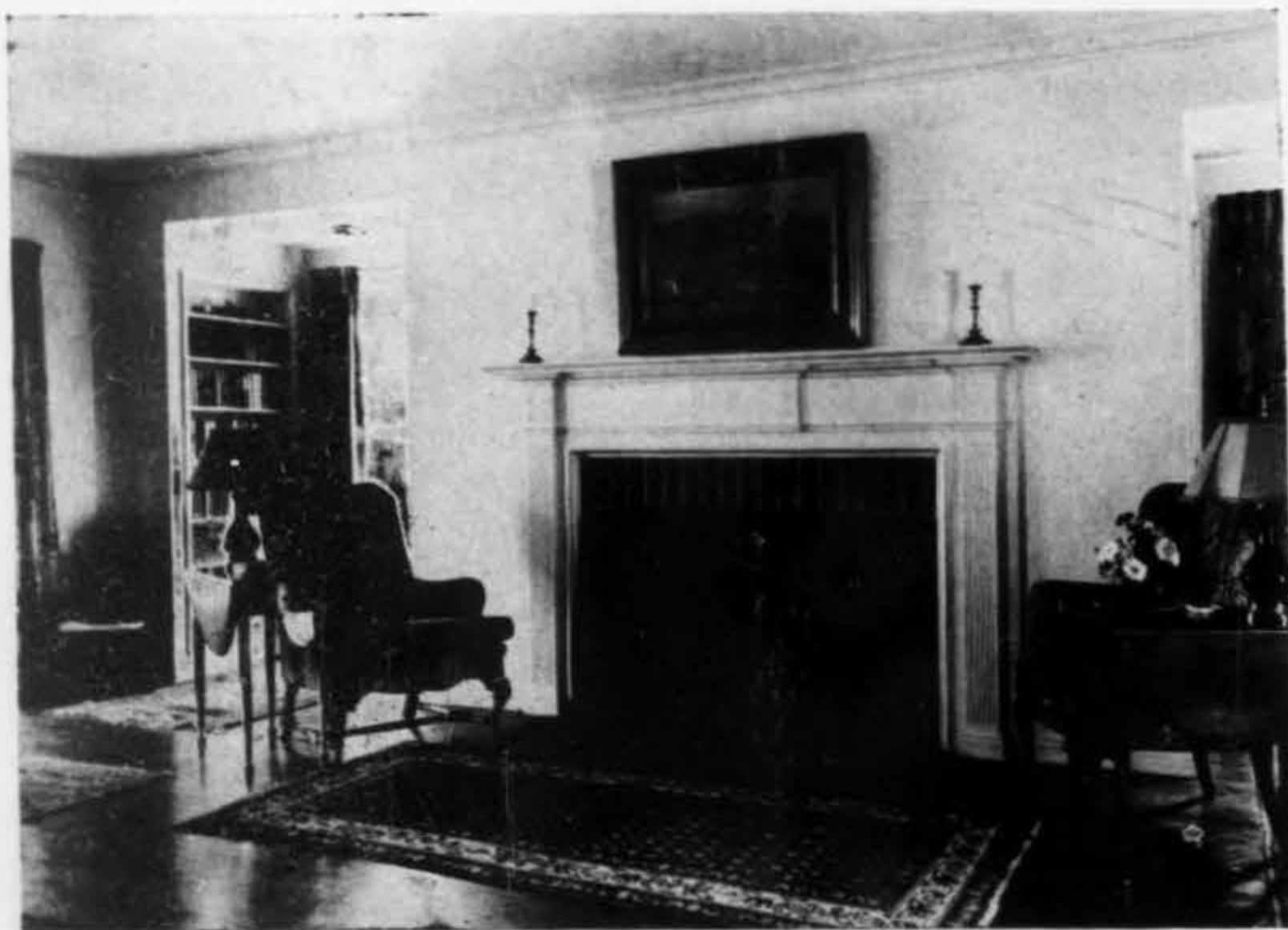
Photographs by George Haight

THE RESIDENCE OF DR. AND MRS. VERNON SWAN

in San Marino, California

DONALD D. McMURRAY, A.I.A., Architect

Of Monterey style this pleasant California home fits its surroundings so nicely that it appears to have grown up among the trees and shrubbery. The rooms, however, are all of generous size and each of the three bedrooms has two closets in addition to built-in accommodations. The master bedroom has its private bath while the other two bedrooms are served by the bath opening directly off the hallway. There is also a convenient lavatory adjacent to the entry. In the living room the wooden mantel is unusually simple and the deep-revealed windows have space for books, adding interest and character to the room.



Landscaping The Large Estate With An Eye To The Future

By **BERNIECE ASHDOWN**
Landscape Architect

The patio on the estate of Mr. and Mrs. Frederick A. Harrison in the San Gabriel Valley. Charles Gibbs Adams, landscape architect.



Photographs by Frances Johnston

THREE hundred years ago, in ancient India, the far-sighted emperor and devoted husband, Shan Jahan, determined to build a monument to the memory of his beloved wife, Mumtaz Mahal. He sought to make it so beautiful that for all ages it would symbolize the beauty of his most beloved wife and of the love which he had felt for her. After long and careful deliberation, he erected the building and gardens which for all time since have been the essence of pure beauty. A creation so beautiful that the world for centuries has remembered, not only the story of his devotion, but has enshrined his memory for his priceless contribution to the beauty of the world, the Taj Mahal.

If this story were to be remembered by all the potential owners of large estates, perhaps it is safe to say that there would be fewer monstrosities in the form of unfortunate gardens. Gardens which as a result of poor design, faulty construction and careless planting, lack the dignity and beauty which should be theirs and which can never be obtained without strict adherence to these essentials.

It is regrettable that any garden, regardless of size, is ever created without good design, construction and planting, but the crime against beauty becomes a crime against society when its proportions encompass a large estate.

Looking beyond the unquestionable personal values of well ordered gardens, we in America have numerous examples of magnificent gardens opened to the public by their philanthropic owners. Thus multiplying the pleasure they bring and the importance of their being well done.

It is impossible to measure the tremendous benefits to the community and to the country of these gardens which are shared by many people. There is some indefinable quality of the human soul which thirsts for the beauties of nature and growing things and thrills to any pure expression of beauty. Some fundamental instinct enables even the layman to appreciate the order, proportion and balance of a good design.

The beauty of a well executed estate need not be in any way short lived. The original fountains of ancient Rome are today even more beautiful for the mellowing of time. Many thousands of marvelous trees date back more than a thousand years. The most beautiful hedges in the world have weathered two centuries and if given proper care should survive many more. An Englishman once told me that it takes fifty years of care to perfect a lawn, and that each year adds to its beauty. The same Peonies which graced early American colonial gardens still bloom each spring with renewed vigor.

America has millions of small homes with charming gardens designed as retreats from the confusion of complicated living. They are delightful creations which serve their purpose perfectly. These small gardens, however, lack the elegance and grandeur of those built upon a large and lavish scale.

If it were not for the kindness and philanthropy of the owners of these large estates, many of us would never have the opportunity of seeing the magnificence of imported Old World statuary, elaborate fountains, etc., in the proper expansive settings necessary to their

greatest beauty. We could not enjoy the splendid design of tastefully appointed modern gardens. We would not be privileged to look across broad expanses of lawn to a perfectly framed vista or to enjoy the sensational beauty of perfectly balanced color schemes.

Unless we traveled to the Orient, we would have only books to bring us the Oriental charm of gardens such as we are privileged to enjoy at the Bernheimer estates, the Japanese gardens of the Huntington Library at San Marino or the Coolidge gardens.

