

APR 16 1929

California Arts & Architecture

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Tapestry Design by Herbert and Maria Ridelstein

April 1929

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Announcing the policy of THE GENERAL PAINT CORPORATION In the Industrial and Building Field of the West

THE call of modern industry is for a new type of service...particularly in the West, where the growth of manufacturing and building during the past decade has been almost unprecedented. This is the age of the specialist. Commodities alone do not fully answer the need...technical skill and assistance is necessary to aid industry in its future developments.

The paint manufacturer has played an important role in the past...he will play an increasingly more important part in the future, provided that his facilities and skill keep pace with the growing complexity of industrial demands.

The General Paint Corporation has been created...a consolidation of nine* outstanding paint manufacturing companies located in the West...with recognition of the responsibility which the paint manufacturer bears toward industry of the

future. We realize that greater facilities, more complete research laboratories, and increased technical knowledge of industry's problems is essential if this new type of service is to be made available to the industrial and building field of the West.

Our purpose in bringing these units together, was to provide higher standards of quality in products and to build a greater service with the combined research facilities and past experiences of these nine successful companies. Our pledge for the future is to demonstrate through the operation of The General Paint Corporation, that the ideal upon which this consolidation was based will be of constructive benefit to the Empire Builders and industrial executives, through whose past efforts and future activities, the development and prosperity of the West depends.



E. A. Bradley
PRESIDENT

THE GENERAL PAINT CORPORATION

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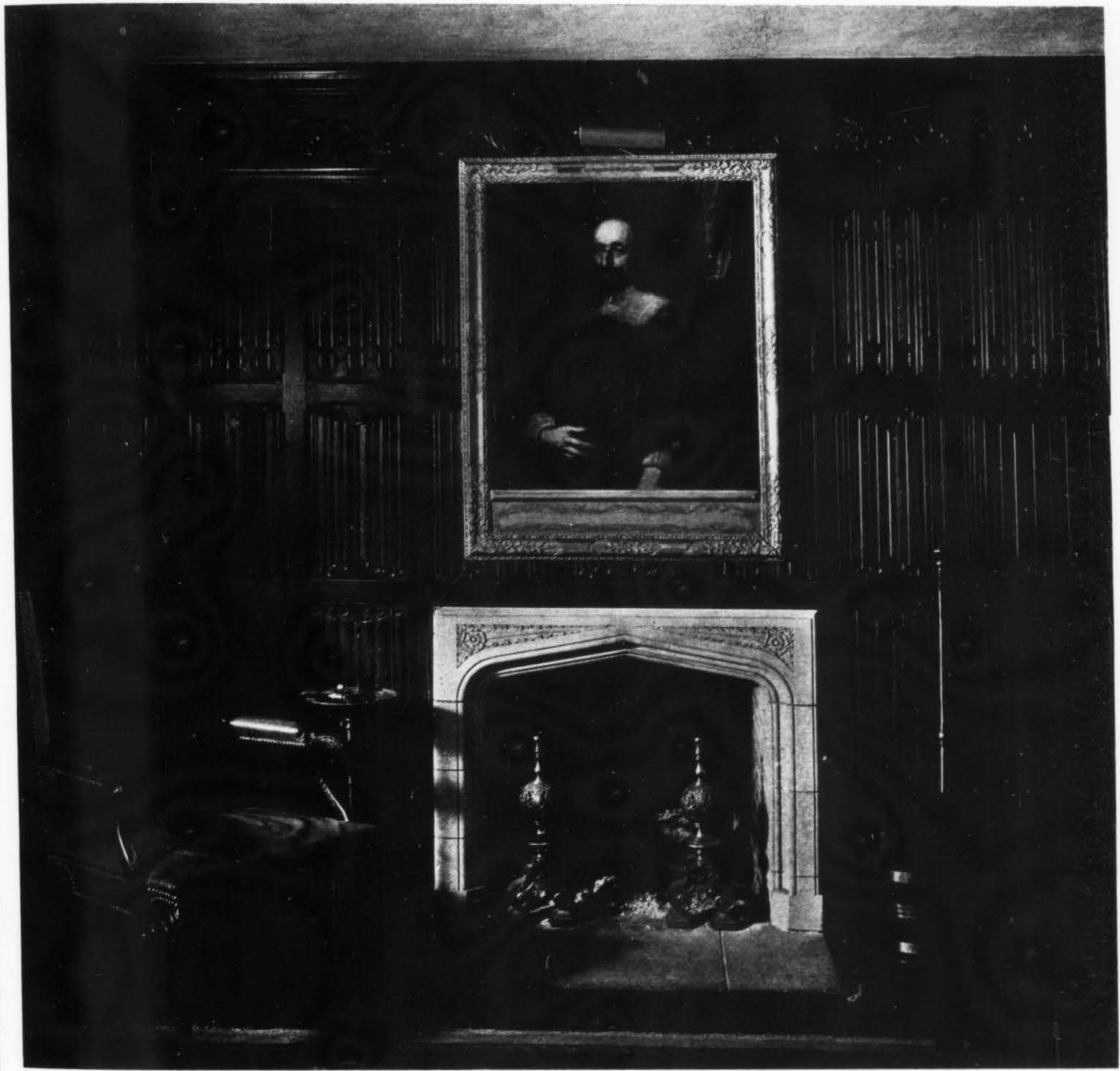
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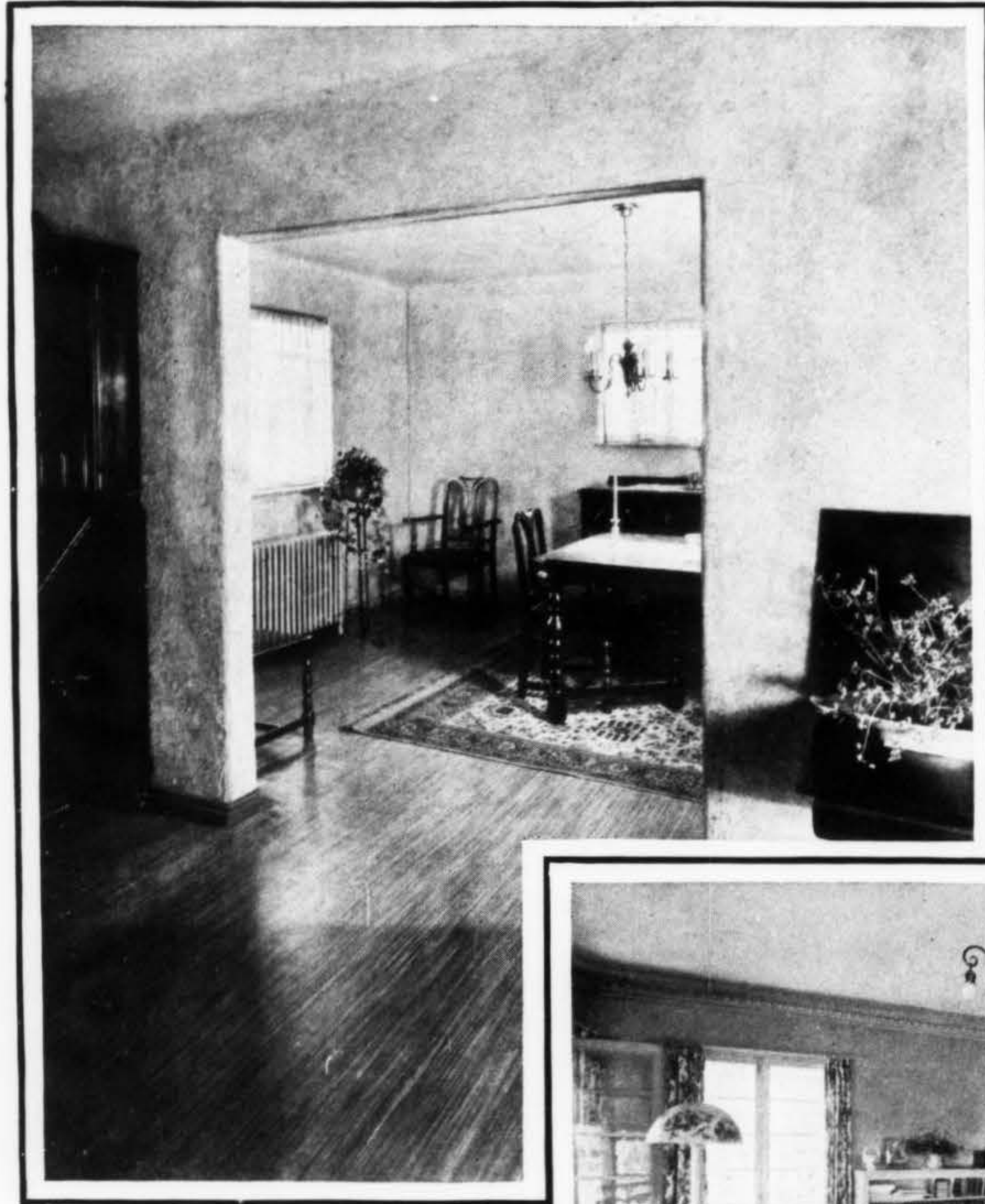
* Names that have been synonymous in the West for quality products and service in paint since 1865, have been consolidated into the nine units of The General Paint Corporation. They are: Jones & Dillingham, Spokane; Seattle Paint Co., Seattle; Rasmussen & Co., Portland; Magner Bros. Paint Co., San Francisco; Hill-Hubbell & Co., San Francisco; Tulsa and New York; California Paint Co., Oakland; Brininstool Paint Co., Los Angeles; Technical Oil & Paint Co., Los Angeles and the Bradley-Wise Paint Co., Los Angeles.



George S. Hunt

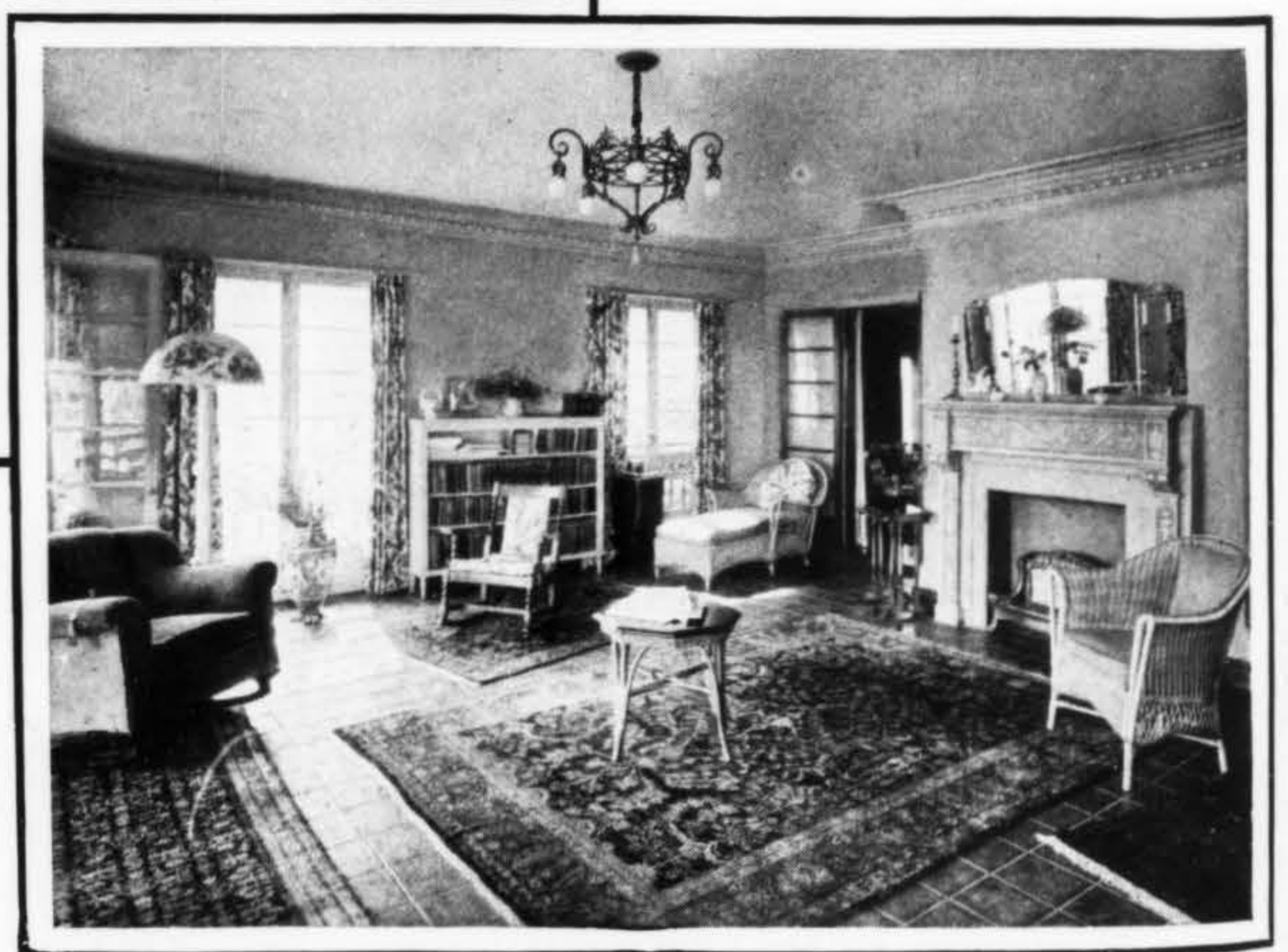
FINE INTERIORS

The key



T W O F I R E S A F E H O M E S

AT THE LEFT is pictured a home which has a firesafe concrete floor under an attractive covering.



THE PICTURE AT THE RIGHT shows the living room in a home which also has a concrete first floor. Here the concrete is not covered with any other material—it is troweled smooth, colored, marked into squares and wax polished.

PORTLAND CEMENT

CONCRETE FOR PERMANENCE

to firesafe homes



SUPPOSE that fire should destroy your home tonight! Doubtless you are insured against *financial* loss—but money cannot replace cherished possessions, nor compensate for the danger and anxiety that fires always bring.

Basement fires are especially dangerous and costly—at least one-third of all residence losses are due to them.

A concrete walled basement, and first floor of reinforced concrete, will effectually control this fire-hazard. It is the key to firesafe homes—the first line of defense. Even though the rest of the house may be burnable material, the slight extra expense of a concrete floor is more than justified.



If this subject interests you, send for our booklets about firesafe first floors—called "The Key to Firesafe Homes." Send for a free copy today.

The surface of the concrete floor may be of hardwood, tile, or linoleum; or the concrete itself may be finished smoothly, tinted, and waxed—some very beautiful effects are secured in this way.

A concrete first floor increases the strength and durability of the entire house. It prevents sagging and settlement of partition walls, thus eliminating one cause of cracks in plastering.

It is best, of course, to build a house of concrete throughout—cellar, floors, walls, and roof; because you will then have an absolutely firesafe home—and at a cost surprisingly low. But whatever the materials in the rest of the house, insist upon a concrete basement and first floor.

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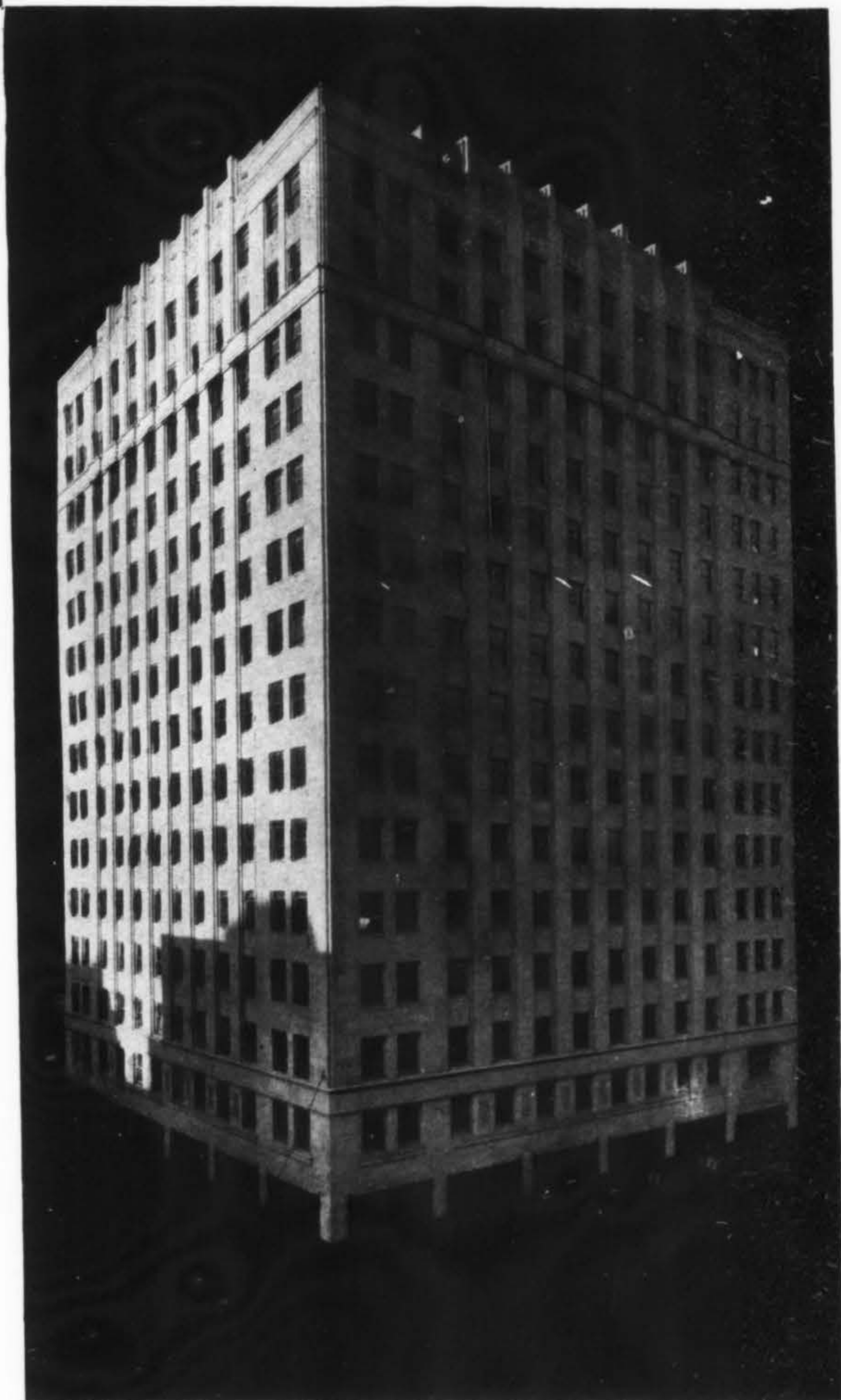
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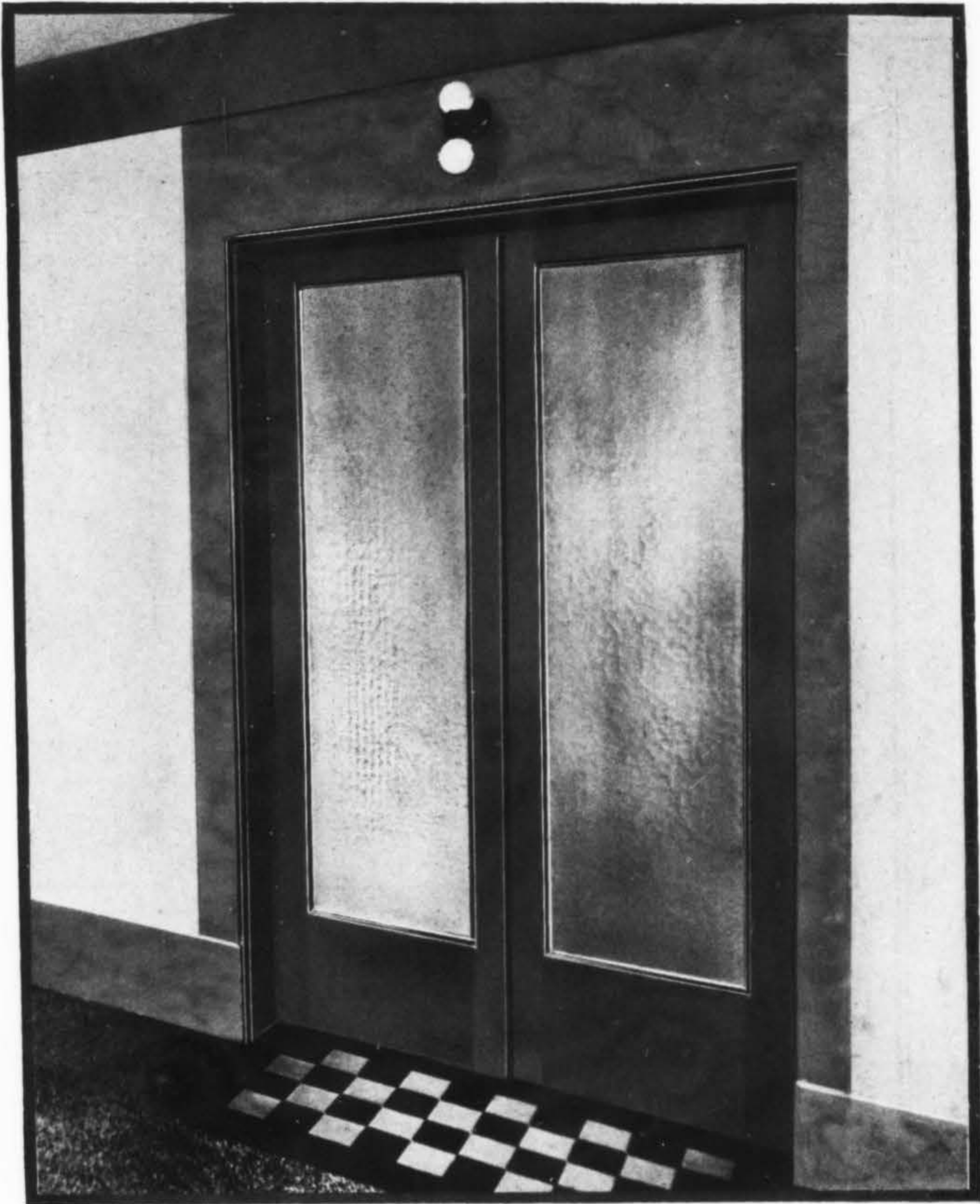
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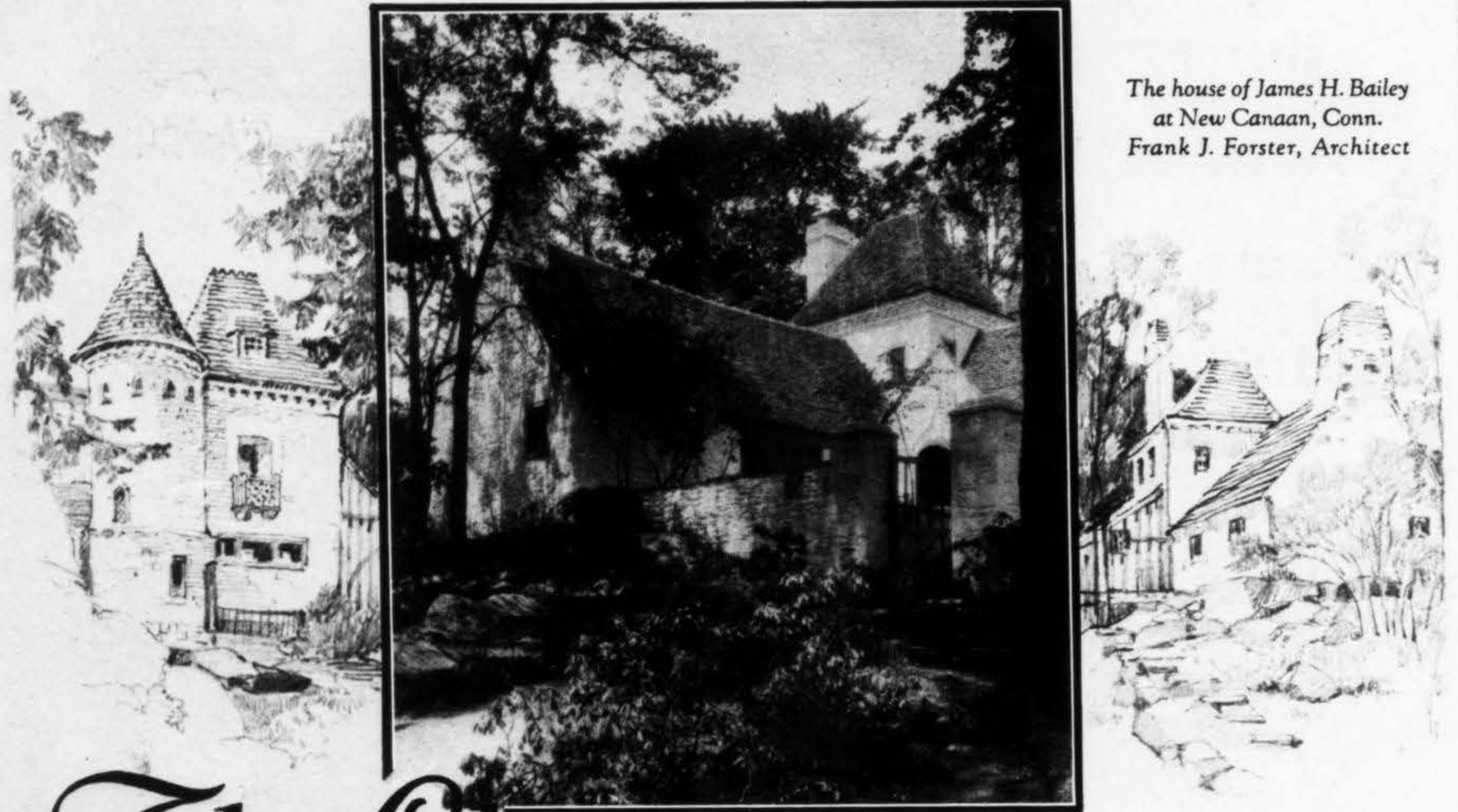
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The house of James H. Bailey
at New Canaan, Conn.
Frank J. Forster, Architect

The Charm of Old Normandy Faithfully Reproduced

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THE Architect who designed this delightful country home wanted a roof that would reflect the romantic spirit of the quaint old houses in Normandy. His search for such a roof brought him in touch with HEINZ PLYMOUTH TILES, and with them he secured a roof as mellow and aged in appearance as those on the venerable old homes from which he had drawn his inspiration.

As a matter-of-fact, HEINZ PLYMOUTH TILES are exact replicas of the tiles which may still be found on the roofs of these same old Normandy homes. Each tile is skillfully wrought by hand and right from the moment it leaves the kiln it has all the rare warmth of color and rich beauty in texture of tiles that are centuries old.

This genuine appearance of age is what gives to HEINZ PLYMOUTH TILE Roofs an effect that is pleasingly different from anything that can be obtained with the commonplace, modern tiles so frequently used today. Then, too, the wide range of colors in which these tiles are produced, enables the architect to select a roof of the particular tonal quality that is best suited to the needs of each new design.

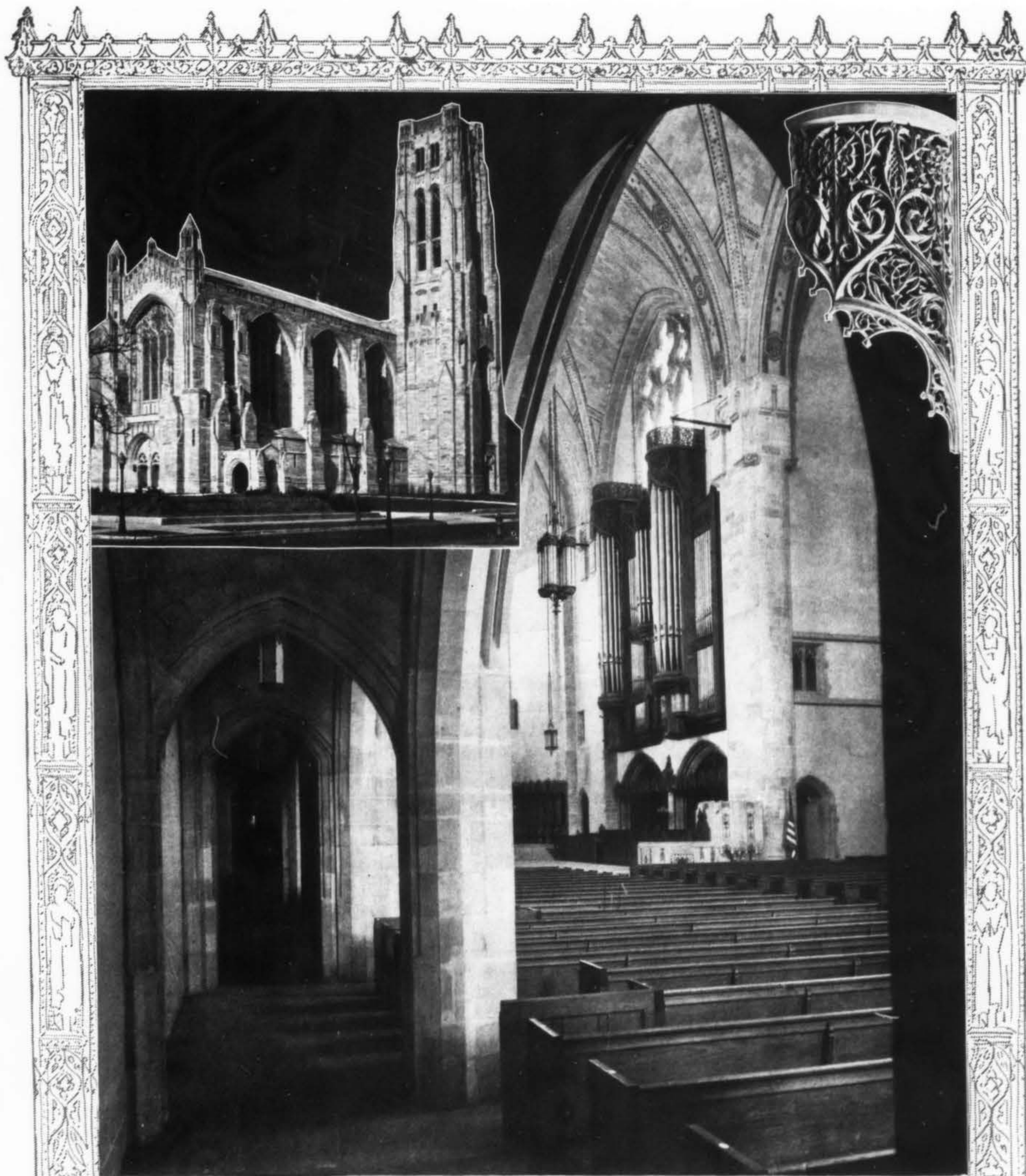
So sure are we that you will be impressed with the matchless beauty of HEINZ PLYMOUTH TILE that we would like to make it possible, without obligation, for you to inspect a roof that has been installed near you. Or, we would be glad, on request, to send full-sized samples or descriptive literature and color reproductions for your files.

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GESSO TECHNIQUE APPLIED TO SCREENS

THE use of gesso in bas-relief was one of the great art media of the Middle Ages, and parts of the Vatican were decorated with it. But gesso, a derivative of gypsum, has to be applied by hand; labor costs and standardization both of material and design have contributed to replace it in general use with moulded designs in blocks of plaster, clay, or concrete. Yet it has never become quite lost, but has been kept alive in a more or less limited field of the applied arts.



It has remained for Douglass Graham to develop this ancient medium in ornamental screens and panels in designs and manners far from old or inartistic. Mr. Graham, who had travelled widely in his study of Art came to the conclusion that Screens were few and somewhat more commercialized than most of the artistic elements that go to the make-up of the house comfortable and beautiful. Every home and many public buildings really require the presence of a screen in most if not every room, and that regardless of style or period. Mr. Graham has combined his artist's talents in color, design and imagination in the creation of ornamental screens and panels for any and every room. Supplementary to his art experience and knowledge the development of his gesso technique in which he has made extensive tests in the past two years since coming to California, he has shown that gesso in the development of the fine arts is practically unlimited in scope. Applied generally in broad ornamental treatments of not more than two applications of gesso, he shows it capable of remarkable detail and of numerous bevels, which together effect almost the complete range of design. Stucco walls, cobblestones, flowers, even Mojave Joshua trees, old women, children, dogs, ships, heraldic embellishments to seventeenth century maps in screens typical for library or study; all these



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MONTH OF APRIL

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vie with modern designs and applications of old art to modern manners in infinite variety of color blending. Spanish, Italian, English, and pictorial compositions have not kept out the oriental however, for Mr. Graham has made a special study of this art and created numerous screens of Chinese and Japanese spirit and symbolism.

And further, there are screens designed on both front and back—which so many places and positions really make desirable—and these reversible screens are a feature rarely found in the commercial market. At any rate, these features of bas-relief, reversibility, diversity of subject and color, will render a visit to Mr. Graham's Studio, at 170 East California Street, Pasadena, of special interest.

THE Serendipity Antique Shop, Incorporated, Pasadena, California, has now for years been known for its collections of old English furniture, and having its own work shops, it is able to fill out sets of chairs and make tables that not only fit the rooms, but suit the house of English or French architecture. English furniture designers of the late Eighteenth and early Nineteenth Centuries—that is to say—Chippendale, Adam, Hepplewhite and Sheraton, developed style and comfort in a way that has never been surpassed, and people who a few years ago felt that they must furnish in a Spanish manner, suffered, more or less silently, but now we are relieved to know that everybody may at once live in style and comfort.

Apart from its collection of antiques, The Serendipity is well known today for its carefully selected glazed chintzes, damasks and wall papers which go to furnish the Georgian and even the Monterey type of homes.

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French and Italian Arts

Lamps have arrived lately from Italy. The shades, made of silk or parchment, are painted by hand to match the handmade base. We have one large antique Venetian desk with many drawers and in good condition; several antique French tables in various sizes. New shipments contain Florentine brocades, linens, pottery and novelties for bridge prizes.

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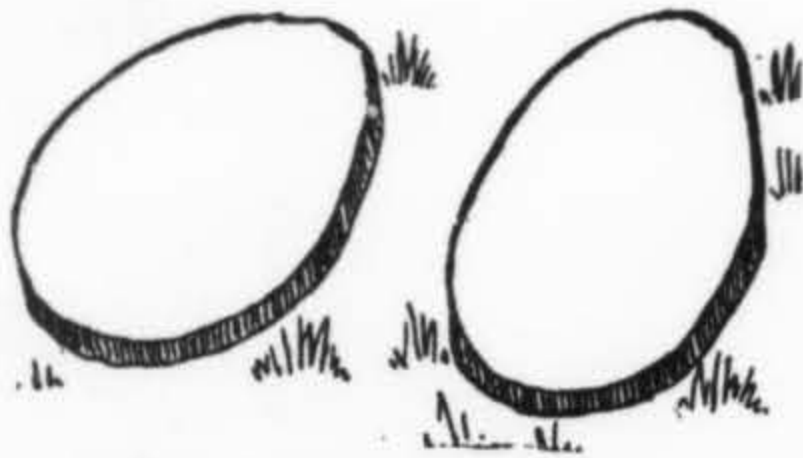
Designs and Plans

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

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

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GEORGE S. HUNT has received a fine importation of old church hangings from Mexico. They are chiefly sixteenth century, although there are a few modern pieces. They are brilliant in typical Mexican coloring, but of such exquisite fashioning that the colors blend and flow from one extreme to another. An old, hand-embroidered brocade hanging, with a fine altar cloth as a companion piece, is the prize of the collection. This hanging carries the insignia of the Spanish Inquisition, the design beautifully worked in hand embroidery. Although all of these pieces have long been in Mexican churches, some of them show dominant Italian influence, rather than Spanish, which adds much to their interest.

The other day we found Mr. Montelboddi, of the Monti Studios in Pasadena, restoring an old tritico. It is a beautiful plaque series—a Madonna and Child, flanked on the right by St. John the Evangelist and on the left by Santa Barbara. The side pieces are of a much later period than the Madonna and Child and are not of the value nor interest of the latter. There could be a good deal of conjecture concerning the original artist, for the background has been worked over at least twice, and shows a different technique. The present background of a gold leaf tapestry covers what appears to be a landscape. Although Morales has been credited with the original, the figures and the treatment are definitely Italian rather than Spanish. Possibly, it is a Bellini. There is a greater probability, however, that it is a Raphael of the first period, painted before the influence of Michaelangelo and before Raphael fell in love with Floranina. Whatever its authorship, it is a thing of great beauty—this Cherry Madonna.

GENUINE antique furniture is becoming rare. An oval mahogany French dining table of the Directoire period; a light walnut chest of drawers and a large inlaid Venetian desk are among interesting pieces shown by Eleanor and Hollingsworth Beach of Pasadena.

