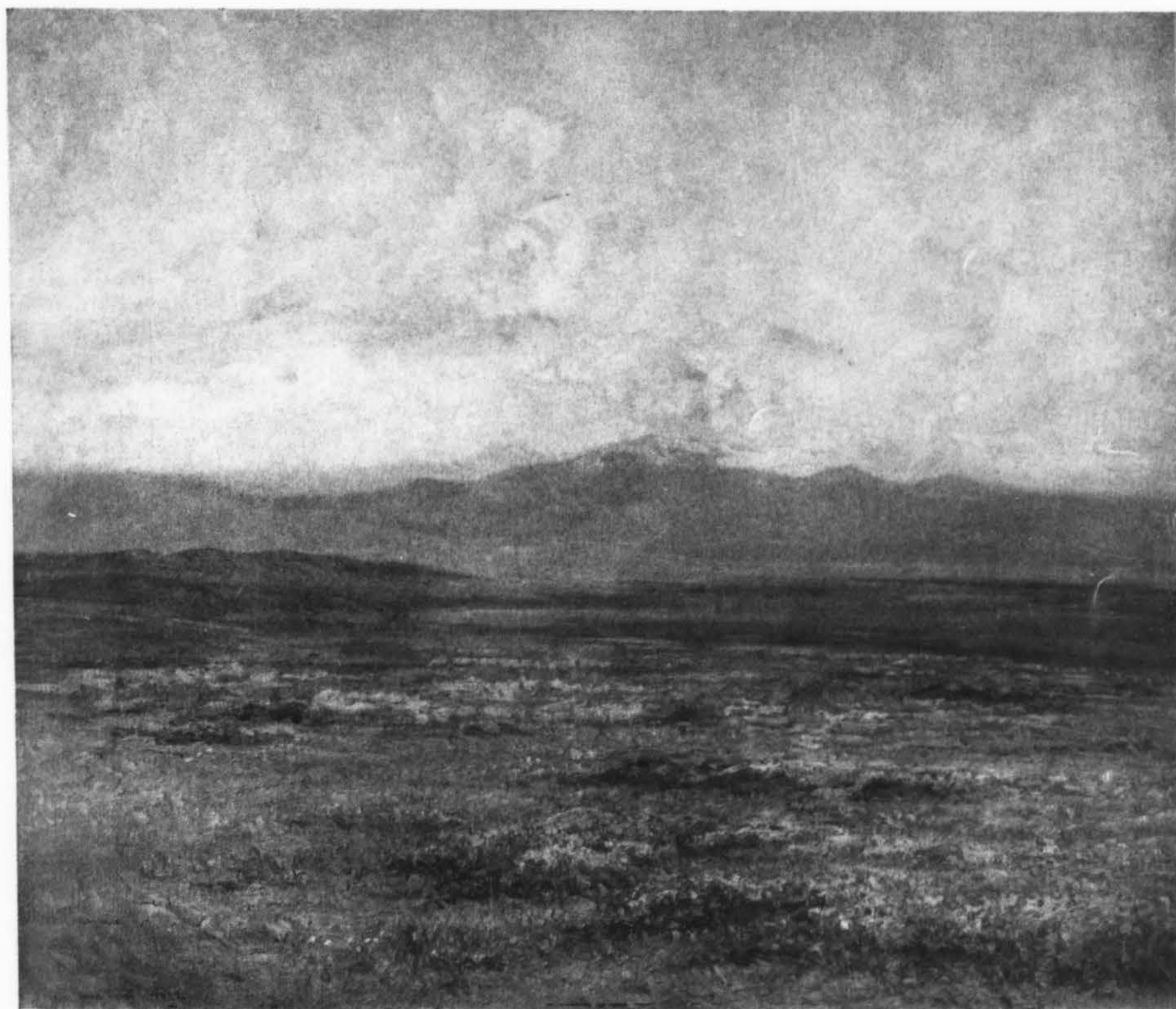


NOV 26 1929

# California Arts & Architecture

combining  
Pacific Coast Architect  
California Southland



Courtesy of Stendahl Galleries.

From a painting by John Frost.

## March 1929

35¢ a copy

3.00 a year



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**HOME**

**CONCRETA** adds Lasting beauty to stucco

STUCCO is beautiful. Concreta, the Fuller paint made especially for stucco, adds to its beauty by giving it a mellow, stone-like texture. Stucco, like all other

the right paint. Concreta insures you protection, caused by moisture, changing from the air, makes it so that it often mar the beauty of Concreta. Ask your Fuller to W. P. Fuller & Co.

**FULLER CONCRETA**

46 Branches in 34 Pacific Coast and Inter-mountain Cities—Factories in San Francisco, Los Angeles, Portland

**Every Stroke of Fine Paint - SAVES YOU MONEY**

Every stroke of cheap paint WASTES YOUR MONEY

HERE IS THE REASON. Science has discovered no satisfactory substitute for pure White Lead in paint. But cheap paint costs too much to be used in practical quantities in cheap paint. That's why every stroke of cheap paint wastes your money. . . . Fuller Pure Prepared Paint is made of pure White Lead for body and elasticity, pure Zinc Oxide for spreading and hardness, the highest grade of linseed oil. It is the finest ready-mixed paint you can buy. Every year that you pay for it is justified by the lasting beauty and protection it gives your home. . . . The higher price, per gallon, of Fuller Pure Prepared, adds little to the total first cost of a painting job. You save money in the long run—Fuller Pure Prepared covers more surface, lasts longer, looks better all the time and gives greater protection.

When you buy paint, please consider these four facts:

- 1 The labor cost of painting is two or three times the cost of the paint.
- 2 White Lead paint is a standard of the U. S. Government and of big paint users who buy on scientific tests.
- 3 The cost of pure White Lead prohibits its use in practical quantities in cheap paint.
- 4 Fuller Pure Prepared is the highest type of outside paint.

Consult a Master Painter—and specify Fuller Pure Prepared. Ask your nearest Fuller dealer, listed below, for a Fuller Pure Prepared color card. Write to W. P. Fuller & Co. for booklet, "Your Home As Others See It."

**FULLER Pure Prepared The White Lead PAINT**

46 Branches in 34 Pacific Coast and Inter-mountain Cities—Factories in San Francisco, Los Angeles, Portland

**DEALERS' NAMES APPEAR BELOW**

**FULLER CONCRETA** Protects and Beautifies

46 Branches in 34 Pacific Coast and Inter-mountain Cities—Factories in San Francisco, Los Angeles, Portland

**FULLER Pure Prepared The White Lead PAINT**

46 Branches in 34 Pacific Coast and Inter-mountain Cities—Factories in San Francisco, Los Angeles, Portland

**DEALERS' NAMES APPEAR BELOW**



The widespread newspaper advertising of W. P. Fuller & Co. during March and April is concentrated on two of the best-known Fuller products

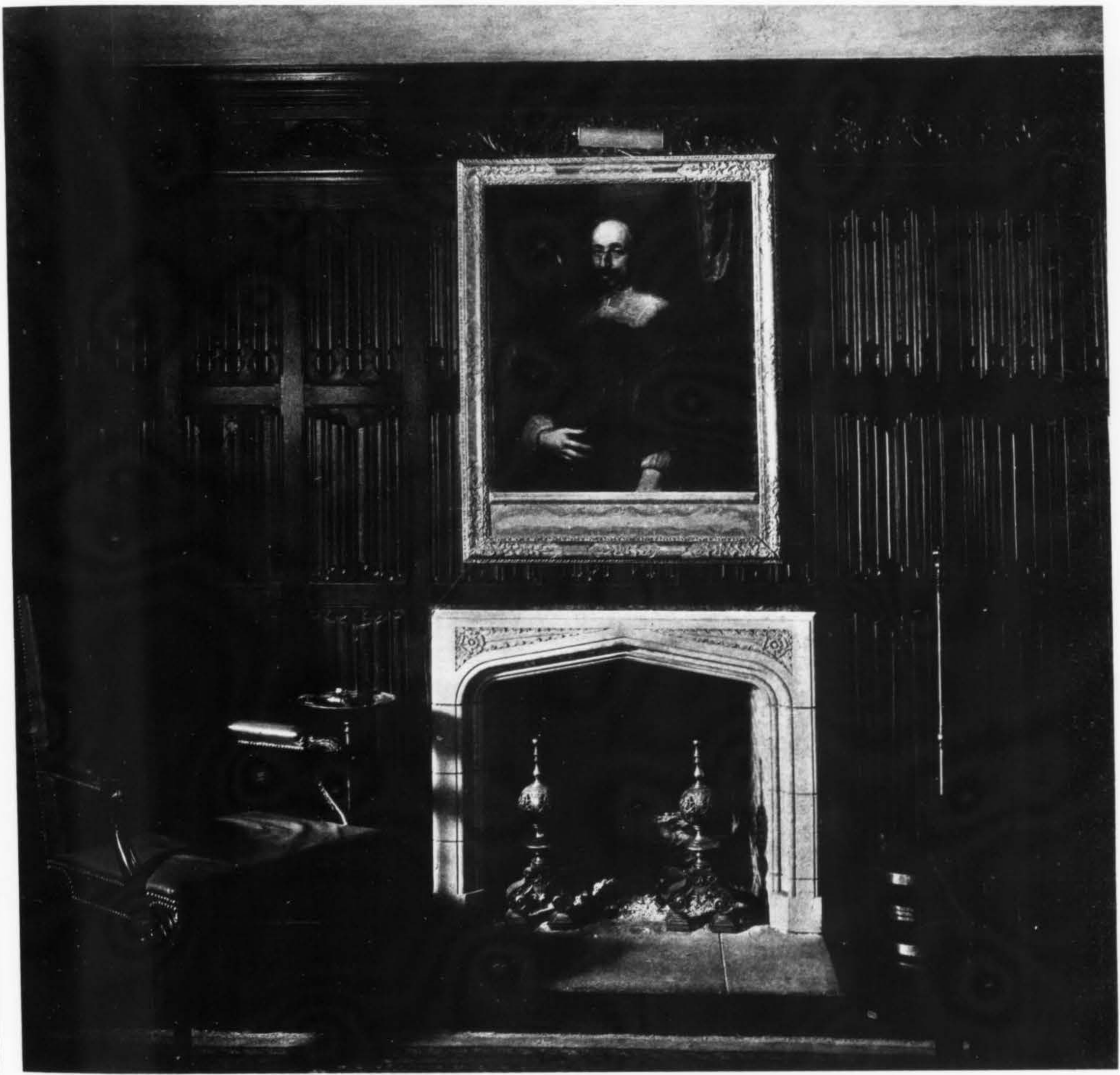


**CONCRETA**, the Fuller paint made especially for stucco, concrete and brick.  
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*George S. Hunt*

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PASADENA

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brick.  
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R

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B1-9



## "Opexed" woodwork



PACIFIC BUILDING, PORTLAND, OREGON  
Interior woodwork finished with Opex  
A. E. Doyle, Architect  
Williamson & Bleid, Painting Contractor

### ...Assures permanent beauty here!

Owners of the Pacific Building, Portland, Oregon, will not be troubled with "upkeep cares" on interior woodwork for many seasons. It is "Opexed" . . . lacquer-finished with a beauty that *lasts*.

Opex dries with a tough, hard film that resists abrasion and wear. It does not fade or discolor, but grows mellow with service. Interiors of Pacific Coast buildings finished with Opex several years ago are still in beautiful condition today.

The architects and painting contractors who specified Opex for these buildings are now using it on other prominent buildings.

They have found Opex is the economical finish. Speedily applied with spray guns it reduces labor costs, permits earlier occupancy of the building and brings earlier returns on investment. It actually saves money.

Opex Architectural Lacquers will contribute a new feeling of lustrous beauty and rich quality to the buildings you are planning. Fill out this coupon for complete information.

### ***THE SHERWIN-WILLIAMS Co.***

*Largest Paint and Varnish Makers in the World*

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SALT LAKE CITY

# SHERWIN-WILLIAMS

## **OPEX** LACQUERS

THE SHERWIN-WILLIAMS Co.  
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Cleveland, Ohio

Please send me complete data on Opex Architectural Lacquers:

Address..... City..... State.....

Address..... City..... State.....



Trade-mark Registered



# Consider Your Roof



*S. F. MacFarlane Residence, Beverly Hills,  
Chisholm, Fortine & Meikle, Architects*

**I**N many respects the roof is the most important feature of your home. It has much to do with the beauty of the structure but it should also have the qualities of permanence, and imperviousness to all the elements. Our Junipero roof tile was chosen for the residence pictured above. Such homes as this are the best possible advertisement for our roof tile.

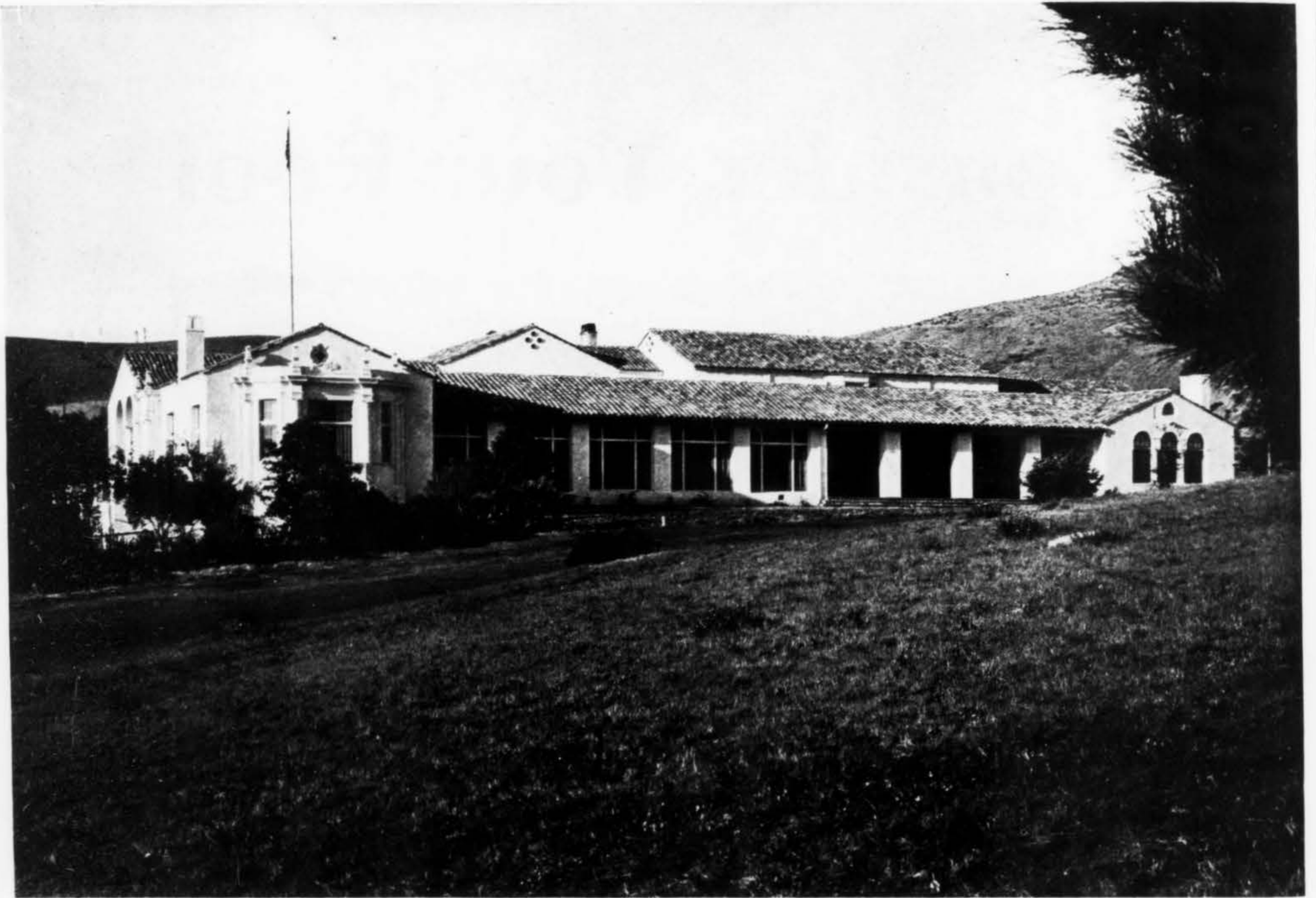
**GLADDING, McBEAN & CO.**

SAN FRANCISCO  
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LOS ANGELES  
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SEQUOYAH COUNTRY CLUB, Oakland, California

F. C. STOLTE, Builder

F. EUGENE BARTON, Architect

## Ramona Roof Tile

**BEAUTY • VERSATILITY • PERMANENCE**



Among the several country clubs roofed by us with Ramona Tile is that of the Sequoyah Club. Here practically the entire color range has been skillfully utilized in a particularly pleasing blend. All tile are copper wired to the roof sheathing according to modern standard practise thereby obtaining a charming informality through unstudied irregularity of line and exposure.

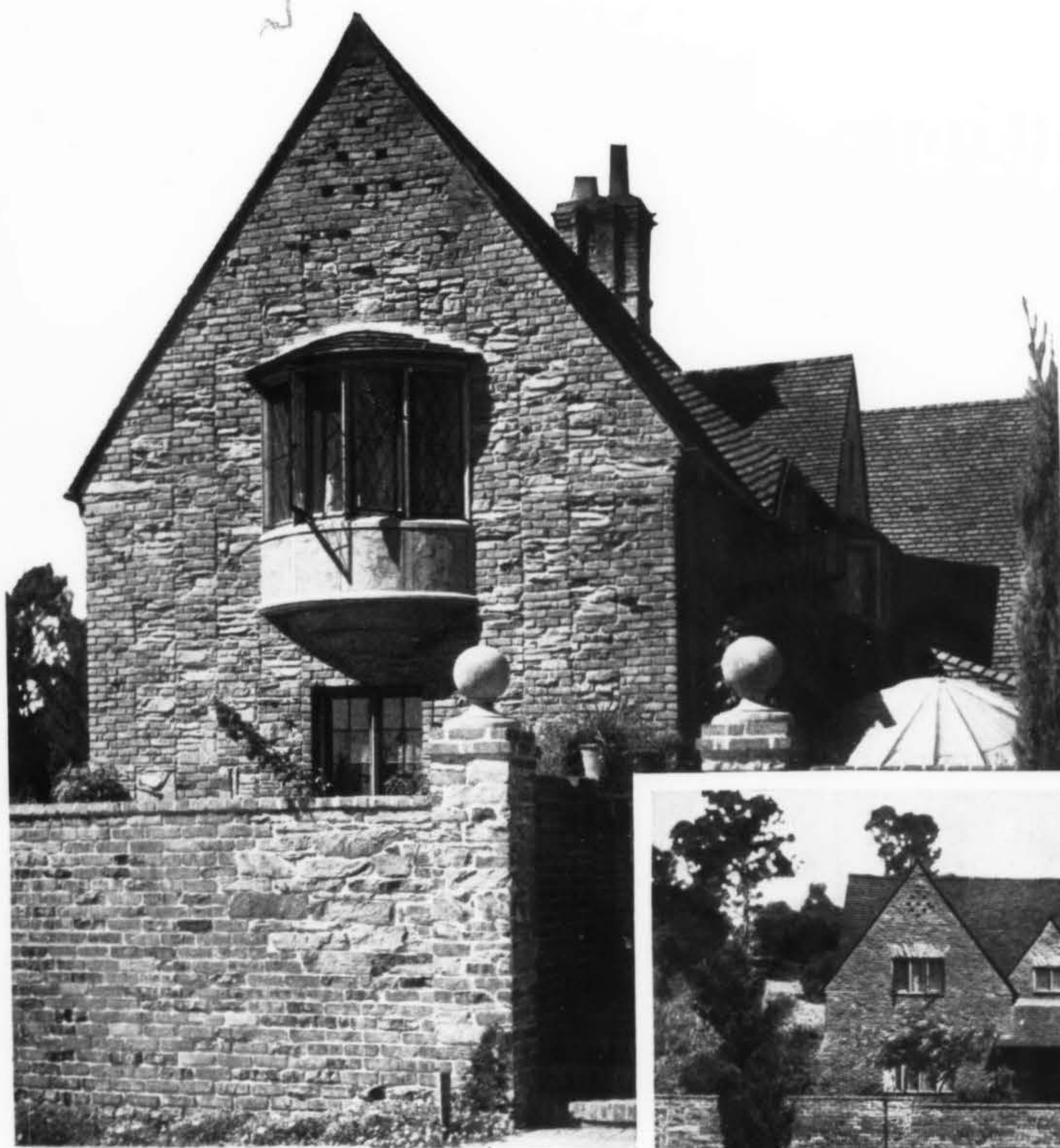
## **N. Clark & Sons**

MANUFACTURERS OF FINE CLAY PRODUCTS

Main Office: 116 Natoma Street, San Francisco. Phone: Kearny 2830

Works: West Alameda, California





*The Residence  
of  
Dr. Walter C. S. Koebig  
Pasadena, Calif.  
H. Roy Kelley, Architect  
John Pittendrigh, Contractor*



## SIMONS BRICK WINS, TOO

Mr. Kelley has won national recognition and distinction for his design of Dr. Koebig's house. The design was awarded first prize by *House Beautiful* as the best seven-room house built in 1928—in competition with the leading domestic architects of every part of the country.

The Simons Brick Company takes particular pleasure and satisfaction from Mr. Kelley's success because all the walls, porch floors and garden walks of this interesting home were built exclusively of Simons Common Brick.

*"since 1886"*

**SIMONS BRICK COMPANY**

WALTER R. SIMONS, *Pres. and Gen. Mgr.*  
620 CHAMBER OF COMMERCE BLDG., LOS ANGELES  
WE STMORE 3323

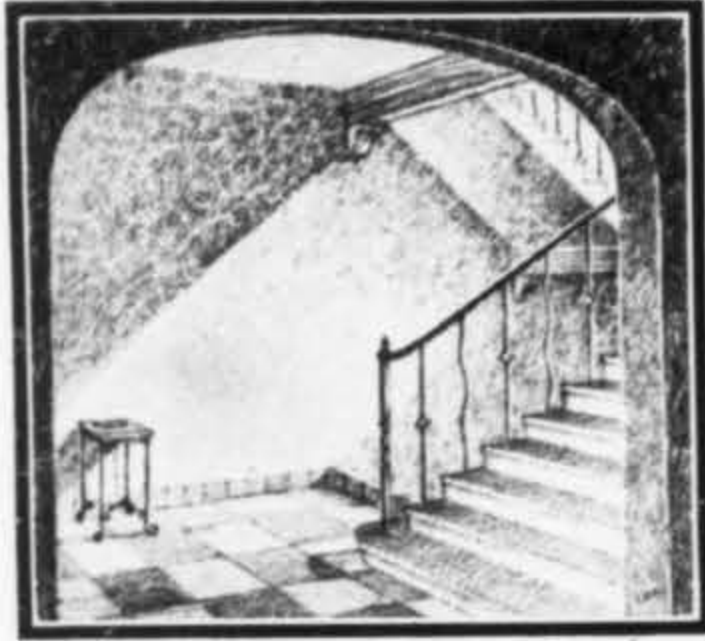
# SIMONS BRICK

ROOFING TILE / PADRE TILE



## Pacific Made Products for Pacific Buildings

The Los Angeles Plant of the Truscon Steel Company is further evidence of Truscon's ability to give immediate service on Pacific Coast construction projects.

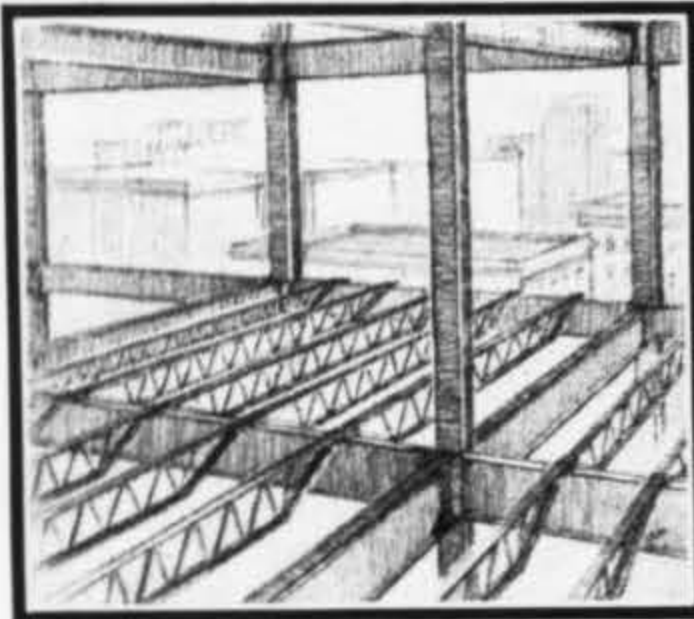


### TRUSCON 1-A AND 2-A METAL LATHS

Positively grip the plaster with their specially designed keys. Their rigid ribs prevent bulging of the plaster, assuring best finished results.

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Economical fireproof floor construction, quickly erected without centering. Furnished in open truss and plate girder types.



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The classic beauty of the casement made available in a quality window at a moderate cost. Furnished in standard units to meet practical needs.

### TRUSCON STEEL WINDOWS

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PERMANENT  
BUILDING PRODUCTS



## The MARTIN UNIT FURNACE Meets Every Requirement

*Made in the West for the Western  
Climate, and Scientifically Installed  
to Fit Individual Conditions.*



WHETHER it be a small or large home, a flat, apartment or hotel building—the "MARTIN" Unit Furnace will meet every requirement. It provides a maximum of heat at a minimum of fuel consumption, with highly developed mechanical and electrical systems of control.

"MARTIN" Unit Furnaces are made especially for the Western Climate, supplying a quick, healthful heat either from a central point or from each individual room.

For 38 years the Phillips Heating, Ventilating & Mfg. Co. has stood for high efficiency in its "MARTIN" Unit Furnaces. Every furnace carries the Laboratory Approval Seal of the American Gas Association and offers additional guarantees of Durability, Efficiency and Heat Satisfaction.

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*This Blue Star product means  
Heat Satisfaction wherever used.*

*We will be glad to send you our Descriptive Booklet: "Modern Heating Methods"—or send a Representative to discuss your problems.*

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an achievement in  
lasting roofing materials

FOR MANY YEARS the distinct advantages of both lead and copper as durable roofing materials have been recognized. Copper is light weight, rust resisting and has high tensile strength. On the other hand, copper is readily attacked by the sulphuric acid in smoke laden or foggy air, turning an undesirable black under such conditions. Lead, conversely, is not affected by sulphuric acid but binds harmoniously with modern architecture, taking on a beautiful stone appearance with the passage of time. Lead is, however, very heavy and requires extremely strong supporting construction.

In LEADCLAD COPPER the advantages of both metals are retained and their disadvantages eliminated. As the name indicates, LEADCLAD COPPER is PURE COPPER jacketed with a coat of PURE LEAD. It is light in weight, low in cost and long in service. There is no more lasting roofing material and the lead coating insures a continued retention of its natural beauty. The architect will recognize in LEADCLAD COPPER a superlative material—lasting—striking in appearance—easily installed. LEADCLAD COPPER is made in flat sheets and in all standard roofing forms, but is especially recommended for conductor pipe, gutters and flashing. Prices and more detailed information upon request.

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See our advertising in  
Sweet's Catalogue  
Pages A528-529

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MADE IN GLENDALE SINCE 1912

REG. U.S. PAT. OFF.

TILES  
SHINGLES  
CORRUGATED  
V CRIMP  
ROLL  
STANDING SEAM  
CONDUCTORS  
EAVESTROUGH  
VALLEYS

**ALSO APEX HEAVY GALVANIZED**

Gentlemen:

I am interested in Leadclad Copper for

Conductor Pipe, Gutters, Flashing

Flat Sheets and Spanish Tile

Please send me further information about Leadclad Copper and let me have specific instances in which Leadclad Copper has been used to advantage.

Yours very truly,

Name .....Street .....

City .....State .....





# EL REY

*"The King of all Roofings"*

## El Rey Roofing Used On Two More New Fire Stations

El Rey Roll Roofing was specified for the roofs of two new fire stations, being erected for the Los Angeles Fire Department. No better evidence of the fire-resistive qualities of El Rey Roofing is needed. It carries Underwriters Class C Label.

El Rey Roofing is made of the very highest quality rag felt impregnated with asphalt saturant, refined to our special formula.

Dealers and roofing contractors will find El Rey Service on the same high plane as the quality of our products. Get in touch with our nearest representatives for complete information, prices, etc.

Dealers will find that adhering to our latest consumer price list, allows them adequate discounts and permits a better profit. If you have not received this price list, write.

## EL REY PRODUCTS COMPANY

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# DAHLSTROM

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the  
 outstanding  
 name  
 in  
 hollow metal  
 construction

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In Warner Brothers Theater, Los Angeles, Calif., both the elevator and metal swing doors are by Dahlstrom.

ARCHITECT  
 G. ALBERT LANSBURGH  
 SAN FRANCISCO, CALIF.

CONTRACTORS  
 LANGE & BERGSTROM, INC.  
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"No building is more fireproof than its doors and trim."

..... DAHLSTROM

In the planning of a really fine building, the successful modern architect specifies those products . . . genuinely outstanding by reputation . . . which assure him the finest expression of his plans. He demands the ultimate in design, workmanship and material so that his finished work may be an outstanding accomplishment.

With Dahlstrom . . . founders of the Hollow Metal industry and its leaders for a quarter of a century . . . the architect finds those inherent factors which reflect a craftsmanship equal to his own . . . resources more than adequate to meet every demand.

For those architects interested in the finest in hollow metal construction, plates of "Color in Architecture" will be gladly sent on request.

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 405 Buffalo Street . . . . . Jamestown, N. Y.

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Pacific Coast Plant: 3350 East Slauson Ave., Los Angeles, California  
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♦♦♦ DECORATIONS and FINE ARTS ♦♦♦



500 MODELS  
as new as now!

WHY are you accustomed to search in store after store before making a final selection of upholstered furniture? Isn't it because you must have a variety to select from in order to find exactly what you want? Over 500 models of Murdock Upholstery may be seen at once—all new because we have no standard designs.

*Murdock*

UPHOLSTERY

Murdock Upholstery, may be seen to best advantage in our Dealers' Wholesale Display, 1114 South Los Angeles Street—OPEN TO THE PUBLIC. Any selections made here may be ordered through your decorator or furniture dealer.

OLD Venetian glass is rare—even in Venice. Salviati proudly shows some of it in his museum on the Grand Canal. Eleanor and Hollingsworth Beach of Pasadena have several pieces on display—among them an antique candelabra. The secret of its color—powder blue with reflections of amber—have been lost. Another remarkable bit is a peacock goblet copied by Venetians from the famous one in the Cairo Museum.



MISS NICHOLSON, of the Grace Nicholson Galleries in Pasadena, has made some additions recently to her remarkable collection of Japanese ceremonial dolls. The collection comprises a hundred or more figures of varying types and sizes, from the simple acrobats in loin-cloths and top-knots to princes and princesses in their royal robes. The trio in the picture above is one of a warrior and his two assistants, fully equipped for battle and dressed in robes of priceless old brocade. The story goes that the assistants were so proficient with their archery that they routed every enemy before he could approach within striking distance of their patron; which no doubt accounts for the pleased and chipper expression on their faces.



Genuine  
"INTER-CLAY"  
Strawberry  
Jars

The hand-made product of Mexican potters of the old school, this crude garden pottery is fast becoming popular as an ideal article for adding new charm to garden-houses, nooks and corners, or eaves around the home. Made from clay of exceptional quality and pleasing color—Beautiful—Artistic! Shipped anywhere by express—charges collect. Price, complete with imported Mexican rope (without plants), each ..... \$7.50

International Clay Products, Inc.  
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Telephone—Alhambra 4625



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Dealer in rare old pieces selected from private homes. Specialist in the proper restoration of heirlooms.

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AMBASSADOR HOTEL

LOS ANGELES

EXHIBITION of PAINTINGS by  
MR. ELMER SCHOFIELD, N.A. and  
MR. GARDNER SYMONS, N.A.

MONTH OF MARCH



♦♦♦ DECORATIONS and FINE ARTS ♦♦♦

*Visit the  
Architects'  
Building Material  
Exhibit*

55 NEW MONTGOMERY ST.  
SAN FRANCISCO

for information on  
building materials  
and equipment.

*Here is displayed mod-  
ern materials and equip-  
ment that will interest  
persons who plan to  
build, architects and  
builders.*

**HILLER'S STUDIO**

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PASADENA, CALIF.  
ALBERT HILLER Phone, Terrace 6904

**KIEVITS GALLERIES**

Vista del Arroyo Hotel, Pasadena  
European and American Paintings

**C**HARMING pieces of Lalique crystal, Italian majolicas of gay, cheery colorings and dainty figurines (reproductions of old Meissen, Sevres and Chelsea) are among the new importations of the potter's craft being shown at the Cannell & Chaffin Shop, Los Angeles.



**M**R. S. BARTLEY CANNELL, on his European tour, found an unusually excellent group of Piranesi engravings. These much sought for prints of the eighteenth century artist are first impressions and feature a varied number of subjects.



**T**O FIND a vase that will hold large flowers successfully is not an easy task, but in a recent arrival of Venetian glass at Cannell and Chaffin's one has a choice of several colors and shapes in vases that are in themselves things of beauty.



**T**HERE is a pair of tole flambeaux at Channell and Chaffin's with an interesting history. They were originally on the altar of the chapel in the hunting lodge of the Chateau of Compiègne; and during the World War were slightly injured. As examples of Eighteenth century lighting fixtures they give an excellent idea of the work of the period, showing a decoration of acanthus leaves and lily motifs.

All subscribers changes of address should be mailed to CALIFORNIA ARTS AND ARCHITECTURE, 627 So. Carondelet Street, Los Angeles.

Decorating and  
Finishing Exclusive  
Furniture

*W. G. Pesenecker*



*Interior and Exterior  
Painting*



189 North Lake Avenue  
Phone Col. 5656  
Pasadena, Calif.

*Eleanor and . . . .  
Hollingsworth Beach*

*French and Italian Arts*

Several pieces of rare antique Venetian glass; a finely carved French buffet; a Directoire table of the period; Florentine tooled leather wallets, cigarette cases, boxes and albums; brocades and Italian linens in sets or small pieces; Luneville and Cantagalli plates, bouillons, breakfast sets, vases, flowerpots and wall pieces; novelties for bridge prizes.

*630 E. Colorado St., Pasadena, Calif.*

TELEPHONE TERRACE 6028



*Where the Treasures of a Collector May Be  
Purchased as Gifts*

**A. Schmidt & Son**

*For Sixty Years*

**Importers of Antique and Modern Silver and  
Sheffield Plate, Fine China and Glass**

2320 W. Seventh St., Los Angeles  
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Washington



## ♦♦♦ DECORATIONS and FINE ARTS ♦♦♦

## Designs and Plans

for Every Type of House in this Exhibit by the Small Home Plan Bureau of the Los Angeles Architectural Club.

ARCHITECTS  
BUILDING  
MATERIAL  
EXHIBIT  
FIFTH AT FIGUEROA  
LOS ANGELES

Plans for your New Home are now available at small cost. Visit this display for information about house planning.

METAL FOR THE MODERN MOOD  
REPLICAS AND ORIGINAL CREATIONS TO ORDER  
IRON COPPER BRASS BRONZE GOLD SILVER PEWTER  
2021 21st STREET SAN FRANCISCO  
HARRY DIXON

IN the shop of Eleanor and Hollingsworth Beach, in Pasadena, we came upon a set of Cantagalli pottery of great interest. The set consists of a dozen cups and saucers and a dozen tea-plates, made by special order in the Cantagalli potteries just outside the Porta Romana in Florence. The set is done in a leaf motif design in green-gold and light blue, and is finished in a high lustre. The plates and saucers carry a center medallion, each picturing a fawn or a roe or some other wild animal. No two plates or saucers carry the same medallion.

~ ~ ~

THE antique jewelry collection of James Cini & Company has been much enhanced by the arrival of several fine Lou's Fifteenth pieces; bracelets, rings and lockets of superb gold and enamel work. From the collection of Catherine the Great of Russia comes a beautiful pearl collar, the pearls being held in settings of emeralds, turquoises, tourmalines, coral and old rough-cut diamonds. From the same collection there are several rings, one of them a sapphire cameo.