The splendid plant collections and botanical gardens made by the owners of large estates have added immeasurably to the educational facilities of many communities as well as to the botanical sciences.

In so brief an article as this, it is impossible to list the owners of large estates who have generously shared the beauties of their gardens with their less fortunate neighbors. Those who have enjoyed these opportunities, however, will long remember them.

Perhaps in the future of civilization with the advent of greater humanitarianism, more men and women who have large estates will find it within their hearts to look past the immediate span of the future years to a time when their gardens may become the heritage of a beauty hungry public. They will build for the utmost in beauty and permanence and will include in addition to special features for their own personal pleasures, gardens, theaters, etc. for potential civic use. Thus man, whose span of life is all too brief, may leave to a thankful world a living monument to his memory and bring joy to millions in the centuries to come.

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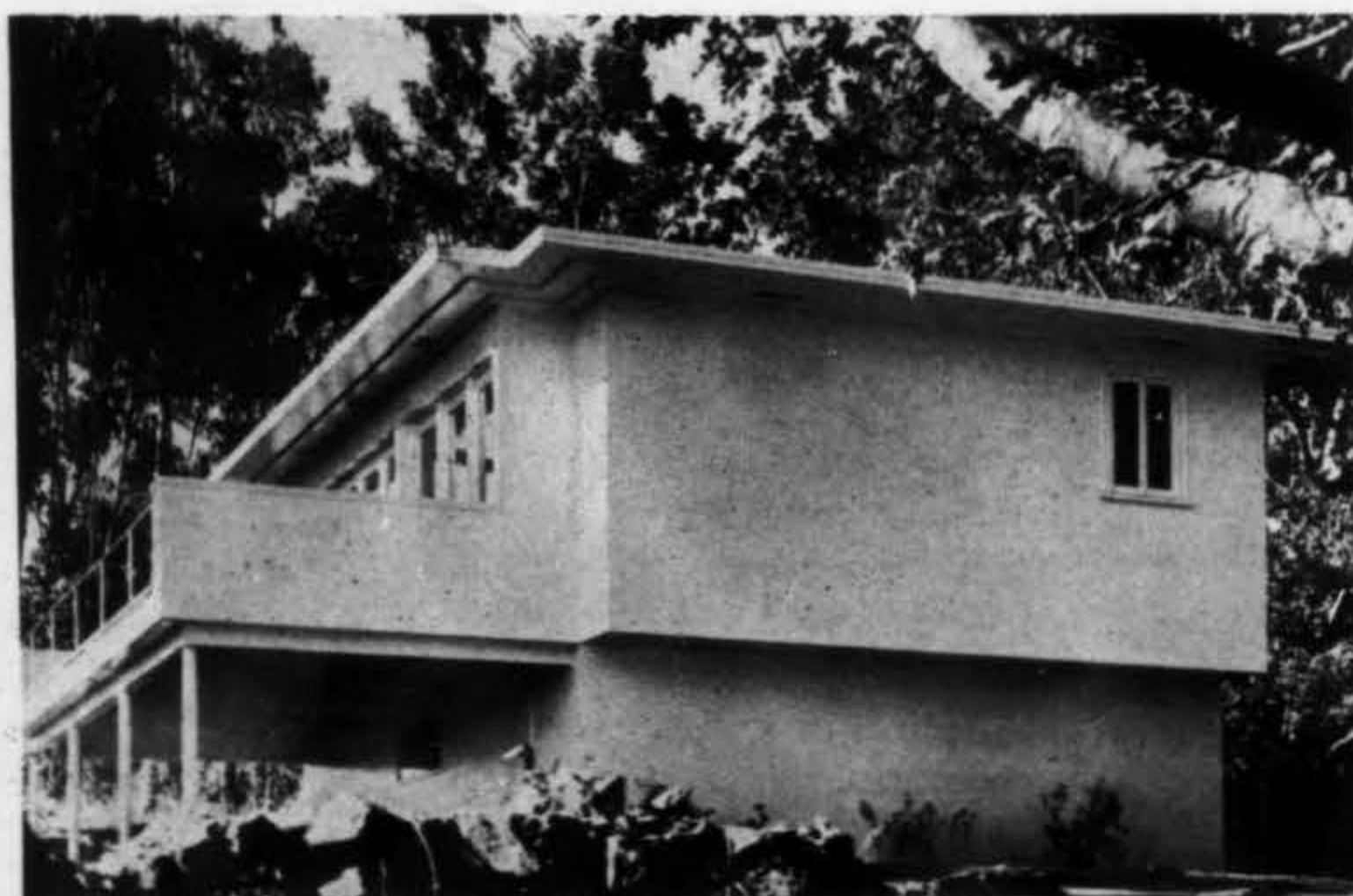
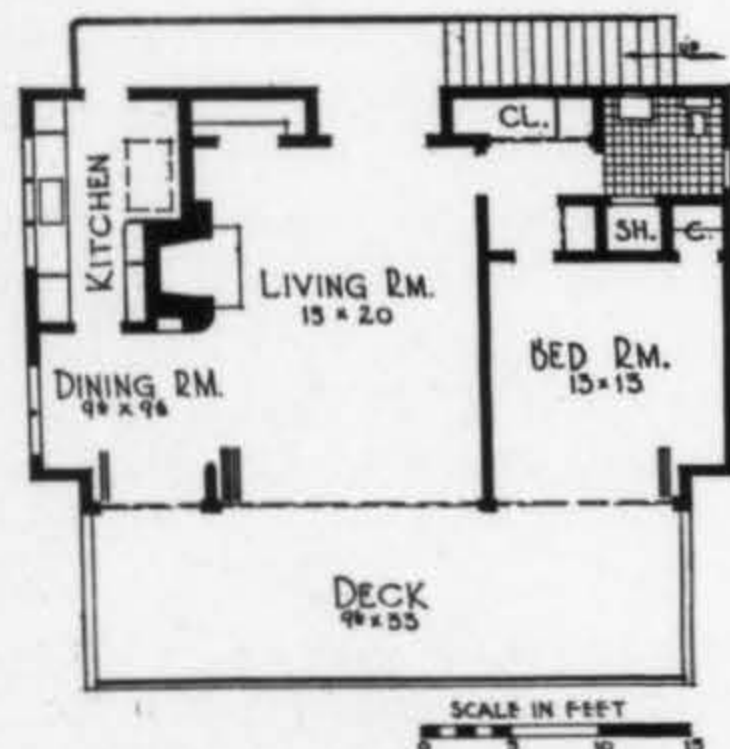
FULLER PAINTS
they last



Photographs by Howard Hoffman

THE RESIDENCE OF
MR. AND MRS. HILARY BELLOC
on De Silva Island in San Francisco Bay
MARIO CORBETT, Architect

With a panorama of the city of San Francisco, its seven hills and its ever-changing color, it is no wonder that the entire front of this house should open onto a deck that commands this "colossal" view. The house is built of flush redwood painted with lead-in-oil; the roof is a composition of felts and gravel topping which is fireproof. The interiors are all simple, smooth finish, white-coat plasters with little or no woodwork or trim which can only be superfluous in modern. A special feature are the indirect lights in the eaves of the overhang; at night the lights inside can be turned off, the eave lights turned on, and those inside have a clear vision out and across the bay. Although friends call this "The House on Stilts," it is an architect's version of what a view house on the tip-top of an exclusive island should be.