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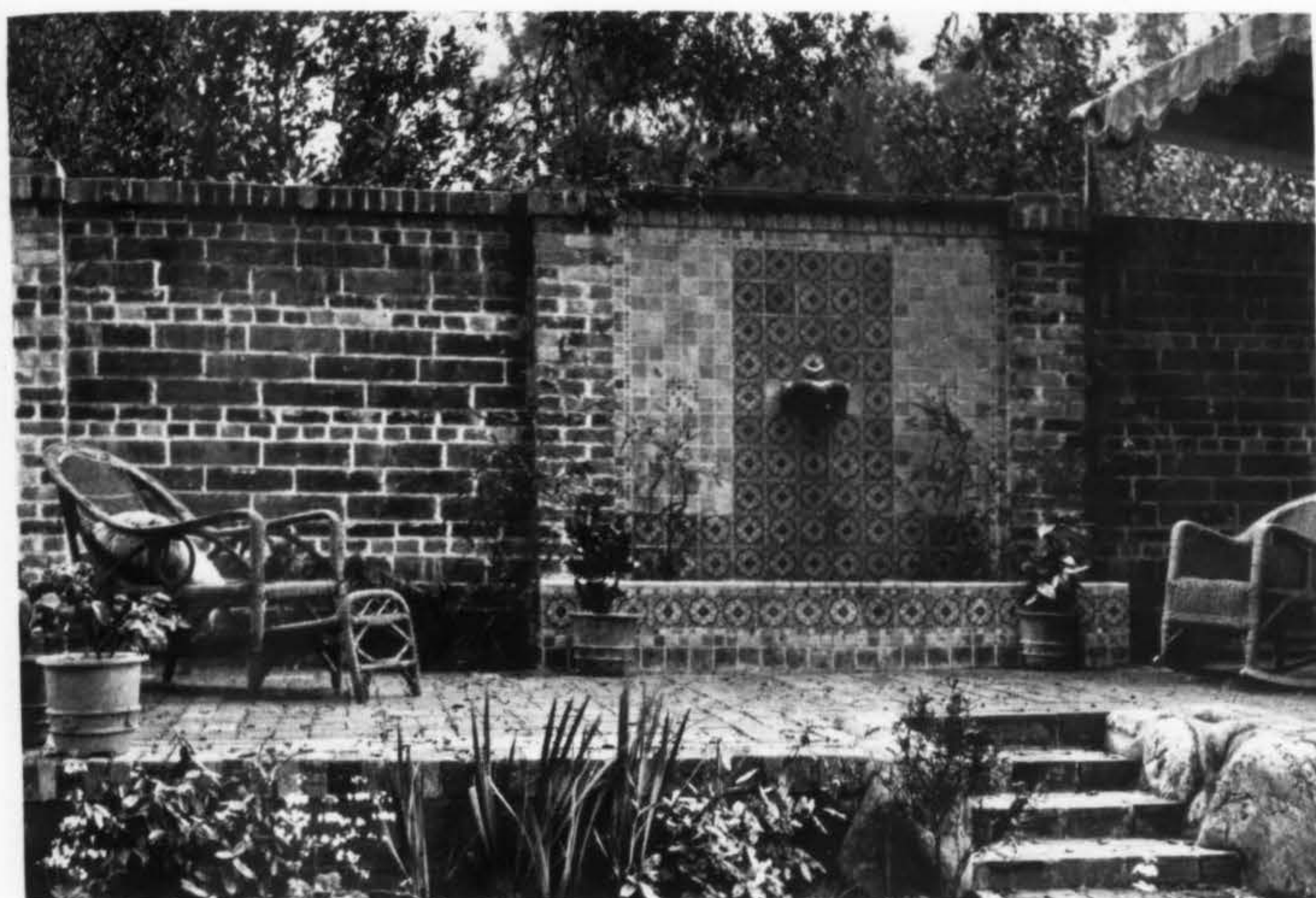


San Clemente, The Spanish Village



San Clemente, the Spanish village, is located on the coast highway, half way between Los Angeles and San Diego. There you can swim, play tennis, go horseback riding, fish in the ocean. For further particulars, write to Chamber of Commerce, San Clemente, California.

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.

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You are cordially invited to inspect his original work in
Screens and Panels in Bas-Relief

Mr. Graham is prepared to accept commissions to design and
execute Screens and Panels in any style or type

THE CALENDAR

Music & Art & Clubs & Sports & Announcements

ANNOUNCEMENTS

RAMONA PAGEANT, based on Helen Hunt Jackson's famous romance, is given the seventh presentation on three successive week-ends this year, the dates being April 20 and 21, April 27 and 28, and May 4 and 5. Edward Poorman is the manager of this famous and most beautiful outdoor pageant, and it is sponsored by the Ramona Pageant Association. The pageant is given in Ramona Bowl in a canyon on the slopes of Mt. San Jacinto, near Hemet, California, where a concrete amphitheater has been constructed, affording comfortable seats.

PERRIS VALLEY SPRING FESTIVAL is announced for April 6 and 7. Perris, California, is seventeen miles south of Redlands on the San Diego Highway and surrounded with desert bloom. An outdoor desert theater, recently built, is the scene of this pageant. April 14, the Los Angeles Philharmonic Orchestra gives the "Desert Concert" here. Both the pageant and the concert are realities through the efforts of Mrs. J. J. Carter, perhaps better known as Artie Mason Carter, the founder of the Hollywood Bowl, and now the head of the Perris Valley Sings.

WISTERIA BLOSSOM FETE, at Sierra Madre, California, continues through April 14, 10 a. m. to 5 p. m., at the home of Mrs. T. H. Fennel, 201 Carter Avenue. The wisteria vine was planted thirty years ago and is more than three hundred feet in length. The Fete is sponsored by the Woman's Club as in years past and light lunches are served.

FLOWER WEEK, April 8 to 13, is especially observed in Redlands, California, where the various Service Clubs have arranged programs for each day. The Flower Show opens April 11, continues through the 13th.

THE MISSION PLAY, the drama embracing so much of the romance of California, by John Steven McGroarty, given in its own playhouse in San Gabriel, California, closes the eighteenth season April 14. The installation of an organ this year, with its synchronized accompaniments, has added brilliance to the production. The music of the play is under the direction of Florence Jefferson Madsen.

REDLANDS HORTICULTURAL AND IMPROVEMENT SOCIETY announces the Spring Flower Show is held April 11 and 12, at Redlands, California. The week of flowers is celebrated from April 10 to 17. William T. Ferguson is president of the organization.

BENEFIT HORSE SHOW, the proceeds to be divided between the Pomona Community Chest and the Pomona Valley Community Hospital, is announced for April 6 at the Los Angeles County Fair Grounds, Pomona, California.

CALIFORNIA RAISIN FESTIVAL at Fresno, California, opens April 27 with Morley Drury of football fame selected as King. The Queen is always chosen from one of the communities of the San Joaquin Valley.

VALENCIA ORANGE SHOW, to be held at Anaheim, California, May 23 to June 2, holds a contest for posters and models for exhibits, entered by students in every city of the state, and for which cash prizes are awarded. The drawings are to embody ideas culled from "Robinson Crusoe" as this book furnishes the motif for the decorations of the event.

GRIFFITH PLUNGE, municipal swimming pool, Los Feliz Boulevard and Riverside Drive, Los Angeles, opened the third year last month. The other municipal pools will reopen this month and next.

MEMORIAL HALL, Riverside, California, the municipal auditorium and soldiers' memorial, was dedicated last month. The auditorium was built by bond issue as a tribute to the Riverside men and women who served in the World War.

HELEN E. HAINES continues the series of talks 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 subjects and dates of the month are, "Conrad, Hudson and Hardy," April 9; "As Others See Us: Books About America," April 23.

ALICE BARRETT GREENWOOD presents the final Current Review of this season at the Shakespeare Clubhouse, Pasadena, California, at 11 a. m., April 17.

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SANTA BARBARA HOUSE AND GARDEN COMPETITIONS are under the auspices of the Plans and Planting Branch of the Community Arts Association, Santa Barbara, California, and in connection with the Better Homes in America Campaign. Certificates of Merit and material prizes are awarded by the judges before the opening of Better Homes Week, April 21st to 27th.

GARDEN TOURS through Montecito and Santa Barbara, California, are open to the public and may be arranged through the Recreation Center, Carrillo and Anacapa streets, Santa Barbara. These Garden Tours are planned for the garden lovers, both residents and visitors, and as the gardens are especially attractive this month nine tours are arranged for April, every Tuesday and Friday.

SPRING FLOWER SHOW of the Garden Club of Santa Barbara and Montecito, California, opens to the public, April 2, at the Museum of Natural History, Mission Canyon, Santa Barbara.

FIESTA DE LAS ROSAS, the beautiful outdoor festival of Santa Clara County, is arranged for May 17 and 18. The Floral Parade is given in San Jose, California, May 18; the Festival of Music and the Flower Show, both the 17th and 18th.

CATALINA INVITATION TOURNAMENT for women at the Catalina Country Club, Catalina Island, California, is scheduled for May 6 and 7. This tournament is eighteen holes, medal play.

JUNIOR CHAMBER OF COMMERCE, Los Angeles, announces the sponsorship of an annual polo tournament in which a representative California four will play a visiting team. The first match of this program was played March 31 at the Uplifters' Club, Santa Monica.

THE COLLEGE OF ARCHITECTURE, University of Michigan, announces that the annual competition for the George G. Booth traveling fellowship in architecture is held during the two weeks beginning April 6, 1929. The 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 \$1,200. Competitors should address Professor Emil Lorch, College of Architecture, University of Michigan.

RUTH ST. DENIS presents a program April 11 in San Diego, California, under the management of Mrs. Buker.

JEAN GROS brings his marionettes to the Spreckels Theater, San Diego, California, on April 20th. The opportunity of seeing the marionettes has been arranged by Mrs. Buker.

LOS ANGELES REPERTORY THEATER, INC., is sponsoring a series of plays from the Theater Guild of New York at the Figueroa Street Playhouse, for one week each, opening Monday night, April 15, and succeeding Monday nights. The plays and dates are:
"The Doctor's Dilemma" by George Bernard Shaw, April 15;
"The Second Man" by N. S. Behrman, April 22;
"John Ferguson" by St. John Ervine, April 29;
"Ned McCobb's Daughter" by Sidney Howard, May 6.

JOHN D. BARRY continues to April 8 his series of Monday afternoon lectures at the Fairmount Hotel, San Francisco. These talks are titled, "Personalities, Books, Plays and Events in the News."

"RIGOLETTO", a dramatone version of the opera, is given April 5-6 at the Lobero Theater, Santa Barbara, California.

PAVLEY OUKRAINSKY BALLETT, under the auspices of Merle Armitage, makes one appearance, Saturday evening, April 13, Philharmonic Auditorium, Los Angeles.

THE DANA PLAYERS, Raymond Theater, Pasadena, announce the return of Jane Urban in leading roles, opening this month. These players offer a new program each week, always giving a popular production and frequently presenting a play not previously given on this Coast.

PACIFIC COAST PROFESSIONAL TENNIS TOURNAMENT, the first annual, was staged at the Midwick Country Club near Los Angeles, March 29, 30, 31, and was open to all professionals of the Pacific Coast.

(Continued on Page 64)



ANTIQUE XVIII CENTURY VENETIAN MIRROR
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THE Advisory Board of "CALIFORNIA ARTS & ARCHITECTURE" is more than a list of distinguished names published out of courtesy. Individually, and meeting as a Board, these gentlemen have collaborated with the editorial staff in determining the policy and planning the program for the first year—that period of time which is so significant, that it was chosen as the title of one of our very successful American dramas. We wish publicly to acknowledge our appreciation of the interest, the many excellent suggestions, the time and thought so cheerfully given, by which the members of the Board have shown their sincere, impersonal love of art and desire for its fuller development throughout California.

DAY-DREAMING about an ideal community, there comes to mind a vivid simile the editor recently ran across in literary browsing. The wording may not be exact, but the passage was to this effect: "Words are like leaves budding from a tree, of which, in the glorious completeness, each is indistinguishable from its fellows."

Pictures are painted, poems are sung, about trees. Each leaf has its own beauty of shape, color, structure. But who could conceive of an oak tree whose branches bore, in heterogeneous confusion, leaves of the maple, the pine, the willow, the magnolia, and so on, ad nauseam?

The delightful villages of the old world, the streets of Paris and Rome and Nuremberg, some of our own New England towns, some of our California projects, ought to impress upon us that as Nature designs each tree to a glorious completeness of leaves, each flowering plant with its own symphony of color and form, Man might well consider the effect of harmony in design upon group buildings.

OUR large cities are now recognizing the importance—the imperative necessity—of having a general "Plan" to guide the city's growth and prevent, or remedy, the disastrous consequences of unregulated growth. City planning regulation as now in operation does not control private projects, except as zoning and height limitation are concerned, but it does provide for all public development, including public buildings and their grouping, parks and playgrounds, street and traffic conditions.

An instance worth recording has recently happened in the rapidly growing city of Oakland. As yet without a comprehensive city plan, the community is being protected in two of the important elements of a city plan, through the public-spiritedness of individual groups of citizens. A committee of a hundred business men has financed the

Editor's Note Book

preparation, by a well known national expert, of a report on the traffic problem, including a thoroughly studied plan for future highway development; and the Alameda County Society of Architects has offered to make a variety of studies for a Civic Center on the property at the end of Lake Merritt, surrounding the present Municipal Auditorium. This offer, very fortunately, has been accepted by city officials, and no action will be taken until these studies have been completed and a final scheme recommended.

These contributions to the welfare of the community deserve to be rewarded, not only by local appreciation and outside comment, but by the ultimate (and early) adoption of a modern, efficient, comprehensive City Planning Department in Oakland, which shall be as free as possible from political control.

—H. A.

PROBLEMS of living beautifully are the especial tasks of those to whom much has been given in this world. One who knows how to earn much money, how to use it and still keep it, how to spend it wisely and by so doing to increase it, such a one cannot teach others all the intricate maneuvering which such processes demand.

The rich seem to be able to live most beautifully, to have the best time, to have more to enjoy. But the truth is, only those who know how to have a good time, how to enjoy the pleasures of earth and sky, to drink deep of the joy of living, only such can live fully, though the wealth of the world is theirs, or though the open road is their sole estate.

Is it not true then that those who have everything they want, and all the money they can use to try out a world of pleasures, are best fitted to solve the problem of selecting what is worth while? Are they not in a position to tell the rest of the world what to strive for? Is it not their bounden duty to plan their lives carefully, and to set an example before the seething crowd of eager imitators showing them

how best to spend the money they earn, how best to choose their pleasures, how to fill their empty lives with joy.

In California there is so much wasted leisure, so much wasted money, so much wasted work! Many are turning themselves out to pasture in this alluring outdoor land. Doing so they find that the power to choose, the power to eliminate non-essentials is the finest gift which money, education and especially good breeding can give.

The very best place to try out this experiment in simplification is on a California ranch. A record of the results from many wise people here experimenting will be sought for the articles on California's Countryside. The world may then receive the benefit in improved ideals of what constitutes fine living, and the many will know what is worth working for and what joy of life can be had in California by everyone without money and without even a price.

—M. U. S.

THE May issue of "CALIFORNIA ARTS & ARCHITECTURE" will be especially interesting. Subscribers have been most kind in their comments about the illustrations, typography and general layout of this magazine. We promise a continued high standard of material and would like to have your suggestions for material in future issues.

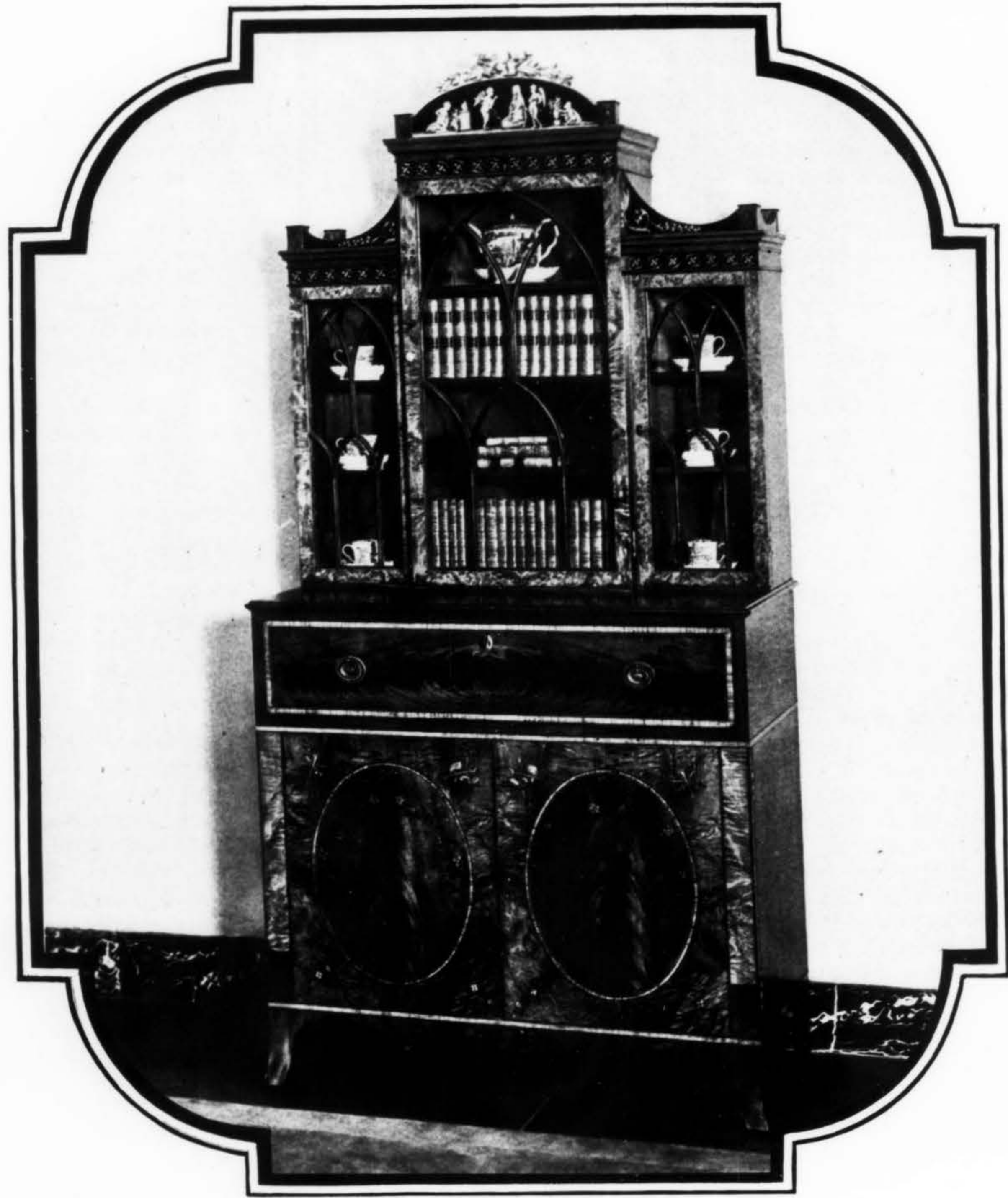
The residences of Garrett Van Pelt, Jr., and Donald McMurray, architects; and several others designed by the Newsom brothers and built in the picturesque little city of Piedmont on the heights east of San Francisco Bay, will continue the (endless) series of new and interesting California homes. And some of the recent buildings at Scripps College, designed by Gordon B. Kaufmann will show the atmosphere of beauty which has been designed to influence the development of its students.

An article by Mr. Brigham on "Colonial Furniture for California Houses" will continue ideas expressed both in our March and April issues.

For some unusual detail views of bas-reliefs at Augkor and Bangkok, we are indebted to Miss Mackie of London, stopping for a brief time in California on her way around the globe.

Grace Cathedral, soon to be built on Nob Hill in San Francisco, a monument to history and art as well as to religion, will be described in an article by Harris Allen, A. I. A.

Gardens, books, music, drama, sports, the California Countryside—all will receive their usual quota of attention and illustration.



A secretary of satinwood and mahogany, banded in tulip wood with lines of ebony and holly. Winged amorini and allegorical figures, typical of the eighteenth century, decorate the pediment, trophies and garlands adorning the lower portion.

The meticulous regard for detail and the exquisite feeling of the designer of the original are echoed in this reproduction of a century and a half later.

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VOL. XXXV, No. 4

No. 112

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APRIL
1929

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VOLUME XXXV

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Published by

WESTERN STATES PUBLISHING COMPANY, INC.
627 So. Carondelet Street
LOS ANGELES

55 New Montgomery Street
SAN FRANCISCO

GEORGE H. OYER

President and General Manager

Advertising Staff—J. LESLIE MEEK, NED BRYDONE-JACK, FREDERIC J. DENNIS, R. B. URMY, JR.
ART DIRECTOR—HARRY CALDWELL

CHICAGO

John D. Ross, 608 Otis Building

NEW YORK

Wm. D. Ward, 254 W. 31st Street

PORTLAND

Arthur W. Stypes, Jr., Security Building

Price mailed flat to any address in United States, Mexico or Cuba, \$3.00 a year; single copies, 35c; to Canada, \$4.00 a year; foreign countries, \$5.00 a year.
Entered at the Post Office in Los Angeles, California, as second-class matter.

MEMBER OF WESTERN BUSINESS PAPERS ASSOCIATION



For the past six or eight years, John Ramm (still hardly out of his teens) has been sailing the seven seas before the mast, sketching every thing or person in sight; there are few spots in navigable oceans that he has not recorded with pencil or brush.

THE GOLDEN MOSQUE AT CONSTANTINOPLE



TRACKING THE WILD FLOWER TO ITS LAIR

Where and When to Find California Native Flowers

By F. F. BARBOUR

HUNTING has been one of man's primary occupations from the beginning.

For food, clothing, shelter, hunting, began with man; and in a civilized, modernized way, it continues to the present day. The fundamental of the hunt is the trail, leading to the quarry. The footprint, the scent, the swirl of water, the note of bird, all are a part of the trail.

Not all of the hunting was or is for flesh or fish; much for fruit, root, herb and water. And here we find the wild flower as the sign pointing to the desired object. It is not so much as a food that we desire to discuss the wild flower, but more as an object of exquisite beauty, marvellous construction, with clearly defined adaptation to its intended use and distribution.

First, of course, it is necessary to find them; and hence the inquiry is, Where? The answer — "Everywhere," from the vacant lot nearby, to the tops of the Sierras, ten thousand feet above the sea.

January brings blossoms on the northerly slopes of the canyons of the foothills. Leatherwood with its gay, yellow, butterfly blossoms; silk Tassel Tree, its chenille-like blooms aloft, Wild Currant in exquisite tight bud; all these and more were found in the last week of January a half hour's ride from the City Halls of Oakland and Berkeley, just off the Skyline Boulevard. A little later this same canyon will show blue. Hounds Tongue, California Bee Plant, Trillium and others.

February with its warm sun and balmy breezes awakens the bulbs from winter sleep, and the San Leandro open hills near Lake Chabot

are dotted with the White Fritillaria. This dainty flower presents the rather rare spectacle of white petals with delicate green spots on the surface. How many times can the reader recall seeing a green blossom, or green spots or shading on a blossom?

In the deeper canyons, among the shrubs and small trees in semi-open places, come the Mission Bells, another Fritillaria ranging from Carmel to British Columbia. A bronzy green, spotted with yellow, these flowers hang downward from delicate stems; and seeing them nodding in the breeze, one thinks of the bells of the old missions, and instinctively is reverent. The leaves, too, are interesting, growing in a tight whorl about the stem and radiating

out like the spokes of a wheel.

As the season advances, these and many other flowers retreat from the coast. Ascending the mountains one finds them at higher levels later in the season. Thus in July and August, one may find blooming at from 5000 to 7500 feet elevation, the same species which bloomed at sea level in March and April.

March, though often cooler than February, cannot stop the growth of root and bulb which has started, and Cyclamen and Yellow Pansy are found covering the hillsides near sea level, as one rides along the highways of the coast or the great central valleys.

In the canyons all over the state comes the Twin-Berry. On bushes high enough to be seen at eye level, and growing throughout in pairs, leaves, blossoms, berries, two and two, it begins its blossoming as a tubular yellow flower an inch or so long, developing into a purple black berry. It is one of the Honeysuckles, and how the bees love it!

But March in the desert! Then it flashes into bloom. The gray and yellow sand, hard and cruel a day before, is the habitat of a hundred compositae, daisy, dandelion or what not. But seemingly to make up for shortness of season it intensifies its blossoms, and in place of one row of rays it produces three or four rows, each overlapping another and forming a thick mat of petals.

Go from San Bernardino over the mountains east and southeast to Mecca and Indio and the Salton Sea; see the Yucca with its stately candles, the cacti with spines and hooks, but also with brownish yel-



White Silene growing in Trinity County, California

low, cerise, or scarlet blossoms. Slip up a side canon and drive for miles over a road bordered with the rather pompous-stemmed but beautifully flowered Jewel Flower.

Then turn back and go up the Palm Springs Canyon. Here is a grove of fan leaf palms on the south side of the watershed, along the banks of a stream. How did they get there? The botanists are silent. If they know they don't tell. But there they are, hundreds of them, tall, gawky, yet stately and individual, forcing one to think and wonder.

Cross the mountains to Mojave Desert via Morongo Canyon. But stop in Morongo Canyon! Three miles of a steady climb, steep enough for low gear, forces a pace slow enough to see a new flower every few hundred feet. Blue, gold, white, red all are there. One could spend days exploring the side canyons. The flowers are there, also the rattlesnakes, so go prepared. The Mojave Desert flowers bloom a bit later than those of the Colorado, the last of March and early April.

Meantime, journeying north, the canyons on the east side of San Francisco Bay are furnishing Trillium, Ginger Root, Wake Robin and the like.

Next comes the combing of the hills and valleys near the Coast. Niles Canyon, east of Oakland, is a veritable garden of white Calochortus, but it is a hillside garden. Along the high side of the road, twenty to a hundred feet above, these fairy lanterns nod and twinkle. Collinsia modestly hides behind the bushes. Wind poppies sway in the breeze like golden butterflies, while Brodiaeas add the blue to the gold.

May's gentle zephyrs caress new groups such as the Mints and Escholtzias. Down the San Francisco peninsula, east of the cemeteries, the hills harbor the humming-bird. Sage with its wooley foliage and flowers the color of a good beefsteak.

The north is beckoning, and as we speed a way through Marsh Creek Canyon glimpses are had of Godetia, Mariposa Tulips and Diogenes Lanterns, and promises of larger finds in the open fields of the Sonoma Valley near Santa Rosa and Sebastapol. Acres of Mariposas in white, yellow, pink and magenta, greet the eye as one motors along the highway. Across to Calistoga and into Pope Valley the Diogenes Lanterns brighten the fields in clusters, while along the roadside the blue ground-Iris nestles gently in the grass and around the tree trunks. Such color patterns penciled by nature and colored by a Master Artist!

Still northing, one begins to see the famous redwoods, stately and



Do you know this flower? It is always found growing in pine needles; Trinity Co.

commanding and a bit selfish, for they so acidulate the soil that no flowers care for their company. But as the road leads away from Willits toward Fort Bragg, the Firecracker Flower shows itself ready, it seems, to explode like its namesake. On a tall stem it waves in the breeze, and defies one to touch it with a match.

But if the redwoods harbor few flowers, their immediate vicinity in the canyons of Humboldt make up. Clintonia with its large lily-like leaves and long stiff flower stem, bearing a cluster of pink blossoms, grows along the roadside.

Syringa bushes are seen, like an orange tree in full bloom and almost as sweet.

Back now to climb the Sierras, for the



"Xyrophyllum Tenax" or Squaw-grass; a mountain flower

season is advancing and the flowers retreating to the higher levels where ample moisture, warm sunshine by day and cool nights urge them to rapid blooming.

Yosemite and its back country needs a story of its own, so turn north to the region of Lake Tahoe. To the southeast a few miles we may find the Blue Gentian, near Glen Alpine, and perhaps with zealous hunting, its stiff-stemmed, a bit aristocratic, but really very human twin cousin, the fringed Gentian. Both are there, but long hikes and steep climbing are necessary to meet them. Higher altitudes bring the Mountain Phlox, Heather, Anemone, Labrador Tea, Tiger Lilies, Washingtoniana and others.

The higher the altitude, the more stunted the types become, but also the more hardy. Some will, however, thrive only in the high altitude, and will not live at sea level! But many will stand transplanting and naturalizing if rightly handled. And this brings to our notice that many of our native trees, shrubs and flowers are readily available for use in our home gardens.

Ceanothus, or California Lilac, should be used for hedges. Once grown it is almost impenetrable, and the feathery clusters of blue flowers are fascinatingly beautiful, over and among the shining evergreen leaves.

Fremontia, California Slippery Elm, provides masses of large, golden flowers, and the bushes are accustomed to the dry soil and climate of the arid regions and will require but little water.

Dirca Palustris, "Leatherwood," blooming in January on the north side of the hills, provides color when the rest of the garden is bare.

Garrya Elliptica, Silk Tassel Tree, also a January bloomer, is unique in its flower and might well fill the corners of the yard.

Toyon, hardy, vigorous grower, easily secured from any nursery, should have place everywhere possible, thus providing Christmas berries for the cutting, and staying the destruction caused by ruthless commercialism.

California Laurel or Bay Tree is also a rapid growing, shapely and attractive specimen, for many locations.

Mountain Mahogany is conspicuous for its beautiful dark green leaves and forms a fine background for the brilliant annuals or perennials, herself, neglect them?

The list is long and adapts itself to practically all conditions of soil and climate. Why should the east and south come to California for their decorative shrubs, and California, herself, neglect them?

(Continued on Page 75)

A WILDFLOWER PRESERVE IN CALIFORNIA

*The memory of John W. Bixby is dear to pioneers of California
Rancho Santa Ana is made his memorial park*

By MABEL URMY SEARES

SANTA ANA must have been the protector of little flowers for the California river and valley named on her feast day by the conquistadores are to mother the wild plants of California.

Dominating the hills on the north side of Santa Ana Canyon the new adobe ranch house with its tower and botanic laboratory by Wallace Neff, Architect, may be easily seen from the inland highway on the Santa Ana River's south bank.

This capricious California river is most picturesque and alluring, mischievous but beloved for its beauty and that of the valley it has formed. Great benches of tillable land have been formed by its waters and now blossom with orchards and vineyards tended with scientific care.

Held as a Spanish grant by the Yorba family until 1875, it was then bought by John W. Bixby, California pioneer who died at the age of thirty-nine beloved by all who knew him and with a reputation still phrased "his word was as good as his bond."

It is fitting, indeed, that California should honor John Bixby by perpetuating his ranch and his name in a Wild Plant Garden to contain all the native trees, shrubs and wild flowers to be found in the state in which his children were born.

Mrs. Susanna Bixby Bryant has dedicated her inheritance to this

purpose; and, that the thing may be done properly she is asking botanists and other experts to help and advise.

Forty-five thousand native plants have already been grown from seed in the lowland hothouses and many conifers already deck the hills.

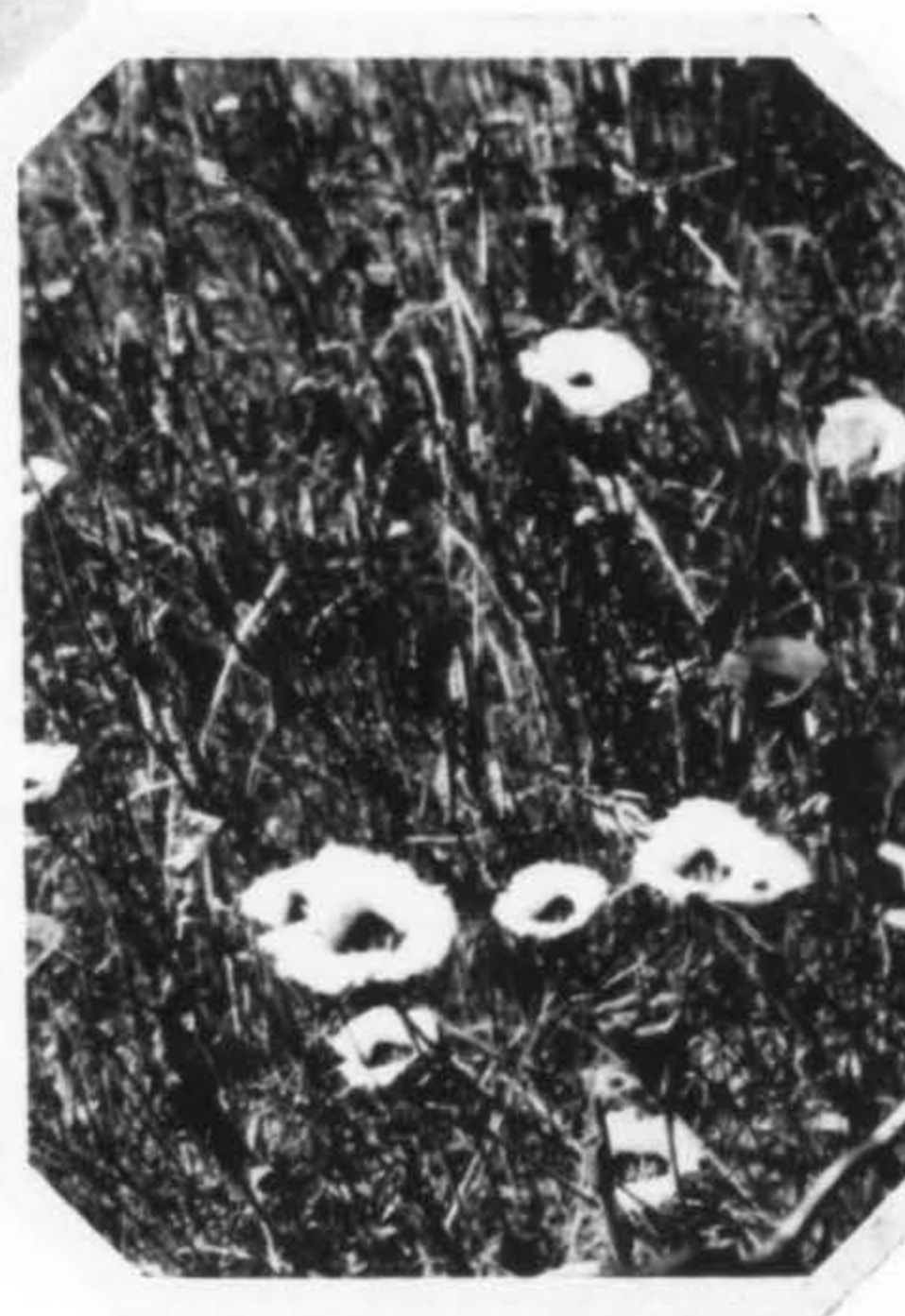
Ernest Brauton has been asked to locate the habitat best suited to each variety of plant. Writing in *The California Cultivator* for December, Mr. Brauton says:

"For all time California has been the

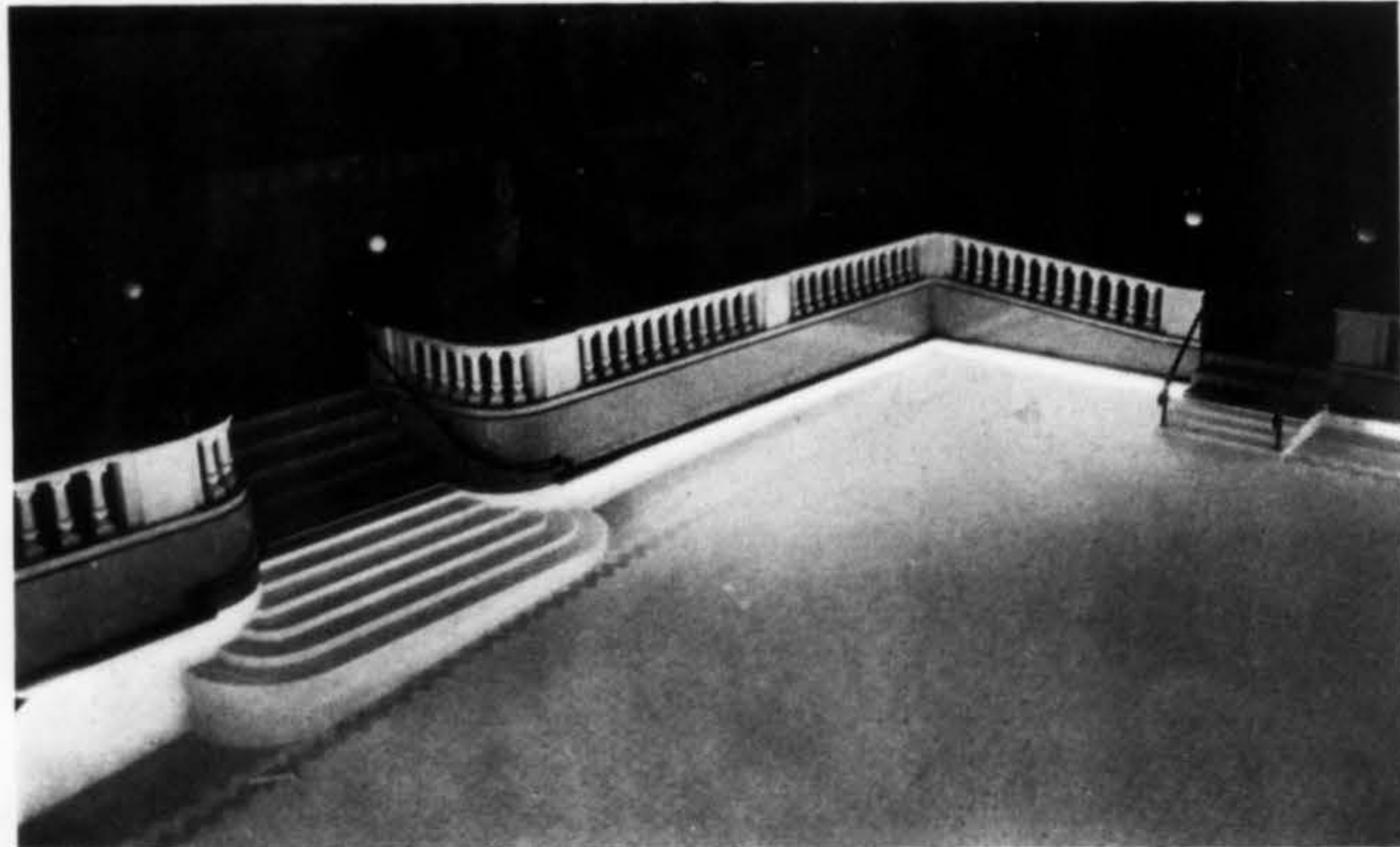
despair of visiting botanists and other scientists. Many of these come from foreign lands with but a limited allowance of time at their disposal in which to cover the botany of the large and varied state of California. We have a domain that is approximately 200 miles wide and eight hundred miles long of mountain, desert, and seashore ranging from almost tropical warmth to peaks of perpetual snow. In altitudinal range it is from the lowest points in the United States, below sea level, as in Death Valley, and the Salton Sea, to the highest points in the whole country, such as Mount Whitney and sister peaks.

"Visiting botanists in years past have asked me, as they have others, why we do not have one or more botanic gardens for California plants alone so that they could, within a few hours or a few days, gain a comprehensive knowledge of the physical properties of our native flora.

"When here recently Dr. Karel Domin, chief botanist of Czechoslovakia, (Charles University, Prague), said to me: 'Oh, if you had a botanic garden here of your native plants of which I could make a study in a few hours which would now necessitate weeks of travel! You have more species of conifers than all of Europe has.'" At last we have it, The Bixby Park.



Above: The White Chokecherry, found in the northern counties at about 2000 feet elevation. At the left: White Fritillaria nestling in the grass in the San Leandro foot-hills. At the right: Mariposa lilies, which grow near sea level from the Tehachapi north to Sonoma.