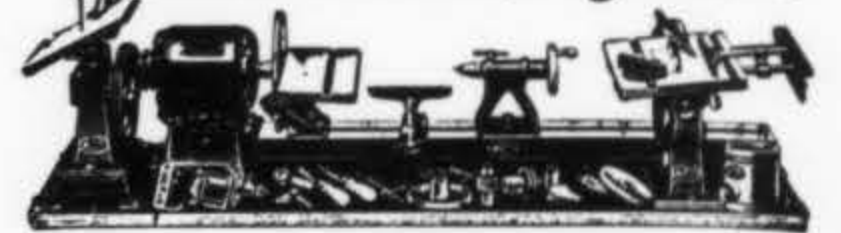
~ ~ ~

IN the shops of Harry Dixon, San Francisco, there will be found replicas and original creations of iron, copper, bronze, gold, silver and pewter. Mr. Dixon has an extremely worthwhile collection that warrants a visit from anyone interested in these things.

### GOOD ARCHITECTURE

Choose your own architect from the representative styles shown in "California Homes by California Architects." Price \$1.00. Address: Ellen Leech, 544 S. El Molino Ave., Pasadena, Cal.

### Home Mechanics, Inventors, Model Makers, Craftsmen!



**mac** Enjoy—This Complete Work Shop in Your Home for 10 Days FREE! No Deposit

This wonderful modern wood-working shop contains everything you need to perform the most intricate feats of wood craftsmanship! Lathe, scroll and circular saws, Black & Decker drill glue pot—all electric, ready to plug into any light socket. Now you can gratify your mechanical instincts as never before—make thousands of useful things for your home—your children—and your friends. Turn your spare hours into cash, too. It's all easy when you do it the "Popular Mechanic" way.

**NOW SENT FREE.** Let us deliver this superb master-craftsman's shop, complete with Wagner electric motor and all accessories, direct to your home. Use and enjoy it as much as you please for 10 days without paying a penny. If you keep it, take a year to pay under our liberal plan. Never before such an amazing offer! For complete description and further details write today.

**NO DEPOSIT** **A YEAR TO PAY** **GET DETAILS QUICK**

MIDLAND APPLIANCE CORPORATION  
Dept. 324, 219 N. Michigan Ave., Chicago, Ill.

The April number will include many illustrations of Modern Art and we suggest that you send your subscription at once as the extra supply of copies will be limited.



Verona Marble 15th Century  
Well Head

17TH CENTURY GRILLS, FOUNTAIN MASKS AND URNS

*New importations  
now arriving*

CANNELL AND CHAFFIN, INC.  
Interior Decorations

720 W. SEVENTH ST.

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### Decorative TILE PANELS by Claycraft

BEAUTIFUL Pictorial panels in Tile add Distinction and Charm to the Home.

In our display rooms are many attractive designs, for homes of every style and cost. You are invited to visit here, or write for our illustrated folder.

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## JUNIOR LEAGUE SHOP

LOS ANGELES, CALIFORNIA

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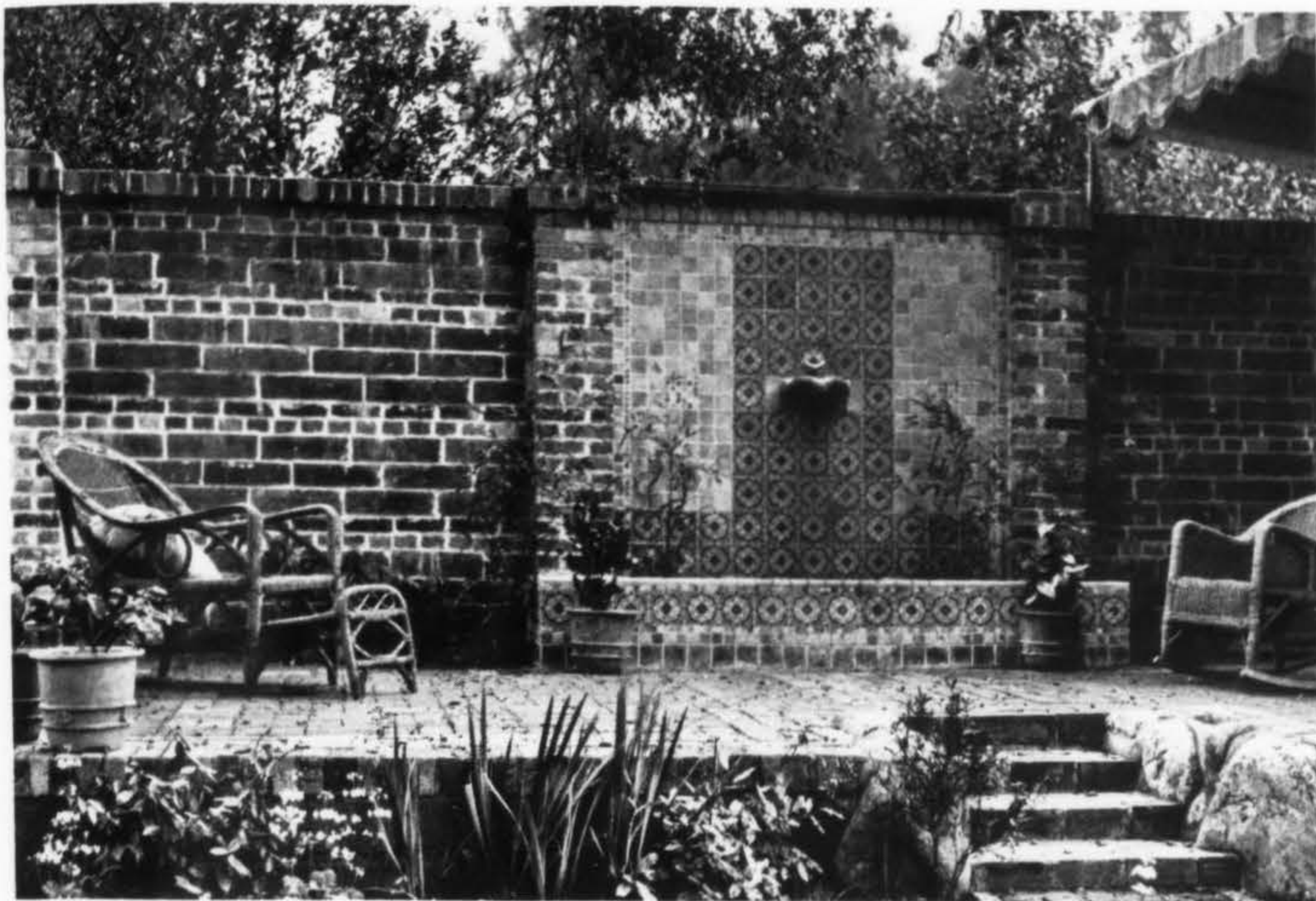
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# BATCHELDER TILES



*Tiles Combine Glaze, Color and Texture in Such Way as to Make Them the Logical Constructive Material for Fountain Work.*

A garden without a fountain is like a home without a fireplace. Neither one can be justified on purely utilitarian grounds. Each one offers an opportunity for the expression of individual thought and may contribute the final note of beauty to the project. A fountain adds to the joy of living. No other justification is necessary.

## BATCHELDER-WILSON COMPANY

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*Furniture & Panelling  
of all periods*

*Fine Fabrics &  
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SCREENS AND PANELS  
BAS-RELIEF

*Original and Suggested Designs  
Colonial—Spanish—Italian  
Oriental—Modern*

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220 ORANGE GROVE AVENUE  
SOUTH PASADENA, CALIFORNIA

COLORADO 6908  
TERRACE 0460



# THE CALENDAR

## *Music & Art & Clubs & Sports & Announcements*

### ANNOUNCEMENTS

**PASADENA COMMUNITY PLAYHOUSE** announces programs as follows: March 5-16—"Ten Nights in a Bar-room," by William W. Pratt, Esq. Theatre is dark the last week in March. Opening in April the success of last year, "Lazarus Laughed," will be repeated.

**COMMUNITY ARTS ASSOCIATION,** Drama Branch, Santa Barbara, March 20, 21, 22 and 23, in collaboration with Albert Herter, the author, gives a marvellous spectacular production, portraying in elaborate manner the theme of the old Persian story, the adaptation of an old legend of eternal life. A huge cast of more than a hundred and fifty people is assembled, many having speaking parts and others furnishing the dancing and the chorus. Ruth St. Denis takes the role of the Courtesan, and Ratan Devi, the greatest exponent of Hindoo music in the world is supervising the music of the play.

**THE WORKSHOP,** Recital Hall, Pasadena Community Playhouse, is proving of inestimable value to the workers therein and adding to the entertainment of the community. Under their own directors the players offer programs on Saturday evenings, which are open to the public. The admission fee is small. March 16-23—"This World and the Next" by Joan Curtis.

**PAUL ELDER GALLERY,** 239 Post St., San Francisco, offers the following programs:  
 March 2—Charles Upson Clark, "Rome, Yesterday, Today and Forever."  
 March 5—Cora Mel Patten, "Capon-sacchi."  
 March 9—Jose Ramis, "Spain."  
 March 12—Mrs. Guy S. Farrington, "Young Love."  
 March 16—Algernon Crofton, "Harems."  
 March 19—Mrs. Kathryn Northrup, "The Kingdom of God."  
 March 23—Victor K. Kwong, "China's Youth, Creators of a New Cathay."  
 March 26—Mrs. Guy S. Farrington, "The High Road."  
 March 30—Mary Roberts Coolidge, "Handicraft and Symbolism in the Southwest."  
 April 2—Mrs. Hugh Brown, "Dynamo"—Eugene O'Neill.

**PASADENA LECTURE COURSE** on Current Topics given for the past nine seasons is contained during 1928-29, but please note they are given this season in the Pasadena Community Playhouse, on Mondays at 4:15. The object of the lectures remains the same, to encourage the intelligent discussion of public affairs. The speakers, subjects and dates are as follows:

March 4—Roy Chapman Andrews, leader of the Third Asiatic Expedition, "Mysterious Mongolia" (illustrated).  
 March 11—W. Boyd-Carpenter, Oriental scholar, "What Is Happening to China?"  
 March 18—William B. Munro, Harvard University and California Institute of Technology, "The Laws of Political Behavior and Misbehavior."  
 March 25—Lewis Browne, author of "This Believing World," "Can We Do Without Religion?"

**NATIONAL CONFERENCE OF SOCIAL WORK** holds the fifty-sixth annual meeting in San Francisco, June 26 to July 3, under the leadership of Porter R. Lee of New York, the president. The program for the Conference and the thirty-two kindred groups meeting at the same time will place emphasis on the latest developments in social work in the States where the Mexican, Chinese, Japanese and Indian groups form distinctive problems.

**JOHN D. BARRY** is giving a series of Monday afternoon lectures, to continue to April 8, titled, "Personalities, Books, Plays and Events in the News," from three to four o'clock, Fairmont Hotel, San Francisco.

**GARDEN CLASS,** Santa Barbara, meets at the Garden Studio, 914 Santa Barbara street, each Wednesday morning at ten in a series of ten lessons, continuing to April 10. Lockwood de Forest, Jr., is the instructor.

March 6—"Shrubs and Flowers that make the California Spring Garden Distinctive"—Lockwood de Forest, Jr.

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March 13—"Succulents," E. O. Orpet.  
 March 2—"Proper Use of Vines and Hedges," Ralph Stevens.  
 March 27—"Native Plants and Wild Flowers," Ralph Hoffman.  
 April 3—"Rare Plants," Lockwood de Forest, Jr.  
 April 10—"Garden Review" (Illustrated with lantern slides), Lockwood de Forest, Jr.

**ASTRONOMICAL SOCIETY OF THE PACIFIC** and the Mount Wilson Observatory announce two illustrated lecture courses on Astronomy. Lectures, 8 p.m. Five lectures at Culbertson Hall, Pasadena, California Institute of Technology; the lecture for the month is "Measuring the Universe," Thursday, March 21, Dr. Edwin Hubble, Mt. Wilson Observatory. Six lectures at the Public Library, Los Angeles, Fifth Street and Grand Avenue; the lecture for the month is "Measuring the Universe," Friday, March 22, Dr. Edwin Hubble, Mt. Wilson Observatory.

**HELEN E. HAINES** gives a series of fifteen free lectures on Current and Contemporary Books at the Los Angeles Public Library, the second and fourth Tuesdays of each month at 7:30 p. m. The talks are scheduled to May 28, 1929. Current subjects and dates are: "An Evening with Poets," March 12; Biography, "Lives From the Old World," March 26.

**THE SAN DIEGO OPEN FORUM:** On March the 3rd at 7:30 p. m. Dr. Henry Goddard Leach, editor of "The Forum," speaks before the Open Forum of San Diego. His subject is "The Next Fifty Years." The Open Forum holds its meetings every Sunday night in the Unitarian Church, March the 10th, Dr. W. Boyd-Carpenter, who has spent thirty years in China, discusses "Korea—The Bone of Contention."

**THE MISSION PLAY** by John Steven McGroarty serves always to keep alive the romance of California. Every afternoon at the Mission Playhouse in San Gabriel is again enacted the joys and tragedies of those early days.

**THE DANA PLAYERS,** Raymond Theatre, Pasadena, open a new play each week at the Saturday matinee. The change in name does not affect the personnel of the cast, nor the type of the plays, the same clever, modern successes are presented. The clever comedy, "Easy Come and Easy Go," is the first play of the month, and given for the first time on this Coast.

**W. H. CRIM, JR.,** architect, announces the removal of his office from 425 Kearny street to 488 Pine street, San Francisco.

**LEROY D. ELY** announces the opening of his new studio at 170 East California street, Pasadena, where importations, arts and gifts of individuality and distinction may be seen.

**THE COLLEGE OF ARCHITECTURE** announces that the annual competition for the George G. Booth traveling fellowship in architecture will be held during the two weeks beginning April 6, 1929. This competition is open to all graduates in architecture of the University of Michigan whose thirty-first birthday comes after the opening day of the competition. The stipend is \$1200.00. Competitors may make their drawings at their present place of residence. Those intending to compete should write as soon as possible to Professor Emil Lorch, College of Architecture, University of Michigan.

### CLUBS

**VALLEY HUNT CLUB, PASADENA:** The announcements for the month are: Monday, 4th, Bridge Luncheon, 1 o'clock. Bridge Teas every Monday except the first at 2:30.

Stag Dinner, Saturday, 16.

Bridge Dinner, Friday, 22.

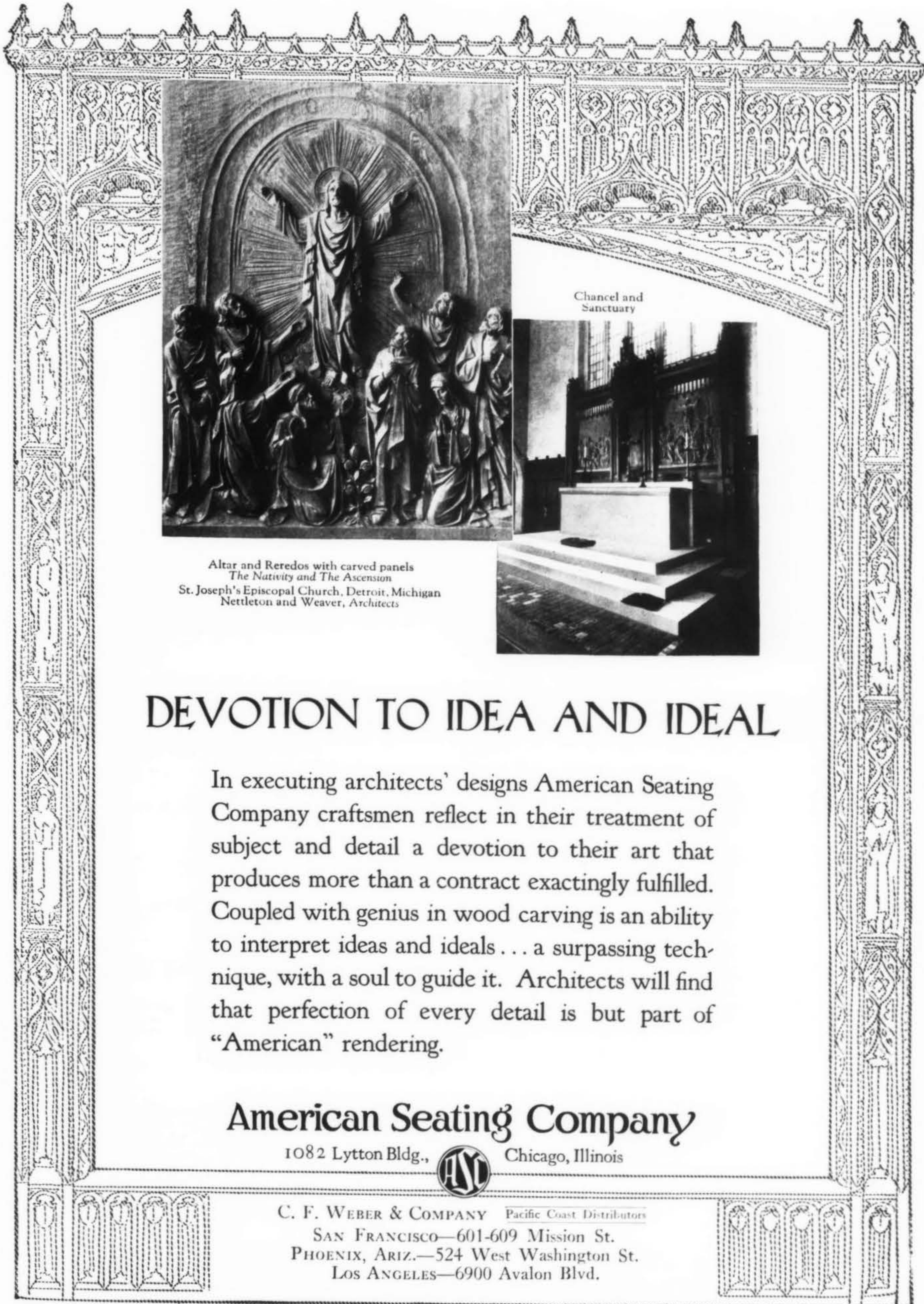
Dinner Dance, Saturday, 23.

Sunday evening programs are given twice a month, a lecture alternating with a musical evening.

Service of Sunday luncheon is discontinued.

(Continued on Page 68)





Altar and Reredos with carved panels  
*The Nativity and The Ascension*  
 St. Joseph's Episcopal Church, Detroit, Michigan  
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Chancel and Sanctuary

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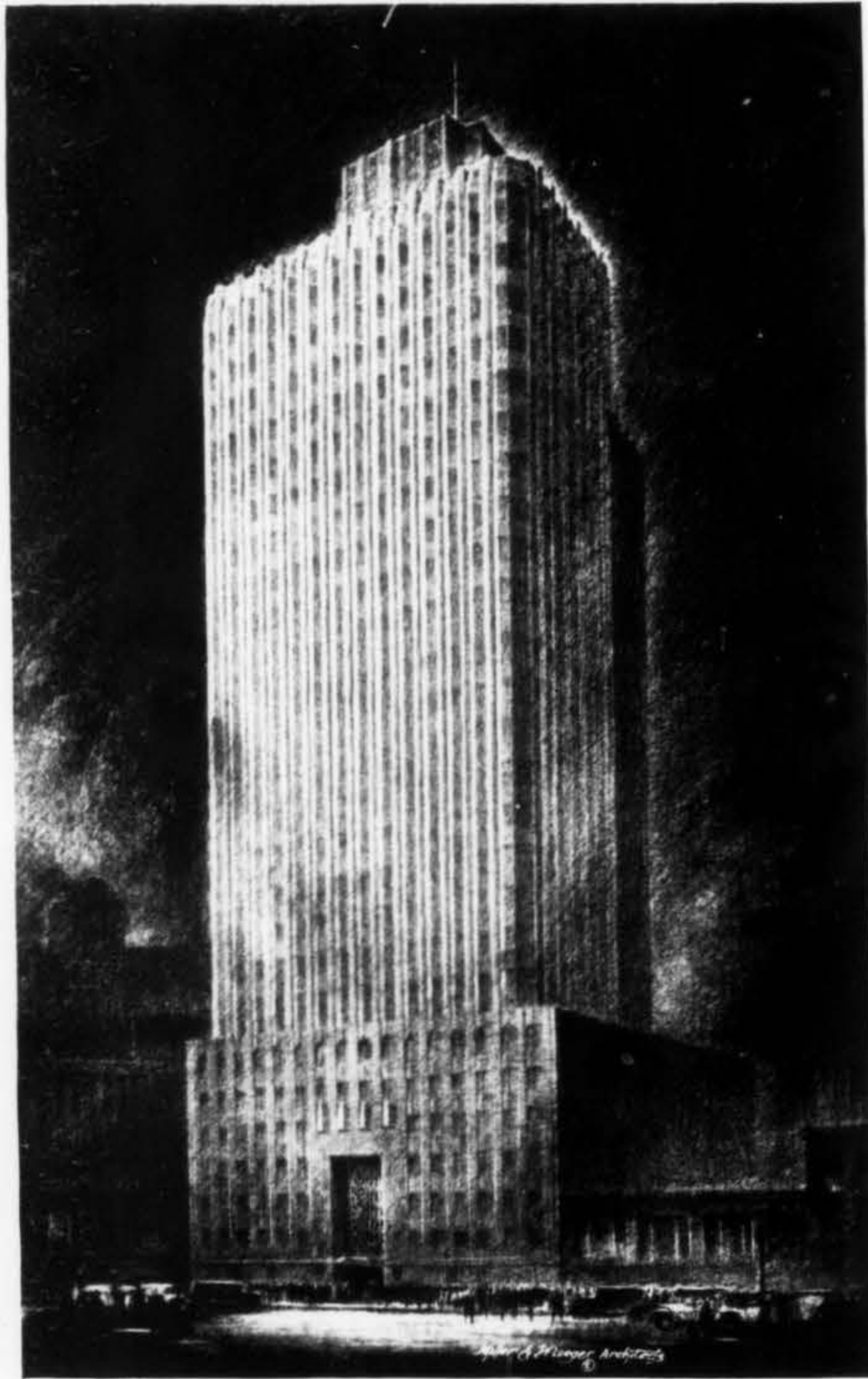
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THE popular conception of California, east of the Rockies, is presumably based on a mental picture of a semi-tropical country, vivid with poinsettias and palms and orange blossoms, flat or sloping gently to the sandy beaches which receive the warm caress of the Pacific. Few persons realize that the large region of which this is true (and a truth difficult to exaggerate) comprises but a small section of the State; and that there is almost endless variety of climate and contour and vegetation.

Although the main highways do not reveal the magnificent spectacles that abound throughout the long mountain ranges, yet the wayfarer, motoring from Los Angeles to San Francisco, or on to Portland, must be dull and blind indeed if he fails to observe the changes of scenery and conditions through which he passes. Meadows or mountains, orchards or oaks, sandy sea shore or rocky defile, barren waste or blooming gardens, an ever-changing picture surrounds him, shifting and blending with kaleidoscopic celerity. It is beautiful and bewildering, and especially so at this time of year when the delicate greens of spring imperceptibly fade into the velvety gray of the hills, dappled with violet shadows from flying clouds, and far beyond rise deep blue snow-capped ranges of mountains; groupings of such exquisite color and form as mark Nature the master artist.

It is because these panoramas of beauty and diversity are open the year around to everyone who travels, whether for business or pleasure; can be enjoyed with comfort and speed (if that be a criterion of enjoyment); are productive of health and happiness—that living in California has acquired a fascination, a satisfaction, which goes far to explain its unprecedented, ever increasing growth of population.

Such reflections are bound to occur to the editor as he goes up and down the State, primarily to keep in touch with development in the realms of art and humanity, but inevitably to consider the factors responsible for this widespread and active development. In spite of all the evidence of ignorance and haste, of crude or bizarre efforts, of cheapness and sham, still one sees more and more frequent signs of better appreciation of the splendid, unique opportunities everywhere at hand. To utilize these natural advantages to the utmost, to make our constructive activities harmonize with their special conditions of landscape and climate, are tasks requiring a broad understanding, a sympathetic outlook, thorough technical training, artistic sensitiveness. The possession of such qualities is less rare than ever before, and the outlook in California is a hopeful one.

## Editor's Note Book

THE initial number of California Arts and Architecture has been well received by subscribers and advertisers. That there was a definite field for such a quality magazine was shown by the interest taken long before the February issue appeared. It was quite difficult to plan a magazine with appeal and interest to all our subscribers and that we have succeeded is evidenced by the large number of congratulatory letters and new subscriptions reaching us daily. We want to anticipate the wishes of our subscribers and therefore urge you to write us giving your views of California Arts and Architecture and suggesting improvements which will make the magazine more interesting to you.

IT is the function of a monthly to record the spirit of its day. No passing fads find place within its covers; no local or ephemeral news should lead astray the broader purpose of its numbers. To sift and study critically the tendencies in art is then the duty of the monthly devoted to these interests. Full of teeming energy the West deserves a record of its best endeavor that it may avoid the old world cul-de-sac, begin where the last generation slowed down, and concentrate on the essential verities. All the products of the past, their methods, theories and materials are at the disposal of our artists. Art is long and time is short in which to perfect ourselves in skill that we may compete in the world wide eisteddfod.

Inspiration seems the universal gift of California to incipient artists. Blossoming forth in passionate verse or fervent rhapsody of poppies on an orange plaque, they fill our world with "art." Students and earnest workers, skilled painters and talented musicians are submerged by this flood of amateurs! To set the standard high; to so associate the current, local art with those who have had time to learn discrimination, that our youth may have a worthy touchstone for their taste; this is the aim and object of *The Calendar*

which in its nature as a monthly summary of life in the far West cannot become a substitute for the daily newspaper, but can indicate the pleasant ways in which all westerners and winter colonists may spend their time in fair or rainy weather.

WITH this issue we welcome several new advertisers who are using space to reach the large audience represented by our subscribers. We call your attention to the messages of these advertisers because it is through their support we are able to give you such a fine magazine at very little cost. The extent of their support is determined by the results obtained from their advertising and we ask your consideration of these concerns to the end that we can make California Arts and Architecture even more interesting and valuable.

THE April number of "CALIFORNIA ARTS AND ARCHITECTURE" will contain a variety of interesting features. John Byers, architect of Santa Monica, who knows, perhaps, more than any other person about the use of adobe in California, has written an article about its influence on design today, with illustrations both of old and modern work—including the delightful ranch house of Major French at Santa Monica.

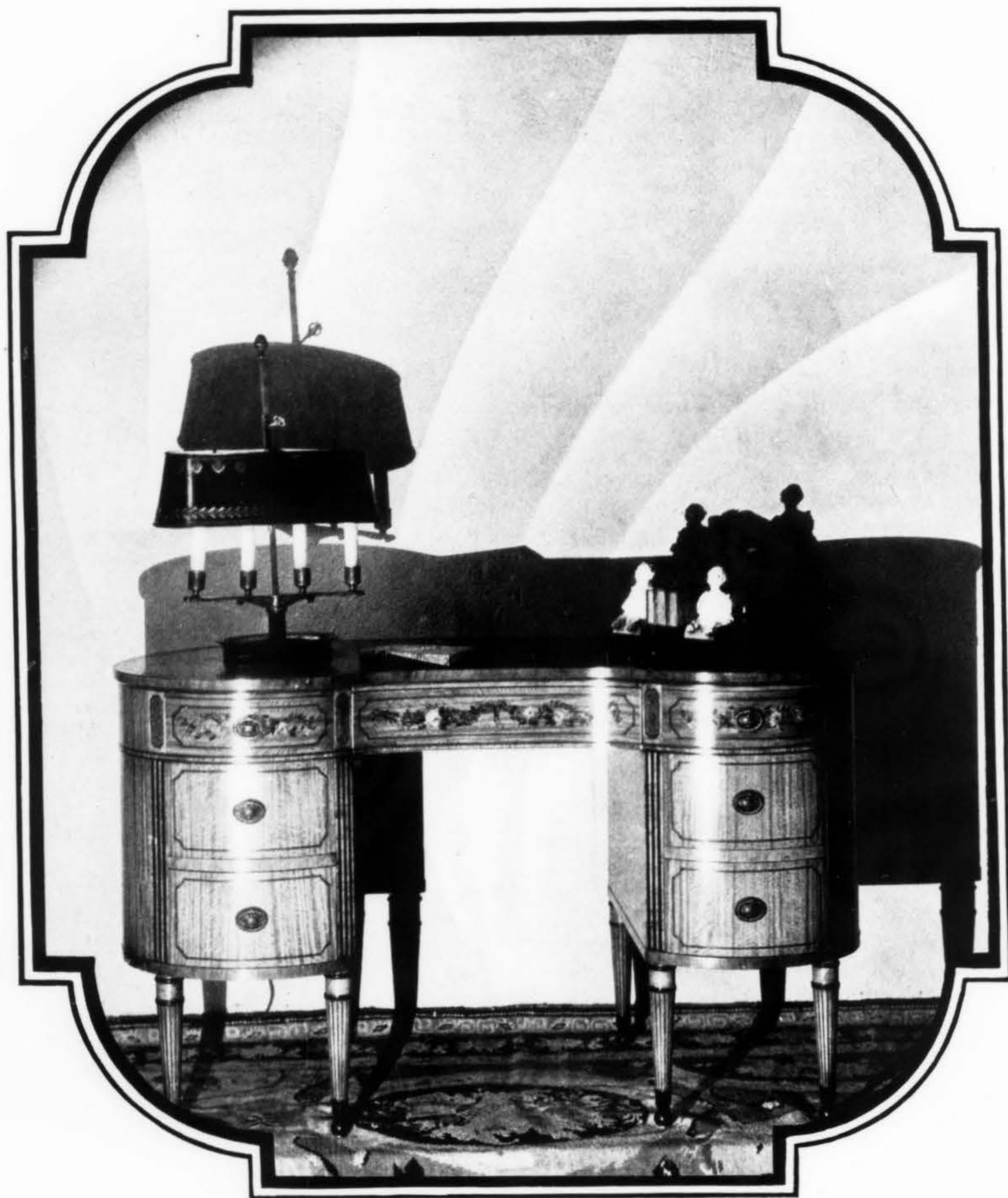
The batik hangings which have been made for the Arizona Biltmore, at Phoenix, by Herbert and Maria Von Ridelstein, are unique, and quite modern in spirit; they are described by word and picture. And the modern development in painting is further reported in the first of two articles by Dorothy Wagner, interpreting the theories and principles of John Emmett Garrity, artist and lecturer.

The series of California Countryside comments by M. Urmy Seares will continue with a story in the April number on The Preservation of Our Native Live Oaks.

The home of another architect—William I. Garren, at Berkeley, is out-of-the-ordinary, a delightful studio perched on a hill overlooking the Golden Gate. All who enjoyed Louis Mullgardt's "Court of Ages" at the Panama Exposition, will be interested in sketches he has made for a modern castle on the crest of Russian Hill, in San Francisco. Glimpses of a new Western Monte Carlo—the luxurious Casino at Caliente—will tempt the most timid to try his luck under such surroundings.

Regular features—pages devoted to Drama, Books, Music, Film Art, Social sports, and The Calendar and Garden Notes—round out a list that provides interest for everyone who is interested in California.





*The influence of France on furniture design in eighteenth century England is apparent in this beautifully executed satinwood kidney table.*

*It may be used as a writing table for which it was originally intended, or by the addition of a toilet mirror adapts itself gracefully to the purposes of a dressing table.*

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# California Arts & Architecture

Combining  
Pacific Coast Architect and California Southland

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1929

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VOLUME XXXV

CONTENTS

NUMBER 3

Cover Design: <i>A Painting by John Frost</i>		Three Houses in Berkeley, California, designed by Ernest Coxhead, F.A.I.A.	41-45
Decorations and Fine Arts	10-13	The Residences of Mr. John V. Calkins, Mr. E. C. Lipman, and Mr. Wallace Fulton.	
The Calendar	14	Santa Marguerita Rancho—A State Park	46-47
Editors Note Book	17	With a Part of the State Park Commission's Report of the Survey as Conducted by Frederick Law Olmsted.	
The Early California House		Hollywood Chamber of Commerce Building	48-49
..... <i>Roland E. Coate, A. I. A.</i>	21	Los Angeles Evening Herald Building	50-51
Blending Colonial and California Forms.		Current Art in San Diego	52
Frontispiece, The Residence of Mr. Herbert Allen, Pasadena, California	26	The Residence of Mr. W. C. S. Koebig, Los Angeles, H. Roy Kelley, Architect	53-56
..... <i>COATE</i>		This house won first prize in a recent national competition.	
Illustration of the Residence of Mr. R. B. Fudger, Los Angeles, California	22-27	Echoes of Wondrous Music	57
..... <i>COATE</i>		Interiors designed by John B. Holtzclaw Company	58-60
Illustration of the Residence of Mr. Francis Baer, Pasadena, California	28	Drama, Its Many, Varying Interludes	61
..... <i>COATE</i>		The Magic, Tragic Land of Cinema	62
Illustration of the Residence of Mr. Lionel Armstrong, Arcadia, California	29	The Los Angeles Junior League in Drama	63
..... <i>COATE</i>		Books of the Springtime	64
Illustration of the Residence of Mr. John Barber, Pasadena	30	On Location in Santa Barbara with the Assistance League	66
..... <i>COATE</i>		A Center of Art at La Jolla	67
Architectural Styles in Furniture		New Sports Terrace at Fairmont Hotel, San Francisco	68
..... <i>George B. Brigham, Jr.</i>	31	Garden Calendar	79
Some Comments on the Furnishing of California Houses.		Monthly Bulletins, Northern and Southern California Chapters, American Institute of Architects	80
The Gardens of Mr. W. R. Dunsmore, Los Angeles, California	32-37	Architectural Club Meetings	84
..... <i>Ralph D. Cornell, M.L.A., A.S.L.A.</i>	33	Index to Advertisements	88
The Town Place of Mr. W. R. Dunsmore			
..... <i>Ralph D. Cornell, M.L.A., A.S.L.A.</i>	33		
The Herter Murals in Los Angeles	38-40		
..... <i>M. Urmey Seares</i>			

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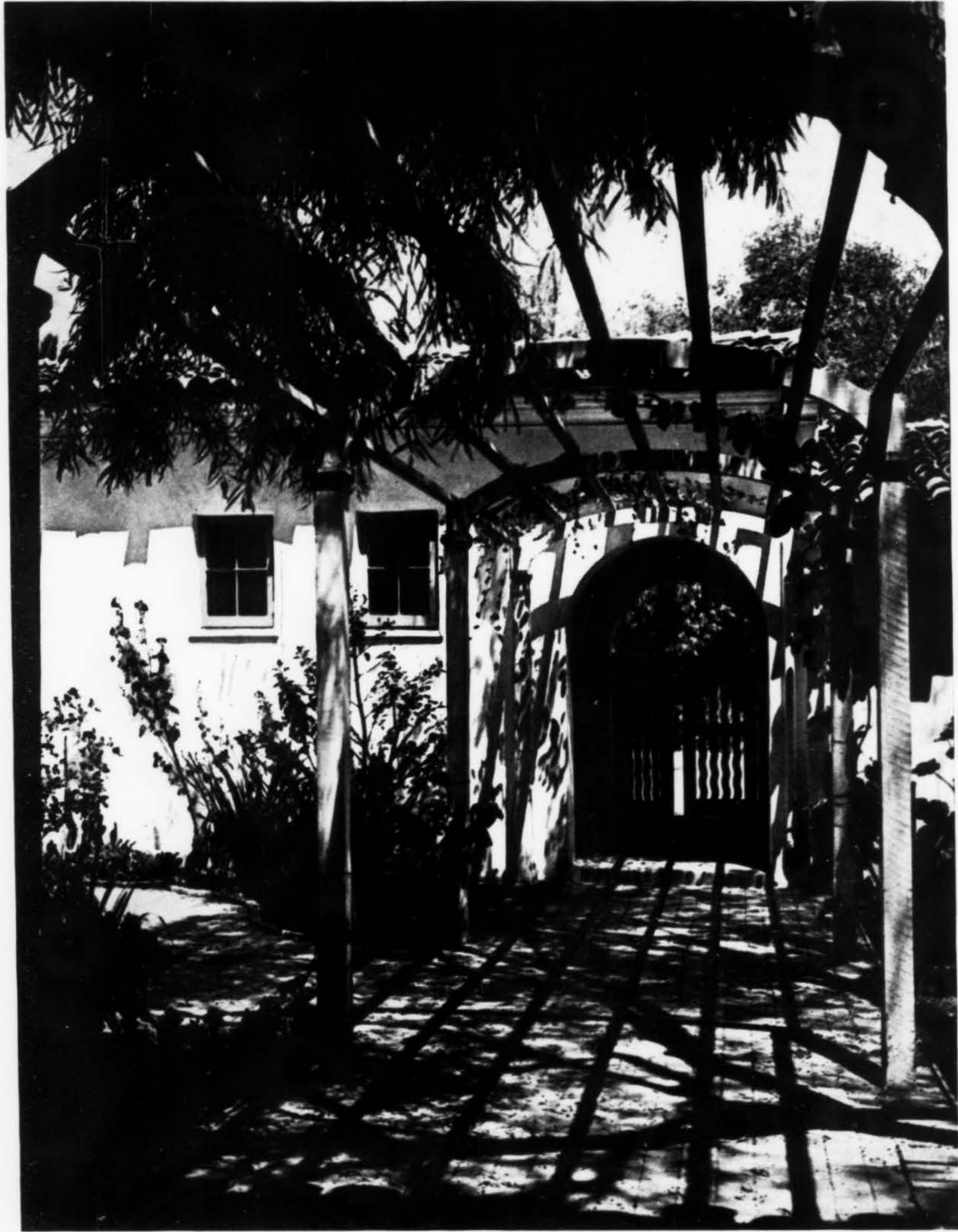
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Photograph by W. M. Clarke

*Lights and Shadows under the Pergola of Mr. Herbert Allen's residence at Pasadena; Roland E. Coate, Architect*





## THE EARLY CALIFORNIA HOUSE

### *Blending Colonial and California Forms*

By ROLAND E. COATE, A. I. A.