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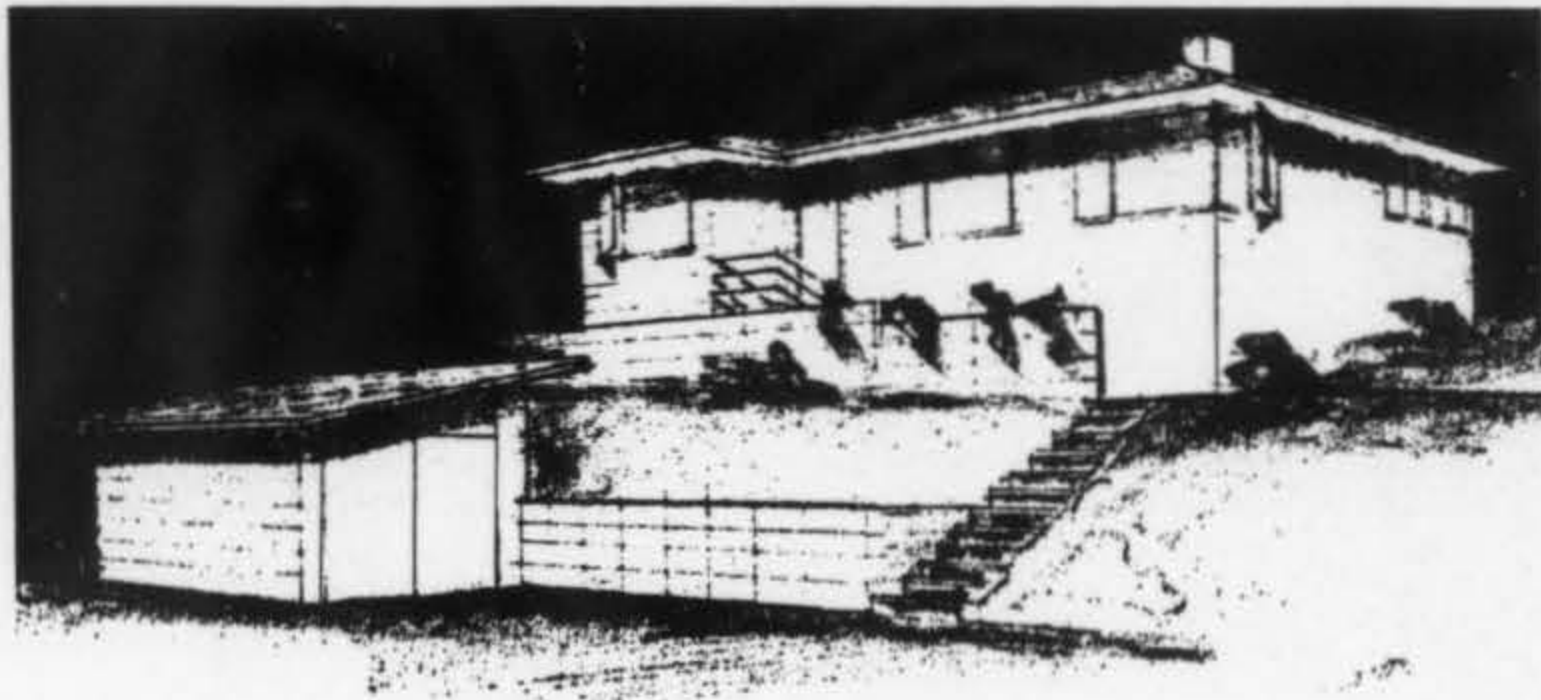
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**A SMALL MODERN HOUSE
Near San Francisco, California**

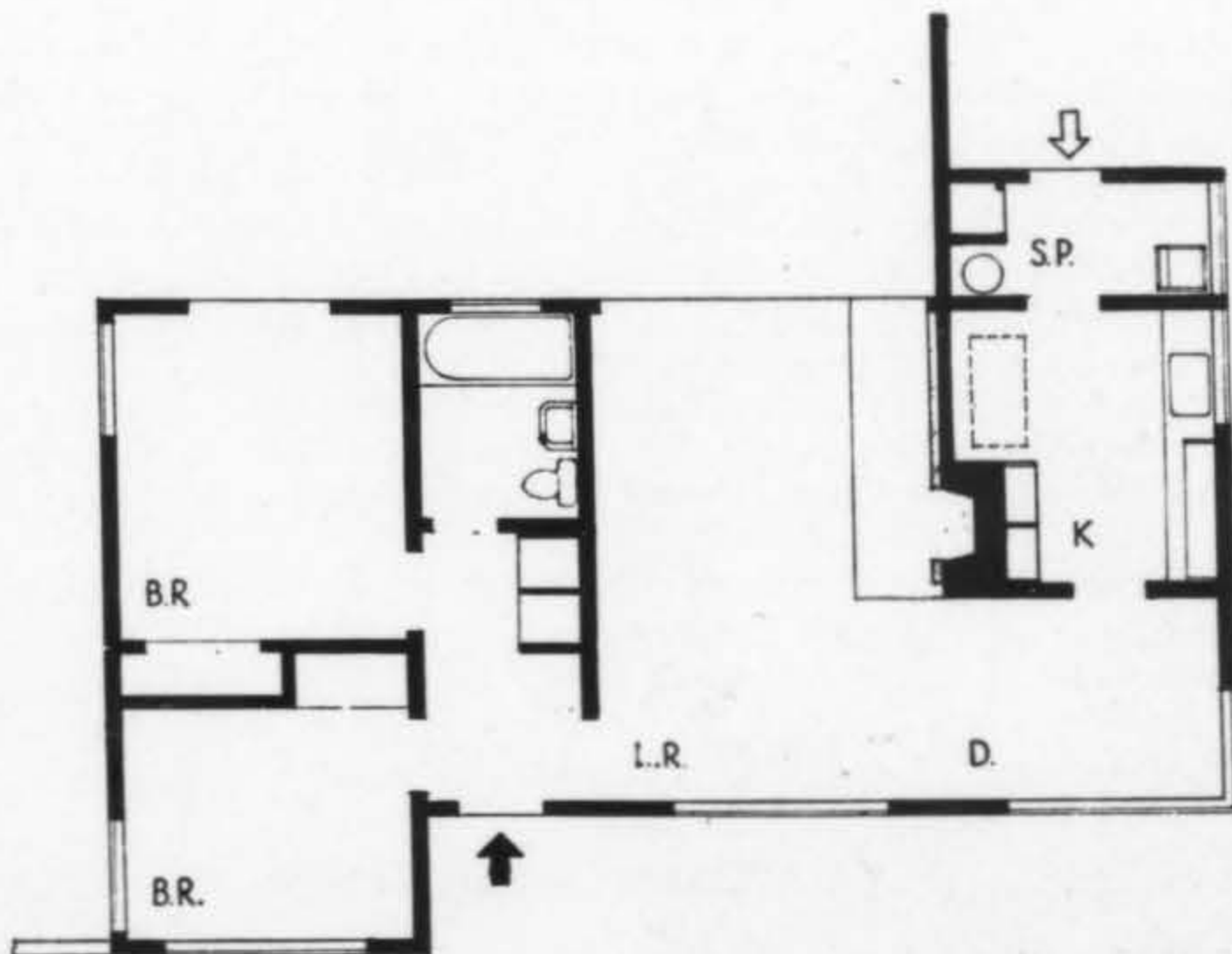
Designed by
FRANCIS JOSEPH McCARTHY

To be built on a sloping lot at the smallest cost possible, the bedrooms are small, to be used for sleeping only with additional area elsewhere in the house. The living room has accordion glass doors on one side which allow free circulation from the house to the paved garden in the rear.