Lighted swimming pool on the ranch house estate of Mr. E. L. Doheny, Sr., Beverly Hills

NEON TUBE LIGHTING OF SWIMMING POOLS

This new type of lighting adapted to swimming pool and garden with striking result

By CECIL VAN WYCK

UNTIL the invention of Neon light it was impossible to produce a continuous cold light which could be operated in direct contact with water. The only means of illumination of swimming pools was, therefore, by incandescent bulbs, involving of course the use of powerful individual units, which had the disadvantage of very uneven and sometimes blinding illumination.

Neon tube lighting fills every requirement of subaqueous use, and in addition has many advantages possessed by no other lighting source. The light is continuous and has no glare, though perfectly adequate for complete and even illumination for every part of the pool; the tubes may be mounted in any position, curved to fit the walls, and at any point in the sides of the wall or along the bottom; there is no metal to rust or corrode, and since no heat is generated, there is no condensation. By reason of the presence of ultra violet rays in the light, a phosphorescent effect is produced which greatly enhances the beauty of the illuminated pool. The tubes are of exceedingly long life and use very little current. Though the water in the pool may be brightly illuminated, there is no glare from above the surface of the water, since the latter acts as a mirror.

It is difficult to describe the shadowless, even illumination obtained by Neon tube lighting without actual observation of a pool

in which it is installed, but the accompanying photographs give a suggestion of the effect obtained; and the great satisfaction of those who have already installed Neon in



Lighted pool, residence of Mr. Morris B. Miller, Pasadena



Neon lighted pool, residence of Mr. Henry De Roulet, Los Angeles. Morgan, Walls and Clements, Architects

their pools indicates a rapidly developing use in the future of this unique system.

Illumination of any sort, for beautifying gardens after dark, has been until recently virtually an unexploited factor in planning or landscaping for a garden. Artistic and costly fountains, swimming pools and other garden features which are both practical and beautiful during the daytime, have their use and charm obliterated by darkness. The source of light formerly available rendered a spotty and artificial effect, little more to be desired than no illumination at all.

The invention of the Neon tube and its application to this form of illumination has made it possible to conceal the source and to give a diffused continuity of light. Furthermore, the ultra violet rays present in Neon, bring out the true colors of flowers and shrubbery.

The effect of Neon light as employed for garden illumination is best comparable to moonlight—soft and diffused, without glare; for when Neon tubes are concealed under water they not only awaken the otherwise dark water of a fountain to softly glowing, sparkling activity, but the reflection brings out the outlines of the fountain as well as all the surroundings.

The intense glare of spotlights and other forms of lighting is not found in Neon. The system is very easily installed and the cost of operation is negligible.

DECORATIONS FOR THE PHOENIX BILTMORE

Tapestries and Paintings by Herbert and Maria Ridelstein

By HARRIS ALLEN

MODERN batik hangings are very much "en vogue" just now. Woven tapestries of historic character, Goebelin and the like, do not fit in very well with modern schemes for interior decoration, and the manufacturers of rugs and woven hangings have not adapted themselves, as yet, to the demands of modern art, so that the artist craftsman finds in this line a fertile field of activity.

For the Hotel Biltmore in Phoenix, Arizona, Mr. and Mrs. Ridelstein have made some forty tapestries, executed in batik technique on velvet, which are not only modern in spirit and manner, but which also express local color and tradition and



A painting typical of the coast hills

sunlit sky—with the effect of that region's brilliant coloring. The composition is well balanced, the execution effective. It would be difficult to conceive of any decoration better suited to its purpose and position.

For the same hotel Mr. Ridelstein has painted several canvases, typical scenes of western landscapes, Arizona and California; these have the modern broadness of handling, richness of color, and there is a dash and verve, a sureness of touch, that is not too common.

The social and political transformation of the world, which has influenced so many individual lives, was responsible for the adoption of art as a life work by the Ridelsteins, and for their settling in California. Born in Austria, Mr. Ridelstein was early in life a cavalry officer, owning a racing stable and actively interested in sports. After a nearly fatal fall in a steeple chase, he left the army and his favorite activity, and turned his attention to study of art and history and travel. He attended the Royal Academy of Munich, studied in Madrid,

Rome and Paris. For years he belonged to the art staff of the magazine "Jugend." After years of study and adventure, in Europe, the near and the far East, South America, the Ridelsteins finally settled in San Francisco; besides their creative work as artists, they are in charge of the Art Department in the Fashion Art School, and are both teachers and lecturers.

In China when the World War broke out, Mr. Ridelstein assisted in the defense of Tsingtau and as a result spent several years in a Japanese prison camp. While in this seclusion, he evolved his own theories of art and philosophy, and produced a remarkable essay concerning the beauty of



Batik hanging for Guest-room



Batik hanging for Guest-room

atmosphere. Most of them are of moderate size, for decorative use in guest rooms, and consist of color touches intended as background for modern furniture, put on in the modern conventional manner but with considerable Indian symbolism. The principal wall hanging for the hotel, reproduced in color on the cover of this issue of "California Arts & Architecture," is about twelve feet long, and combines a number of expressive ideas. These are presented in a way which is modern and yet traditional enough to be readily understood. It was desired to blend, in harmony with the color scheme of the hall, the special characteristics of Arizona—the deserts and the mountains, wild mustangs, the cliff dwellings of the Hopi Indians, the broad plains, the expanse of



A painting which conveys the spirit of the far West forests

the human soul and the material body, entitled "The Thrd Apple of the Tree of Knowledge;" he perceives in the human body the noblest expression of life, and conceived the term "beauty yardstick" as describing the human body—the measure, the base, the yardstick to which everything we consider beautiful may be reduced and compared.

Such brief notes of the origin and development of these artists will assist in understanding and appreciating their contributions to our art expression in this western world. We may look forward to the future activities of the Ridelsteins with interest and confidence. The catholicity of their experience and training has obviously enabled them to absorb intelligently the spirit of Western life.

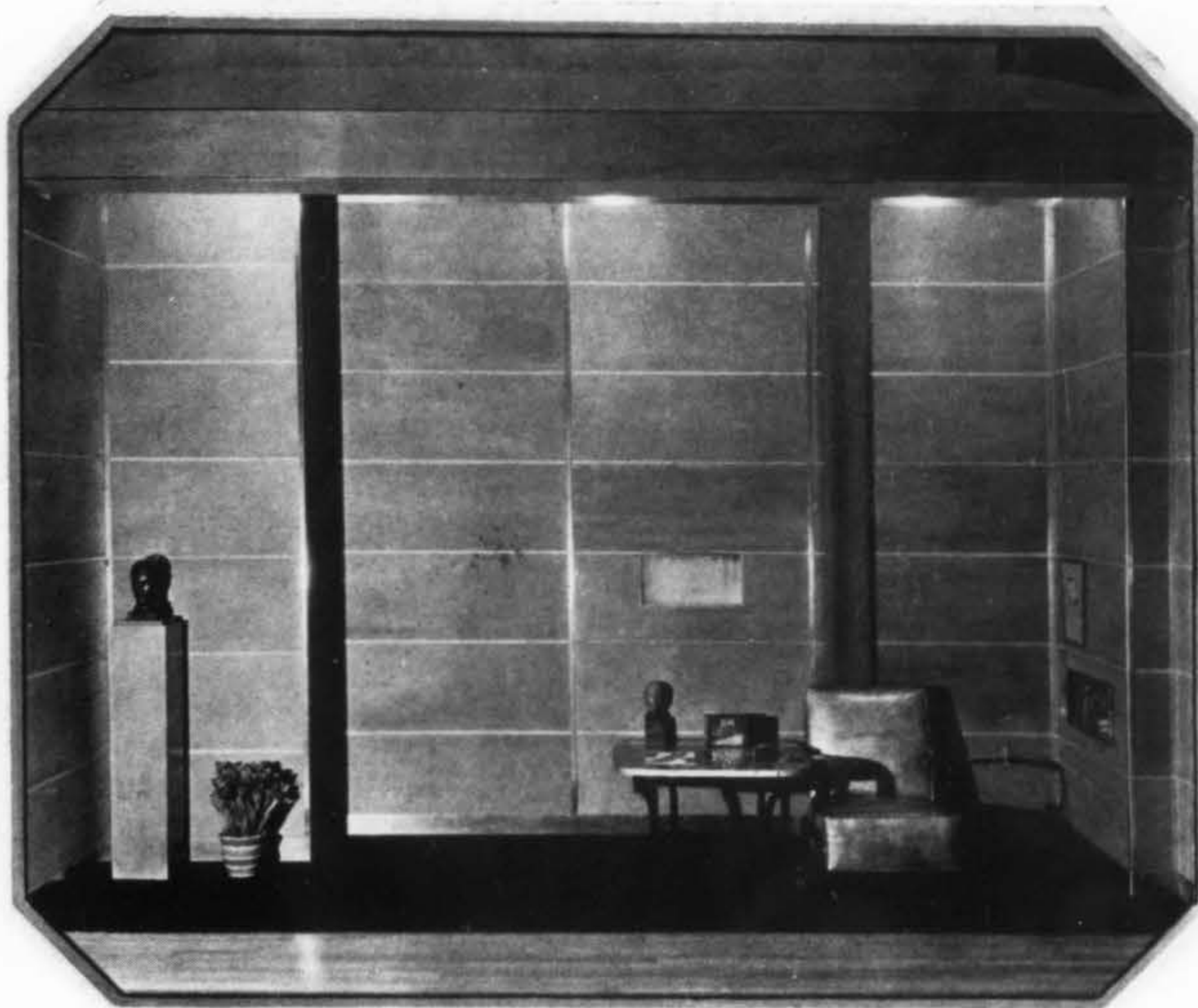


The alcove designed by Rudolph Schaeffer, shown above, is an exquisite color ensemble of tones shading from apricot to pale yellow; there is no jarring note



At the left is a general view of the exhibit, leading up to the stage with its luminous stained glass panel in rhythmical design of cathedral reds, blues, purples—a strong central accent which is reflected in the long pool, lined with turquoise blue faience tiles, swimming in which, goldfish provide scintillating flashes of light and color

The "Man's Den" designed by Forrest Brissey uses rolled steel for wall panels, making a striking effect of silver and black



EXHIBITION OF MODERN DECORATIVE ARTS

Held in the Women's City Club, San Francisco

By MILDRED ROSENTHAL

Secretary of the San Francisco Society of Women Artists

REFLECTING upon the Exhibition, two impressions remain uppermost. The first is the ensemble of sheer beauty that pervaded the individual exhibits, and the Exhibition as a whole, and the second is the feeling of solid structure and design, back of the whole modern movement as here displayed.

This Exhibition has shown the inter-relation of all forms of development in the Decorative Arts and has stressed the respect of the artist for the intrinsic value of his material, whether he be working in stone, wood, metal, glass, or paint.

It is with a sense of relief that we observe our California Artists, free of any trace of the morbid or artificial that so often creeps into the compositions of a less happy people. Stripped of any false pride, we can feel that our Western Artists are presenting a sane, healthy, and understandable contribution to American Art.

This idea of offering to Californians the work of their own artists has long been a cherished plan of the San Francisco Society of Women Artists, and the responsibility for this Exhibition has fallen chiefly on the shoulders of its President, Mrs. Arthur Lee Bailbache, and on Miss Rose Pauson, art chairman, and Mrs. Lovell Langstroth, executive chairman of the Decorative Arts Exhibition. In sponsoring this Exhibition,

the San Francisco Society of Women Artists and the Women's City Club has performed a signal service to the community, as well as to the artists, for it is only by an understanding between artist and art patron that a live art can flourish.

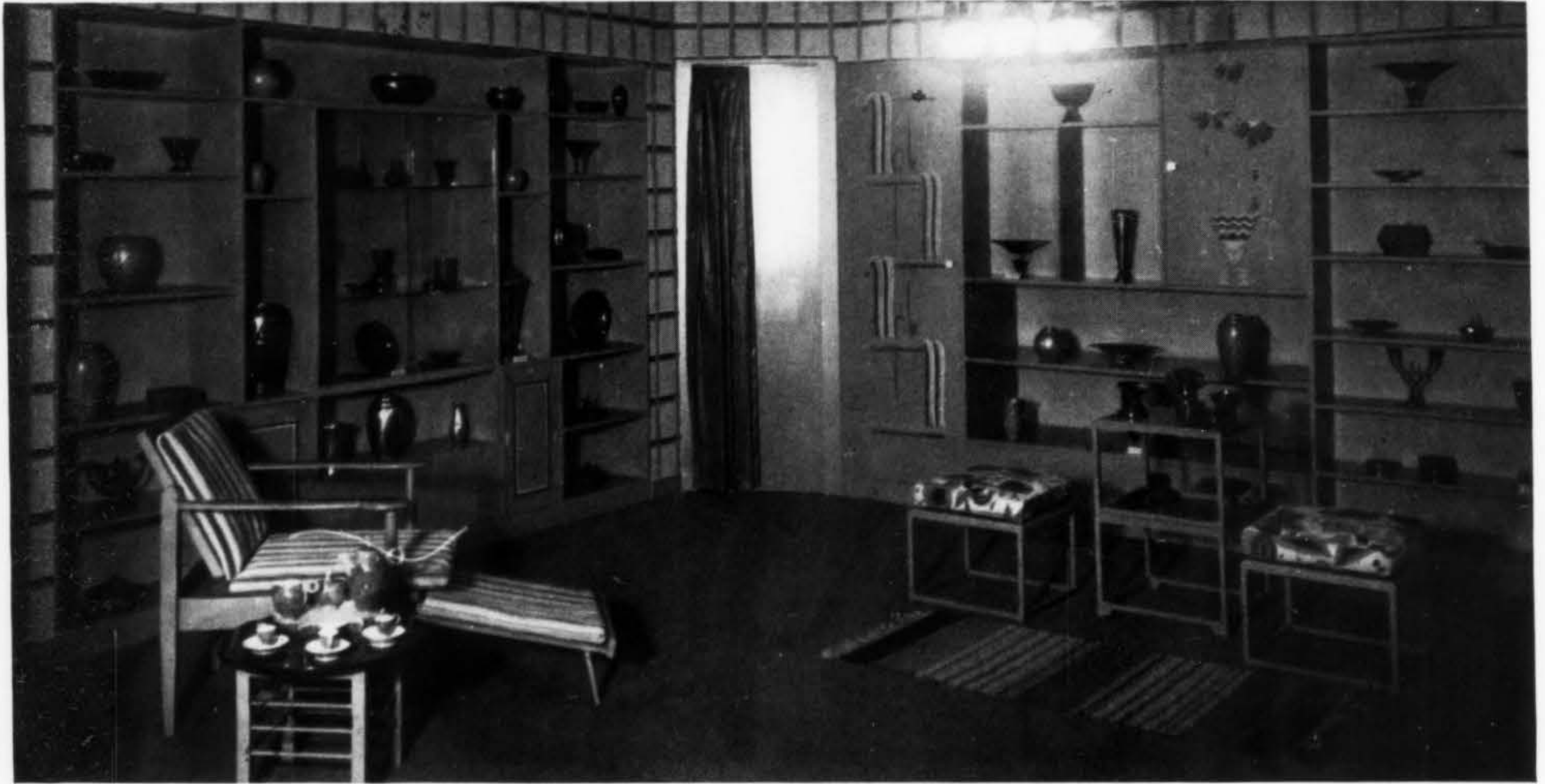
The San Francisco Chapter of the American Institute of Architects, through their representatives, Mr. Henry Gutterson and Mr. Walter Steilberg, played an important role, as these architects worked with Rudolph Schaeffer (Designer in Chief) on the architectural details that comprised the re-designing of the auditorium, itself. The entire room, including the lighting fixtures, was transformed for the occasion, so that the modern background became at once one of the exhibits presented. This created an atmosphere of complete harmony, and was greatly responsible for the beauty of the ensemble.

Possibly the most inspiring exhibit was the stage of the auditorium, which was transformed for the purpose into an integral part of the room. In the assembling of this particular unit Rudolph Schaeffer excelled himself. The modern design for stained glass designed by Rudolph Schaeffer and Fred Weisenberger, and executed by the Kobbledick-Kibbe Glass Co., which formed the center of attraction; the beautiful gold and silver drapes, which hung on

either side, designed by Rose Pauson and executed by Rose Pauson and Peter Fredrickson; the low table of stained oak and couches of stained oak and velour, designed by Welland Lathrop and made by Dathe; the green flannel curtains in the foreground, which were ornamented with gold and silver leaf in a modern abstract design—the work of Welland Lathrop and the Schaeffer Studios; and Peter Krasnow's sculpture, "Atlantis," cast in brass which held a place of honor in front of the stained glass, composed a unit that has set a standard for future exhibitions of this kind.

Mr. Forrest Brissey's "Mans Den," suggested a new note in interior design by the use of rolled steel for base-board and battens. This room presented a combination of dignity and solid comfort.

An exhibit of a small garden, designed architecturally by Walter Steilberg and executed by Miss Jean Boyd of the Garden Club, gave the California garden the place it merits. The grill work and metal fountain designed and executed by Harry Dixon, and the decorative wall panel by Maynard Dixon, made complete and happy spots of color. The ceramics of Miss Florence Richardson and Maxine Albro took the form of fountain figures and gargoyles, baked by the California Fience Company.



In the rooms at Bullock's, prepared for the exhibition by Miss Le Maire, the modern decoration on walls and in shelf spacing set forth the individual objects of art brought from the Craft Shops of Europe by Miss Fuller. A boon to our own craftsmen.

FAITH IN THE IDEALS OF MODERN ART

*The Exhibition of Decorative Arts of Today at Bullock's, Los Angeles
and at the City Club, San Francisco*

By FLORENCE RICHARDSON

TO put beauty into the most modest home, that is the ideal of the San Francisco Society of Women Artists and the Women's City Club, who sponsor the Exhibition of Modern Decorative Art at the Women's City Club, this year.

We are still rather young as a nation, and like an adolescent child all our energy has been devoted to growing up. We have had to develop mass production of enormous quantities of cheap and necessarily stereotyped things to take care of our huge population. Hitherto it was supposed that a thing of beauty must necessarily bear the mark "Made in France" or some older country. We were too young and too pre-occupied with the struggle for existence to be able to produce beautiful things.

Now we discover we can make our lives rich with lovely things made by our own people and expressing our own ideas.

If enthusiasm alone can make a new idea thrive, what a past for Modern Art! But art of any kind can live only by the virility of its own aesthetic merit, and the present show is the expression of our artists' faith in the new ideas.

This exhibition is rich in suggestions for practical application. The artists give us several schemes for interiors, showing three great principles of Modern Art, namely, clean-cut construction, harmony

with surroundings and the beauty derived from honest use of materials. The people who have objected to modern ideas in art as shocking, or impossible to live with, should see the bedroom designed by Jacques Schnier. It is a scheme in grey-beige and light brown, containing a low redwood bed with no posts and a soft green hand-loom spread; a beautiful carved wood panel in low relief, over the bed; a plain redwood door with a square of carving set in the center; bedside tables and built-in book-case all exquisitely simple, and in one corner a box pedestal holding a delicious green bowl and an adorable cactus.



The Living Room at Bullock's shows Rodier fabrics and Modern Sevres ceramics. Local artists are also represented.

The artists are trying to show us that beauty is beauty regardless of new or old ideas.

Other contributors of distinction are Lucien Labaudt, whose well-proportioned furniture is a model of loving workmanship, Helen Forbes, whose murals are charmingly set in a garden wall, Harry Dixon, whose swirling fountain enhances the Garden Club exhibit, John Bovingdon and Jeanya Marling, whose weaving is a symphony of lovely colors, Jalanovich and Olsen, whose pottery is much admired for its grace and beauty.

The arrangement of the exhibition as a whole is an education in color harmony. Rudolph Schaeffer is responsible for unusual beauty of the show in design and color. The general arrangement is more beautiful than anything I have ever seen in Paris. There is a long pool lined with turquoise blue faience tiles, reflecting a magnificent, tall, stained glass window of the old Gothic cathedral reds, blues and purples, done in a purely decorative, rhythmic design. Rose Pauson's mustard-colored silk curtains, stencilled in gold and silver, flank the window at the top of a flight of broad easy steps. It is very satisfactory to know that such a beautiful effect can be achieved by the artistic talent of the people of California.



THE INFLUENCE OF ADOBE IN CALIFORNIA

A Traditional Adaptation

By JOHN BYERS, *Architect*

ONE can scarcely open an Eastern magazine without seeing a California house, and the fact that California architects are repeatedly winning prizes in open competition throughout the United States is evidence that there is rapidly coalescing in California a distinctive type of architecture which is representative of the country and which is developed out of a background furnished first perhaps by the early colonists and in a lesser degree influenced by the architecture of Old Spain, of Mexico, and more recently of that particular French type seen in the Vieux Carré in New Orleans. A distinguished architect in Los Angeles who works in that style has dubbed it Monterey Georgian, which seems particularly apt. Santa Barbara has officially put the seal of its disapproval on such expressions as "Spanish Architecture," and chooses to call the recent development in that city "California Architecture," as indeed it is.

The influence of the early adobe on modern California architecture might be divided into two parts, its direct influence consisting of actual attempts to imitate old adobe structures, and its indirect influence in being the inspiration of modern structures very much modified; and this last again might be subdivided into two influences, good and bad.

We in California have survived the horrors of the Mid-Victorian period of architecture, as exemplified by the round cupolas and gingerbread fretwork dripping from all the eaves, seen in some of the old three-story relics still standing in the region of Main and Hill Streets in Los Angeles.

The California Bungalow epidemic was not so virulent, but has run through a much longer period of time than any other style which might be called purely Californian. This must have grown out of the bungalow of the Indian peninsula,

which had a four-hipped roof and a wide veranda extending around the four sides and screened in, after the fashion of the Hawaiian "Lanai." This particular form of house, the California Bungalow, was not perhaps without its virtues when confined to a simple one-story four-room dwelling, but later as we all know, when the need arose to enlarge the house and to see the "view," which seems always a prime consideration for every householder in California, an extra bedroom suddenly burst through the roof and the so-called "Aeroplane Roof" was developed. This type and its predecessor became so popular that as far back as twenty-five years ago some of the finest houses in Oak Park, Chicago, were of the same outline, built of stone and roofed with glazed tile, which accented if anything the essential ugliness of such a structure.

Later, when California began to hark



An adobe house for Mr. H. R. Johnson, at Brentwood Park. John Byers, Architect

back to its ancient traditions, and feeling a need for Spanish architecture—and this, you must remember, was only about ten years ago—there rapidly developed a style which has culminated in something so weird and strange as to be seen neither in Spain, nor in Italy, nor anywhere else near the Mediterranean, nor indeed in any one spot of the inhabited globe. We refer especially to the grotesque little buildings that shot up over the hillsides of Southern California and crept up into the canyons in the outlying districts of Los Angeles, where an Egyptian tomb with a Spanish balcony stood next to a little blue Turkish mosque with tiny minarets, under the delusion that, if not quite Spanish, it was at least "Mediterranean."

Another phase of so-called Spanish architecture, which was prevalent a few years back but which fortunately is dying out, is what might well be termed the "Spear Head Spanish" type, in which every window was straddled by two spears supporting an awning flap, and even on the roofs of the flat-roofed houses two larger spears with a still larger flap appeared, suggesting those old prints of Egyptian queens reclining on silken cushions on the roofs of ancient temples, languidly ordering off the heads of messengers bearing evil tidings, or again the desert Bedouins planting their spears in front of their tents to hold up the tent flap, but nothing that is truly Spanish, even in its most elaborate, curly and Rococo manifestations.

The charm of the very primitive and early Mexican, New Mexican and Pueblo adobe structures was in the direct and simple method of attack. The projecting vigas extended unevenly because it was difficult and laborious to cut them off evenly. They were spaced unevenly because the builders had no rulers. The plastering, if any, was a coating of lime or clay, white-



At one end of the ranch living room a stair with plain iron rail and tiled steps leads to the master bed rooms

washed, and was merely a method of covering the adobes for protection, the result being delightful because the finish coat followed the undulating surface beneath in a natural fashion. Contrast this with some of the violent efforts to get an original and interesting texture which have resulted from the imaginations of the modern plasterers working over stud and lath—in the firm belief that anything different is necessarily good. The so-called “Tiffany” finish in plaster gave the appearance of a myriad of little plaster excrescences assembled side by side, as though a million people

had stuck their abandoned gum on the wall. In Beverly Hills there are plaster surfaces that are no less than ludicrous. One house suggests the possibility that thousands of bananas were nailed on the lath and plastered over, without actually hiding any one of them; another, that innumerable slices of toast were entombed in the same way; another, and this seems to be quite a favorite, shows little squares close together with many square pores or indentations, resembling nothing so much as a waffle.

Still another weird fashion is the snake-

like band-sawed balusters seen in so many balcony railings. This has some faint authority perhaps in being a copy of the “Rivers of Life” which serpentine cuts often show on the doors of the old adobe missions, or there may be some example of its use in the chancel rails of the old adobe churches. These church railings, however, were in nearly every instance flat band-sawed urn-shaped balusters, crudely painted and shaded in a vain but picturesque attempt to give the illusion of a turned baluster.

Fortunately, the pendulum has swung

far back and we are now coming into an era, the best I believe in the whole history of California building, an era of simplicity as typified by the California colonial, the Monterey type, the Cuban farmhouse, and the adobe ranch house,—all these particularly desirable as traffic conditions and the urge of modern life is gradually driving every sane person who can escape to the outskirts of the big cities even to the smaller ranch holdings within motoring radius. That this type of architecture is directly and very largely influenced by the early California adobes is beyond question. The startling feature of this influence, however, is the fact that in imitating, as they undoubtedly have, these early California structures the modern California builders have caught so little of the charm, and have missed so much of the essential quality which goes to make the dwelling simple, direct and convincing.

I believe that the influence of the early Spanish adobe structures has had a more definite realization for good in our smaller church architecture than in any other manifestation, probably because every church building calls for an architect, as indeed every house should, but in the latter case the call is a "voice crying in the wilderness" and passes unheard. In the matter of churches I refer to such delightful examples as Mr. Roland Coate's Episcopal church in Beverly Hills; to Mr. Horatio Bishop's Memorial church at Carthay Center; and to Mr. A. C. Martin's Catholic church on the hilltop at Camarillo on the road to Santa Barbara. One of the first translations of an adobe theme into a different medium was the Hopi Indian house designed by Mr. Willis Polk on Russian Hill, San Francisco, and built as far back as 1905. This Hopi Indian expression harks back in the early history of America, of course, to the prehistoric adobe buildings of the Southwest.



The Patios of the original Camulos Ranch house and its reproduction for Mr. Y. R. Del Valle



Rear terrace and garden of French ranch house

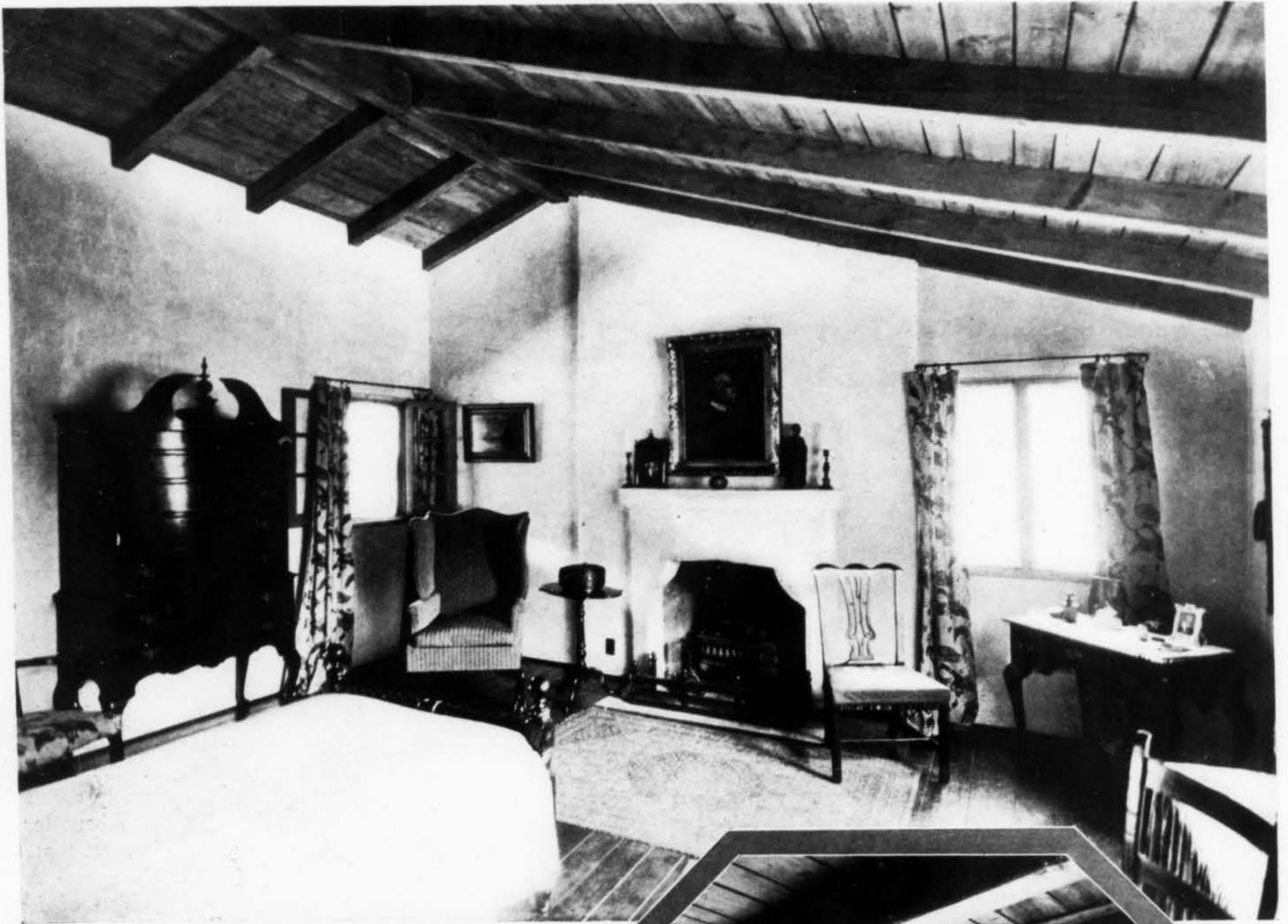
Hollywood, with its many steep slanting hillsides and canyons might well have yielded to the temptation of this style of architecture, and indeed in some instances rather pretentious structures have been built in that style.

Torrey Pines Lodge, at the crest of the Torrey Pines grade just beyond Del Mar, is a fine example of the Hopi Indian type, built of adobe in a simple, straightforward fashion. Mr. Jackson of San Diego was the architect. Nearby is the Rancho Santa Fe, a real estate development beginning with an inn and a civic center built entirely of adobe, the inspiration being an old adobe ranch house already on the property.

About ten years ago an attempt was made in a real estate subdivision of Los Angeles to commercialize adobe as a building material with "cheap as dirt" as the slogan. This was a most insincere attempt, the adobe bricks often being tiny little blocks used only as filler walls between two-by-four studs, the whole being supported by foundations so shallow that one might dig a hole under them with the bare hands. This experiment, however, was

given wide publicity and had the effect of stirring up great interest in adobe. The Los Angeles Examiner ran a weekly column on adobe, and an adobe expert edited a questionnaire with answers appearing every Sunday. This newspaper even went so far as to finance and build at Sierra Madre an adobe house, largely with Mexican labor, which excited considerable curiosity.

Perhaps, however, the commonest and most direct influence of the early California adobe on our modern California structures is seen in the myriads of little plastered boxes which literally sprinkle every subdivision. The Mexican version of this of course was four thick adobe walls with various poles laid across the top supporting a sod or dirt roof, often a foot thick. In warmer portions of Mexico the roof was



Photographs by Miles Berné

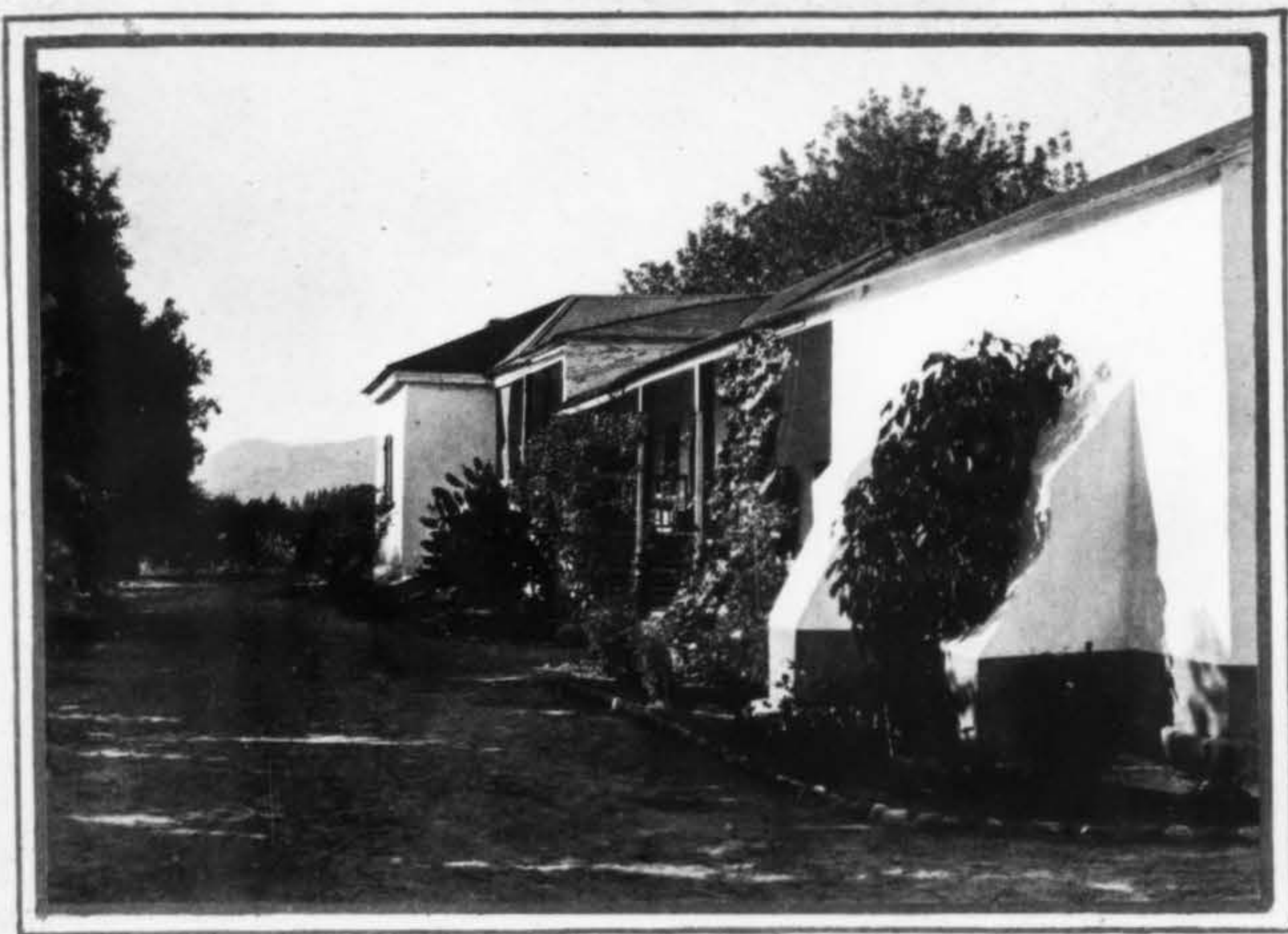
*Above—The Master Bedroom in
the Ranch House for Major Leigh
H. French at Las Turas Lake.
John Byers, Architect*



Above—Major French's study



*At the left—a general view of the
living room. All the ceilings are
stained a soft light gray which
gives a natural weathered effect to
the wood*



Left—The entrance veranda of the Camulos Ranch house

Below—Its reproduction for Mr. Y. R. Del Valle by John Byers, A. I. A.

Photographs by Florence Wright and Viroque Baker



frequently nothing more than the poles and five-gallon Standard Oil cans cut open and spread out flat, with stones laid over to prevent the sheet metal from blowing away. This sort of thing, called a "casucha," was about as primitive as could be imagined, were it not for the modern note struck by the Standard Oil cans.

The virtue, if any, of the little plastered cubes which grew out of the old casucha is that they are cheap, but they look it. Why the average householder is not willing to be sufficiently influenced by the charm of the old adobes to have, at least (if he must build in stud and stucco), wide reveals with their lovely, deep shadows, and to give at any rate the effect of mass in thick walls, instead of insisting that the only known wall for a house is of two-by-four studs, with no attempt made to round off or soften down a single line, with shutters consisting of two one-by-six inch



boards and cleats nailed firmly to the side of the house in a most unconvincing manner, and often so narrow as obviously to be unable to fill the opening even if they would close—is hard to explain. Occasionally this modest builder has yielded to the influence of the early California adobes by toenailing on a few round poles about two feet below the parapet wall to indicate the old Mexican vigas which carried the ancient roof, but in his effort to "be artistic" he has shown the vigas on all four sides of the roof at the same level, so that one has the effect of a square turret on a battleship, bristling with guns in every direction.

Many of the delightful things, however, of the old California adobes are being used in this new California architecture, which has been mentioned as our last and best development. The double-hung sash, the louvred shutters, the Colonial doors, the rim locks, the old-fashioned white door knobs, the lovely beamed ceilings with dark stain, or even whitewashed, the simple and delightful iron grilles, the dignified chimneys, the charm of the irregular eave line with its shadow on the wall below—all these may be seen and are being skillfully used in our Monterey, California, architecture or

whatever we please to call it.