A NEW kind of house has appeared in California and in a few short years has succeeded in establishing itself. It is new and yet it is old, old traditions and old forms blended with new forms and treated in a new way. For want of a better name it has been called the Early California house, but that name is only fairly descriptive.

As a matter of fact it represents an attempt to apply familiar Colonial forms to modern conditions in California, using materials which seem to be appropriate to our climatic conditions. Blended with this there is a suggestion of the Spanish style which is inevitable in this country which is so rich in its traditions from Spain.

A distinguishing feature of these houses is their suitability for the use of a type of interiors which may be classed as American. They seem to suggest old mahogany, old wallpaper and other furniture of our Colonial forefathers. But while that suggestion is there, do not be deceived into expecting Colonial interiors of New England. There is a much greater freedom both in the treatment of the interior background and in the use of furniture. The house which is being developed under the name of the Early California house is also a flexible house; it lends itself to many sites; it combines the formal with the informal, it is quaint but dignified. There is no doubt that this house has a future; it will leave its mark upon domestic architecture in California as surely as will the Spanish type and the Italian. It has a sincerity which cannot be overlooked.

The type of house which seems to belong to a countryside is a matter of slow growth. In style it may be borrowed from other countries, but may have brought

with it something which has made it adaptable to life in the new setting. For instance, the Normans brought to England their own style of dwelling, as they brought their own church, and it grew into so excellent an English house type as to seem indigenous to the English countryside. The Georgian house was first transported to England as wholly Italian. The facade, the garden, were copied as nearly as possible from Fiesole or Tivoli. Then, gradually, the transition occurred, and English ideas and the English manner of living changed the downright Italian aspect into something which we have ceased to trace to its foundations, which is now the Georgian house, and, in America, is the American aspect of the English Georgian, or sometimes the southern Colonial.

Majorca, in the Balearic Islands, is Spanish, but the Italian Renaissance reached it to affect its architecture, which is now a mixture of Spanish and Italian and altogether Majorcane. The heavy crudity which is sometimes Spain, has been lightened by Italian influence without losing

any of the mass aspect which makes Spanish architecture so effective.

Examples could be enumerated unendingly, since hardly any of the architecture of the world but is somewhat borrowed. In California the original borrowing was Spanish. The Mission churches were a simple type of what in Mexico, where materials and workmen were more available, was an expression of the Spanish plateresque. California houses were as nearly like the houses of Andalusia as the crudity of materials and the dearth of workmen could make them. For it was the Spanish province of Andalusia which sent the first soldiers and adventurers to California.

But when California became a member of the Union, and officials and settlers and the artisans who accompanied them, came to the capitol of California, Monterey, they found the houses of the Spaniards not wholly to their liking. They were mostly from New England, these early settlers, and they added to the Spanish houses which they occupied and which they found somewhat austere and crude, details of a New England Colonial house. The plan of the house, built around patios and courts with numerous balconies and galleries, was admirably suited to the climate, so the general massing remained the same, but the double hung windows of New England, the wooden casings, the moulded trims, the entrance doorways with side lights, the doors themselves of four, six and eight panels, were all reminiscent of well remembered Colonial homes. Roof lines remained with the gentle pitch which a climate of few rains and no snow allowed, and the brilliance of a semi-tropical sun was softened for the



*The home of Mr. Herbert Allen, Jr., Pasadena*





Photograph by W. M. Clarke

*Since the living rooms of Mrs. R. B. Fudger's residence open on gardens at the side and rear of the property, the service yard faces the street, but is shielded by a high wall and a double row of trees, producing an effect which gives beauty and unity of composition to a practical utility.*  
Roland E. Coate, Architect



interiors by the use of balconies.

It is hard to understand why this house, so suited to the needs of California both climatically and through heritage, should have been overlooked during a period of the state's greatest growth. When boom times and increasing wealth brought on hasty building, architects sought in the four corners of the earth for architectural examples and neglected that which lay at their very doors.

This Early California house adapts itself easily to more developed forms of building, as well as to the modern expression of its original artistic crudity. Its construction may be of various materials, of stucco, of white-washed brick, of cement. Its balconies may be the laciest tracery in wrought or cast iron, or be supported on sturdy corbels of wood. The interiors have practically no limitations. They range from texture plaster and the crudity of Spanish and Mexican tiling, through the various aspects of the colonial, up to the most elegant expression of the Georgian. The exteriors allow far more license than the balanced Colonial and Georgian, and therefore the interiors present more novelty in the spacing of openings, and the judging of ceiling heights.

In its simplest form, that of the Monterey type, this house presents a gabled or a hipped roof line, and usually has a balcony running the full length of its facade at the second story. It is simplicity itself, the simplicity of the Colonial house with the balcony addition. But when elaborated with wings and changing roof lines, it has a more Spanish aspect. As developed in the Southern part of the state this house has numerous patios and courts and is excel-



*The Dining Room Terrace, Mr. Fudger's residence*

lently adapted to life in California as it now is lived.

For there is a heritage here of out-door living not wholly due to the warmth of the climate. Rather it seems to have come down to us from the early freedom of life when this was a Spanish province and the gay fiestas of Spain were revived in the new land. And this is a heritage which is being architecturally furthered. There is a charm in the ready access of the out-of-doors which irresistibly conveys itself to the whole of a house, and seems to enlarge the life of the inmates. So the patio is cherished.

Especially is the patio livable when it becomes a walled garden which shields its inmates from the glare and bustle of the

boulevards and lends seclusion and livableness to the rest of the house.

But the California colonial house originated in a farmhouse, as a group of buildings of the hacienda, or as the informal town house before the town became a city. Even today in all of its varying aspects, it has inevitably a suburban air. In its present form, it is best where it has a chance to spread over a large area as did its predecessor, the farm house. This house does not take kindly to more than two floors, and all of the rooms call for access to livable gardens. If it were to be used for a town house, it would be necessary to reconstruct the plan in many ways, to evolve a style suitable to changed surroundings.

With streets growing wider and land more valuable, housing must become more crowded. There will come something new to meet this need, and if England could develop its Georgian house from Italy and make it thoroughly English through the thoughtful efforts of accomplished architects, then there is no reason why California should not borrow as widely, if it can adapt as well. Not only the Mediterranean house—climatically so well suited to the need here—but other styles might bring much that is excellent and help to develop a house which is as typical and as suited to the needs of a growing city as the Monterey house now is for suburban life. Looking down a future city street, one can imagine houses of more stories, but balconied as are our California houses today, with entrances by way of secluded courtyards, and with some garden space, shielded from the street, where the needs of the climate and the heritage which is California can find their just due.



*The Plan of Mr. R. B. Fudger's house and grounds, at Los Angeles, California*



*A curving pergola around the motor entrance court to Mr. R. B. Fudger's residence*

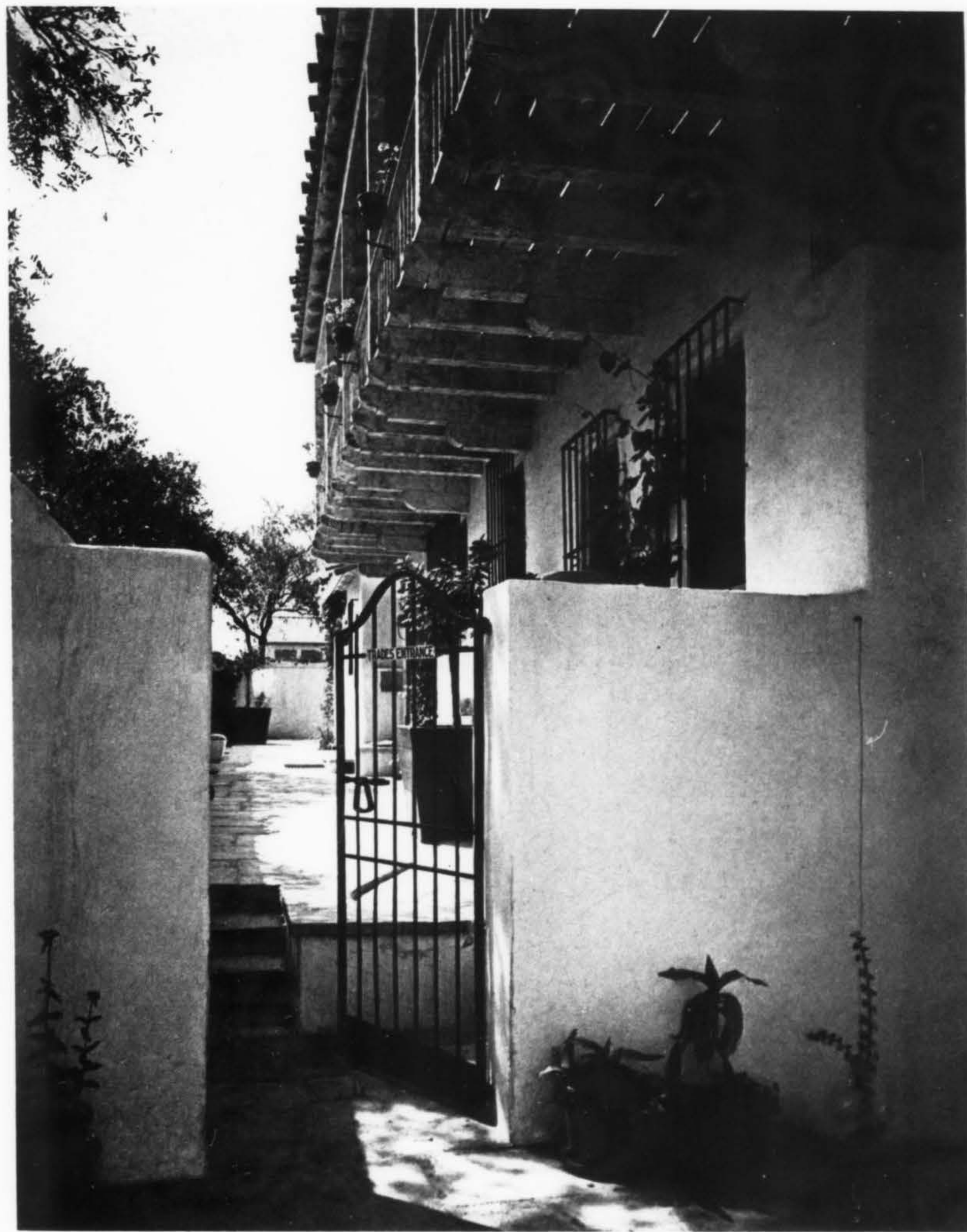




*Over a rough-paved driveway motors go through a tunnel-like approach to a large entrance court, walled and planted with trees and shrubs, a welcoming feature to the guest which is suggestive of the security and hospitality of early days in California*

THE TYPICALLY CALIFORNIAN HOME

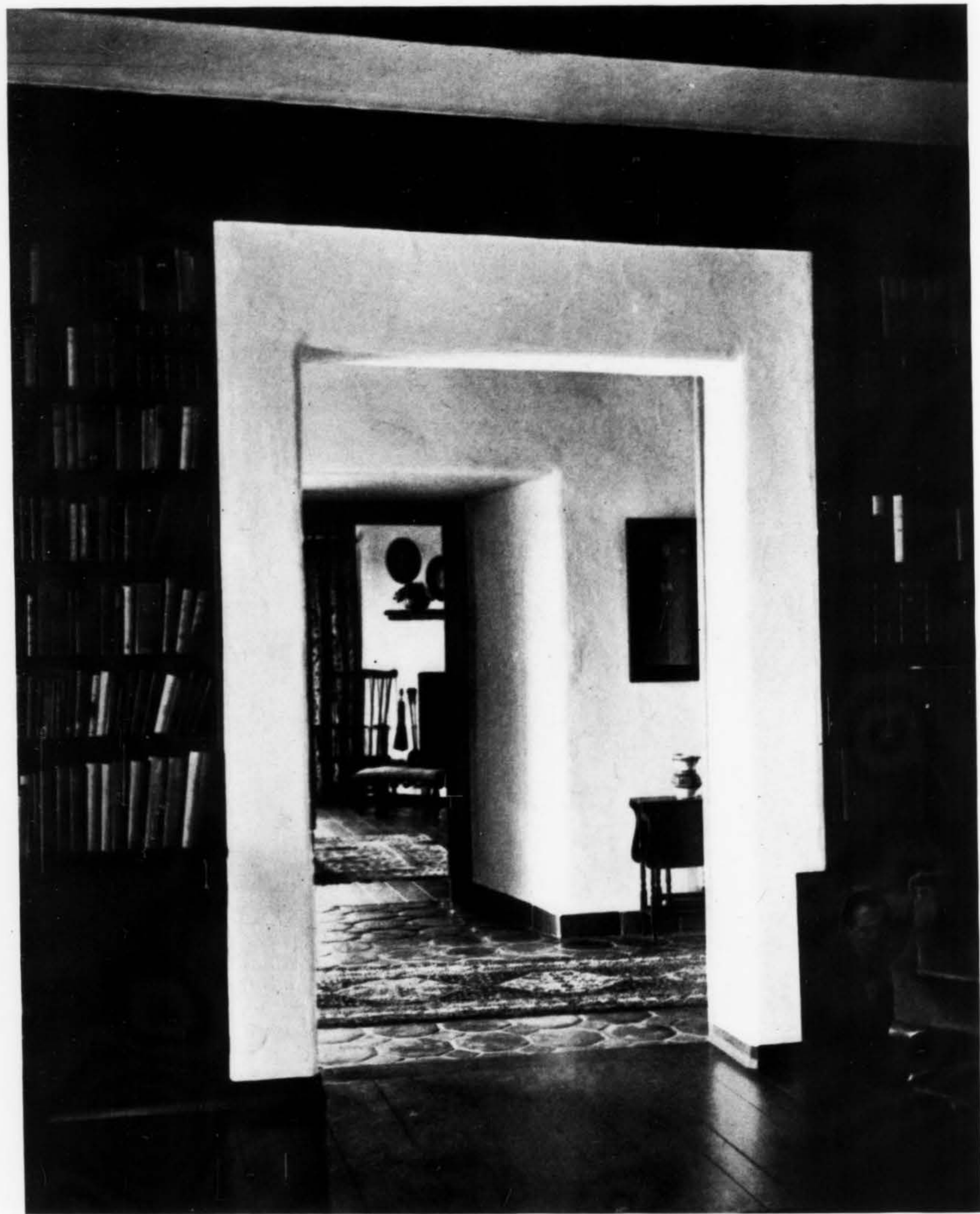




*Leading from the entrance drive to a walled, paved court,  
is the tradesmen's and service entrance, and it is to be  
noted that the overhanging balcony shields and shades the  
service windows—an excellent feature in a hot climate.  
There is nothing unsightly about this service yard*

E OF MR. R. B. FUDGER AT LOS ANGELES





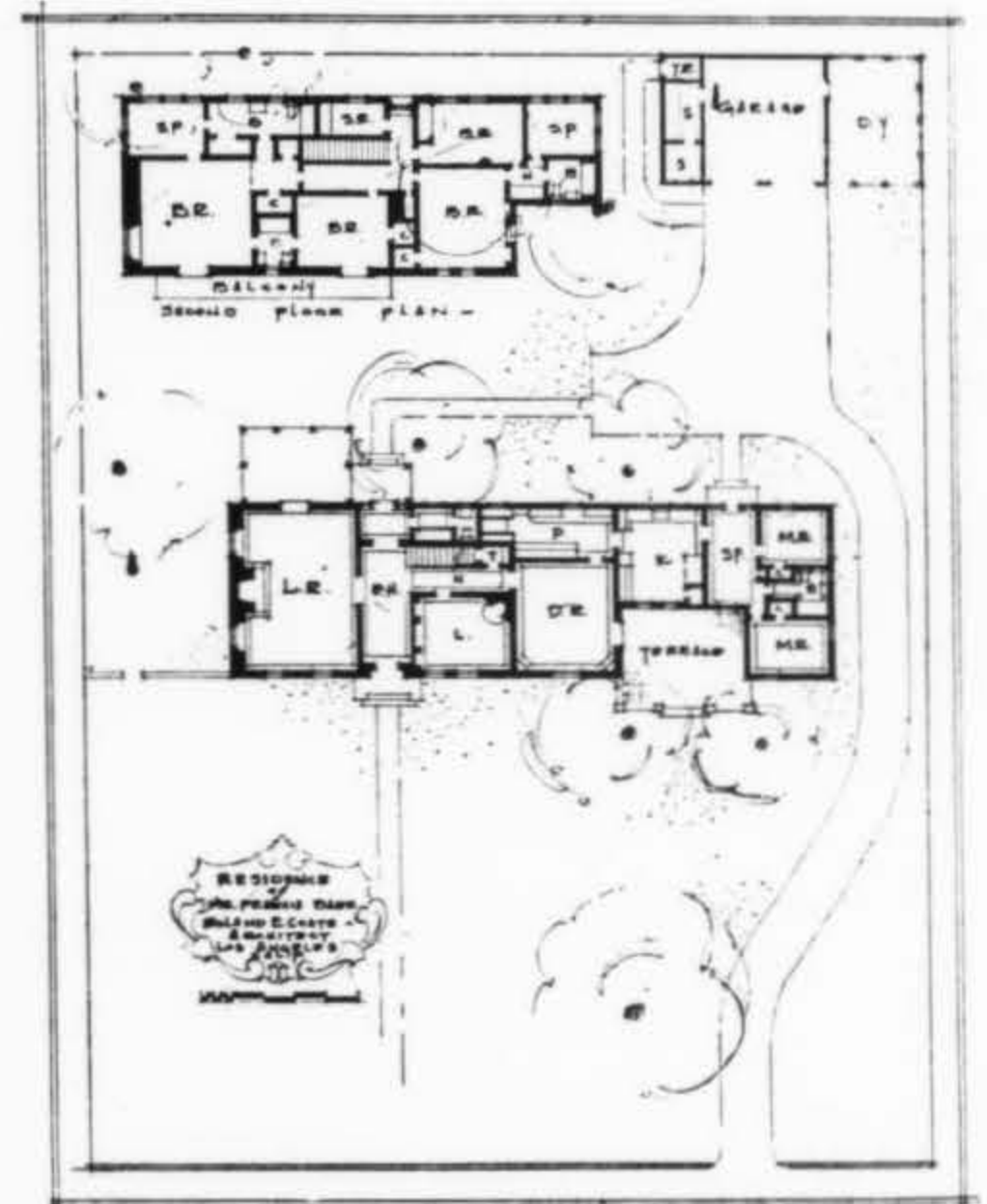
*A tiled passage separates library from living room in Mr. Fudger's house, and leads from the entrance hall to a terrace overlooking the rose garden. In spite of the bookcases, the room in the foreground is not the library, showing that the owner did not consider books out of place in a living room*





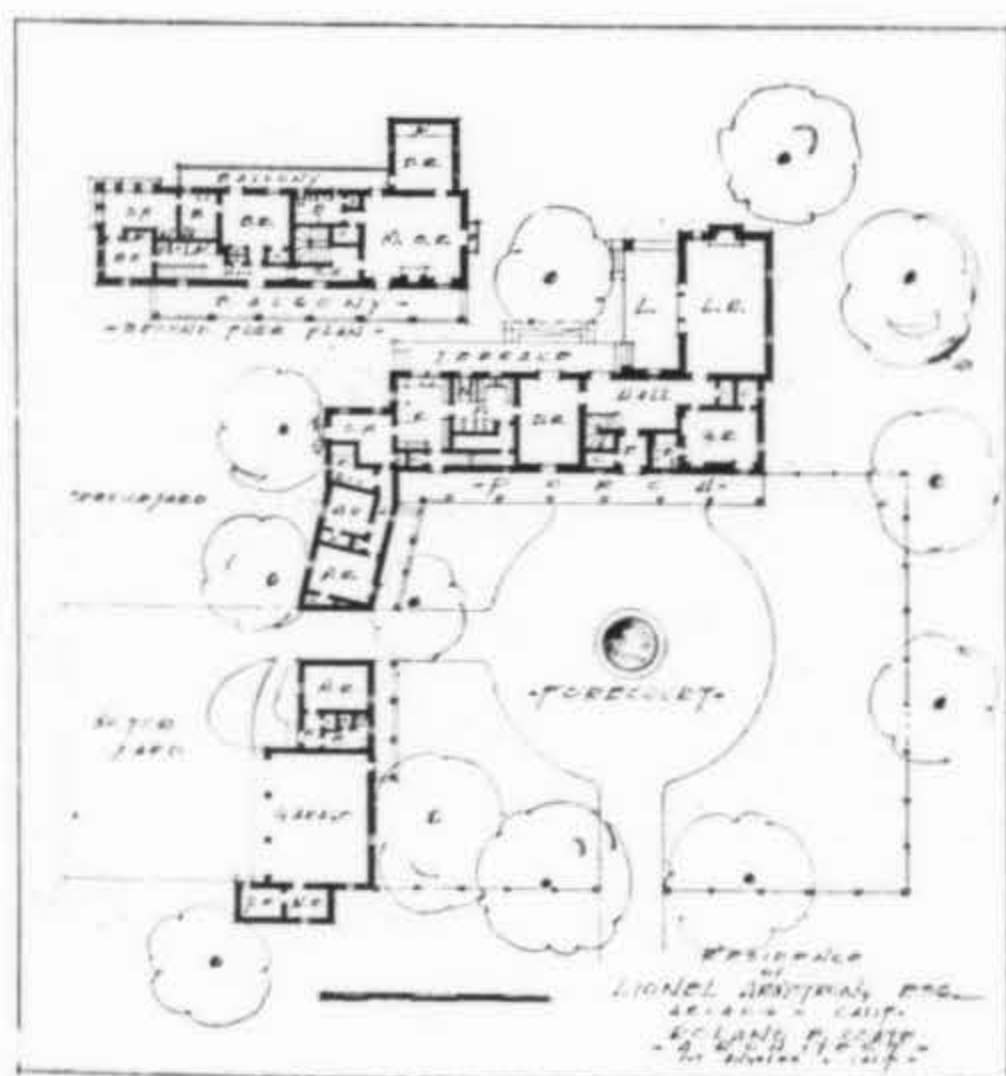
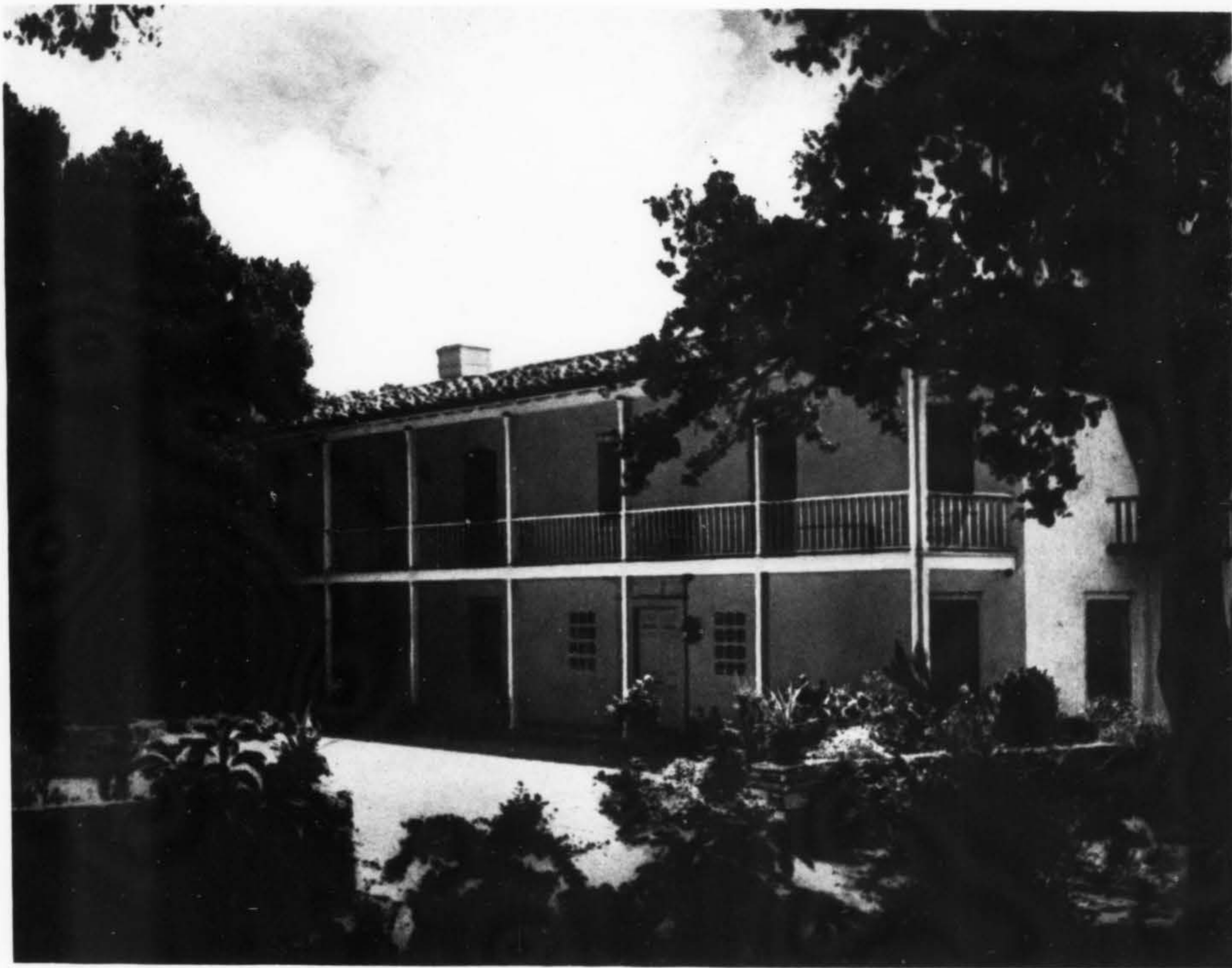
*The homely, intimate charm, the comfort and lack of ostentation, mark this living room with the same quality as much of our early American Colonial domestic work. Even the inside wooden shutters are harmonious, and are useful to temper the hot afternoon sunshine. The home of Mr. R. B. Fudger, Los Angeles. Roland E. Coate, Architect*





*The lacy iron balconies of New Orleans offered an inspiration which was developed into this essentially Californian residence of Mr. Francis Baer at Pasadena by Roland E. Coate, Architect*





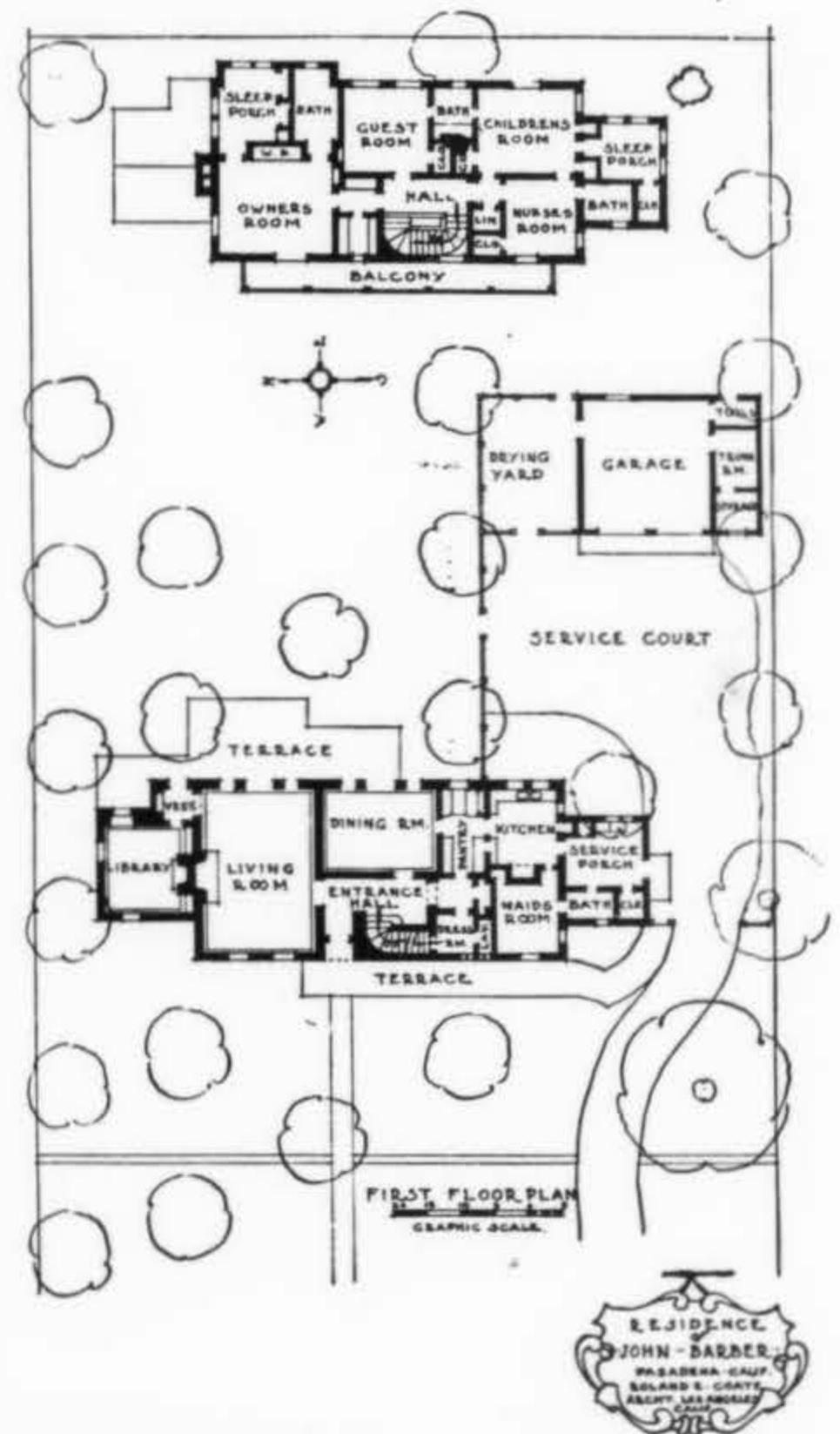
Nothing could be more suggestive of the traditions of the Alcalde and the Presidio, nor better suited to life in Arcadia, California, than the residence of Mr. Lionel Armstrong, designed by Roland E. Coate







*The use of white-washed brick for walls justifies an unusually vigorous balcony treatment*



*The house of Mr. John Barber at Pasadena is unmistakably Californian.  
Roland E. Coate, Architect.*



# ARCHITECTURAL STYLES IN FURNITURE

*Some Comments On the Furnishing of California Houses*

By GEORGE B. BRIGHAM, JR.



Photograph by Hiller

*A Colonial Room in the house of Dr. and Mrs. James D. Luckie, by Herbert Munn, Interior Decorator.*

THE architecture of any period is the combined effect of three fundamental forces: the place, the work and the people; or, as the sociologist terms them, the environment, function and organism. If we are to have an indigenous architecture in this country it must develop around the climatic conditions, and out of the social and economic customs of the people. It must be an expression of the prevalent political structure, manners, morals and laws. Our democratic government and the customs and morals of Protestantism have dominated our present American civilization and are still a vital force.

In its earliest beginnings our domestic architecture was a logical outgrowth of these three fundamental forces and continued to be so until the sophistication of archaeological fads robbed it of its simplicity, truthfulness, and straight-forward expression of function and material. Since this time it has struggled to preserve its native identity, and is now coming back into its own as a logical basis on which to

develop a truly American domestic type.

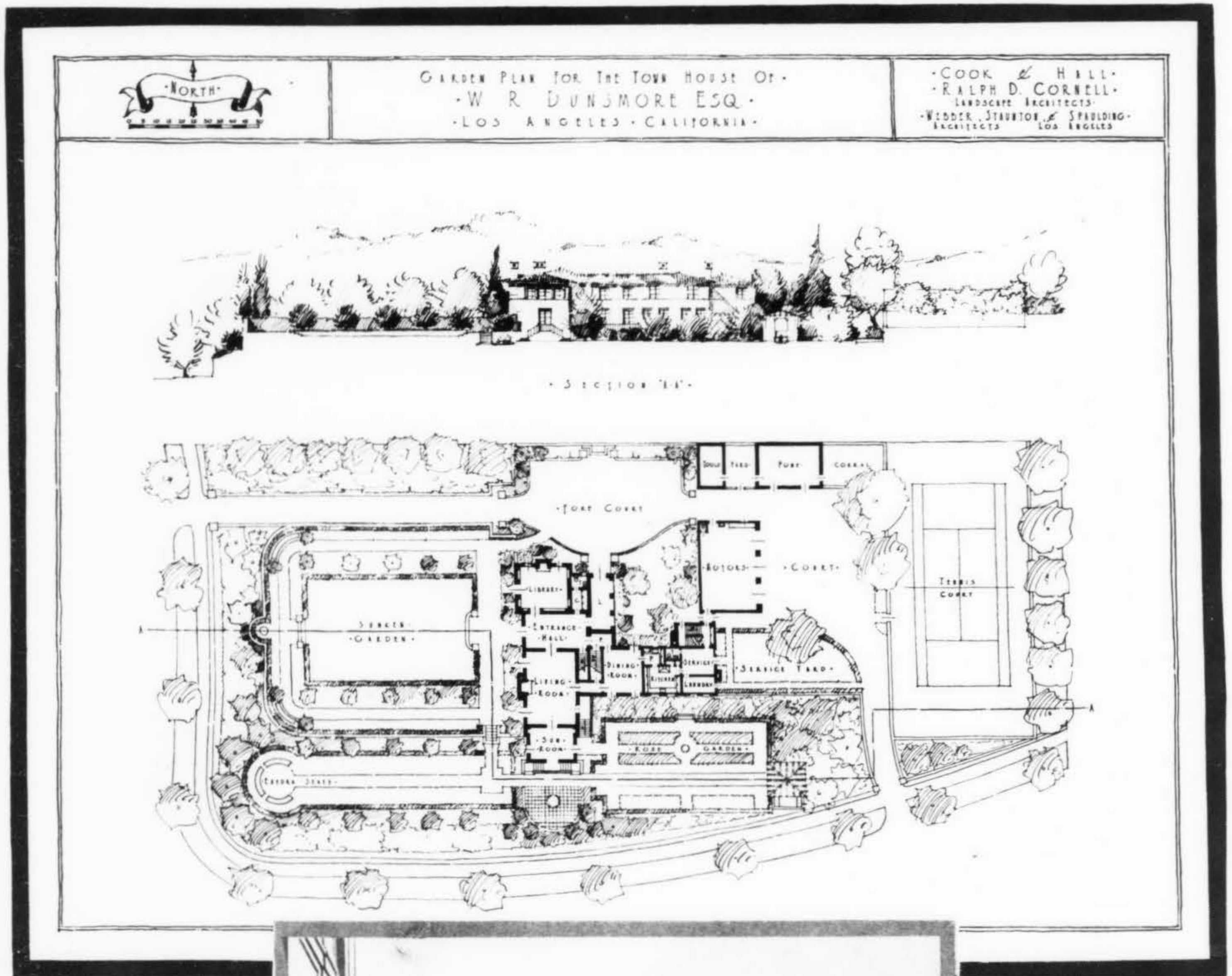
The early American settlers in California, with the good judgment and sound common-sense of their eastern fore-fathers, immediately began to adapt the colonial house to the California conditions, and continued to do so until the foreign style influence reached them.