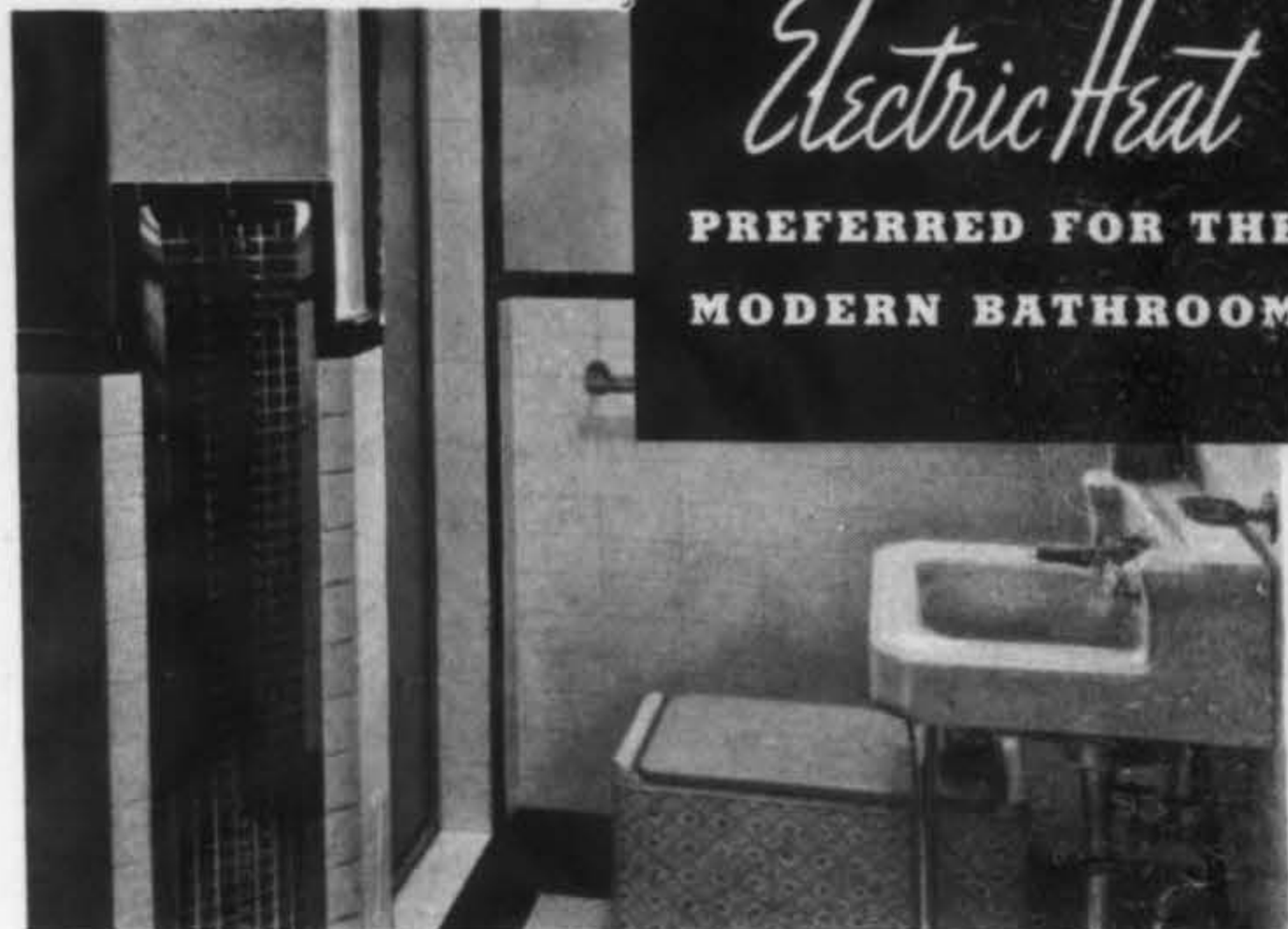
The foundation is of continuous concrete footings with retaining and garden walls of concrete blocks. The exterior walls are of redwood rustic, the roof of cedar shingles, windows of stock steel sash. The bath and kitchen have linoleum floors, all other rooms have oak floors. The interior walls are plaster, sand finish with integral color throughout except the kitchen and bath, which are smooth coat painted. The fireplace is of brick construction with a concrete hearth.

The exterior of the house is painted with two coats lead and oil; all interiors are painted with eggshell enamel finish. Heating is by means of floor furnace. All electrical fixtures are of the recessed type or light troughs; "no hanging dust catchers."

The openness of the plan creates a feeling of space that is unusual in such a small house. This feeling is increased by the close relation of the garden and outside areas. Built at a minimum cost, this is a lot of house in a small package.



O. C. Trompeter Home, Arcadia



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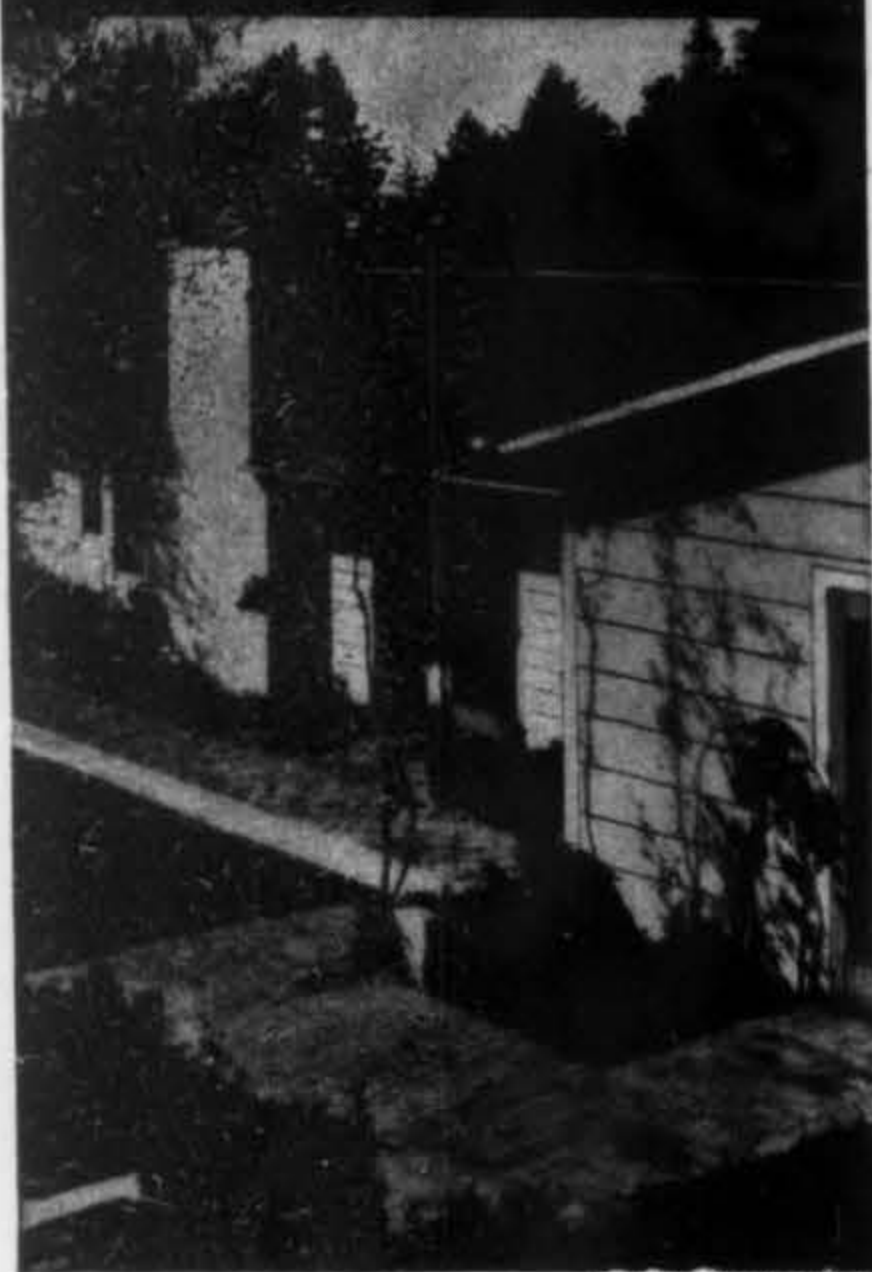
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*Redwood
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Seven views of "The Redwood House" at Riverside Drive and Lanola Street, North Hollywood.

