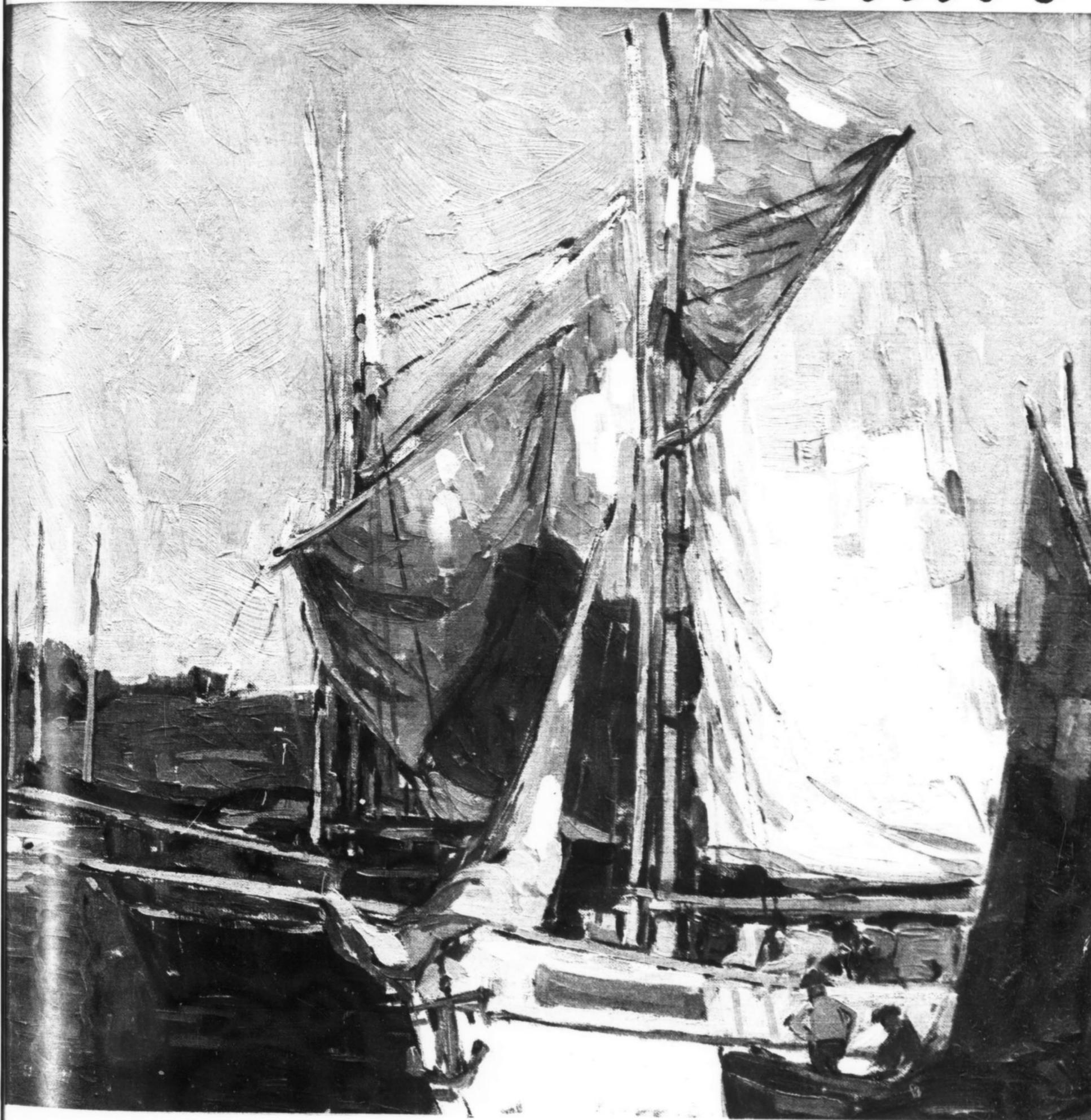


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THE CALENDAR

Music & Art & Clubs & Sports & Announcements

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 AND ARCHITECTURE, 627 South Carondelet Street, Los Angeles, at least ten days previous to date of issue, the first. Edited by Ellen Leech.



Douglas Montgomery, vacationing from the cues and calls of the New York stage, is seen in his own adaptation of "Peer Gynt" at the Community Playhouse, Pasadena.

ANNOUNCEMENTS

OLD SPANISH DAYS, describes and entitles the Fiesta which adds color to the summer days at Santa Barbara, California. The dates are, August 18, 19 and 20. The program includes the historic parade, presenting the story of early days by means of carefully planned floats, horse-men and marchers. An outdoor play, "Romantic California," is given at Peabody Stadium and graphically describes the romance, the adventure and charm of life in Santa Barbara when fiestas were a weekly, rather than a yearly occurrence. Pageantry also calls for attention in the sunken gardens of the Court House, where a stage is provided for programs of dance and song.

FESTIVAL OF THE ARTS provides a week of entertainment at Laguna Beach, California, August 13 to 20. A street market is continuous, works of art may be purchased, and pantomimes, puppet shows, and street musicians enjoyed. The afternoons and evenings offer concerts, receptions and special exhibitions at the art galleries, with a costume dance at Cabrillo Ballroom, August 18. "Robin Hood" lives again at Fairy Wood, two evenings, August 14 and 15, and a Sea Pageant is staged at the beach, August 19. The program also includes a Children's Play, as well as two plays at the Community Club.

MEMBERS OF the Hunt Club, and of the Whip and Spur Club, of San Francisco, California, organized a series of cross-country rides for the summer, including much informal entertaining. San Mateo forms a delightful objective, rivaled by the Spring Valley Lakes. Mrs. Ella Dunn is president of the Hunt Club, and Miss Paula Lucas is chairman of the social committee.

THE ROSE BOWL, Pasadena, California, is the scene of the Olympic cycling events, August 1-2-3, and during those days Carmelita House, Carmelita Gardens, becomes the center of entertainment for chance visitors. Mrs. Remington Olmsted has been designated as official hostess for Pasadena and is assisted by representatives of organizations. Olympic Games Parks and Gardens Committee, Mrs. Sherman Hoyt, chairman, has arranged special tours through the gardens of Pasadena, Altadena and San Marino, August 1-2-3. Huntington Library may be visited August 4.

THE PIONEER PILGRIMAGE, held each year by the pioneers of the communities of Upland and Ontario, California, is planned for September 9. The celebration will center about the statue of the Madonna of the Trail, at the intersection of Euclid Avenue and Foothill Boulevard.

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ART

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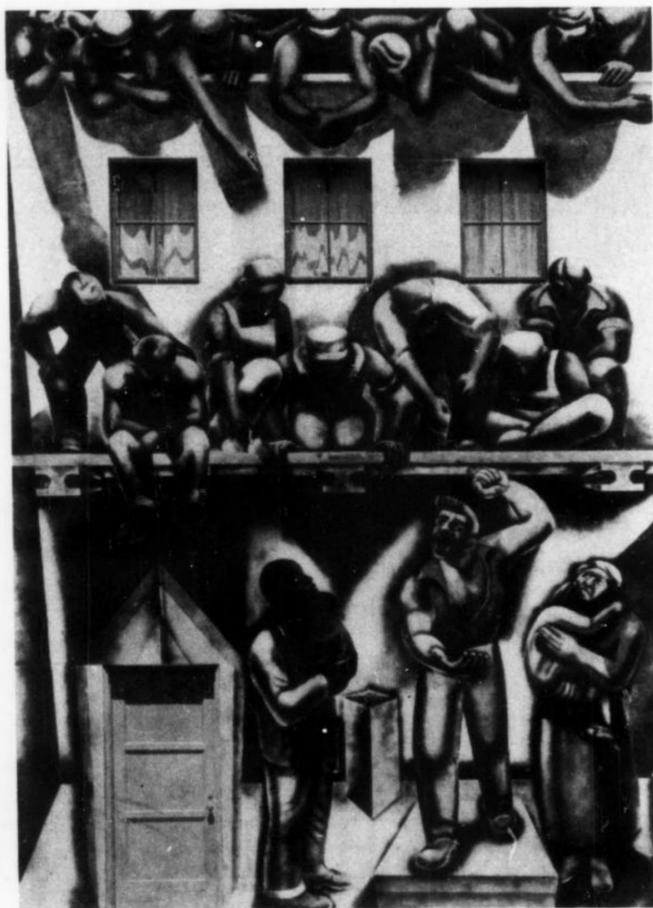
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SIQUEIROS FRESCO AT CHOUINARD SCHOOL

MIXED emotions are aroused in the breasts of those familiar with the genesis and history of this large fresco recently executed on the west wall of the outdoor sculpture court of the Chouinard School of Art, Los Angeles. It was painted under the direction of the Mexican artist, David Alfaro Siqueiros, with the co-operation of a group of southern California artists which included Millard Sheets, Merrell Gage, Paul Sample, Phil Paradise, Donald Graham, Katherine McEwen, and a number of advanced students of the Chouinard School. Mixed emotions—yes; in which predominates the conviction that the art of fresco in this country will languish until it is able to free itself from the sorrows of Mexico and the dull red glow of Communism.

THE SAN FRANCISCO WAR MEMORIAL at the Civic Center, San Francisco, California, consisting of the Opera House and its twin structure, the Veterans Building, will be dedicated Labor Day, September 5. The Opera House will be given its premiere with the opening of the season of the San Francisco Opera Association, October 15. The winter season of symphony concerts, as well as light opera, and German opera, will follow in succession.

THE VARIED PROGRAM of events that mark the season at Del Monte, California, continues to add novelties: The Guest Ranch, Carmel Valley, definitely opens the deer season, August 1. A cricket match is announced for August 7, at the polo fields at Del Monte, between a combination team, representing San Francisco and Los Angeles and an eleven from His Majesty's Ship, Delhi. Medal play golf championship for Olympic Games visitors is arranged for August 15 to 21. A swimming meet and water carnival is held in the Roman Plunge, August 20 and 21; and a tennis exhibition marks August 21.

EL PADRE INN, Foothill Boulevard, Pasadena, California, finding that additional space is essential, occupies, August 1, another wing of El Padre building. The new location offers several private dining rooms upstairs, a banquet room downstairs, as well as the large dining-room, with the new and latest improved dance floor. Joseph Purcell has incorporated one of his interesting designs on the walls, while the decorations and lighting throughout repeat the early Mexican-California influence.

GARDEN TOURS through the private gardens of Santa Barbara, Montecito, and Hope Ranch are arranged by the Plans and Planting Committee of Santa Barbara, California, for Tuesdays and Fridays in August. A Landscape Gardener Guide accompanies the tours. A special Old Spanish Days Fiesta tour is arranged for August 18.

PAUL JORDAN SMITH concludes his series of talks on "The Pagan Tradition", August 3, with Anatole France, "Philosopher of Pity and Ironic Laughter". The lectures are given at the Ilsey Galleries, Ambassador Hotel, Los Angeles, California.

SMALL HOME BUILDERS will welcome the knowledge that a non-commercial organization of architects has established headquarters in the Builders Exchange, 119 East Union Street, Pasadena, California, and will give free architectural advice to persons intending to build homes costing no more than \$3500. Each architect will give one month of his time as consultant for this Small House Bureau, where a draftsman is on duty each day. A citizen desiring to build may consult this draftsman who, in turn, discusses the ideas and wishes of the client with the architect of the month. There is no charge for this service. If the builder desires a full set of working plans the draftsman at the Bureau will prepare them under the supervision of the architect for merely the cost of his time...

COMMUNITY DANCES, under the auspices of the Drama League, are held each Friday night, from eight to eleven, at the Civic Auditorium, Pasadena, California. These dances were inaugurated thirteen years ago and were held, until this year, at Tournament Park on the tennis courts. Chaperons are members of the Drama League and invited guests.

TO STIMULATE INTEREST IN TREES, and to encourage their preservation, is the purpose of a photographic competition to be held under the joint auspices of the California Conservation Committee of the Garden Club of America and the Save-the-Redwoods League. The competition is open to all, whether amateur or professional. Entries will be received up to September 7, and the awards will be made on October 7. An exhibit of the photographs will be on view at the M. H. de Young Memorial Museum in Golden Gate Park, San Francisco, from September 21 to October 21. The awards, donated by the Save-the-Redwoods League, are: first, \$100 second, \$75; third, \$50; fourth, \$25. Entries should be addressed to California Trees Photographic Competition, M. H. de Young Memorial Museum, Golden Gate Park, San Francisco.

LOS ANGELES COUNTY FAIR, the eleventh annual, is held at Pomona, California, and the dates announced are September 16 to 26, inclusive.

MUSIC

SUMMER SYMPHONY ASSOCIATION opens the series of five weekly Thursday evening concerts, August 4. These concerts continue through September 1 and are given at the Civic Auditorium, San Francisco, California. Internationally known guest conductors direct the San Francisco Symphony Orchestra in these events. The conductors are Sir Hamilton Harty, Bernardino Molinari, and Frederick Stock.

SYMPHONIES UNDER THE STARS are presented in this, the eleventh season, at the Bowl, Hollywood, California. These orchestral concerts are given each Tuesday, Thursday, Friday and Saturday evenings, opening at 8:15. Thirty-two concerts comprise the series which closes August 27. Solo artists and ballet attractions mark fifteen of the concerts. Alfred Hertz, who conducted the initial concerts in the Bowl, also opened this series, followed by Sir Hamilton Harty. The conductors for the last half are Bernardino Molinari, Frederick Stock, and Alfred Hertz.

The soloists and dates for the month are Queena Mario, soprano, August 9; Hilda Edwards, pianist, August 16; Alfred Wallenstein, cellist, August 23. An Olympic pageant is staged August 2.

PHILHARMONIC SOCIETY of San Mateo County presents the last of the series of open air concerts on Sunday afternoon, August 7, at the Woodland Theater, Hillsborough, California. Frederick Stock conducts the San Francisco Symphony Orchestra in this event.

CELEBRITY CONCERTS are offered at the Greek Theater, Griffith Park, Los Angeles, California, each week. The series opened in July and continues through August 17. The artists programmed are Reinald Werrenrath, August 3; Myra Kinch, dancer, 10, Percy Grainger, August 17, and Mme. Schumann-Heink, August 31.

CARMEL MUSIC SOCIETY announces a series of chamber music concerts, with the Neah-Kah-Nie String Quartet as guest artists, at the Sunset School, Carmel, California.

August 9, Symphonic concert with Henry Eichheim conducting. Bach concerto for two violins: Susie Pipes, Sorenson.

August 16, Quartet with voice. Quartet with harmonium.

August 23, Quartet written by Roy Harris for the Neah-Kah-Nies. Sonata for the cello and piano: Michel Penha, Dene Denny. Quartet by Rieti.

LOS ANGELES CHAMBER MUSIC SOCIETY, Los Angeles, California, sponsored four chamber music concerts last month by the Vertchamp String Quartet, and announces a concert early in September.

PACIFIC PALISADES ASSEMBLY continues the programs through August 12 at Pacific Palisades, California. August 5 and 7 concerts are given by the Pacific Palisades Quartet, John Smallman, director. Dan Gridley is the soloist, August 11. Frank Bohn may be heard August 8-9-10-11.

THE GREEK THEATER, Berkeley, California, provides a half hour of music each Sunday afternoon throughout the summer. Excellent artists are offering unusual programs. Among the artists appearing are Mme. Van Loben Sells, pianist; Jeanette Stock, soprano; Carolyn Baldwin, pianist.

THE BOWL, Redlands, California, continues the practice inaugurated by the Redlands Bowl Association several years ago of presenting musical programs each week throughout the summer season.

MUNICIPAL BAND, Santa Ana, California, under the direction of D. C. Cianfoni, opened the series of summer concerts at Birch Park in July assisted by the Santa Ana Municipal Chorus. Ten concerts are given, five with the chorus and five with soloists. The August concerts are distinguished as German, Italian, Spanish and Santa Ana nights.

REHEARSALS of the Orchestra at the Bowl, Hollywood, California, are open for general attendance on Tuesday and Saturday mornings of each week. A charge of fifty cents is made or a solo night ticket from a season book is accepted.

THE CONCERT SERIES given at Dominican College, San Rafael, California, continues through August 2. The concerts are presented in the interest of a fund for the construction of an open-air theater in Forest Meadows on the college campus.

CHAMBER SYMPHONY ORCHESTRA has recently been organized by Gastone Usigli at San Francisco, California. The orchestra consists of fifty professional musicians, among them many symphony and theater and radio orchestra members. The plan includes presenting resident artists as soloists, and the encouragement of the performance of the works of American composers.

SUMMER SEASON of Popular Concerts, under the direction of Heinrich Hammer, is scheduled for Hollywood Gardens, Hollywood Boulevard, Los Angeles, California, throughout August.

HARRY WALDO WARNER, English violinist and composer, was awarded the prize in the Hollywood Bowl composition contest this year. The thousand dollar reward was offered by Miss Katherine Yarnell, and was given for "Hampton Wick" for full symphonic orchestra. The piano concerto by Arne Oldberg, awarded the prize last year, is played in the Bowl, August 16, by Hilda Edwards.

COURSES IN MUSIC at the Summer Session at the University of Southern California, Los Angeles, are comprehensive, including theoretical work, teaching methods, organization, choral and orchestral work. The second term opens July 29, closing September 2.

THE GOLD SHELL, Memorial Park, Pasadena, California, continues the summer series of band concerts on Thursday evenings, under the direction of Audre L. Stong.

THE PRO ARTE QUARTET with the artist, Harold Bauer, has offered exceptional entertainment during the summer session at Mills College, California.

PACIFIC COAST MUSICIAN, published weekly at Los Angeles, California, has issued a special edition containing a list of the leading musical clubs of the Pacific Coast States, with the chief officers and addresses. The magazine also contains editorials of interest, concerning musical education and appreciation.

MEMBERS OF THE CIVIC ORCHESTRA, Pasadena, California, under the direction of Ronnie Rodgers, provide an elaborate musical accompaniment for the production of "Peer Gynt" at the Community Playhouse.