The early Spanish settlers in California developed their architecture from their own Spanish background and thus, side by side, were two styles of architecture of two entirely foreign societies; one monarchical, catholic and feudal; the other democratic, protestant and free. The early Colonial type of architecture, although an honest expression of the American civilization was not perfectly adapted to California climatic conditions, and the Spanish, although adaptable to climatic conditions, was foreign to American standards and ideas of living. Thus it was necessary that all these conditions must be met in one style of architecture before a distinctly California type could come into being.

With all this change of environment—geographic, climatic and architectural, the majority of us in California still reflect the moral and social ideals of our American pioneer ancestors, and the associations of our childhood were made in homes where the American colonial furnishings predominated. This early conditioning inevitably colors our present standards, and we naturally and rightfully lean toward the American Colonial furniture for our California homes.

There has been less need and therefore, less actual fusion of styles in furniture than in architecture. Where furniture has lost its original usefulness it has given way to modern design, but, in general, the American Colonial type seems to be the style which best satisfies our needs because it is derived from the same source as our native architecture. Therefore, if our homes are this distinctly California type they will, for a large majority of us, be most satisfactorily furnished with the American colonial furniture.





The garden plan for the Los Angeles property of Mr. W. R. Dunsmore is quite formal in character, in keeping with house and location; but by the use of several different levels, connected by steps and separated by walls and hedges, any effect of stiffness or monotony is avoided, and a succession of interesting vistas and contrasts secured. The illusion of much greater space than exists has been produced by skillful disposition of lawn areas with skirting foliage



An unusual garden pavilion forms the axial terminus to a long vista which is but partly shown in the accompanying view; the tiled path leads through wall, terrace, rose garden, and the succession of vertical braes serve to emphasize the long horizontal perspective lines, produced by wide joints between tiles in the walk. These effects are subtle and are the result of careful and experienced planning. Webber, Staunton and Spaulding, Architects; Cook and Hall and Ralph D. Cornell, Landscape Architects



# THE TOWN PLACE OF W. R. DUNSMORE

*Los Angeles, California*

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

THE property, herein considered, consists of a corner lot, slightly over an acre in size, located in what is considered to be a near-in part of the City. In its planning, it was called upon to serve all of the needs of a busy, town establishment in which allowances must be made for growing children, limited play space and cut flower areas, motor service and a tennis court for adults.

It has come to be a foregone conclusion, in the grounds design of the American home, that a reasonable amount of garden privacy and seclusion from the eyes of the passing public is not only desirable but is the rightful heritage of every home owner. And it was taken for granted in this instance that such was an unquestioned desideratum.

In the plot plan for this property much credit is due the Architects for the thoughtful manner in which they planned the house and its floor plan in relation to the various yard areas and service incidental to such a home. It is not enough to design an attractive house, inside and out. It must be thoughtfully studied, as well, in its relation to use and co-ordination with the outdoor activities and necessities—a matter well handled in this instance.

The lot stands high above the street, some sixteen or eighteen feet at its western end. It bears a western and southern exposure. The house is relatively large in plan so that a considerable portion of the entire area is occupied by the house, the drives and forecourts, service buildings and tennis court. The problem was to get the most use and beauty out of the available, remaining space.

The boundaries of the lot were planted out to screen the gardens from the streets

and adjoining property. Everywhere, throughout the planting, was met the need of acquiring rather tall planting masses without being permitted ample lateral space for normal development of the ordinary, umbrageous tree. The result was that many slender, upright-growing plants were used, such as Italian Cypress and upright shrubs. They were grouped in masses to avoid a sense of "spottiness" or restlessness, and yet studied for their value in giving accent and contrast where it was thought desirable.

The upper garden, marked on plan as "Sunken Panel," is laid out in two levels, the entire garden supported by an enclosing retaining wall. This wall is topped by a *Pyracantha* hedge and paralleled, within, by a tile walk. A few feet inside of this walk is a boxwood hedge, which outlines the terraces of the sunken panel. Along either side of the sunken garden is a row of bitter orange.

South of this upper garden and some four feet below it is a long, narrow strip divided into two distinct gardens by a terrace near its center. The portion to the west of this terrace carries a central walk down to an exedra seat at its western terminus, which is screened and banked by dense *Pittosporum undulatum*. The walk extends through a turf panel at the sides of which are flower beds for seasonal bloom. The vista down this garden is framed by a row of *Eugenia*s at its either side, planted at the backs of the flower beds.

The house terrace that divides this garden level contains a pool and is wall-enclosed, giving opportunity for wall pots and plants such as are shown in one of the illustrations.

To the east of this terrace the rose and cut-flower garden extends for some seventy-five feet to be terminated by a garden structure in which are a pool and fountain. Excepting for the central walk, all paths within this flower garden are of turf, the flower beds being edged with stained redwood.

The walk leading through this garden level and crossing the house terrace extends almost the entire length of the lot and affords an interesting vista in either direction for a distance of about two hundred feet.

The tennis court and service areas should be self-explanatory from the plan. They are placed at the back of the lot in very compact position with practically no waste of space. They do not intrude, in any way, upon the living portions of the house or the garden. The entrance forecourt is complete in itself, but offers opportunity for easy circulation either for autos or pedestrians. The gradients from the street into the service areas are quite easy.

The general effect in walking over the property is of comfortable spaciousness, in spite of the many units crowded onto the lot. This has been made possible by their arrangement and the fact that the different units are screened, one from the other, thus eliminating any sense of confusion or or crowdedness as one walks from unit to unit.

Practically all of the planting done was in "gallon can" sizes. No specimen trees were used at all. And although the garden, now, is only "four or five years from a gallon can" the plants have grown remarkably and are beginning to take on some of the character for which the garden was designed.



*Two views of the beautiful garden on the estate of W. R. Dunsmore.*





*By the generous use of potted plants, walls which separate different levels or special garden features may be made beautiful in themselves, and the scheme of color and form changed frequently with the seasons. Many interesting effects can be produced by the proper placing of trees behind a wall. The town gardens of Mr. W. R. Dunsmore, Los Angeles*





*The garden pavilion on Mr. W. R. Dunsmore's estate is in architectural harmony with the main buildings, but treated, properly, with more decorative feeling and even a sense of airiness*

*The austerity of the entrance forecourt is relieved by the stretch of lawn between the main house (the shadow of which is seen on the right) and the garage wing. Planting is definitely light in character, as heavy massing would be uncalled-for here*







*The bronze bambino looks across a grass-bordered rose garden and a paved house-terrace, down a few steps into a long grassy walk toward a sun dial and exedra*

F R O M   T H E   G A R D E N   P A V I L I O N   O F

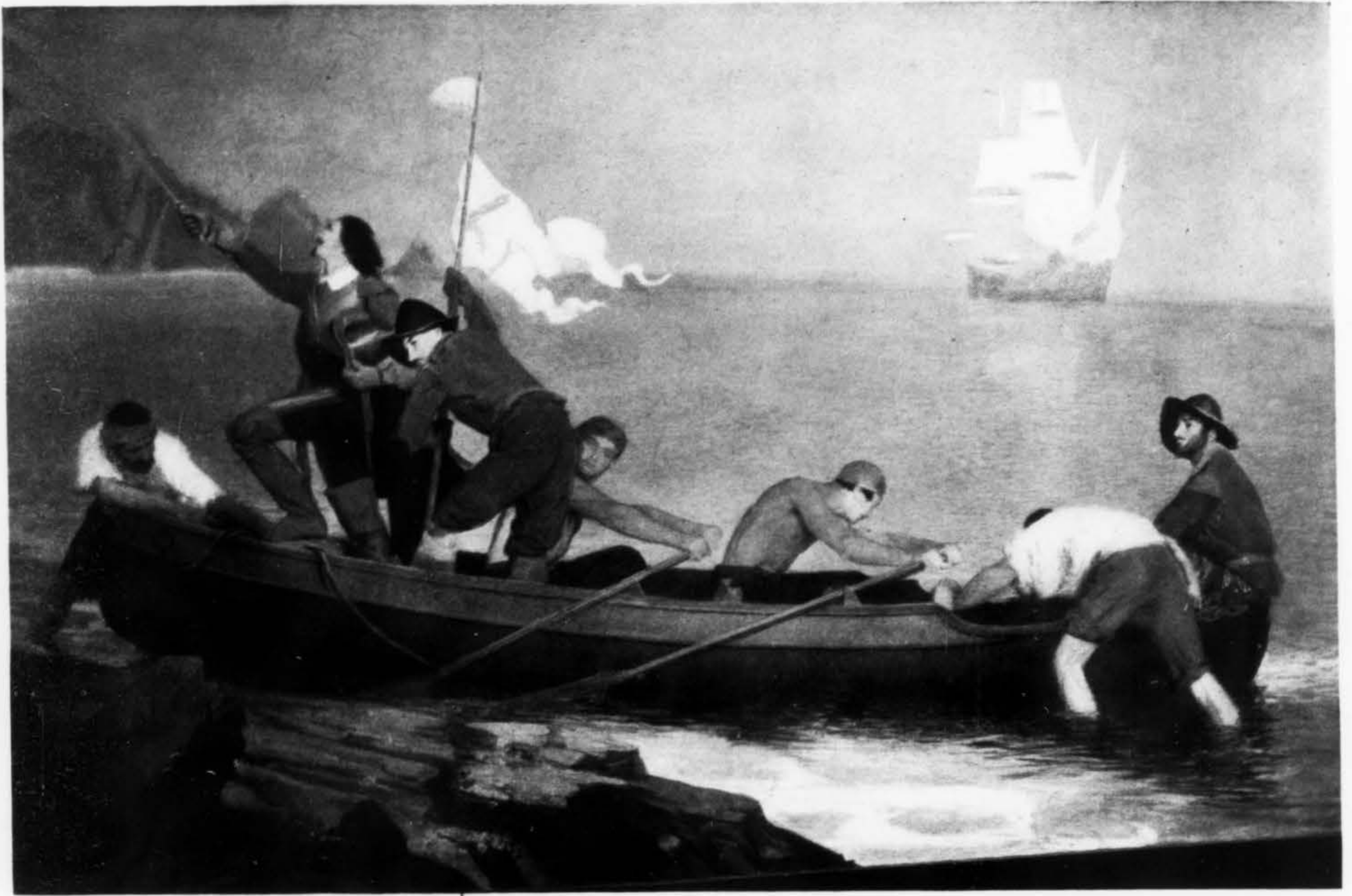




*Thick masses of dark evergreen foliage form a background for the charming little fountain figure accenting this garden pavilion, and surrounded by gay flowering plants in brilliant terra cotta pots*

O F M R . W . R . D U N S M O R E , L O S A N G E L E S





## THE HERTER MURALS IN LOS ANGELES

*California's History-Pageant Painted by Her Greatest Artist*

*Found in Catacombs of the Public Library*

By M. URMY SEARES

LOS ANGELES, of all American cities, is perhaps most democratic. Nothing is too good for her lowliest citizen; nothing which her aristocracy—had she one—might register, is beyond the ken or the ambition of her most energetic, "common garden variety" of citizen. Next to the acquisition of money, which is with many the hall-mark of the highborn, education is the desire of our masses. Get it they will; and public money is collected, public funds are squandered and many uneducated officials given office in the name of education, which is supposed to mark the difference between the lowly and the man of mark.

It is not surprising then to find the greatest public paintings which Los Angeles as yet possesses, placed in a tunnel entrance to her public library where the lowliest street-sweeper seeking a book for his weekend reading may see the history of California and learn somewhat of the State he has chosen to live in as he parks his car and races up the tunnel to the check room.

"That he who runs may read" is the

motto of these murals. Never will anyone forget them who has seen them even casually as he climbed the inner hill that leads to literature and education in Los Angeles.

"I am ashamed" one notable Los Angeles connoisseur has said when speaking of the Herter Murals painted in so lowly,



*Albert Herter, A.N.A. of California*

casual a place by a great artist! But shall we not rather be glad that there, in the very street, but sheltered, these superb murals give, to a public that knows not its California, an intimate flash, an illuminating, pleasurable acquaintance with a history so picturesque, so full of thrilling episodes that in the merest moron loyalty to the State as a whole will be inculcated as he walks and looks, first this side then that, until, with the Colonial soldiers at the fort in Monterey, he salutes his Flag—and in a flash becomes a better citizen!

The beginnings of the State are taught in the landing of the conquistadores and the mission padres in the South. The building of a mission and the Spanish dance and life in hacienda and on Spanish rancho echo from the walls as one walks up the State of California to its first capitol, old Monterey. And at the northern, highest end of the long tunnel the scene changes. Scions of New England's oldest families and sons of Virginia or Kentucky kneel together at the shrine of gold! gold! gold!





*The building of a mission is shown in three photographs, two of which are here reproduced. Classic in their delineation of the human figure, yet flat, as a wall decoration must be, they are fine things for youth to grow up with*



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panning out the shining nuggets at a little mountain stream.

It was very difficult to photograph these murals. Many have tried it, but change in elevation cannot be eliminated in the camera. Panorama pictures taken separately and glued together were not satisfactory to the artist or to lovers and appreciators of his work. It was therefore found best to show details in these excellent photographs secured by Jessie Tarbox Beals, under the greatest difficulty, and leave the sequence to the student of art as well as to the chance observer when he climbs the hill of knowledge from Fifth Street on Hope to Sixth.

The fine features of a Spanish hidalgo, painted as he confers with the Architect and builder of the mission; the crouching Indians alert as they study the strange boats and their white crews; fair señoritas exquisitely modeled, simple and masterly in handling, are lessons in figure work for all the art schools in Los Angeles.

Interesting masses of flat but tender color, refinement of line and a skill in delineation unequalled on two continents are a few of the qualities we have for our inspiration and refreshment in these wall paintings given so generously to the whole municipal district by Mr. Herter. What his masterpieces—offered for the rotunda walls—would have been, we shall never know. France has placed the great mural "Farewell to the French Soldiers," high in the railway station used by everyone in Paris. France is democratic too, and the French people, old and childless, stand and look at this great American's painting while the tears run down their cheeks, and in their hearts America is kindly spoken of.

Surely no greater thing can be done by



art when it has mastered technique and is free to interpret thought as well as objects, than to cement the bonds of friendship between two great republics, and to teach the coming Californians how to be democratic,

must indeed be talented and well taught in discrimination, to hold to their own ideals and seek wisdom in art only from that which is true, sane and eternal. It is just at this point that the Public Library performs its newly assumed duties in the education of the people. It must indeed show only the best obtainable. In no other way will good taste be made universal and our own artists be inspired to do their best work.

So alluring is our landscape, so deceiving is the thoughtless praise of our guests and friends passing through the country en tour, or in the mood to think everything beautiful, that most of our students turn to landscape before they have mastered the drawing of the human figure.

No great art has ever been made up of backgrounds. Life, both of humanity and of the spirit needs nobler forms for its expression.

Great artists and their works are here among us. Let us emulate their example of hard work, and produce our own art.



loyal, picturesque, and decent, all at the same time.

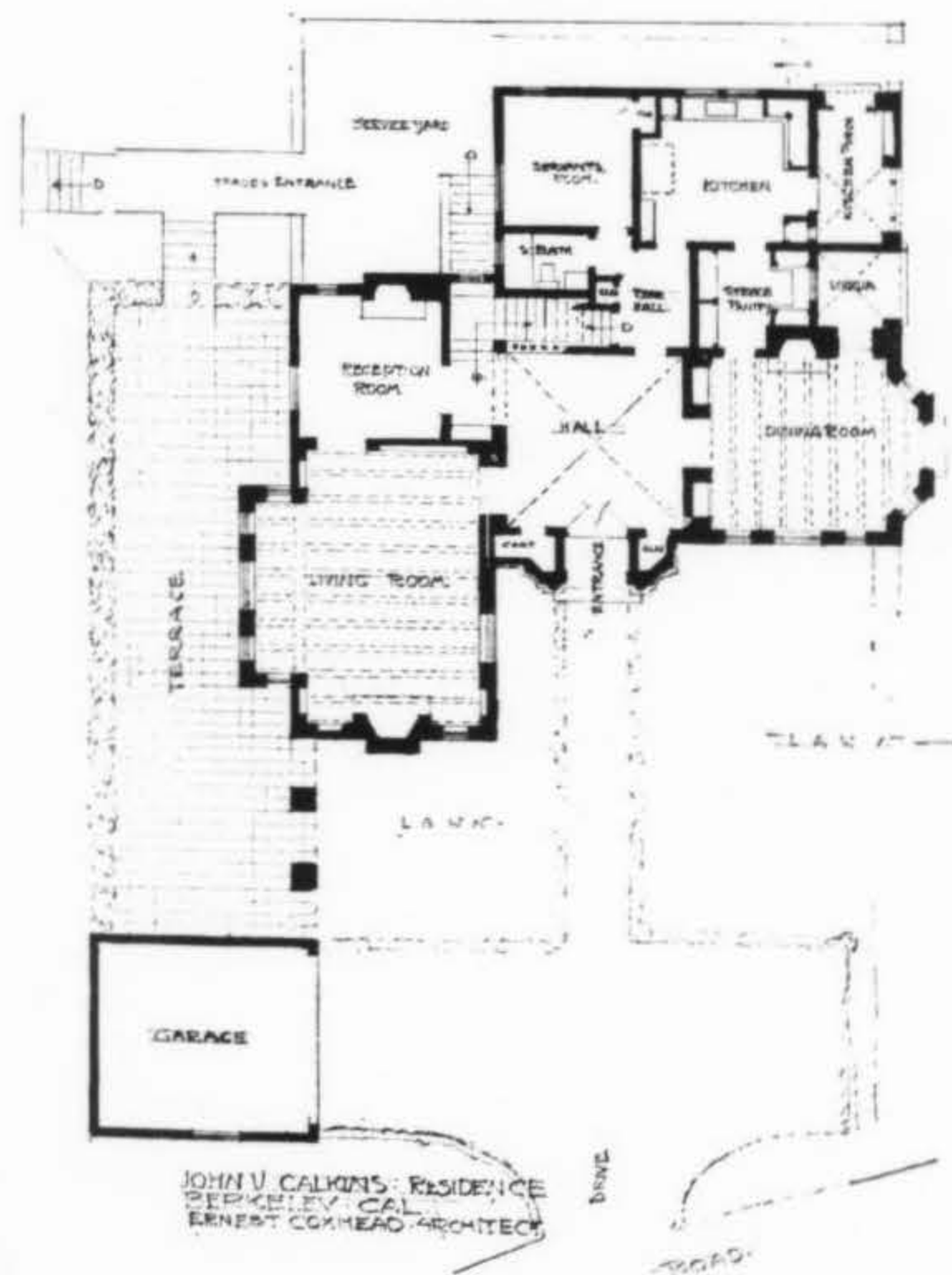
Art is the expression of the very life of a people seen through the eyes of trained





# THREE HOUSES IN BERKELEY, CALIFORNIA

*Designed by Ernest Coxhead, F. A. I. A.*



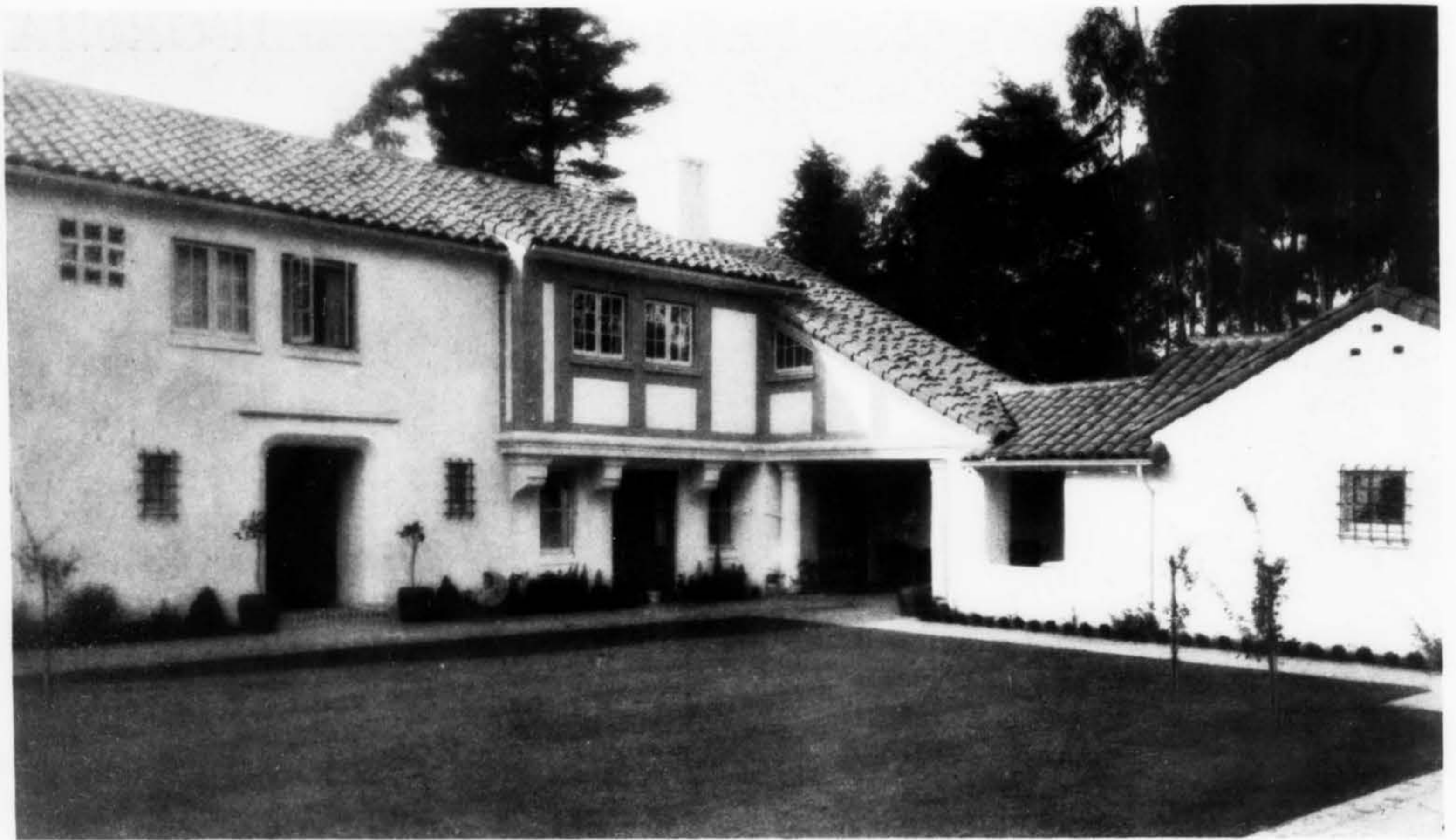
*The presence of splendid old trees determined very definitely the location and shape of the house; there is a noble view from the living and reception room to the south and west.*

*The house faces east*



*The residence of Mr. John U. Calkins (Governor of the Federal Reserve Bank of San Francisco) is located on an elevated site bordering the Berkeley hills, on a portion of the famous old estate of the late Judge Garber. The arrangement is admirably suited both to site and exposure and to the special requirements of the occupants*





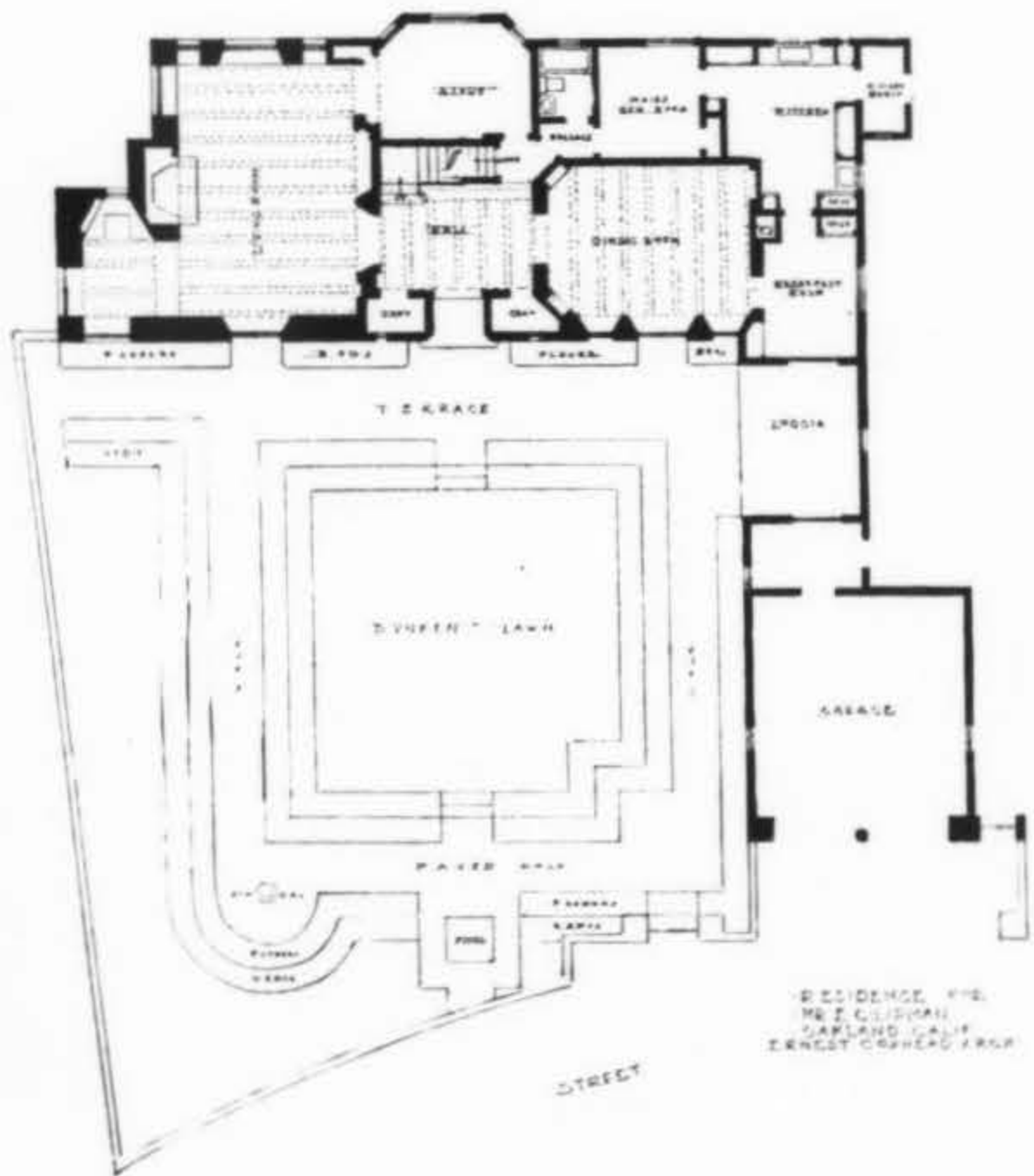
*Mr. E. C. Lipman's house is ell-shaped around two sides of a spacious level lawn, protected on the south and east by high walls and ample garden space. As the living rooms open directly to this court, privacy and shelter from wind were desirable*



*The living quarters are treated in absolute harmony, since they open together very directly, but any stiffness or effect of formality has been successfully avoided and a homelike quality has been achieved*







*The property of Mr. E. G. Lipman, while technically in Oakland, is on the borderline of Berkeley and is part of the new colony of homes in the southeasterly portion of Berkeley, bordering the hills, looking out over San Francisco Bay. Ernest Coxhead, F. A. I. A., Architect*

*Attention has been paid to two essentials in planning Mr. Lipman's home; the wonderful view toward the west, and the securing of a sunny, sheltered, out-of-doors living space*







*Brick steps into the patio of Mr. Wallace Fulton's home  
at Berkeley, California. Ernest Coxhead, F. A. I. A.,  
Architect*





*The ingenious way in which this problem of plan was solved, on a small hillside lot, is to be commended. Ernest Coxhead, F. A. I. A., Architect*

*The property of Mr. Wallace Fulton, in Berkeley, lies on a rather steep hillside which commands a superb view. A view of the patio, above, shows that this attractive feature may be managed even on a sloping site*



*An airplane photograph of the Santa Marguerita Ranch from the coast to the mountains. Taken by Erickson of San Diego*



*Frederick Law Olmsted, Director of Survey, has pointed out that the most pressing need at present is to save the shore for posterity in State Parks*

## SANTA MARGUERITA RANCHO--A STATE PARK

*With a Part of the State Park Commission's Report of the Survey As Conducted by Frederick Law Olmsted, Director of Survey*

By M. URMY SEARES

**G**RAZING lands of Santa Marguerita! Range after range of mounting hills that offer infinite rest and strength as we "lift up our eyes unto them"! Open valleys where some little willowed stream flows down to form a sandy beach beside the tossing breakers, and above all and over all a peace primeval that comes only from a view of virgin landscape far from the cities and untouched by the exploiting hand of man. This is the boon that California pleads for:—that one, at least, of her splendid, original Spanish Ranchos shall lie preserved intact for all California and for posterity.

"Motoring for no other purpose than the enjoyment of the pleasant out-of-doors through which one passes or with that as a controlling motive combined with some other motive or excuse, is one of the major sports of California." Thus says Frederick Olmsted, America's foremost park and landscape expert, in his report to the California State Park Commission just issued to the press. Here on the State highway, through the Santa Marguerita Ranch south of San Juan Capistrano, is the one place on

the Coast Road where not a billboard or even a fence sign has been allowed for over eighty years of American occupation. Here might the simple fundamentals of America's political and individual liberty be taught by precept and example; and Californians be raised unhampered by the strain of commercial competition. "Thousands of acres of tillable soil, with available water for irrigation purposes, suitable for experimental stations and the production of fauna and flora." This is only one of the twelve major advantages mentioned by the Park Committee of the San Juan Capistrano Chamber of Commerce in its resolutions asking the State Commission to consider Santa Marguerita and its subsidiary ranches as a central State park.

The Santa Marguerita Rancho consists of more than 200,000 acres of virgin soil and is situated between San Juan Capistrano Mission and San Luis Rey Mission on the Pacific Coast, and stretching to the borders of Riverside county. The property consists of three separate ranchos, all Mexican land grants. The main property known as the Rancho Santa Marguer-

ita y las Flores, consists of approximately 100,000 acres, all of which is in San Diego county; the Rancho Mision Vieja, eleven square leagues, all of which is in Orange county; the Rancho Trabuco, five square leagues, all of which is in Orange county. The Santa Marguerita y las Flores has a strip of eighteen miles of virgin sea coast and beach property, and the entire rancho boasts unsurpassable mountain and canyon scenery. Wild game, including deer and mountain lion, roam over the vast territory, which is now protected from hunters and trespassers, exploiters and "developers."

History tells us that the Rancho Santa Marguerita y las Flores was an original Mexican land grant to Pio and Andres Pico. Pio Pico was Governor of California. The other two large grants, the Rancho Mision Vieja and the Rancho Trabuco, were granted to Don Juan Forster and Ysadora Pico, the sister of Pio and Andres, and the Rancho Santa Marguerita y las Flores was deeded over to Don Juan Forster soon after.

Don Juan Forster made the three ranchos a vast cattle range, and he acquired





considerable fortune. But a series of bad years came, he suffered severe financial reverses and was forced to sell the three ranchos to James Flood, a San Francisco financier.

James Flood sent Richard O'Neil down to operate the rancho, history tells us, on the basis of shares. For years the rancho had been operated by Richard O'Neil until he had acquired half of the property. With the passing of both O'Neil and James Flood, the property passed into the hands of the heirs, after which it was incorporated as the Santa Marguerita Rancho Company.

The original ranch house constructed by Pio Pico still stands, and is used as the ranch headquarters at the present time.

With the two famous old missions on either end of the proposed park, the splendid beaches and seacoast on the west, and the great Cleveland National Forest Reserve on the east, the Rancho Santa Marguerita offers unquestionable advantages as the spot for one great park.

#### FROM THE REPORT

**T**HE scope of the survey as authorized by the legislature is very broad, comprising not only investigations "to determine what lands are suitable and desirable for the ultimate development of a comprehensive, well-balanced state park system," but those necessary "to definite the relation of such a system to other means of conserving and utilizing the scenic and recreational resources of the State." Fully to comply with the latter part of this authorization would involve a complete and comprehensive analysis of the scenic and recreational resources of California and of all the important means by which they can be conserved and utilized, both through public initiative and through private initiative.



The organization adopted was as follows. A small central staff was organized of men professionally trained in dealing with cognate problems. This staff consisted of the undersigned, as Director of the Survey, of Mr. Daniel R. Hull of Los Angeles, former landscape architect of the National Parks Service; of Mr. H. W. Shepherd of Berkeley, landscape architect and professor of landscape architecture at the University of California, and of Mr. Emerson Knight of San Francisco, landscape architect, all members of the Pacific Coast Chapter of the American Society of Landscape Architects; supplemented at times by technically trained assistants in the regular employ of Olmsted Brothers.

At my suggestion the Commission selected and appointed representative citizens throughout the State, interested and well-informed on the general subject, to act as advisers, divided into twelve groups corresponding with the twelve territorial divisions made for the State survey.