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Built by William Mellenthin
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Den, bar, all of natural Redwood



Den with figured grain panels



Front entrance, Redwood siding



Front view, Redwood picket fence



Rear patio



Barbecue pit

View from terrace

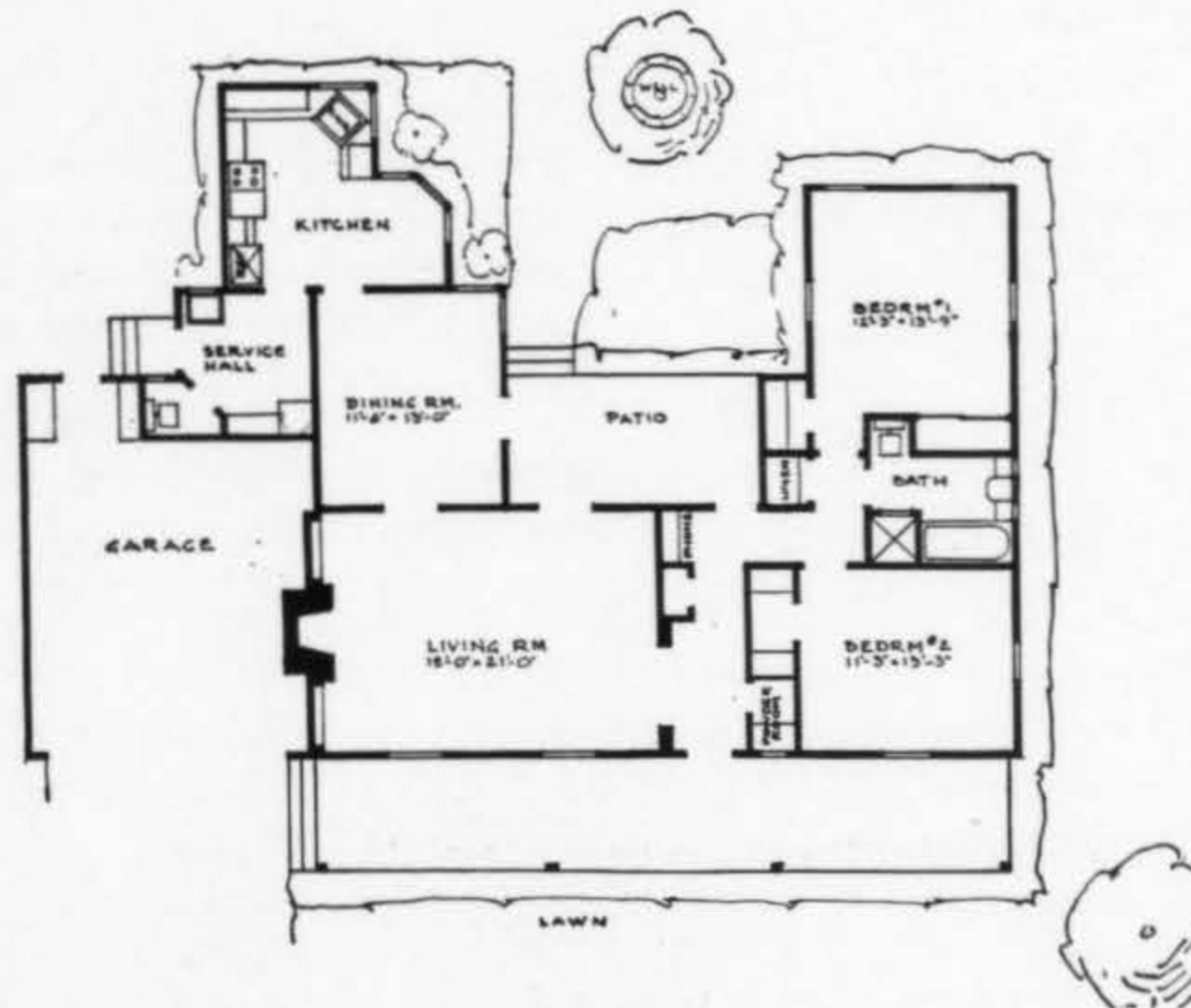


A SMALL HOME

in Burbank, California

Designed by CARO M. BROWN

This California Georgian house combines simplicity of line and color, the broad verandah affording protection from rain when entering from the attached garage. In the living room a hospitable fireplace is flanked by book shelves and French windows open into the patio. French windows also open out from the dining room which is finished in golden yellow and French gray. The breakfast nook is in a bay overlooking the garden and is gaily papered above a wainscot. The kitchen is well arranged with corner sink and ample shelves and cupboards. A lavatory off the service porch is an added convenience.



NOTES ON THE EXPOSITION

(Continued from Page 11)

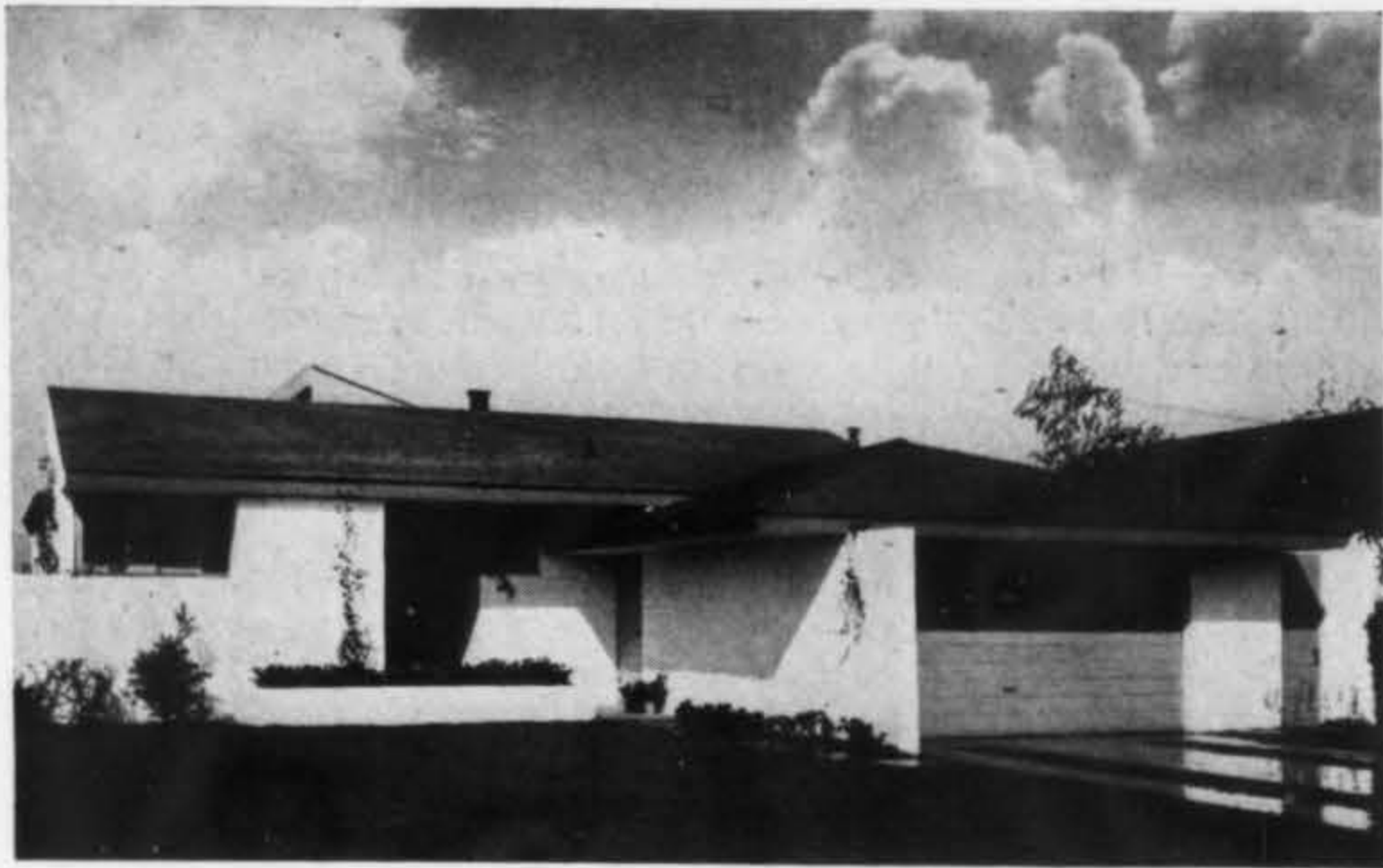
Dinner for Eight by Rena Rosenthal, Inc. of New York is a very simple and effective room, with furniture designed by Tomi Parzinger. The modern dining table and chairs are made of light holly wood with top of table and long buffet painted a yellow-green. The carpet is made of alternate fifteen-inch squares of orange and rose taupe. Accessories of glass are modern and intriguing.

