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California Arts & Architecture



Courtesy of Stendahl Galleries

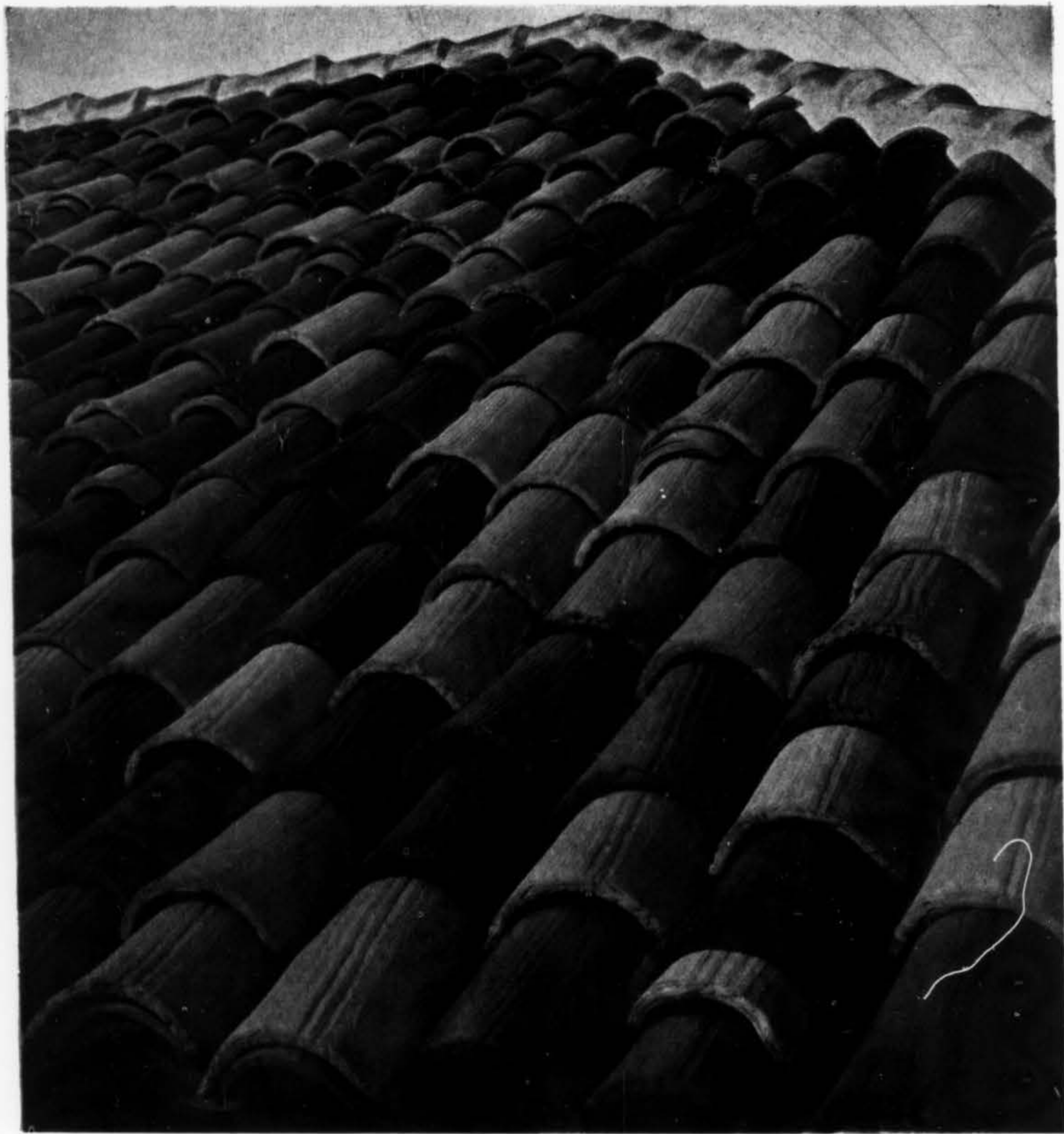
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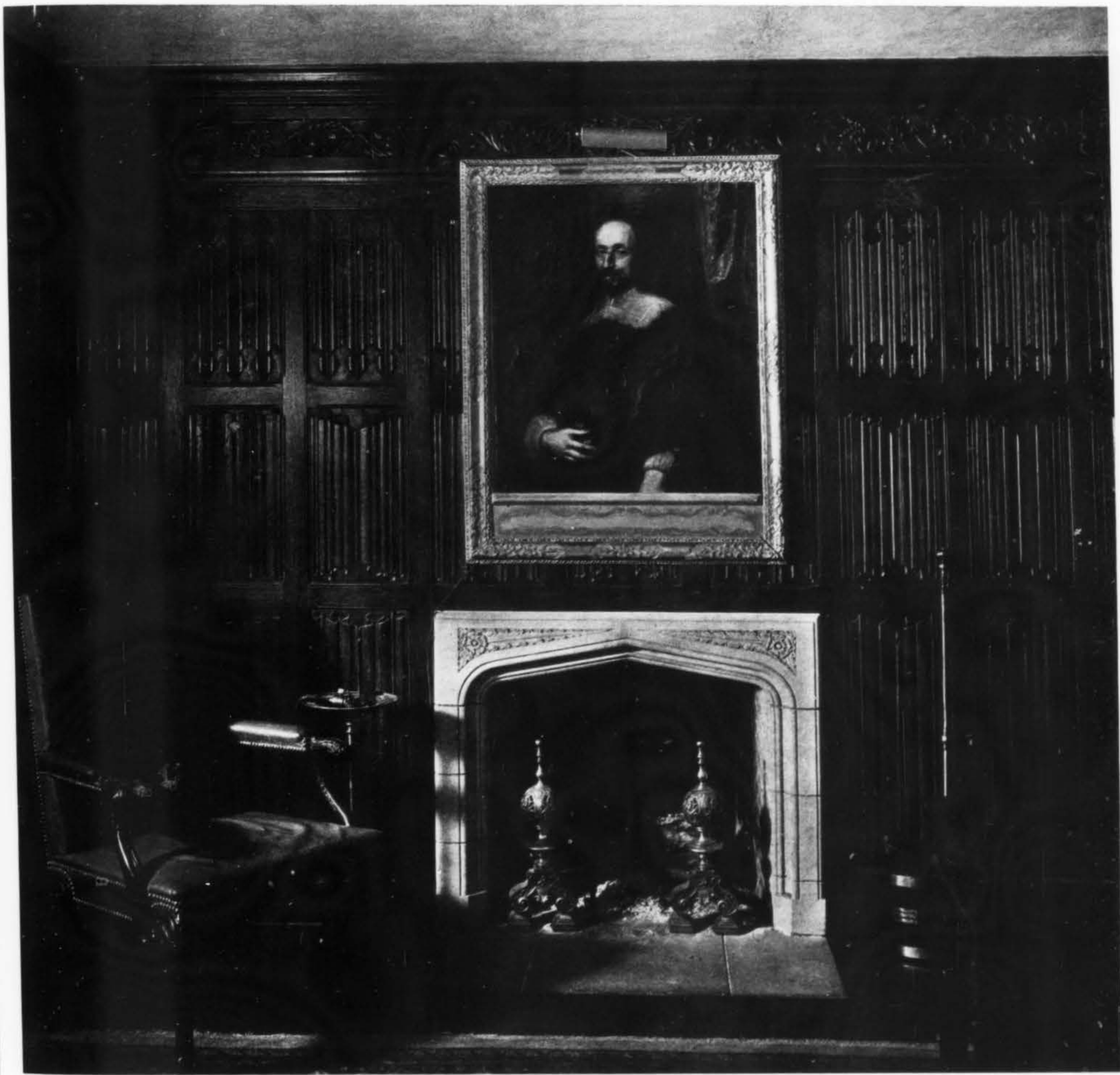
✓ **B**ARCELONA Roof Tile, reproduced here from direct color photograph, is our answer to the demand for a machine-made tile which possesses all the beauty of texture and softness of form characteristic of hand-made tile. In addition, it has structural soundness due to its dense clay body. While this illustration shows a desirable combination of colors, the kiln run produces varieties that are widely responsive to requirements.