*(Continued in April)*





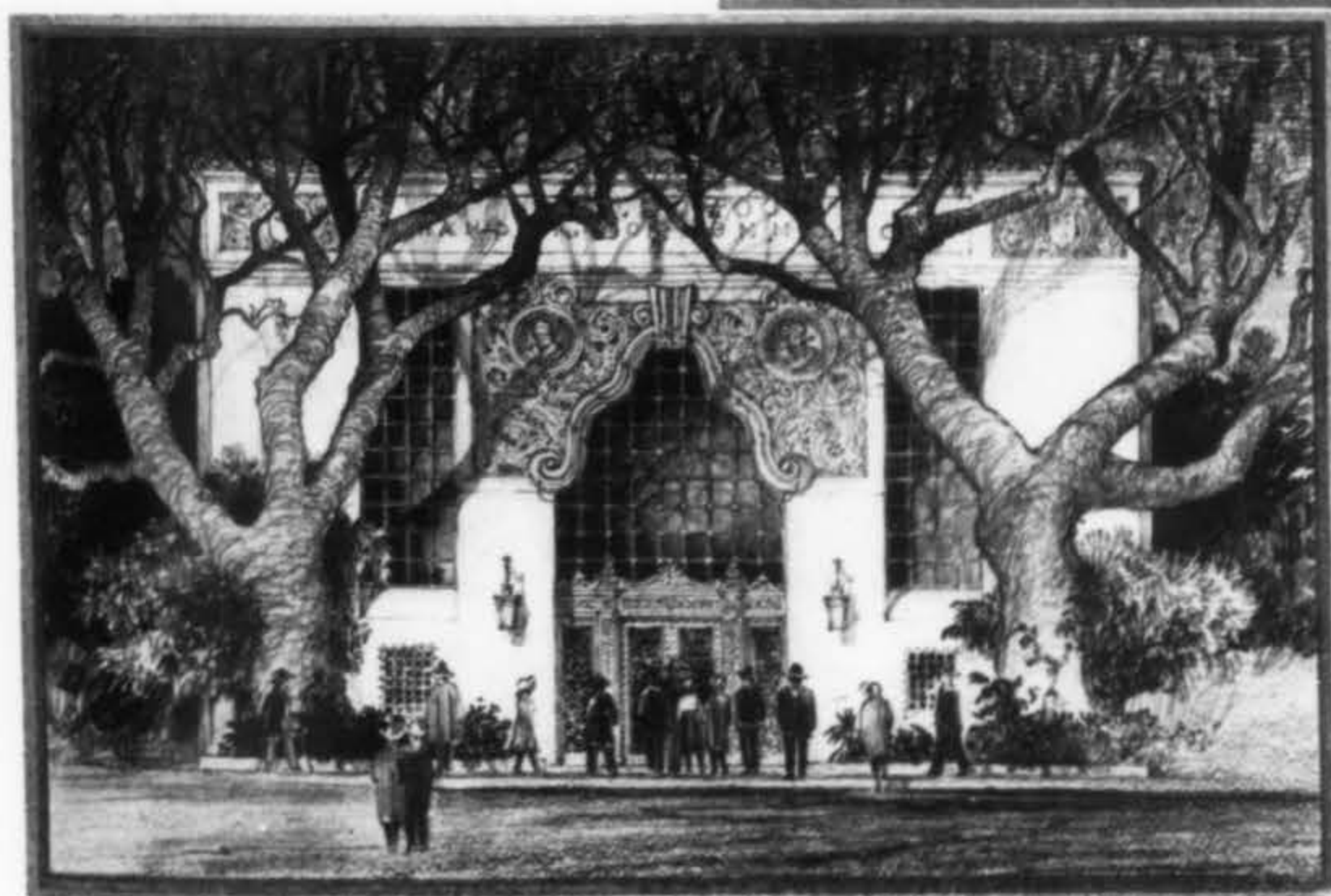
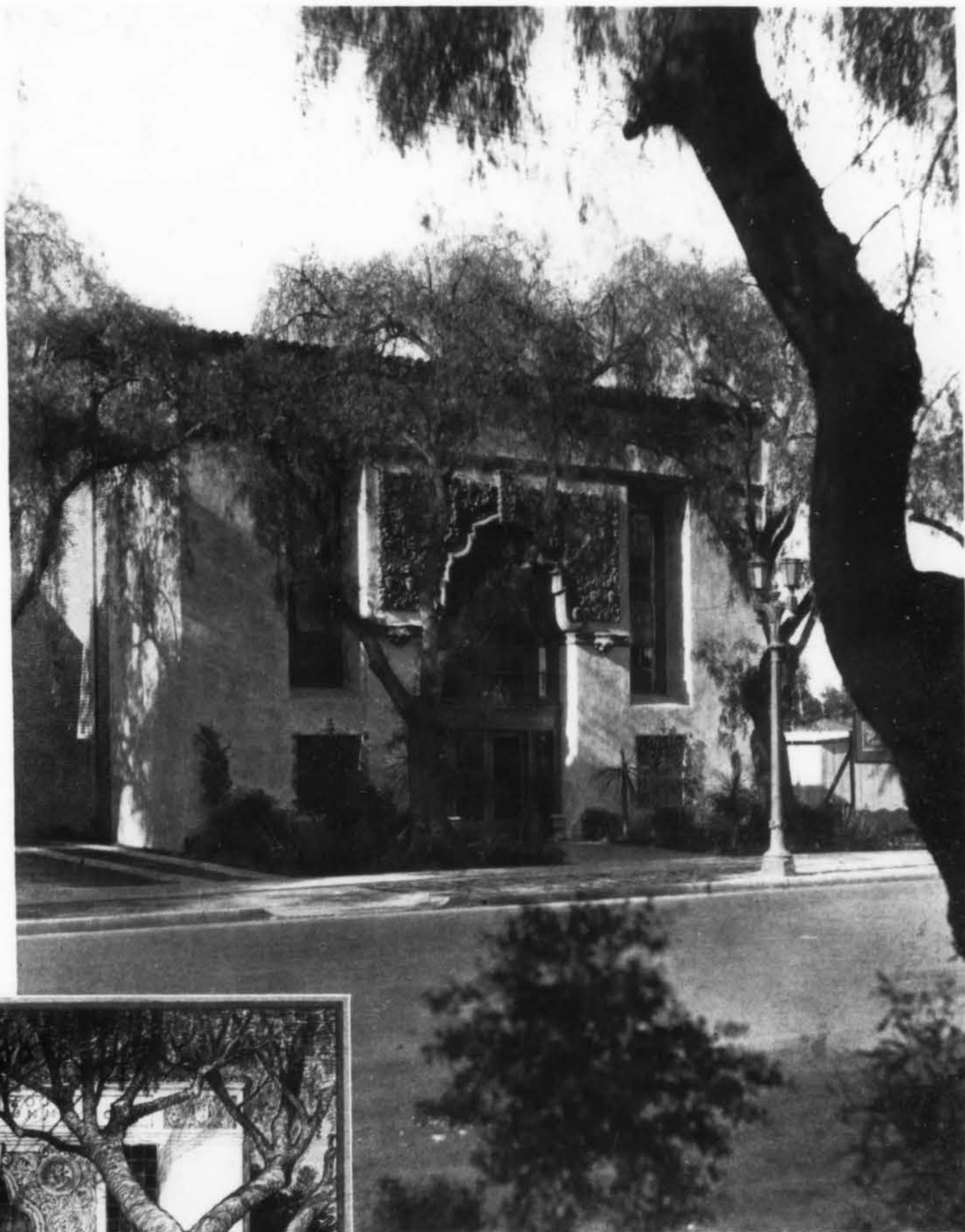
*Few public buildings have the charm of this Hollywood Chamber of Commerce Building, in which the architects, Morgan, Walls and Clements, have captured the gay and fanciful spirit of the community while preserving a sense of scale suitable to a work of public interest*

*The auditorium of the Hollywood Chamber of Commerce Building, although limited as to size and cost, has been given interest and character by a proscenium arch consistent with the exterior treatment of the building*



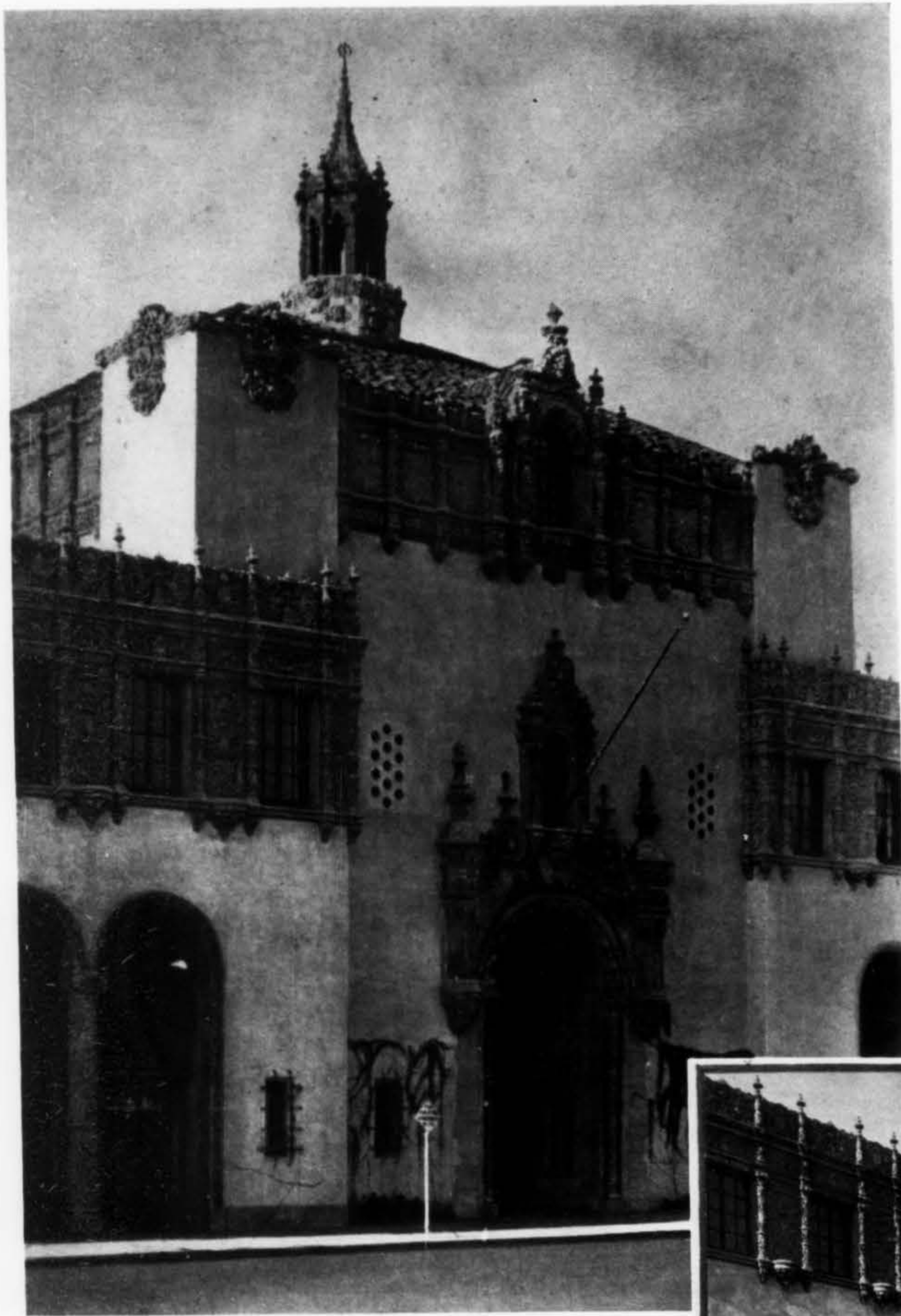


*Two twisted old pepper trees prove to be important factors in the placing of the Hollywood Chamber of Commerce Building, and to some extent in the composition of the facade. They frame the main arch and its long side lights without obscuring the interesting accents of ornament.*



*This preliminary sketch shows that the design has been carried out with practically no change. Observe the harmony between curves of branch and arch.*





*In the Los Angeles Evening Herald Building it was desired to express the Spanish traditions of California and the colorful atmosphere of the Southland. Stucco-covered walls of a light tan, rich ornament (of cast cement) in mellow brown with spots of bright color, and a roof of warm red tile laid in thick, irregular courses, produce an effect which is unique and pleasing. Morgan, Walls and Clements, Architects.*

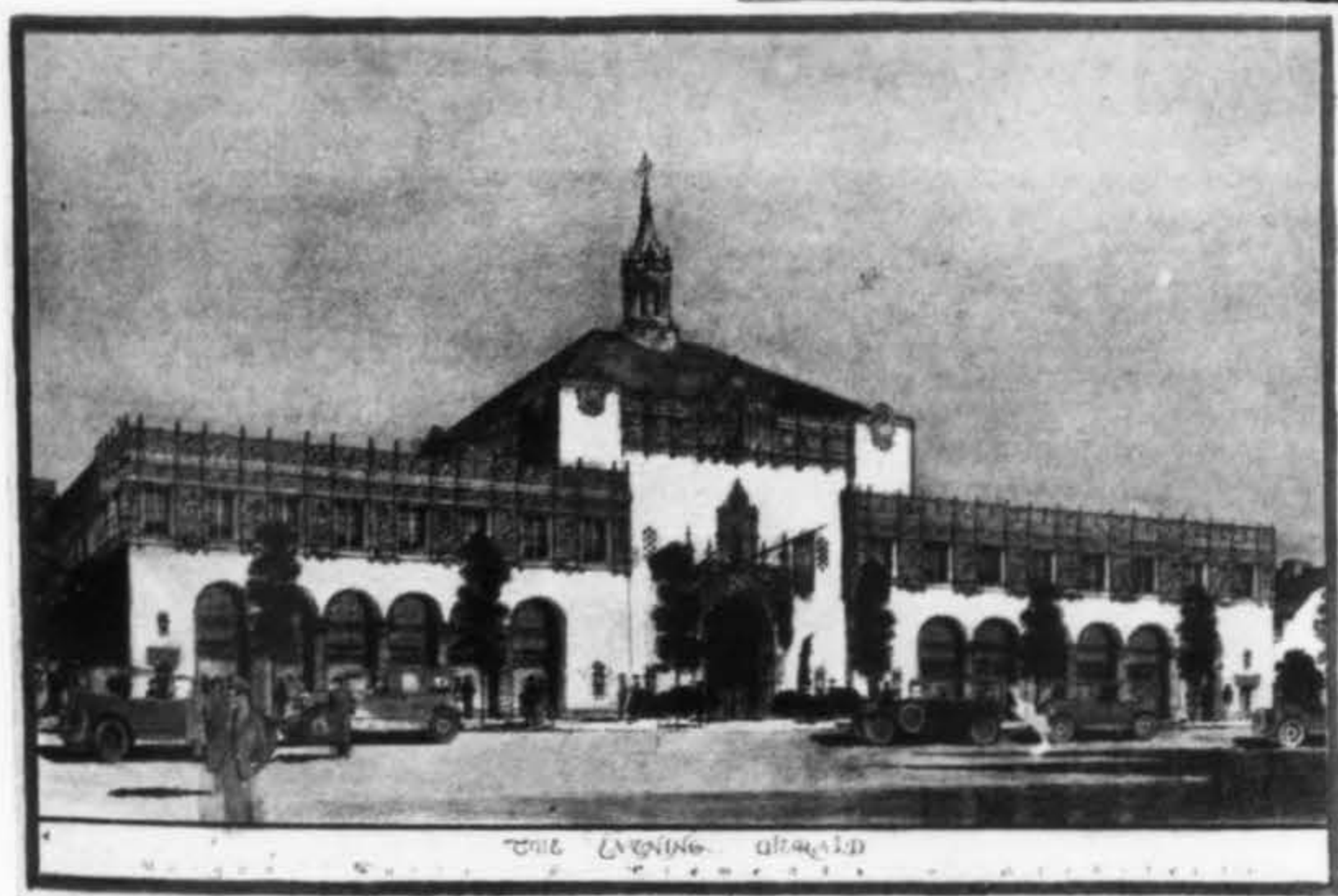
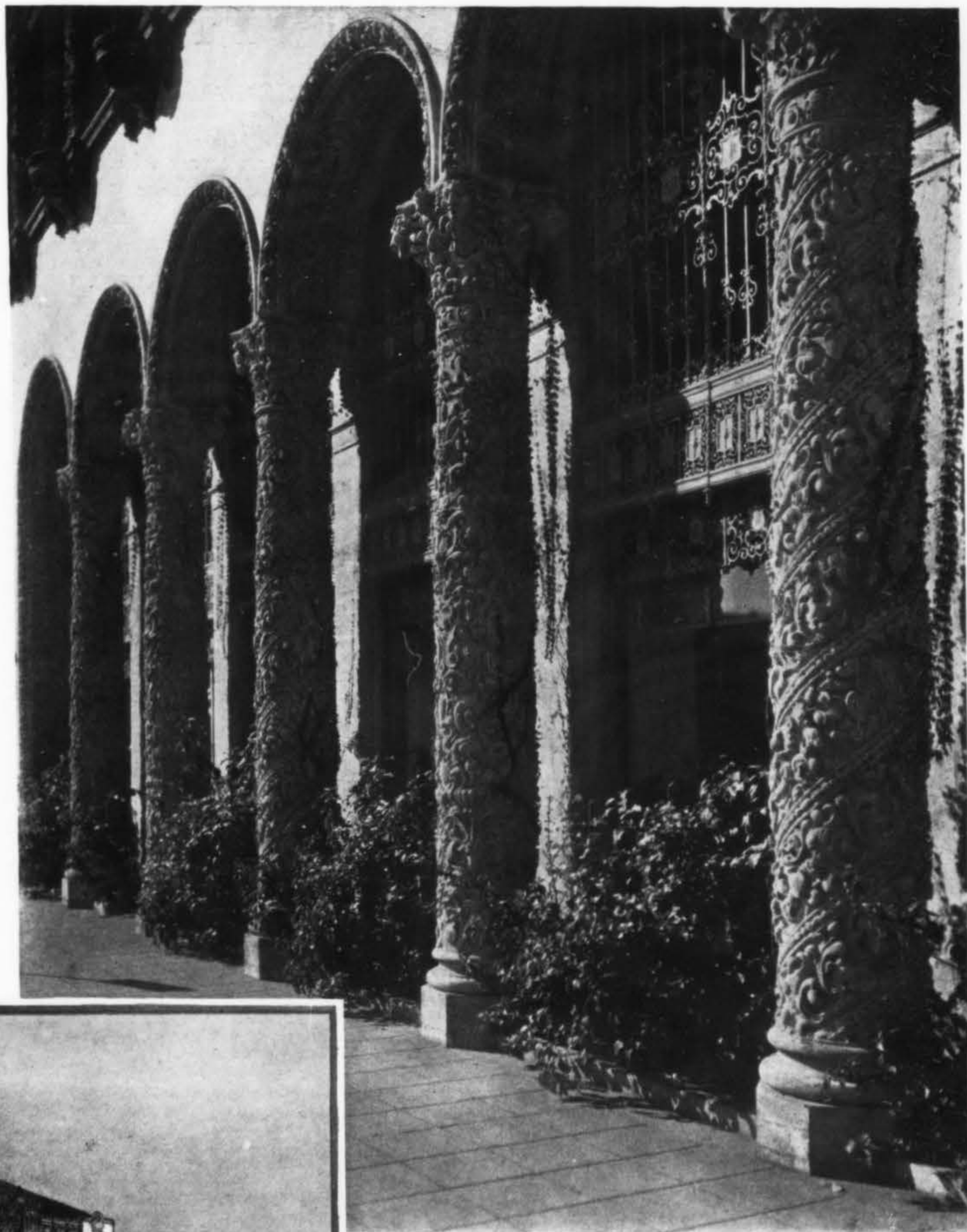
*The proportions of the facade and the disposition of wall surfaces and openings produce a happy and spirited composition, which expresses tradition without being stereotyped or conventional.*



T H E A P P R O P R I A T E N E W H O M E



*An alternating scheme of ornament, vigorous and richly modeled, characterizes the free-standing columns and arches framing window openings in the main story. Luxuriant planting between bases of the columns and lacy iron grillwork in the upper part of the arches tend to give unity to the entire arcade as an element in the composition of the facade, designed by Morgan, Walls and Clements, Architects.*



*Comparison of the perspective sketch here reproduced will show how closely the building has been executed in accordance with the vision of its designers.*



## CURRENT ART IN SAN DIEGO

By ADA MARIE DAWSON

IT HAS been remarked that if one were to remain long enough at the famous Saint Mark's Square in Venice, he would eventually see everyone of interest in the world, for soon or late everyone of importance goes to pay his tribute to the bride of the Adriatic. Here in the antipodes, in San Diego, the march of events has such flourish and interest that in this growing city things modern attract as do ancient things in that other city by the sea.

In the field of art the most important happening of recent date is the opening of El Prado Gallery and Studio. During the opening week the more important San Diego artists were guests of honor and their paintings were hung on the days on which they were special guests. On Saturday, February the 16th, paintings of Maurice Braun were hung in the gallery and he and Mrs. Braun with Mrs. Barney greeted the guests informally. From Mr. Braun's studio on Point Loma came his pictures of the back country of San Diego County.

On Sunday afternoon Charles Reiffel and Mrs. Reiffel were guests of honor. Mr. Reiffel is president of the San Diego Art Guild. His painting "In Banner Valley," inspired by a scene in the Cucumacas, has recently been awarded the \$500 special purchase prize in the second annual state-wide art exhibit held in Santa Cruz. The "Brooklyn Eagle" said of Mr. Reiffel: "He is singularly free from what we call 'isms' without being too old-fashioned."

On Monday Edith Hamlin, Everett Gee Jackson and Mrs. Jackson were guests of honor.

The Director of our Fine Arts Gallery says of this new exhibition place:

"It is located in a recently erected structure which is one of a community group of business houses comprising 'El Prado Commercial.' John W. Snyder is its promoter — or, rather, the guardian, for he has gone into this venture at a great cost to himself in

order to create a business center which at the same time will be harmonious and, as an ensemble, artistic. At once one senses a congenial atmosphere. The rooms are simple but well lighted. Mrs. Esther Stevens Barney, the directing genius, is herself a painter of fine training, experience and decided creative ability. She is also a discerning connoisseur and critic. Recently she was placed upon the Acquisition and Exhibition Committee of the Fine Arts Society of San Diego.

"The day when we visited the gallery we found the work of Edith A. Hamlin and Everett Gee Jackson. The former has recently won awards in the North. She is very busy creating progressive panels for decoration, using as motifs semi-tropical verdure and fascinating animals, white monkeys, for example. Among her recent work, floor screens with banana trees, and some of those rare animals in San Diego's important Zoo, comprise vital and refreshing interpretations. She is giving instruction to students of the County of San Diego in classes offered free to students by the Fine Arts Society. She has an almost miraculous way of getting the best out of young children.

Everett Gee Jackson, who, with Charles Reiffel and Charlton Fortune, were the sole Californians to be invited to exhibit in the 11th contemporary American painting show at the Corcoran Gallery in

Washington, D. C., has a number of pictures that are his best work, according to our mind. For a while he stuck too close to those he admired in Mexico—Diego Rivera, Gortia and Orozco. He sent two such pictures to the Bohemian Club, one of which received an honorable mention, and might not impossibly have won a prize had it not leaned too heavily upon the Mexican. His last endeavor is more individual and true to himself. Of the two which he sent to the Corcoran, 'Agrarians' and 'Cale de Piedras,' we liked the latter particularly. This 'Streets of Rocks' has a dramatically as well as decoratively, closely-interwoven pattern that is at once dynamic and plastic. There is a feeling almost of delicately curving contours, much as the sculptor works the clay into undulating surfaces. The coloring is of mellow quality, yet rich and luminous. His 'Water Hyacinth and Idol' and 'Aztec Idol with Geranium' are two fascinating and amusing still-lives, which suggest abstract pattern, yet are actually naturalistic. They suit southern California and its homes, particularly the modern home. 'Canoa' or 'House-Boat,' with its luxuriant verdure, suggests the difficult life of Mexico, its sense of hardness and yet its strange fascinations. The growth of yellow, purple, green and blue shades by their loveliness of tone introduce this element of allure.

"Mr. Jackson is still but a youngster of not very many years' experience in art, and actually still young in age. We predict for him a brilliant future, marked success, and a definite contribution toward the progress of art."

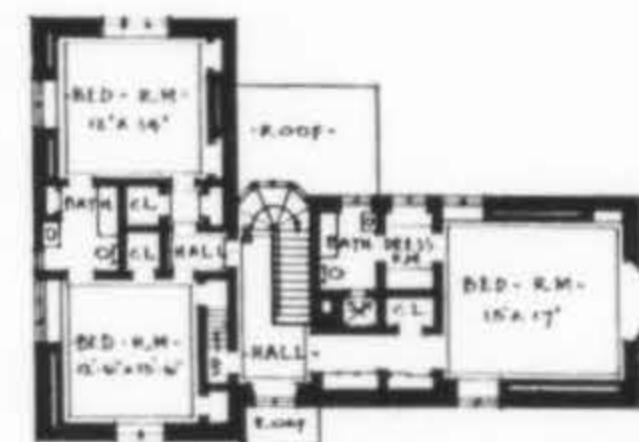
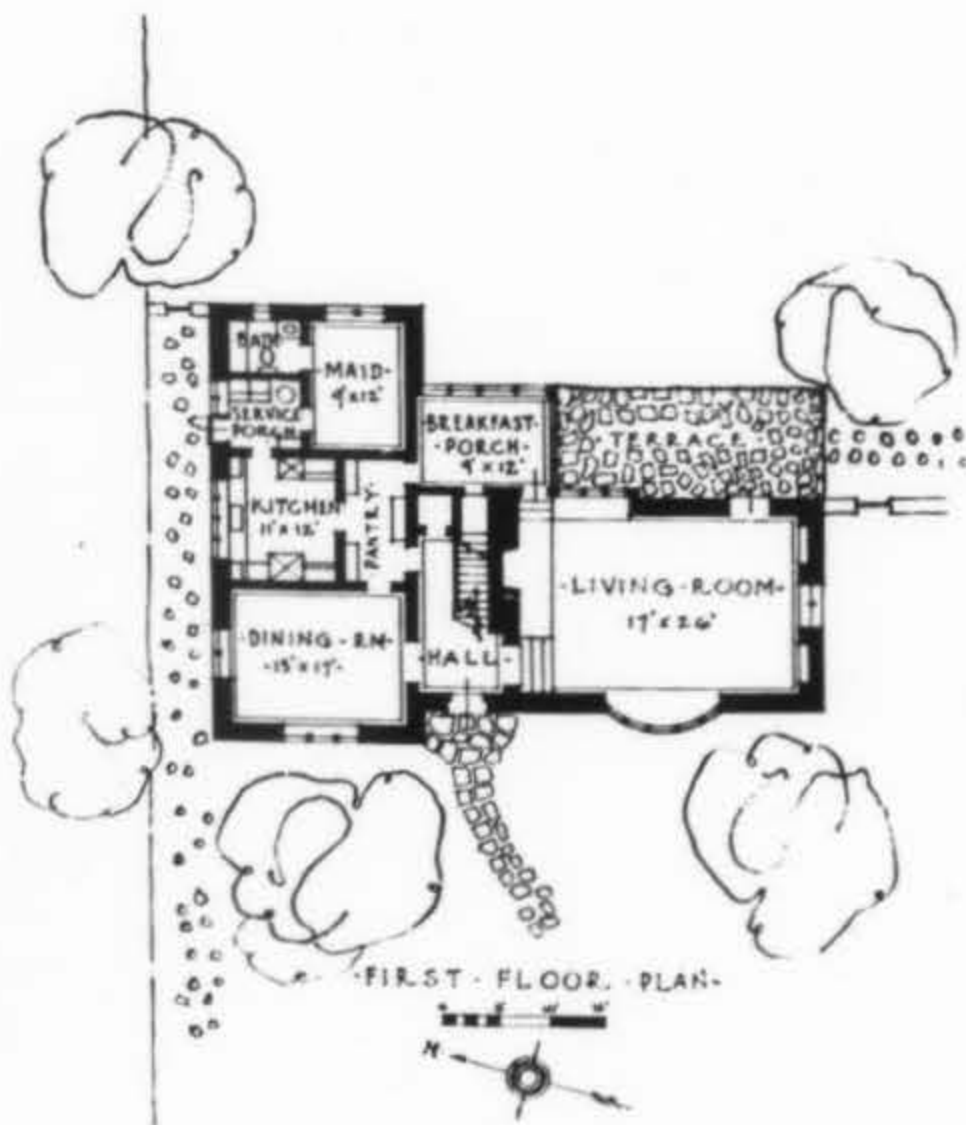
On Tuesday Alfred Mitchell and Mrs. Mitchell received with Mrs. Barney. Mr. Mitchell's landscapes were exhibited. On the following days Mrs. Martha M. Jones exhibited her miniatures; Miss Mary Belle Williams her portraits; Mr. Otto H. Schneider and Mrs. Schneider showed watercolors; and landscapes by Charles A. Fries crowned the week.



*A modernistic painting of Mexico, by Everett Gee Jackson, San Diego.*



# ANOTHER NATIONAL COMPETITION PRIZE WON BY H. ROY KELLEY, ARCHITECT



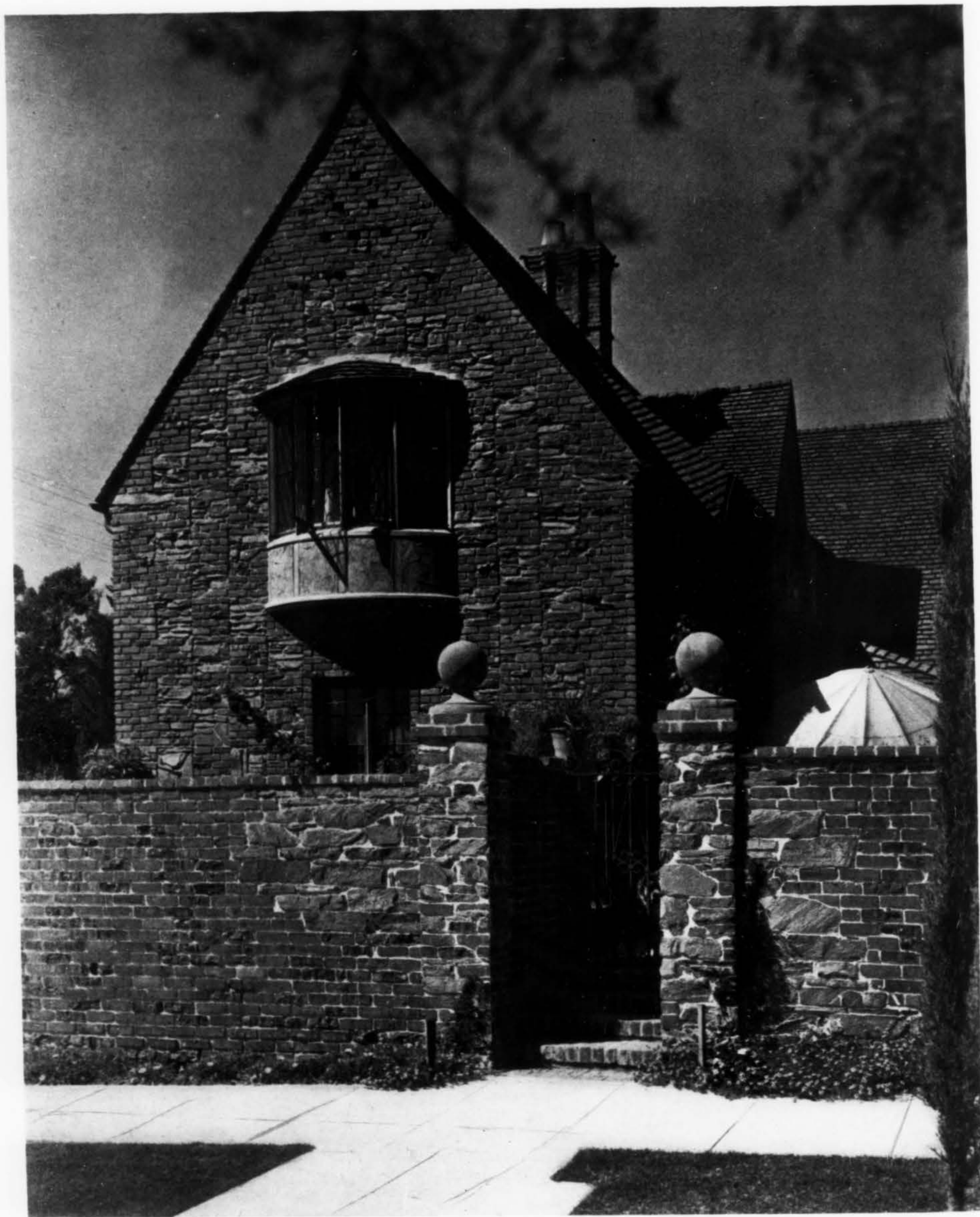
The residence of Mr. W. C. S. Koebig, as designed by H. Roy Kelley, A.I.A., won first prize for a 5-8 room house, in the recent "House Beautiful" competition. An interesting feature of the house is the introduction of local stone into the brick-work in varying sizes and shapes, of a warm buff color in pleasing harmony with the warm red of the bricks.

SECOND FLOOR PLAN

The floor plans are notable for the compactness of arrangement, wasting a minimum of space, and the good "circulation," or easiness of access between all parts of the house.

## CALIFORNIAN RECEIVES NATIONAL RECOGNITION





*Mr. H. Roy Kelley, A.I.A., has woven together four different materials—brick, stone, shingle tile, metal—into an ensemble which is harmonious, full of character, and not out of place in its California setting.*

THE SOUTH GATE OF MR. KOEBIG'S RESIDENCE





*In carrying out the owner's wishes for a house expressing the domestic quality characteristic of English homes, Mr. Kelley has avoided a stereotyped effect and secured individuality by good scale and balance and very interesting texture.*

THE WEST GATE OF MR. KOEBIG'S RESIDENCE





*In the owner's bedroom a lofty ceiling follows the rafter lines; the oriel windows face the south*

*Hall and living room in Mr. W. G. S. Koebig's residence are paneled and ceiled in the small square panels which tend to increase the apparent size of any small room. H. Roy Kelley, Architect*





## ECHOES OF WONDROUS MUSIC

*Lea Luboshutz, Arthur Honneger, Andree Vaurabourg,  
and The London String Quartette*

By JESSICA KATE SENECA

LEA LUBOSHUTZ proved well worth the eight mile walk (there and back) one undertook in order to hear her. She is a most rare and admirable artist, whom one is eager to hear again. Her first Californian concert was given at Glendale High School. A repeated noisy closing of doors by the students during her last number, bright lights facing her through half the evening, flowers presented at awkward moments, in the middle of numbers, being held up as an example to the students as one who had "begun young, and stuck to it," may have helped to account for a certain slight lack of ease in her manner. Such an artist, specially when facing her first California audience, should have received the finest consideration. For the evening of music Lea Luboshutz gave us one had reason for the utmost gratitude. She played superbly, with complete command over her instrument, and in authoritative style. She has a rich warm tone, and phrases nobly. Corelli's *La Folia* showed the brilliance of her technique; *Chausson's Poème* was wonderfully interpreted, with a most moving and lovely close. She gave also *Saint-Saens' Concerto in B minor*, *Air de Lensky* by *Tschaikowski*, full of tender feeling, and *Kreisler's Scherzo-Caprice*. She has warmth of emotion, exquisite delicacy, and moments of restrained passion. A splendid intelligence directs and controls her playing.

Her able accompanist was a young and handsome Russian, *Valentin Pavlowsky*. Her English is very prettily accented. A slightly commanding air, a fine carriage, a brow of noble breadth, from which she sometimes pushes her short hair with a frank and engaging gesture; these unexpectedly and charmingly allied with big dimples, that make her smiles a lovely softening of the face to something a little childlike, and full of Russian kindness.

Richly satisfied, one turned homeward along deserted highways, with nothing to dispel the echoes of wondrous music in one's brain. The night wind blowing chill and sweet; a thousand thousand lights upon the little hills, and beyond them all the unseen splendor of the land.

The mere presences of *Arthur Honneger* and his wife, *Andrée Vaurabourg*, at the concert of his music given by the *Los Angeles Pro Musica Chapter*, were vividly exciting to the imagination, and one could have sat in perfect content and gazed at them, and realized the wonderfulness

of their being there, even without hearing any music. Both were persons of truly delightful aspect, of simplicity, modesty and unworldliness. *Andrée Vaurabourg* showed fine powers as a pianist in her playing of *Sept Pieces Breves*, which was the most easily enjoyable item on the program. She and *Honneger* played his *Suite* for two pianos. Here he acknowledges *Bach*. The strange songs, *Trois Poemes de Paul Fort*, *Chanson de Ronsard*, and *Songs of the Syren*, somewhat coldly sung by *Cobina Wright*, were of remote appeal. The *Musart* quartet played *Honneger's String Quartet*, a difficult and interesting work with faint suggestions of *Wagner*. The music in its mingling of old and new, was unalluring and often painfully disrupted; at other times one recognized beautiful and inspiring intentions, and glimpsed loveliness in strange forms. It is to be regretted *Pro Musica* encourages the evil habit of large names on their pianos.

The power of music over lives and souls receives its glowing testimony in *Muriel Draper's Music at Midnight*; a rich book, well worth the doing; with passionate enjoyments, and understanding criticism; vividly alive and communicative; and certain to be a joy to many. Not solely the influences of music, but other warm and lovely things of life are here: filial devotion, joys of motherhood, the faithfulness of servants, fruitful and ardent friendships, golden hospitalities. Here is life lived richly, abundantly, extravagantly, even a little recklessly, but without compunctions; with disaster when it comes, received as part of the bright adventure of living, faith in self and in the ultimate beneficence of Fate unbroken. War shadows the close; but else, in re-creating this radiant period of the writer's life, all tragic things, baseness, despondencies, hatreds and angers are omitted. One sharp note of just dislike for *Mr. George Moore* there is; but otherwise no venom taints this brilliant observation and lively humor. Taste fails once or twice in the selection of material presented as humorous; and the style has instances both of carelessness, and rather tasteless over-elaboration; but much is written in an enjoyable and even admirable literary manner, and with a convincing sincerity, and confidence-inspiring candor, that are part of its undissolving charm and value. A work more shaped and disciplined might have held less of that spontaneity and vividness of feeling that make for swift

communion with the reader. It is not a book one "finishes." One can go on reading it indefinitely; and, in the midst of uncongenial contacts without, think of it waiting for one at home like some delightfully confiding visitor, richly entertaining, but never frivolous, for behind the frequent laughter is a serious spirit.

In its next edition one hopes the picture of the singer, *Paul Draper*, will be placed opposite a more suitable page of text. This figure of virile and distinguished grace, seems hardly related to its surroundings, even to the small son valiantly emulating the paternal pose, over whose little hands his own are closed so gently. The head, touched faintly with some spirit unblest, is bent against the sunlight, and a form that suggests for background fine architecture, lofty and nobly-branched trees, has behind it a humble English cottage with spraying frowsy creeper, that plebeianly regards this young American aristocrat. And from that figure of stilled rhythmic beauty the eye glances across to such sentences as "I've caught you at last, you thieving scoundrel!" and "She shook her bony fists in the face of —," part of the one ill-fitting story in the book.

Of quite absorbing charm, also is the little portrait of the young wife, with *Paul Kochanski's* sister, and the composer *Scyzmanowski*. Mournfulness likewise is upon this beautiful mask. Its brooding stillness is companioned reassuringly by the gaiety and delicate grace of the flowing lines of her attire. One son, compactly curled, with skill and courage, emerges alone, gargoylishly, upon the extreme sloping end of a stone projection, with an expression at once eager, receptive and critical upon his four-year-old countenance. There is a portrait, finely tender, of the author's friend, the English writer, *Norman Douglas*; and one of *Gertrude Stein*, pictorially formidable, but in spirit benevolent and magnanimous.