THE WOMEN'S CHORUS of The Alford Singers of Long Beach, California, won first place in the Eisteddfod held at Los Angeles. The Male Quartet also won first place in that division.

OLYMPIC FESTIVAL of the Dance, a dance pageant of all nations, is announced for the week of August 8, at the Philharmonic auditorium, Los Angeles, California. Six evening performances and one matinee make up the program. Each evening the dances of several countries of the representatives in the Olympic Games, will be featured. The opening date is assigned to Los Angeles. Tuesday recognizes the Orient; Spanish speaking countries, Wednesday; Germany and the Balkan States on Thursday; Great Britain, France and Italy on Friday, and America on Saturday.



Many reunions are staged in Los Angeles during the Olympiad but none surpass in variety the "Reunion in Vienna" as presented by Ina Claire at the Belasco Theater.

DRAMA NOTES

COMMUNITY PLAYHOUSE, Pasadena, California, in honor of the Tenth Olympiad, inaugurated a summer season of famous plays and noted players. The production policy is continuous with the exception of Sundays and Mondays. New plays open on Tuesdays. The plays have no specified length of engagement, the time depends on the popularity of the production.

July 26, "Peer Gynt" by Henrik Ibsen, with Douglas Montgomery and cast of one hundred. The play is presented with musical accompaniment by a selected group from the Pasadena Civic Orchestra.

August 16, "The Butter and Egg Man" by George Kaufman, with Douglas Montgomery and George Lewis in the leading roles.

VARIOUS GROUPS OF PLAYERS of San Francisco and the Bay region have decided on one place of presentation for their productions, and each organization will take the Travers Theater in the Fairmont Hotel, San Francisco, California, for one or more weeks and present a play. The programs as announced are:

September 11, Reginald Travers Repertory Players present a double bill, "Shall We Join the Ladies?" by Sir James Barrie, and the Erckmann-Chatrean melodrama, "The Bells".

Later in September these players present an original play, "Dragon Gates" by M. S. Rosenblatt of San Francisco.

October 9, The Lucille Gordon Repertory Players offer "The Easiest Way" by Eugene Walter. Plays for later production are "Caviar and Wine", "A Woman of No Importance", "Declasse", and "A Woman of Bronze".

Theater Arts, Inc., will present "Craig's Wife", and "Roserholm", "Candida" and "Rebound".

The Ronald Telfer Players will be seen in "The Dance of Death", "The Lady from the Sea" and "Pelleas and Melisande".

The Hackett Players are considering "The Fall Guy", "Smilin' Thru", "Berkeley Square", "The Boundary Line", "Sun-Up."

DRAMA BRANCH, Community Arts Association, Santa Barbara, California, is producing during the Old Spanish Days fiesta, August 18-19-20, a special adaption of Gogol's classic comedy, "The Inspector General".

PILGRIMAGE PLAY, a dramatization of the life of Christ, is given in the Pilgrimage open-air theater, Hollywood, California, during the month. This twelfth annual production is directed by Phil Whiting with reverent attention. Ian Maclaren portrays the Christ for the fifth season. Genevieve Hamper is seen as Magdalene; John Alexander as Simon Peter; Fred MacKaye as Judas Iscariot, and Norman Stuart as John, the beloved.



The Neah-Kah-Nie Quartet, with Susie Pipes, first violin, is a western chamber music ensemble, popular from Portland to Piedmont, from Carmel to Coronado.

LITTLE THEATER IN PADUA HILLS, near Claremont, California, is presenting a series of special entertainments during the summer. "El Rancho San Antonio" is the current production. Performances are scheduled for Wednesday and Saturday afternoons at 2:30, and evenings at 8:30.

CHILDREN'S THEATER, specializing in puppets, marionettes and Guignol shows, opened in the Recital Hall of the Community Playhouse, Pasadena, California, last month. The first presentation was the Pasadena Puppet Guild's production of "The Sleeping Beauty". The plan provides for a show each Saturday morning during the summer, with two shows daily, morning and afternoon, beginning in September. The Children's Theater is under the management of Tom Sanson, director of publicity at the Playhouse.

PLAYWRIGHT'S REPERTORY COMPANY, founded and directed by Finlay A. McDermid, is putting on a series of monthly plays to guest audiences in a few of the studios and homes of Pasadena, California.

"CYNARA" opens Monday night, August 8, at the Geary Theater, San Francisco, California. The play is a dramatization of Gore-Browne's novel, "An Imperfect Lover", and ran for months in London and in New York.

"THE CAT AND THE FIDDLE", with Helen Gahagan in the leading role, may be seen after August 1, at the Curran Theater, San Francisco, California. The book of this charming operetta is by Otto Harbach and the musical score by Jerome Kern.

"REUNION IN VIENNA", providing sophisticated Viennese fare, and the fair Ina Claire, is delighting audiences at the Belasco Theater, Los Angeles, California.

"FOOTLITES", a musical review, featuring Dorothy Lee and Claudia Dell, may be seen at the Mayan Theater, Los Angeles.

"IN THE BEST OF FAMILIES", a farce by Russell Medcraft, author of "The Cradle Snatchers", is running at the Hollywood Playhouse, Hollywood, California, under the direction of Charles King.

EAGLE ROCK PLAYERS, LTD., present "La Paloma", a historical play, written by Dr. B. F. Sherman, at the Occidental Bowl, Eagle Rock, California, in August. Dr. Sherman is the author of "Felicitas", a pageant-play given annually at Escondido, California.

"ROBIN HOOD", with all his lovable outlaws, may be seen at Fairy Woods, Laguna Beach, California, August 14 and 15, as a part of the Festival of the Arts.

GATEWAY PLAYERS CLUB has remodeled the building, once known as "The Jail", 4212 Sunset Boulevard, Los Angeles, California, and evolved an interesting little theater. The Executive Committee consists of Dorothy B. Cormack, Arthur S. Harris, E. A. Wood, Laurence Cook and Anne Murray. Three types of memberships are offered, Monthly, Three Months, and Patron. The intention is to present original plays as often as possible, and give a play each month. The current production is "Proof of the Pudding", a three-act comedy by Anne Murray.

THE GARRETT CLUB, in a revival of Little Theatre interest, has secured the Egan Little Theater, Los Angeles, California, and provides a change of bill each week, with performances nightly except Monday.

ART CALENDAR

BEVERLY HILLS

BEVERLY HILLS HOTEL ART GALLERY: Recent desert paintings by Granville Redmond.

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: To August 6, twenty-two recent canvases by Armin Hansen.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Avenue: Portraits in oil by Maroussia Valero.

BESKOW GALLERIES, 4950 Franklin Ave.: Old Occidental and Oriental art.

INTERNATIONAL SCULPTURE, Ltd., 8838 Sunset Boulevard: Replicas of sculptures from the National Museums of France.

KANST GALLERY, 6182 Mulholland Drive: Paintings by American and European artists.

POLK-BAYLY GALLERIES, 8903 Sunset Blvd.: Paintings by American and European artists. Objects of art. Antiques.

LAGUNA BEACH

FERN BURFORD GALLERIES, Hotel Laguna: Small paintings and etchings.

LAGUNA BEACH ART GALLERY: Paintings by Laguna Beach Art Association members.

LAGUNA BEACH OLYMPIC ART FESTIVAL takes place August 13 to 20, inclusive. To various exhibitions of work by Laguna Beach artists are added such attractions a "A Jeweled Night" and a "Pirate Pageant" on the water front.

LOS ANGELES

AINSLIE GALLERIES, Barker Brothers, 840 West Seventh Street: American and European artists.

ALEXANDRIA HOTEL, 210 West Fifth Street: Exhibition by members of the Los Angeles Art League.

ART CENTER SCHOOL, 2544 West Seventh Street: Exhibition of photographs of hands, recently shown at the M. H. de Young Memorial Museum, San Francisco.

BARTLETT GALLERY, 3358 West First Street: Landscapes by California artists.

BILTMORE SALON, Biltmore Hotel: Paintings by California artists.

BULLOCK'S-WILSHIRE, 3050 Wilshire Boulevard: Until August 20, International Exhibit of Modern Architecture, fifth floor.

CALIFORNIA ART CLUB, Barnsdall Park, 1645 North Vermont Avenue: Paintings and sculptures by members of the club. A reception to members of the Olympic art juries was held at the club on Sunday afternoon, July 31.

CALIFORNIA ARTISTS' OLYMPIC FIESTA, under auspices of the Artists' Council of Los Angeles, offers "more than a mile of art" in downtown store windows and galleries during the Olympic Games. The Fiesta opened with a reception on the evening of July 29 in the little theater of the Southern California Edison Building. Fiesta exhibits are on at Barker Bros., Bullock's, Schwabacher-Frey Company, Coulter Dry Goods Company, J. W. Robinson Company, B. H. Dyas Company, the May Company and J. J. Haggarty's New York Store. A special feature at Barker Bros. is the exhibition of American Indian life and art, under the direction of Ferdinand Perret. The Fiesta program which continues to August 13, includes a series of free lectures on art at Barker Bros. and Bullock's.

CHOUINARD SCHOOL OF ART, 741 South Grandview Street, announces a series of lectures by Richard J. Neutra, A.I.A., on the International Exhibit of Modern Architecture being held until August 20 at Bullock's-Wilshire. The lectures are at 8:15 on Monday evenings, August 1, 8 and 15, under the auspices of the Association for Founding the New School for Social Research in Los Angeles.

ELFERS STUDIOS, 3275 Wilshire Boulevard: California art by California artists.

DALZELL HATFIELD GALLERIES, 2509 West Seventh Street: Paintings by American and European artists. Open Wednesdays only during the summer.

ILSLEY GALLERIES, Ambassador Hotel: Olympiad exhibition of great western art.

LOS ANGELES MUSEUM, Exposition Park: International exhibition of painting and sculpture held in connection with the Olympic Games. Eleven hundred paintings and sculptures from thirty-one nations.

LOS ANGELES PUBLIC LIBRARY, 530 South Hope Street: Exhibition of artwork work



URIAH PEABODY, LOBSTER FISHERMAN

By James Chapin

In the exhibition of fifty-one contemporary American paintings from eastern states, assembled by Director Reginald H. Poland of the Fine Arts Gallery of San Diego, and being shown there during July and August. At the conclusion of its stay in San Diego, this notable collection will begin a long itinerary to Honolulu, Pasadena, Santa Barbara, San Francisco, Portland, Seattle, Phoenix, Denver, Omaha and Kansas City

in connection with California Artists' Olympic Fiesta. In the main rotunda of the library are the recently installed Dean Cornell murals depicting early California history. The remaining units of these murals are now being completed and will be in place in October.

PHOTOGRAPHIC SALON, All-American, is held until August 15 under auspices of Los Angeles Camera Club in its gallery at 2504 West Seventh Street.

SOUTHWEST MUSEUM, Highland Park: Permanent exhibition of American Indian arts and crafts. Oriental art. Open daily 1 to 5. Near the museum is the Casa Adobe, a replica of an old California Spanish ranch house, with authentic furnishings of the period throughout; open Wednesdays and Sundays, 2 to 5.

STATE EXPOSITION BUILDING, Exposition Park: Women Painters of the West.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Olympic exhibition of works by artists of the Taos group and others. In the open air art salon is a special exhibition of paintings offered at \$100 each.

VIRGIL SCHOOL OF ART, 185 South Virgil Street, opens August 1 under the direction of Charles L. A. Smith and Thea Robbins.

OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: To August 15, watercolors by Carlos Merida, contemporary Mexican artist.

PALOS VERDES

PALOS VERDES ART GALLERY, Public Library, Palos Verdes Estates: To August 28, water colors by fifteen California artists.

PASADENA

CHEESEWRIGHT STUDIOS, 1030 East Green Street: Oriental art objects from the collection of Herbert J. Devine.

HAYROLD RUSS GLICK STUDIOS, 1681 N. Foothill Boulevard: Beginning August 10, in addition to its usual exhibitions of full-size detail drawings of wrought iron pieces and displays of examples of wrought iron detail, announces showings of representative arts and crafts of southern California in one continuous exhibition from year's end to year's end. In the grapevine-shaded outdoor gallery of the studios, tea and confections will be served daily except Wednesdays from 9 a. m. to 9 p. m.

KIEVITS GALLERIES, Hotel Vista del Arroyo: American and European artists.

GEORGE M. MILLARD STUDIOS, 645 Prospect Crescent: Rare books and prints, tapestries, paintings, antique furniture, old silver and other objects of art.

GRACE NICHOLSON GALLERIES, 46 North Los Robles Avenue: Oriental art.

PASADENA ART INSTITUTE, Carmelita Gardens: Closed for the summer.

ROSE TREE TEA HOUSE, 167 North Orange Grove Avenue: Italian importations, English antiques, jewelry, textiles, rugs.

SOWERS GALLERY, 351 East Green Street: Fine and rare books and prints.

SAN DIEGO

DOWNTOWN GALLERY, 1133 Seventh Street: Contemporary artists of San Diego.

FINE ARTS GALLERY OF SAN DIEGO, Balboa Park: Paintings by contemporary eastern artists.

SAN FRANCISCO

COURVOISIER'S, 474 Post Street: Paintings and prints by Californians.

M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park: Through August 19, Fourth Book Fair, under auspices of the San Francisco Branch of the League of American Pen Women. To August 28, sculptured garden accessories by Robert F. Duryea. Through September 15, one hundred views of Yedo by Hiroshige, from the G. P. Wynkoop Collection.

GUMP GALLERIES, 246 Post Street: Paintings of California and Southwestern missions by Will Sparks.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Summer exhibition of paintings by California artists. Drawings by sculptors. Watercolors of Bolivia by Antonio Sotomayor. Watercolors by Mary Wesselhoeft and James Couper Wright.

SAN MARINO

HUNTINGTON ART GALLERY: Eighteenth Century English portraits. Flemish and Italian primitives. Gallery open daily, 1:30 to 4:30, except Mondays and second and fourth Sundays. Secure cards of admission in advance by telephoning Wakefield 6141.

SANTA BARBARA

AN ARTISTS' FAIR held on the afternoon and evening of July 23 at the Paseo De La Guerra resulted in the sale of more than \$1500 worth of paintings and prints by Santa Barbara artists. The affair was climaxed by an artists' costume ball in the evening.

BALCONY GALLERY, El Paseo, 21 East De La Guerra Street: Paintings by Santa Barbara artists.

FAULKNER MEMORIAL GALLERY, Public Library: Throughout August, annual summer show of works by Santa Barbara artists.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Paintings by American and European artists. Californiana. Open daily except Mondays from 1:30 to 5; Sundays 10 to 5.

MISCELLANY

OUR FRONT COVER DESIGN this month, "Fishing Boats, Chioggia," is from the brush of a California painter, Edgar Alwyn Payne, famous equally for his paintings of romantic sailing vessels and of the mountains of the High Sierra, where he is now on a summer sketching trip with a class of students. Of late Mr. Payne has turned his attention to the Arizona scene as evidenced by a recent canvas of his—horsemen silhouetted against an Arizona landscape—to be seen in Los Angeles in the current exhibition of the Ilesley Galleries, which enjoy the distinction of being the sole representatives of this artist in Southern California.

LLOYD L. ROLLINS, director of the California Palace of the Legion of Honor and of the M. H. de Young Memorial Museum, San Francisco, was elected president of the Western Association of Art Museum Directors at the annual convention of the association held recently in San Francisco. Miss Anna B. Crocker, curator of the Portland Art Museum, was elected vice-president, and Reginald Poland, director of the Fine Arts Gallery of San Diego, was elected secretary-treasurer. The next convention of the association will be held at Portland.

THE WOODCUT SOCIETY is an organization recently formed for the purpose of publishing original signed woodcuts for its members. Membership in the society will be limited to 200, at \$10 per member per year. Its headquarters are at 1234 Board of Trade, Kansas City, Missouri, and its director is Mr. Alfred Fowler. Proofs of the woodcuts published by the society will be available to members only, and at least one proof per year will be distributed without charge. The present plan is to publish such fine prints as often as the funds of the society will permit.

FRANK MORLEY FLETCHER of Santa Barbara is being congratulated on his portrait of Dr. Herbert Wildon Carr, late professor of philosophy at the University of Southern California, which was recently unveiled in Borden Parker Browne Hall of the Mudd Hall of Philosophy at the university. President Rufus B. von KleinSmid officiated at the unveiling ceremonies, which were attended by the school's fellows and founders, as well as personal friends of Dr. Carr's widow, Mrs. Geraldine Carr. The portrait shows the philosopher wearing his robes as doctor of laws, a degree awarded to him by Durham University in England, the country of his birth.

PUBLIC-SPIRITED ART PATRONS are sufficiently rare these days to make it worthy of note that, during the past month, two fine paintings by living California artists have been purchased by Mrs. W. H. Russell and presented to the Los Angeles Museum. One of the paintings is "Mother and Children Bathing" by Nathalie Newking, and the other, "Two Peasant Children," is by this artist's husband, Lorser Feitelson. Both of the paintings are included in a special showing of the work of Miss Newking and Mr. Feitelson now being held at the Ilesley Galleries in the Ambassador Hotel, Los Angeles.

SOAP SCULPTURE AWARDS for this year, recently announced by Procter and Gamble, bring to the fore the names of a number of California artists. Chief among them is Claribel H. Gaffney of Los Angeles, whose "Circe" won the second prize of \$300 in the professional class. In the advanced amateur class, Avis Wright of Los Angeles won the second prize of \$150 with a sculpture entitled "Spring." This sculpture received also the Gorham Award, offered by the Corham Silver Company of New York. In the senior class of amateurs, the third prize of \$75 was won by Dorothy Pratt of El Cajon, and an honorable mention was received by Watson Haskell of Pasadena. Philip L. Schrom of Menlo Park received an honorable mention in the junior class of amateurs.

BORIS DEUTSCH, one of California's best painters, last month left Los Angeles, where he has existed and worked for many years, to take up his residence in New York City. Deutsch is represented in the permanent collections of Los Angeles, San Francisco and San Diego museums.