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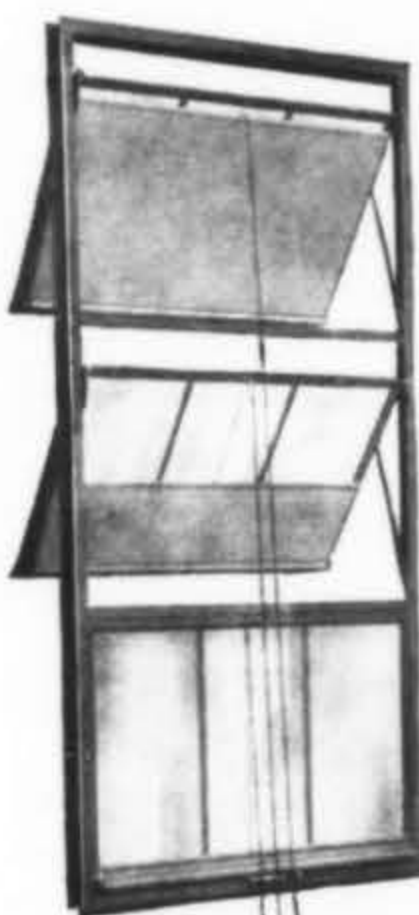
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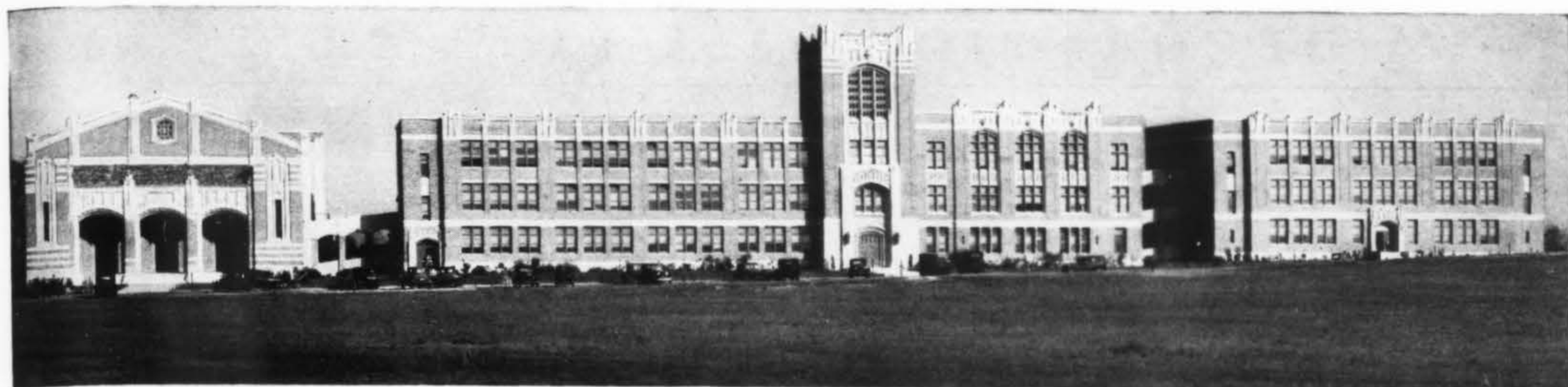
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THE delightfully universal custom of serving coffee in the drawing room, the patio or on the terrace has made the coffee table a much sought object and the subject of long and deliberate thought by many hostesses, as the table must be just right, low and easily reached from a soft davenport or the chair of ease. A search into the realms of the antique is of no avail as this service of the beverage was not prevalent in older times. However, research in the matter of furniture of the master craftsmen of the past is sure to reveal something.