The startling thing in the influence of the early California adobe on our modern
(Continued on page 79)



An old Adobe Hotel next to the Mission San Juan Bautista

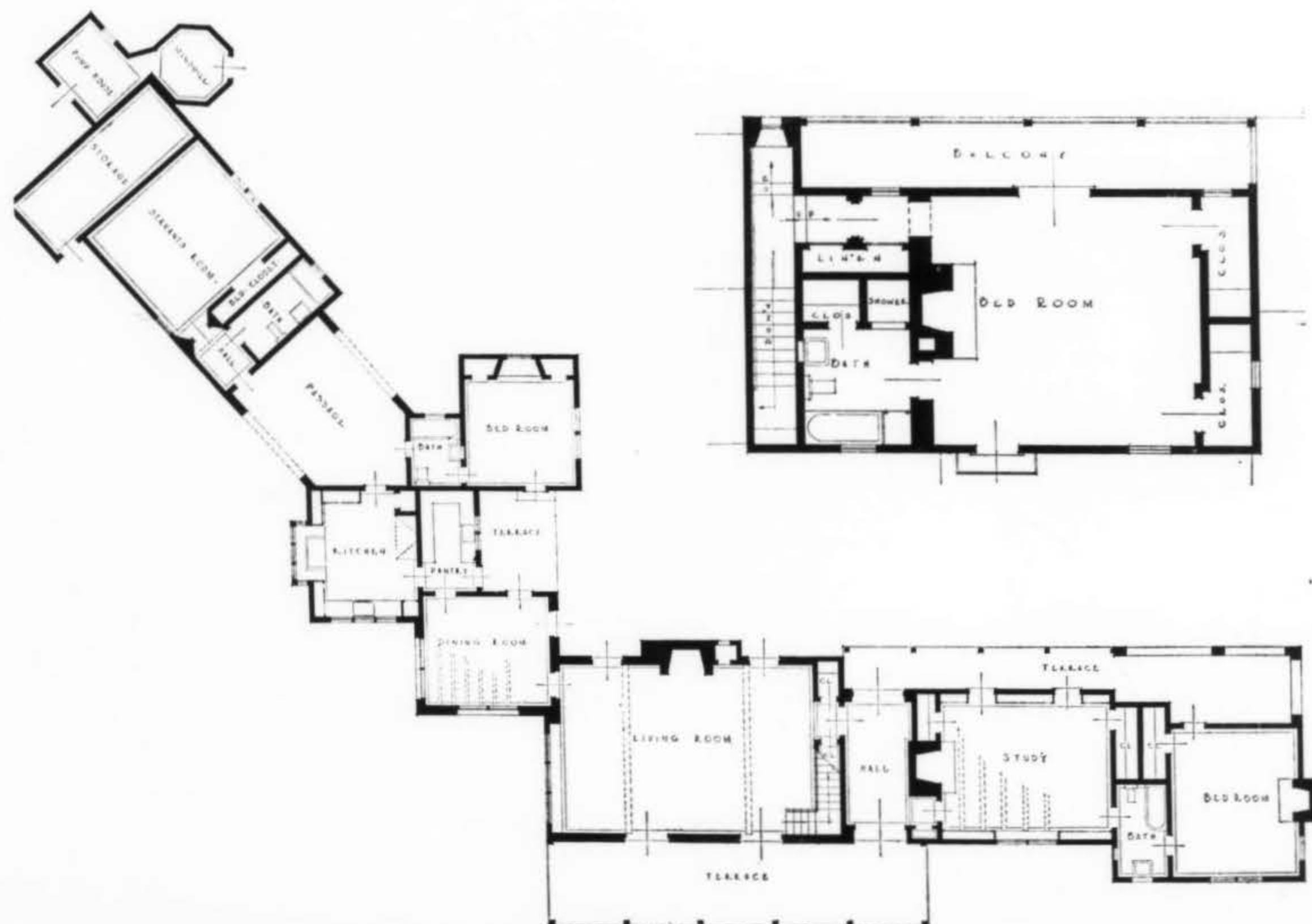


The old adobe house restored by John Byers for Mr. Earl B. Gilmore



Photographs by Miles Berné

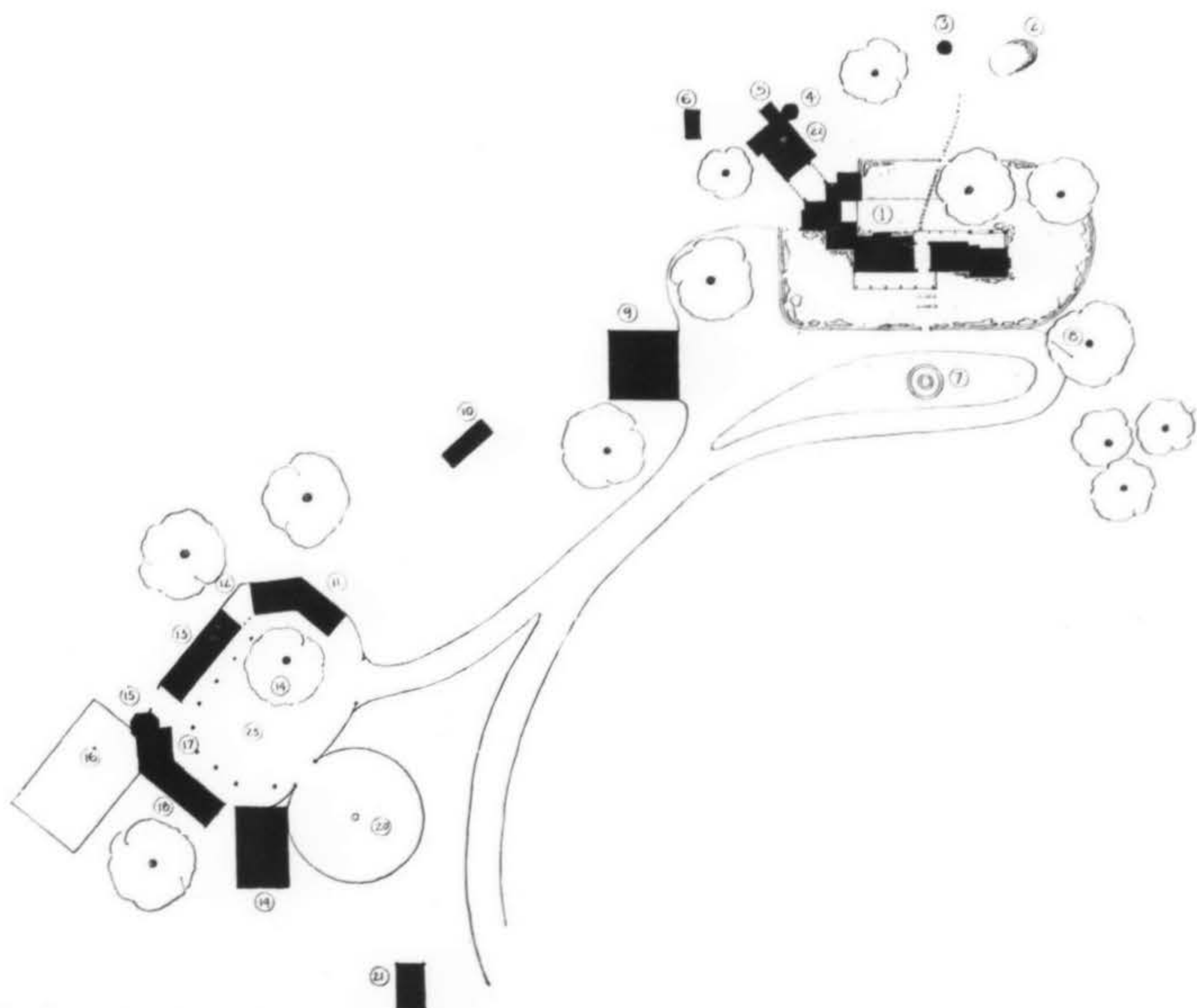
General view and floor plans of the adobe Ranch House of Major Leigh H. French at Las Turas Lake, Ventura County, California, designed by John Byers., A.I.A. The buildings are so typical of the early California spirit that they have been used several times by Tom Mix, the "Cowboy" Movie Star, as a setting for his productions

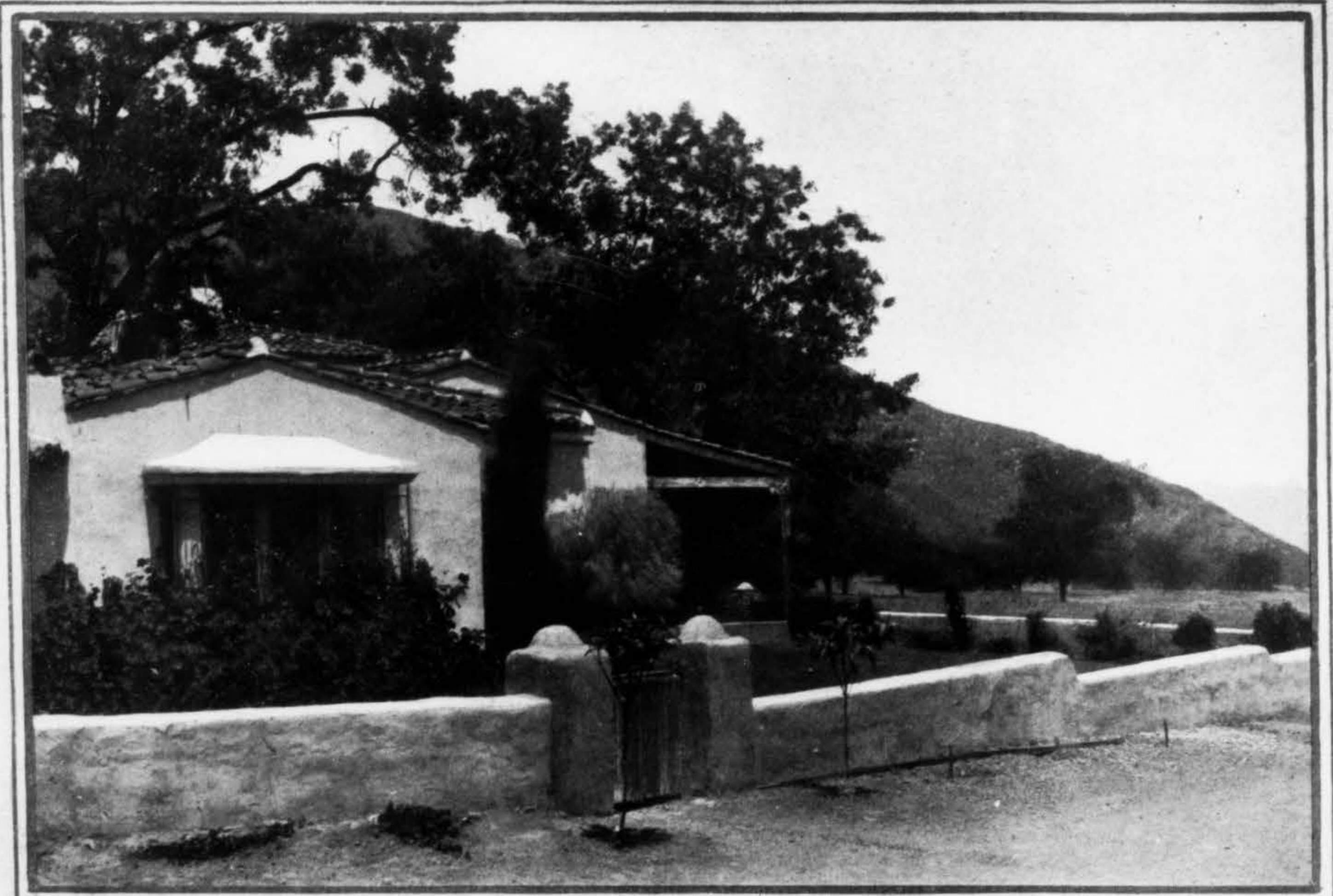




The walled garden behind the ranch house of Major French has been treated by his architect, John Byers, as a definite part of the family living quarters.

- 1—Main Ranch House
- 2—Duck Pond
- 3—Water Tank
- 4—Windmill
- 5—Pump House
- 6—Tool Shed
- 7—Fountain
- 8—Hitching rack
- 9—Garage
- 10—Hay rick
- 11—Ranch Hand quarters
- 12—Blacksmith Shop
- 13—Stalls
- 14—Watering Trough
- 15—Feed Storage
- 16—Poultry Yard
- 17—Saddle House
- 18—Wagon House
- 19—Hay Barn
- 20—Breaking Yard
- 21—Hay rick
- 22—Servants quarters
- 23—Corral

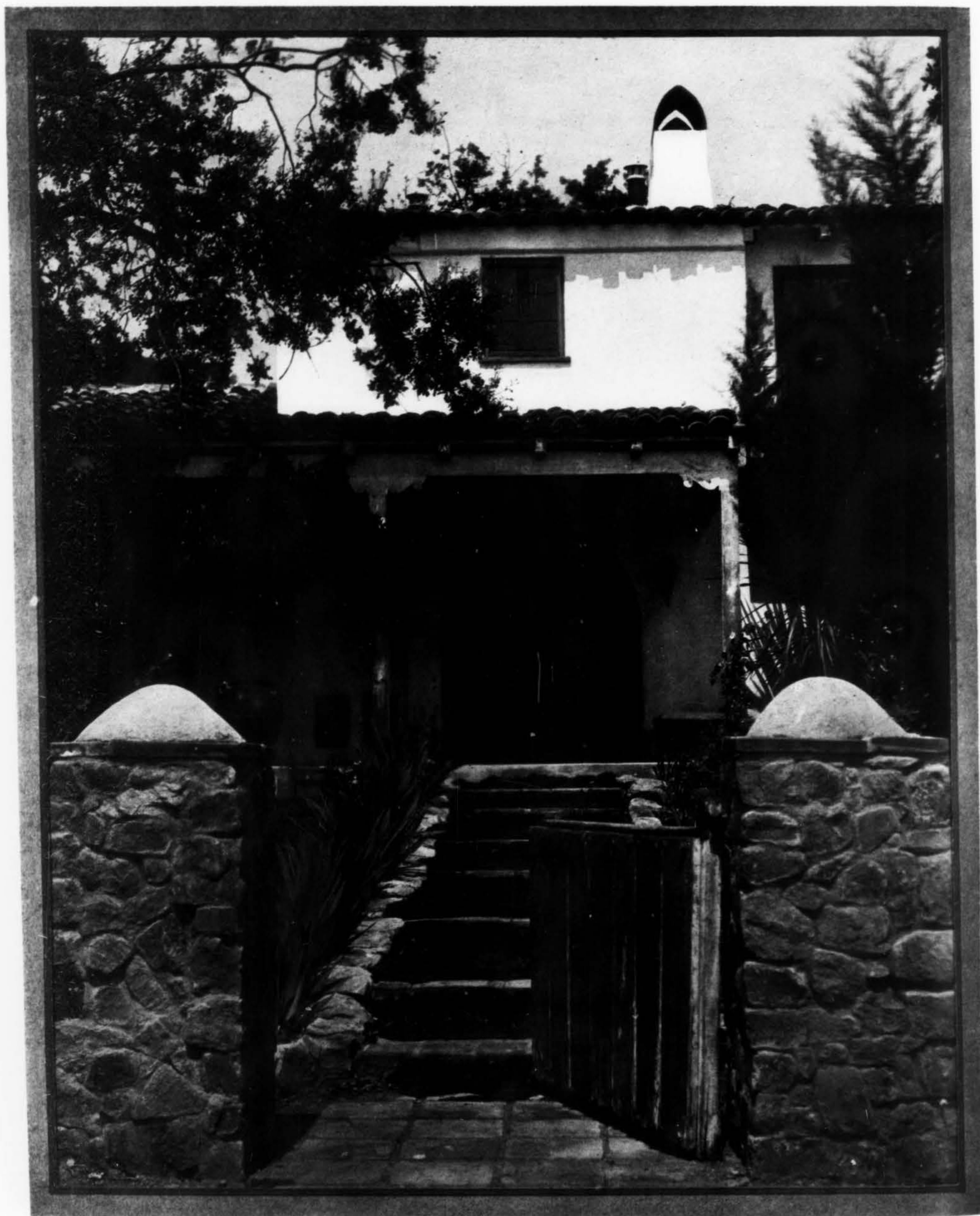




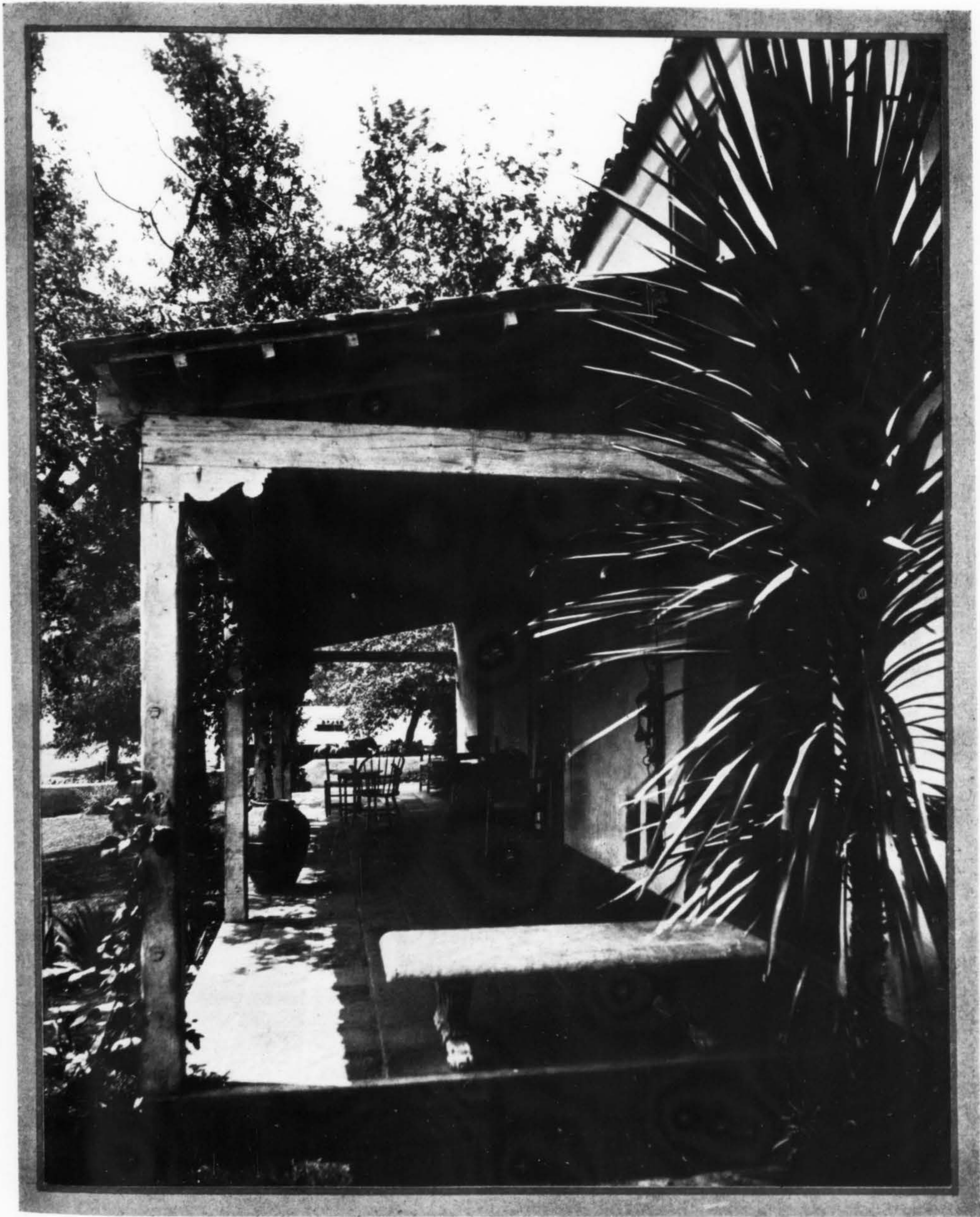
*An Adobe Ranch House for Major French at Las Turas
Lake. John Byers, Architect*



*The enclosed garden around Major Leigh H. French's
Ranch House. John Byers, Architect*



*The Front Entrance to Major French's Ranch House at
Las Turas Lake. John Byers, Architect*



*Looking down the front Veranda. Ranch House for
Major French. John Byers, Architect*



Three of the 1300 exhibits to be shown at the California Palace of the Legion of Honor, under the auspices of the National Sculpture Society in San Francisco

*Above—Diana of the Chase
By Anna Hyatt-Huntington*

*Left—"Sea Urchin," by A. A.
Weinman*

*Right—"Philomela," a small
bronze by John Gregory*





*"Humoresque," by
Harriet Whitney
Frishmuth*

THE ALL-AMERICAN SCULPTURE EXHIBITION

*The Greatest Collection of This Art Ever Shown in This Country Will Be
On View in San Francisco for Six Months*

By W. M. STROTHER

Secretary, Board of Trustees of the California Palace of the Legion of Honor

THE All-American Sculpture Exposition, sponsored by the National Sculpture Society, opens this month at the California Palace of the Legion of Honor, in Lincoln Park, San Francisco, where it will hold the boards for six months. It should demonstrate the exact present status of the plastic and glyptic arts in this country, in all their branches. It is by far the largest exhibition of the kind ever held in America. There are 1,300 exhibits, requiring more than seventeen freight cars to transport them from the eight scattered cities in the United States where they were assembled, and, in addition, a steamer shipment came from France and one from Italy, with the works of Americans abroad.

The entire large building of the California Palace of the Legion of Honor, one of San Francisco's municipal fine arts museums, is devoted to the exhibition, and the show overflows upon the beautiful grounds outside. The exhibits range in size from a small bronze an inch high to a great marble monument weighing two tons—from a medal to the heroic bronze equestrian statue of Jeanne d'Arc.

But far more important than the quantity and size of the exhibits is their quality. Every piece had to be passed upon by

the competent jury of the National Sculpture Society—a co-operative organization of artists and art lovers, of countrywide scope. And so successful was the exhibition committee in arousing the interest of the sculptors, that the best the country affords is being shown, as is demonstrated by the



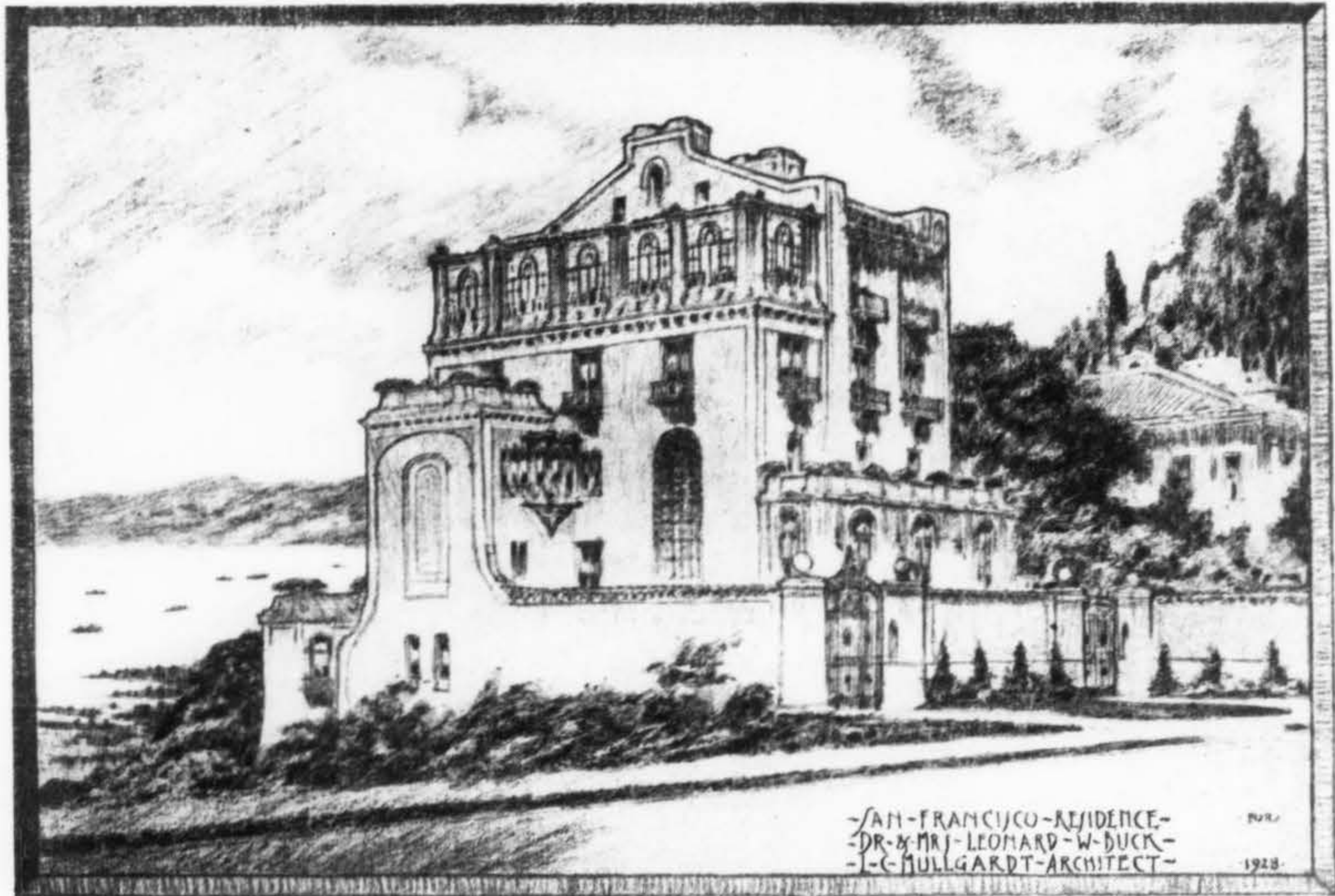
*"Razin the Cossack Bandit," by John
David Brzin*

fact that the National Fine Arts Commission of Washington, D. C., has, for the first time in its history, endorsed an American art show and declares that it is "certain that this will be the most notable sculpture exhibition ever held in America."

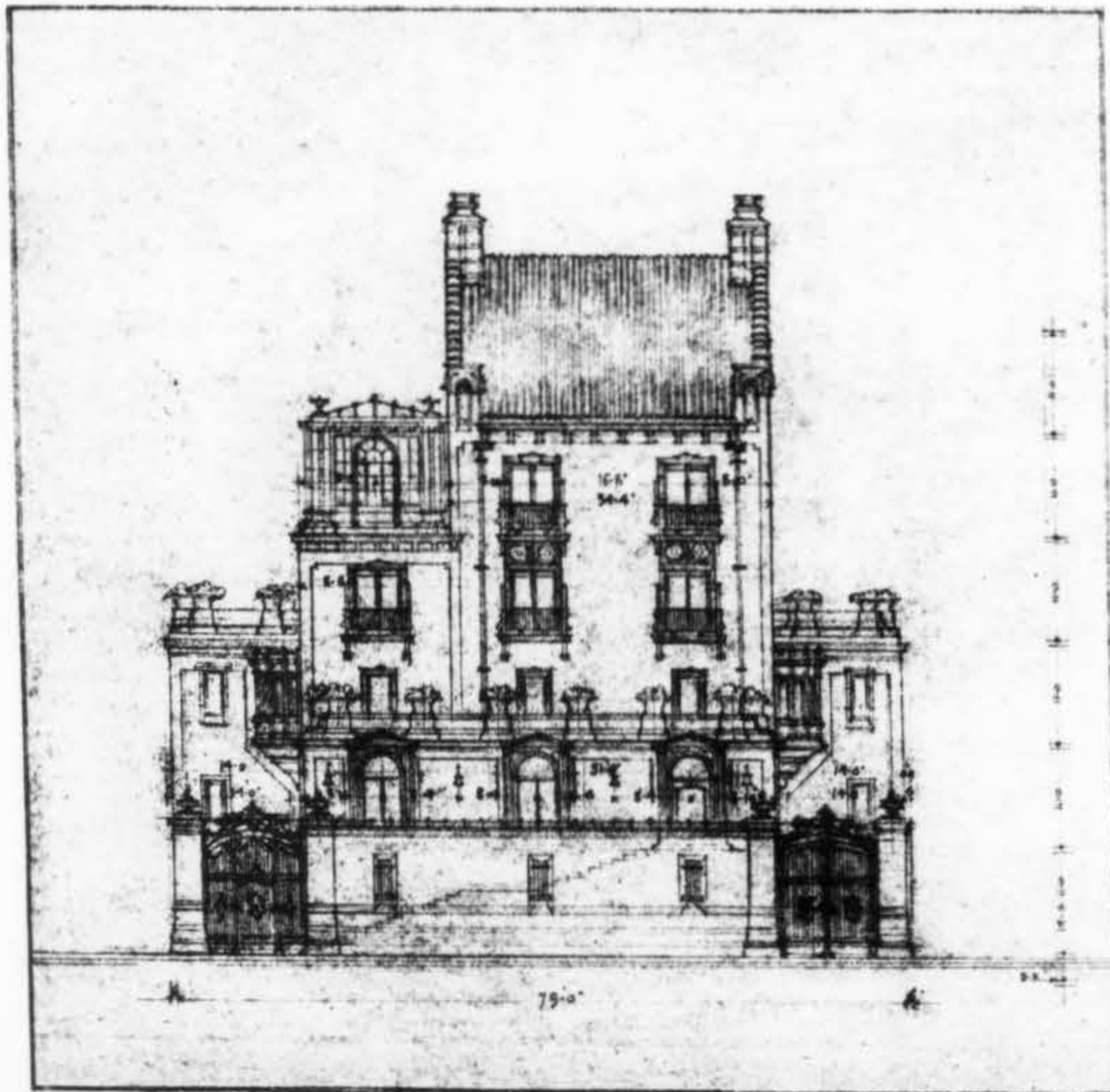
This great event was conceived by Dr. Archer Milton Huntington of New York, son of the late Collis P. Huntington, and was made possible by his magnificent gift of \$100,000 to the National Sculpture Society. This fund was to be used to pay all costs of packing and transportation of the exhibits so that the artists themselves would not have to bear this burden. California, it is stated officially by the National Sculpture Society, was chosen as the site for this exposition, because it has the only climate in the United States which permits an outdoor exhibition for six months.

As already suggested, the scope of the exposition is of the widest. Practically every medium of the plastic and glyptic arts is represented—plaster, marble, bronze, wood, stone, and terra cotta. No manner or "school" was excluded, so long as the pieces offered attained the requisite high standard of excellence. So broad was the