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WHERE BEAUTY IS MORE THAN SKIN DEEP

TO the J. W. Robinson Co., Los Angeles department store, goes the honor of having engaged the services of a distinguished artist, Millard Sheets, to decorate the walls of its new beauty shop. The murals for the reception room, shown above, are of pagan inspiration in woodland greens. Elsewhere in the shop the artist has produced fascinating creatures of the forest in light brown shades with all the delicacy of an etching.

The general style of the shop is simplified modernistic, emphasized by solid bronze mirror frames, table bindings and radiator grills. Counters and tables are topped off with sheets of polished imported colored glass. In the manicuring shop, glimpsed beyond the reception room, are rows of little benches upholstered in rose, with gray fabrikoid wall tables. The walls of the booths, papered in smart patterns of Salubra, have sliding doors of colored fabrikoid. On either side of the buff-colored basins in the booths are cupboards finished in deep cream.



CALIFORNIA WELCOMES ILSLEY GALLERIES

ANOTHER chapter is added to the art history of California with the recent opening of the new Ilsley Galleries at the Ambassador Hotel. That these galleries are destined to be a very vital factor in the cultural life of the state was evidenced by the opening exhibition, which included canvases by such contemporary American artists as Chauncey Ryder, Irving Couse, Oscar Berninghaus, William Ritschel, Armin Hansen, William Wendt, Maynard Dixon, Carl Oscar Borg, Edgar Alwyn Payne, Jessie Arms Botke and Cornelis Botke, Gustave Bauman, Ernest Blumenschein and Thomas L. Hunt, all of whom sent their finest recent paintings for the inaugural exhibition. A painting by Edgar Payne adorns the front cover of this issue of California Arts and Architecture.

A special feature of the new galleries is the large and attractive print room adjoining the main gallery, shown above.

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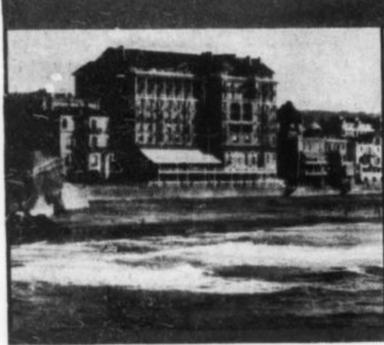
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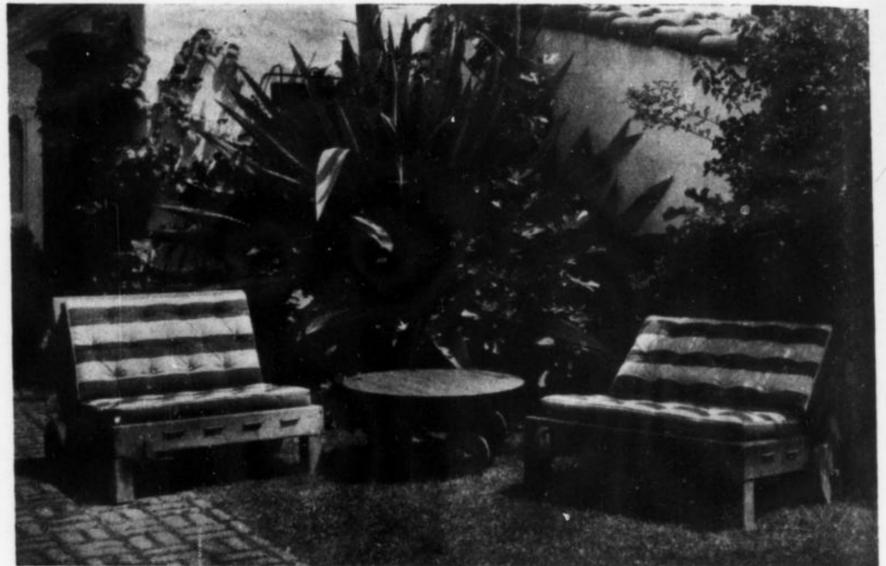
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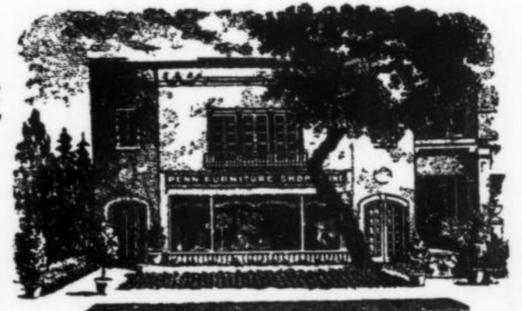
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ATHERTON on the San Francisco Peninsula is a community of fine homes and fine living, in houses of distinguished architecture, set in lovely gardens, and tastefully furnished. Such is the residence of Mr. and Mrs. Leslie Moore, Martin Rist, Architect, which received an honor award in the recent Architectural Exhibition, and for which we were privileged to act as interior decorators.

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AMERICA FIRST IN OLYMPIC ART CONTESTS

RECEIVED as we go to press is the report of the International Jury of Award which labored for nearly a week before reaching its final decisions on the eleven hundred works of art admitted from thirty-one nations to the International Olympic Exhibition and Competition of Art Related to Sport, which opened July 30 at the Los Angeles Museum as a part of the Xth Olympiad.

Analysis of the awards reveals that the United States, appearing last in the printed catalogue of the exhibition, stands far ahead in number of awards received, with three first prizes, four second prizes, one third prize and seven honorable mentions. Nearest competitors are Germany with two third prizes and two honorable mentions, and Sweden with one first prize and three honorable mentions. Other countries receiving one or more awards are Belgium, Canada, Czechoslovakia, Denmark, England, France, Guatemala, Holland, Hungary, Japan, Italy, Luxemburg, Poland.

THE JURIES

The architecture jury: Arthur Brown, Jr., San Francisco, nominated by the Beaux Arts Society, New York; Myron Hunt, F.A.I.A., Los Angeles; Warren P. Laird, F.A.I.A., dean of the School of Fine Arts of the University of Pennsylvania; Frederick H. Meyer, A.I.A., San Francisco, nominated by the American Institute of Architects; Eliel Saarinen, A.I.A., a native of Finland, at present living at Bloomfield Hills, Michigan. Professor Laird is chairman of the architecture jury.

The sculpture jury: Henry Hering, New York, past vice-president of the National Sculpture Society, and chairman of the jury; Carl Milles of Sweden, who was unable to be present for the jurying, having been taken seriously ill as he was about to leave Europe for the United States; Haig Patigian, San Francisco, serving in place of James Earle Fraser of New York; Lloyd LaPage Rollins, San Francisco, president of the Western Association of Art Museum Directors; S. Cartaino Scarpitta, representing Italy, whence he recently returned to his home in Hollywood.

The jury for paintings, drawings and prints: Eugene F. Savage, New York, chairman; Benjamin C. Brown, Pasadena; John C. Johansen, New York; Reginald Harkness Poland, director of the Fine Arts Gallery of San Diego and past-president of the Western Association of Art Museum Directors; David Alfaro Siqueiros, Mexico.

THE AWARDS

ARCHITECTURE

For best designs in town planning: First prize to John Hughes of Birkenhead, England, for his design for a sports and recreation center, with stadium, for the city of Liverpool. Second prize to Houmoller-Klemmensen of Copenhagen, Denmark, for his design for a stadium and public park. Third prize to André Verbeke of Antwerp, Belgium, for his design for a Marathon park.

For best architectural designs: First prize to Messrs. Gus Saacke, Pierre Bailey and P. Montenot, Paris, France, for their design for a bull-fighting ring. Second prize to John Russell Pope, United States, for his design for the Payne Whitney Gymnasium, New Haven, Connecticut. Third prize to Richard Konwiarz, Breslau, Germany, for his design for the Schlesier-kampfbahn in the Sports Park of Breslau.

Honorable mentions: Prof. H. R. Alker of Karlsruhe, Germany, for a design for the high school stadium at Karlsruhe. Messrs. Baker, Ormsbee and Branner of San Francisco, California, for their design for the Stanford Stadium. Alvis Dryak of Prague, Czechoslovakia, for a design for the State Stadium of Strahov. Louis Stynen of Antwerp, Belgium, for a design for a sports center. Karl Martin Westerberg of Stockholm, Sweden, for a design for a community house in Stockholm.

SCULPTURE

First prize to Mahonri Young, United States, for "The Knockdown." Second prize to Milthiades Manno, Hungary, for "Wrestling." Third prize to Jakub Obrovsky, Czechoslovakia, for "Odysseus."

Honorable mentions to Ercole Drei, Italy, for "Football Players"; Antoni Kenar, Poland, for "Hockey Player"; Carl Fagerberg, Sweden, for "Skater"; Rudolf Belling, Germany, for "The Boxer"; Gerhard Henning, Denmark, for "Modern Woman"; Hunt Diederich, United States, for "Polo"; Dudley V. Talcott, United States, for "Wrestler."

In the sculpture division, in a special classification for medals and reliefs, there were awarded three prizes as follows: First to Josef Klukowski, Poland, for "Sport Sculpture II"; second to Theodore MacMonnies, United States, for "Lindbergh Medal"; third to R. Tait McKenzie, Canada, for "Shield of the Athletes."

PAINTINGS

First prize to David Wallin, Sweden, for "At the Seaside of Arild." Second prize to Ruth Miller, United States, for "Struggle." Third prize to Jean MacLane, United States, for "Bathers."

Honorable mentions to Antonia Matos, Guatemala, for "Course de Pirogues"; Charles Pears, England, for "Shamrock V"; George Hill, United States, for "Surf Fishing"; Michal Bylina, Poland, for "Riding"; Wacław Borowski, Poland, for "The Archer."

DRAWINGS

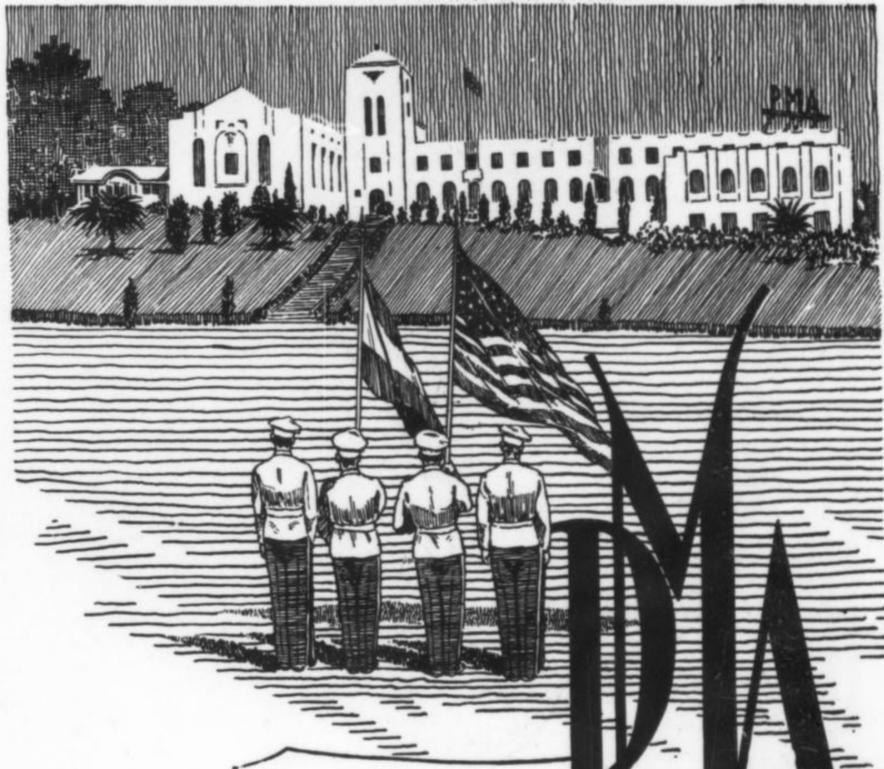
First prize to Lee Blair, United States, for "Rodeo." Second prize to Percy Crosby, United States, for "Jack-Knife." Third prize to G. Westermann, Holland, for "Horseman."

Honorable mentions to Blue Eagle, United States, for "Indian Ball Game"; Jean Jacoby, Luxemburg, for "Before the Goal"; Gosta van Hennig, Sweden, for "Acrobat Girl"; Marcel Prévost, Belgium, for "Coureurs."

PRINTS

First prize to Joseph Webster Golinkin, United States, for "Leg Scissors." Second prize to Janina Konarska, Poland, for "Stadium." Third prize to Joachim Karsch, Germany, for "Stabwechsel."

Honorable mentions to Gerald Spencer Pryse, England, for "Greyhound Coursing"; Armin Hansen, United States, for "Over the Top"; Lewis C. Daniel, United States, for "The Trail"; Eijiryo Naga, Japan, for "A Wrestling Match of the Insects."



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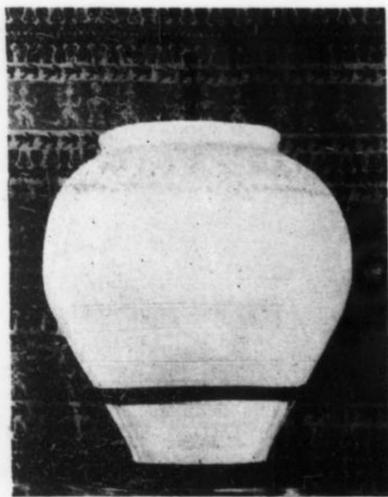
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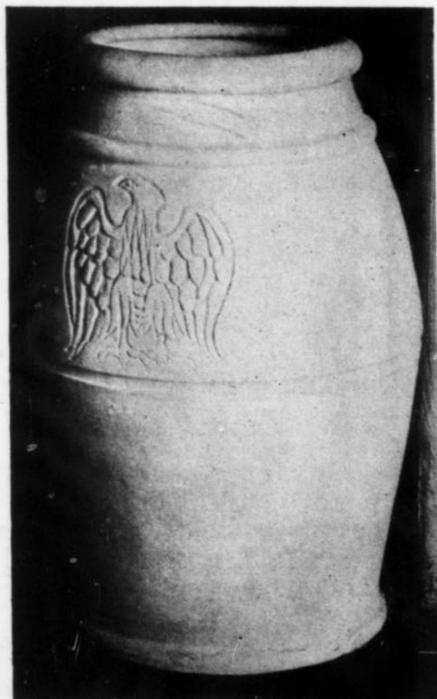


In the Allied Arts Guild of California, at Menlo Park, the fine old handicraft of Pottery is actively maintained; the artisans of the Guild are designing and producing a variety of pots, in a variety of sizes and shapes and styles, appropriate for use in many different types of homes. If you wish something for the Normandy or French Provincial manor, here you may find it; or for the early American homestead; or for the Spanish casa or the Italian villa; or for the English cottage or hall. Above are garden jars in the Spanish spirit, of unglazed red terra-cotta, hand-carved with crest of flower forms before firing.

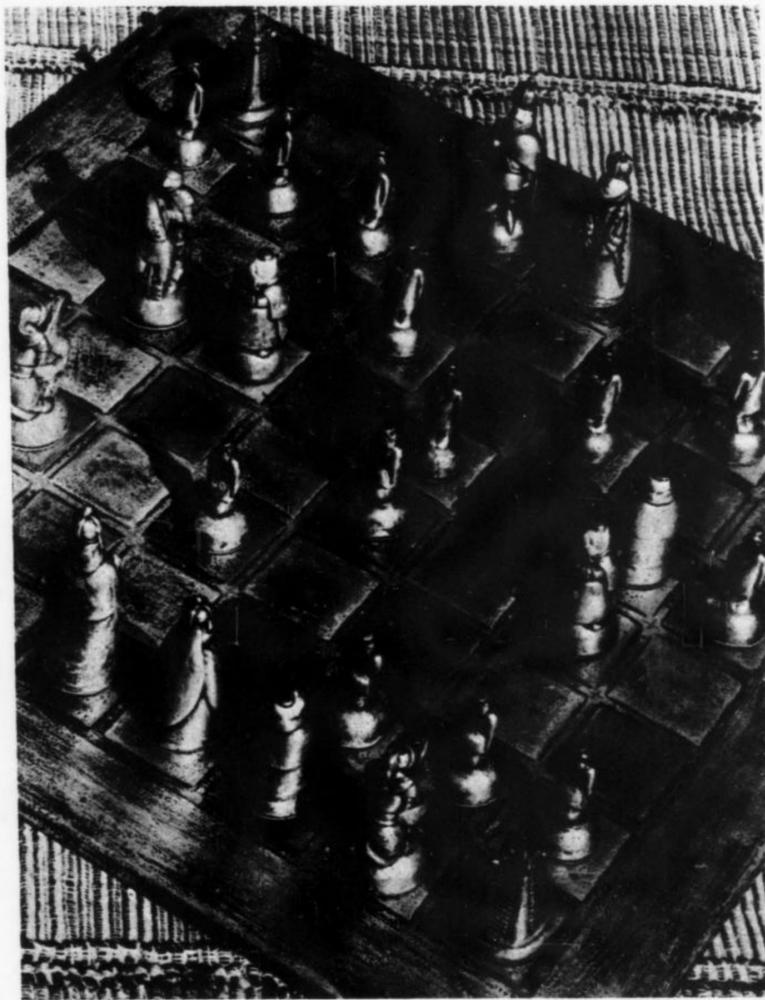


Photographs by Ansel Easton Adams

Two jars of white unglazed clay are attractive for patio or terrace use, ideal in this day of popularity for white decoration; above, one of Spanish origin set in a base of chased wrought iron—right, a large jar reminiscent of the early Colonial patriotically decorated churn.



The potter is finishing a Spanish flower pot on the throwing wheel with his hands; the right is rolling the top rim of the pot, while the left is forming the grooves.



A beautifully modeled set of pottery chessmen were designed by Sorcha Boru, of the Guild. They are from two to four inches high, in gold and silver leaf on white clay; King, Queen, Bishop, are Spanish in spirit, and the Rook has an Aztec temple for inspiration. The set, with its board of gold and silver squares, can be used on table or lawn, indoors or out.