Space for Living by Paul Frankl is another outstanding exhibit in rattan furniture. Everything is done on a large scale, and the low rattan table is about six feet wide with rounded corners, and built low to the ground. The rattan furniture is backed by a huge red umbrella that would protect one from the desert sun but would certainly be tricky to handle in a mild breeze.

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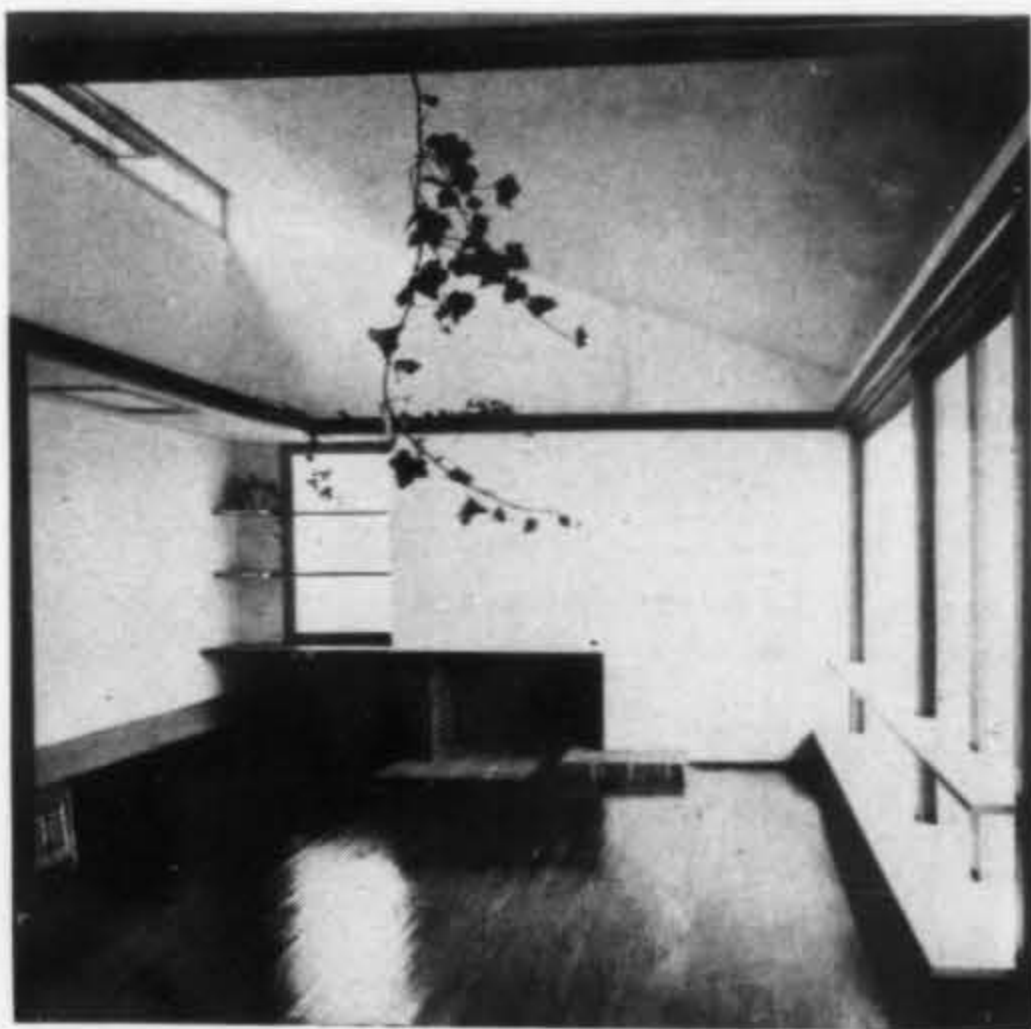


A MODEL HOME
in Culver City, California

Designed by PAUL D. FOX



A modern home that is conveniently arranged with facilities for enjoying the outdoors. The exterior is painted an off-white with weathered cedar shingles. Interior walls have a soft green cast with floors and woodwork a dark brown. Air circulation is maintained by high transom windows and indirect windows and indirect lighting is used throughout. A sliding cabinet separates the dining and living rooms.



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Above: The Holmby Hills residence of Mr. and Mrs. Norman Taurog. Designed by Rollin Pierson, Heated by Payne.



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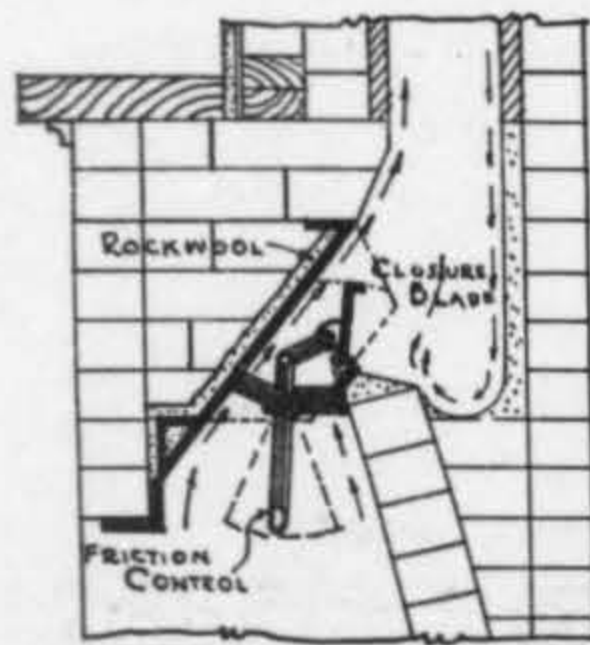
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THE science of acoustics as we now know it dates from the work of W. C. Sabine in 1895 at Harvard University. During these experiments the Sabine Reverberation Formula was developed which made possible the calculation of reverberation periods prior to construction. This, of course, was an innovation and was received by the architects with great skepticism.