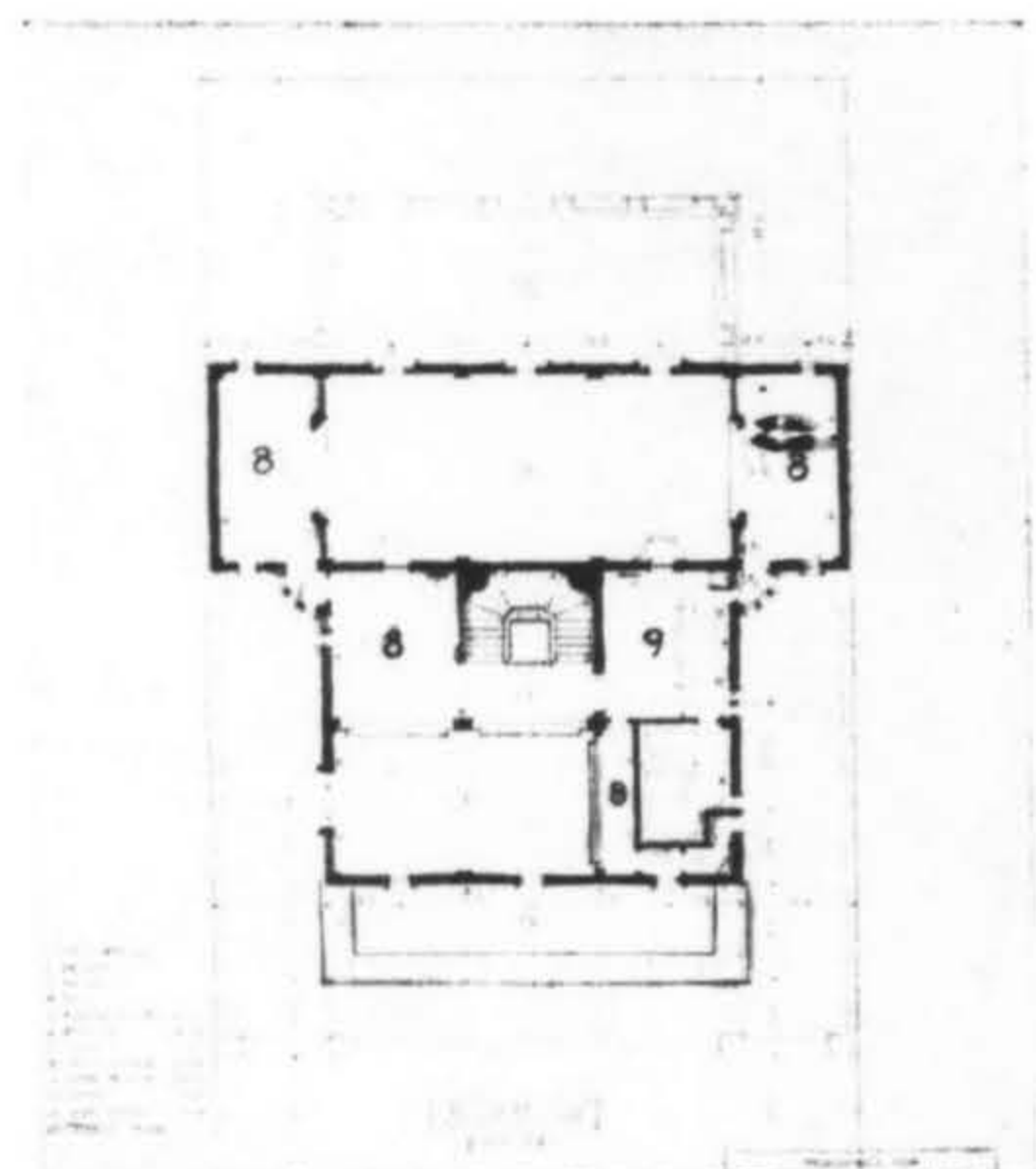
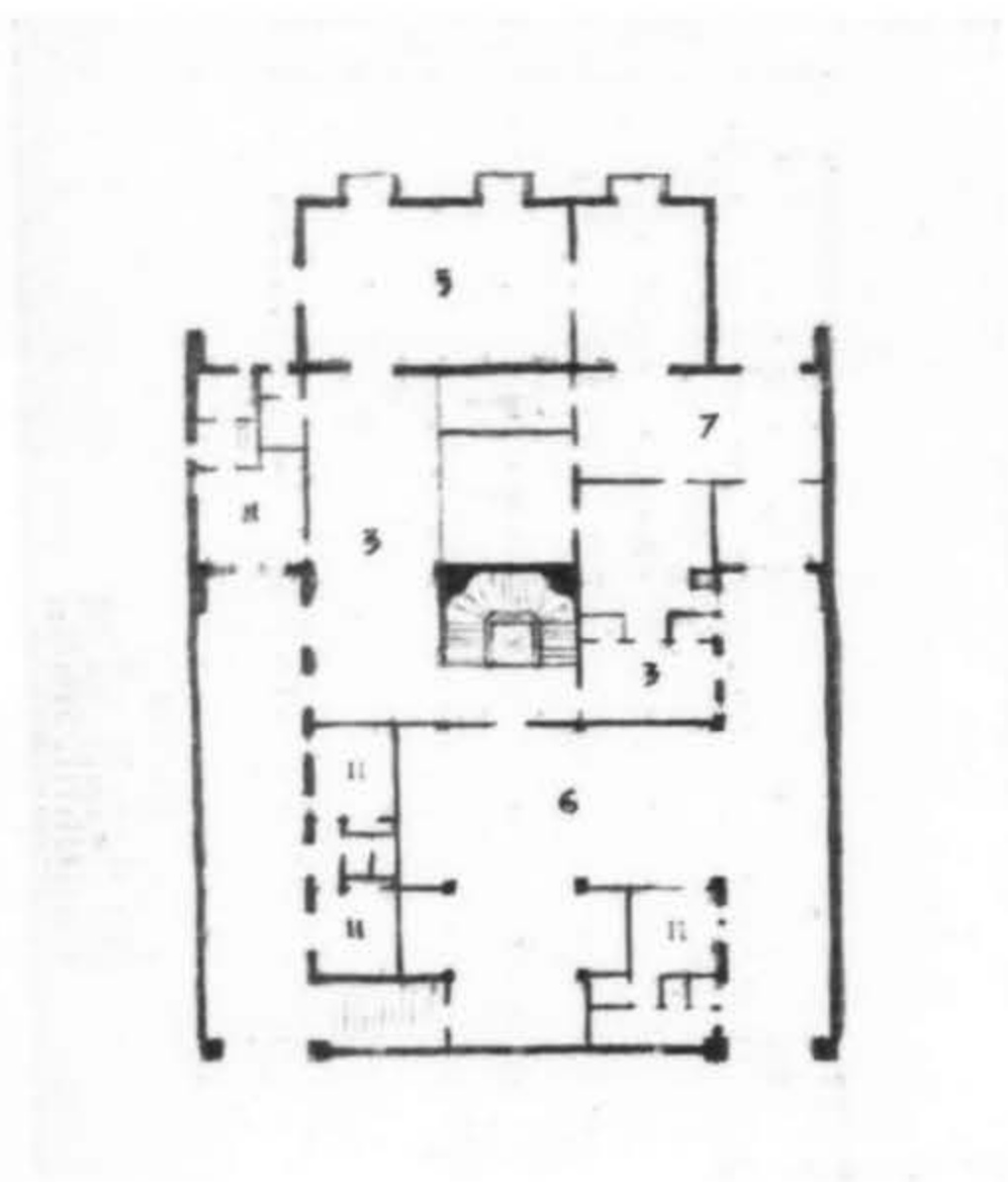
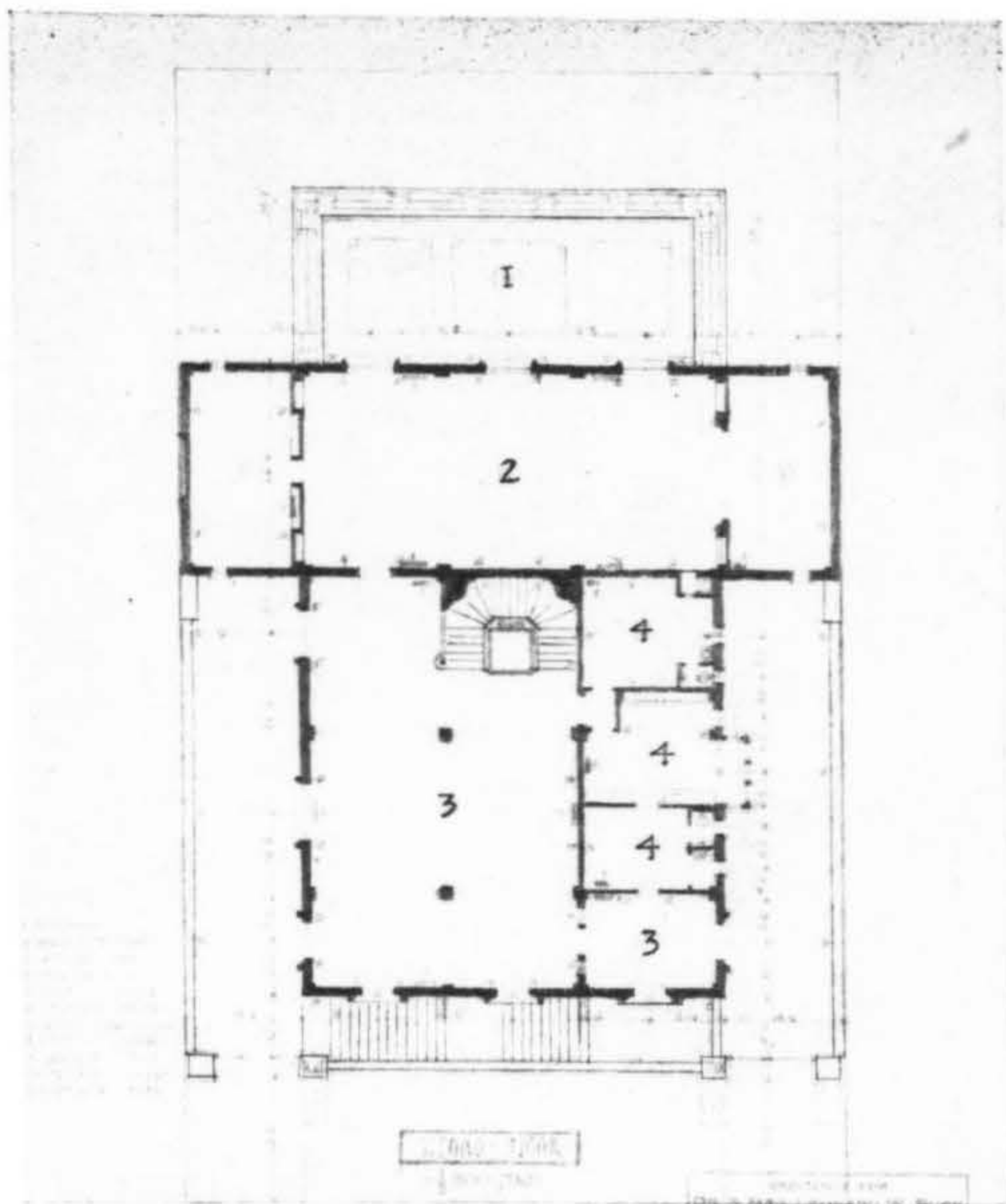
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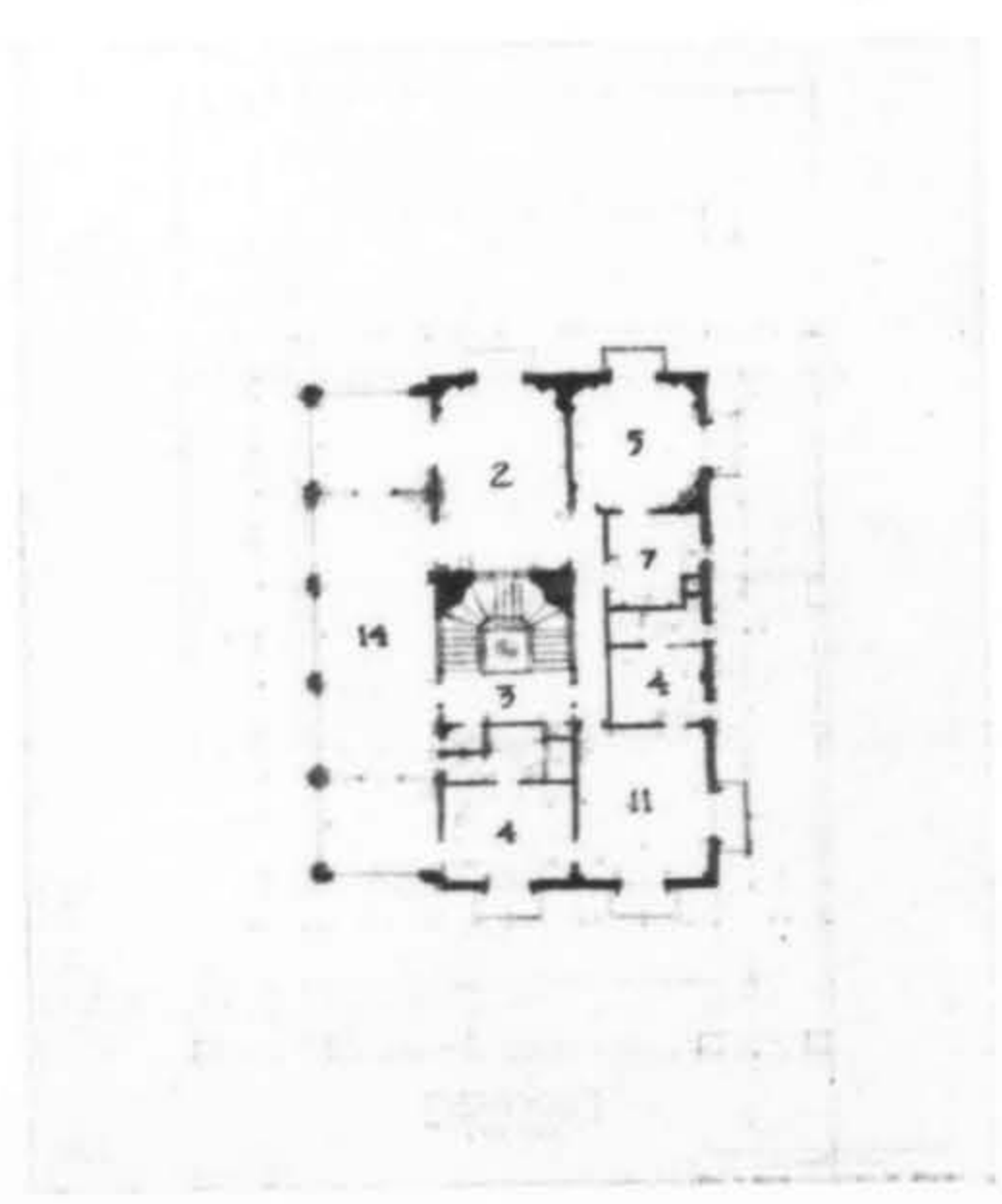
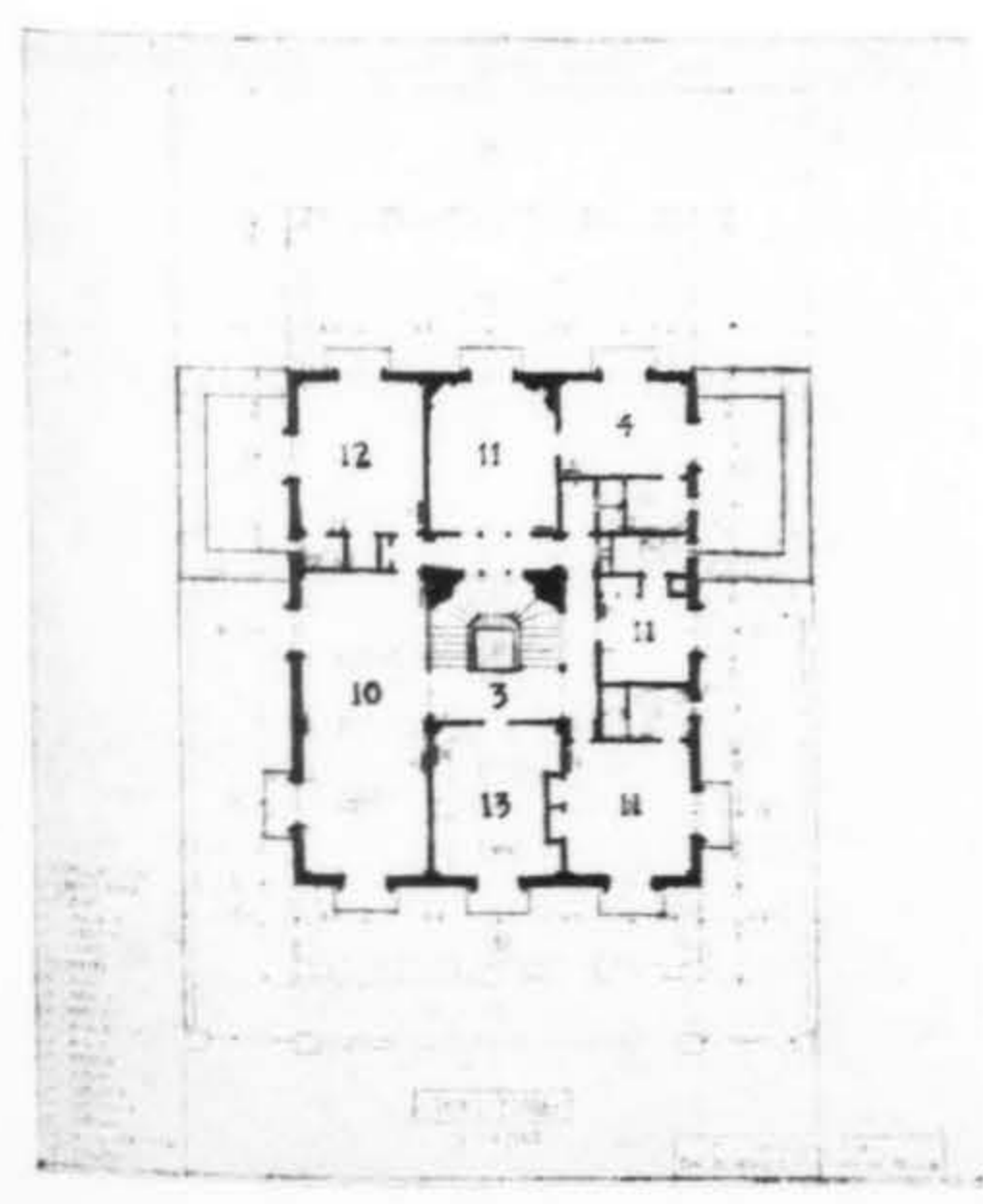
Louis Christian Mullgardt, F.A.I.A., has designed a modern castle for Dr. Leonard Buck, on the slopes of Russian Hill in San Francisco, overlooking Golden Gate and the sweep of the bay toward Mt. Tamalpais and Alcatraz Island. On a comparatively narrow city lot there has been secured a spacious, almost grand arrangement of rooms utilizing to the utmost the splendid views and with an unusual degree of privacy. The design, while somewhat Gallic in spirit, breathes the originality and gayety that characterizes Mr. Mullgardt's genius

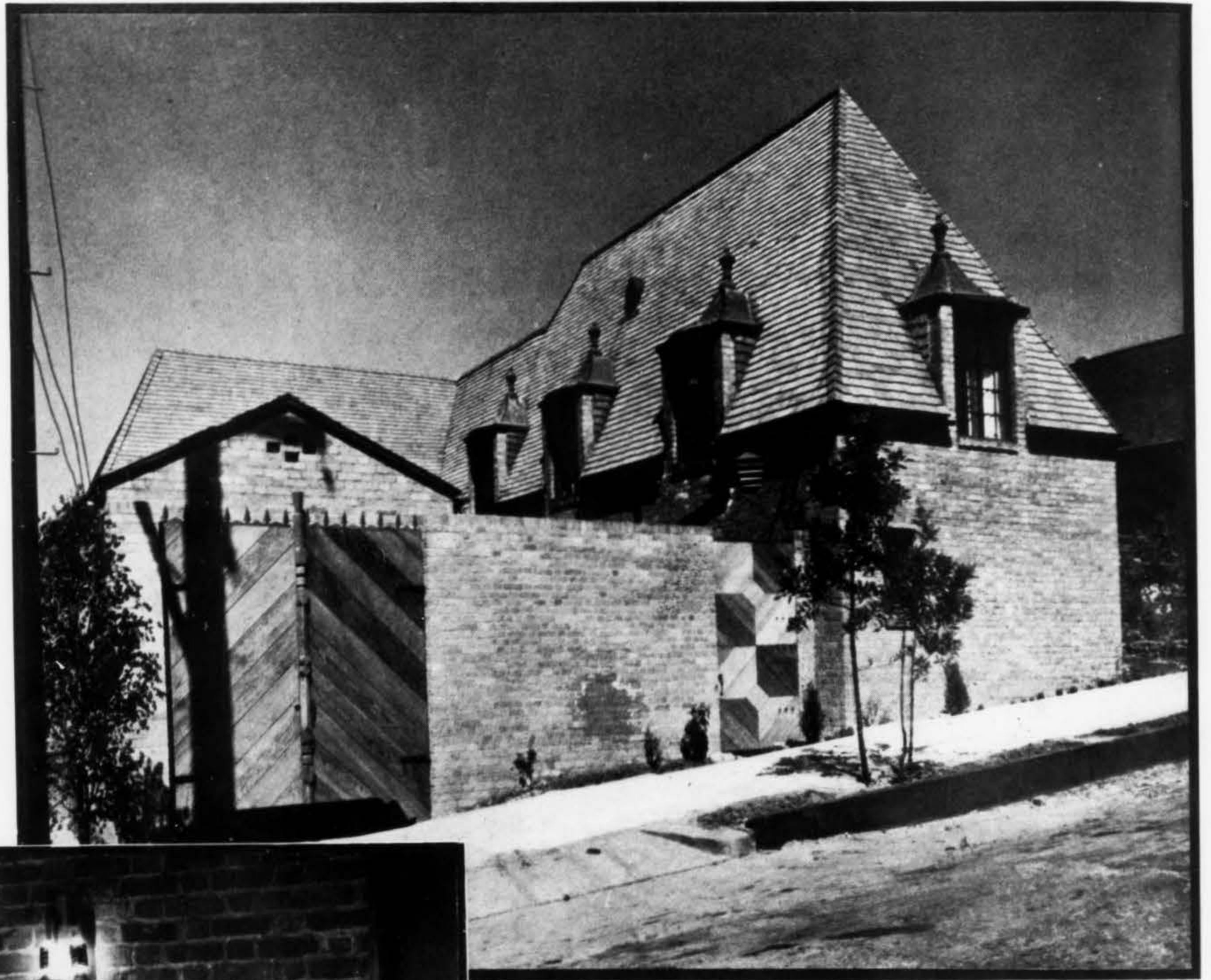


At the left is the front—or rather the street—elevation; the real front, it can readily be seen, is that facing the water. A brief study of the floor plans and the prospective sketch will make clear this elevation, somewhat confusing to anyone who is not familiar with architects' structural drawings. A high wall extends around the property; between the wall and the house rise broad steps (indicated by dotted lines) to the main entrance on what is called the second floor, the principal story, which would be the "piano nobile" in an Italian villa. Next comes the mezzanine floor, whose windows are of the "clerestory" type or open from balconies; and above are the third and fourth stories, showing clearly the glass enclosed "solarium" which is such an important feature of the owners' private quarters.



- 1—Terrace
- 2—Living Room
- 3—Hall
- 4—Dressing Room
- 5—Dining Room
- 6—Garage
- 7—Kitchen
- 8—Balcony
- 9—Refectory
- 10—Library
- 11—Bed Room
- 12—Study
- 13—Sewing Room
- 14—Solarium



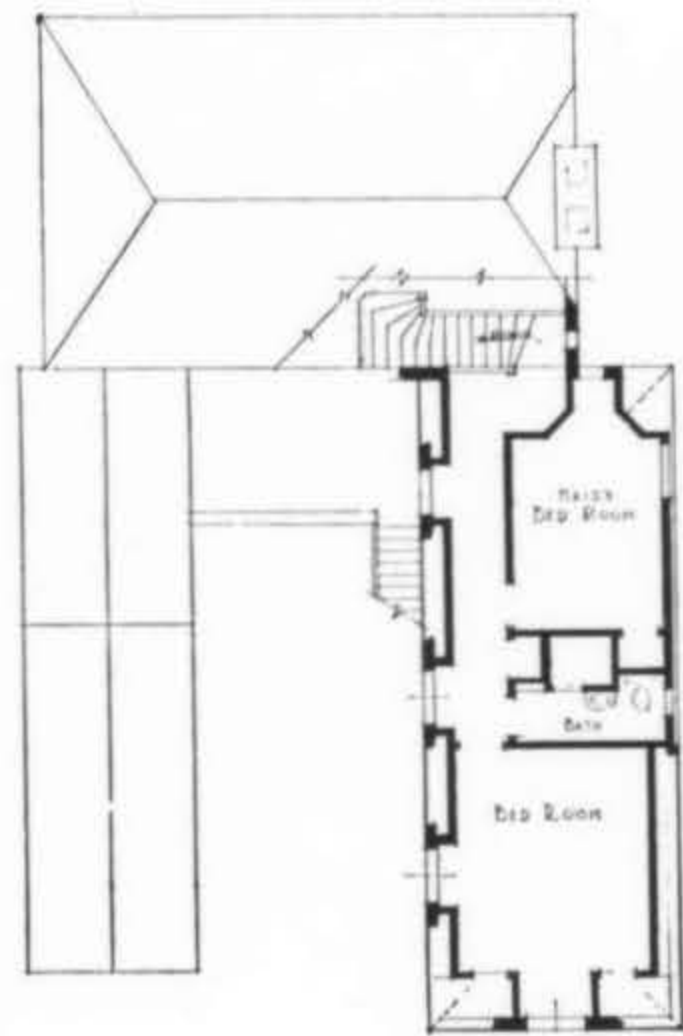
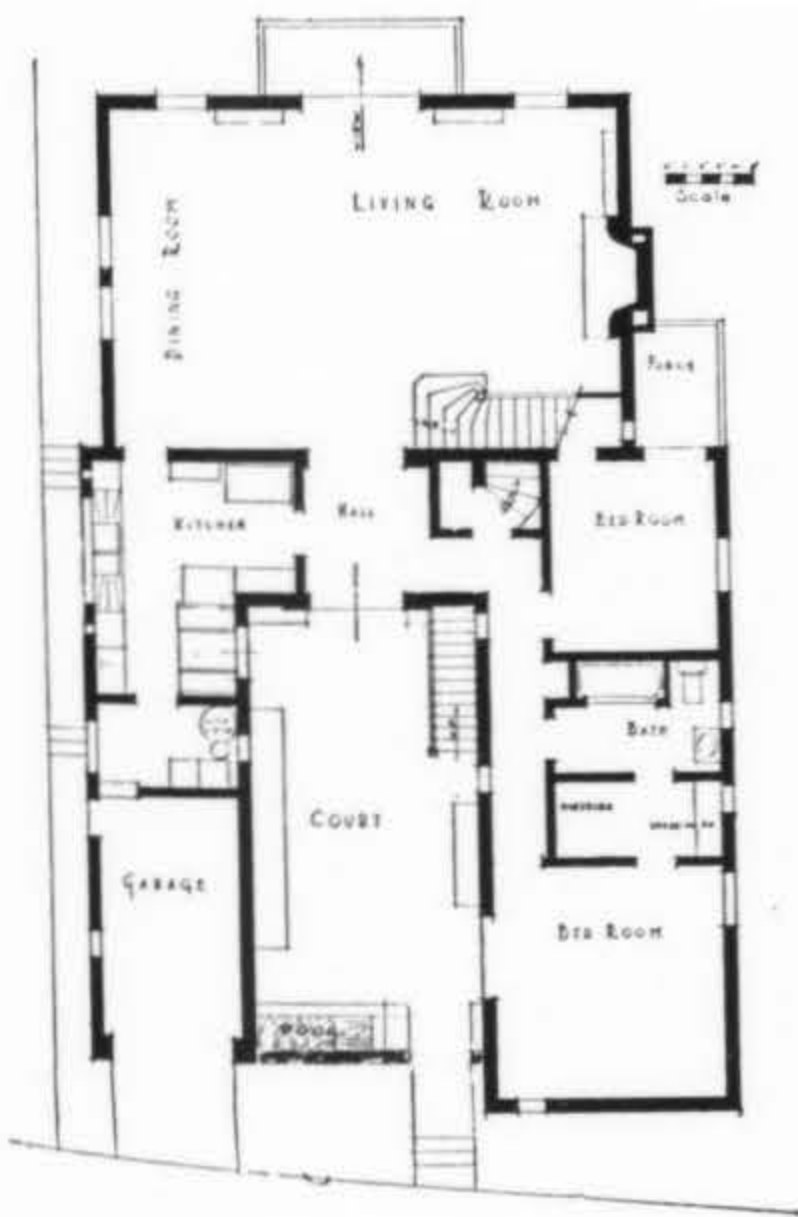


Photograph by Roger Sturtevant



Perched high on the hillside in North Berkeley, looking across through the Golden Gate, Mr. William I. Garren has built himself a tiny chateau with a high walled forecourt to which entrance is gained through solid wooden gates. This little building is full of character, color, meaning; it is spirited and yet demure; a few years with their growth of vines and trees will make an altogether charming bijou of this studio-home. At the left are seen a bookcase and light fixture, both specially designed to fit spaces in the living room

AN ARCHITECT'S HOME IN THE BERKELEY HILLS



First Floor Plan

Second Floor Plan

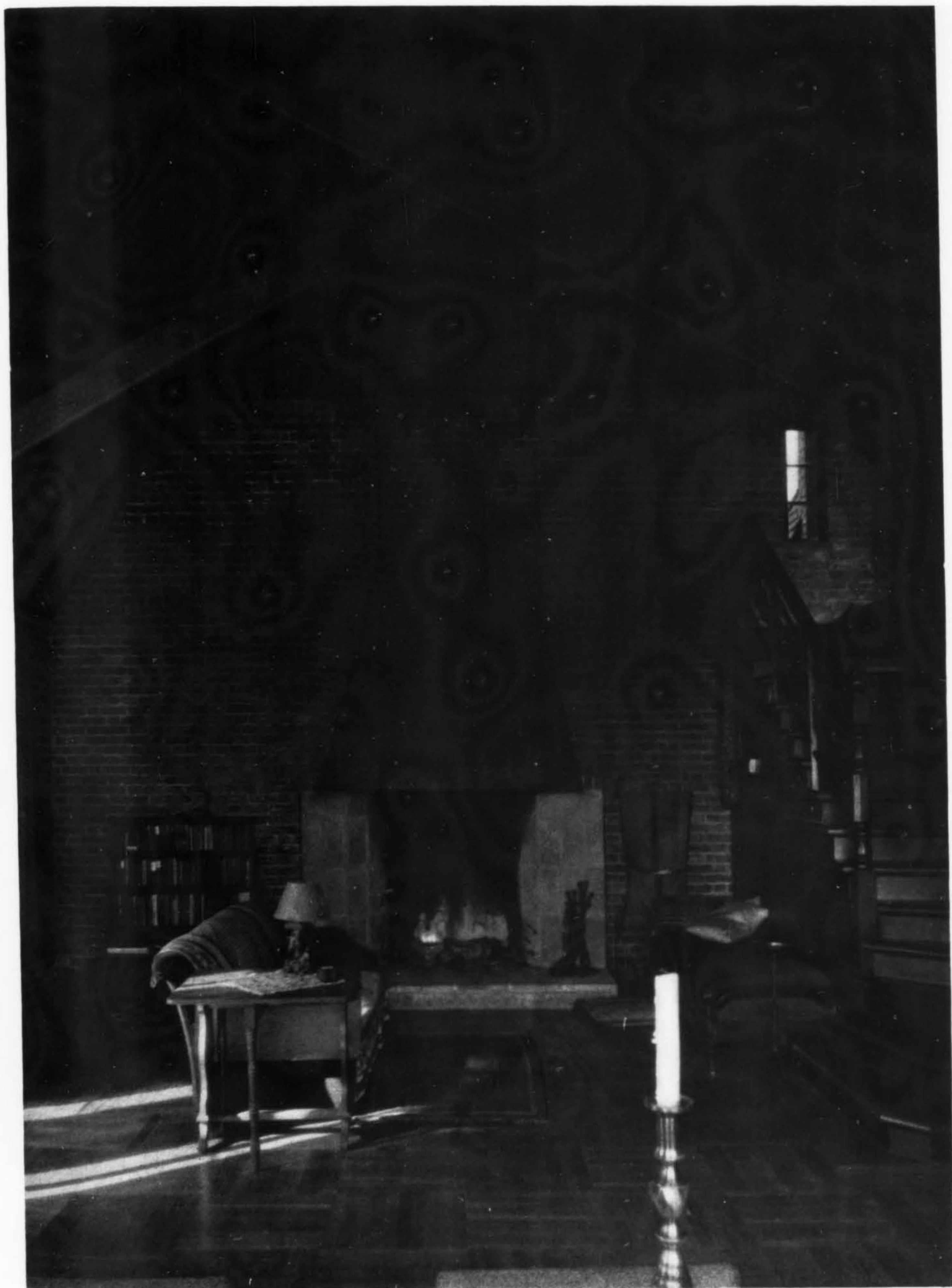
Residence of William I. Garren, A.J.A.

A HOUSE WITH BRICK WALLED AND PAVED FORECOURT



Photograph by Roger Sturtevant

The walls of this studio-living room are of brick with pleasant tapestry-like texture and color—a dull pink which is set between a warm dark brown floor, in large parquetry squares, and a high, raftered ceiling of a grayish green. William I. Garren, Architect



A great copper hood carries almost the tone of the brick across the fireplace opening, and its generous curve gathers in all smoke from a rather shallow firebox—which thereby gives to the room a much larger proportion of its heat than is usual. This room is unusual but livable and beautiful. The home of Wm. I. Garren, A.I.A.

THE PRESERVATION OF LANDSCAPE

Showing Oaks of Santa Barbara, Freeman-Myers, Tree Surgeons.

A Survey by the California Park Commission

SANTA BARBARA COUNTY has begun the wise provision of making its whole countryside into a park.

For whether on private farm land or public roadside, every tree must be cured of its troubles, every pest must be removed if the county is to be saved in beauty and usefulness. This is being done by expert tree surgeons.

First of California's counties to take advantage of the new law allowing each county to have its own Planning Commission, Santa Barbara has organized, delegating some of her wisest citizens to do this work.



Oaks at Major Fleishman's House at Montecito. Photographs by courtesy of Freeman-Myers

STATE PARKS

(Continued from March Number)

"**A**T my suggestion," says Mr. Olmsted, "the Commission appointed twelve groups of advisers to act in the twelve districts of the survey. Those districts were as follows:

District I: Del Norte, Humboldt and Mendocino Counties. District II: Butte, Glenn, Lassen, Modoc, Plumas, Shasta, Siskiyou, Tehama and Trinity Counties. District III: Colusa, Eldorado, Nevada, Placer, Sacramento, Sierra, Sutter, Yolo

and Yuba Counties. District IV: Alameda, Contra Costa, Lake, Marin, Napa, Sonoma Counties. District V: Alpine, Amador, Calaveras, Mariposa, Merced, San Joaquin, Stanislaus and Tuolumne Counties. District VI: Inyo and Mono Counties. District VII: Fresno, Kern, Madera and Tulare Counties. District VIII: Monterey, San Benito, Santa Clara and Santa Cruz Counties. District IX: Santa Barbara, San Luis Obispo and Ventura Counties. District X: Los Angeles and Orange Counties. District XI:

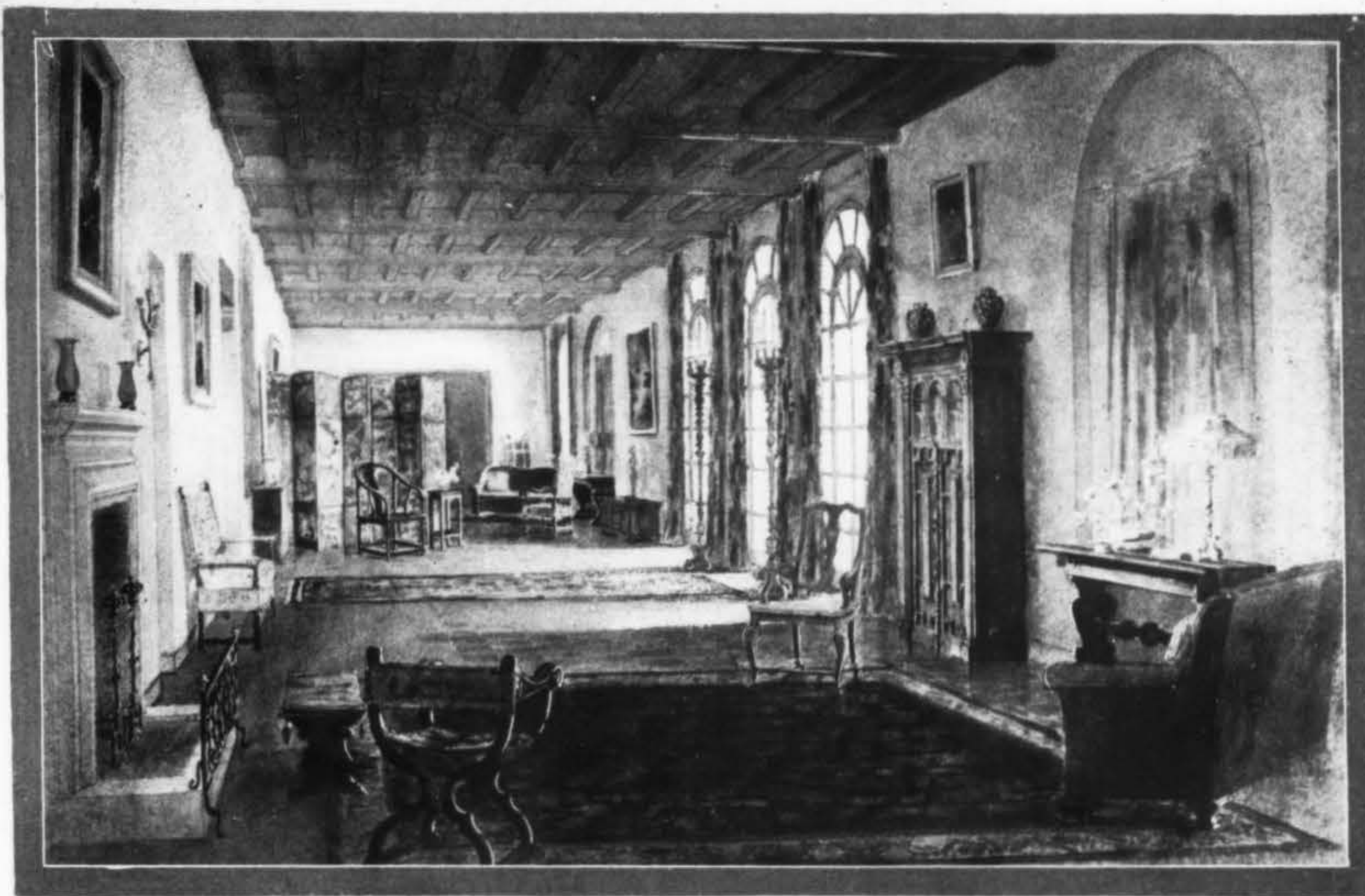
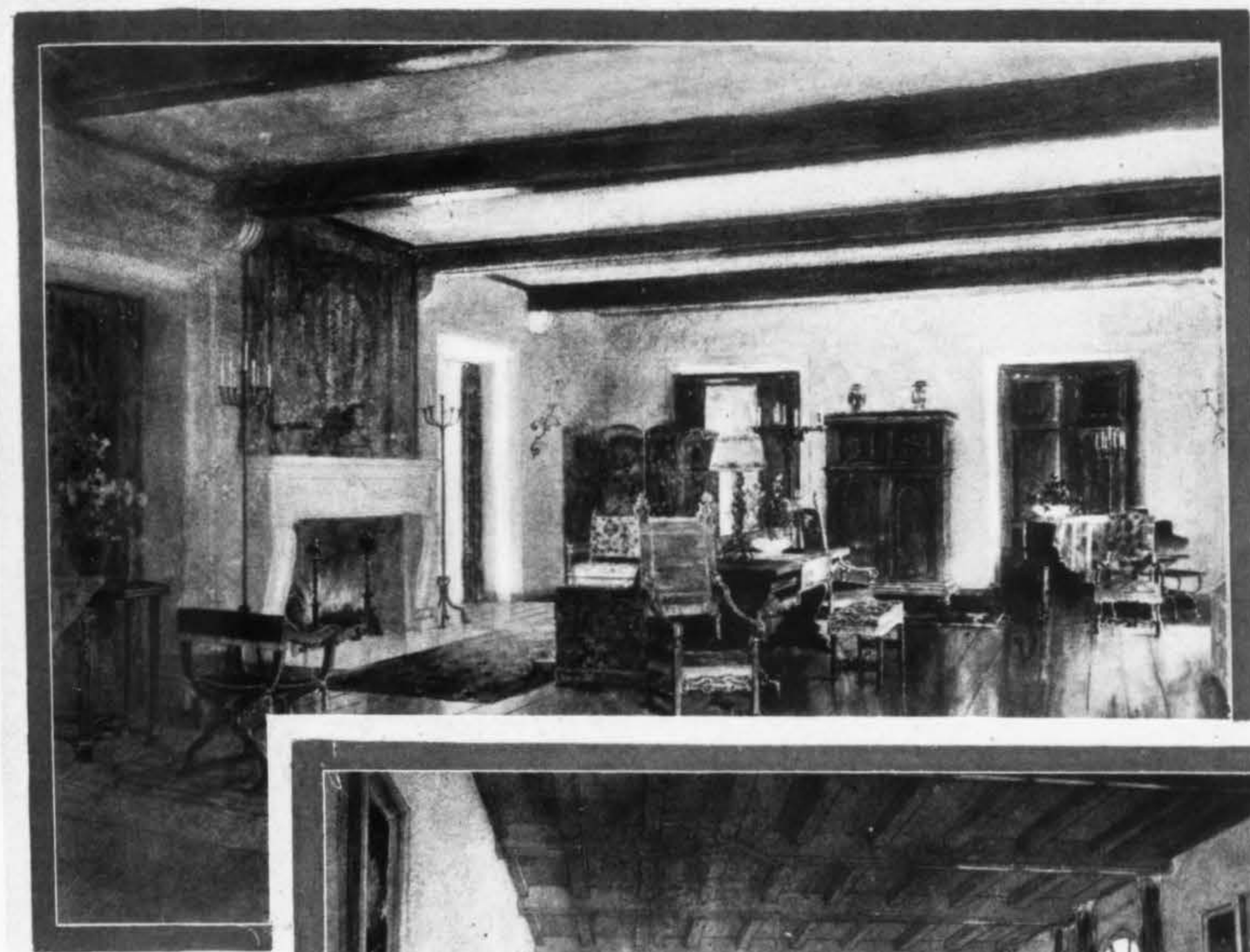
Riverside and San Bernardino Counties. District XII: Imperial and San Diego Counties. A great deal of valuable information and advice was obtained from these advisers."

In his conclusions, Mr. Olmsted sums up the material and its acquisition by the State in a vision of supreme integrity and beauty as a system of State parks such as the cities of Boston, New York, or Kansas City and Chicago, have, in their municipal park system surrounding the city and connecting by parkways and broad boulevards the various parks already acquired.

Only such an experienced and trained mind could grasp the subject of a California park system reaching from south to north, from east to west, and including desert and mountain, seacoast and river bank. Mr. Olmsted has conferred a great gift upon California by this report and it is hoped that he has not permanently injured his health in its undertaking. Details of his report, every word of which is of vital importance to settlers in this State — will be published occasionally in issues of

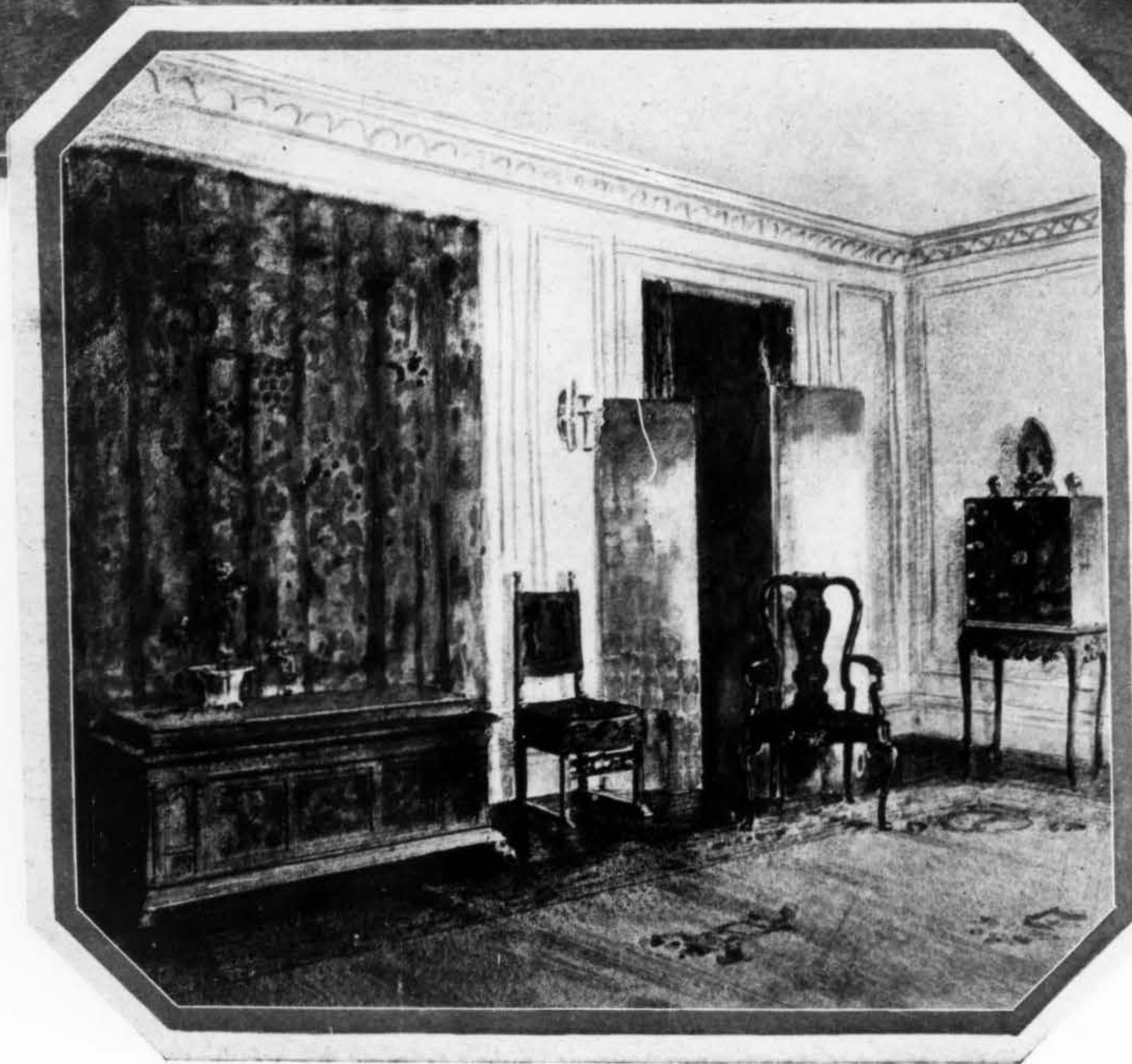
this magazine. Suffice it now to make the separation of this part of the report dealing with all the little park-sites submitted to the Commission and strung on our network of State boulevards; and what Mr. Olmsted, in his wider vision calls "the broader aspects of the survey, calling for a general study of the resources of the State."