PUBLISHER'S COMMENTS

"THE show must go on"—and each morning the newspaper must be on the doorstep promptly at six; otherwise fast-living Americans sense a calamity, a failure. We live too much by the clock and calendar. How much more pleasant it would be if we could edit and publish an issue of the magazine only when we feel the urge, and without a thought of the financial side of the business. However, we are obligated to subscribers and advertisers alike—"the show must go on". We ask your indulgence in our seeming irresponsibilities. We have striven for over three years to give you a magazine second to none in the country. You have been splendid in your support, and under normal conditions we would all be puffing big black cigars, holding box seats to the Olympic Games and resting on our well earned laurels. We are proud of the magazine and its influence and wish to reaffirm our policy of publishing a magazine that can only be classed as the best. The amount of editorial material and illustrations, and regularity of issue, will depend entirely upon the advertising support. You can help us in this connection by patronizing our advertisers and recommending the use of advertising space to business houses with whom you do business.

All of which is a preamble to an apology and explanation of this combined July and August issue. First, many of our subscribers are away on vacations during the summer months. Second, advertisers are unwilling to use advertising space during the summer and many of them are closing shop and taking vacations themselves. Third, we too need a vacation after three years' hard work; and, fourth, we wanted to publish on the first of the month instead of the tenth as in the past. The two issues have therefore been combined and all subscriptions have been extended one month. The magazine will be published on the first of the month hereafter. It is possible that we may wish to combine the next two issues, so if the September issue is not received soon after the first you will know that it is being combined with October and will be received about October first. In this event, all subscriptions will automatically be extended for another month.

Again, we ask for your cooperation and continued support and assure you that you will be amply repaid with a much improved and more beautiful magazine as soon as conditions warrant.

WHAT a time in which to be living! Is there anyone, today, who is bored and indifferent, who can find nothing to interest or excite?

Most of us may be, and doubtless are, worried, apprehensive, dissatisfied. Dissatisfaction, let us remember, has been the state of being which was responsible for all reforms, for all progress, for all the successive steps in civilization. That, and curiosity. What causes a condition? What remedy will cure a disease? What action will improve a situation?

Dissatisfaction and curiosity indicate life; a corpse is not curious, nor does it complain. Physical life, mental life, are the precursors of thinking and acting.

Without an incentive, without the spur of necessity, living becomes a lethargy, dull and spiritless.

The realization of these truths—and one cannot deny their essential truth—is by no means soothing, or comforting. It does not justify the Pollyanna creed—"God's in his Heaven; all's right with the world." But it can and should be stimulating. If a man has manhood, if he has intelligence and courage and determination, he will rouse himself to effort and contest, with a will to win, when life becomes hard instead of easy.

And with every struggle there comes a zest, an intensity of interest, a rejuvenating rush of blood through the veins and nerves and muscles. For some, the bitter flavor of disappointment and defeat; for many, the realization of a new and keen interest which amounts to enjoyment. Of such elements were the Pioneer days; but today we must fight for less tangible, less individual, more complex and interdependable objectives.

The times are waking us up.

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ARCHITECTURE AND THE ALLIED ARTS AND CRAFTS

JULY-AUGUST, 1932

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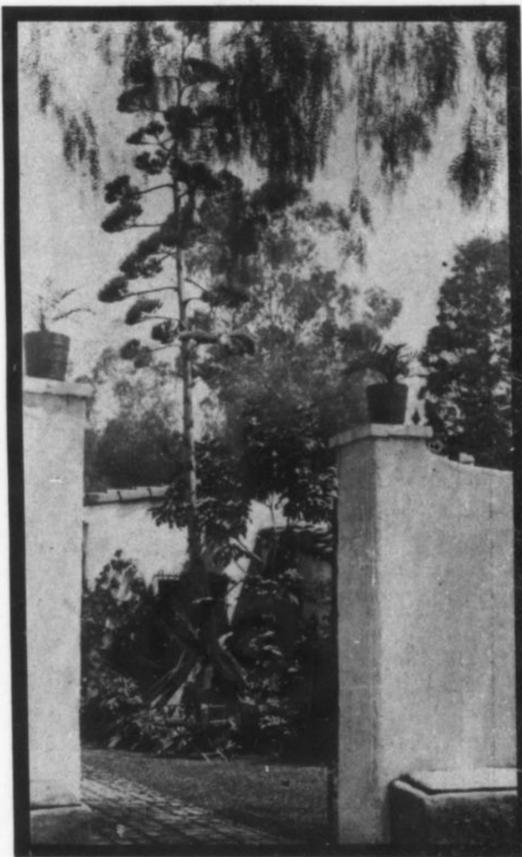
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CENTURY PLANT IN BLOSSOM

Contrary to the belief of many people, the century plant does not require a hundred years to blossom. This plant in George Hunt's patio in Pasadena blossomed after a growth of ten years.

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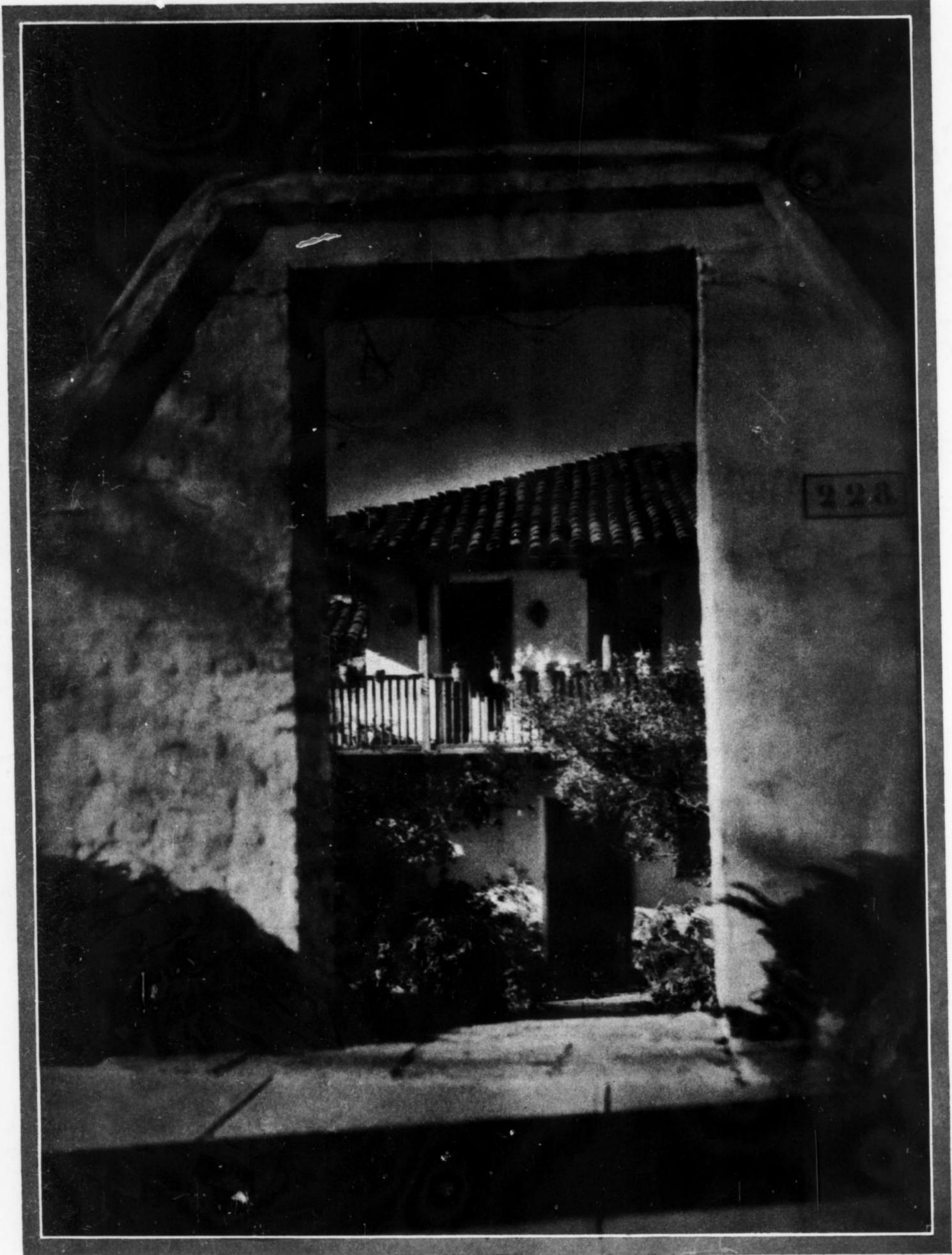
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Photograph by Roger Sturtevant.

PUERTA A CASA DE ENCANTO

Truly the Gate to a House of Enchantment; a glimpse through the walled garden at the Honor Award house Clarence A. Tantau, A. I. A., built for himself on the Berkeley Hills.

Photographs by
Roger Sturtevant.



Clean, simple, lovely lines distinguish the Honor Award home of Thomas D. Church, designed by W. W. Wurster, A. I. A.

SIMPLICITY RECEIVES RECOGNITION

*In the 1932 Exhibit of the Northern California Chapter,
American Institute of Architects*

By HARRIS C. ALLEN, A.I.A.

EITHER in spite of or because of the decrease in building construction, the Biennial Exhibit of work done by Northern California architects shows decided improvement in the quality of design; a broader touch; a surer control of proportion, of mass, of outline—and a corresponding decrease of dependence on detail, or decoration.

To some extent, the effectiveness of the presentation was indebted to better arrangement, and to photographic excellence, for its superiority over those of previous years. The use of five moderate-sized galleries in the new portion of the De Young Memorial Museum, in Golden Gate Park, permitted a much more interesting scheme of hanging than was possible in the great Statuary Hall, where there could be no adequate division into classes, and all but a few very large perspective drawings were out of scale with their setting.

This year's committee adopted rules for photographic exhibits, requiring standard mounts and color. An anonymous jury (appointed by the President of the Chapter) eliminated all exhibits it considered superfluous or unarchitectural. The remainder—about a thousand in all—were hung in well-designed panels and groups, so that each room presented an attractive and harmonious appearance.

As was to be expected, there was a noticeable decrease in the showing of large buildings. This was largely an exhibit of private homes, and mostly of the smaller, less expensive type. For this reason it was probably much more interesting to the average attendant.

And it was here that the improvement

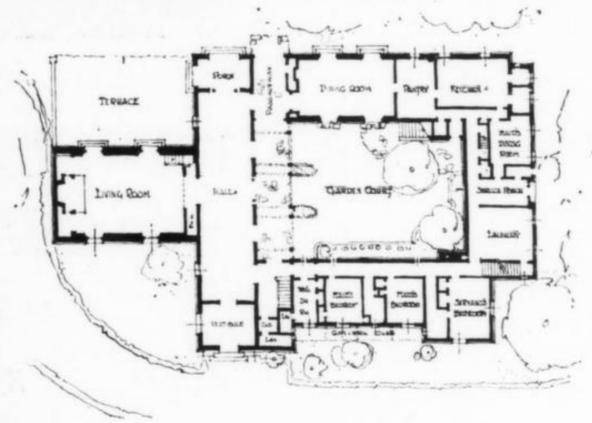


in design was most noteworthy. Public and commercial buildings in San Francisco have for some years enjoyed a high comparative rating for architectural merit; but domestic work has not been so generally interesting as in certain other districts. Quite a new spirit is evident. A greater freedom of treatment is combined with a greater restraint in detail and ornament. The essentials of good design are more clearly observed, the superfluities of decoration are dispensed with, in large degree.

Without questioning in the slightest the good judgment and good faith of the jury, it would appear that a number of buildings might well have received Honor Awards, besides those which were so deservedly given. It is true that the fewer the awards, the greater the honor; and it speaks the conscientiousness of the jury's deliberations that such tight limits were drawn. But, after all, one of the prime objects of these exhibits has been, not so much to serve as a competition between architects for prizes, as to endorse for the

Whitewashed brick, an interesting roof, a red shingle tile, a sense of solid design, won an Honor Award for the Associated Oil Station in Oakland, by Masten and Hurd, A. I. A.

The country home of Mr. Clarence E. Walter, at Atherton, the work of Henry H. Gutterson, A.I.A., received an Honor Award in the large house class. It was built on the site of an old house (destroyed by fire) in the center of a great park of oaks, velvety lawns, beds of flowers—a family home for summer months.



A special feature is the central, graveled patio into which the children ride on pony-back (through a ramped passage) to the watering-trough against one wall; with a "gallery" of admiring relatives.



Walls, built of old brick encrusted with mortar, proved to have such a mellow, pinkish texture, that the intended covering of whitewash was abandoned.



In the straightforward spirit of the old adobes, the Monterey Chamber of Commerce, designed by Wm. A. Raiguel, A.I.A., won an Honor Award in its class.

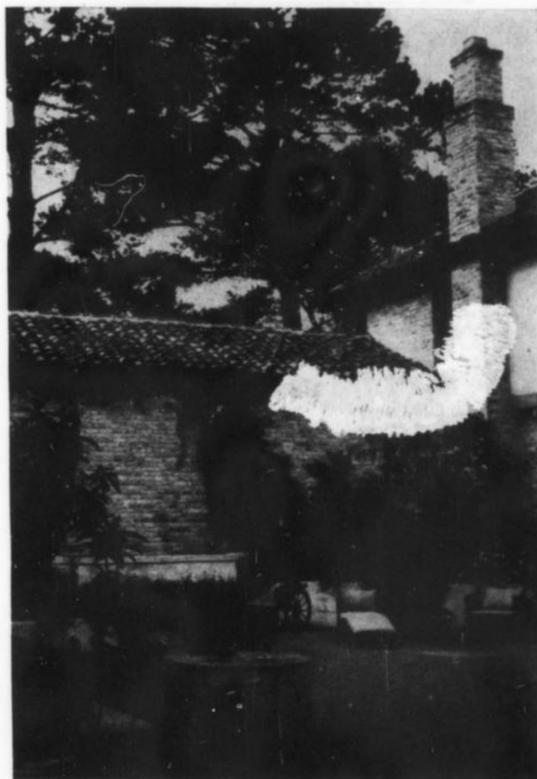
enlightenment of the general public all those buildings which do really possess architectural merit.

With few exceptions, the awards were made for originality in design—"a fresh view-point," as one member of the jury expressed it. Such action is right and proper, and undoubtedly should tend to stimulate the creative imagination of architects. But there often exist requirements and conditions which present a problem best solved by conservative architectural treatment. Here the plan (as, indeed, is always essentially the case) must be studied and developed with the most careful attention to every detail of function and structure, and the exterior designed with due regard for the owner's preferences; for harmony with its environment; for economy and durability.

When this results in a composition that satisfies the basic principles of mass and line, of proportion and scale; that is not a plagiarism, the copy of another design; that evidences good construction and proper use of materials; that, in short, possesses architectural merit—even though it may lack the element of novelty—in such a case an award would certainly benefit the whole profession and advance general appreciation of the art.

Several of the buildings given awards have been illustrated in previous issues of this magazine,* others are shown herewith.

Among those not so recognized, which appear to me well worth recognition, are some delightful houses of Spanish inspiration—the home of Roger Blaine, architect; the residences of Paul Veeder and H. E. Hall, by Clarence Tantau; the inviting country homes of Lionel Wachs, designed by W. E. Schirmer, and of Dr. H. Brinton, by W. I. Garren. Designed along Colonial lines adapted to California, are



the simple, charming homes of Mrs. Agnes McCool, by J. B. McCool; of Mr. and Mrs. Vernon Smith, by W. W. Wurster; of Mr. R. W. Breuner, by Miller and Warnecke; of Miss Mabel Ahrens, by Masten and Hurd; and the exquisite Pasa-tiempo Guest House, of Mr. Tantau, described in our May issue.

Of special treatments, unique for their purpose, are the studio-home of Otis Marston, a sturdy little Elizabethan pavilion by Eldridge Spencer; the Lake Tahoe summer home of Mrs. Westphal, by Kent and Hass, vigorous and harmonious in its use of stone, timber, slate; the quaint, picturesque country house of Mrs. Miller, by Raymond Yelland.

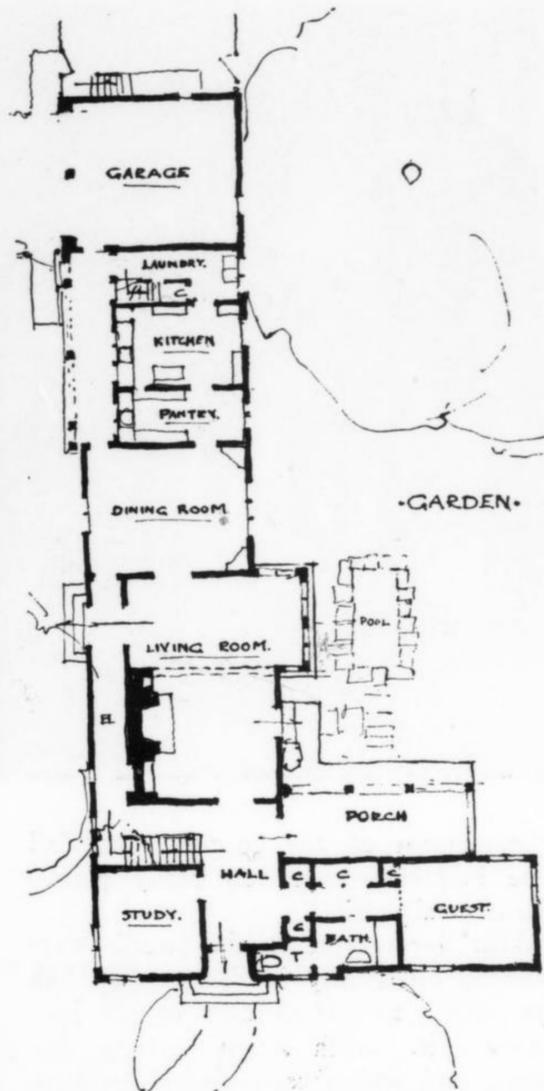
There is that dignified, gracious pile of buildings, the Christian Science Sanitarium, by Henry Gutterson; and there are two small newspaper buildings, the "Enterprise" and the "Tribune," by John McCool, each a definite unit, a clear-cut architectural thought, intelligently executed in brick, tile, glass.