With powers of the rarest, that appealed to mind and heart, though little to the sensuous ear, this American lieder singer, *Paul Draper*, was warmly acknowledged by the masters of music. Popular applause he had not won. But with popular success too often are allied certain definable spirit losses. And, dying while still young, that larger general acclaim ungiven, these through his art, he had not to suffer. It could be wished that a less one-sided presentation, as an individual, had been given of one no longer to be known or judged.



## SEVERAL ARISTOCRATIC APARTMENTS



*A salon which reflects the subtle sophistication of the French race, the perfection of refinement. The walls are paneled in hand-carved oak, stained a soft nut-brown shade and, of course, waxed to a dull antique luster. The French Savonnerie rug has a light tobacco brown body with deep blue border. The curtains are of old French damask with red predominating. The furniture is appropriate*



*For this "Garden Porch" Mr. Holtzclaw has struck a classic note in tune with the architectural setting. Against walls stained and textured to represent sandstone he puts a gray-green lattice with hand decorations of floral shadings. Perhaps the most interesting features are the two imported majolica pedestals of glossy porcelain in natural colors. Black and white squares are correct for the floor of this porch.*



DESIGNED BY JOHN B. HOLTZCLAW CO.



*A fresh and charming ensemble is presented in this Chinese Chippendale morning room. The furniture, from which the scheme of decoration was evolved, is in teak-wood finish, very effective on the Chinese rug which is thick and velvety in peach and gold complementary colors, while peach satin draperies are hung from a gilded, lacquered, fringed cornice. Walls are covered with an imported scenic Chinoiserie paper.*





*Above—A corner of a paneled library which shows the rich effect to be obtained from large plain panels and hand-carved trim. This is "light antique cathedral oak." The draperies are of English hand crewel embroidery and the rug is Persian in brown, gold, green.*



*At the left—The entrance to the Los Angeles Galleries of the John B. Holtzclaw Company, a recessed portico with columns and balustrades of handcarved Tufa stone and as an added touch of Italian influence the door is guarded by two antique Carara marble leopards.*

BEAUTY, COMFORT, AND GOOD TASTE



# DRAMA, ITS MANY, VARYING INTERLUDES

*From the pioneer day to the days of the sophisticates  
have brought many changes.*

By ELLEN LEECH

THIS Fourth of March is of double interest to California as it marks the inauguration of a favorite son to the presidency, and brings to Los Angeles that widely discussed play, Eugene O'Neill's "Strange Interlude." The play opened in New York more than a year ago, proved the prodigy of the season, and is granted by most critics and acute observers to be a great drama. Never hampered by rule of thumb O'Neill returns here to the introduction of asides, revealed in by early dramatists but discarded by the realists, and in this way completes the words and actions of his people by their thoughts. The action is thus retarded slightly while the performer speaks the thoughts at that moment roaming through his consciousness, this requiring an immobile, rather flat monotone reproduction to differentiate it from the dialogue. This introduction of a third theatrical dimension is a bit confusing for a moment but soon blends perfectly into the engrossing whole. In this way we become acquainted with the suspicions, personal griefs and cynicisms, as all are permitted lines and are expressed audibly. And there are griefs, tragedies and cynicisms throughout the nine acts, as there naturally would be in any attempt to reproduce all the tragedies liable to the life of woman, presented and encompassed in one. Few lives fortunately are called on to survive all these emotions, human frailty would scarce endure so many diversified passions and ills, but if nothing else proved O'Neill's genius his ability to make Nina the least particle human would. Perhaps after all Pauline Lord should be given credit for a great part of this accomplishment.

Every medium seems trying to keep us in close touch with New York, or whatever stands for the most forward step in the dramatic world, so we not only have that feast for the sophisticates, "Strange Interlude" but at the Community Play-



*Pauline Frederick endowed with a beautiful speaking voice, a popular stage favorite, is now a valued member of the "Warner Brothers" productions, particularly the talking pictures.*

house in Pasadena is running a revival of that old and popular success, "Ten Nights in a Bar Room," done in the perfect manner of its day, costumes, stage sets, and mannerisms of the actors. And the environs of New York—Hoboken, N. J.—is seeing revivals of "Hazel Kirk," "Esmerelda" and other successes of a generation ago. Each revival is presented with engrossing care, in perfect seriousness, and every tradition of the theater of that far off day is preserved. It is possible to enjoy these plays as entertainment of a two-fold type, they were and are still good drama, and they offer much in contrasting the manners and methods of the varying ages.

The "Front Page," that reporter's idyl by Messrs. Hecht and MacArthur, opens in San Francisco about the middle of the month, after scoring an undoubted success in Los Angeles. A play-going audience, a

homogenous one, is pretty well acquainted with plots as a mass and can be held only by subtle methods or by sledge hammer objective novelty, and so after the cumulative invectives of this production sufficiently numb the faculties it is possible to admit the claims of the play to genuine entertainment. It certainly has speed, action, everything that makes for intense interest, but the reporters do revel in stark realism and dig deep into the pits for the dialogue.

It is a little difficult to order mourning or even the respirator squad for the spoken drama, no matter how many authorities arise to announce its demise, when all danger of its passing seems to be contradicted by the increasing popularity of the stock companies, offering good entertainment at a reasonable rate, and the steady growth in the list of community and repertory theaters.

Plays of unusual background and with decided novelty in plot are written for and produced by the Community theaters, offering increased advantage to the public, as

these mediums are not obliged to be quite so subservient to the growls of the box office. There is scarcely a section in California where a community theater is not functioning, and rarely in any season has the stock company had the response now given it.

The Henry Duffy productions really entertain the Coast, San Francisco, Oakland and Portland as well as Los Angeles profiting through this chain of theaters. And so long as Mr. Duffy continues to serve wholesome amusement we need not care how bad the season is for bad plays. Los Angeles is now rejoicing in regaining Edward Everett Horton as he has returned to the Majestic Theater, where he played first in 1919, and is continuing the presentation of "The Swan," which he opened last month at the Vine Street theater in Hollywood, to delighted audiences.





*Richard Barthelmess may now enjoy a well earned rest since his talking and singing picture, "Weary River" was so enthusiastically received in its Western premiere.*

## THE MAGIC, TRAGIC LAND OF CINEMA

*Encompassing the Heights and Depths of Folly and Philosophy*

By ELLEN LEECH

A WHOLE-HEARTED acceptance and approval of the Little Theater Movement to the extent of allowing it many by-names and patronizing it in any guise should have prepared us for the advent of "The Little Film Art Theater," started by Michael Mindlin, director of the Fifth Avenue Playhouse Group, about two years ago in New York, whence it has spread to San Francisco and Berkeley on this Coast. The sole aim and purpose is a delightful one! The introduction of good taste into every branch of the movies, into the building dedicated to this art, into the style and manner of all productions. The one and only drawback to this excellent objective is the prevalence of the idea that anything which ranks as intellectual is necessarily dull, which does so tend to diminish audiences. It is to be feared that unusual film fare will languish for lack of popular support. With super-realism in great demand, neo-spontaneism is so apt to go unappreciated.

It is engrossing to find that Maude Adams, scarcely to be disassociated from "Peter Pan," is transposing Kipling's "Kim" to cinema form, and it is said when this is accomplished to her satisfaction she is coming back to the stage. It is just possible this is her intention, but to achieve the reproduction of "Kim" in a way to satisfy her or any lover of that wise young vagabond is almost to become a hostage to eternity.

The future of the talkies has given every professional critic and every layman who cared to prophecy an opportunity, but the general public has gone right along enjoying the novelty and caring precious little as to a future, believing that Providence or a new producer would give them something else if this new toy failed.

Two of the later all dialogue pictures do hold promise of a final perfection in this medium, though possibly only by comparison by the former output. "The Doctor's Secret," made from a Barrie play is for-

tunate, of course, in the cast of stage trained voices, and in Ruth Chatterton's particularly, which retains the modulations and subtleties so definitely needed and so foreign to former productions. Her acting, too, conforms to the new medium and yet repeats all the fine traditions of the theater.

"Weary River," the talking and singing picture, featuring Richard Barthelmess, while veering to the sentimental in plot, and encompassing the regeneration of a crook, always so difficult to really believe. But if we must have crooks, Richard is a very nice one to have, and his voice is clear and with a vibrant quality. The theme is a song, and the song becomes a very vital thing in the production, Barthelmess singing the melody four times—ostensibly at least, he may have a double, but whether or no, it is a pleasing voice. Betty Compton, as the convict's sweetheart, gives a delightful performance and is also quite successful in the screen dialogue.





CENTER: Mrs. Lind Rollins as Glinda the Good

BELOW: Mrs. Van Buren Jarvis as the Scarecrow

BELOW: Mrs. J. E. Neville as Witch of the North



SO much success attended the last Children's play "When Toys Talk," given by the Junior League of Los Angeles, that this year's play "The Wizard of Oz" was undertaken quite boldly and with every confidence in its success. Mrs. Walter Leimert directed and Mrs. Harrison Lobdell assisted with stage effects and music. Mrs. William K. Young had charge of the costuming.

The play is adapted from Frank Baum's "Wizard of Oz," by a member of the Junior League. The cast played to a full house: many turned away because there were no seats left at the first performance. To the second, Miss Mary O'Neil took one hundred and ten children from the local Orphan Asylum. Children's plays as thus given help also the Junior League's Convalescent Home.



THE JUNIOR LEAGUE IN DRAMA



# BOOKS OF THE SPRINGTIME

## *Splendid Fiction—Collected Papers—and a Thrilling Tale of Banditry*

By LOUISE MORGRAGE

### *A Hunting Epoch*

PUBLISHED last fall in England a novel called "The Memoirs of a Fox-Hunting Man" by Siegfried Sassoon has since gone through innumerable editions. Now that Coward-McCann have brought out the book in this country, the future only can tell whether it will be as popular as it deserves for its delightful chronicling of a sportsman's life in the English countryside of those peaceful and happy days before the war. Nothing could be more serene and unassuming than Mr. Sassoon's method of recounting the particulars of the equestrian sports in which his hero revelled, and nothing could be more effective for showing how the English country gentleman of limited means contrived to pass a most agreeable existence. It is an inimitable narrative full of the quiet fun that clung to the daily round and the eager enjoyment of all out-doors. And then came that upsetting calamity the war to drag this fine young Britisher of a hero into its net, whereupon the story must leave these pleasant scenes and deal in its closing chapters with the mess that was the front, where this sporting thoroughbred carries on according to the ideals of English manhood. With consummate craft Mr. Sassoon contrives to make his account of country life cast a shadow as it were, which turns out to be a sharply defined yet glowing character study.

### *Girlhood in Australia*

A first novel that shows merit is "The Singing Gold" (Houghton Mifflin) by Dorothy Cottrell. The book with this metaphorical title records in the first person some experiences of a young girl who spends her childhood days on a vast and isolated sheep ranch in Australia. A second period finds her finishing off in one of the larger towns under the aegis of an aristocratic grandmother out from England, and very much dismayed at this job of turning a tomboy into a debutante. Then follows a youthful marriage without parental sanction, resulting in horrid complications such as hard times and twins; next in order a return to the ranch and the trials of motherhood and widowhood, but the right man comes at last and presumably stays. Mrs. Cottrell is fortunate enough to make a nimble pen fill the role of a vivacious narrator; her scenic descriptions

are convincing and her response to nature's moods very genuine; the flavor of the book, however, is rather sugary.

### *Versatile and Volatile*

People who keep an eye on modern first editions may perhaps wonder at the active demand for Morley firsts. They can see easily enough that this author is a charming stylist with a whimsical bent, yet fail to understand his importance to collectors. It might help them to get a clearer insight, were they to read the latest collection of miscellaneous papers by Christopher Morley, called "Off the Deep End" (Doubleday Doran). It is so typically Morley that it discloses some of the reasons for critical appreciation of his work. He is never showy, yet he is continually bubbling over with an infinite variety. Nothing on earth is stale for him; his volatile mind is like a sunbeam flashing into dark corners and lighting them up; everything in short is important for him and much is amusing; his is the temperament indicated in Stevenson's jingle,

The world is so full of a number of things  
I'm sure we should all be as happy as kings.

These lovable and buoyant traits are constantly cropping up in the playlets, travelogues, tales, reflections, sketches and such that go to make up "Off the Deep End" which is sure to provide some very pleasing moments for its readers. It will also spur collectors on to more collecting, congratulating themselves in the meantime that as long as Morley goes on, in this prolific way theirs will not be an expensive hobby; unless indeed they are after "Parnassus"; that item brings quite a tidy sum.

### *Truth Beats Fiction*

It is a strange quirk in human nature which makes the deeds of law-breakers a fascinating spectacle to their law-abiding fellows. Hence the mere title "Bandits and the Southern Pacific" (Stokes) is enough to attract a reading public. The book turns out to be an able and properly thrilling tale of an episode in the criminal annals of California, by C. B. Glasscock, who has done an excellent job of research and straight-forward reporting. He gives an account of the exploits, in a career of crime, of Evans and Sontag, who in the early nineties were accused of committing a series of train robberies going back over a term of years, in the vicinity of Visalia. They differed from the common brand of bandits in that they were really rather decent men, driven to criminal acts by a real or fancied grievance against the Southern Pacific. Once started, however, they went the limit and what they did during the two years in which they eluded capture would make even a hardened criminal turn to an envious green. The story of the Evans and Sontag case, as Mr. Glasscock tells it, fairly seethes with the breathless excitement which most people feel at the thought of hunted men.

### *Old San Francisco*

"A Great Man" (Longmans Green) by Walter Vogdes is the title of a novel with its scenery placed in the San Francisco of the gold rush days. The hero is an easterner, a raw penniless youth who emerges after a few years to competence and leadership principally by his shrewd estimates of land values. The psychological aspect of his progress is rather well touched up. Some of the other characters fail, however, to convince the reader that they ever lived.



Dorothy Cottrell, youthful author of "The Singing Gold." Publisher, Houghton Mifflin. Formerly of Australia, she is now a resident of California. Her girlhood was spent among the scenes she describes so vividly. Photograph by Biltmore Curtis Studios.



# THE STATE ASSOCIATION OF CALIFORNIA ARCHITECTS

*Consisting of all persons holding  
a license to practice Architecture  
in California, pledges its members  
to the following program*

“**T**HIS Association is established to advance the science and art of architecture;

“To assure to the public efficient architectural advice;

“To encourage architectural education;

“To maintain the honor and dignity of the profession of architecture;

“To enlighten the public in relation to the province of architects in the body politic;

“To advocate proper legislation and to oppose improper legislation;

“To support the State Board of Architecture in the performance of its duties;

“To co-operate with other professional Associations;

“To cultivate social intercourse among its members.”

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# ON LOCATION IN SANTA BARBARA

*Bulletin of The Assistance League of Southern California*

*Which Gives Publicity to Beautiful Sites*

**C**HAMBERS OF COMMERCE having beauty in the town they serve can do no better in their publicity than to sign up that beauty with the Assistance League of Southern California. New cards have been printed for this purpose. These cards can be secured by Chambers of Commerce for signing up locations in towns; and read as follows:—"With the understanding that the money received be distributed to charities, will you allow, at your convenience through the Assistance League of Southern California, the use of your property for filming purposes by dependable motion picture companies? On the reverse side of this card kindly place a check mark opposite the word descriptive of the property which may be used." The name of the property owner must be signed to this card, and also the name of the caretaker or realtor, who, in the owner's absence is authorized to admit the legal representative of the League's Location Bureau, accompanied by the Director and his company.

Types of houses requested by Directors who use the Assistance League Bureau are most varied. Sometimes a log house is wanted in a certain film story; sometimes an Italian palace. So efficient and safe has our system of renting our locations become under careful legal guardianship, that the finest homes are left in exactly the same state of tidiness and perfection as they were found. It is much safer to rent for a few days to a company of actors under our rules than to most renters for a home.

Frame, rustic, plaster, shingled, brick, stone and marble houses and banks are in demand. City, country, colonial, old fashioned, bungalow, city apartments, English,



*Lois Moran and Jose Crespo in "Joy Street" Ray Cannon, Director. Location—El Paseo Santa Barbara, California; secured through the Assistance League Location Bureau.*

French and Italian are some of the types we need to complete our listings. Pictures should accompany the return of the signed cards which may be obtained by writing to The Assistance League Location Bureau.

Other buildings than homes are often asked for. Garages, barns, stables, gate house or lodge, green house or lath houses, studio, Japanese tea house, guest house, log shack or even a porch, sun room, or a porte cochere. A group of tall trees, a lawn or a formal garden, mountain roads sloping hills and acreage must be on our lists in abundance so that the Director may

look over many sites for his story and find the best one. Vineyards and dairies, court yards and terraces, tennis courts and golf courses or merely a driveway of an English or New England cottage with no palms tree to interfere with the photograph.

Last month, Mrs. Turner, the manager of the Film Location Bureau went to Santa Barbara with the Fox Company, Ray Cannon directing the picture. The de la Guerra Studios and El Paseo Restaurant was the location used.

When the Chamber of Commerce of Santa Barbara found what The Assistance League was doing, it realized the great opportunity offered and practically gave Mrs. Turner the "keys of the city."

Mr. Leroy Broun, publicity manager for the city and county of Santa Barbara, a brilliant young attorney from New York who has gone into municipal publicity, engineered the additional signing up of locations with the League Bureau and aided the Bureau in every way both in securing beautiful homes for our list and in county property locations.

The dainty little figure perched on the stairway in the court of El Paseo is indicative of the appreciation which a good actress shows in congenial surroundings. Our California architecture will indeed become famous when the best, as in this instance, is signed up with the Assistance League to be used as a background for world-wide movie films. Architects are requested to send for cards to fill with houses available. This will aid in two ways: better settings for our films; more money for our charities. In addition, the films will show California architecture to the world.

*The court of the de la Guerra Studios, once a key lot behind the old de la Guerra house, now the center of Santa Barbara's smart shopping district.*



*Locations such as this are secured for the Fox Studios and other film companies, through the Assistance League Location Bureau, 5604 De Longpre, Hollywood, HEMPstead 5506*



# A CENTER OF ART AT LA JOLLA, CALIFORNIA

*Casa de Mañana Where the Gay World Lingers*

*Photographs by Norman Kennedy*

PHOTOGRAPHS so sympathetically executed and so beautiful in themselves as are these of Casa de Manana, La Jolla, present the atmosphere of this enchanting spot much better than words of praise.

Here is the shore of shaggy cliffs, tide-bitten rocks, and sandy beach below, caught



gathered for the "Hour of Music" Sunday evenings. She now ventures from California to New York with the entre to the great ones of the Metropolitan Opera House and every chance of a musical career which will redound to the credit of her backers and add to La Jolla's fame.



by the artist in a pattern to delight the eye.

Here are the semi-tropic plants which indicate the climate; and here a glimpse of the stately interior of this handsome hotel.

But not alone in quality of picturesqueness and of architecture does this exponent of La Jolla's finest attributes contribute to the fame of California. The Chatelaine of Casa de Manana makes a point of lending all her leadership and social influence to the furthering of art and launching artists.

In the sun room are hung current exhibitions. Talented and eagerly awake to the expectations of her friends, Miss Rosa Honyikova charmed the guests





## The Calendar

(Continued from Page 14)

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 fifth. Edited by Ellen Leech.

**BERKELEY COUNTRY CLUB**—On March 2nd, begins the Spring locker Room Tournament the North against the South. In the evening the losers will entertain the winners at a dinner. March 17th, St. Patrick's Day, there will be an Irish and Scotch Tournament, followed by a luncheon given by the losers to the winners.

**ANNANDALE GOLF CLUB, PASADENA:** Monday is Ladies' Day, both for golfers and non-golfers. A special luncheon is served and bridge may be enjoyed. Weekly events are held throughout the winter, play starting at 9:30 a. m. for the women. The Chairman of the Tournament Committee has arranged a schedule of weekly events for the season. Construction work is finished and the course is in the best possible condition. George E. Day is president of the club, with F. W. Pillsbury, chairman of the House Committee, and Walter McManus, chairman of the Entertainment Committee.

**CLAREMONT COUNTRY CLUB, OAKLAND:** The magnificent new clubhouse has just been completed and is now open to the members and their guests. There are several beautiful suites for those who want to live at the club, and the facilities for entertaining leave nothing to be desired.

**FLINTRIDGE COUNTRY CLUB:** "Maid's Night Out" is Thursday evenings. Dinner is served and menus may be arranged in advance by early reservation. Dining room is open Sunday evenings, table d-hote dinners being served. Last Friday in every month is the Bridge Tea. Woman's weekly golf tournament on Tuesday, followed by the golfer's luncheon is an attractive feature.

**BURLINGAME COUNTRY CLUB** was the scene of The Pirates Ball last month, the outstanding social affair of February.

**MEADOW CLUB** of Tamalpais entertained the Mother Goose Characters' ball during February.

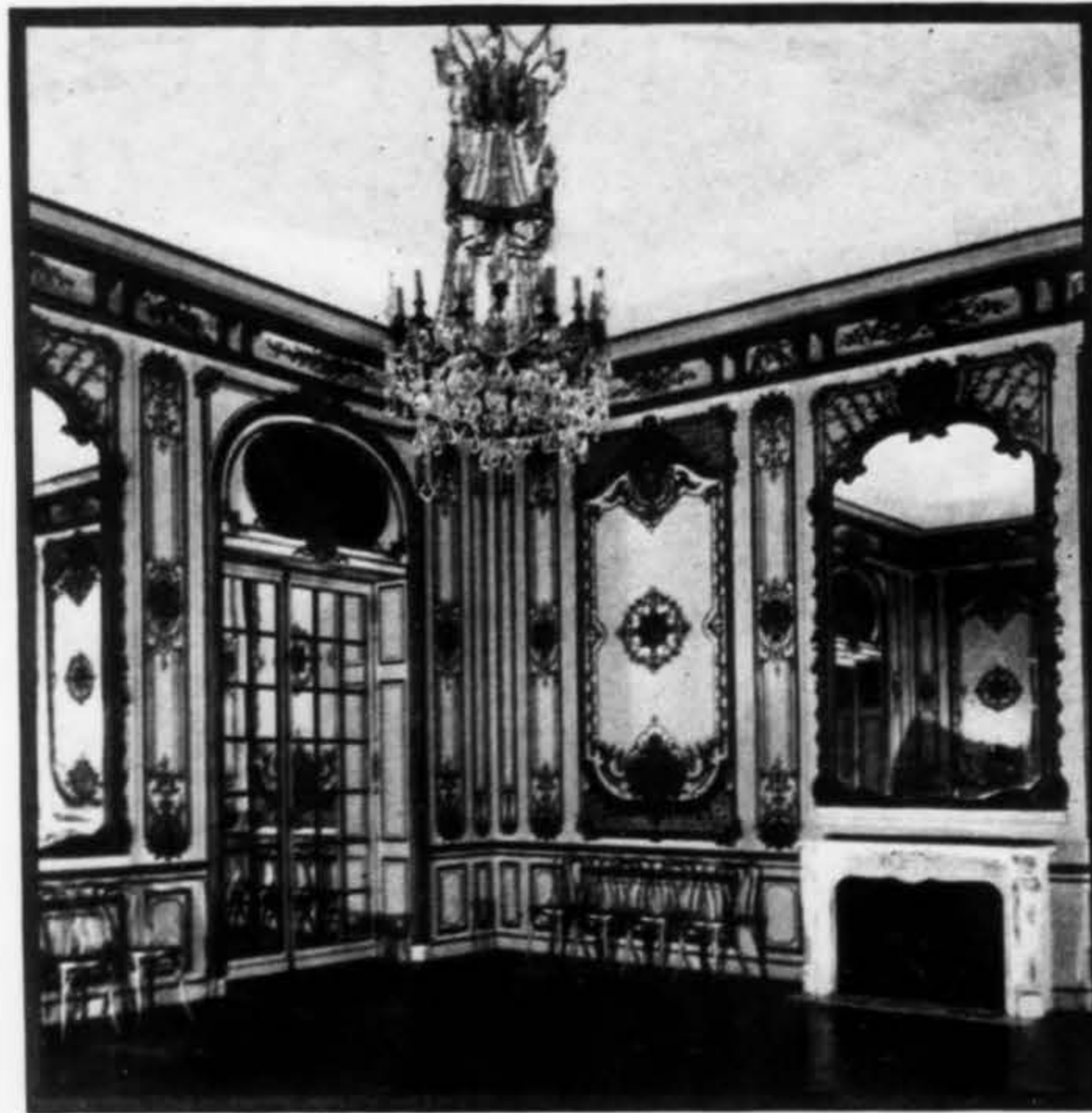
**ST. FRANCIS YACHT CLUB** opened the new clubhouse on the Marina, overlooking San Francisco Bay, in February.

**WILSHIRE COUNTRY CLUB:** Ladies' Days, third Monday of each month. Dancing every second and fourth Saturday during the month. A musical is arranged for each Sunday night in the month.

**MIDWICK COUNTRY CLUB:** The four new tennis courts are completed and ready for the tournaments planned. The club has three complete polo fields, now in perfect condition. Match polo games every Sunday, preceded by luncheon parties followed by teas, during season.

**LOS ANGELES COUNTRY CLUB:** Ladies' Day, second Monday of each month. Music during dinner, followed by dancing, every Saturday evening during the month. Luncheon served from 11:30 to 2 p. m., on Saturdays. Saturday night concerts during month. Tea served as requested and tables for cards always available.

**ORINDA COUNTRY CLUB, BERKELEY:** On March 10th the regular Spring tournaments will commence. March 1st the Ladies Home and Home Team Match will be held between the Orinda Club and the Oak Knoll Club. On March 23d the Spaniards will play the Indians in the Annual Locker Room Tournament. The winners will be hosts at a dinner for the losers in the evening. Every other Saturday there will be the regular dinner dance, March 2-16.



### NEW SPORTS TERRACE AT FAIRMONT HOTEL

ONE of the outstanding improvements at the Fairmont Hotel, San Francisco, will be a \$250,000 sports terrace now nearing completion.

During a recent visit to Europe, Mr. D. M. Linnard, owner and Managing Director of the Fairmont, conceived the idea of building a playground on the Terrace of the hotel that would rival the resorts of Europe and be the Lido of America, only on a more elaborate scale, with all the modern ideas incorporated in its architecture and equipment. Now as a result of his vision, San Francisco and the Fairmont will have a swimming pool, tennis court, archer's gallery, putting green, driving net, golf course, fencing room, and Badminton court children's playground. The swimming pool is all tile, 25x75 feet in dimension and ranging from 2 ft. 9 in. to 10 feet in depth. The water purification will be handled by a system of ozonation, with complete filtration. The stately Norman Hall adjoins the swimming pool, and the combination of the two rooms will make one of the largest areas in the city for the accommodation of conventions, large social functions and public gatherings. Tea and swimming parties which have taken eastern society by storm will be one of the popular diversions of the smart set, as tea tables will be placed about the pool in a setting of palms, fern and statuary. Mr. LeRoy Linnard, manager of the Fairmont is arranging for a season of sports and has engaged talent for the various exhibitions and tournaments already planned. The opening date will be announced shortly, also the name of this delightful resort.

The Vanderbilt Room at the Fairmont Hotel illustrated above is one of the new attractions at that hotel. This beautiful Louis XV room is the dining room of the Vanderbilt mansion on Fifth Avenue, New York, transferred to an equally beautiful setting at the Fairmont. The walls, ceiling and outline of the French casement windows are in antique ivory, with the Roccoco design carried out in gold of the period of 1764, and the candle chandeliers with their myriads of crystals were copied from the original chandeliers of the court of Louis XV. The paintings are copied in color and detail from the original Aubusson tapestries (dated 1762) by David Bouchet, and are over the mirrors, doors and windows. The Vanderbilt Room is used for private banquets and social functions. Since its opening in December it has been in constant demand.

## DEGRACO

Paints - Varnishes - Enamels  
DETROIT GRAPHITE COMPANY  
200 Davis Street - San Francisco

**BERKELEY TENNIS CLUB:** The Northern California Interclub Annual Competition begins March 3d. This will include teams from Fresno, Stockton, Sacramento, Santa Cruz, and the Olympic Club of San Francisco. The tournaments end April first.

Senorita de Alvarez is expected on Saturday, March 23d, for an exhibition match with Miss Edith Cross of the California Club and Mrs. L. A. Harper.

**MONTECITO COUNTRY CLUB:** Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet. Tea is served and informal bridge parties arranged as desired. A buffet supper is served every Sunday night.

**LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:** Offers a course of eighteen holes, rivaling any in hazard and beauty. Luncheon is served every day, and tea may be arranged as desired.

**REDLANDS COUNTRY CLUB:** The club again has an eighteen hole course, and one of the best. Established about thirty years ago, the club was the second in the State, and had an eighteen hole course, later changed to a nine hole.

**SAN GABRIEL COUNTRY CLUB:** A dinner dance is arranged for the third Thursday of each month. On Friday of each week a special luncheon is served, with bridge in the afternoon. Ladies play every day starting after 10 a. m., and not before 2 p. m.

**PAISADES CLUB OF BALBOA:** A conservative club formed by cottagers at Balboa for their convenience and social enjoyment, has bought the old Palisades Tavern and plans enlargement. The boat-and-bath house is completed and forms an attractive nucleus.

**LA JOLLA BEACH AND YACHT CLUB:** Offers an all grass course, eighteen holes. Length 6,544 yards, par 71. While the course is of championship calibre, it is enjoyed by the novice and the low handicap player equally.

**LA JOLLA COUNTRY CLUB:** Offers an all grass course, eighteen holes. Length, 6,544 yards, par 71. While the course is of championship caliber it is enjoyed by the novice and the low handicap player equally.

**PALO VERDES GOLF CLUB:** Offers an eighteen hole, all grass, seaside course, delightful for all the year play, open to residents and their guests. Lunch and dinner served every day. Tea and informal bridge may be enjoyed every afternoon.

**PASADENA ATHLETIC AND COUNTRY CLUB:** Gymnasium classes are conducted by Aileen Allen, women's athletic director and swimming instructor. Plunge open for men and women from 9 a. m. to 8 p. m., except Sundays and holidays, 2-6 p. m. Squash Handball Courts, second floor, open 9:30 a. m. to 9:30 p. m. Affiliated with Chevy Chase Golf Club, and Club California Casa Real at Long Beach, also San Diego Athletic Club.

**OJAI VALLEY COUNTRY CLUB, OJAI:** Offers an eighteen hole course, the club ranking with the best in the West. The club house provides every modern club convenience and comfort. Luncheon and dinner served every day. Tea served as requested. Dinner dances may be arranged as desired.

**CLUB CALIFORNIA CASA REAL, LONG BEACH:** Special bridge parties on Thursdays. Tuesdays are scheduled as Feature Days, art, literature, music, science or athletics. Saturday evening dinner dances, with a special feature dance. The Grill is closed during the winter except on Sundays and holidays.

**FLINTRIDGE RIDING CLUB:** Indoor polo is the all-compelling interest. The climate permits no roof, but a fenced field where polo is played under the new rules. Three teams have been formed, and the fans are always in evidence.

**MUNICIPAL GOLF COURSE:** This eighteen hole course at Brookside Park was officially opened in November. An "all day" green fee has been established at \$1.00, excepting Saturday, Sunday and holidays, where the fee is \$1.00 for eighteen holes. The Board of Governors is composed of L. A. Keller, chairman; John H. Simpson, W. R. Scoville, Joseph J. Leddy, and Frank Mulvra.



**UNIVERSITY CLUB OF PASADENA, 175 North Oakland:**  
Luncheon and dinner served every day except Sunday.  
First Monday in the month an informal smoker is held.  
Third Monday in the month is the date of the monthly dinner with the appearance of a speaker of note.  
Last Monday of the month is the date of the dances.  
Thursday evenings a family dinner is served for the families and guests of members.

**ARTLAND CLUB, LOS ANGELES:**  
Monday night informal hours, known as "Friendship Programs," are continued very successfully.  
Luncheon is served every day except Sunday.  
Bridge parties for women every Wednesday at two; every first and third Tuesday for men and women. The hostess provides prizes for afternoon and evening parties.  
Meetings of the Board of Governors on the second and fourth Tuesday evenings of each month at 7:30.

**ART**

**LOS ANGELES MUSEUM, Exposition Park,** shows throughout the month: Annual Printmakers' International Exhibition, which includes entries from the principal European countries, from Australia, Canada and the United States. The Munthe Collection of Chinese Art. The Mr. and Mrs. Preston Harrison Galleries of French and American Art are always open and are in receipt of notable additions.  
Open daily 10 a. m. to 4:30 p. m., except Saturdays, 10 a. m. to 4 p. m. Sundays and holidays, 2 to 5 p. m.

**THE OAKLAND ART GALLERY** with the cooperation of the Oakland Art League holds the Annual Exhibition of Paintings from March 6 to April 6, at the Municipal Auditorium. Three juries of Artists will judge every work submitted. These juries are: 1, Conservative; 2, Progressive; 3, Radical. (Academic, "In-between" and "Modern"). The electric voting machine, which insures individual and secret expression of each juror's vote, will be employed as is the custom of the Oakland Art Gallery and the Oakland Art League.

**BILTMORE SALON, Los Angeles** Biltmore, offers an exhibition of paintings from the galleries of Robert C. Vose, Boston art dealer. The pictures are hung in both the display rooms of the Salon and in the Galleria Real and form an even better exhibition than brought by Mr. Vose last year. The exhibition will remain throughout the month, possibly longer.

**LAGUNA BEACH ART ASSOCIATION** opened the new gallery, long anticipated, last month with the best show the Association has held and which will continue throughout March. Sixty-four paintings and five sculptures from the best artists of California make up the exhibition. The new gallery, of which Myron Hunt was the architect, is on the Coast Boulevard and practically in the center of Laguna Beach.

**GRACE NICHOLSON GALLERIES, Pasadena,** devote three galleries to an exhibition of contemporary American paintings brought West by the Grand Central Galleries of New York. Parish Watson brings, for the third season, ancient Chinese and Persian paintings, sculpture, rugs, ceramics, and art objects.

**CALIFORNIA PALACE OF THE LEGION OF HONOR, San Francisco,** announces the gift of a collection of paintings of all European periods, four tapestries, and a group of period furniture, together with a million dollars in cash to establish a fund for adding to the collection. Mr. and Mrs. Henry K. S. Williams of New York and Paris were the donors.

**BERKELEY ARTISTS** hold a No-Jury Exhibition, March 1-30, at the Berkeley Art Museum.

**CONTEMPORARY AMERICAN SCULPTURE** exhibition opens at the Palace of the Legion of Honor, San Francisco, April 1, sponsored by the National Sculpture Society, organized in 1893, to encourage the appreciation and production of good sculpture.

**LITTLE GALLERY, 1832 Fourth Street, San Diego,** announces the regular series of free art lectures by Miss Beatrice de Lack Krombach, beginning March 2. The lectures will discuss "Art As It Is Today," the first one is "Modern Spanish Art."

BROADWAY • HILL • AND • SEVENTH • ONE • O'CLOCK • SATURDAYS

**BULLOCK'S**

the "WARWICK"



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Down cushions — pillowed arms. The "Warwick," a custom made sofa by Bullock's. To the muslin price is added only the price of the cover you select.



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MARCELLE DE JOURNEL  
PALM SPRINGS, CALIFORNIA

New creations by MARISHA KARASZ  
have arrived from New York

**PASADENA ART INSTITUTE, Carmelita Gardens,** is showing, as usual, a well selected group of paintings by the members of the Pasadena Society of Artists; also interesting groups of the work of Jessie Arms Botke and Cornelis Botke; Ada Belle Champlin, and Jean Mannheim. Ella Shepherd Bush shows miniatures. Homer E. Sargeant offers camera studies. Ada C. Williamson, an Eastern artist, shows oils and etchings. C. McCune Jones brings clayola sketches; and Margaret Farrell exhibit portraits.

**OSCAR R. COAST** is arranging for a comprehensive exhibition at the Kievits Galleries next month. Architectural studies have been interesting Mr. Coast recently and he is developing his sketches at his Santa Barbara studio.

**THE GEARHEARTS, 611 South Fair Oaks Avenue, Pasadena,** have an interesting and delightful collection of etchings, prints and woodblocks.