To this broader aspect of the State's resources as a land of vacation, the Santa Marguerita parkland belongs with Yosemite, Hetch-Hetchy, the Desert and the whole seacoast of California.



In these studios for the decorative treatment of living rooms, an almost photographic effect is produced. Sketches by George Reynolds, Interior Decorator.

A SERIES OF SKETCHES FOR LIVING ROOMS



Mr. George Reynolds has a nice feeling for harmony of style and balance of arrangement in the placing of furniture

D I F F E R E N T T Y P E S O F L I V I N G R O O M S



In his sketch designs Mr. George Reynolds shows appreciation for the architectural background as well as for the requirements of comfort and practical uses—and a feeling for ensemble composition



RECENT BOOKS OF MERIT

Diplomatic History—Archaeological History—Indians of the Southwest—and a Sprightly Novel

By LOUISE MORGRAGE

DIPLOMACY—AND HOW

IT IS difficult to keep from shouting from the house-tops that "America's Ambassadors to England 1785-1929" (Stokes) is a remarkably worth while book. It is a consecutive review of British-American relations as they were handled by each envoy from the United States during his residence in London. The author's treatment of his theme fairly enthalls the reader who can scarcely give each page deserved attention, in his eagerness to turn the leaf and see what happens next. Col. Willson is a Canadian and naturally inclined to a British viewpoint, yet his attitude is generally fair and square, rendering justice to the side he thinks deserves it. Some readers may differ with him when he upholds British procedure in 1861, for to the layman it seems a trifle inconsistent, that in this American crisis any sign of sympathy could be given to the south by a government which hitherto had always directed its policy toward the extermination of the slave trade. Col. Willson considers this British behavior very normal because slavery was not the real *casus belli*.

After reading this absorbing record no one will ever think of belittling the diplomatic service. The labor and responsibility attached to the London embassy has been tremendous; beyond a doubt it was what killed Page. Yet its beneficial aspect is something that can not be calculated. Many times our diplomats and British statesmen, employing those secret and sinuous methods that are considered so nefarious, have averted the calamity of war between the two nations. A notable instance occurred in the Cleveland administration when Ambassador Bayard and Salisbury together got this country out of a terrible fix. And there were other precarious moments before, and plenty of them since. This book would convert even the most lukewarm person to a sense of the value of diplomacy managed in the good old way.

ANCIENT MESOPOTAMIA

C. Leonard Woolley has for eight years been the leader of the joint expedition sent out by the University of Pennsylvania and the British Museum to excavate in the vicinity of the ancient city of Ur in what is now lower Mesopotamia. In a book called "The Sumerians" (Oxford University Press) he gives a reconstruction of life in those far away times. The source material consists of king lists made by Sumerian



Mary Roberts Coolidge, author of "The Rain-Makers" (Houghton Mifflin), an authoritative account of the Indians of New Mexico and Arizona. Dr. Coolidge is a member of the California State Board of Education. Photograph by courtesy of Houghton Mifflin.

scribes and legends, omen texts, royal inscriptions and most important of all the results of excavating. Ur was a city of Sumer the region occupying the lower portion between the Tigris and Euphrates rivers. The Sumerians seem to have been a vigorous clan who after the flood overpowered their neighbors, attained a high peak of civilization, declined, came back, and then went out for good. Objects of art and utility which have been exhumed show how extensive was their intelligence and skill especially in the useful art of architecture in which they were far ahead of their times. They had a code also which was later borrowed by the Babylonian Hammurabi and was not unknown to Moses. Professor Woolley has illustrated his text profusely thus adding much to the interest and value of his narrative which gives a creditable impression of the human race in the millenium of 3000-2000 B. C.

INDIANS OF THE SOUTHWEST

Our gorgeous southwest is still primitive enough to serve as a happy hunting ground on earth for the sociologist. Such a one is Mary Roberts Coolidge extremely well

equipped with knowledge gained on the spot to give the thorough-going account of Indian life which is to be found in "The Rain-Makers" (Houghton-Mifflin). The book has rain in its title because that natural phenomenon is the most vital matter in these arid regions of Arizona and New Mexico, as Dr Coolidge explains in detail. She describes very thoroughly and satisfactorily for all interested students, one phase after another of life and thought in the different Indian tribes, giving a vast amount of information which can be read with pleasure and the feeling that it is reliable. The book contains numerous illustrations mostly taken from fine photographs made by Dane Coolidge.

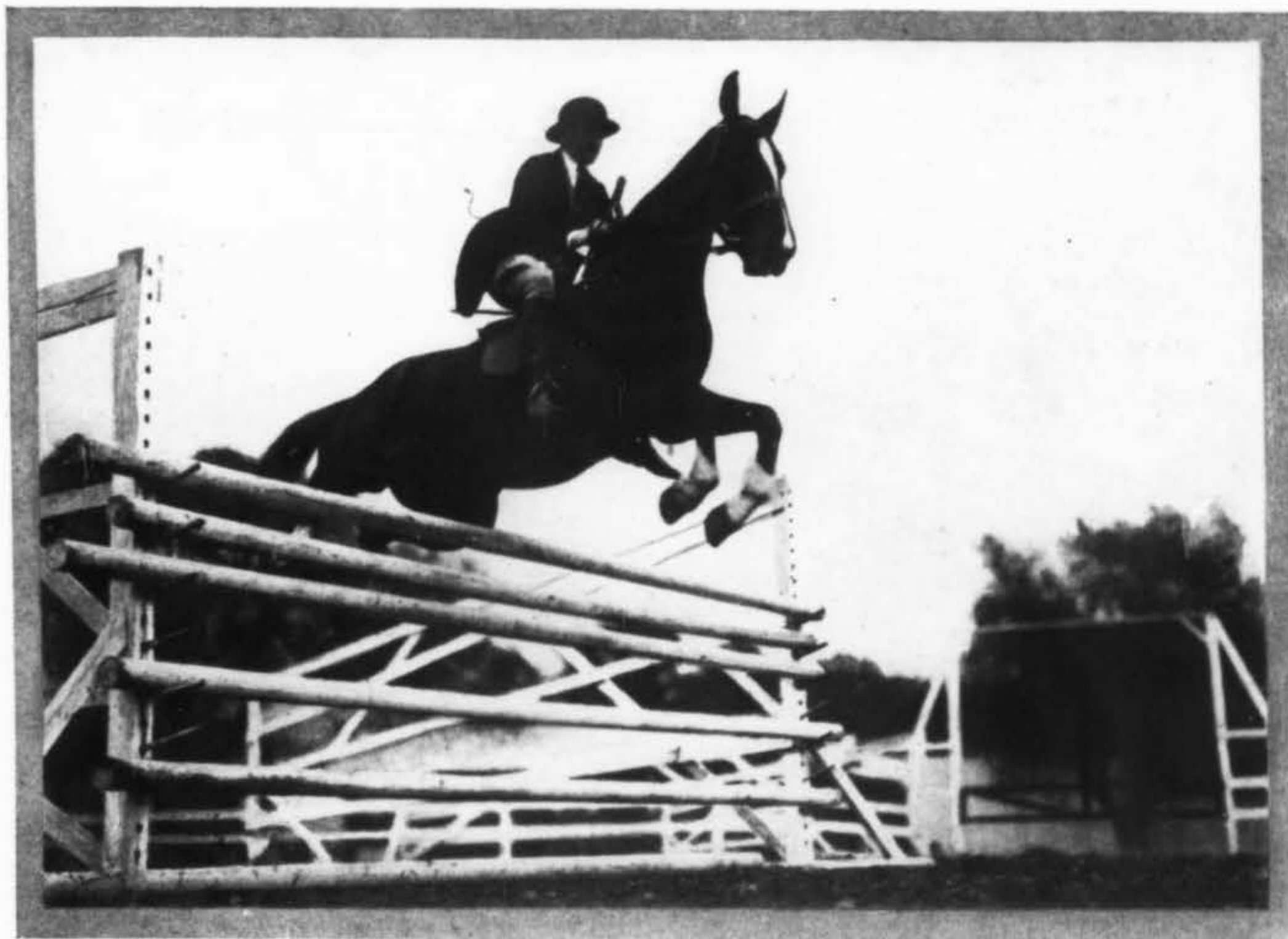
A SMOOTH BIT OF FICTION

"The Village Doctor" (E. P. Dutton) by Sheila Kaye-Smith in February was in its seventeenth printing. Hence it is safe to assume that most people have already read it. For those who have not yet done so, it would be unkind to disclose the story of a novel wherein the story is so preeminently the thing; especially a story that fairly spins over the ground so fast that one can read it in a couple of engaging hours.

However something can be said about its setting which is the Sussex countryside of fifty years ago. Into this little community of English yeomanry came a city doctor, a bachelor and things began to happen. There was one household wherein were two daughters who had acquired a superficial polish and the story deals with the younger whose aspirations after gentility caused her to take on a rather apathetic admirer for a husband instead of a much preferred lover with the instincts of the cave man. The story races on to a logical conclusion, considering the temper of the time and place and people, but the author is unable to hoodwink any perceptive reader into believing the heroine had a change of heart in her final conversion to propriety; the young woman became good at last, merely because there was nothing else left for her to do.

COLOR HARMONY IN GARDENS

"The Gardener's Colour Book" by Mrs. Francis King and John Fothergill contains charts helpful in selecting flowers with harmonious colors for the garden. The idea came from England, but experienced gardeners anywhere can use it.



Miss Mabel Seeley, President of the Junior League of Los Angeles, is an expert horsewoman and maintains her own stables at Flintridge.



Below: Robert W. Woodruff of Atlanta, Georgia, youthful Coca Cola president, who has been spending a week at Hotel Del Monte playing golf on Cypress Point, Pebble Beach, Del Monte, and Monterey Peninsula Country Club links.



Above: H. Chandler Egan has taken up golf architecture, and recently remodeled the Pebble Beach course.



Above: Dr. Alister Mackenzie of London, internationally famous links designer, whose combination with Egan is announced.

JUNIOR LEAGUE HORSE SHOW TO BE HELD MAY 24th

THREE QUEENS OF OPERA

Matzenauer, Geraldine Farrar, Mary Garden

By JESSICA KATE SENECA

IT seemed a curious and niggardly policy on the part of the Chicago Opera Company, that denied Mary Garden, an artist who can give us beauty of a kind no other in the operatic world can give, to a public that wanted more of her. Elsewhere she had given her *Melisande*; there was the interesting Honneger opera, *Judith*, unheard here; and last year she left us with a half promise of the *Love of Three Kings*, a beautiful modern opera, with a part well suited to her delicate and subtle powers. *Thais* was interesting chiefly as a record of Mary Garden's achievement. It could not quite come to life because there was no real suggestion of the religious spirit in it and that alone could make *Thais* credible. Formichi acted well, and sang richly and sonorously, but his voice and aspect remained amorous, and never quite achieved religious exaltation. Mary Garden left an impression of the courtesan as a slender body, clothed in some close softness of palest rose in changing lovely curves against the dark bulk of Athanael. Her hysterical anguish in the scene before her conversion was a convincing exhibition of her power; but as a whole the thing remained uncreated, though done very beautifully, less real and touching than her *Sapho* of last year. Her "Je ne puis—pardon, vénéré père!" in the desert scene, was exquisitely uttered; she lay with lovely and pathetic grace upon her bed of death, and rose to greet her dying visions with a look purely radiant. The limpness of a dead hand was slightly over-emphasized in Athanael's violent and horrible embracing of the corpse.

A bright wave breaking in iridescent foam upon a dull grey shore—was Garden backstage with her crowd. Each one who spoke to her somehow instantly became less, vanished almost as an individual, becoming part of a grey background, a dim shore upon which a graceful wave broke in light spray. She was in gracious and responsive mood. There was no room for any other. Even the shy had no room to air their favorite malady. They had but to give Garden one word, and she would accomplish everything for them. Clad in the white veilings of her nunhood, the cheeks that on the stage had had the pallor of death, in more subdued light showing a tender rose beneath blue-caverned eyelids, her mouth curving in those smiles of seductive sweetness of which she is mistress, her grey eyes brilliant, and most lovely; with varied intonations of pleasure, with emphasized delight, she greeted; with strangely-shaped, wide-travelling gestures, rapidly, fluently and brightly she conversed, filling the little room with glittering unrealities;



Margaret Matzenauer, Contralto of Metropolitan Opera Company

and finally, when she felt the desire to go, she said without delaying, her light affectionate farewells.

She was gay and trivial. "I'm growing younger and fatter and more wonderful every year," she declared, and proffered her cheek to a grey-haired man friend. "Now you can say you've kissed me," she remarked, unworthily. "I was in the mood," she stated, in reference to some achievement, with serious intonation, as though moods were the important and decisive factor in her life. "People say 'Oh, Mary Garden is just—'" she finished the sentence with a wide gesture in which she swept together all those deprecatory comments, and let them fall from her. Mak-

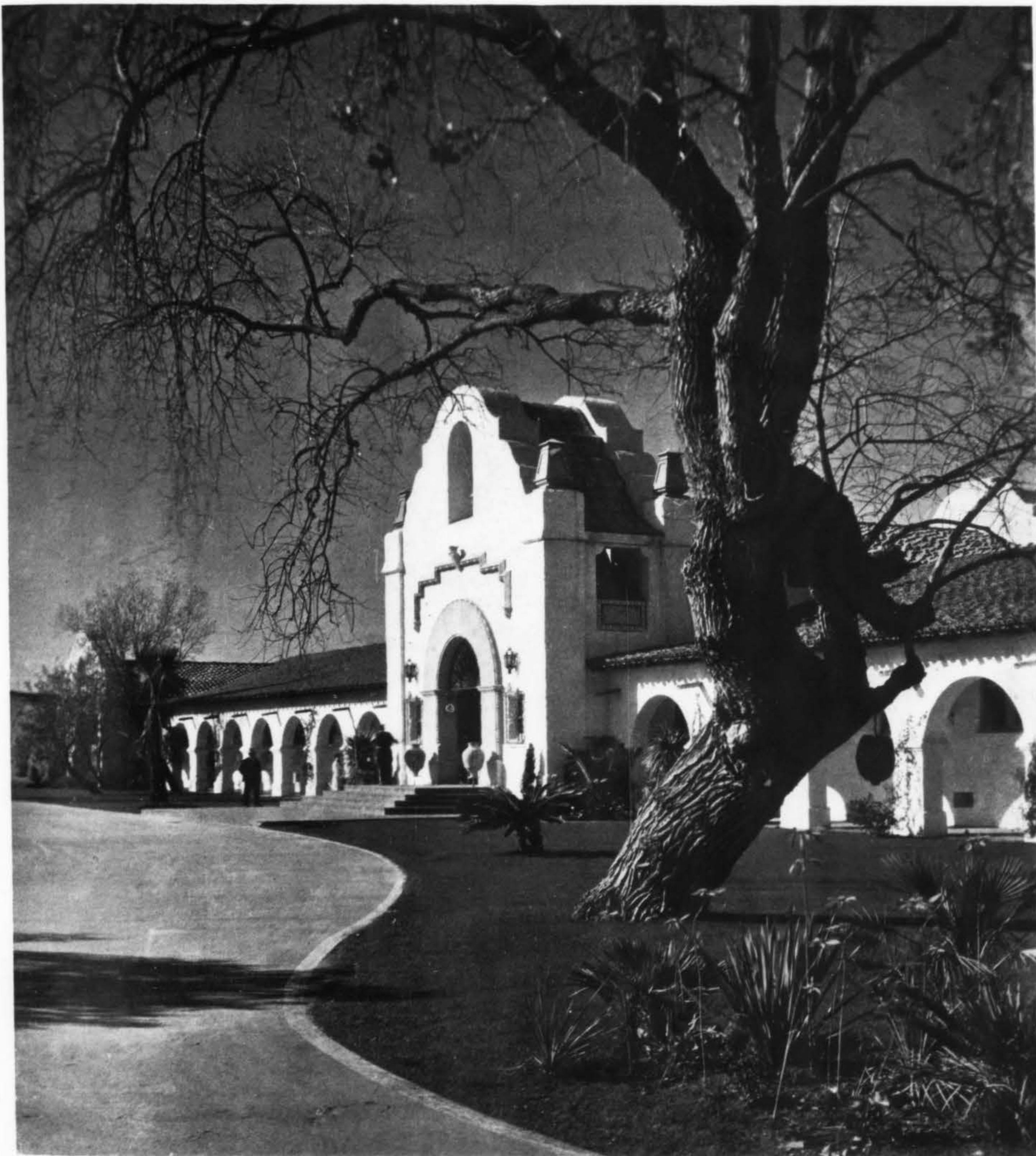


Geraldine Farrar, who retired from grand opera seven years ago, and gave this season her first recital in Los Angeles as a lieder singer, in which art she is now distinguished

ing surprised discovery of the nature of the instrument some youth had given her to write her name with—"This is charcoal! But it will rub out!" she exclaimed distressed. "Better'n nothing!" the youth muttered dimly, and avoiding every eye, grinned vaguely into space. But this idea of the impermanence of her name pained Mary. Disengaging herself for a moment from those about her, in a soft and lovely voice, she called someone. "My pocket-book," she said to the maid who came, referring to something that is not a book, and will not go into any pocket, and meaning to extract therefrom a pen. But that young ingrate, finding the glare of publicity too strong, had departed. And, owed to his uncouthness, we had now the maid's face, looking down upon her mistress with an affectionate half smile, the broad, strong contours expressive of patience, endurance, faithfulness, to tell us more about this brilliant gracious creature, whose mood to charm seemed yet a little brittle.

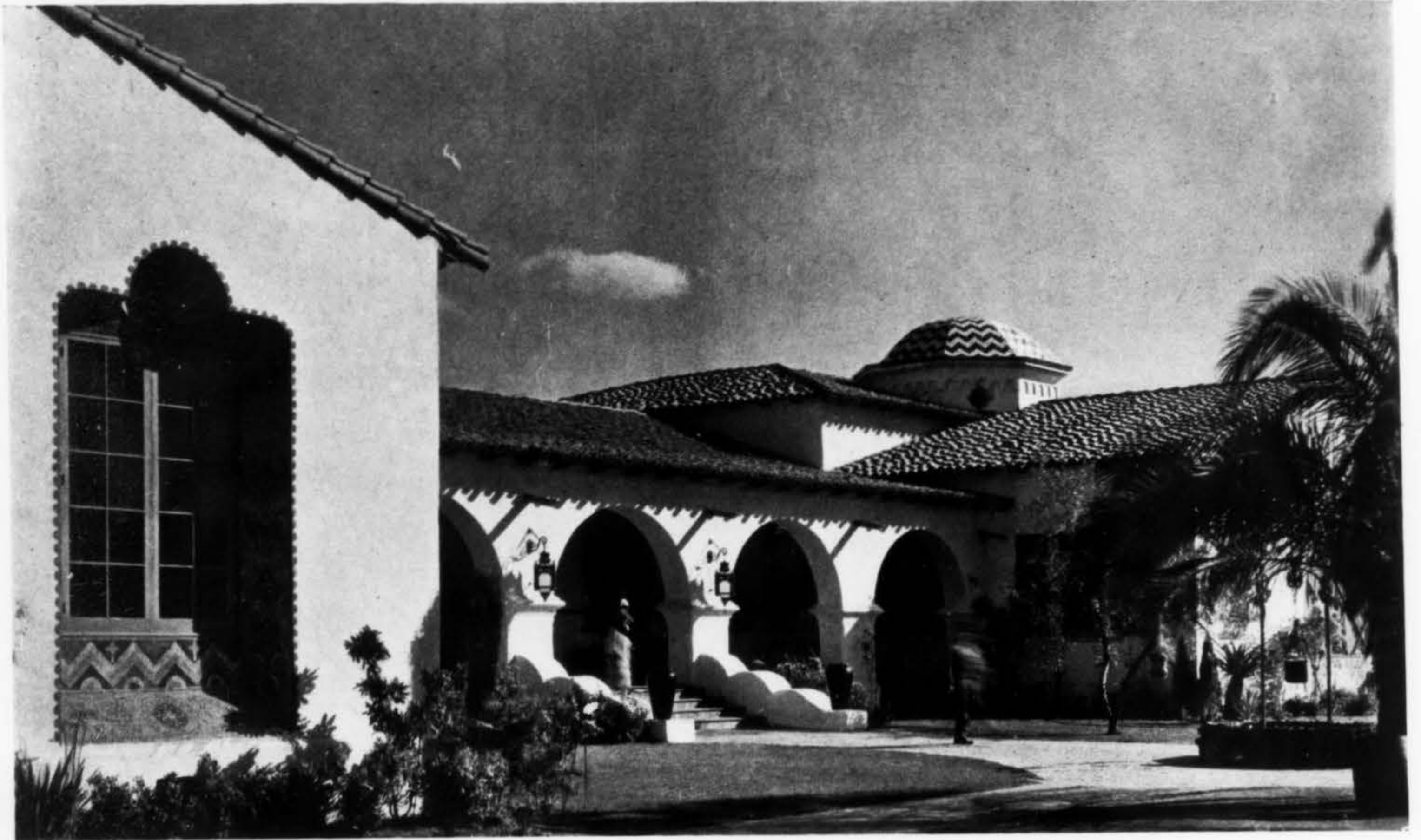
This season showed Matzenauer still among the noblest of singers. Power and authority, largeness of understanding were allied to vocal richness and a splendid sweep of dramatic emotion. In this singer one had a profound confidence. Her *Sapphische Ode* was truly creative singing, Handel's *O Sleep*, Schumann's *Zwei Brautlieder*, Respighi's *Nebbie*, the *Von ewiger Liebe* of Brahms, were all given most beautiful renderings. She made an effective picture of the grand opera singer,—one hardly thought of her as an individual,—with her dramatic face and black head and broad form half framed on either side with flowers trailing from the piano; the blackness of the instrument enhancing a dress very delicately pink, whose edges lifted and floated in little filmy waves about her in her stately exits.

Out of sorrows and catastrophes through the years, bafflings and resurgencies of her genius, Geraldine Farrar seemed to have woven a finer garment for her spirit, Chastened, refined, subdued, but with fires still glowing, she sang some of the most poignant songs of Schubert and of Schumann, not only with supple skill and fine knowledge, but with a tenderness, a grief, a sincerity, that touched the heart. Her vivid eyes and brows looked out of a glimmering gentleness of grey, from silvered head to feet. She wore no colour save the bright touch of rouge upon her cheeks. She brought not only the idolized artist, but the human woman, historic and tragical, with the shining reassurances of a strong courage and victorious emergence.



Photograph by Mott Studio

✓
The Casino at Agua Caliente, Mexico. Designed by Wayne B. McAllister. The spirit of the Franciscan Missions has evidently been the inspiration for the Casino design. The pioneering padres took many a chance when they settled their American colonies, and their doors were open to the stranger.



Connecting loggias and surrounding gardens—at the Casino, Agua Caliente. Monte Carlo may be more imposing, but can hardly be more alluring to the visitor



The main dining room in the Casino at Agua Caliente has some interesting modern decorative notes and a suggestive gilded ceiling



There is a decidedly foreign air to the patio cafe at the Agua Caliente Casino and more than a hint of tropical weather conditions



The use of brilliantly colored tile, derived through the Mother Country from North Africa — Algiers, Morocco, Tangiers — has become a thoroughly typical feature of Mexican building, and is certainly not out of place in a patio devoted to refreshment and entertainment



In the apartments shown here from the Casino at Agua Caliente, there is a mixture of Hispanic and "Modern" decorative treatments which doubtless will prove of interest to the American visitor

A heavily coffered ceiling in the room shown on the right is reminiscent of the famous "honeycomb" ceilings of Spain, but treated in a more flowing, less realistic manner. Still further removed from original models, but of no alien type, are the chandeliers. Much of the effectiveness of such rooms lies in the glitter and brilliance of polished wood and metal, of rich colors and abundant gilding, of mirrors and marble



Fortunately the beautiful drama, "The Gift of Eternal Life" by Albert Herter is published in book form and may be enjoyed both by those who did and who did not see the exquisite production nor hear the final lines of the King to The Messenger

"I know thee now, for thou art Death, From the unreal, lead me to the Real, From Darkness lead me to the light, From Death lead me to Immortality!" Mr. Albert Herter at the left made the decorations and appeared in the role of King.



Below: One of the five exquisite decorations designed by Mr. Herter and carrying the poetic beauty of the spoken lines.

Photographs by Robert Bordeaux



THE GIFT OF ETERNAL LIFE

"An Indo-Persian Legend Written in Poetic Stanzas by Albert Herter and presented by the Community Arts Association of Santa Barbara"



The Courtesan as portrayed by Ruth St. Denis was a creature of enchantment, the dramatic force of the role equaling the beauty of the rhythm of the accompanying dance. This scene was particularly exotic in its ocular appeal, interpreting subtly the undercurrents of the drama, while fulfilling the expectations of unusual massed and contrasted color so entirely associated with the genius of Albert Herter.



David Imboden assumed the role of the Pangeran, described as the greatest prince of them all—but a faithless lover.

Catherine Wills as the Queen on whom the King bestows the precious gift of eternal life and who in turn begs its acceptance by the Pangeran.





*In the Play Ground of the Day Nursery, Hollywood.
Here the children are cared for like little Princes and
their mothers are helped to raise them in good health*

THE ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA



The exterior stucco on the Casino at Agua Caliente is waterproofed with Plastite Cement

PLASTITE IS FOR SALE BY THE LEADING BUILDING
MATERIAL SUPPLY HOUSES IN SOUTHERN CALIFORNIA

RIVERSIDE CEMENT COMPANY
LOS ANGELES

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.

CLUBS

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.

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. Tennis courts are popular and members await the opening of the plunge. 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.

BERKELEY TENNIS CLUB: The Northern California Interclub Annual Competition included teams from Fresno, Stockton, Sacramento, Santa Cruz, and the Olympic Club of San Francisco. The tournaments end April first.

ST. FRANCIS YACHT CLUB, SAN FRANCISCO: opened the new clubhouse on the Marina, overlooking San Francisco Bay, where members and their guests enjoy every comfort.

WILSHIRE COUNTRY CLUB, LOS ANGELES: 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.

VALLEY HUNT CLUB, PASADENA: The announcements for the month are: Monday, 1st, Bridge Luncheon, 1 o'clock. Bridge Teas every Monday except the first at 2:30. Sunday evening programs are given twice a month, a lecture alternating with a musical evening. Service of Sunday luncheon is discontinued.

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.

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.

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 in the lovely patio or indoor dining room, and tea may be arranged as desired.



THE CAMPANILE AT AGUA CALIENTE

ATOP the highest point of this structure is a mammoth airway beacon that is visible to aviators fifty miles distant. Its beams flood the entire Tijuana valley and blaze a trail to the airport adjacent to the beautiful hotel at Agua Caliente.

NEW ENGLISH EIGHT ROOM HOME NOW OPEN FOR INSPECTION

at 1089 San Pasqual Street, Pasadena, near California Institute
of Technology, on Los Angeles Car Line.

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200 Davis Street - San Francisco

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.

LA JOLLA BEACH AND YACHT CLUB: The location of the Club is particularly advantageous for swimmers, giving a beach of gradual slope. The yacht harbor is being improved and will be in good condition for the summer season.

LA JOLLA COUNTRY 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.

PALISADES CLUB AT BALBOA, CALIFORNIA: A conservative seashore Club formed for the convenience and social enjoyment of its members. Situated at Corona del Mar. Provides tennis, croquet, and conveniences for boating and bathing. Dining room open all year. Bridge teas and dancing can be arranged, as desired.

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.

INGLESIDE GOLF LINKS, SAN FRANCISCO: Woman's City Club Golf Tournament, April 7.

CATALINA COUNTRY CLUB, CATALINA ISLAND: Holds Invitation Tournament for women, May 6 and 7. Attractive trophies are offered by William Wrigley, Jr. The work on the second nine holes is progressing rapidly.

MUNICIPAL GOLF COURSE, PASADENA: 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, when the fee is \$1.00 for eighteen holes. The club house is under construction and scheduled for an opening in June. The building is of Spanish architecture, and provides ample locker and shower space. The Board of Governors is composed of L. A. Keller, chairman; John H. Simpson, W. R. Scoville, Joseph J. Leddy, and Frank Mulvin.

FLINTRIDGE RIDING CLUB: The Los Angeles Junior League will hold the fifth annual Flintridge Horse Show, May 24 and 25, with net proceeds accruing to the League. Mr. Wilbert Morggrage, president of the Club, is in charge of entries; office at 510 South Spring street, Los Angeles. Telephone is TUCKER 6506.

UNIVERSITY CLUB OF PASADENA: 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: Tenth Annual Exhibition of the Painters and Sculptors and to continue through May. Arthur W. Dow Association shows paintings and craft work. Memorial Exhibition, Kathryn Spicer. The Munthe Collection of Chinese Art. The Mr. and Mrs. Preston Harrison Galleries of French and American Art are always open.

CALIFORNIA PALACE OF THE LEGION OF HONOR, San Francisco, holds the exhibition of contemporary American Sculpture throughout the month. The exhibition is sponsored by the National Sculpture Society, organized in 1893, to encourage the appreciation and production of good sculpture.

LAGUNA BEACH ART ASSOCIATION continues the exhibition of distinguished pictures which made the opening of the new art gallery at Laguna Beach, California, so memorable. Sixty-four paintings and five sculptures are to be seen in this first new gallery exhibition, and these are the work of the best known of the artists of southern California.

FINE ARTS GALLERY OF SAN DIEGO, Balboa Park, San Diego, California, exhibitions for April:

Louis Kronberg, a one-man show of oil paintings, many of the ballet. Gordon Dunthorne of Washington, D. C., shows colored prints. Roland Reed, photographs of Indian subjects. Students' work from the San Diego State College. A group of invited pictures from offerings made to the Gallery by artists of national repute.

ART LEAGUE OF SANTA BARBARA in the galleries at 15 East De la Guerra street, Santa Barbara, California, show to April 20 the work of John M. Gamble and Clarence Mattel.

BERKELEY ART MUSEUM, 2270 Shattuck Avenue, Berkeley, California, announces an architectural exhibition, May 1 to 27. The exhibition is confined to the work of Berkeley architects, and during the period of the show an interesting series of lectures will be given from two angles, the aesthetic and the practical.

THE NONJURY EXHIBITION, organized by the Civic Bureau of Music and Art, Los Angeles, with the co-operation of the California Art Club and other art organizations, is held during the month at the Architects' Building, Fifth and Figueroa streets, Los Angeles. The exhibit was open to all except grammar and high school students, each artist being allowed one offering. The public is invited, there is no admittance fee.

PASADENA ART INSTITUTE, Carmelita Gardens, Pasadena, offers during April the following exhibitions:
The work of Nicolai Fechin;
Landscapes by Louis H. Sharp;
The Water Color Society of Cleveland, Ohio;
Moderns in landscape by Stephen de Hospodar;
A Small Sketch exhibition by the Pasadena Society of Artists.

EAST-WEST GALLERY, San Francisco, continues the exhibition by Francesco Cugat through April 4. John Emmet Garrity shows paintings and drawings during the month.

JULES KIEVITS GALLERIES, 464 East Colorado Street, Pasadena, California, offer a particularly interesting exhibition of the work of Oscar R. Coast this month. Mr. Coast has his studio and makes his home in Santa Barbara.

OAKLAND ART GALLERY, Oakland, California, in connection with the Oakland Art League, continues the Annual Exhibition of Paintings through April 6 at the Municipal Auditorium, Oakland.

THE GEARHARTS, 611 South Fair Oaks Avenue, Pasadena, always have an interesting collection of etchings, prints and woodblocks.

HOLLYWOOD CHAMBER OF COMMERCE, Hollywood, California, display each month the work of the artists of Hollywood.

BARTLETT GALLERIES, 3358 West First Street, Los Angeles, was opened primarily by Dana Bartlett to supply the demand for the smaller paintings. The exhibitions for the month are paintings of Carmel and Monterey by M. De Neale Morgan during the first half, and during the last half canvases by John W. Cotton are shown. A collection of fine etchings may also be seen.

STENDAHL GALLERIES, Ambassador Hotel, Los Angeles, announces an important exhibition of the work of William Wendt throughout the month.

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NEWHOUSE GALLERIES, 2509 West Seventh Street, Los Angeles, an exhibition of modern landscapes by Truman Bassett is held the first half of the month, during the last half of April the work of a few of the great French modernists is shown.

OAKLAND ART GALLERY, Oakland, California, shows a collection of pastels and drawings by Amy D. Fleming in April following the closing of the Annual. Kandinsky is showing a collection of large oils and water colors, April 8 to May 8.

CALIFORNIA SCHOOL OF FINE ARTS, San Francisco, holds the Fifty-first Annual Exhibition, April 14-28.

GUMP GALLERY, San Francisco, offers prints by Bertha Lum to April 5.

VICKERY, ATKINS AND TORREY, San Francisco, show, as usual, a general collection of distinguished prints.

PAUL ELDER GALLERY, 239 Post Street, San Francisco, offers to April 6, Woodblocks by Howard Cook and Leo Meissner.

M. H. de YOUNG MUSEUM, Golden Gate Park, San Francisco, held the Annual Book Fair last month.

WILSHIRE ART GALLERIES, 3309 Wilshire Boulevard, Los Angeles, offer throughout the month modern paintings by Warren Newcomb.

BILTMORE SALON, Los Angeles Biltmore, announces an exhibition of the work of De Witt Parshall, A. N. A., and Douglass Parshall, A. N. A.

CALIFORNIA ART CLUB, Barnsdall Hill, Hollywood, California, announces the election of the following officers for the ensuing year: E. Roscoe Shrader, president; Henri DeKruijff, first vice-president; Richard Neutra, second vice-president; Harry Bailey, treasurer; Jessie A. Botke, recording secretary; Conrad Buff, corresponding secretary. The art jury includes: Gardner Soper, John Cotton, Cornelis Botke, Mabel Alvarez, Bessie Ella Hazen, John Rich, Mary Everett, George Otis, Barse Miller and Edith Truesdell. The sculpture jury is composed of Andrew Bjuhman and Ella Buchanan, alternate, and Grace W. Parkinson.

FRANZ GERITZ recently sold to the California State Library at Sacramento, for their permanent print collection, his Bret Harte series of wood block prints and a number of the prints from his recently completed Sierra set.

HAVILAND HALL, San Francisco, showed paintings by Maynard Dixon in March.

GUNNAR WIDFORSS held a water color exhibition at the Gump Gallery, San Francisco, last month.

AINSLIE GALLERIES, Barker Bros., Los Angeles, show the work of California and western artists in one display room, and use the remaining galleries for paintings by Eastern men and the work of old masters.

BRAXTON GALLERIES, 8832 Sunset Boulevard, Los Angeles, have a delightful exhibition of bronzes.

BENJAMIN C. BROWN has been doing interesting things in his studio, 120 N. El Molino Ave., Pasadena, California, recently. He has found time to make a set of autochromes, and has a lantern to show them to favored friends. The set includes a number of studies of Autumn in Bishop, lakes and mountains in the Sierra Nevadas, and scenes in the Arroyo Seco. Besides these, Mr. Brown has finished several new paintings made from sketches done last summer and in the early winter.

RAYMOND HENRY delights in his Adobe Studio at San Juan Capistrano, California, and is there developing sketches, recently made in Death Valley, into paintings.

FRANK W. CUPRIEN left his studio at Laguna, California, long enough to be a guest at the Breakfast Club, in Los Angeles last month.

ARTHUR HILL GILBERT, now more closely associated with Northern landscapes, having his studio at Pebble Beach, California, was awarded the second Hallgarten Prize for his painting "Old Oak, Monterey," at the 104th annual exhibition of the National Academy of Design in New York.

THE PAINTINGS of Mr. and Mrs. Otto Schneider are now on exhibition in the solarium at the Park Manor, San Diego, California. Included in the exhibit are oils done in Lower California and Porto Rico by Mr. Schneider. Mrs. Schneider's water colors are largely taken from scenes in San Diego with here and there a foreign theme such as the dock at Volendam.

KATHERINE J. HUNLEY and **ELLA HOWARD ESTILL** hold a joint exhibition of paintings, California landscapes and desert flowers, at the Contemporary Club, Redlands, California, during the Week of Flowers, April 8 to 13.

THE ASSOCIATED ARTS, San Diego, California: This organization with a membership of nearly forty creative artists in music, painting, and drama meets every third Monday until the last Monday in June. The Associated Arts is supporting one scholarship in art and is now adding another in music.

GRACE NICHOLSON GALLERIES, North Los Robles, Pasadena, California, show during April:
Paintings by Gof, an artist of Switzerland,
Paintings by Agnes Pelton.
Paintings and Hangings from Tibet.
Indian Fabrics.

KANST ART GALLERY, Los Angeles, offers a well selected collection of paintings, embodying the work of Eastern and Western artists. Paintings by California artists may always be found.

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

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 recently at 2547 Fourth Street, San Diego, California, 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.

THE DOUGLAS DONALDSONS, of Melrose Hill, Los Angeles, California, 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 stitchery.

LITTLE GALLERY, 1832 Fourth Street, San Diego, announces the regular series of free art lectures by Miss Beatrix de Lack Krombach. The lectures will discuss "Art As It Is Today."

FINE ARTS GALLERY, San Diego, California: Each Sunday afternoon Gallery offers free "walk-talks" to the public at 2:30 o'clock, using as illustrations examples in the temporary and permanent collections.

THE ART GUILD, San Diego, California: The first Sunday of each month the Art Guild, formed by the artist membership of the Fine Arts Society, holds a business meeting, followed by a special talk by some authority and by a discussion.

ELMER WACHTEL and **MARION KAVANAUGH WACHTEL** plan to sketch, paint and live in Laguna, California, for a season beginning April 1st.