And any review of the exhibit would not be complete without mention of the masterly crayon drawings made by Irving Morrow to show the architectural features of the new Golden Gate Bridge—drawings which not only showed command of technique, but also a poetic, imaginative vision.

*Residence of Mrs. Howes, W. W. Wurster, architect, June, 1931; residence of Miss Hollins, W. W. Wurster, architect, June, 1931; residence of Mr. Walter Brandt, C. A. Tantau, architect, Oct., 1929; residence of Mr. Dean Arnold, Gardner Dailey, architect, July, 1929; Paramount Theater, Miller & Pflueger, architects, March, 1932; San Francisco Stock Exchange, Miller & Pflueger, architects, Dec., 1931; 450 Sutter St. Bldg., Miller & Pflueger, architects, June, 1930.

The walled terrace at one corner of Mr. Walter's house is a delightful spot for quiet summer hours in the country.





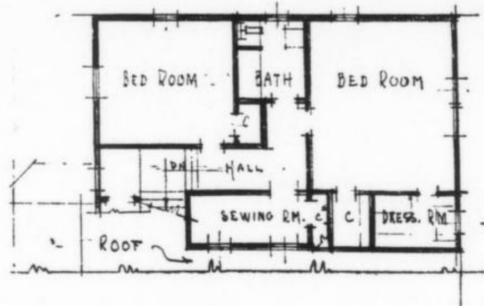
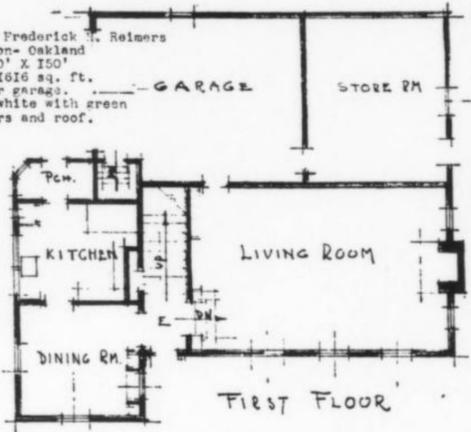
An unusual, informal plan secures enjoyment of the garden for all main rooms, with many pleasant vistas.

Photographs by Gabriel Moulin

The residence of Mr. Ferdinand Bendheim, in Palo Alto, by Henry H. Gutterson, A.I.A., was given an Honor Award for its happy adjustment to the setting, its simple and direct treatment of proportions and details, its excellent use of materials. A sturdy roof of light red shingle tile is cheerful and effective under the shade of the surrounding oaks; the walls are of light brown stucco.



Owner- Frederick W. Reimers
Location- Oakland
Lot- 60' X 150'
Area- 1616 sq. ft.
Two car garage.
House white with green
shutters and roof.



The residence of Mr. and Mrs. Frederick Reimers, designed by Frederick Reimers, A.I.A., provides another instance of an architect's building an Honor Award home for himself. This small house has the quaint and delightful flavor of the American Colonies, but is thoroughly original and well adapted to its California setting.

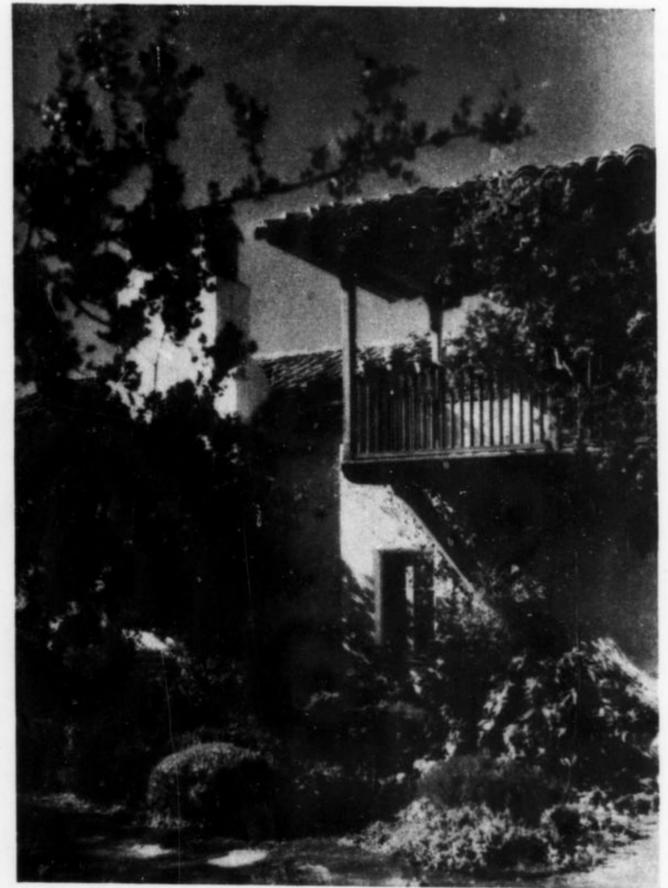


A window in the dining room furnishes a fascinating central motif for a small built-in buffet.

On the side of a rather steep hill, the house faces east, looks west over the bay and through the Golden Gate, south over the far-stretching roofs of Berkeley, Oakland, Alameda.



Photographs by Roger Sturtevant.



The residence of Mr. and Mrs. C. A. Tantau, in Berkeley, designed by Clarence A. Tantau, A.I.A., was quite inevitably given an Honor Award by his fellow architects on the Jury; they decided that he had an appreciative client.



Richly moulded Spanish doors open to a noble, lofty, raftered apartment; the large tapestry is right in scale and style.



The living room gives to an open loggia, a sheltered spot where the splendid panorama of land and sea and sky can be enjoyed even more completely than through the tall windows. Furniture is harmonious but not archaic.



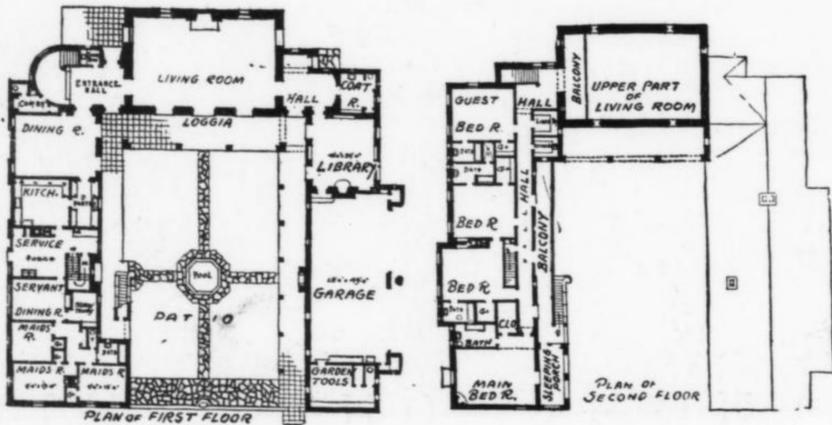
AN ARCHITECT'S HOME ON A HILL

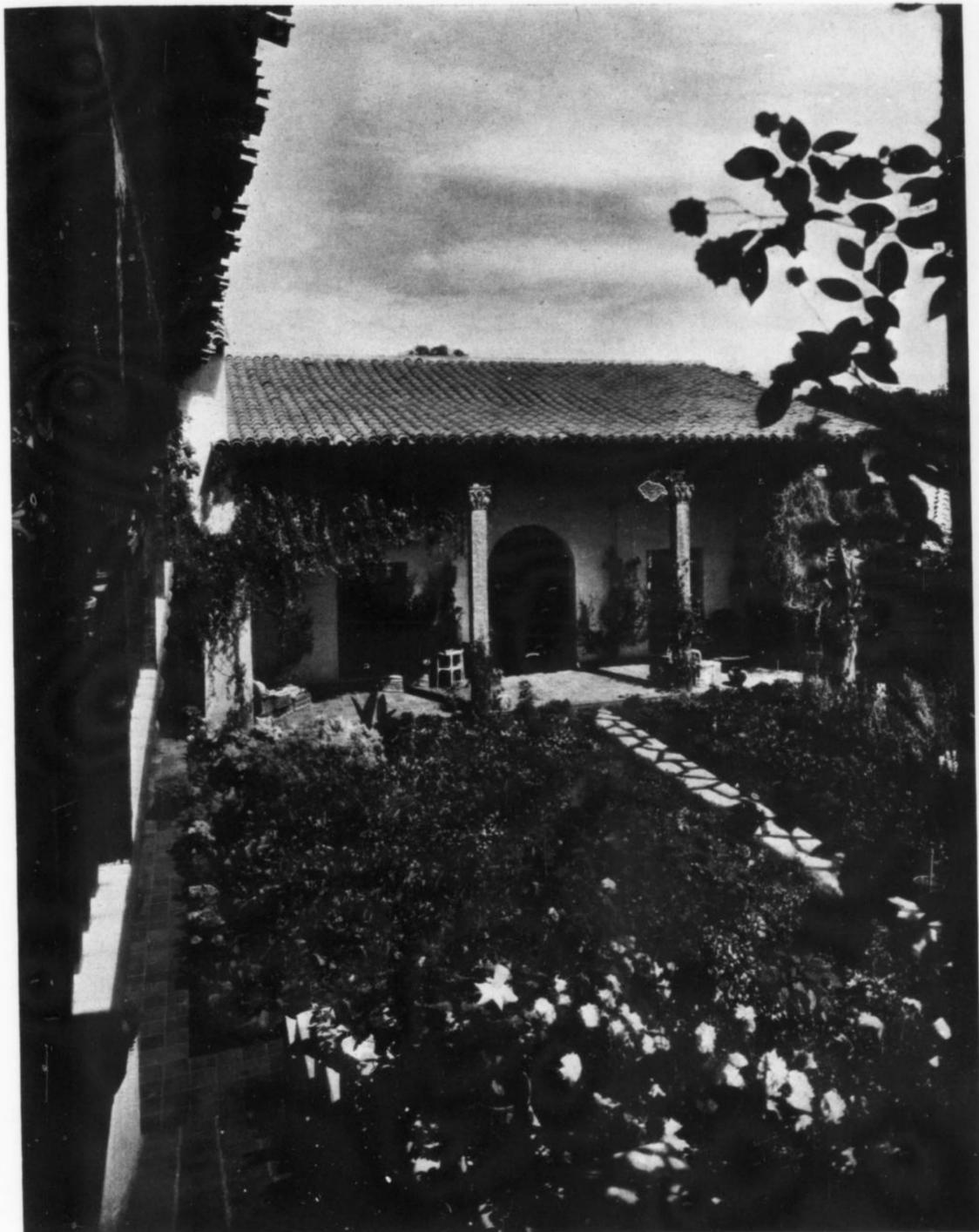
Photographs by
Gabriel Moulin

A well-planned arrangement, and a high garden wall, ensure privacy for the family life. Magnificent oaks protect the one-story wing.

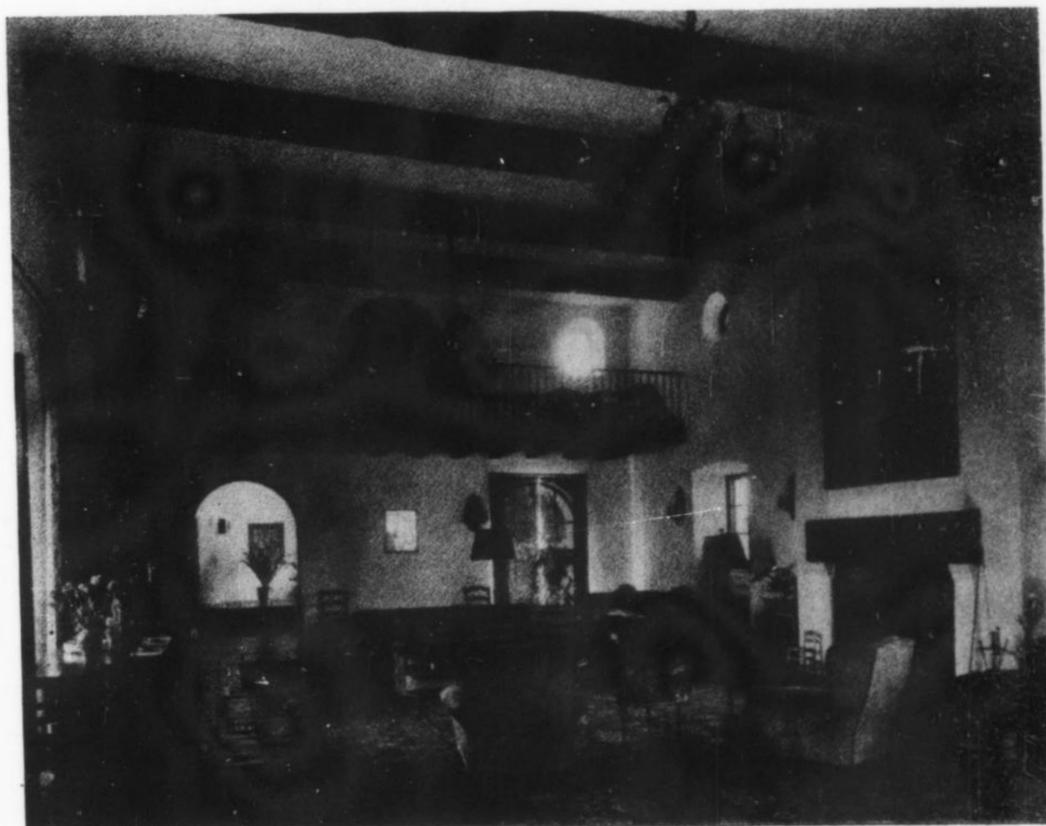


The residence of Mrs. Leslie Moore at Atherton, the work of Martin Rist, architect, was undoubtedly given an Honor Award for its success as an unaffected solution of the owner's requirements. Here is a home typical of California traditions, with no jarring note to its symphony of handcraft and hospitality.



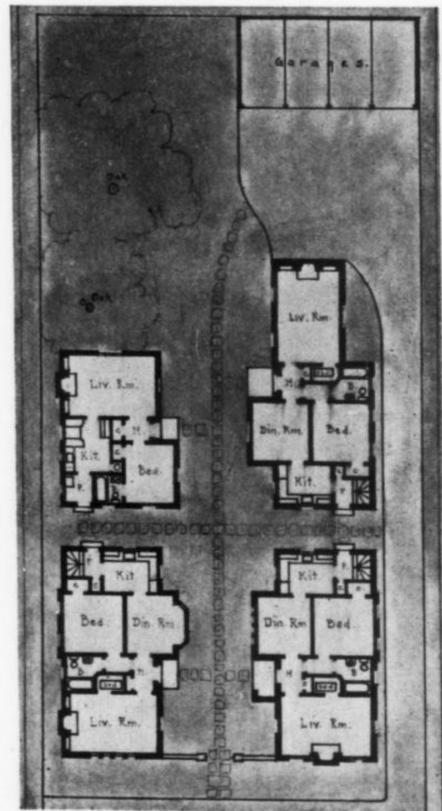


Inside as well as out, Mrs. Moore's home is honest, sturdy, consistent. In the lower left picture, a curious effect was obtained (somewhat spooky) because the great arched sheet of glass acted as mirror as well as window.



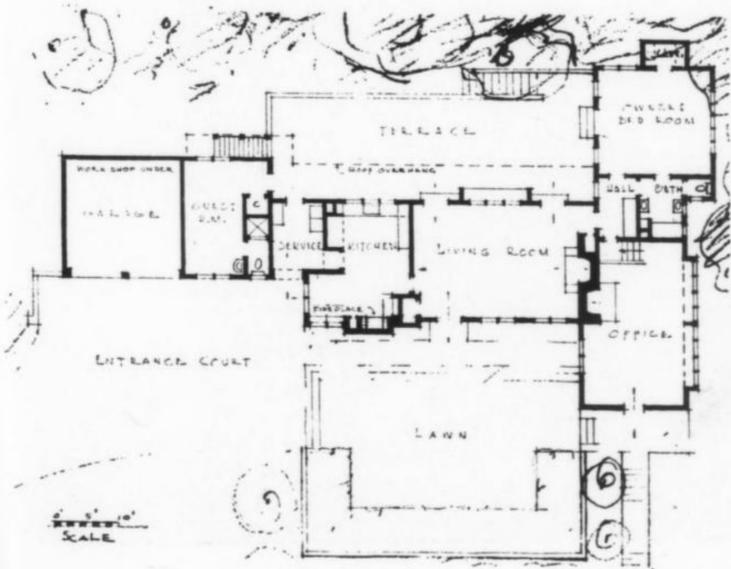


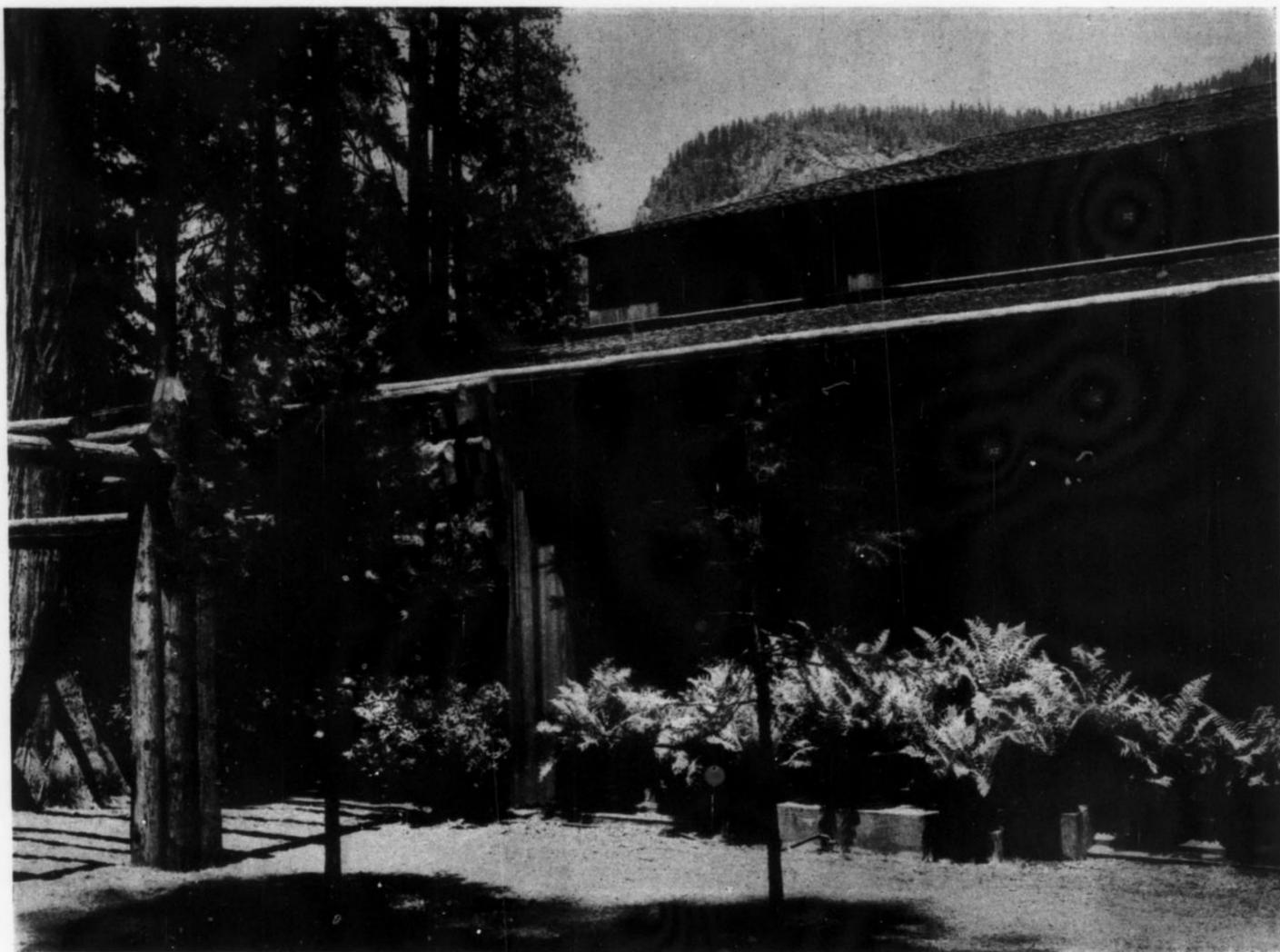
Normandy Court, a group of small houses in Stockton, received an Honor Award well deserved by its architect, J. Upton Clowdesley. The picturesque simplicity of a group of French farm buildings has been adapted and refined to produce an effect well suited to California, refreshing in its quiet good taste and good proportions; little likely to become obsolete as the years go by.