**HOLLYWOOD CHAMBER OF COMMERCE** maintains a permanent exhibition of the work of the artists of Hollywood.

**CIVIC BUREAU OF MUSIC AND ART** of Los Angeles is arranging to hold a no-jury art exhibit in April in the Architect's Building, Fifth and Figueroa streets. The exhibit will be open to every one except grammar and high school students; no entrance fee, and no admittance charge. Each artist will be limited to one offering. Oils, water-colors, prints, etchings, miniatures and sculpture will be entered. March 27 is the last day for the acceptance of entries. Application for entry is made through the Civic Bureau of Music and Art, 684 Chamber of Commerce Building, Los Angeles.

**SECOND DECORATIVE ARTS EXHIBITION, Woman's City Club, San Francisco,** continues through March 10. This showing of modern decoration is adequate, illuminating and sane, perfectly organized. It is a credit to the sponsors, the San Francisco Society of Women Artists and the Women's City Club.

**BARTLETT GALLERIES, 3358 West First Street, Los Angeles,** is maintained by Dana Bartlett principally for the showing of small paintings; but as usual the work of Eastern and Western artists in oils and water colors are found in varying sizes. Etchings and wood blocks by European and American artists are shown. The exhibitions arranged for the month are the work of John Hubbard Rich and Dedrick Stuber.

**CALIFORNIA SOCIETY OF MINIATURE PAINTERS** announce the following award of prizes in the twelfth annual exhibition: The first Mr. and Mrs. Allan C. Balch prize was awarded to "Portrait of Mme. X," by Minerva J. Chapman. This award also carries the Society's medal of honor. The second Balch prize went to "Master Lee," by Anni Baldaugh. The third Balch prize was given to Ella Shepard Bush for her portrait of "Mrs. B. O. Carr." And the fourth Balch prize was awarded Clair Shepard Sisler's portrait of "H. Edward Mills." Laura M. D. Mitchell was given the Mrs. Oliver Perry Clark prize for her "Esperando." First and second honorable mention went to Martha Wheeler Baxter and L. L. Peabody. On the jury of award was Emma Siboni, Gertrude L. Little and Theodore Modra.

**THE NORTHWEST PRINT MAKERS** is a recently organized Society of the Pacific Coast and holds the first exhibition at the Henry Gallery, Seattle, March 10-31, 31.

**PRINT MAKERS, sponsored by the Art Association of Wichita, Kansas,** gives the second annual block print exhibition, March 16 to 31.

**PRINT CLUB OF PHILADELPHIA** sponsors a show during the month limited to the recent work of living American block printers.

**CALIFORNIA ART CLUB** has announced a competition, open to all artist members of the club, for mural decoration for the club house on Barnsdall Hill, to close March 15. No restrictions are laid as to subject or method of treatment. The jury of selection is made up of the following members, Richard Neutra, Arthur Millier, E. Roscoe Shrader, and Kem Weber.

**CALIFORNIA ART CLUB** exhibitions for the month are arranged by Kathryn Leighton and Orrin White. The programs for March are: the 1st, Quick Sketch; the 4th, Open Forum; the 7th, Business Meeting; the 28th, Dinner Meeting.



**FINE ARTS SOCIETY OF SAN DIEGO.** Balboa Park, exhibitions for March: Water colors and prints by Barse Miller and Henri G. De Kruijff; Drawings by Elois Bohnen. Lithographs by William S. Schwartz; Wood carvings by Carl Hallsthammar; Photographs by Harold A. Taylor of the Rancho Santa Fe; The work of the students of the San Diego Academy of Fine Arts.

**SANTA BARBARA SCHOOL OF THE ARTS** announces a continuous exhibition of the work of the students, nine to five daily, nine to twelve, Saturdays.

**FRANZ GERITZ** has an exhibition of wood blocks and etchings, including his Bret Harte and High Sierras series of block prints, at the State Library at Sacramento.

**SANTA CRUZ ART LEAGUE** awarded prizes as follows in the state-wide art exhibit held last month: First prize, oils, \$500 cash award, to Charles Reifel of San Diego for "In Banner Valley"; second prize, oils, \$200 cash award, Paul Lauritz of Los Angeles for "Western Sea and Coast"; first prize, water colors, \$100 cash award, John Cotton, Glendale, "Nature's Glory"; second prize, water colors, \$50 cash award, Edith Maguire, Monterey, "Monterey Fishing Wharf"; first prize, pastels, \$35 cash award, William Griffith, Laguna Beach, "Divers Cove"; second prize, pastels, \$15 cash award, Luvena B. Vysekak, Los Angeles, "Siesta." Thirty-six paintings from the exhibition were selected to be shown in other places, and this month they go to Stanford University, later to Oakland Municipal Auditorium, then to San Diego and to Ogden, Utah.

**PAUL ELDER GALLERY,** 239 Post Street, San Francisco, announces exhibitions: Jose Ramis, oil paintings, landscape and figure, to March 16. Howard Cook and Leo Meissner, wood-blocks, March 18 to April 6.

**PENNSYLVANIA ACADEMY OF FINE ARTS** continues the 124th annual exhibition until March 17. Seven artists of California are represented: Charles Stafford Duncan of San Francisco, Elizabeth Norton of Palo Alto, Ella C. Moen of Fresno, Everett Gee Jackson of San Diego; Katherine Beecher Stetson, sculptor of Pasadena; Millard Owen Sheets, painter, Los Angeles; Eli Harvey, sculptor of Alhambra.

**FINE ARTS GUILD** of San Diego holds the regular meeting, March 2, when Henry De Kruijff discusses etchings.

**WILSHIRE ART GALLERIES,** 3309 Wilshire Boulevard, Los Angeles, offer throughout the month an exhibition of Decorative Water Colors by Heath Anderson of San Francisco. The galleries also show paintings by representative American and European artists.

**NEWHOUSE GALLERIES,** 2509 West Seventh Street, Los Angeles, bring to the West for the first time paintings by George and Martin Baer. The rich color of North Africa forms the basis of this exhibition.

**STENDAHL GALLERIES,** Ambassador Hotel, Los Angeles, open March 6 an important exhibition, composed jointly by Elmer Schofield, N. A., and Gardner Symons, N. A. Both artists are showing new and distinguished paintings.

**JULES KIEVITS GALLERIES,** 464 East Colorado Street, and Vista Del Arroyo Hotel, Pasadena, show only carefully selected American and European paintings. The special exhibition of the month is landscape paintings by Maurice Braun of San Diego, including New England as well as California interpretations.

**ZEITLAN'S BOOK SHOP,** 705 West Sixth Street, Los Angeles, offers during the month a group of drawings by Maynard Dixon.

**BEAUX ART GALLERY,** Maiden Lane, San Francisco, announce exhibitions: March 1-16, Oils by Smith O'Brien; Etchings by Ralph Pearson; March 17-30, Dorothy Simmons of Woodstock, N. Y., decorative oils, Helen Forbes, water colors. Etchings by California etchers.

**MESSRS. CHAPPELLIER & COMPANY** of Belgium continue the exhibition of old Masters and modern paintings, at the Tilt Galleries, Pasadena, into March.

**ART LEAGUE OF SANTA BARBARA** continues the exhibition by artist members through March 9, at the galleries, 15 East De La Guerra street.



*A delightful view of the Mission Inn at Riverside, California.*

**HISTORICALLY** The Mission Inn is the most interesting of Southland hotels. Through the years the owners have adapted themselves and their hostelry to the conditions of the country and its amazing growth.

The crypt of the beautiful chapel is full of Spanish antiques and memorials of early California. In the art gallery and patio dining room, designed by Myron Hunt, there are fine examples of Spanish masters and craftsmanship. Mr. Frank Miller is as always the charming host of the Mission Inn.

#### HAND MADE TILE

N. Clark & Sons, San Francisco, have just published a catalog on their Toledo Hand Made, Alameda Pan, Farnese and Spanish Roofing Tiles. This supplements their Ramona Tile catalog and gives detailed information as to shapes, sizes, colors and textures as well as correct methods of laying.

Toledo Tile are of the tapered old Mission type with the texture and general characteristics obtainable only in a true hand-made tile. These tile are available in a full range of harmonious colors.

**AINSLIE GALLERIES,** Barker Bros., Los Angeles, reserve as usual one room for the work of California and Western artists. During March the one-man show is the work of Dedrick Stuber.

**HENRY E. HUNTINGTON ART GALLERY,** San Marino, announces all Sunday admissions have been allotted for March. Tickets are available for admission Tuesdays, Wednesdays, Thursdays, Fridays and Saturdays on receipt of written request, accompanied by a stamped, self-addressed envelope, specifying the number of tickets desired. Any number up to five cards will be sent. Weekday hours are one-thirty to four-thirty.

**BRAXTON GALLERIES,** 8832 Sunset Boulevard, Los Angeles, show during March an exhibition of bronzes by Paul Manship, including "Salome," "Flight of Europa," "Atlanta," "The Indian Hunter," and "Diana" and "Acteon," the last two figures won the open-air exhibition prize this year at the sculpture exhibition in Philadelphia.

**PALM SPRINGS ART GALLERY** housed a one-man show by Henri De Kruijff last month.

**LOREN BARTON** is spending the early Spring in Palermo, Sicily, with Spain and England as later objectives.

**KATHRYN LEIGHTON** is deserting the Indian country this year, as she is planning a six months' trip to Europe.

**SALON OF ULTRA MODERN ART,** 1121 El Centro Avenue, Hollywood, sponsors the modernists in all the arts. Winifred Hooke is heard in March in a piano recital of modern music exclusively. Mrs. Frank C. Wamsley, wife of the sculptor, is the hostess at the Salon.

**JULIA BRACKEN WENDT** is designing the drinking fountain to be the gift of the Laguna Beach Woman's Club to Laguna, and to be erected at the terminal of Laguna avenue on the ocean front.

**SANTA MONICA BAY ART ASSOCIATION** held an exhibition last month at the art gallery of the Venice High School. The jury awarded prizes as follows: first to Walter Baron Currier; second to George L. Schreiber; third to George Henry Melcher. The association has forty-five members.

**TILT GALLERIES,** 340 East Green Street, Pasadena, recently opened a branch at the Huntington Hotel, Pasadena, where groups of paintings will be shown, both portrait and landscape work.

**EL PRADO GALLERY AND STUDIO** was opened last month at 2547 Fourth Street, San Diego, by Esther Stevens Barney for the purpose of supplying paintings suitable for the modern homes, and to feature the work of the artists of the southwest. The gallery is open in the afternoon, three to six, and other times by appointment.

**E. HODGSON SMART** after a year abroad is again at his studio, 3305 Wilshire Boulevard, Los Angeles.

**KANST ART GALLERY,** Hollywoodland, offers a well selected collection of paintings, embodying the work of Eastern and Western artists. George K. Brandriff was the special artist of last month and some of his landscapes remain.

**GREENWICH VILLAGE STUDIO-GALLERY,** 3309 Clinton Street, Los Angeles, offers prints, paintings and sculpture of moderate size, particularly paintings by California artists.

**EBELL CLUB** has an unusually interesting exhibition for the month, showing the work of Gennara Favai, Venetian painter, and miniatures by Emma Siboni.

**PRINT MAKERS SOCIETY OF CALIFORNIA** announces the awards in the Tenth International Print Makers' Exhibition, now on at the Los Angeles Museum, as follows: The gold medal went to A. S. Hartrick of England for the lithograph, "Old Age." The silver medal was awarded to Sears Gallagher, an American, for the etching, "Early Morning"; the bronze medal went to A. S. Hartrick of England for the lithograph, "Old Age." The Storrow prize for the best block print in the exhibit was given to a color print, "Roquefixade in the Pyrennees," by A. Rigdon Reed of England. The officers of the Society are Arthur B. Dodge, president; Harry L. Bailey, secretary-treasurer, and Frances Gearhart, editor of publications.

**DOUGLAS GRAHAM** holds an exhibition of screens and panels in bas-relief at Hotel Vista del Arroyo, Pasadena, March 1-2-4-5.



**EAST-WEST GALLERY**, San Francisco, shows paintings and drawings by Frances Brooks, a San Franciscan who has painted for seven years in Italy, and exhibited last year at the International in Venice. Following Miss Brooks there will be shown paintings by Francesco Cugat, March 22 to April 4.

**GALERIE BEAUX ARTS**, 119 Maiden Lane, San Francisco, is showing paintings by Smith O'Brien through Mar. 14.

**LA TIENDECITA**, 1117 Wall Street, La Jolla, has an exhibition of camera studios and portraits by Richard Beghtol.

**THE DOUGLAS DONALDSONS** announce that their usual summer class will be held this year in Portland, Oregon. The Portland class is made possible by the co-operation of the Portland Arts and Crafts Society and the generous hospitality of Mrs. Lee Hoffman of Portland. The classes will be held at the beautiful country estate of Mrs. Hoffman. In addition to the regular color theory and design class, there will be classes in metal work and stichery.

**MUSIC**

**PHILHARMONIC ORCHESTRA OF LOS ANGELES**, William Andrews Clark, Jr., founder; Georg Schneevoigt, conductor; Caroline E. Smith, manager, gives a series of fourteen symphony concerts and fourteen popular concerts at the Philharmonic Auditorium, Los Angeles, in this, the tenth season. The symphony concerts are given Thursday evenings at 8:30, and Friday afternoons at 2:30, the popular concerts are presented Sunday afternoons at 3:00. The dates of the symphony concerts of the month are March 14-15, March 28-29. The dates of the popular concerts are March 10-24. A special concert, March 25.

**SAN FRANCISCO SYMPHONY ORCHESTRA**, Alfred Hertz, conductor, presents the following concerts throughout the month:  
 March 1—Childrens' Concert, Curran Theatre, afternoon.  
 2—Popular Concert, Dreamland Auditorium, evening, Mishel Piastro, conducting.  
 7—Symphony Concert, Dreamland Auditorium, evening, Rudolph Ganz, conducting.  
 8—Symphony Concert, Curran Theatre, afternoon, Rudolph Ganz, conducting.  
 9—Memorial Church, Stanford University, evening.  
 14—Popular Concert, Dreamland Auditorium evening, Giorgio Palacco, conducting.  
 15—Symphony Concert, Curran Theatre, afternoon, Giorgio Palacco, conducting.  
 17—Berkeley, Harmon Gym, evening.  
 19—Childrens' Concert, afternoon, Oakland Auditorium Theatre.  
 21—Symphony Concert, Dreamland Auditorium, evening, Florence Austral, Soprano, Guest Artists.  
 22—Curran Theatre, Symphony Concert, afternoon, Florence Austral, Soprano, Guest Artist.  
 23—Popular Concert, Dreamland Auditorium, evening.

**PASADENA MUSIC AND ART ASSOCIATION**, in the Artists Series of this season, brings well known and popular artists to Pasadena. The artists and dates of appearance for the month are The Kedroff Quartet (male voices), Wednesday evening, March 13; Tito Schipa, tenor, Thursday evening, March 21. These concerts are given at the John Marshall Junior High School Auditorium, North Allen avenue, corner of Casa Grande Street.

**COLEMAN CHAMBER CONCERTS**, Alice Coleman Batchelder, founder and director, bring to musical Pasadena the finest chamber music. The programs of the season have been given by artists and ensembles known internationally and a wide range of musical subjects has been offered. The concerts are given Sunday afternoons at 3:30 at the Pasadena Community Playhouse, 39 South El Molino Avenue, and tickets may be secured at the Playhouse. The current concert, March 17, is given by the DeBusscher Wood-Wind Ensemble.

**SAN FRANCISCO CONSERVATORY OF MUSIC**, recently incorporated with the following trustees, Paul Shoup, Milton Esberg, Selah Chamberlain, Ada Clement, and Lillian Hodghead. The conservatory is in receipt of \$10,000 from the Carnegie Foundation. Robert Pollak, at the head of the violin department, gives the last of the series of recitals, March 8, assisted by the student's orchestra under the training of Ernest Bloch.

**INTERNATIONAL ARTISTS CLUB**, L. E. Behymer, president, at the dinner at the Commercial Club, Los Angeles,

**HOLLYWOOD SCHOOL FOR GIRLS**  
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March 2, presents a musical program by artists of seven different nations, Russian, Spanish, French, Germany, Belgian, Italian and Holland.

**SANTA MONICA BAY WOMAN'S CLUB** sponsors the series of concerts given at the Municipal Auditorium, Ocean Park, by the Los Angeles Philharmonic Orchestra. This year is the seventh season of the series, and the last concert is given this month.

**ALICE GENTLE**, dramatic soprano, appears in concert at the Lobero theatre, Santa Barbara, Saturday, March 9.

**THE CHICAGO CIVIC OPERA COMPANY**, March 8-9-11. The performances are given in the Philharmonic Auditorium, Los Angeles, and the programs are arranged as follows:  
 March 8, Eve.—"Norma," Rosa Raisa.  
 March 9, Mat.—"Thais," Mary Garden.  
 March 9, Eve.—"Faust," Edith Mason.  
 March 11, Eve.—"Lohengrin," Maria Olszewska.  
 Henry Weber, Giorgio Polacco and Roberto Moranzoni are the conductors of an orchestra of seventy members.

**RUSSIAN artists and musicians of San Francisco** present a program, March 2, including Max Pantelieff, basso; Consuelo Cloos, mezzo-soprano, assisted by a chorus and by dancers.

**RICHARD BUHLIG** is announced for a series of recitals, opening in April, in San Francisco.

**CHICAGO OPERA COMPANY** opens the second season in Oakland, March 14, giving "Norma," "Thais," "Faust," and "Lohengrin." Singing the leading roles are Rosa Raisa, Mary Garden, Edith Mason, and Maria Olszewska.

**CHARLES HART**, pianist, and **MISHEL PIASTRO**, violinist, appear in sonata recitals in San Francisco, March 7 and 21, also April 3.

**MUSIC TEACHERS** of the Public Schools hold a state conference in San Francisco, March 25 to 27.

**CAULDRON SINGERS** of Pasadena, Roy V. Rhodes, director, Raymond McPeeters, accompanist, give the second concert of this the eighteenth season at the Community Playhouse, Pasadena, this month.

**SPINET CLUB** of Redlands in March presents Tito Schipa, the universally loved tenor, on the program. This Club has stood for the best in music for thirty-five years and takes pleasure in presenting the best artists obtainable each season to the members and to the community.

**ROSA PONSELLE**, one of the most popular artists to appear in the Behymer courses, is heard in concert, March 21, at the Philharmonic Auditorium, Los Angeles.

**THE WOMAN'S SYMPHONY ORCHESTRA**, Henry Schoenfeld, director, gave the first concert of the season last month with John Parrish, tenor, as soloist. The second concert is announced for April 19, with Erwin Nyiregyhazi, pianist, as soloist.

**MISCHA ELMAN**, violinist of international fame, is heard in recital at the Philharmonic Auditorium, Los Angeles, at a matinee, March 23, and in the evening, March 26. These concerts are presented in the Behymer musical and dramatic courses.

**THE ORPHEUS CLUB** is heard, March 20, at the Philharmonic Auditorium, Los Angeles.

**GEORG SCHNEEVOIGT**, conductor of the Philharmonic Orchestra, Los Angeles, goes East to assume the role of guest conductor with the Detroit Symphony Orchestra for three performances, and in his absence, Dr. Arthur Rodzinski, associate conductor of the Philadelphia Orchestra, will be guest conductor with the Philharmonic Orchestra for the Eleventh Symphony Pair, Thursday evening, March 14, and Friday afternoon, March 15, at Philharmonic Auditorium.

**DAISY JEAN**, cellist-harpist-singer, and Gil Valeriano, tenor, appear in concert at the Philharmonic Auditorium, Los Angeles, March 15, in the Behymer Musical Courses.

**WOMAN'S LYRIC CLUB**, one of the best known and most popular musical organizations of Los Angeles gives the second concert of this, the twenty-fifth season, Monday evening, March 18, at the Philharmonic Auditorium.

**ARIZONA FEDERATION OF MUSIC CLUBS** announce the state convention in Tucson, March 14-15-16.



**ORANGE COUNTY SCHOOL OF FINE ARTS**, Anaheim, Kate E. McCullah, director, has announced a series of opera-lecture recitals by Franz Darvas in the recital hall of the school. "Tristan and Isolde" opened the course last month, Acts 2 and 3, March 2; "Manon," March 16; "Madam Butterfly," March 23; "Meistersingers," prelude and Act 1, April 13; Acts 2 and 3, April 20.

**POMONA ORCHESTRA ASSOCIATION** is sponsoring the organization of a Pomona Community Symphony Orchestra to give a series of concerts at the Greek Theatre in Ganesha Park, Pomona. Helen Sanford of Ontario has been assigned the organization work and the personnel will be drawn from Pomona, Ontario, Claremont and San Bernardino.

**FRESNO MALE CHORUS** appears in concert in Fresno, March 11, when Flora Myers Engel is the guest soloist.

**ELSA ALSEN** returns to Los Angeles for the summer after singing with the Detroit Symphony in Columbus, Ohio, this month and visiting Philadelphia to sing "Isolde."

**THE ARTLAND CLUB** has arranged a program of Schubert songs, commemorating the Centennial Anniversary of the death of one of the world's most beloved composers, Franz Schubert, Monday evening, March 4, in the Club House, 1719 South Figueroa St., Los Angeles.

**ROGERIO AND GEORGIO RICCI**, gifted young violinists, are presented by Mrs. F. G. Bartlett at the Huntington Hotel ball room, Pasadena, March 6.

**THE CADMAN CLUB**, a male chorus, sang in the Unitarian church San Diego in February in the winter concert of its tenth season. Charles Wakefield Cadman was the guest of honor and accompanied the chorus in the singing of his composition "Service."

**LOS ANGELES PHILHARMONIC ORCHESTRA** came to the Spreckles theatre, San Diego, February the 21st. Beethoven's overture to "Lenore" opened the program. Then followed the "Symphony No. 3 in F major," by Brahms, the "Stevensoniana Suite No. 2," by Edward Burlingame Hill, and Strauss's "Till Eulenspiegel."

**THE AGRENEVA SLAVIANSKY ROYAL RUSSIAN CHOIR** sang in the Spreckles theatre on Tuesday evening, February the 19th. The choir came to San Diego direct from Japan; they are en route to New York where they will give their metropolitan debut at Steinway Hall next month. The choir is under the leadership of Mme. Margaret Agrenea Slaviansky, daughter of Prince Demitro Agrenea Slaviansky, who founded the choir in 1840.

**THE COAST MUSICIANS RECITALS** will be held on Monday, March 4, and Friday, March 8, and Tuesday, March 12, at the Women's City Club, Alice and 14th Streets, Oakland.

**LOS ANGELES PHILHARMONIC ORCHESTRA** is heard in concert, Tuesday evening, March 5, at the Granada Theatre, Santa Barbara.

**SCHUBERT MEMORIAL**, national organization for young American musicians has chosen a southern California audition committee, headed by Mrs. Cecil Frankel. Georg Schneevoigt is honorary chairman. Winners in the national audition will appear as soloists with orchestra in one or more concerts in Carnegie Hall in December, 1929, and January, 1930. Southern California auditions are held in the Philharmonic Auditorium, March 18-19-20. The Los Angeles winner to be given an appearance with the Philharmonic orchestra of Los Angeles in April. One representative from southern California will go to New York. The finals for the young artists chosen from San Francisco, Los Angeles, Chicago and New York will be held in April in New York.

**MUSIC LOVERS CLUB** of Laguna Beach was organized as a study club last month. The officers are Mrs. Joseph S. Thurston, president; Mrs. J. Orville Chilton, vice-president and chairman of programs; Miss Eleanor May Spencer is secretary-treasurer.

**AMERICAN GUILD OF ORGANISTS:** Members of the local chapter give recitals as follows: March 6 at St. John's Church, Los Angeles, by Dr. Roland Diggle; April 17, at Pasadena First M. E. Church, by W. E. Hartley; April 26, at St. Paul's Cathedral, by Dudley W. Fitch; May 15, at Immanuel Presbyterian Church, by Clarence Mader.

**MUSICAL PROGRAMS** announced for Seattle, Washington, include, Sergei



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LOS ANGELES

Rachmanioff, March 9; Krinke Piano Ensemble, March 10; Mischa Elman, March 11; Rosa Ponselle, March 27.

**PASADENA COMMUNITY SINGERS**, under the direction of Arthur Alexander, meet every Monday evening at seven-thirty in the Recital Hall of the Community Playhouse, Pasadena.

**MISCHA ELMAN** gives a recital in San Diego, March 25.

### ANNOUNCEMENTS

**AN INTERESTING EXHIBITION** showing the use of concrete was recently held at the College of Architecture of the University of Michigan. All known uses were illustrated by photographs showing the wide application concrete has received in this country and abroad. The purpose of the exhibition was to bring out the value of this material in the architectural and art field and to show what forms, appropriate and otherwise, have grown out of its use. European countries were well represented by illustrations of reinforced concrete in building interiors and exteriors, in sculpture, and in objects for the garden and the street. Bridge construction in all countries was well presented, and in many of these structures the most direct relation between functional and beautiful form was shown. Qualitatively a wide range of church interiors was included in the way of photographs and drawings. Color and texture effects were also included.

**MRS. WILLOUGHBY RODMAN**, in connection with the Committee of Foreign Relief, is giving a series of morning lectures in the Music Room of the Biltmore Hotel, Los Angeles, for the benefit of the Russian refugees in Paris, encompassing interesting incidents of her recent trip of sixty thousand miles. Dates and subjects are:  
March 2—"More Peeps at Personalities."  
March 9—"Isles of Romance."  
March 23—"Persia, the Land of the Shah."

**JOHN MASON BROWN**, associate editor of the "Theater Arts Monthly," discussed the new movement in the theater on February the 20th at the Russ Auditorium, San Diego. The talk was illustrated with slides showing the trend of stage settings and productions during the last quarter century.

**THE JUNIOR LEAGUE** on Friday, February the 8, presided over the annual Charity Ball at the Hotel del Coronado. This Cinderella Ball was one of the most brilliant gatherings ever held in the famous old hotel. An elaborate pageant representing Cinderella in all her glory before her Prince Charming and her haughty sisters opened the evening's festivities. The proceeds from the ball were sent to the Holly Sefton Memorial Hospital of the Children's Home.

**THE ROUND TABLE LUNCHEON** of the Assistance League, Hollywood, was held February 19. Hostesses were Mrs. Hancock Banning, Mrs. John Edgar Maurer and Mrs. Isaac Hampshur Jones.

**ARTHUR NOBLE MEDAL** was awarded to Hiram W. Wadsworth of Pasadena, for his invaluable services as president of the Colorado River Aqueduct Association. The medal is presented annually to the person whose achievements are adjudged the most valuable to the city during the year.

**LA JOLLA LITTLE THEATRE ASSOCIATION** gave their first program at the Community House last month, presenting three short plays of varied type.

**PRESIDIO HILL** is to be deeded to the City as a public park by George W. Marston of San Diego. The plan of improvement includes a museum building, which will be the headquarters of the San Diego Historical Society, of which Mr. Marston is president.

**TECH-TRI CLUB** of the Girl Reserves of the Y. W. C. A. present two plays in the Recital Hall of the Community Playhouse, Pasadena, March 8-9.

**PASADENA JUNIOR LEAGUE** offer an enticing program The Land of Oz at the benefit performance, Saturday morning, March 9, at the Pasadena Community Playhouse, for the school children.

**PASADENA PUBLIC LIBRARY** sponsors a series of five Book Talks by Helen E. Haines. This is the eighth season of these "Open the Books" talks, which are given in the Lecture Hall of Library at 8 o'clock. The current subject is "World-flight for Readers;" current books of travel, March 8.



**LOUIS DORR AND DWIGHT GIBBS** announce the consolidation of their offices for the general practice of architecture under the firm name of Louis Dorr and Dwight Gibbs, architects, 811 West 7th street, Los Angeles, California, 303 Security Bldg., Phoenix, Arizona.

**BISHOP'S SCHOOL**, La Jolla, will enjoy The Kennedy Players in "The Admiral," the third event in the Artist Course, March 16.

**LES AMIS DE LA PENSEE FRANCAISE ET DE SCRIPPS COLLEGE** met at the home of Mr. and Mrs. W. S. Hook, Jr., Los Angeles, last month to hear Baron Paul d'Estournelles, whose subject was "1789—The Birth of the Revolutionary Spirit."

**NANCY HANKS MEMORIAL ASSOCIATION** of Lincoln Memorial University, Harrogate, Tennessee, requests Sustaining, Life and Regular members for the support of the school, devoted to the educational interests of the girls of the Appalachian region. Mrs. Frank C. Grannis, secretary, will be glad to supply desired information.

**PASADENA KENNEL CLUB**, Frank Porter Miller, president, announces the seventeenth annual dog show, March 8 and 9. Cash awards are made as well as trophies and ribbons, and the show is given at the auditorium site, Green and Garfield streets, Pasadena.

**THE THURSDAY CLUB:** On Saturday, March the second, at 10:30 A. M., the County Federated Women's Clubs will meet at the Thursday Club, San Diego, for an all day meeting. The annual sport dinner dance for members and guests will take the fashion of a barn dance this year. The dance will be given in the evening of March the 14.

**FRIDAY MORNING CLUB**, Los Angeles, offers an interesting program for the month, including:  
 March 4—Hoover Inaugural Bridge Luncheon and Fashion Show.  
 March 5—Public Affairs Day.  
 March 15—John V. A. Weaver, subject, "Interpreters of the Jazz Age by one of Them."  
 March 22—Sir Herbert Brown Ames, subject, "Changing Spirit of Europe."

**ALINE BARRETT GREENWOOD** is heard in her Current Review of interesting and vital topics at the Shakespeare Clubhouse, Pasadena, the third Wednesday of the month at 11 a. m. The date is March 20.

**THIRD NATIONAL MID-WINTER REGATTA** is sailed off the coast at San Pedro, March 9-14. San Francisco and Los Angeles Yacht Clubs are all represented, with entries from Oyster Bay, N. Y. and Corinthian Yacht Club of Marblehead, Mass.

**MUSIC FESTIVAL** is announced for Victoria, B. C., April 16-20.

**HOTELS**

**LAGUNA**, the southern artists' colony, has a new hotel and a new museum, where California paintings are shown at their best. Connoisseurs looking for our best local work should stop at this Boulevard Gallery.

**NEWPORT BAY**, on the coast east of Long Beach, is reached by trolley line as well as by motor. Motor boats are seen skimming the still waters of the inner bay and sometimes venturing out on the Pacific, or at least that portion between Catalina and mainland, every day of the year.

**BALBOA PALISADES** attract the permanent resident who is clever enough to begin this month to secure a cottage for the summer. Here is an enterprising private Club of Pasadena and Santa Ana people who know what a club is for. Even now members and guests run away to it for a few days to rest, in this most strenuous of seasons.

**NEW TO MANY** of our southern residents is Lake Crescent Tavern, a sportsman's retreat in the rugged Olympics near Port Angeles, State of Washington. Sports clothes and khaki predominate. Fishing, bathing and boating are enjoyed. Lake Crescent is surrounded by forested mountains; and the cuisine is, like that at Samarkand, the result of years of experience of the manager and owner, A. G. Michaud, now at Samarkand, Santa Barbara.

**TAHOE TAVERN** was, perhaps, the first hostess to bring the delights of winter sports to her guests; there young Californians met the elusive bobsled for the first time and watched their Eastern-



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**MONTEREY** from earliest times has been sought by all visitors and chance travelers to the West, and with the opening of the first hotel at Del Monte, followed later by Pebble Beach Lodge and a larger Del Monte, the guests have grown in number and in loyalty to the land about. It is not only that Del Monte offers an incomparable golf course, an unrivaled polo field, tennis, swimming, dancing, but over and above it all there is that inexplicable thing we call charm, which to a hotel means just what it does to a woman.—without it she has nothing, with it, everything.

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**CORONADO:** All the guests at this, the duchess-dowager of California, tourist hotels, find plenty to do both winter and summer. The newest motor trip is to Agua Caliente down the silver strand and over the border. Luncheon and a visit to the Casino, dinner, and a dance afterward—then back to San Diego by the Coast Boulevard. Aquaplaning, horseback riding, and golf at Coronado Country Club fill the day.

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**HALFWAY HOUSES** between Los Angeles and San Diego are found at San Juan Capistrano, where there is an interesting Spanish Mission now being intelligently restored by Fra. O'Sullivan. Here the Hotel Capistrano is comfortable and well kept. San Clemente Hotel, eight miles south of Capistrano Beach, gives opportunity for a visit to this two-year-old town restricted to Spanish type houses and an example for other new towns.

**THE MARYLAND** in Pasadena has been revived by Mr. Linnard this year and is as full as ever. Its pleasant courtyard has become a vital part of Pasadena and one hopes it may ever make a pleasant break in the monotony of checkerboard streets and remain to mark that city as a pleasant place to visit.

**THE HUNTINGTON COTTAGES** are very popular and many a retired capitalist is finding opportunity here to own his own home right inside a fine hotel. For the Huntington grounds are including more and more of Oak Knoll within their borders. The swimming pool is the center of sports the year round and over five hundred families make this comfortable hotel their headquarters for trips by motor to desert and sea.

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**SAMARKAND** at Santa Barbara is much used by convalescents who wish a beautiful, restful stay near the Cottage Hospital. This famous clinic has lately received a generous donation from Major Fleischmann in memory of his parents and a further endowment secured by the Hospital Board.

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♦♦♦ GARDEN CALENDAR ♦♦♦  
*March*

*"Then God smiled, and it was Springtime."*

QUEEN ISABELLA pawned her family jewels for the discovery of America, and I suggest that you do the same thing for the planting this month of three novelties.

First: The new Diener poppy, unlike any other you have ever seen; a rich golden-to orange yellow, very freely produced from a low rosette of leaves. Second: Dame Alice Campbell-Johnston, just returned from England, found our cousins enthusiastic over new *Meconopsis, baileyi* by name. This is a member of the poppy family, with the most marvellous rich blue flowers, borne in a loose panicle. This was the most outstanding flower at the National show at Chelsea, England. Third: Mr. W. J. Knecht, the well known Gardener of San Fernando introduced me to *Doronicum excelsum*. This has the appearance of a very large shasta daisy, the petals of which are rich canary yellow. The flowers are numerous, borne on long straight stalks and last ten days. Its color and perennial habit should make it not only a wonderful addition to the flower garden, but also ideal for a cut flower.

All seeds annual and perennial, should be planted in pans or flats this month. Your local seedsman is usually informed as to what is best to plant in your particular locality.

A great aid to the gardener in doubt is the advice given over the radio by Mr. McNabb of the Aggeler and Musser Seed Company, and Mr. Vosberg of the Edwin Rust Co. of Pasadena. There are similar services from northern radio stations. Learn to use your State University at Berkeley when problems too large for you arise.

A great help in cleaning the garden of bugs may be had cheaply by installing a pair of Japanese Silky bantams; they do a vast amount of good if let run free, while their scratching is insignificant.

A bird-bath and the scattering of a little bird seed will encourage our feathered friends of the air to assist in the sport of bug-killing. A bug left alive in March means thousands to contend with later on.

Plant Gladioli now and every two weeks, four inches deep and with little if any fertilizer.

Separate, clean and plant lots of Cannas and Amaryllis; except in favored spots, do not plant tuberous begonias until the end of the month. Of course begonias should always be planted in the shade.

After the next rain scatter a few seeds of California poppy along the roadside or in vacant spaces especially the variety called Vesuvius.

Now is the time to find better Geraniums, these should always be planted in the full sun; when well fed, watered and trimmed there is no plant more satisfactory. If used for a border they may be contrasted with the white foliage of Dusty Miller, or the opalescent greens of Echeveria.

Join a society devoted to the kind of flowers you love best—if there is none such available, organize one.

*Arthur D. Houghton, M.A., M.D., Ph.D., F.R.H.S.*

How often an otherwise charming landscape just misses the ideal because it lacks that elusive "something." In many cases the proper use of flagging will add the finishing touch. "Mettowee Stone" is most effective because of its variety in color, texture and design.

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# MONTHLY

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# BULLETINS

## SOUTHERN CALIFORNIA CHAPTER

PIERPONT DAVIS, PRESIDENT

EDGAR H. CLINE, V. P.

A. S. NIBECKER, JR., SECRETARY

RALPH C. FLEWELLING, TREASURER

### FEBRUARY BULLETIN NORTHERN CALIFORNIA CHAPTER A. I. A.

#### NEXT MEETING

The next regular meeting of the Northern California Chapter, A.I.A., will be held at the Mark Hopkins Hotel on Tuesday, March 26, 1929, at 6:30 p. m. Dinner as usual.