MUSIC

PHILHARMONIC ORCHESTRA OF LOS ANGELES, William Andrews Clark, Jr., founder, Georg Schuevoigt, 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 at 3:00, Sunday afternoons. The dates of the symphony concerts of the month are April 11-12, and April 25-26. The dates of the popular concerts are April 7-21-25.

SAN FRANCISCO SYMPHONY ORCHESTRA, Alfred Hertz, conductor, continues the concerts through the month. The Symphony plans include notable guest conductors for the concerts in June, July and August. Joseph Thompson is president and John Rothschild, vice president of the Symphony.

THE PACIFIC OPERA COMPANY, directed by Arturo Casiglia, organized and supported by popular subscription in San Francisco, opens the season April 16, and will give "Carmen," "Norma," "Traviata," "Cavalleria" and "Pagliacci," "Rigoletto" and "Boheme."

THE ALL-AMERICAN SCULPTURE EXHIBITION

(Continued from Page 41)

policy of the National Sculpture Society, which was asked to act as sponsor, that it did not even require the exhibitor to be a member of its organization. And there is no admission charge to the Exposition.

The sculptors themselves must all be Americans, but this includes not only the native born, but also those that belong by adoption, numbering possibly a third of the total. For the artists of the country, like the citizenship of the United States as a whole, embrace many and various origins. And many of those of native birth have studied abroad. Nevertheless the result is American sculpture. For, as Montaigne aptly says:

"The Bees do here and there sucke this or cull that flower, but afterwards they produce the hony, which is peculiarly their own; then it is no more Thyme or Marjoram."

The character of the exhibits is also of the widest scope: it embraces sculptures designed for the park or garden, monumental and decorative sculpture, portraits, small bronzes, medals, medallions; in short, every type of work that belongs to this art. It represents contemporary work exclusively, and, with rare exceptions, only pieces not previously shown in San Francisco.

The biennial exhibition of the Northern California Chapter of the American Institute of Architects, which is to be held at the M. H. de Young Memorial Museum, in Golden Gate Park, San Francisco, in June, should give to those that visit both exhibitions the opportunity to see still further the possibilities of cooperation between the arts of architecture and sculpture—a spirit which has been strongly promoted by the great expositions such as the Centennial of 1876, the World's Columbian at Chicago in 1893, and the Panama Pacific International Exposition at San Francisco in 1915.

The three arts of sculpture, architecture, and landscaping have, in fact, combined to make the All-American Sculpture Exposition a beautiful picture, which, in this particular case, is, of course, designed primarily to display the exhibits of sculpture to the best advantage.

Oddly enough even the landscaping effects are partly of foreign origin, though of American adoption, for the wonderful display of rhododendrons there was gathered from numerous countries: some of them came from South Wales, others from Belgium, and others from Holland. These identical shrubs were imported for the landscaping of the Panama Pacific Exposition. John McLaren, 83-year-old Park Superintendent of San Francisco, whose artistic genius supervised the planting of these same shrubs and the other beautiful garden effects at the Panama Pacific, later moved them to Golden Gate Park, and now again has shifted his scenery to Lincoln Park for the new play. He has also built a circular pool eighty-one feet in diameter, surrounded by an ornamental coping, and has embowered it with trees and shrubbery alternating with sculptures and making appropriate settings for them, besides making similar arrangements about the building and the parapet surrounding the parking space in front of the Palace. Cedars, junipers, pines, myrtles, pittospernum, and other trees and shrubs were used in producing a wonderfully beautiful effect.

The Honorary President of the National Sculpture Society is Daniel Chester French, who has a whole gallery of exhibits. The President is Adolph A. Weinman, who is another large exhibitor, as are also C. Paul Jennewein, Second Vice-President, and Ulric H. Ellerhausen, Secretary. James E. Fraser, Chairman of the Exhibition Committee, whose "End of the Trail" statue was so popular with all classes at the Panama Pacific, is another exhibitor.

Henry Hering of the Exhibition Committee, and Leo Lentelli, another well-known sculptor, came West as the representatives of the National Sculpture Society, and, with M. Earl Cummings of the Board of Trustees of the California Palace of the Legion of Honor, Dr. Cornelia B. Sage Quinton, Director, and Major W. W. Quinton, Curator, of the Palace, supervised the arrangement of the exhibits. Hering is a New Yorker, who took prizes at the Panama Pacific International Exposition for medals and sculptures, designed the official seal of that Exposition, and has had important commissions in all branches of his art, in various parts of the country. Lentelli was a former Instructor in the California School of Fine

YOUNG PEOPLES POPULAR CONCERTS, sponsored by the Public Schools of Pasadena, are given by the Los Angeles Philharmonic Orchestra and are symphonic in character, with the advancement of "music appreciation" as the object. The April concert is scheduled for the fifth, in Pasadena, California.

ALICE GENTLE appears in recital at the Philharmonic Auditorium, Los Angeles, Tuesday, April 9, giving a number of the newer additions to her repertoire.

CHARLES HART, pianist, and **MISHEL PIASTRO**, violinist, give a sonata recital in San Francisco, April 3.

COLEMAN CHAMBER CONCERTS, Alice Coleman Batchelder, founder and director, bring the finest chamber music to Pasadena. The programs offer the widest range of musical subjects, and the artists and ensembles appearing are internationally known. The concerts are given Sunday afternoons at 3:30 at the Pasadena Community Playhouse, 39 So. El Molino Avenue, where tickets may be secured. The April and final concert is given the 7th by the Flonzaley String Quartet.

WOMAN'S SYMPHONY ORCHESTRA of Los Angeles, Henry Schoenfeld, conductor, gives the second concert of the season, Friday evening, April 19, at the Philharmonic Auditorium. Erwin Nyiregyhazi, pianist, is the soloist.

THE YOUNG PEOPLES' SYMPHONY CONCERTS in San Francisco, conducted by Wheeler Becket, closed the third season in March. Gold and silver medals were awarded as prizes, also \$25 for an essay on the series.

SCHOOL OF FINE ARTS, Orange County, presents the final lectures of the series by Franz Darvas on "Modern Operas," April 13 and 20, at Anaheim, California, when Wagner's "Mastersingers" is considered.

AMERICAN GUILD OF ORGANISTS, local chapter, hold the April meeting and recital in Pasadena, California, April 1, giving the recital at the Westminster Presbyterian Church.

BILTMORE MORNING MUSICLES, Los Angeles, close the series, April 1, with the Flonzaley String Quartet.

LOS ANGELES ORATORIO SOCIETY, John Smallman, director, announces the presentation of Bach's Mass in B-Minor, April 20. Part one is given between five thirty and seven, and part two between eight and ten, at the Shrine Auditorium, Los Angeles.

OPERA READING CLUB of Oakland, California, announces the reading by Mary Carr Moore of her opera "Riziki," April 4.

GAMUT CLUB, Los Angeles, celebrates its twenty-fifth birthday this month with a number of distinguished guests assisting in the recognition of the silver anniversary.

ROLAND HAYES, tenor, appears at the Philharmonic Auditorium, Los Angeles, in recital, April 1, under the management of Ruth Cowan.

KARL KRUEGER, conductor of the Seattle Symphony Orchestra, was a guest conductor of the Los Angeles Philharmonic last month. Under his leadership the Seattle Symphony concerts are given to capacity houses, without soloists.

NICOLAI ORLOFF, Russian pianist, heard in a recital, April 2, at the Scottish Rite Hall, San Francisco.

ALBERT SPALDING, violinist, appears in concert, April 8, at the Scottish Rite Hall, San Francisco.

OSCAR SEAGLE, baritone, gives one recital in San Francisco, appearing at the Fairmont Hotel, April 15.

ROYAL BELGIAN BAND gives two concerts, April 30, at the Dreamland Auditorium, San Francisco. This band as a musical group dates back to 1831, and as a part of the Royal Belgian Guard served with distinction in the World War.

FLONZALEY QUARTETTE appears in concert in San Francisco and Oakland, California, in this their farewell tour, April 9, at Dreamland Auditorium, San Francisco, and April 11, at the Auditorium Theatre, Oakland.

MUSICAL PROGRAMS of Seattle, Washington, include for the month:
April 1, Florence Austral, soprano;
April 10, Spargur Quartett Concert;
April 16, Flonzaley Quartett Concert;
April 29, Philomel Club Concert;
April 30, Orpheus Society Concert;
May 4, Los Angeles Philharmonic Orchestra;
May 14, Ladies Lyric Club Concert;
June 19-20-21, Washington State Music Teachers Convention.

VICTORIA MUSICAL FESTIVAL, Victoria, B. C., is held for the third year, April 16-20, and sets a high standard for music.

THE CADMAN CLUB gives a program for the University Women's Club on the evening of April 8 in the Roosevelt Auditorium, San Diego, California. The proceeds of the concert will be added to the club house fund.

ROYAL BELGIAN BAND, which is more than a band, being a combination of band and orchestra, is touring America for the first time under the patronage of King Albert of Belgium, and the leader is Captain Arthur Prevost. The Los Angeles concerts are scheduled for April 27, one in the afternoon at 2:30, another in the evening, at the Philharmonic Auditorium.

NORTHWEST MUSIC SUPERVISORS CONFERENCE holds the first sessions April 10-11-12 in Spokane, Washington.

THE BRUCE KNOWLTON OPERA COMPANY, INCORPORATED, of Portland, Oregon, is organized to promote and develop local opera talent, and produces April 4, "The Woodsman" by Bruce Knowlton, Portland composer. The locale of the opera is in and near Portland.

LAUSANNE, SWITZERLAND, is announced as the locale of the first Anglo-American Summer Holiday Music Conference, August 2-9, under the leadership of Walter Damrosch and Sir Henry Hadow.

SEATTLE SYMPHONY ORCHESTRA, Seattle, Washington, Karl Krueger, conductor, on closing a most successful season announces the season of 1929-30 will include twenty-six concerts; ten Monday evening symphony concerts, six Saturday evening symphony concerts, and ten Saturday morning young people's concerts.

YOUNG PEOPLE'S SYMPHONY ORCHESTRA, San Francisco, under Wheeler Beckett, gives three additional concerts in the East Bay Region, Oakland, California, in April.

A NEW TRIO in San Francisco, Margaret Tilly, pianist; Flori Gough, cellist; and Julian Brotetsky, violin, gave the opening concert last month at the Community Playhouse, San Francisco.

LOS ANGELES PHILHARMONIC ORCHESTRA appears in concert at the Spreckels Theater, San Diego, California, on April the 18th. Florence Cole-Talbert, the colored dramatic soprano, sings at the Spreckels Theater, San Diego, California, April 6th.

CADMAN CLUB gives a recital April 8th at the Spreckels Theater, San Diego, California. The Cadman Club is the only male chorus in San Diego. In February the composer, Cadman, appeared with them in recital, thus acknowledging his recognition of their splendid chorus.

NATIONAL FEDERATION OF MUSIC CLUBS is sponsoring a contest for young American musicians in Boston in June. Southern California contest is held in the Hollywood Women's Club, April 4, in charge of Mrs. Walter V. Goodfellow, and in San Francisco the same date under the auspices of Mrs. Paul Westerveld. The successful candidates are presented by the California Federation of Music Clubs in a special recital at the State convention at Oakland, April 20, 21, 22, 23, and 24.

OSCAR SEAGLE, baritone, is heard at the Philharmonic Auditorium, Los Angeles, in the Behymer Musical and Dramatic Courses, April 4.

JASCHA HEIFETZ, world famed violinist, appears in concert at the Philharmonic Auditorium, Los Angeles, under the Behymer Musical Courses, April 18.

AMPHION CLUB of San Diego, California, presented the Kedroff Quartet in concert last month. These singers are of Russian birth and bring with them the beauty and sincerity of Russian tradition. It is their custom to sing entirely unaccompanied. The Harmony Singers, a chorus of colored musicians, present a program for the Amphion Club on the evening of April 2nd in the Unitarian Club.

FLOZALEY QUARTET appears before the Amphion Club April 4 at the Spreckels Theater, San Diego, California.

ALEXANDER KOSLOFF, pianist, and **JOSEF BORISSOFF**, violinist, appear in recital at the Amphion concert in the Spreckels Theater, San Diego, California, on April 9th.

ANNOUNCEMENTS

COMMUNITY PLAYHOUSE, Pasadena, California, announces that "Lazarus Langed" by Eugene O'Neill will be presented in April with practically the same cast as in the premiere production.

Arts in San Francisco, did five figures on the façade of the San Francisco Public Library and a group over the Mission Branch Library in this city, six equestrian figures and sculptural decorations at the Panama Pacific, and has received various honors for other work in the East.

Of the three hundred exhibitors, twenty-seven are Californians; these are: M. Earl Cummings, Haig Patigian, Jacques Schnier, Edgar Walter, and Erwin Winterhalder of San Francisco; Clare Huntington of Los Gatos; Joseph J. Mora of Pebble Beach; Andrew Bjurman and Eli Harvey of Alhambra; Julia Bracker Wendt, Roger N. Burnham, David Griesbach, Jason Herron, and George Stanley of Los Angeles; Ella Buchanan of Hollywood; F. Tolles Chamberlin, Maud Daggett, Austin James, and Katherine Beecher Stetson of Pasadena; Marion Breckenridge, Ettore Cadorin, Donal Hord, Amory C. Simmons, and Vuk Vuchinich of Santa Barbara; Merrell Gage and Eugene H. Morahan of Santa Monica; and Ruth N. Ball of San Diego.

With exhibits so great in number, variety, and quality, there is no question that at this far Western outpost of American art the Exposition will attain its chief aim, "to encourage the American artist and to educate further in artistic standards the American public."

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"Lazarus Langed" by Eugene O'Neill, April 1-13.
"The Highroad" by Harry Lonsdale, April 16-27.
"Much Ado About Nothing" is given as the Shakespeare Anniversary production at two matinees, April 23-24.

COMMUNITY PLAYHOUSE, 609 Sutter Street, San Francisco, is giving "The Importance of Being Earnest" by Oscar Wilde, April 11.

THE WORKSHOP, Recital Hall, Pasadena Community Playhouse, is an integral part of the work of the Playhouse and not only contributes to the entertainment of the community but is of great educational value to the students of drama. The Workshop functions with its own directors and players, and offers the best available plays, which are given on Saturday evenings and are open to the public. The plays for the month are: April 6th, Westridge School presents The Fifteenth Idyll of Theocritus "A Good Provider," by Elaine Sterne Carrington, April 13th and 20th, "The Love Storm," by James Clarke.

DRAMA BRANCH of the Community Arts Association, Santa Barbara, California, produces "Gods of the Lightning" by Maxwell Anderson and Harold Hickerson, April 25, 26, 27. This is the premiere production of this drama on the Pacific Coast, and it is the first presentation outside of New York City.

WORK SHOP GROUP was established recently as a part of the Drama Branch of the Community Arts Association of Santa Barbara, California, and presents "Young Woodley" this month under the direction of Margaret Carrington.

LOBERO THEATER, Santa Barbara, California, announces the appearance of two visiting companies this month: Doris Keane, under the management of Belasco and Butler, gives a Pacific Coast premiere the 12th and 13th; Walker White-side brings a New York cast to give "The Royal Box," April 23rd.

GARDEN CLASS at the Garden Studio, 914 Santa Barbara Street, Santa Barbara, California, arranged by the Planting Committee of the Community Arts Association, continues the series of lessons through April 10, under the guidance of Lockwood de Forest, Jr.

COOPER ORNITHOLOGICAL CLUB holds the Fourth Annual Meeting in the San Francisco Bay region on Friday and Saturday, May 17 and 18, 1929. Morning and afternoon sessions for the presentation of papers of ornithological interest will be held in the Auditorium of the California Academy of Sciences, Golden Gate Park, San Francisco, on May 17, and in a room later to be designated at the University of California, Berkeley, on May 18. There will be an evening dinner for members and guests in connection with the meeting.

UNIVERSITY WOMEN'S CLUB, San Diego, California: On March 16th the winners of the annual short-story creative contest presented their work. Each year this contest is held within the club and prizes are given to the winners.

SAN DIEGO WOMEN'S CLUB, San Diego, California: Mr. Reginald Poland spoke on the Art of Holland before the San Diego Women's Club on March 5th. The talk was illustrated by slides showing many of the famous Dutch paintings, particularly those of Corot.

PRESS CLUB, San Diego, California: In March the Press Club and their friends were entertained by a program of three one-act plays given by the dramatic students of the Ratliff Academy. The first of the plays, "The Devil-Pot," was written by Mrs. Carl O. Retslof of the Press Club. The two following were, "The Valiant" and "The Burglar." On April 22nd the Press Club will entertain guests again at the San Diego Women's Club. This will be a program by members who have published works and all the material presented at this meeting will be offered for publication.

ALICE SECKELS, Concert and Lecture Manager, Fairmont Hotel, San Francisco, presents this Calendar of Events:
April 5, Aline Barrett Greenwood, Current Reviews, Fairmont Hotel, 11:00 a.m.
April 11, Aline Barrett Greenwood, Current Reviews, Women's City Club Auditorium, 11:00 p.m.
April 11, Aline Barrett Greenwood, Current Reviews, Sorosis Club Hall, 8:00 p.m.
April 12, The Throstles, (English songs in Costume), (Anna Young, Patricia Morbio, Dorothy Crawford), Fairmont Hotel, Gold Ballroom, 8:30 p.m.
April 15, Oscar Seagle, Eminent Baritone, (Alice Seckels' Matinee Musicale), Fairmont Hotel, Gold Ballroom, 2:30 p.m.
April 16, The Abas String Quartet, (Sixth Concert, last of Season), Scottish Rite Hall, 8:30 p.m.
April 17, Aileen Fealy, Pianist, Community Playhouse, Western Women's Building, 8:30 p.m.

"FOLLIES OF 1929" is presented on the nights of April 2 and 3 at the Dreamland Auditorium, San Francisco. Members of the Auxiliary of the Children's Hospital sponsor the production, which replaces the customary Mardi Gras on the social calendar.

CALIFORNIA FEDERATION OF WOMEN'S CLUBS hold the twenty-eight annual convention in Santa Cruz, California, May 8 to 10.

CHAMBER OF COMMERCE of Ontario, California, has appointed a special committee to oppose the removal of trees from the city property and to co-operate with the city planning committee in planning a program for replacing trees already removed. This is undertaken in order to save the famed beauty of Euclid Avenue, with its double row of trees and lawn parking.

HOTEL ALESSANDRO opened at Hemet, California, March 21. The exterior of the building is of Hopi Indian design, the interior is governed by the Spanish motif. Edward L. Mayberry, Los Angeles, is the architect, and it was built by the Thomas A. Westgate Company of Los Angeles.

ROY CHAPMAN ANDREWS spoke of the experiences of the Central Asiatic expedition in the Gobi desert of Asia, March 7th. This was the fourth lecture of the J. F. Loba lecture course, San Diego, California.

The next lecture of the Loba course will be held on May 7 in the Roosevelt auditorium. William Webster Ellsworth will speak on "Great Books and Best Sellers." Mr. Ellsworth was connected with the Century Publishing Company for thirty-seven years and has now retired as their president. During his many years of literary service he has known many of the most prominent literary figures of the country and of foreign countries and will incorporate many interesting personal glimpses in his talk.

RUTH ST. DENIS in her dance program at the Figueroa Street Playhouse, Los Angeles, April 7, gives two new and unusual numbers, "A Tagore Poem" and "Dojiji," conceived from material gathered during her recent tour of the Orient.

AN EXHIBIT OF CALIFORNIA FLOWERS received awards in the Massachusetts Horticultural Society Show in Boston last month. Mrs. Albert Sherman Hoyt, of Pasadena, California, is chairman of the Conservation Committee for California of the Garden Club of America, and especially arranged the State Exhibit, which included a Death Valley section, redwood trees and wild flowers; this was awarded the \$1,000 cup given by Albert C. Burrage, president of the Massachusetts Society, for the exhibit of highest educational value. The redwood section received the special gold medal given by the Penn Horticultural Society, and the California showing also was awarded the gold centennial medal of the Massachusetts Horticultural Society. Arrangements are being made to send the exhibition to England.

THE CITY HALL EXHIBIT, LOS ANGELES, CALIFORNIA, features the activities of all city departments, opens in the City Hall, April 1, and continues through June. The slogan adopted for the exhibit and the series of lectures on city government is, "The City's Business is Your Business." Miss Josephine Hollingsworth, librarian of the municipal reference library co-operating with the heads of the various city departments, has arranged a series of lectures on the Los Angeles city government to be held in the lecture and exhibit room of the Central Library exhibit. These lectures include: "Planning for the City of the Future," "Police Facts Here and Elsewhere," "Fire Prevention," "Health Your Paramount Asset," "City Parks," "Play for Old and Young," "Reading for Pleasure and Profit," "Our Harbor Department," and "Furnishing our Industries with Water and Power."

HENRY E. HUNTINGTON ART GALLERY, SAN MARINO, CALIFORNIA, issues tickets for admission weekdays, except Mondays, and Sundays. These are issued 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.

CONTEMPORARY CLUB, REDLANDS, CALIFORNIA, issues the following bulletin:

April 1, Costume Luncheon, 12:30, featuring, "The Gay Nineties."
April 8, Illustrated Lecture, "Wild Flowers of California." Howard R. Stanford. Note: Opening day of Art Exhibit.
April 15, Musical Prelude; Mrs. Rodney Cranmer, contralto.
Lecture, Art Committee in charge. "Native Arts of the Javanese," Hendrik de Groot. Note: Last day of Art Exhibit.
April 22, Lecture, illustrated by pictures

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and music, "Dream Picture of European Wonderlands," Branson De Cou, April 29, Lecture, "The Human Side of Insects," Royal Dixon. Art Division meets 2nd and 4th Thursday at 9:30 A. M. Mrs. K. L. Hunley is in charge.

WOMEN'S CITY CLUB, SAN FRANCISCO, announces for April: Dr. H. H. Powell's Lectures on the Bible, Monday evenings at 7:30. Room 208.

Current Events, every Wednesday morning at 11 o'clock, Auditorium. Third Monday evening, 7:30 o'clock, Room 212. Mrs. Parker S. Maddux, leader. Talks on Appreciation of Art, Monday mornings at 12 o'clock, Card Room, followed by visits to various San Francisco Art Exhibits. Mrs. Charles E. Curry, leader.

League Bridge, every Tuesday, 2 o'clock and 7:30 o'clock, Assembly Room. Thursday Evening Programs, every Thursday evening, 8 o'clock, Auditorium. Mrs. A. P. Black, chairman. Choral Section, every Friday evening at 7:30. Mrs. Jessie Taylor, director. Sunday Evening Concerts, alternate Sunday evenings, 8:30 o'clock, Auditorium. Mrs. Leonard A. Woolams, chairman Music Committee.

April 2, Lecture by Prof. Alexander Kaun. Subject, "Lenin and His Legacy." Assembly Room, 11 A. M. April 3, by request, instead of the Book Review Dinner, Mrs. Thos. A. Stoddard will give a travel talk on South America, illustrated with her own pictures. Assembly Room, 6 P. M.

April 4, Women's City Club Bridge Breakfast, Auditorium, 12:30 P. M. Thursday Evening Program: Speaker, Miss Mary Wallace Weir. Assembly Room, 8 P. M.

April 5, Children's Swimming Meet. Pool, 4:30 P. M.

April 7, Sunday Evening Concert, Auditorium, 8:30 P. M.

Women's City Club Golf Tournament. Ingleside Golf Links.

April 9, Lecture by Prof. Alexander Kaun. Subject, "Women in Revolution." (3rd of series of lectures on "Portraits on Problems of the Russian Revolution"). Assembly Room, 11 A. M.

April 15, Lecture by Irving Pichel. Subject, "Themes of Popular Contemporary Drama." Auditorium, 11 A. M.

April 16, Lecture by Prof. Alexander Kaun. Subject, "Sex, Marriage, Divorce in Soviet Russia." Assembly Room, 11 A. M.

April 19, Discussion of Outstanding Articles in Current Magazines: Mrs. Alden Ames, chairman. Assembly Room, 2 P. M.

April 21, Sunday Evening Concert, Auditorium, 8:30 P. M.

April 22, Lecture by Irving Pichel. Subject: American Folk Plays. Auditorium, 11 A. M.

April 23, Lecture by Prof. Alexander Kaun. Subject, "The Russian Rhythm." Assembly Room, 11 A. M.

April 29, Lecture by Irving Pichel. Subject, "The Negro in Contemporary Drama." Auditorium, 11 A. M.

April 30, Lecture by Prof. Alexander Kaun. Subject, "The Russian Theatre—Past and Present." Assembly Room, 11 A. M.

May 1, Book Review Dinner, Assembly Room, 6 P. M.

THE PRINT MAKERS SOCIETY OF CALIFORNIA will hold the regular Spring meeting at The Gearharts, 41 South Fair Oaks avenue, Pasadena, California, Sunday afternoon, April 7, 1929 at 3:30 P. M.

JUNIOR LEAGUE, of Los Angeles, announces the fifth annual Flintridge Horse Show will be held May 24 and 25 on the grounds of the Flintridge Riding Club, Flintridge, California. Net proceeds go to the League charity. The Junior League Shop, 3111 West Sixth street, Los Angeles, telephone, EXposition 9666 is the headquarter for the Horse Show. Mr. Reginald Johnson is president, and Mr. J. Graham Pattinson, treasurer. The Executive Committee is Mr. Wilbert M. Spring st., Los Angeles; Mr. Robert Leonard, Mr. Karl Von Blatten, Mr. Bayly and Mr. Robert Jackson.

"THE FIRST EASTER," the historic pageant written by John Steven Merriam, was presented Easter morning at nine o'clock on the lawn of the Huntington Hotel, Pasadena, California. The cast of the Mission Play and more than fifty Indians appeared in the pageant. William Ellingford assuming the role of the padre. This was the fifth presentation of this beautiful pageant, which includes scenes showing the celebration of the first Easter in this western country by Fray Junipero Serra. Mr. McGraw directed the pageant and planned the music.

NINTH SANTA MONICA TENNIS TOURNAMENT opened March 22 and closed March 31 at the Clover Field Championship Courts, near Santa Monica, California. Permanent trophies were awarded.

RUTH ST. DENIS DANCES

IT SEEMED some special beauty should be given the night after a day so thrillingly alive. There had been the deep sound of thunder, menace of white lightning and white hail, mounting of cloud upon cloud in ominous splendour, the unfathomable blue of storm upon their edges and along the dark stifled mountain bases. Then the drench and flood of silver and steely rain, and quickly following, sweet chuckle of water widening in the city gutters, earth-stained streams, suddenly come, swiftly and strongly flowing.

The night of that day, Ruth St. Denis danced.

Subtly and completely she assumed the various persons of her dances. The Tanagra figurine, the young Greek maiden, over the white curves of whose body flowed and rippled the thin veils,—purest grace and loveliest allurements. Gorgeous-robed and goddess-like she moved with her attendants in the ceremonial of Japanese Flower Arrangement—reverent and worshipful of the wonder of Nature. All richly sensuous expression she became in the royal dancer of Java, clad in a brown striped close garment, her arms rippling, sinuous, desiring, twined about her like white curving serpents; the action all turning inward in fashion of the Eastern dance, akin to the movement of the Eastern mind. Flung outward in abandonment and wild confession her action in the Lieberstraum, where to the sense-thrilling music, sadly, tenderly voluptuous, clad all in pale floating amorous blue, she danced the dance of Western love, its rapture, its dreams, its doubt, and its despair, and ending, as she passed from sight, drew with lovely gesture over face and head her faint-hued veiling drapery—as eloquent of the unuttered things of love. A pettish, childish creature was the Umbrella Dancer of Burma in her quaintly shaped glittery dress, who twirled her paper umbrellas. As she danced she made in a small high voice, vague comments in Burmese, her face expressive of some vacancy of mind, and became at once deliciously funny. Immense fatigue crumpled her form when an encore was demanded. Finding this ineffective, she became childishly angry and expressed her indignation with one most comic gesture of utter refusal in a forefinger pointed and swept sharply downward to the ground. It was delicious comedy, as well as delightful dancing.

White Jade remains among the lovelier creations of the dance. Her attitude of seated, draped and carven statue, with exquisitely significant curved gestures of the hands, and face of meditative perfect peace. Pure white draperies, and stilled solemn pure white flowers, and vases of white jade, symbol of the Chinese culture. The three shadows repeating all her movements were a little malicious, derogatory. This was an affirmation; a thing exquisitely existing. Those shifting and illusory shapes questioned the certainty of peace, goodness, beauty. Pictorial effectiveness scarce counted. They mocked. They belonged not to this contemplative heaven. . . .

One felt she should have been sitting a little above us, and we passing, bowing low, and kissing her hand. But instead she moved lowly among us, flowed with gentle grace from one to another, giving, briefly and sweetly, the soft word, the kind glance, the cherishing handclasp; amidst the confused circumstances of backstage, amongst smothered pianos, and bric-a-brac cabinets, and bright scarves thrown aside, and the tall and solemn flowers of White Jade. She was still in the gauzy dress, and with the dense dark hair of her Indian dancer heavily framing the small, tense, proud face of delicate power. And on the farther side, men with dull eyes leaned heavily upon the pianos, and waited heavily in silence, till this superfluous part of the entertainment should be over, and they could move the furniture harshly about, and deaden all the lights, and go home. Around her beamed affectionate eyes, and young delighted faces. A touching sadness was in her voice. So many little requests to be perforce refused. And one with a tale of woe to be sat down beside and listened to, with quick indignant sympathy. And seated there, all gently drooped and mournful, captive to this doleful history, she seemed amid that close familiar through a scarce-counted wonder, a queen unthroned, all beautiful to eye and mind. . . . With sweetest reassuring emphasis, she consoled one whose little name had been forgotten—"But your face, your face, I remember!" And those around her smiled at each other, and murmured, "How gracious she is tonight!" as though acquainted with other moods. (To be Continued)

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A.I.A. Document, No. 186

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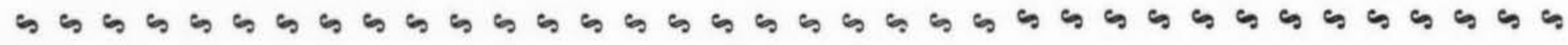
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♦♦♦ GARDEN CALENDAR ♦♦♦

April

*"O listen, love, how all the builders sing!
O sap! O song! O green world blossoming!"—Omar.*

There is still time for the tardy to do a little budding or grafting, while many favorite fruits and vines may be layered at this time. Layering is simply done! Bend down a branch without severing it from its main trunk, with or without nicking the bent portion with a knife, cover the bent part with soil and keep covered part well watered. Roots soon form at the covered part.

Poinsettias may now be pruned, leaving only two eyes of last year's growth. Cutting of 2-3 eyes may now be put in the ground with an inch of sand beneath them. They will flower in the fall.

If you are so fortunate as to have a greenhouse, all fall and winter blooming plants may be had from cuttings with a little artificial heat.

Euphorbias, Justicias, Fuchsias, Sparmannias, Hoyas (The Wax Plant), Chrysanthemums, Mesembryanthemums and the sweet smelling Stephanotus belong to this group.

Aralias, Bigronias, Ipomeas, may be grown by grafting on a piece of the old root, in a close frame or box of sand with a glass over it.

Each year at this period garden lovers mill around the nurseries clamoring for the Giant Honeysuckle (*Lonicera Hildebrandii*), with its 8-inch long flowers, and scarcely ever find it. I have discovered that they are easily propagated by grafting on *L. nitida*.

Seeds of Mistletoe may be inserted in crevices on the under side of

clumps of trees. By the way—there are many highly colored and beautiful sorts of Mistletoe in the arid regions of Southwest Africa—a hint for those who have friends in that region.

Geraniums of the better sorts should be freely propagated and used. More of these plants should be raised from seed and the hybridizer would be well repaid for work in this neglected field.

Plant out Delphiniums. The Mrs. Quest strain is the best which I have seen and is superior to the European. Diener's Petunias are now ready for planting. I have seen the new ones and they are unsurpassed. Winged Victory, the king of gladioli, which all the connoisseurs expected to cost two hundred and fifty dollars per bulb, the latest creation of Mrs. Briggs, is to be let out this year to a few of the first callers at only \$1.00 per bulb. The new large flowered Montbretias are not to be confounded with French and Dutch catalogue varieties, they are of English origin—the best are Henry VIII, Phyllis, and His Majesty.

This month the 300,000 Watsonias of the writer will bloom. The introduction of twelve new wild African species never before introduced into horticulture, and their hybridization has proven a revelation in the possibilities of this graceful flower. A special article, illustrated, will tell the story in a later number.

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

COAST LIVE OAK

By FRANK E. DUNNE

County Forester, Santa Barbara County

The Coast Live Oak (*quercus agrifolia*) is also known as "Holly Oak" from the resemblance of its leaves to those of the English Holly. It is a native tree of California that is found in the coast ranges from Sonoma County to southern California. It is a characteristic feature of the landscape of Santa Barbara County. Santa Barbara County is justly proud of all of its oaks, but there is none more beautiful than the Coast Live Oak.

This oak attracted the attention of the early Spanish explorers, who associated it with the fertility of the land. This is evidenced by the correspondence of the chain of Franciscan Missions within the general range of this particular tree.

It is a hardy tree from fifty to seventy feet with short trunk, parting into wide spreading branches which often touch the ground. The largest known Coast Live Oak is found in the Ojai Valley in Ventura County. Its crown is about 105 feet across, while the trunk has a diameter of nearly seven feet at a point five feet from the ground. While there are many very large oaks in Santa Barbara County, probably the largest is the one in Miguelito Park, Santa Barbara County Park in Miguelito Canyon near Lompoc.

There is only one disease which affects the Coast Live Oak that is really serious. This is what is popularly known as fungus root-rot. It attacks the roots without any evidence in the trunk, limbs or foliage of the tree, and in the last stages, the tree is liable to topple over without warning. Within the last few years our oaks have been attacked by what is commonly known as the twig girdler. In some cases this insect has been known to nearly defoliate some of our best specimens.

The Coast Live Oak is probably the longest-lived of any of the trees indigenous to this county, and while it is generally thought to be a slow grower, it will make rapid growth under advantageous conditions. The tree needs a rich loam with a gravelly subsoil containing plenty of moisture at the roots. In poor and dry soil it may prove a disappointment because of its slow growth.

It is well adapted for a street or highway tree, and the young trees should be from four to five years old when set out with solidly rooted systems such as are developed in a nursery from several transplantings. Young trees taken directly from their native habitat will not do well. It is ever-green, and as stated previously, is the most beautiful of all of our oaks, and most symbolical of the territory to which it is indigenous.

TRACKING THE WILD FLOWER

(Continued from Page 22)

The native shrubs are equally beautiful, more hardy and adaptable, and less expensive than importations from Asia, Europe and Japan. Let us use them more freely.

Hunting is rarely done from an automobile, necessary as one is to get away from town; they cannot take one into the shady places, undisturbed by the wayside picknicker. Park in a safe place off the highway, and tramp slowly, looking sharply underfoot and overhead, and you will be rewarded a hundred fold for the effort. The finest flowers are modest, retiring, play hide and seek with you, and often retire beyond a log or under a leaf.

California is not the only state in which to hunt—Oregon, in the Mt. Hood country, Washington with Mt. Rainier Park, Montana and Glacier Park, Alaska with its three weeks of bloom, all these and many more, each with its own special flora, beckoning. Learn the trail!

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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 on Tuesday, April 30, at 6:30 p.m. The place of meeting will be announced later.

MARCH MEETING

The regular meeting of the Northern California Chapter, A.I.A., was held at the Mark Hopkins Hotel, on March 26, 1929, at 6:30 p.m. The meeting was called to order by President Harris Allen.

The following members were present: Harris Allen, Frederick Meyer, Arthur Brown, Jr., Roland I. Stringham, Morris M. Bruce, Ernest E. Weihe, Ralph Wyckoff, A. McF. Sweeney, Henry H. Gutterson, James T. Narbett, L. C. Mullgardt, Wm. I. Garren, Warren C. Perry, Raymond W. Jeans, William Mooser, Ernst L. Norberg, John Bakewell, Jr., Albert J. Evers, Harry M. Michelson, Lawrence C. Ward, J. J. Donovan, Earle B. Bertz, Clement Ambrose, Erle J. Osborne, Albert Schroepfer, has. F. Maury, James A. Magee, Harris Osborn, Wm. B. Farlow, James H. Mitchell.

Guests present were: Edgar Walter, Henry Hering, Leo Lentelli, Mr. StrotheCr, Spencer Macky, Lee Randolph, Robert Howard, Haig Patigian, Morton Gleason.

MINUTES

The minutes of the previous meeting were approved as published.

REPORT OF STANDING COMMITTEES

Mr. Jeans, chairman of the Exhibit Committee, outlined the plans for the coming biennial Honor Award Exhibit to be held in June, and urged the necessity of every one beginning to prepare the material intended for display.

GENERAL BUSINESS

Mr. Bakewell spoke of the probability of new quarters for the Institute, and expected to be able to enlarge upon this matter on his return from the Institute Convention.

Mr. Evers reported on the progress of the Senate Bill No. 177 in the State Legislature. The bill has been passed by the Senate and is about to be voted upon in the Assembly.

The following members were elected as delegates to the National Convention at Washington and New York in April: John Galen Howard, John Bakewell, Jr., Wm. C. Hays, Louis C. Mullgardt, Arthur Brown, Jr., W. R. Yelland and John J. Donovan. The remaining Institute members of the Chapter were included in the motion as alternates.

PROGRAM

The meeting was arranged in honor of the visiting sculptors to the All-American Exposition of Sculpture, which is about to open at the Palace of the Legion of Honor in San Francisco, and in keeping with the occasion, the Chapter invited our local sculptors and representatives of the San Francisco Art Association.

The first speaker was Mr. Edgar Walter, who embodied in his remarks the purpose and value of the exposition and praised the undertaking made possible by the beneficence of Mr. Archer Huntington. From it, he predicted that there will result a closer bond between the allied arts, in which the architect will not hesitate to call for the services of the sculptor, and the sculptor will be inclined to make his work more architectural.

(Continued on Page 83)

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

The members of the Southern California Chapter, the American Institute of Architects, met in 244th meeting held at the Nikabob Cafe, 875 South Western Ave., Los Angeles, California, at 6 o'clock P. M. on Tuesday, March 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:

FELLOWS (3)

Edwin Bergstrom
Myron Hunt
Reginald D. Johnson

INSTITUTES (20)

Barrett, H. J. Reed
Borgmeyer, E. J.
Clarke, Edwin B.
Clements, Stiles O.
Cline, Edgar H.
Davis, Pierpont
Edelman, A. M.
Flewelling, Ralph C.
Haskell, Fitch H.
Herding, Franz
Hubby, R. Germain
Hutchason, A. R.
Johnson, Chas. R.
Kelley, H. Roy
Knox, Alex N.
Krempel, John P.
Nibecker, A. S. Jr.
Price, Roy S.
Rally, Lloyd
Richards, Wm.
Risley, W. L.