Photographs by
Roger Sturtevant

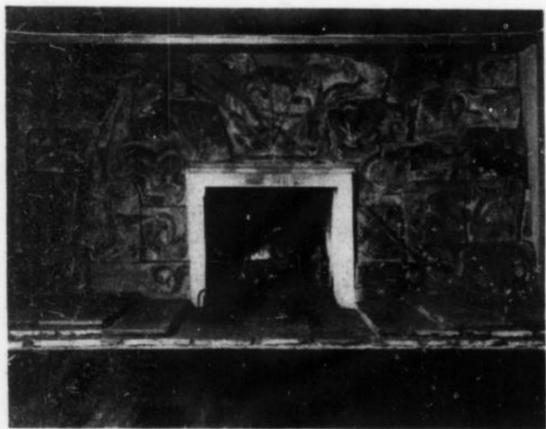
It is easy to see why the Honor Award Jury completely capitulated to the unaffected charm of Mr. and Mrs. Thomas D. Church's Pasatiempo home, by W. W. Wurster, A.I.A. Here the spell of California is interpreted in its simplest and truest form—which is really the ideal of architecture. Mr. Church, as landscape architect, has cooperated in wedding the house to its lovely setting.



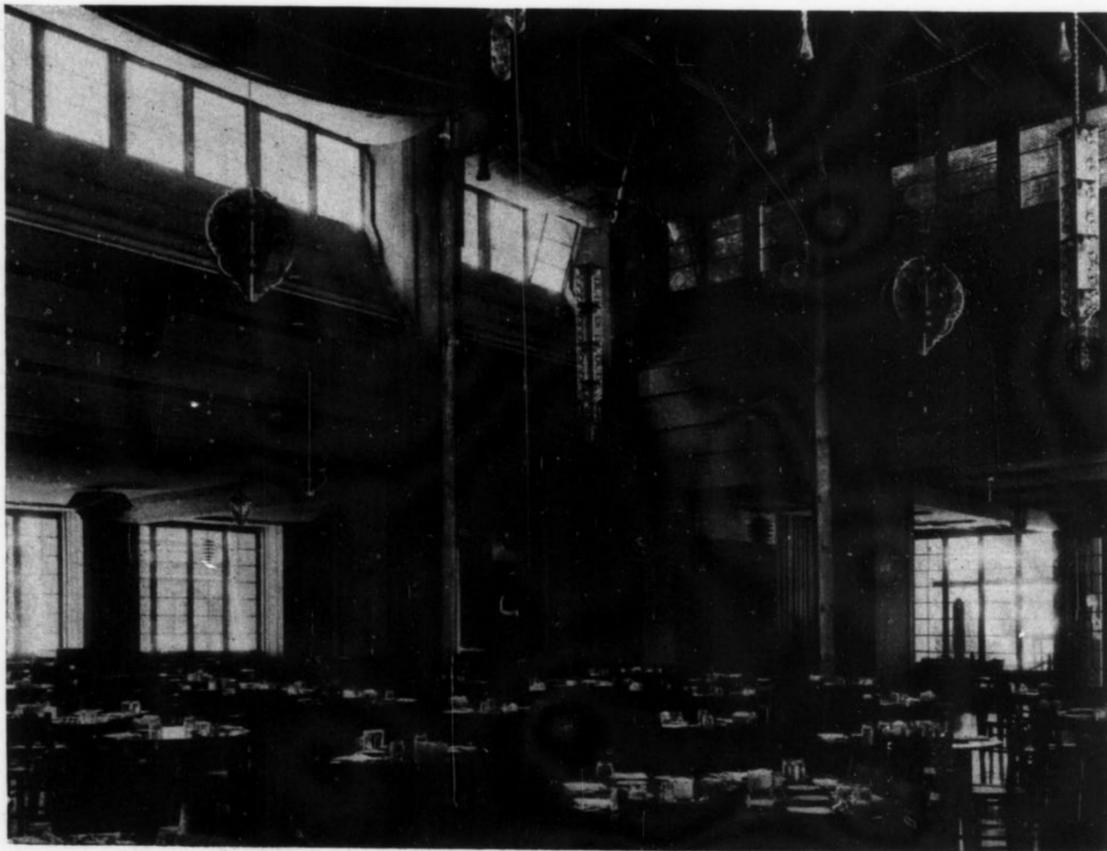


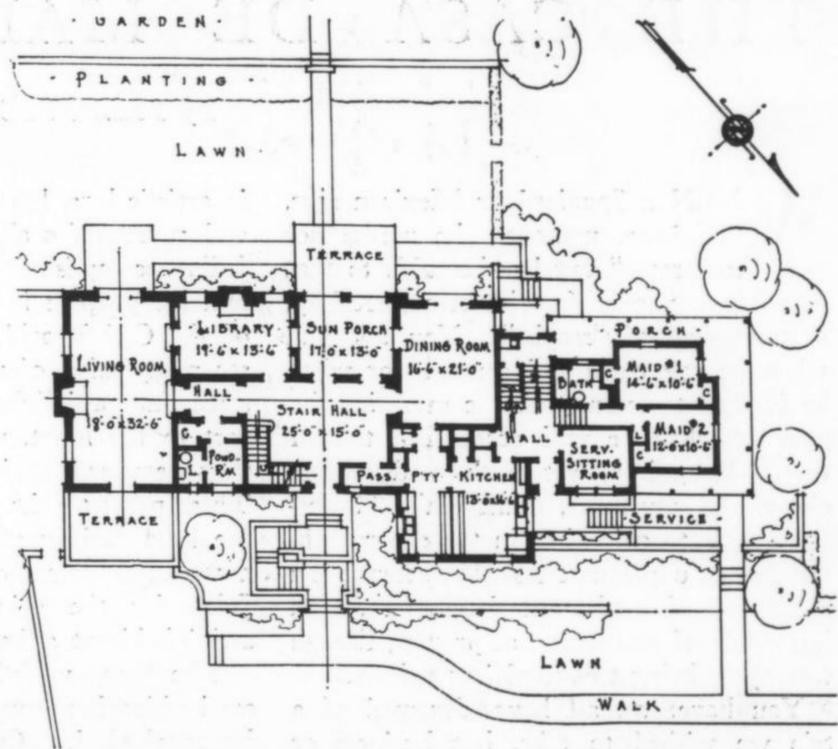
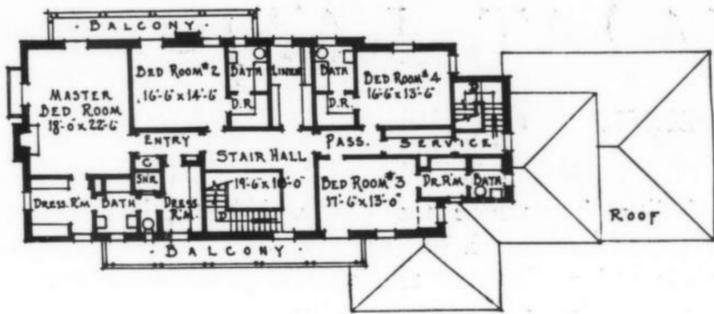
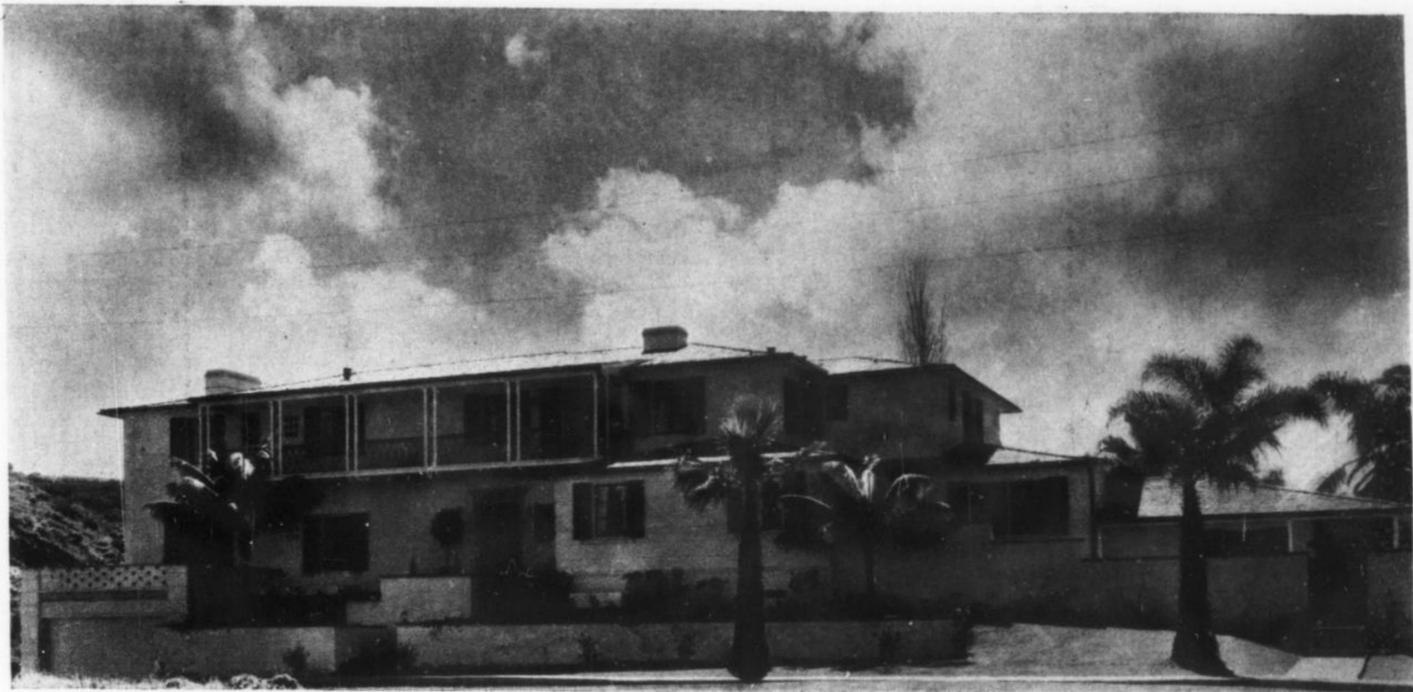
The new dining pavilion at Yosemite National Park, Eldridge T. Spencer, architect, fits well into its setting of huge trees and mighty crags; is not so much "modern" as "unique" for its place and purpose, as recognized by the Honor Award Jury. Deeply recessed windows afford light and view, are shaded from the heat of the sun.

Photographs by Ansel Easton Adams

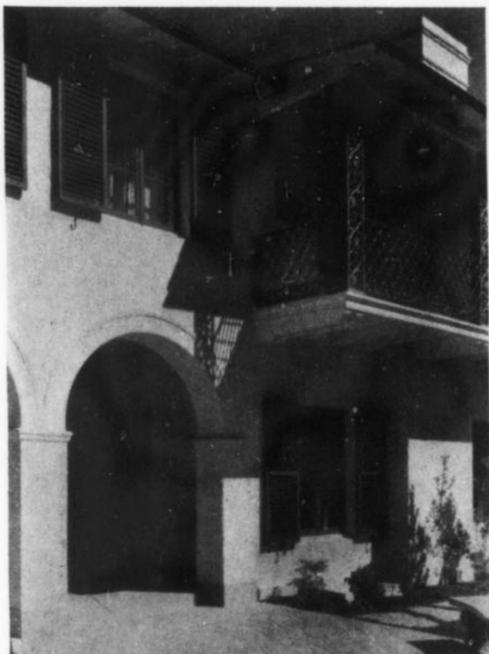


The stone chimney breast is decorated with clever cartoons of animals native to the Valley, simulating those scratched on the walls of cliff dwellings by aboriginal artists.

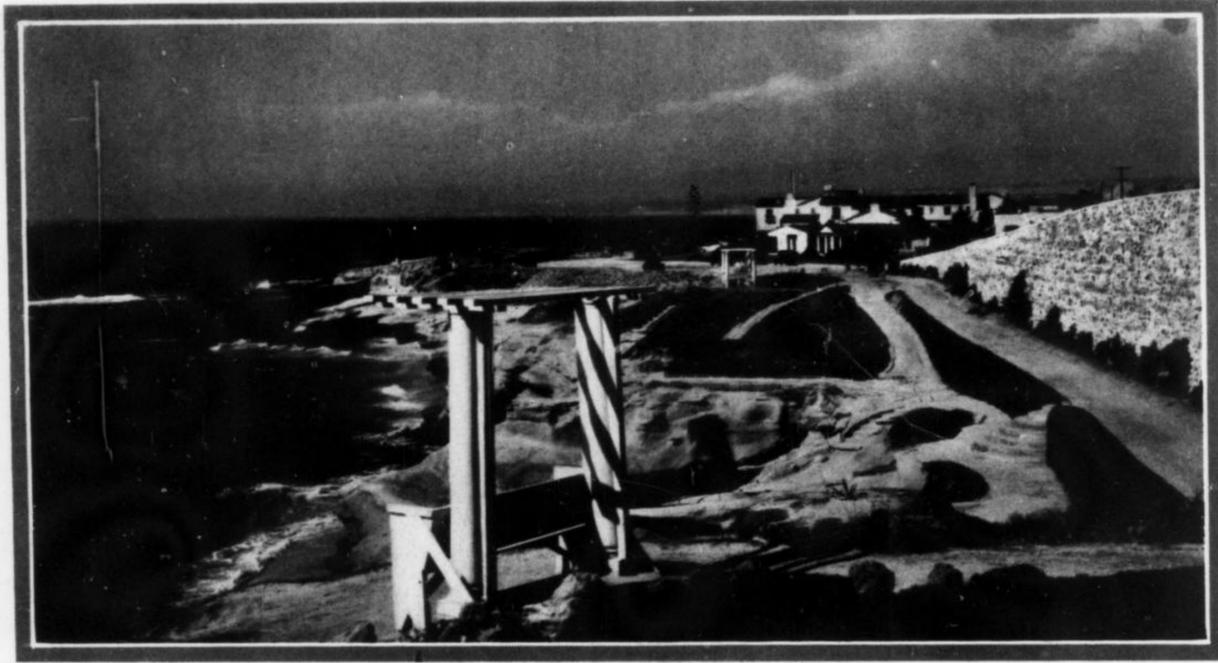




The winter home of Mr. and Mrs. William Nichols at La Jolla, designed by Douglas McLellan, architect, to fit an old garden, and to give free access to view and sunshine. The gracious lines of this residence show the adaptability of California-Colonial architecture. Mr. Nichols, President of Yellowstone Park Hotel and Transportation Company, is a son of the late well-known Bishop Nichols of the Episcopal Diocese of San Francisco.



Photographs by George Haight



THE CASA DE MAÑANA AT LA JOLLA

By FREDERIC JAMES DENNIS

WHEN a Spaniard or Mexican says, "Mañana, mañana", he means not only "tomorrow" but he also adds to that meaning a vague, far-distant uncertainty, a great deal of "maybe". You ask him when he can come and see you, or when he intends to execute that commission for you, or when he will accomplish this or that. Languidly, yet with a disarming charm he murmurs, "mañana". Sometimes it is to gain time in the accomplishment of an unpleasant task, but often it is a confession of a pleasant dream—a dream impossible of realization at present, though worthy of being treasured in the heart.

You have, we all have, dreamed of a trip we wished to take, but business or some other unimportant excuse has kept us from realizing it. The Casa de Mañana was such a dream come true. The difficulty of ever leaving such an enchanting spot makes the "mañana" in its name most significant.