As late as 1928 many architects were convinced that the science of acoustics was all guess work and that good results were only a matter of chance. Since then, however, the subject has received more and more attention because of the publicity given to experimental work and to the diligence of manufacturers of sound absorbing materials. The advent of talking pictures played a large part in this development as it became necessary to have "sound stages" for production, and theaters in which people could hear.

The original motion picture theaters were built with little or no thought given to acoustical conditions. This may have been a pardonable sin, as hearing was secondary even in the larger theaters. This has completely changed now and no architect or owner would think of designing or building a theater or auditorium without some thought being given to acoustical correction.

It is regrettable that the results in many instances are far from satisfactory, but these can be attributed to lack of scientific analyses, unreliable sound absorbing material or lack of funds. The first and second causes need never exist. Every reliable acoustical engineering concern is equipped to make acoustical analyses and in some cases will guarantee reverberation periods. As for unreliable materials, there are so many sound absorbing materials on the market that are made under rigid factory control, that it is not necessary to experiment or gamble with any other kind.

It must also be borne in mind that many acoustical materials cannot be painted without materially affecting their efficiency. Plastic materials must be applied in strict accordance with factory directions and must be applied in the proper thickness throughout. Improper working of the material or reducing its thickness often results in unsatisfactory results. Pre-fabricated materials, on the other hand, are in general not affected by the installing mechanic.

The importance of having a scientific acoustical analysis made cannot be over-estimated, as it is necessary to know not only the amount of correction needed, but also the distribution. Improper distribution may result in echoes and reflections which seriously impair hearing conditions. There is such a wide difference in requirements, it is impossible to give any general rules as to amount and location of acoustical materials required.

It is a surprising fact to most people to learn that more acoustical material is installed in offices than in any other type of room. There is a preponderance of definite proof that quiet offices re-

duce fatigue and errors and increase efficiency. Treatment of the ceiling only is generally sufficient but in small rooms with high ceilings, or those having extreme noise conditions, it is necessary to install sound absorbent material on the walls as well.

For this type of room it is desirable to use a material which can be painted repeatedly without reduction in sound absorption value, because light reflection is particularly important. When materials with low light reflection are used, it is necessary to have more light, either natural or artificial, to compensate for this deficiency. If artificial light is used, this means added expense.

The use of acoustical materials in residences is increasing rapidly. Owners and builders find a very decided advantage in the reduction of noise in kitchens, pantries and bathrooms. It is also advantageous in living and dining rooms.

Insofar as possible, exterior noises should be excluded from the structure. This involves a relatively massive type of structure, as sound transmission in general is proportional to the mass of the transmitting substance. It also involves fixed windows, double membrane windows or the omission of all windows. There are noise-excluding ventilators which may be placed in windows and supply fresh filtered air, with closed window noise conditions.

Special consideration should be given to air-conditioning systems in order to reduce noise from that source to a minimum. Connections between ducts and blower units should be flexible so as not to transmit vibration, air-borne sounds should be practically eliminated by lining the room end of ducts with sound absorbent material, for an area approximately ten times the opening.

Vibrations from machinery and equipment may be effectively damped by the use of resilient isolation systems. The choice of a particular type involves an analysis of frequencies and intensities of the sound to be isolated and usually calls for expert advice.

Sound insulation should be studied carefully for each individual problem. The proper solution of such problems involves so many variables that they should be referred to a competent acoustical engineer for analysis to determine the proper material, or combination of materials, to produce most satisfactory results. In addition to rigid and non-rigid insulation materials, there are also sound insulation systems which may be incorporated in the structure. The purpose of the building, and the money available, will determine the amount of insulation to be done.

Although the subject of acoustics may now be called an exact science, new developments are continually being made. It is advisable, therefore, to take advantage of the experience and knowledge of responsible acoustical engineers for the solution of problems involving acoustical correction, noise-quieting, vibration damping, or sound insulation.

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POTTED PLANTS

(Continued from Page 12)

mums, now in the lath-house acquiring their higher education, will make marvelous patio decoration in October when the pots with the trailing stems in flower are set atop a high wall to make tapestry. The clever and well-designed wrought-iron brackets make it an easy matter to take away the bareness of a blank wall by pots of flowering plants. The housewife has a chance to show her skill in grouping potted plants on her porch or in the flagged patio. At a tea-room in Pasadena, where a picket fence surrounds the garden, the upper stringer of the fence is wide enough so that potted plants may be set thereon making, as seen from the street, a charming decoration.

It was rather inevitable that this form of gardening should become popular in California, particularly in southern California. The flagged patio or courtyard, and plants grown in pots, set about the courtyard or beside the pool have been done in warm climate countries of the Old World for centuries. It fits the climate and fits the outdoor living habits of the people. To many a gardener the potted plant seems more of a person; it is absolutely dependent on the gardener for water and nourishment. While used as objects of decoration, they also are sometimes petted and beloved. It's safe to predict that the interest in potted plants is not a passing fashion but is here to stay.

PEOPLE OF INTEREST

(Continued from Page 3)

The delicate touches of swing in some of his transpositions would not have offended the masters, they might even have chuckled a bit at his "Mendelssohn Mows 'Em Down" and "Bach Goes To Town." His special interpretation of Wagnerian opera delighted the men of the audience in proportion to their enthusiasm for grand opera. Into this he threw his voice as well as his fingers and was equally applauded. Alec Templeton emphasizes the friendliness of a piano and while other artists may make a piano talk he makes one laugh.

The evening was enlivened by a visit with Pearl Chase. She divides her life into seasons or cycles for civic service. Doubtless she would disclaim that but there is always something to be done in every community and in Santa Barbara it is usually Pearl Chase who is elected to do it. Nobody elected her to organize the garden tours, which have delighted thousands, she thought that out herself. And more or less out of those grew her Ranch Tours of the past Spring, which gave fortunate visitors the opportunity of seeing the finest ranches in the West and the method of operation. Just now Miss Chase has more than one job in prospect but the main event is the Fall Meeting of the Federated Garden Clubs, October 27-28-29, at Santa Barbara, with headquarters at El Encanto Hotel. A fine program of entertainment is outlined, including teas, dinners, illustrated talks, special visits to the Botanical Gardens, and withal the Fall Flower Show, held on the same dates.

Nobody questions the fullness of the world of a number of things but a day of this type proves the world to be full of interesting people as well.

AN ARISTOCRAT AMONG AMERICAN ANTIQUES

(Continued from Page 9)

a brass collar. The typical brass handle on the chest illustrated is Sheraton and is usually found on examples of that period. The American copies have somewhat sturdier lines than their English ancestors. This is especially true of tables, where one finds the legs somewhat heavier on the American make. There was nothing elusive or delicate in the America of that day and we find a feeling of solidity and sincerity in the workmanship of that period.

The chest illustrated has an interesting history. It was the work of a cabinet-maker on a tide-water Virginia plantation. Its mellow loveliness was no doubt enhanced by the careful and constant polishing of house slaves over a period of years. Due to successive failure of cotton and tobacco crops for several years prior to the War, the fortunes of the owner of the plantation decreased and he, with several others of the great families of the neighborhood, migrated to Palmyra in Missouri. They took certain household possessions, a goodly number of slaves and the remains of fast dwindling fortunes. A member of this family became president of the United States, and being a bachelor, his niece became his housekeeper and the mistress of the White House during her uncle's administration. She became a famous Washington hostess and entertained many notables, among them the Prince of Wales, later to become Edward VII of England. She afterwards went to England and was probably the only American woman to have been entertained unofficially by Queen Victoria in her private sitting room. On several occasions she was an unofficial guest at Windsor Castle.