Sabin, Henry Palmer
Spaulding, Sumner M.
Stanton, J. E.
Taylor, E. L.
Walker, F. W.
Weatherhead, A. C.
Weston, Eugene, Jr.
Witmer, David J.

ASSOCIATES (11)

Bachmann, Leo F.
Bishop, Horatio W.
Cobb, Chas. S.
Duncan, Paul J.
Gordon, Kenneth A.
Hales, George P.
Kyson, Chas.
Kaiser, Joseph
Murphy, Paul
Palmer, Vincent
Wilson, G. Stanley

GUESTS

Mr. Harris C. Allen, President
Northern California Chapter
Mr. Irving F. Morrow, Member
Northern California Chapter

The minutes of the 243rd meeting were read and adopted: President Pierpont Davis announced that Mr. Clark, Manager, of the Subway Terminal Building, and who was to address the meeting on the financing of commercial buildings was unable to be with us tonight but had arranged for Mr. Beach D. Lyon to read his paper. Mr. Davis then introduced Mr. Lyon, who read Mr. Clark's paper.

LECTURE ON TERMITES

President Davis then introduced Mr. A. L. Wickens, who had kindly consented to give the meeting an illustrated lecture on termites. Mr. Wickens has been retained by several of the larger corporations, including the Santa Fe Railroad, Southern California Telephone Company, etc. to make a thorough investigation of the damage being done by termites in this vicinity with a view of preventing the damage. Mr. Wickens then gave a very interesting address which was amplified by lantern slides.

Mr. Harris C. Allen, President of the Northern California Chapter stated that Senate Bill 177, which contained the amendments to the present act "Regulating the Practice of Architecture" was unanimously passed by the Senate.

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

A. S. NIBECKER, JR., Secretary

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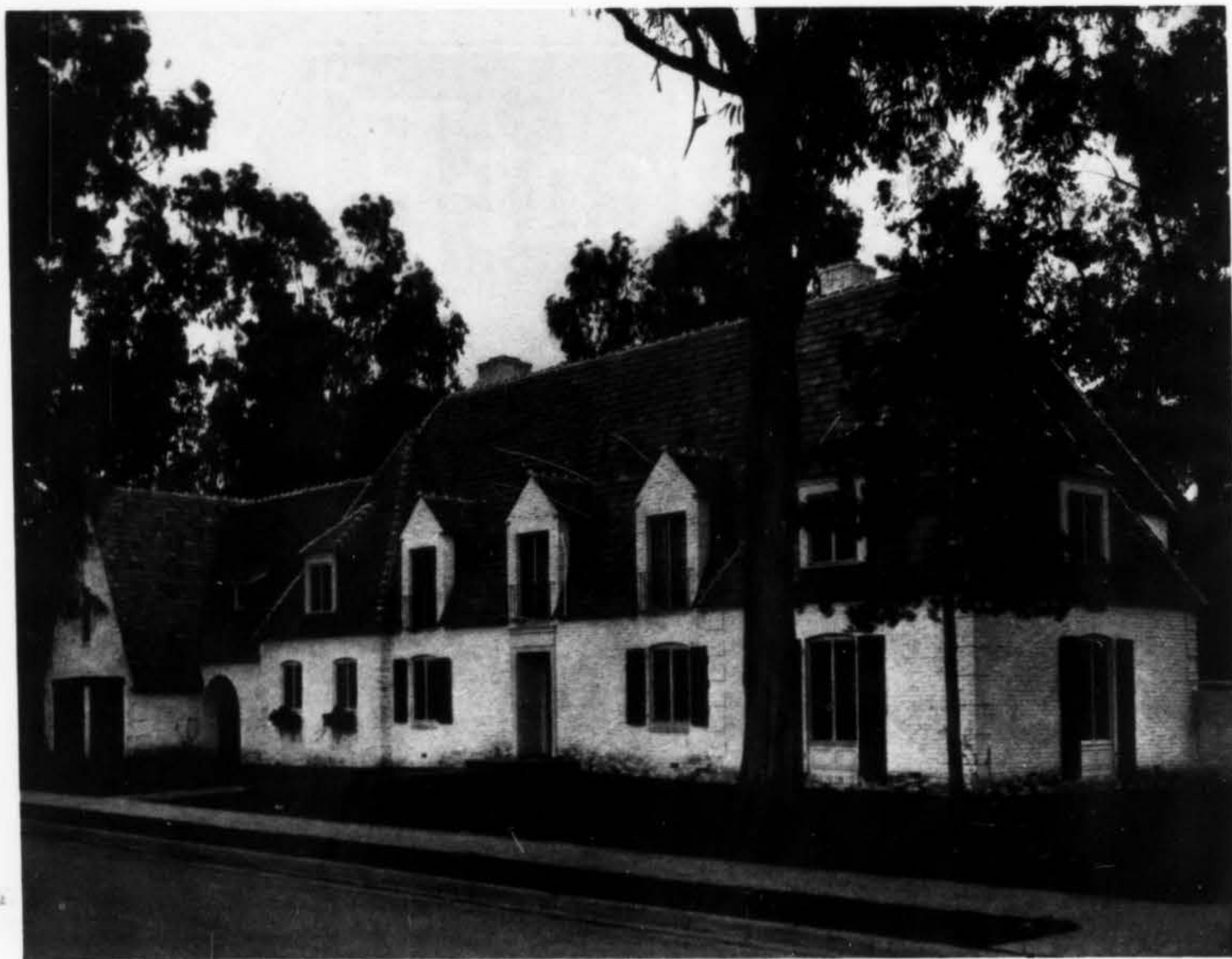
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THE INFLUENCE OF ADOBE IN CALIFORNIA

(Continued from Page 33)

architecture, I repeat, is that so much of the copying is so badly done; how, for example, in old Monterey itself, with such fine early types as the Customs House, the Stevenson House, and others, the modern builder and modern owner could develop such atrociously ugly buildings, with only the bare outline of the old suggested, and none of the charm at all.

The little town of Ojai, in the Ojai Valley, on the contrary, is a delightful relief from this sort of poor imitation. The buildings are soft in outline and looked old in the first year of their lives. The little church, however, is marred, I believe, by use of that particularly terrible tile known to the trade as "extreme variation." Contrast the roof of this church with the beautiful roof of the San Miguel Mission on the Coast Road to San Francisco. There we have perhaps an extreme variation, but the two extremes are so mellowed down and blended that the result is like that of an old work tapestry.

The old adobe hotel here shown, next to the Mission of San Juan Bautista, has furnished an inspiration to several architects who are working in the new and simplified style, and is in itself a delightful and charming old building, sitting among the trees in a deserted plaza, one block from the highway. A fascinating old picket fence ran about this adobe, and only in the last few months has been taken down by some devastating hand. We shudder to think what type of fence will probably take its place; and with reason, for in the center of that very plaza someone has put up one of our modern so-called "Spanish" fountains, hard of outline, crude of design, with no charm, no feeling, no atmosphere; and that with all the ancient adobes of the old Spanish plaza staring down, in mute disapproval, we are sure, of the "Designer and Builder."

The old Bixby House, with a balcony carried to the ground by supporting columns, shows a simple type of facade which has been often repeated, and this is again illustrative of the new and better California architecture which has its inspiration in the early adobe structures.

On account of the wide spreading one-story construction, calling for large open spaces, the adobe type is particularly appropriate for ranch houses. Obviously, with the price of city lots what it is, houses of the style of Ramona's marriage place in Oldtown, San Diego, built as it is around the four sides of a square, would be prohibitive in cost. On the contrary, on a ranch, particularly in localities where winds are high, it would be a delightful type, secluding as it does the patio from outside observation, winds and dust storms, and allowing one to have an intimate garden. The French Ranch house here shown, for instance, although not of the type just mentioned, still would be virtually out of the question in the city for the same reason, calling for city property of at least a thousand-foot frontage.

In short and in conclusion, California is architecturally coming into its own, and we may look forward to seeing in the near future a new style, quite as distinctive as the Southern Colonial or the New England Colonial and quite as good, based as it will be on the fine examples set by our primitive but sturdy old adobe structures and in its modification and development redolent of the charm of California's past.



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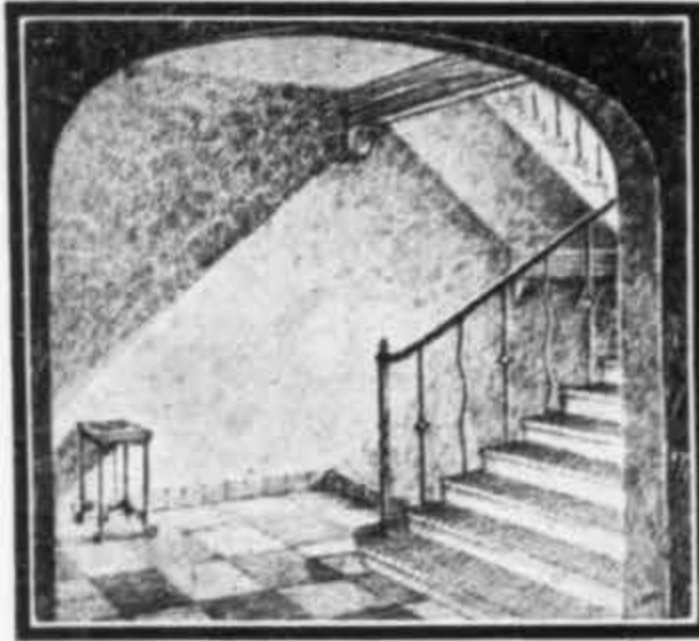
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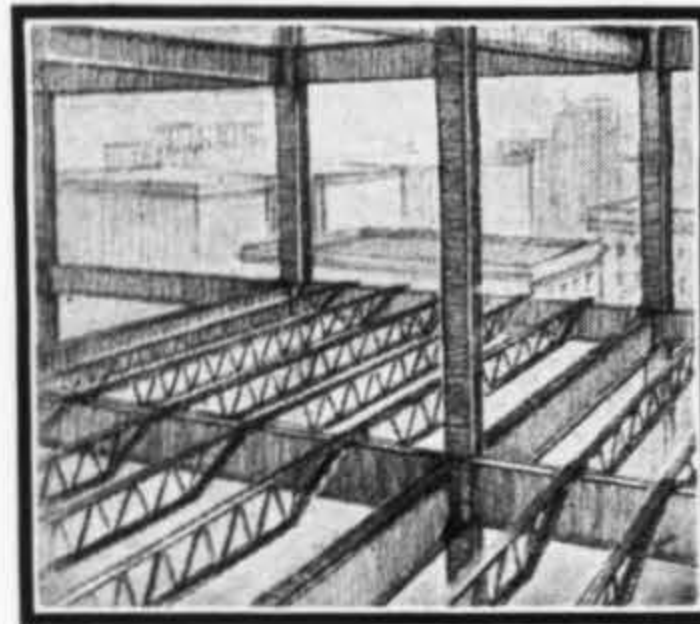


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PHILOSOPHERS, for centuries, have been ruing the fact that the human mind is incapable of viewing the entire perspective, and that it must needs segregate, or "discrete" as it were, some particular fragment of thought, of science, or aesthetic, in order to interpret it or give it meaning.

Particularly is this true of the divers and many fields of the architect. We speak freely and easily of materials and specifications, of blue-prints and contracts, of planning and design, of texture and color, as though they were all of one nature. We give but fleeting credit to the man who can engineer these materials, draft these blue-prints, draw these contracts, after he has already planned and designed all the way from fabrication to color. Of course, we expect all this of him, for, is he not an architect?

We expect him to be fully cognizant of the latest style "fad," and of the wealth and richness of the past. He is to know the latest color harmony and the primitive. His is to think of the hinges on the broom-closet door and the pilot light in the water-heater, and to discriminate between the many materials as to their fitness. These are but a few of his pleasures, and rightfully so.

His name is composed of two Greek words, Archi and Tecton, which, being interpreted literally, mean "master-builder." We, in our day, have called him "architect," for the name of "master-builder" is no longer adequate. More frequently is that name used now to mean the restricted field of actual erection, being equally appropriate to the ugliest inelegance and the finest of the aesthetic.

We are confronted daily with the unfortunate results, both aesthetic and concrete, of the inept non-architect who, through high-pressure salesmanship, solicits our confidence and is later proven incompetent.

In contrast to this is the professional architect, an artisan, with that quiet dignity and confidence which makes such high-pressure methods obnoxious to him. He is not a starving salesman crying his wares, but a professional authority, willing and pleased to serve us, but more pleased to be desired than to desire.

In the hands of the architect these varied fields of engineering, law, architecture and aesthetic, are all competently correlated; and, in the completed result the architect gets his greatest reward, the joy of the aesthetic and useful, a result which only his training will produce.

VINCENT PALMER.

SAN FRANCISCO ARCHITECTURAL CLUB

MONTHLY meeting held March 6th, 1929, with President Harry Langley presiding. After the reports of the Secretary and Treasurer were read and approved, the main business of the evening consisted of a discussion of publicity, new quarters and re-vamping of the by-laws.

The club has issued its second bulletin which they hope in time to make a second pencil points for members only. The new name selected by popular vote was "Charrette." The committee sincerely hopes that this name will please those who were not present to cast their vote.

The new rules and adjustment of the By-laws, bringing them up to date, will be ready for acceptance by the club some time in July.

The new quarters committee has two years in which to find new and, if possible, permanent quarters for the club, but will have a preliminary report ready by July.

The old question of raising the dues to take care of added financial liabilities has come to a head. Mr. Albert Williams has prepared a budget for the next few years based on the last years which shows that in order to improve the club in all respects and show some real progress, the dues must be raised. The question will be voted on by the members at the next meeting.

A long suspension list was passed on by the members and the dead-wood of the club thrown out. Non-payment of dues was the principal reason for such a large list.

The atelier quarters has been finally fixed up so that it looks presentable. The library looks just as trim as the best of them. The books will be kept under lock and key and only certain men who are known to be around the atelier will have keys. Their names will be published so that those who wish books will know to whom to go when they wish to study.

The engineering class reports an active list of 25 members and the full size detailing class reported 20 members doing good work.

Rome Blas reports that the atelier is taking on a new lease of life. Rome has a new system learned at Harvard for training the order class boys in problem designing so that when they come to the analytic stage they are not total strangers to the design requirements.

The business of the evening over, the entertainment committee took charge. His first announcement was the picnic to be held this year at Saratoga Park on May 19th. Everyone knows how popular the past picnics have been. If Jack Sly will only stay on his base instead of arguing with the umpire the engineers will win the baseball game tries to bend a beam over the ump's heads.

and the trophy. But you never can tell when Jack snaps a rivet or

LOS ANGELES ARCHITECTURAL CLUB

OBVIOUS kidding combined with an undercurrent of serious consideration of this "modern" trend in art and architecture, marked the last meeting of the Los Angeles Architectural Club, held in the Architects' Building, on March 19th. The large attendance, attracted by the notice that an open forum would be held, showed the great interest in this subject stimulated by the speakers at the last meeting.

The two extremes of opinion were expressed by H. Roy Kelley, architect, and A. K. Ferenz, Director, Academy of Modern Art. The former read a satirical paper, "The Evils of Modern Art," in which he ridiculed some local examples of this movement as well as the arguments of most modernists.

He said in part: "The modern movement is typical and in line with the general restlessness and uncertainty of this age. Still I don't see why it should be necessary to commit mayhem on a building in order to be considered modern. Of course, that is quite modern in crime and, after all, modern art and modern crime, perhaps, bear a closer relationship than some of us suspect."

At the opposite pole was the rabid article read by F. K. Ferenz, titled "Pity the Old Fashioned Architect." Proceeding on the assumption that most Southern California architects are a flock of sheep "shackled to precedent," he blamed them for always following in the footsteps of others, creating nothing new or different to reflect the moving spirit of the times. In fact, he, contrary to Mr. Kelley, felt that the crime lay on the side of the traditionalists, who "hamper progress." He explained this charge by saying that "We have furniture created in the modern spirit. But no place to put it. It is out of place in the monstrosities of artifice which characterize the architecture of the past."

Varying between these two were the opinions of other architects, sculptors and decorators. Mr. Charles Kyson, from the Architects' League of Hollywood, considered the problem from the standpoint of modern design in motion-picture sets, stating that the cinema is largely responsible for the change in the public's taste.

Between the two extremes stood Roger Noble Burnham, sculptor. Defining art as "man moulding nature according to his tastes," Mr. Burnham pointed out the desire of the modernist to "reduce to a



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science the instinct for harmony." And he felt that the basis of modern art design was working outward from the structure.

In sympathy with this viewpoint was Herman Sachs, modern decorator, who pointed out the chief aim of the modern artist—honesty of design. And one achieves that only by letting his material govern him.

A staunch defense of the conservative architect was made by Julian Garnsey, who objected strenuously to the statement that most architects' talent lay only in their ability to copy older forms. And he argued that if the modernists are not taking their designs direct from Europe, they are copying from each other in this country, otherwise how can one account for the fact that the styles are all more or less identical.

The general discussion became increasingly warm until the president closed the meeting, inviting inspection of the Modern Arts Exhibition. The Academy of Modern Arts was represented by Richard J. Neutra, with architectural designs, and by Jock Peters, with modern interiors, furniture and motion-picture set designs. Fail and Paradise exhibited both interior and exterior designs, and J. R. Davidson displayed a group of his storefronts and interior sketches. Modern painting was represented by Conrad Buff and sculpture by George Stanley. Modern home furnishings were exhibited by Bullocks and Vogue in Homes, and Claycraft Potteries showed some of their modern tile designs. "Panel of the Sun," by Julian Garnsey, displayed the effect of the modern spirit on mural painters. Modern residential design was represented by R. M. Schindler and the California Glass Company exhibited some of the work which is being done in glass engraving. Designs and photographs of Monel Metal Work were displayed by the Gorham Co.

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NORTHERN CALIFORNIA CHAPTER, A.I.A.

(Continued from Page 76)

Mr. Henry Hering was introduced as one of the visiting guests, and told of the months that have already been spent in preparation for the exposition in order to select the 1300 pieces of art that will be shown, and expressed his appreciation of the honor of being present.

Mr. Leo Lentelli, who was next presented, is no stranger, and he recalled his former stay in San Francisco at the time of the Panama Pacific Exposition and the pleasure it now afforded him in renewing old acquaintances. Mr. Lentelli is engaged with Mr. Hering in the tremendous undertaking of arranging the grouping of the exhibits. He stated that he now can notice a remarkable increase in the amount of collaboration of the allied arts in and about San Francisco, and predicted the beginning of a new era of appreciation, when architect, artist and sculptor will realize that they are but brothers in the same work.

The sculptor and artist guests were introduced. Regret was expressed that time would not permit talks from all, and they were given a hearty greeting.

Mr. Spencer Macky chose to tread upon the architects' toes, with apologies well taken. He pleaded with them to show more courage and to dare to entrust the decoration of their buildings to the artist and sculptor, instead of copying a piece of old Greek art from their books to be turned over to a commercial modeler for execution.

Mr. Arthur Brown, Jr., was presented, not as a fellow architect, but as the President of the San Francisco Art Association. He told of the development of public interest in the fine arts and shared the hope that this favorable reaction will afford such a stimulus to artists that it will arouse the public to even higher appreciation of their work.

Mr. Warren Perry, Director of the School of Architecture at the University of California, expressed for the Chapter its appreciation of the broad feeling and alliance that exists between the arts. He emphasized the effect it is now having on the students at the school, where the trend appears to be "going modern," as the classic orders are being made subservient to a newer expression. He believed the sculptural exposition embodied the creation of a more tolerant feeling between the allied arts and stressed that "when artists forget their frames, when sculptors forget their pedestals, and architects their vignolas, then the architect becomes more sculptural, the sculptor more architectural, and the painter both."

In keeping with the sentiment expressed throughout the evening, Mr. Frederick Meyer thought that the opportunity should not be overlooked to cement it more firmly into a common bond of fellowship which would work to the accomplishment of a higher art feeling in the community. He offered a motion, which, with an amendment proposed by Mr. Evers, was unanimously carried, that a committee of the Chapter confer with the other art groups and associations to formulate and perfect a Federation of Art for San Francisco.

With the evening principally devoted to the association of architecture, sculpture and painting, the gentle muse of music was not overlooked, and those present were again favored with several groups of songs by Mr. Morton Gleason.

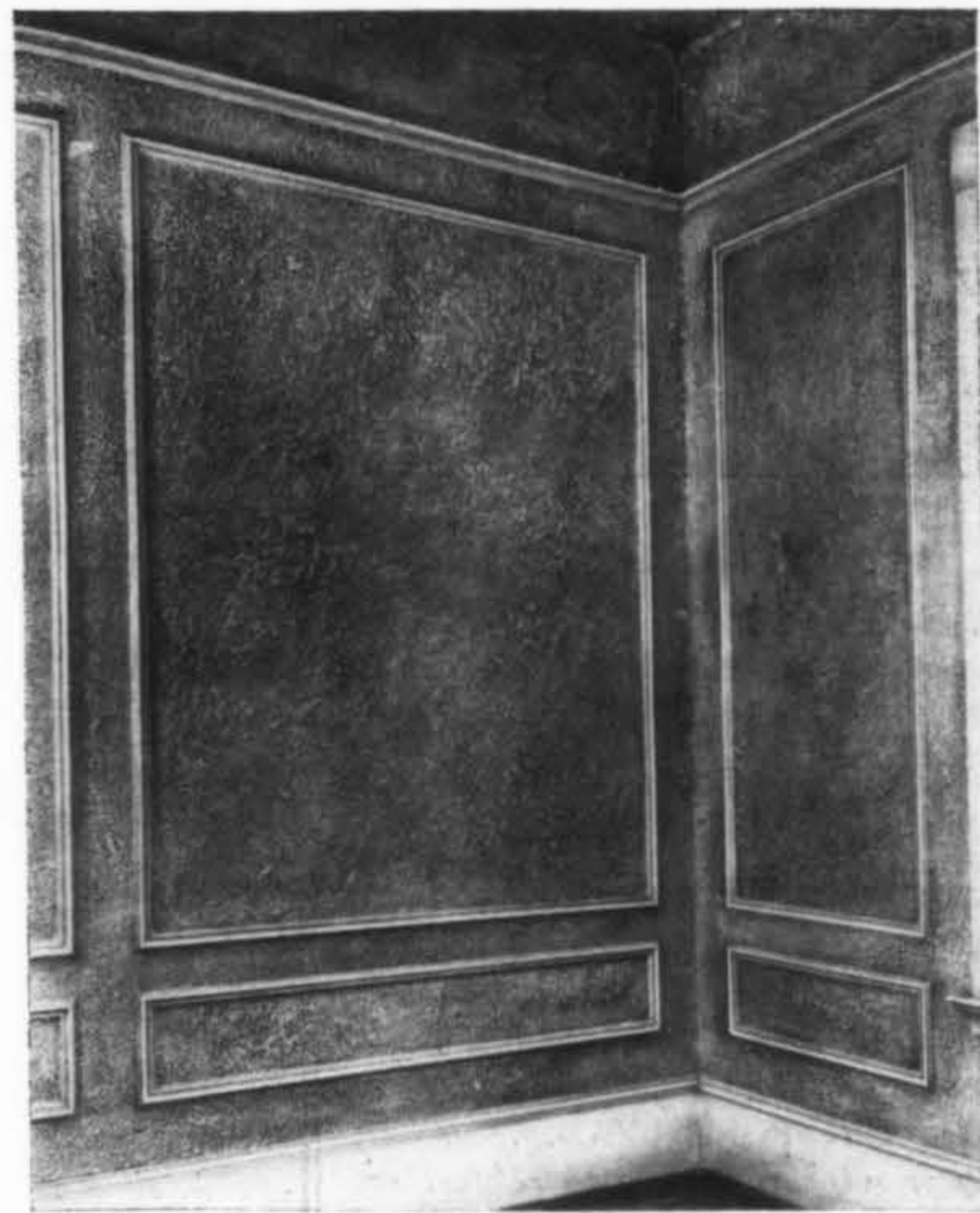
The meeting was adjourned with an expression of appreciation by President Allen, that it harbingers a great forward movement in the development of art in this section.

Respectfully submitted,

JAMES H. MITCHELL, *Secretary.*

Ray J. Kieffer, architect, announces the opening of new offices at 5369 Wilshire Boulevard, Los Angeles.

At the meeting of the State Board of Architecture, Northern District, on March 26, 1929, the following were granted certificates to practice architecture in this State: Arthur H. Lamb, Santa Fe Bldg., San Francisco, Cal.; Miss Rose E. Luis, 811 60th Street, Oakland, Cal.; Andrew B. Talbot, 251 Kearny Street, San Francisco, Cal.



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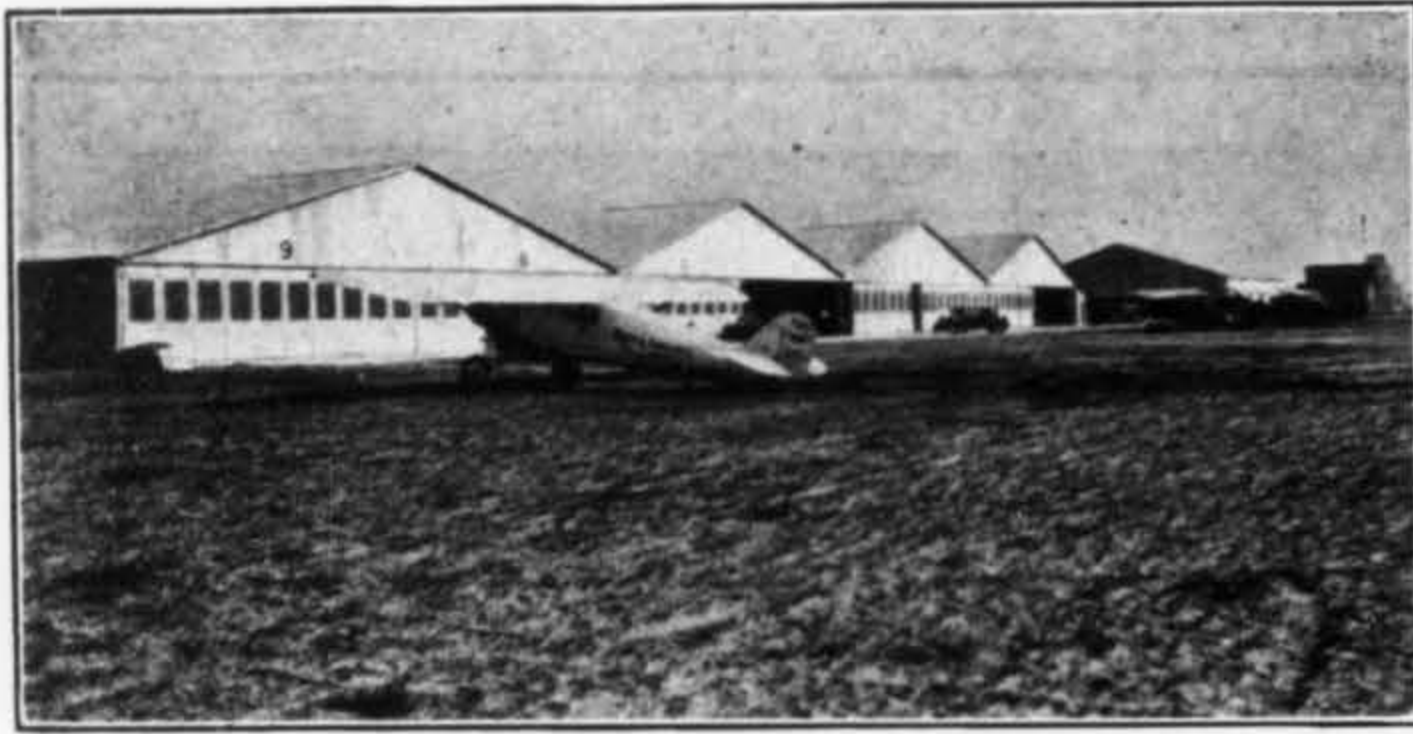
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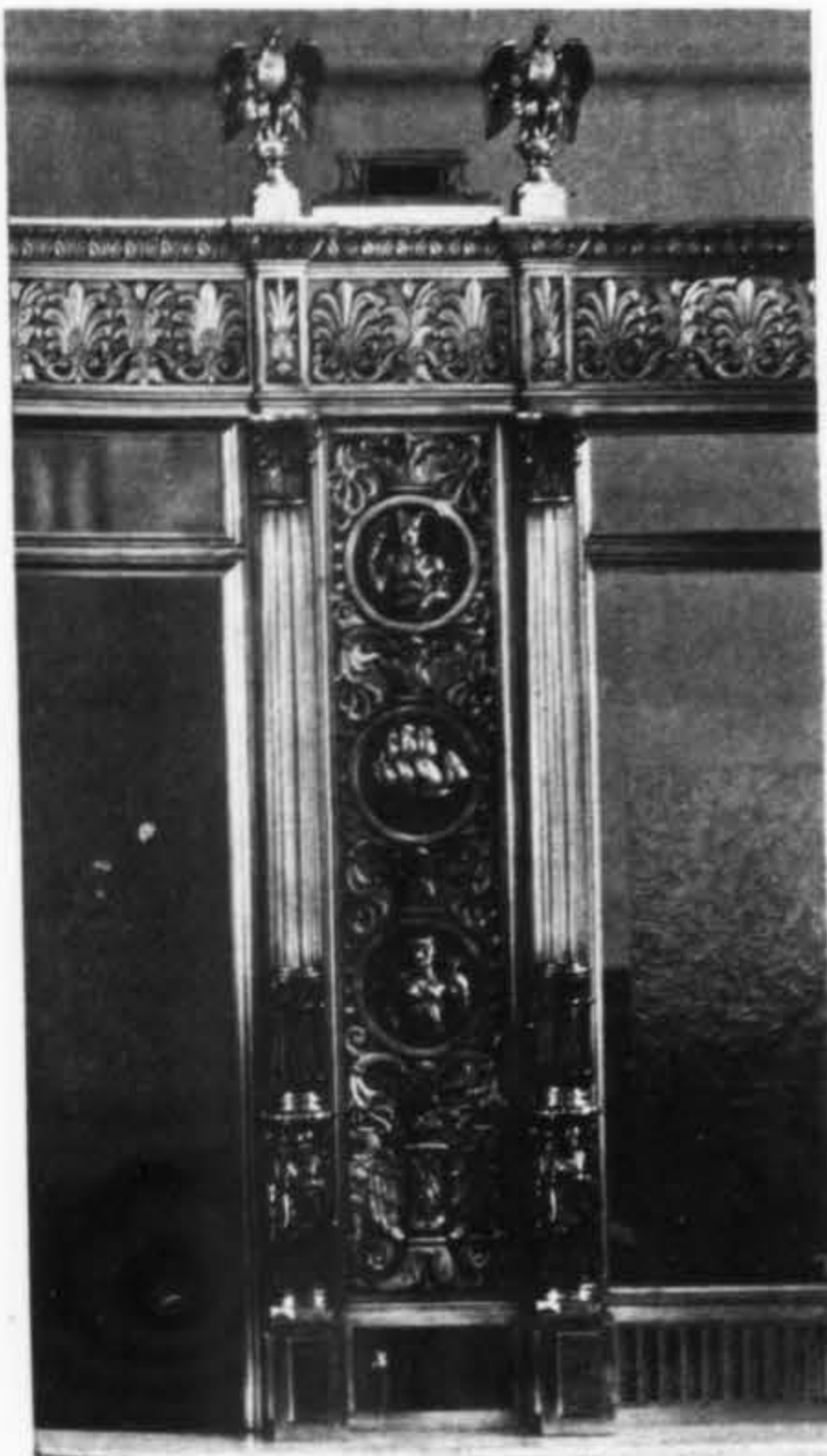
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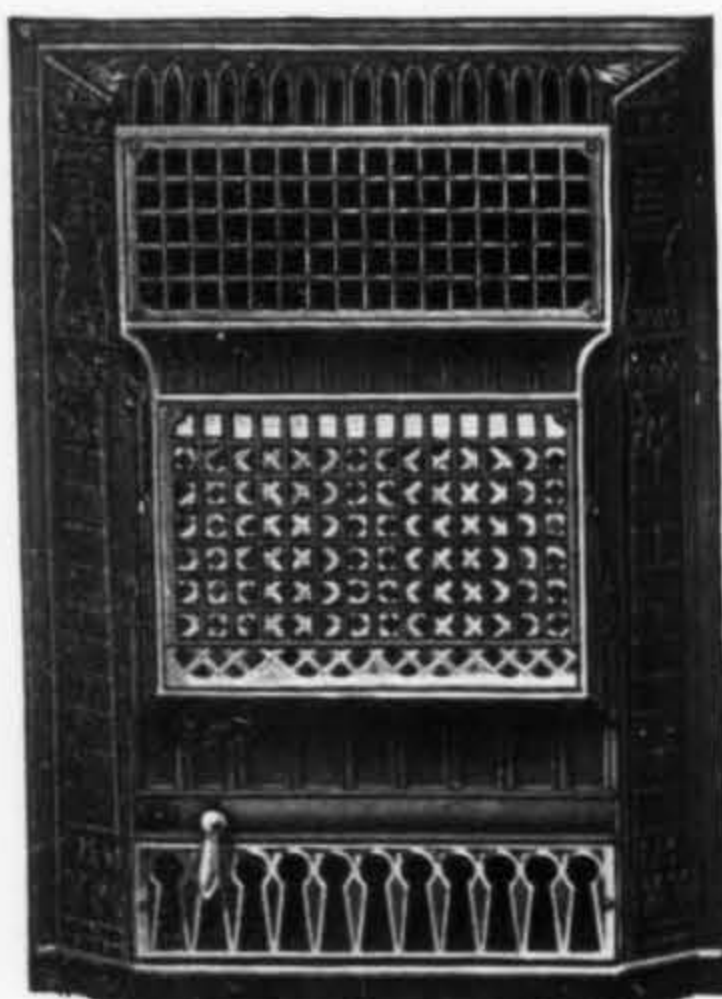
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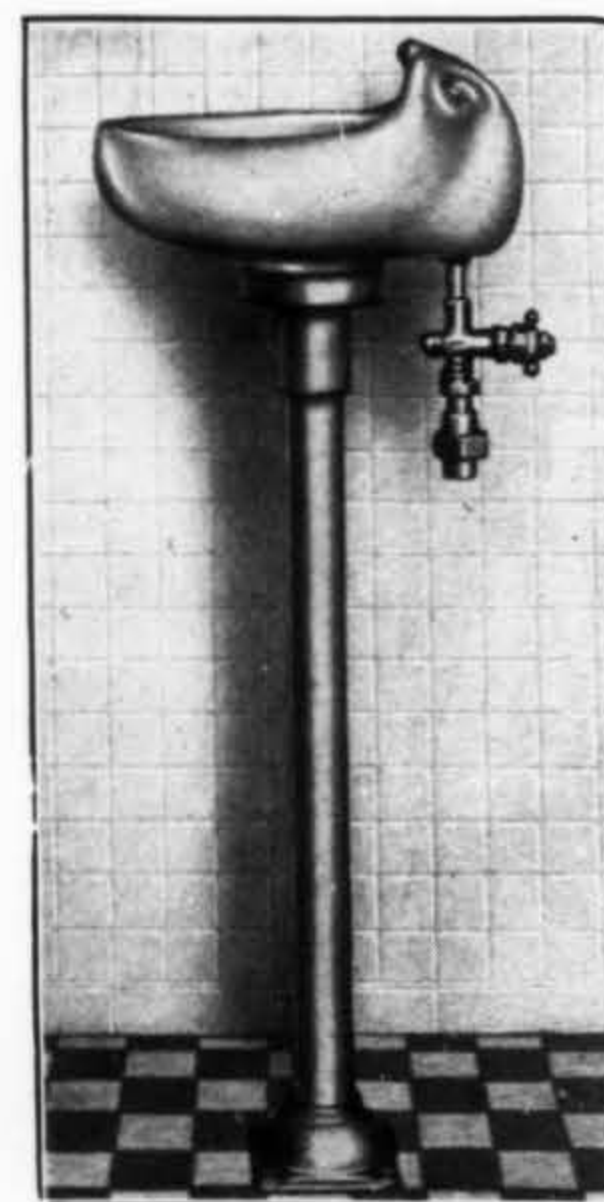
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BOOK REVIEWS

"The Villa Madama, Rome" a reconstruction by W. E. Greenwood, F.I.B.D. This famous relic of the Golden Age of Art, was not completed; but the designs of Raphael, and the San Gallos, its architects, together with the work still existing, have enabled Mr. Greenwood to prepare 33 large plates, 25 of which are in full color, with text describing in detail the scheme of decorations. This is a magnificent monograph on the most ambitious project of renaissance art. William Helburn, Inc., 15 E. 55th St., N. Y., Price \$20.00.

"Architectural Details of Southern Spain" by Gerstle Mack and Thomas Gibson. Here are 150 plates, each subject illustrated by photograph and by measured drawings, which are wonderfully clear and complete. The work is intended both as a record of fast disappearing architecture (for some of these examples are literally crumbling away) and as a source of Spanish details capable of graceful adaption to modern use.

The book should be well received in California, especially since Mr. Mack is a native San Franciscan—for some time on the staff of the famous Willis Polk. William Helburn, Inc., 15 E. 55th St., New York, Price \$16.00.

"The Ferro-Concrete Style" by Dr. Francis S. Onderdonk, Jr. Dr. Onderdonk, of the University of Michigan Architectural staff, has written a book of some 250 pages on the subject of reinforced concrete in modern architecture. Whether or not (as he grants) it is justifiable to speak of a Ferro-concrete "style," he proves quite convincingly, aided by numerous illustrations, that this new method of construction is making possible many novel forms of architectural expression, some of which are undeniably interesting if not always beautiful according to traditional standards.

Recognition is given the Pacific Coast for its outstanding contributions to the new "style." The book is of course valuable to any one who wishes to keep up with the modern tendencies in architecture.

"The Ferro-Concrete Style" by Francis S. Onderdonk, Jr., Architectural Book Publishing Co., 108 West 46th Street, New York, Price \$12.00.

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