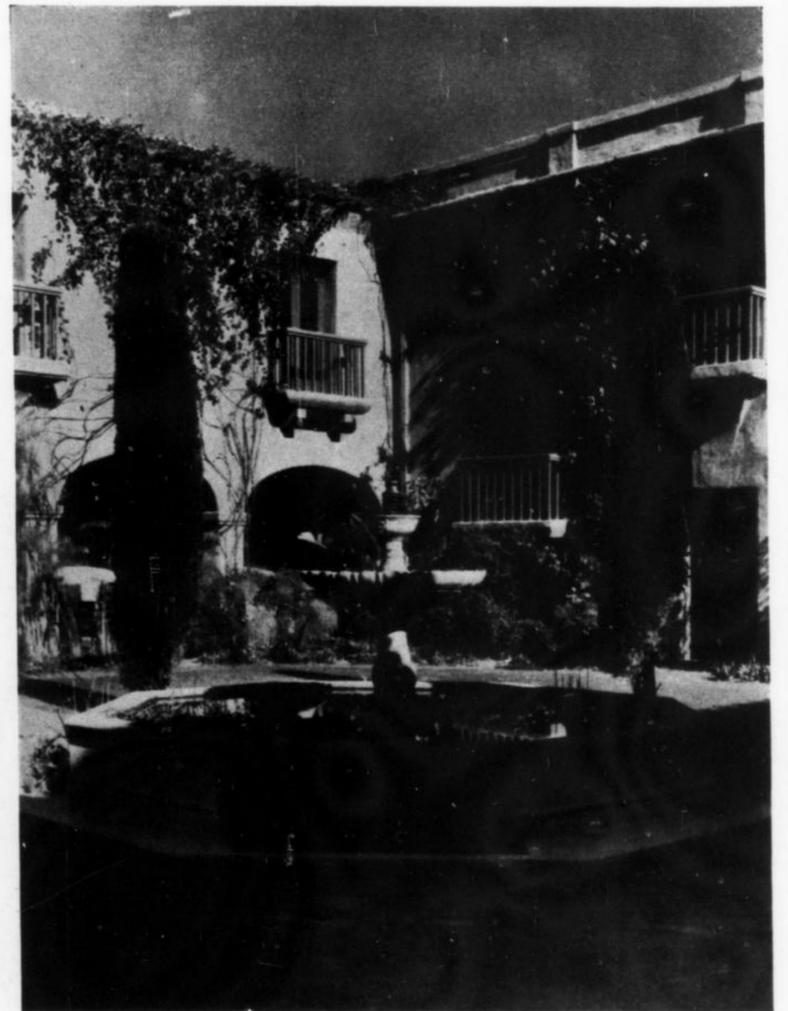
Picture a dwelling-place, a *casa*, situated in a garden of the most gorgeous flowers, on a point jutting out into the sparkling Pacific, in a climate where the temperature ranges but twenty degrees (55°-75°), where the ocean calls you with its unceasing voice to a variety of beaches at its feet. I have only begun to describe what the "House of To-morrow" at La Jolla can offer to one's bewildered gaze. If you are fond of the ocean—not merely the soothing drone of the breakers as you are dropping off to sleep, or the exhilarating tingle of the waves as you leap into them, you may stroll for miles along a sea path bordered with lilac-colored mesembryanthemum (a variety of ice-plant). Europe, old

in artistic lore, has for centuries built paths and promenades along its sea fronts. La Jolla accomplished both an artistic and a humane purpose in following the example of the Old World. She built along her sea many miles of paths which are, at the same time, a delight to the eye and a comfort to the heart, when one realizes that they were made entirely by the unemployed. These paths tie the sea to the land and greatly increase the charm of La Jolla for the sojourner and inhabitant alike.

The three varieties of sea bathing here must not be overlooked. Out in front of the hotel, where waves toss mist into the air from off the rocks, is the ocean-pool. Running from a small half-moon beach, a breakwater restrains the full forces of the waves, and the water rolls gently in from another direction. This is an ideal beach for a nearby, quick plunge and for the children. Farther away, but easily accessible, is the "cove", a secluded and larger beach for winter bathing. Last of all, there is the Beach Club,

where the gentle, imperceptibly slanting beach has no rival in Europe or Hawaii. This is the summer rendez-vous and the mystic hour is eleven o'clock any morning.

For the more strenuously inclined there are tennis courts at the Casa de Mañana, a golf course close at hand and fifteen miles of bridle paths in the virgin back country. It is unnecessary to speak of the excellent



Balconies overlook the patio and its lovely fountain.

Ferrier Photo

A mass of flowers borders the east side of the Casa de Mañana.

motor roads in three directions. It is only 118 miles to Los Angeles and 13 miles to San Diego.

Flowers in California are at their best where ocean breezes temper winter and summer and bring moisture. This is so at La Jolla, where Nature has outdone herself in smiling lavishness. The prevailing breezes from the southwest are soft and balmy. From the windows of the lounge, while enjoying the fragrant, salt air, one can gaze out in three directions. It is hard to imagine that one is not actually at sea. In summer, the charming patio, surrounded by the wings of the building to shelter it from the cooler though fogless night air, is used for tea and dinner. There, in the light of candles and surrounded by flowers and true hospitality, one may recapture the charm of living in those days of the Spanish Dons when California was so young.

Even today a truth is struggling for existence. Why not, after all, live an outdoor life under a slow tempo? Now that the ordeal of the last two years has brought home to the typical American business man the fact that the Golden Calf is not worth worshipping, is he not seriously considering the pleasure of leisure? Does not Nature herself reward us with a lavish hand? There is no better place to receive what she has to offer than at the Casa de Mañana. Here, under the quiet supervision of the one who dreamed this ideal casa with its atmosphere of elegance and leisure, knowledge and experience in living beautifully have set the pace sedately. Mrs. Morrison Hopkins and the background of tradition which is La Jolla, have kept the faith through all the changing forms of seaside pleasures. Those who loved La Jolla twenty years ago will love it still in Casa de Mañana.



The La Jolla Riding Stables furnish fine quarters for horses, and also a pleasant Lounge for riders, with locker and shower rooms and wide verandas. Herbert Mann, architect.





Herman Sachs

THE SCULPTURES OF EUGENE MAIER-KRIEG

By MERLE ARMITAGE

IN the pre-depression period, reputations in America had a direct relationship to ballyhoo. The most ballyhoo, the greatest reputation. The excitement of turbulent lives precluded thoughtful appraisal. There was no time for contemplation.

The post-depression period will be disastrous to reputations not well founded. As the law of compensation works its inevitable way, many will be consigned to oblivion, while the merit of comparatively obscure men will be disclosed through our new and saner viewpoint.

One of the least ballyhooed artists, and one of our most powerful, is Eugene Maier-Krieg, the sculptor. Unmoved by all the super-publicity which mediocre men received, he has advanced in artistic stature as he has advanced his reputation. Both are built on superior accomplishment.

These are difficult times for artists. If the business man and the banker are harassed and puzzled; if ever shifting values which were once mistaken for facts appall the man of science, the artist has an even more vexing problem. It is his seeming lack of place. The glorious mechanical age has provided gadgets for us all, and a new degree of comfort. But it has lowered immeasurably our taste. This is the age of mediocrity.

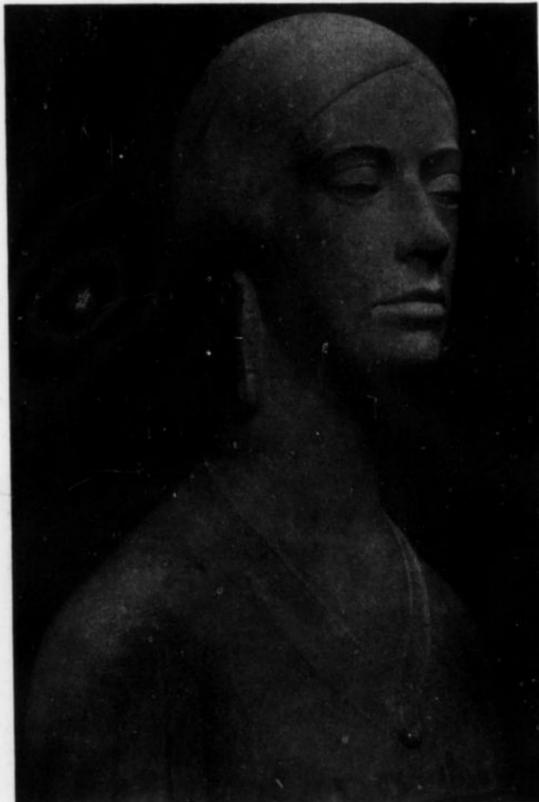
In this world of chaos and evanescent reputations, Maier-Krieg has dared to be himself. While some, to combat the uni-

versal indifference, have resorted to tricks, to meaningless motion and esthetic hysteria, this sculptor has remained calm. His serenity is the basis of all truly poised men, which is the power of knowledge. Not the correspondence-school, college-education sort which is ballyhooed about the world, but a true knowledge of his aims, his ideas, and his craft.

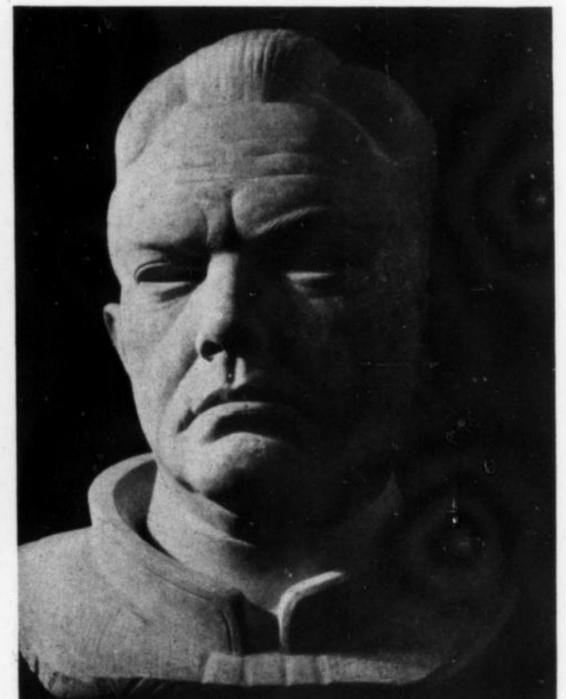
Design has always interested him. He loves his materials and is master of them. And, as all sculpture must stand or fall in its relation to form, Maier-Krieg has his great success in his handling of it, just as have all great sculptors of all generations. In the conceptions of Maier-Krieg, the inter-relationship of planes is conditioned on the conception of the entire work, which results in a complete unity of the work's essential architecture.



José Rodriguez



Grace (Mrs. Donald) Parkinson



Merle Armitage

PORTRAITS BY MAIER-KRIEG

A portrait, with Maier-Krieg, must be a portrait, but it must also be a work of art, able to hold its own on an esthetic basis. Both the character of the model and universal forms are considered, and both receive from him that quality of fusing which the orientals understand.

His portrait of Herman Sachs is a distinguished example. Sachs is a highly evolved European, much too complex for any but the most discerning commentator. Maier-Krieg presents, in his portrait of this man, the Herman Sachs we know, plus a splendidly conceived work of art. Dissociated from personal sympathy, it remains esthetically moving.

Grace Parkinson presented a sharply contrasted problem. A woman of definite ideas, her imperturbability is unusual in American women. Maier-Krieg, in portraying these traits, achieves an oriental tranquility and a balance of rhythms arresting in its simple dignity.



Bas-relief over the main entrance of the Title Guarantee Building, Los Angeles.



Above, a bronze statuette of Eve.



Left, heroic group symbolic of the Olympic Games. Courtesy of Bullock's-Wilshire, Los Angeles.

In bas-reliefs, this sculptor approaches his problem with the architect's eye and mind. He considers the structure in its masses and its details before he puts chisel to stone. He is able to adapt himself to, without submerging himself in, the whole and complete structure. As he helps the building, he is quick to see where the building must help him.

Maier-Krieg, living quietly in southern California, is one of the important contemporary sculptors of the world. His esthetic honesty, coupled to creative imagination, gives him an authority which cannot be counterfeited.

Editor's Note: Merle Armitage, writer of the foregoing article, is the author of a book, "The Work of Maier-Krieg," to be published early in October by Alfred A. Knopf, New York. Profusely illustrated, the book will sell for \$7.50.

HOTEL and TRAVEL

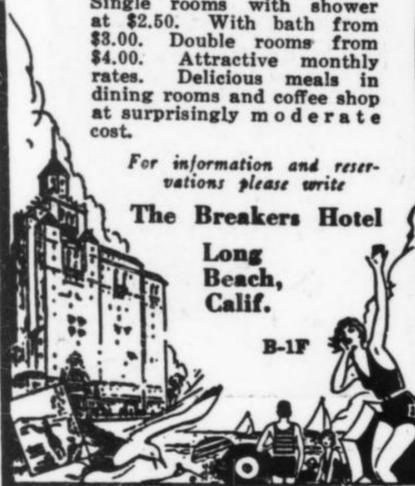
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A LETTER TO THE EDITOR

From MARK DANIELS, well known Architect

MY "sabbatical" is drawing to a close, and with it the freedom from the great American occupation of pursuing the elusive cartwheel of commerce. Possibly certain conclusions I have arrived at were helped to crystallize by the imminent necessity of returning to that brave and noble occupation. On the other hand, Nature's cinematically "grand première" of tender leaves, lilacs, golden chain and blue bells has softened the cold judgment of England in winter clothes, or rather without them.

In a country where personal freedom may be carried to any extent that does not include tan shoes and a red "necktie" as part of full dress, it is surprising to encounter so much caution in the adoption of weird and modernistic architecture. On the continent there is much of it, especially in Germany and Austria. But the tendency to draw away from such radical departures seems to be growing more strong. The feeling amongst most of those who are building on a large scale here, whom I have met, is that it is well to turn to modernistic masses, if you will, and work for simplicity but avoid queer shapes, zig-zag ornament and corner windows, that "white child" of the ultra modern architect. The new Shakespeare Memorial Theater at Stratford-on-Avon is the grand exception to this general tendency.

Of the really great many persons I have questioned as to their opinions of this ultra modern structure, erected to the memory of the great Elizabethan, I have found only one who was not bitterly opposed to this red brick structure. His contention was that it would be beautiful when the building was covered with ivy! How often have I heard that same comment in reply to criticisms of contractor-builder's architecture in Los Angeles. Nor were the people whom I questioned entirely of a class not competent or qualified to judge. They included such persons as Sir John Lavery, R.A., Lady Austen Chamberlain and G. K. Chesterton. They did not jump up and down nor try to bite themselves in the forehead but did otherwise emphatically express their displeasure with the architecture. Of course, it is the burning question here today and most of the newspapers are equally critical.

As every one knows, Mr. Chesterton is an ardent admirer of everything medieval, including architecture. At his home in Beaconsfield, the other day, we were discussing the architecture of his favorite period and he explained, "The artisans of that period were full of enthusiasm and each man seemed to be calling down the blessing of God on his work." Mrs. Chesterton said, "Isn't the architecture of the houses of parliament late Gothic?" I ventured that it was almost too late, to which Chesterton commented, with his inevitable chuckle, "And imagine any one calling down the blessings of God on the houses of Parliament."

And so the battle rages here, but whether God ever gave His blessings upon the houses of Parliament or not, I am staunch in the conviction that He repeatedly pours it over this Island.

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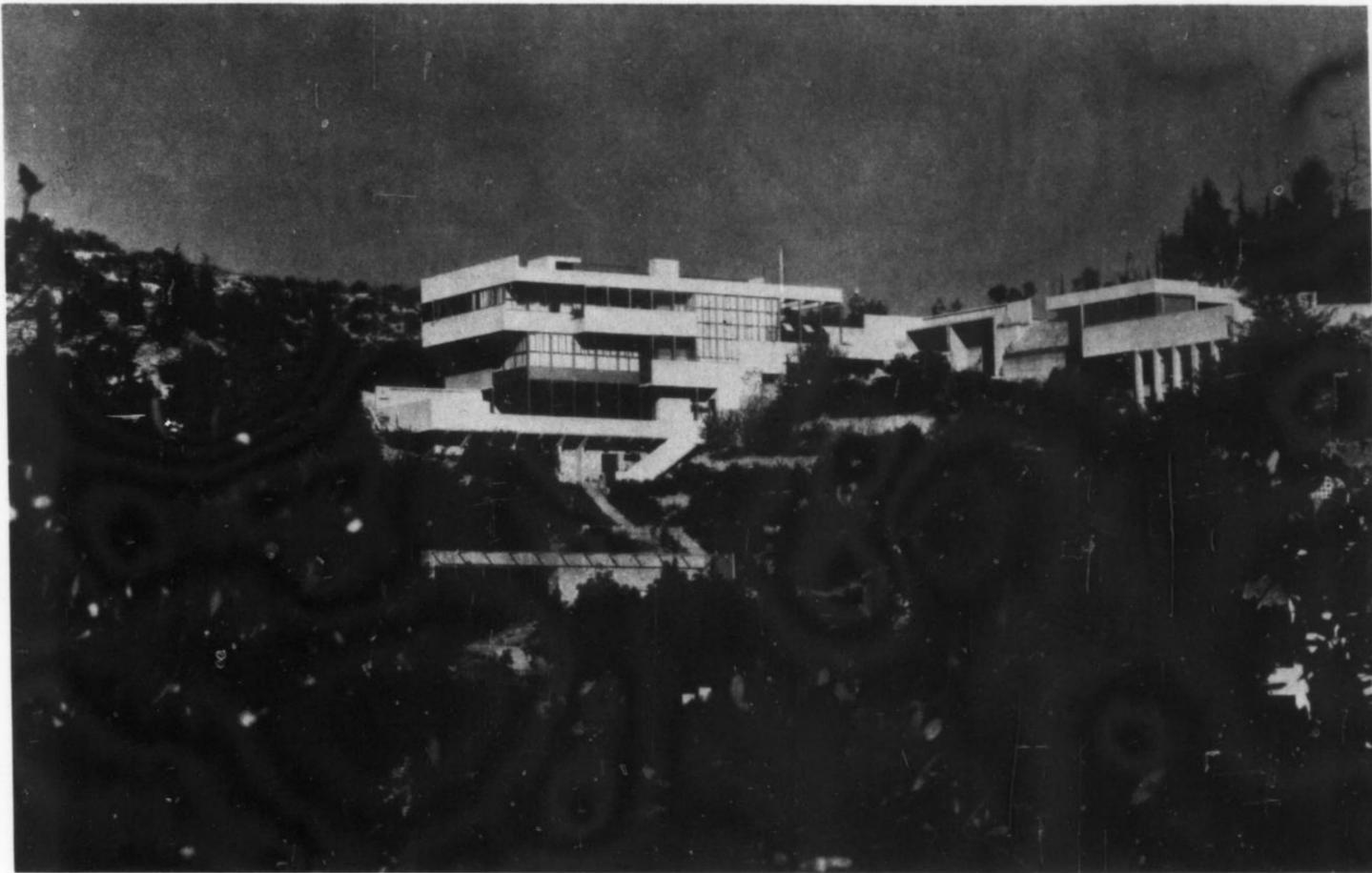
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Steel-built residence for Dr. P. M. Lovell, Los Angeles. Richard J. Neutra, A. I. A., architect.
Photograph, courtesy of Museum of Modern Art, New York.