Therefore it was particularly pleasant to discover when visiting the Serendipity Antique Shop out on Colorado Street, Pasadena, to find it was possible to have a table made in their shops after an approved design. Several designs were submitted and a beautifully proportioned table made from the design selected. As something in the Sheraton manner was required, mahogany was used, and an artist on the staff decorated the table in the technique of the Sheraton decorated furniture. Green was used as the ground color, heightened with gold, and the tray itself was embellished with a spirited old English design. Another design considered showed a red ground gold trimmed, and with another and most attractive design worked into the tray, as these pieces so good in design, lend themselves readily to color changes in accord with the mood of the buyer or the general character of the home they are to adorn.




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EXQUISITELY appointed tables arranged by experts at Parmlee-Dohrmann's prove that the ceremonial of the meal has not become obsolete even though the automobile has made gypsies of us all. The dining room table is still the center of hospitality and to make it a thing of beauty requires artistry and knowledge of ceramics and glass. Parmelee-Dohrmann's is a veritable museum of modern objects of art for table use.

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THE regal splendor of Venetian furniture, and the exquisite line of French examples of cabinet making, are shown to unusual advantage in Cannell and Chaffin's "velvet room," which has been re-decorated and re-arranged. The room is pictorially effective and enables one to see at its best furniture of the 18th century.

.

AGainst a background of gold damask, which affords an opportunity for a charming silhouette, an iron doorway at Cannell and Chaffin's challenges one's attention on entering. One of their recent Italian importations, its simple, delicate treatment of the metal suggests its use as a gateway in a Mediterranean home.

.

THERE is a pair of gilt Louis XVI chairs at Cannell and Chaffin's which are delightful examples of the best influences of the period. They are rather small in scale, but so exquisite in detail, so perfect in contour and coloring that they seem worthy of a place in a museum.

ENGLISH FURNITURE FOR SALE

Mrs. Olga Brown wishes to dispose of her oak 16th century dining room furniture, consisting of court cupboard, sideboard, dining table and chairs. This furniture was specially made for her by a high class reputable English firm in London, and she now finds that these massive pieces will be too important for her future smaller residence. She has also many interesting pieces of old china. She will be at home any time by appointment. Telephone HE 4834.