The bow-front dresser was used by Harriet Lane Johnstone, the niece of President Buchanan during her girlhood. Today it is a prized possession of one of her cousins.

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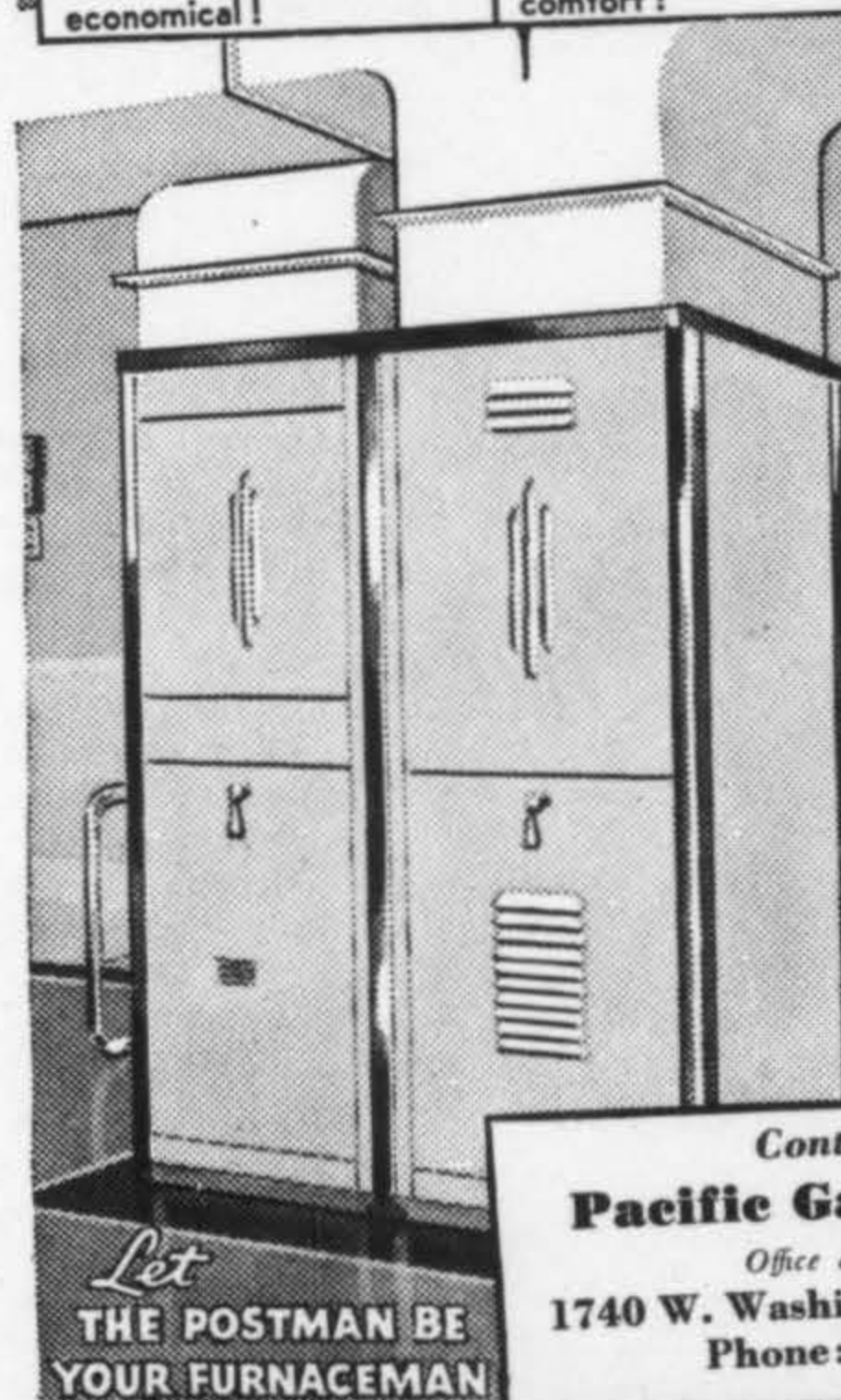
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Up in the attic of the Taurog mansion is the play room of Miss Patricia. Attics should always be full of interesting things but this attic is seventh heaven for a little girl. On the walls of the stairway which is safeguarded by the white picket fence, are murals of children on skis and sleds and on the walls of the room are other delightful murals of Tyrolean scenes to catch and amuse a child's fancy. In front of the two circular seats covered in a multicolored striped chintz is a table with a blue top supported by cut-out figures of a squirrel and a rabbit. The small peasant table and chairs are of pine, the floor is covered with blue rubber tile and the small dormer windows do not need hangings. Bigelow-Werner, interior decorators.

RESEARCH IN ART

(Continued from Page 7)

obtained from publicly supported institutions designed for the purpose.

The reference data, correctly interpreted and thoroughly classified, has been built up to serve all creative artists who are seeking tradition to use or to depart from. It has been the policy of the library to bring down the information to the latest possible dates, and to furnish an accurate account of every fresh production in the field of the arts, as well as to give a succinct and original pictorial and graphic record of the progress of cultural and educational expressions. Facilities have also been established to which historians, writers and workers in every phase of art may turn for basic information. Thousands of questions are being answered yearly for those who cannot be served by our public institutions.

The scope of the library is unlimited in the field of the arts and the sciences pertaining thereto, and is, therefore, fundamentally designed to augment any and all existing educational services for the dissemination of knowledge. There are over one million reference items, pictorial and graphic, correlated, chronologically arranged and ready for use, and because of the library's perpetually plastic form, it can grow indefinitely, always keeping abreast of the latest knowledge.

To illustrate the foregoing, it may be mentioned that this library has already assembled biographical and pictorial records of some 50,000 contemporary artists with those of California included. Every effort is made to obtain from the artist, in person when possible, his record together with his signature and pictorial proof of his work. Artists readily recognize the value and importance of such registration, which in time is destined to become not only a valuable record but also the most reliable means of identification of works of art when the contemporary artists have passed into the other world—to join, in their turn, the Old Masters.

In conclusion the writer wishes to leave a thought that the Ferdinand Perret Research Library of the

Arts and Affiliated Sciences cannot develop without the complete cooperation from those to whom this institution is dedicated. It is theirs to develop and to use; its destiny lies in the hands of the people.

A MODEL TOUR

(Continued from Page 25)

Another house in Marin county was purely functional in the modern manner and few people liked it as a place in which to live. The interiors met with the complete approval of the architect, William Wilson Wurster. It was simply done and very satisfying and I imagine the architect liked it because the house was in character according to his conception.

One house was sold before it was furnished and the new owner wanted it shown to the public because he was so proud of the inner patio. Another house was sold shortly after it was opened and the owner again wanted it exhibited because she felt she was doing the public a definite favor, and she was, for that matter.

Good planning plus plenty of storage space, extra closets, cabinets and corner cupboards all helped to create interest and I am convinced that the architect was the key to the whole success of the Tour. The houses designed by architects were far superior and their quality much higher.

Another lesson which I think was learned from this collective exploitation was that mass action creates a demand by itself. The minute one of our houses opened, the public was there for the preview. Pulling together does the trick.

It has been a strenuous year and a half and I am relieved to return to a normal existence, but I am glad to have had something to do with such a splendid mass demonstration of home-making.

We are publishing a book on the Tour which will include all of the houses together with their floor plans and interiors. Copies of the book can be obtained by writing to the offices of CALIFORNIA ARTS & ARCHITECTURE.