#### FEBRUARY, 1929 MEETING

The regular meeting of the Northern California Chapter, A.I.A. was held at the Mark Hopkins Hotel on February 26, at 6:30 p. m. The meeting was called to order by President Harris Allen. The following members were present: Messrs. Ralph Wyckoff, Chas. F. Maury, Perry, Harris Osborne, Ernest Coxhead, Henry H. Gutterson, S. Newsom, Corlett, Roland I. Stringham, W. Hays, Wm. C. Ambrose, Bartges, Klinkhardt, James S. Dean, Sam Hyman, Masten, Birge M. Clark, Yelland, Wm. I. Garren, Leffler Miller, Jeans, Chester Miller, Lester Hurd, Harris Allen, Albert J. Evers, Ernest Hildebrand, Mark T. Jorgensen, Angus McSweeney, Geo. W. Kelham, James H. Mitchell, Osborn, A. Appleton, Wm. B. Farlow, Arthur Brown, Jr., and Ernest E. Weihe.

Guests present were Prof. Shipley, Messrs. Sperry, Clarke, Kayser, Carl Warnecke, Atholl McBean and Irving F. Morrow.

#### MINUTES

The minutes of the previous meeting were approved as published.

#### REPORT OF STANDING COMMITTEES

Mr. Jeans rendered report on the Craftsmanship Exhibit and outlined the plans for the forthcoming A.I.A. Architectural Exhibit to be held in June.

Mr. Maury reported for the Committee on Standardization of Office and Drafting Room Symbols.

#### GENERAL BUSINESS

Mr. Wm. C. Ambrose was appointed to sit with the Section of Occupational Restrictions of the Commonwealth Club.

The action of Palos Verde Estates and Southern California Chapter to designate prevalent style of building in California as "Californian" in place of Mission, Spanish, etc., was endorsed.

Members were asked to make a special effort to attend the A.I.A. Convention in Washington as delegates.

#### PROGRAM

Mr. Austin Sperry entertained the meeting with musical selections.

Mr. Albert J. Evers reported on the proposed amendments to the Architects Licensing Act, to be submitted at the present session of the Legislature, giving a résumé of the existing Act and the new provisions.

Mr. George W. Kelham urged the necessity of supporting the policies of the Industrial Association "American Plan" and the upholding of the scale of wages established by the Impartial Wage Board. Following his remarks it was moved by Mr. H. H. Gutterson and unanimously carried that the Northern California Chapter of the A.I.A. endorse the wage scale of the Impartial Wage Board and agree to use every effort to carry on the aims and purposes of the Board and the Industrial Association; this endorsement to be suitably drawn up by Mr. Kelham and copies to be presented to the Industrial Association, the Society of Architects of Alameda County, and other interested bodies.

Mr. Arthur Brown, Jr., addressed the meeting on the development of the Veterans' Memorial group from its inception, and described the features of the Opera House and Veterans Building which comprise the group. An interesting series of sketches was exhibited in illustration of his talk.

Respectfully submitted, James H. Mitchell, Secretary.

### FEBRUARY BULLETIN SOUTHERN CALIFORNIA CHAPTER A.I.A.

The members of the Southern California Chapter, the American Institute of Architects, met in 242nd meeting held at the University Club, Los Angeles, California at 6 o'clock P. M. on Tuesday, February 12, 1929.

With the consent of all present the roll call was dispensed with and the names of those present taken from the attendance cards. The following were present:

Acker, Arthur L	McPherson, R. D.
Bergstrom, Edwin	Murphy, J. F.
Barrett, H. J. Reed	Nibecker, A. S. Jr.
Chambers, H. C.	Putnam, J. L.
Cheney, Chas. H.	Russell, Ray
Clarke, Edwin B.	Richards, Wm.
Cline, Edgar H.	Stacy-Judd, Robt. B.
Davis, Pierpont	Walker, F. W.
Edelman, A. M.	Whittlesey, Austin
Flewelling, R. C.	Wilkinson, D. R.
Grey, Elmer	Withey, H. F.
Herding, Franz	Witmer, David J.
Hubby, R. Germain	Zeller, J. T.
Hunt, Sumner P.	Bachmann, Leo F.
Hutchason, A. R.	Bishop, Horatio W.
Johnson, Chas. R.	Duncan, Paul J.
Johnson, W. T.	Kaiser, Joseph
Kaufmann, G. B.	Murphy, Paul
Kelley, H. Roy	Palmer, Vincent
Krempel, John P.	Purcell, Burgo
Marston, S. B.	

#### Inspection of Lathing and Plastering

The Secretary read a letter from Mr. J. J. Backus, Superintendent of Building Department, City of Los Angeles, to the effect that on and after January 18th, 1929, the "call" system for inspection for lathing and plastering would be used for all city work. This system makes it necessary for the Plastering contractor to phone the Building Inspection Division of the city of Los Angeles, when work is ready for inspection.

#### New High School Building Las Vegas, Nevada

President Pierpont Davis, called attention to a circular letter which has been received by some members of the Chapter from the Principal of the Union High School, at Las Vegas, Nevada, in which letter Architects were asked to appear before the Board on February 20th, with sketches showing a development for the proposed new High School Building. The members were advised that this competition was not authorized and that members could not comply with the requests made in the letter from the School Board, but that there was no objections to them soliciting the work on their merits.

#### Honor Awards

President Pierpont Davis stated that he had received inquiries from some of the members in regard to the Chapter holding Honor Awards, and asked the members present for an expression of opinion.

Mr. H. F. Withey, suggested that the holding of Honor Awards be postponed until an exhibition is held.

Mr. David J. Witmer, thought the Chapter should hold Honor Awards this year together with an exhibition. He stated that several other Chapters were holding Honor Awards, and he would very much like to see the Southern California Chapter hold one this year.

(Continued on Page 86)



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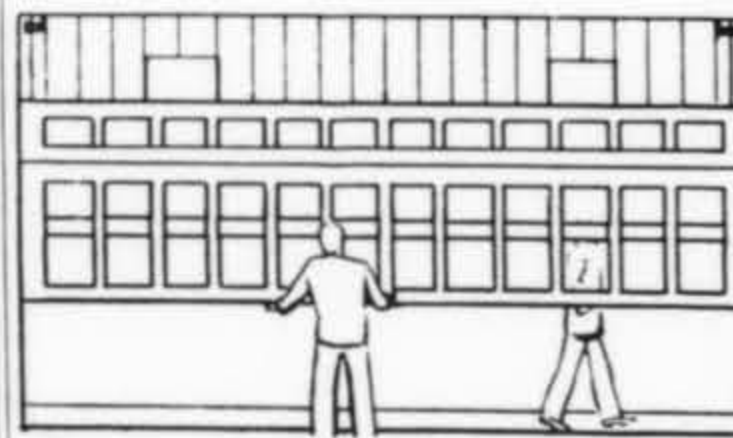
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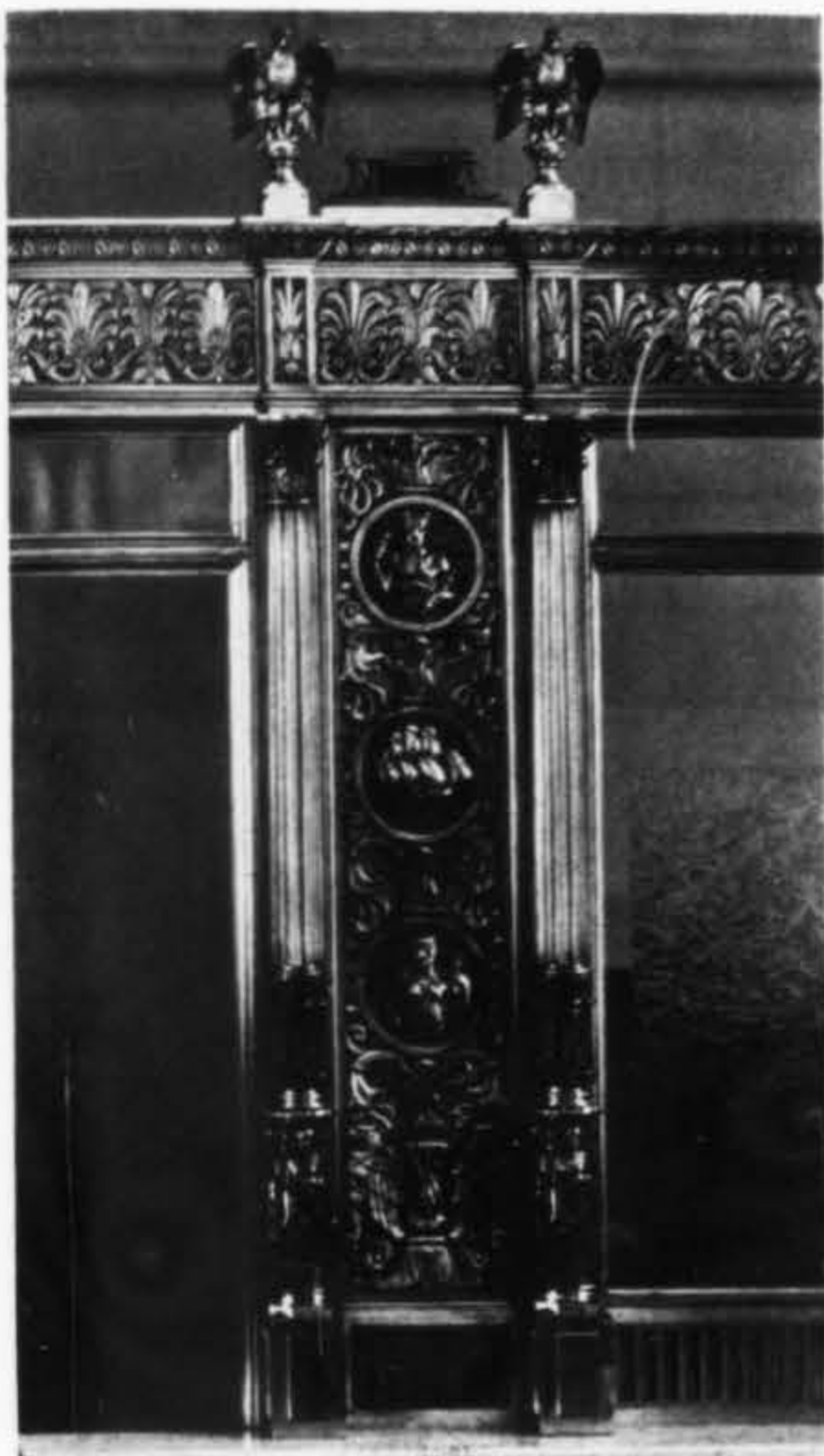
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ARCHITECTS have often been severely criticized for their lack of knowledge of the cost of construction. A small amount of this criticism is well deserved, the balance has been built up like a snow-ball rolling down hill.

Carrying on with its endeavor to be of service to the profession the 'Architects League of Hollywood' is planning a new campaign with the idea in view of aiding in the removal of this fault on the part of the architect, and the eliminating of the critical idea from the minds of the public. This campaign will aim to obtain, edit, and place in the hands of architects, complete data upon actual unit costs of the various types of buildings.

This task is an enormous one. It can only succeed by the united and accurate co-operation of all architects, and of others in the business of construction. In giving of its time and energy in this campaign "The League" feels that it is not asking too much for data that, when carefully compiled will be invaluable to the architectural profession. The two facts; that an authentic schedule of actual costs will give confidence to the architect in his interviews with clients and that the existence of such a schedule will induce the confidence of the general public in the architect; are too important to overlook.

The committee in charge, realizes the many difficulties in the allotted task. Prices fluctuate. They are seasonal and differ as to locality. Data must be as intelligently used in practice as it is in compilation. A single flagrant fall-down may mean complete condemnation of the whole scheme. The campaign will be carried out with the idea of eliminating these difficulties. We will make our first investigations in our local district. We will go about the task slowly and carefully. Finally, we will give out no data which has not been thoroughly investigated as to accuracy and authenticity.

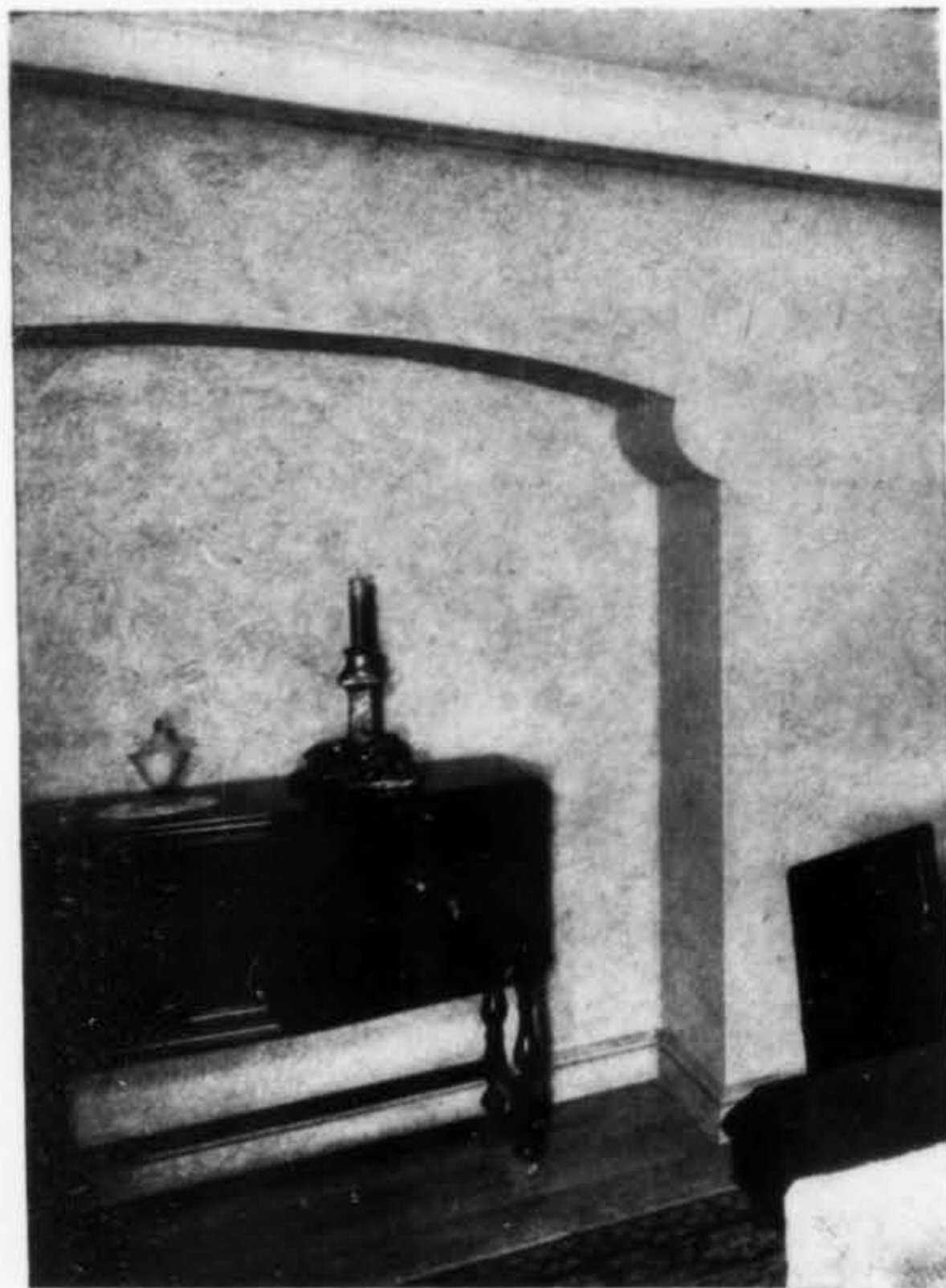
We hereby make a plea to our fellow architects and to others directly interested in our efforts, to aid us to carry through our project. We *must* have your aid and in return we are going to produce something of value. Details will be available as soon as the organization program is completed. Suggestions will be welcomed and all data or information submitted will be strictly confidential, to be used only in the compilation proposed.

#### LOS ANGELES ARCHITECTURAL CLUB MONTHLY BULLETIN

ALTHOUGH "Moderne vs. Tradition in the Arts" was the subject for discussion at the February meeting of the Los Angeles Architectural Club, it was soon evident that the only differences in opinion were the results of differences in definitions of modern art.

Kem Weber, artist and designer, opened the subject by asserting that "as long as we are living in this particular age and in the technically fastest developing of all countries, I see no reason for taking the ornamental decorations of past ages, and hanging them with wires on fine steel structures. If we build limit height buildings is there any reason for putting Italian Renaissance ornaments on top of the thing, except that maybe we do not know what else to do? Design, to be a true expression, must reflect the environment of the age and location in which it is met.

"Artistic effort has not kept pace with the scientific development of the past half century. Due to the tremendous effort of technique, we have not had time to sit down and react towards this tremendous movement. We are not capable of reflecting artistically the vast



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impressions which daily come before us. I realize that I do not know anything about "Modernism." I am merely trying to adopt or understand the development of this age and trying to reflect it. Design must constantly go on.

We are now going through a period of awakening, an awakening to the realization that there is something new in artistic expression. When this awakening first hit this country it hit it awfully hard, and people turned modern almost every afternoon. It is strange—no one can turn modern—because we are all born modern. We are all children of this particular age and we cannot help it. And it is utterly wrong to try suddenly to express ourselves in some way which we have never tried before, because individual expression or design without any books to go by cannot be gathered or decided upon all of a sudden. It must evolve, it must come out of us. If we try to understand or open ourselves to the impressions around us we cannot help expressing what we feel. It is the sensitivity towards occurrences around us that the so-called modernists are trying to express."

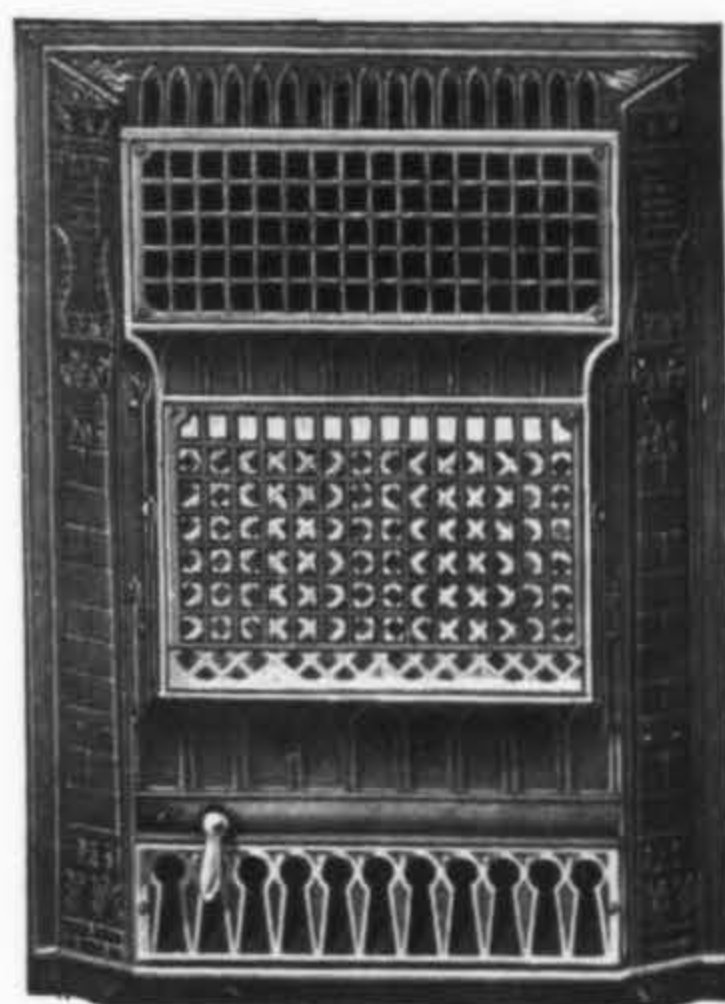
The speakers who followed Mr. Weber stated much the same viewpoint, admitting that they were quite in sympathy with the modern movement. Arthur Millier, Art Editor of the Los Angeles Times, expressed the opinion that "looking back from our present point in the life of man, we seem to stand at the dawn of the second great age of civilization. Now, the art historians have usually divided the history of man's culture into several epochs. I think as we look back we can see only two, and we are right at the beginning of the second. The tools that the first men started to develop we were using until about a century ago; now all of a sudden we have other tools. At the same time our materials have met at least one radical and entirely new change, in our age. The use of structural steel is certainly new. The use of an entirely fluid concrete is also new. That seems to be paralleled also by a development of forms which also has come to an end and has been fading out for several centuries now. The passing of the baroque, the great mighty curving forms which were so highly developed in the full bloom of the Renaissance, and which trailed on for another century and a half, and have been imitated and badly used since then, has landed us at the point where our conception was a poor imitation of some of the lesser forms of earlier epochs.

It seems to me that we are almost at a brand new start. I think the very turning of artists of all sorts back to the most primitive instruments of design is in itself an indication that we are starting over again. So far, that which is called modern we find is only looking back and searching through other ages to discover designs originated then, which happen to fit a little better with our clearer cut, straight-edged way of mechanical production today. I think, however, that we need to look again to the same old source that all designers looked to originally before we had so many books as today. In all our activities we tend to turn very much to books, but there still exist the same flowers, same trees, same mountains, same clouds in the sky that our ancestors turned to for most of their inspiration. When we turn fresh to nature again for such things as that, freshness is bound to creep into our design.

The principal idea I wish to leave is that the more we look outside, the more we look at the mighty things around us, not only at the fast-moving world, but also that we look afresh at all this growing nature; all these amazing things which we are beginning to discover today are as closely related as ever to the old myths we believe."

Swinging the discussion more into the realm of architecture, Pierpont Davis stated that "Los Angeles, as an exposition, immeasurably outdistances the rest of the architectural world. It is essentially and distinctly modern." He agreed with the foregoing speakers in believing that we must live up to the things which our environment forces upon us.

Lloyd Wright's remarks were very brief but to the point. He said: "It is amusing to see this sudden rush to get on the band wagon to modernism, made fashionable by Paris. I like Mr. Weber's attack of this problem and his suggestion that you look within and about you rather than misappropriating things that do not belong to you. I should like to say that we have gone to



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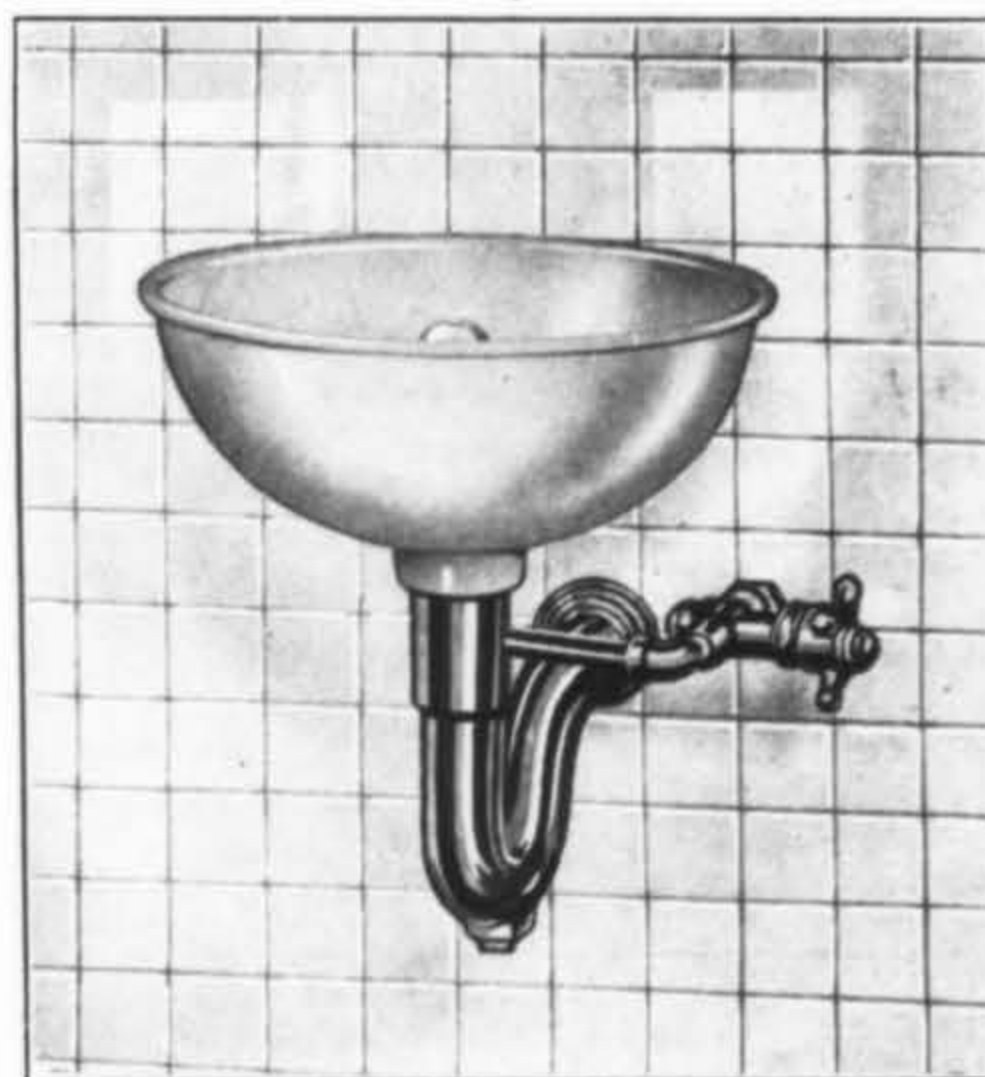
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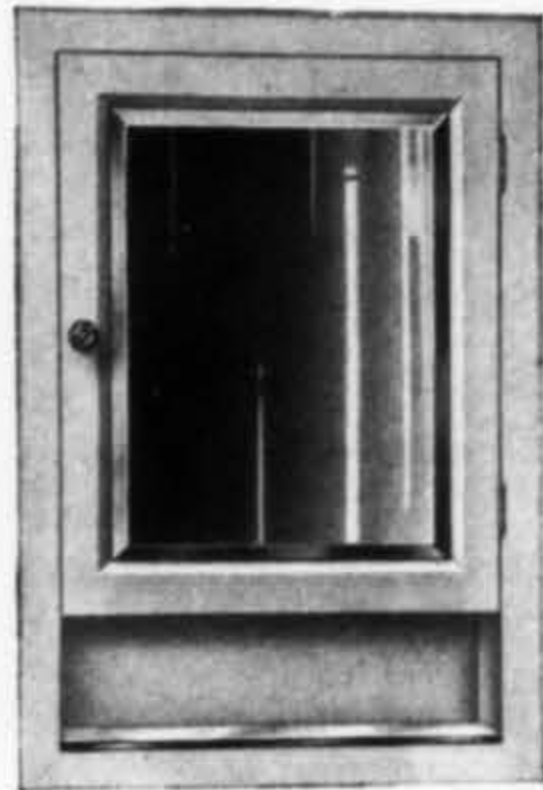
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school long enough now in Europe. We have something of our own to say, and it is high time that we said it."

The architect, according to William Lee Woollett, must essentially move more slowly than the painter in this modern movement. For "the architect has precedent and his client to take care of, but the painter, working in more flexible forms, can go beyond and try to put over the ideas he feels."

John C. Austin, in speaking of the new style, expressed the opinion that its masterpiece is still to be produced. And that "on through the ages to come there will be new things, new styles, and this is just one of the stepping stones."

Although in favor of the modern movement, H. Roy Kelley felt that much harm was being done by the crimes committed in its name. "I think the thing that has prevented a number of us from appreciating the real value of the modernistic trend and the real possibilities in it has been that very thing . . . I feel that modern architecture is in doing our buildings in the simplest and most practical and common sense manner, and in making our construction express in our buildings the structural forms, which really, in the last analysis, are the building."

Julian Garnsey thought that "so long as the modernists stick to their theory and stay on the track, we are all with them." But each traditional type of architecture expresses some one individual thing in the minds of the people and that the exponents of modernistic architecture cannot expect to express all types and kinds of buildings under one category.

The final speaker of the evening was Richard Neutra, Representative of the Academy of Modern Art, who closed the discussion with the significant remark that "Our own time needs its own expression and the first law of every sincere artist is to follow loyally his own time."

### SOUTHERN CALIFORNIA BULLETIN

(Continued from Page 80)

It was moved by Mr. G. B. Kaufmann, seconded by Mr. Sumner P. Hunt, and unanimously adopted:

**RESOLVED:** That it is the sense of this meeting that the Southern California Chapter of the American Institute of Architects hold Honor Awards this year, if agreeable to the Standing Committee whose duty it is to supervise this activity.

*Mr. Bernard Hoffman*

Mr. Chas H. Cheney, introduced Mr. Hoffman and presented to him the certificate of Honorary membership in the Chapter, stating that Mr. Hoffman is a real friend of the architect and that he is one of the men responsible for making the people of Santa Barbara "architecturally minded," having been largely responsible for the great work done in the rebuilding of that city after the earthquake.

Mr. Hoffman stated he very much appreciated the Honor bestowed upon him in his election as an Honorary Member of the Southern California Chapter. He told of the co-operation which the Santa Barbara Community Arts Association, of which he is chairman, secured from the architects of Southern California after the earthquake in the work of that association, in developing there a keen interest in the art of architecture and an appreciation of architectural traditions.

"To my mind the small house problem," Mr. Hoffman said, which looms so large and presents so many difficulties might potentially be the most hopeful and effective way of arousing a keener art appreciation in this country.

"Traveling exhibits of art sent to schools and museums—art literature and art schools are helpful and necessary, but the foundation or group that will make it possible for the small home owner to acquire through his building and owning experience, a familiarity with the principles of art and beauty would affect society near the base of the pyramid," Mr. Hoffman added.

#### *Announcement of Standing Committees*

The Secretary read the list of members who had been appointed to serve on the Standing Committees during the current year.

I. <i>Institute and Chapter Affairs</i>	Sumner M. Spaulding, Chair.
A. S. Nibecker, Jr., Chairman	Palmer Sabin
Edwin Bergstrom	C. R. Johnson



R. D. Johnson  
W. T. Johnson  
H. L. Pierce

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H. F. Withey  
J. J. Backus  
Chas. S. Lee  
A. L. Acker  
Sumner P. Hunt  
J. C. Austin

*Sub Committees*

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S. Chas. Lee, Chairman  
W. F. Staunton, Jr.  
Paul J. Duncan

II-b—Building Ordinances

Arthur L. Acker, Chairman  
Stiles O. Clements  
Loyal F. Watson

II-c Welfare of the Profession

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Sumner P. Hunt  
Edwin Bergstrom  
R. D. MacPherson  
Alfred W. Rea  
Sumner M. Spaulding  
Robt. B. Stacy-Judd  
S. Chas. Lee.

III. *Ethics and Practice*

Wm. Richards, Chairman  
D. C. Allison  
Sumner P. Hunt  
John B. Parkinson  
David J. Witmer  
Alfred W. Rea

IV. *Affiliated Societies—Allied Arts*

Eugene Weston Jr., Chairman  
Stiles O. Clements  
Charles F. Plummer  
C. E. Noerenberg  
C. M. Winslow  
Roy C. Mitchell

*Sub-Committees*

IV-a—*Affiliated Societies*

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H. Roy Kelley  
Lloyd Rally

IV-b—*Allied Arts\**

W. L. Woollett, Chairman  
Wm. M. Clarke  
C. M. Winslow

IV-c *Construction Industries Committee*

C. E. Noerenberg, Chairman  
Walter Webber  
Edwin Bergstrom

V. *Membership Committee*

R. C. Flewelling, Chairman  
A. M. Edelman  
Donald B. Parkinson  
Gordon B. Kaufmann  
J. E. Stanton  
D. R. Wilkinson

VI. *Education and Publicity*

There being no other business requiring immediate attention it was regularly moved, seconded and adopted that meeting adjourn.  
A. S. Nevicker, Jr., Secretary.

H. Roy Kelley  
A. C. Weatherhead

*Sub-Committees*

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## ◆◆ INDEX TO ADVERTISEMENTS ◆◆

<b>A</b>		<b>G</b>		<b>O</b>	
Albatross Steel Equipment Company.....[*]		Gladding, McBean & Co..... 3		Oakland Ornamental Compo Works..... 86	
Ambassador Hotel .....	77	Globe Electric Works..... 86		<b>P</b>	
American Seating Co..... 15		Graham, Douglass .....	13	Pacific Coast Building and Loan Assn..... 82	
Anderson Typewriter Co..... 88		<b>H</b>			
Andrews Heater Company..... 85		Haws Sanitary Drinking Faucet Co..... 85		Paraffine Companies, Inc.....[*]	
Architects Building Material Exhibit..... 11		Heintz Roofing Tile Co.....[*]		Phillips Heating, Ventilating & Mfg. Co. 6	
Austral Window Co.....[*]		Hess Warming & Ventilating Co..... 86		Pole and Tube Works..... 74	
<b>B</b>		Hiller's Studio .....	11	Portland Cement Association.....[*]	
Barber, Herbert K..... 82		Holtzclaw, John B., & Co..... 18		Pesenecker, W. G..... 11	
Baker, Elizabeth A.....[*]		Hotel and Travel.....76-77		Pryne & Co., Inc..... 87	
Barker Bros. ....	73	Hotel Savoy .....	77	<b>Q</b>	
Barnes Corning Co. ....	79	Hotel San Clemente..... 77		Quandt & Sons, A..... 78	
Batchelder Tile Co. ....	13	Hotel Mark Hopkins..... 76		<b>R</b>	
Bayer Company, A. J.....[*]		Hunt, George .....	1	Ray Mfg. Co., W. S..... 74	
Beach, Eleanor and Hollingsworth..... 11		<b>I</b>			
Bell & Co., B. B..... 14		Imperial Brass Mfg. Co..... 83		Real Estate .....	75
Bullock's .....	69	International Clay Products, Inc..... 10		Rossman Corporation .....	82
<b>C</b>		Italian Terra Cotta Co..... 73		<b>S</b>	
California Redwood Association.....[*]		<b>J</b>			
California Stucco Products Co.....[*]		Johnson Service Co.....[*]		San Clemente .....	76
Cannell and Chaffin, Inc..... 12		Johnson, S. T., Co.....[*]		Santa Maria Inn..... 76	
Chase, H. G..... 76		Junior League Shop..... 12		San Ysidro Ranch..... 76	
Chicago Hardware Foundry Co..... 81		<b>K</b>			
Chouinard School of Art..... 10		Keshishyan, John S..... 14		Schmidt & Company, A..... 11	
Cini & Co., James..... 10		Kewance Boiler Corp..... 87		Schools .....	71
Clark, N., & Sons..... 4		Kievits Galleries .....	11	Serendipity Antique Shop..... 72	
Claycraft Potteries .....	12	<b>L</b>			
Condit, John W..... 10		La Ramada Inn..... 77		Sherwin-Williams Co. ....	2
<b>D</b>		La Valencia Coffee Shop..... 77		Simons Brick Co..... 5	
Dahlstrom Metallic Door Co..... 9		Laird, Marshall .....	13	Southern Pacific .....	76
Davis, Wm. D..... 75		<b>M</b>			
Decorations and Fine Arts.....10-11-12-13		Maple Flooring Mfrs. Assn.....[*]		Souks of Tunis..... 10	
Detroit Graphite Company..... 68		Master Builders Company..... 88		State Association of California Architects 65	
Dixon, Harry .....	11	Mather Co., F. W..... 69		Stendahl Art Galleries..... 10	
Dowsett-Ruhl Co. ....	75	Michel & Pfeffer Iron Works..... 16		<b>T</b>	
Dunham, C. A., Co.....[*]		Midland Appliance Corp..... 12		The French Shop..... 69	
<b>E</b>		Montecito Inn .....	77	Truscon Steel Company..... 6	
El Rey Products Company..... 8		Mueller Company.....3rd Cover		Tudor Potteries, Inc..... 87	
Enterprise Oil Burner Co.....[*]		Murdock Upholstering Co..... 10		<b>W</b>	
<b>F</b>		<b>N</b>			
Federal Ornamental Iron & Bronze Co.... 83		National Terra Cotta Society..... 90		Walker Dishwasher Corp..... 74	
Fire Protection Products Company..... 87		Nicholson Galleries, Grace..... 10		Washington Iron Works.....4th Cover	
Fuller, W. P., & Co.....2nd Cover		<b>Z</b>			
		Zeller Lacquer Mfg. Co.....[*]		West Coast Kalsomine Co..... 84	
		[*] will appear in April issue.			

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