EXHIBITION OF THE NEW ARCHITECTURE

By RICHARD J. NEUTRA, A.I.A.

NEARLY two years ago, the Museum of Modern Art in New York decided to present in an international exhibition what seemed fertile in the new tendencies of building design. Backed by influential and wealthy sponsors, and under the guidance of the Museum's director, Alfred H. Barr, Jr., and of Philip Johnson, director of the contemplated exhibition, experts were sent out to gather with care, from the foremost world centers, the necessary material.

After this work was done, the collected and selected examples of new architectural design were used to organize the exhibition which, due to the forward looking cooperative attitude of a group of Los Angeles donors, is now being shown at Bullock's-Wilshire until August 20.

Henry Russel Hitchcock and Philip Johnson have collaborated with Lewis Mumford to furnish to the American public a well illustrated catalogue of this exhibition, which also presents photographs of the dozen project models neatly executed for the Museum's collection.

The success of the exhibition in New York, Philadelphia and Chicago, and a broad acceptance of its offerings has been reported by many reviewers. Only men equally as energetic and active as Philip Johnson, thanks to whose initiative we see this cosmopolitan information on current architectural ideas traveling through this

country, only persons who could show that they have accomplished more tasteful exhibitions in America, would be justified in belittling critically Mr. Johnson's results.

The exhibition is not designed primarily for the professional and the expert, who might have many and other sources of information, still more complete and more technical. It frankly appeals to the masses of lay persons through the medium of its enlarged photographs and its interesting diminutive model replicas of diversified architectural ideas.

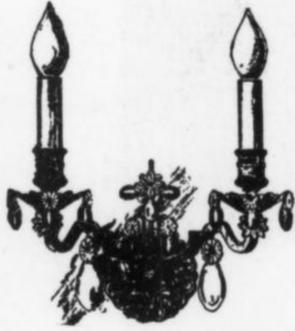
Thinking of the fine and sometimes excellent work done by a good number both of progressively and also traditionally inclined architects in California, one would certainly wish the exhibition included more specimens of their work. Also Japan, Belgium, Scandinavia, Switzerland are represented in a short-cut manner. But obviously there has not been space in this traveling show to aspire to an exhaustive completeness, and one sees that regretful eliminations must have been made by the jury.

The old California tradition of a home life half in-doors and half (the best half!) out-of-doors, the friendly openness of domestic architecture to a kind Nature surrounding houses of the Pacific Coast meets with the general trend of new architecture the world over. California ideas of dwelling, so to speak, are practically being accepted in Amsterdam, Paris and Vienna,

and an abundance of natural aeration and light influx is cherished under climatic conditions which are much more severe than those in California. In some cases the new freedom may have been demonstrated in a doctrinary manner. But who can deny the right of being pragmatic to men who for years have been fighting prejudices in many strenuous battles? The average building of the future might be mellowed, as compared with the conspicuousness of some of the exhibited work; it might be still more consistently detailed, but this does not necessarily diminish the merits of past pioneering in this field.

New purposes and requirements, new tools, materials and methods have brought about a promising change in formal and structural design, and this undoubtedly will gain ground and recognition in California when, after the present difficulties, a wave of large-scale housing must be initiated.

Editor's Note: A series of three lectures supplementing and explaining the current International Exhibit of Modern Architecture at Bullock's-Wilshire will be given by Mr. Neutra on the evenings of August 1, 8 and 15 at the Chouinard School of Art, 741 South Grandview Street, Los Angeles. The lectures are under the auspices of the Association for Founding the New School for Social Research in Los Angeles.



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A wee house by Theodore L. Pietsch, architect of Pasadena.

THE PAGE OF THE WEE HOUSE DE LUXE

A NEW era in building, furnishing, dressing and adornment always arises out of necessity caused by some change in national custom or control. The United States has suffered two drastic changes in its very nature since Colonial days. The first came about during the decades 1820-30 to 1930 when 34,500,000 thrifty money-makers came to this country from continental Europe, took advantage of the marvelous opportunities and freedom from control which our continent offered and, in sod hut on the prairie or palace in the great cities led the buying orgy.

The second change began with the hard times which are sending these immigrant families back to their native lands with enough wealth to live there in comfort, and which inspire the descendants of Colonial Founders of this republic (and assimilated strains) to build again in frugal, honest, Colonial manner the "wee house" of their dreams, supplied with furniture, hangings and floor coverings made by their own hands. Craftsmen are appearing in groups all over California. Architects like Mr. Wallace Neff, are studying these problems and planning for little houses adapted to the climate, supplied with all the appliances electricity affords and perfectly constructed as only an experienced architect can guarantee. The information on these pages, in advertisement and note, will enable the layman to choose wisely the supply and service he may need if he insists on supervising the building of his own house. But we advise an architect. Pasadena has hundreds of small houses but, though incomplete, they are in demand. It has also hundreds of apartments, someone has said, "all furnished alike!" This movement and this column, with its office at 1444 North Foothill Boulevard, will start the true American on his way to find the wee house or apartment of his dreams, and will furnish it in good taste.

The garden apartment furnished by Figg-Hoblyn, Bell Co.



HANDICRAFT NOTES

FRIENDS OF AMERICAN HANDICRAFTS at the Winfield Pottery have become the inspiration of Pasadena artists who are here able to study modelling and firing at first hand and to execute their dreams in clay and enamel. Mr. Leslie Sample has produced a red luster which would interest even the enamellers of English kilns could they see it. His vase forms are worked out by the rules used by the Greeks in the making of their vases and are statuesque in their beauty. Modern shapes are also being evolved by Joseph W. Purcell and Margaret Mears of the staff.

EXHIBITIONS OF CHARMING HOUSES by Mark Elsworth, architect, will be hung in the showrooms of the Figg-Hoblyn, Bell Furniture Company beginning Aug. first and changing each week. An organization is being formed here at 1444 No. Foothill Boulevard to aid the home maker in building and furnishing the small house with conservative good taste and surroundings.

SIMPLIFIED PERIOD FURNITURE can be made with good lines unelaborated is the conviction of the Figg-Hoblyn, Bell Company. The cost will be cut by omitting costly carving and time taking, but the good lines of the chairs and chests will make Figg-Hoblyn rooms as delightful as are their seven studio apartments at El Padre.

CLASSES IN FUNDAMENTALS of all Design are being held at present in the south end of The Cloisters of El Padre. For Textiles the Design Class is held on Friday afternoon. Sculpture Class twice a week by Joseph Purcell, Director. Classes in Technique of Pottery by Margaret Mears on Tuesdays. Lessons in the technique of other crafts can be arranged for by calling Winfield Pottery, No. Foothill Blvd., Pasadena.

THE CLOISTERS OF EL PADRE on North Foothill Blvd. are replicas of those of Mission Capistrano. Collected by the owners, the tiles of its lovely roof were laid by John W. Lytle.

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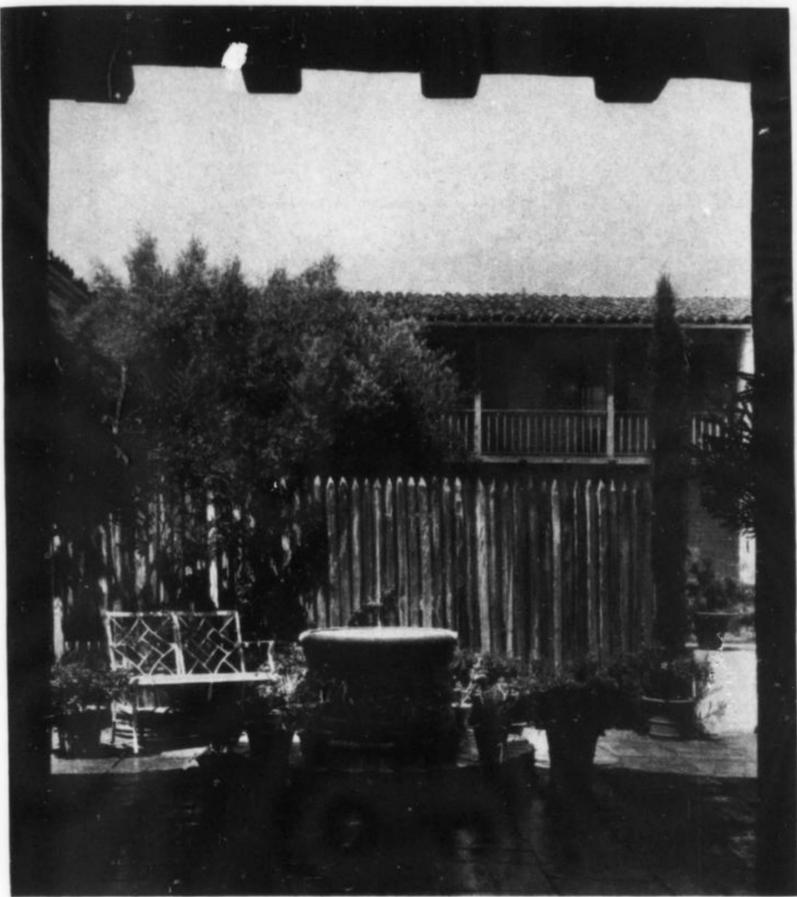
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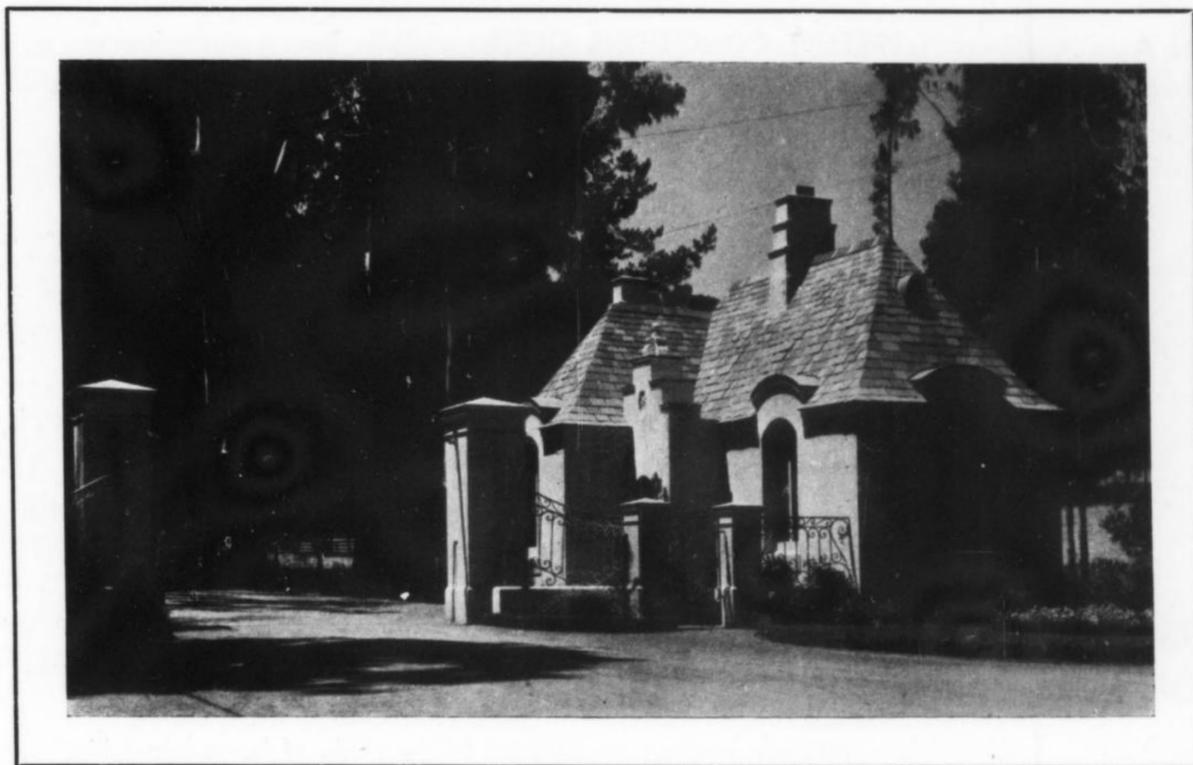
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GARDEN CALENDAR

JULY-AUGUST

EDITED BY A. D. HOUGHTON, M.A., M.D., PH.D., F.R.H.S.

*Mark the matchless workings of the power
That shuts within its seed the future flower;
Bids these in elegance of form excel,
In color these, and those delight the smell;
Sends nature forth, the daughter of the skies,
To dance on earth and charm all human eyes.*

COWPER.

FANCIFUL writers refer continuously to the war between man and the insect world.

Prophetically Dean Swift the greatest of all English satirists, wrote of the strange voyage of Mr. Gulliver to the land of the Lilliputians. Awaking from slumber, Gulliver found himself bound to the earth by myriads of little threads woven about his body by tiny little men. One could not harm him, but a hundred thousand to one is almost too much. Man today is confronted by relentless warfare of innumerable small enemies, equipped with cunning and deadly devices for his destruction.

Hardly has feeble man made a sally against a horde of trenches occupied by the enemy, but he is attacked by squadrons of buzzing airplanes from another sector, from the common house fly to the deadly yellow fever and mosquitos, down to the Merry Widow spiders, tarantulas and scorpions. The cunning Commander-in-Chief who leads this battle against mankind, not content with attacking mankind directly, makes a point of destroying his food supplies and even his houses and forts.

Man, not lacking in ingenuity, counter attacks with everything from boiling water to poison gases, poison dust spread from airplanes, and even, despite all international treaties and mawkish sentiment against atrocities, with disease germs and parasites. This year the late Spring drive against the human Hindenburg line, has already cost many human lives, millions of dollars in crops and the lives of many beautiful denizens of the floral kingdom.

Man has also won a great victory by defeating the whole army corps of *Pseudococcus gahani* by employing a few regiments of Anzacs which go under the name of *Cocophagus*.

To drop simile, the deadly *Cerophilus mealy bug* (*pseudococcus gahani*) pest of citrus trees and many of your garden favorites, undefeatable even by Cyanide, which causes such devastation that, if it appeared in an orchard, the entire orchard would be condemned; or, in a nursery, spelt starvation to the owner and his family; has been conquered by a new parasite from Australia. This parasite is a fly which lays its eggs in the body of the mealy bug with such effectiveness, as to render unnecessary a horde of Inspectors and a costly system of quarantine and destruction.

This friendly parasite also works on other forms of mealy bug, so, if your garden is infested, call upon your State Inspector for a few *Cocophagi* and let them do the work of cleaning.

Speaking of bugs and other pests, the prolonged period of dampness this year has brought a tremendous increase in snails and cellar bugs. Snails are widely known for the devastation they cause; while the cellar or sow-bug has been thought quite harmless and supposed to subsist only on decaying wood. Whether its habits of feeding have changed or whether we have another variety, I do not know, but the fact is, they have become a serious pest; the smaller ones seeming to do the most damage. They not only eat the roots off the seedlings, but what they do not eat, they upset.

It was not until several batches of rare seedlings were destroyed that I discovered the cause of the damage. Bran soaked in arsenic and molasses, placed under the flats or pots, kills these pests.

Slugs are readily killed by throwing air-slaked lime around liberally over the ground and over the foliage. This is not harmful even to maiden hair ferns. It is best done about four o'clock in the afternoon and the lime may be washed off the next morning.

Three treatments of lime about a week apart will work wonders. The volatile oils sold under such trade names as Flit, Flytox, Ozonite, etc., should be kept always at hand. They are miraculous in abolishing flies and mosquitos from the garden living-room, thus enhancing the enjoyment of the rest, between spells of garden work. Not only this, but in spite of the fact that they are somewhat detrimental to foliage, they have prevented an incipient attack of Aphis or mealy bug, by just one puff.

Pelargoniums, that is, Martha Washington Geraniums, are not frequent enough in our California gardens. They strike roots freely, as cuttings, made in July; or they may be purchased at good nurseries in choice varieties.

Fuschias also, for the North and East sides of the house, or other sheltered positions should be planted this month. California is much richer in Fuschias at present than it has ever been before; in fact, Fuschia loving has become a cult. Planted in a loose humus loam, well fertilized a few Fuschias repay gloriously the little attention they require.

The University of California Botanic Garden at Berkeley, under the direction of Dr. Thomas Harper Goodspeed has recently been much enriched by a large accession of rare plants; but still more so, by the accession of that rare plant lover and enthusiast, James West of San Rafael. Northern plant lovers please remember this is your garden, that your taxes keep it up. Why not get together and secure for it moral and financial support to the end that it may take rank with the great Botanic Gardens of the world.

Now is the time to put out Winter blooming Spencer Sweet Peas, Candytuft, Calendulas, Dimorphothecas, Annual Larkspur, Straw Flowers, Mignonette. Sow in seed box Calceolarias, Cinerarias, Pansies, Primulas, Stocks, Scabiosa and perennials.

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