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Dedicated to

ART AND ARTISTS OF CALIFORNIA

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Twenty full-page illustrations



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List of California Art Museums and Associations



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THE CALENDAR

Music & Art & Clubs & Sports & Announcements

ANNOUNCEMENTS

MOUNTAIN PLAY is given in the amphitheater at Mt. Tamalpais, California, near San Francisco, Sunday, May 19. "Peer Gynt" is the production for this, the sixteenth season, and it is sponsored by the Mountain Play Association. The director is Baldwin McGaw.

RAMONA PAGEANT, founded on the story of Ramona and Alessandro by Helen Hunt Jackson, an unusually beautiful outdoor play is given in Ramona Bowl in a canyon on the slopes of Mt. San Jacinto, near Hemet, California, May 4 and 5, at 3:00 p. m. This is the seventh season of this presentation, to which Virginia Calhoun, owner of dramatic rights, has given permission. During this period a concrete amphitheater has been constructed, providing ample and comfortable seating space.

VALENCIA ORANGE SHOW at Anaheim, California, is held May 23 to June 2. Elaborate decorations prevail and contests for posters and models for exhibits by art students were held and prizes awarded. The motif for the decorations is the book, "Robinson Crusoe."

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

CALIFORNIA STATE FLORAL SOCIETY SHOW is held in San Francisco this month.

WESTERN AIRCRAFT SHOW at Mills Field, San Francisco, California, is scheduled for May 2-3-4.

PACIFIC COAST PLEASURE BOAT AND SPORTSMAN'S EXPOSITION is announced, April 27 to May 4, at the Municipal Auditorium, San Francisco, showing the latest development in yachts, cruisers, outboard motors, air craft, fishing, hunting and camping equipment.

PACIFIC NORTHWEST YACHT RACING ASSOCIATION holds the annual international championship regatta at Vancouver this year for the third successive season under the auspices of the Royal Vancouver Yacht Club. The regatta is held immediately in front of the clubhouse and the full program witnessed from the balconies. Vancouver has in English Bay the best racing course of any city in the organization. The officers of the Pacific Northwest Yacht Racing Association for 1929, elected at a meeting in Victoria, are, Admiral, Captain Stanley Griffiths, Seattle Yacht Club; Vice Admiral, Commodore G. F. Gyles, Royal Vancouver Yacht Club; Secretary, Captain Roy Corbett, Seattle Yacht Club.

PASADENA CHESS CLUB meets for social chess every Monday and Friday evenings, Pasadena, California.

FORUM CLUB OF CALIFORNIA, 126 Post Street, San Francisco, holds the annual breakfast at 12:30, May 1st, in the Gold Room of the Fairmont Hotel.

GARDEN TOURS through Santa Barbara and Montecito, California, are open to the public and may be arranged through the Recreation Center, Carrillo and Anacapa Streets, Santa Barbara. The tours are planned for garden lovers, both visitors and residents, each month on Fridays. Garden lectures are held every Wednesday at ten o'clock at the Garden Studio, 914 Santa Barbara Street. The Museum of Natural History offers a continuous exhibition; and the public enjoys the Blakely Botanic Garden daily.

HELEN E. HAINES continues through May the series of talks on Current and Contemporary Books at the Los Angeles Public Library. The subjects and dates of the month are, "A Group of English Novelists," May 14; "Travel: On the Wing," May 28, at 7:30 p. m.

HOOVER WAR LIBRARY of Stanford University, Palo Alto, California, is enriched by the gift of a collection of great value to historical students, consisting of twelve bound folio volumes of documents and correspondence from the chief figures in the war from 1914 to 1918, as well as a number of other mementoes of interest and value. The donor is Rev. Samuel N. Watson, D. D., of Santa Barbara, California.

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Los Angeles

COMMERCIAL PHOTOGRAPHERS' ASSOCIATION of Los Angeles, California, is holding an exhibition on the second floor of the State Building, Exposition Park, Los Angeles, throughout the month.

THE JUNIOR LEAGUE OF LOS ANGELES announces the Fifth Annual Amateur Exhibition on the grounds of the Flintridge Riding Club, Friday evening, May 24, and all day Saturday, May 25. Dinner is served on the grounds at 6:00 Friday evening, and lunches may be had between the morning and afternoon performances on Saturday. An attractive innovation this year is the dancing in the open. Performances in the ring are scheduled for Friday evening at eight, Saturday morning at ten, and Saturday afternoon at two.

AN AIR CIRCUS is announced at Hollister, California, May 11-12.

THE JUMPING FROG JUBILEE at Angeles Camp, California, May 18 and 19, serves to recall many tales of California's romantic past and incidents of the days of Mark Twain.

THE SERENDIPITY REFECTORY, designed primarily to accommodate the clientele of the Serendipity Antique Shop, offers delightful hospitality and a new object for entertainment at both the luncheon and tea hours. The gardens comprise several acres in East Colorado street, Pasadena, California.

LAGUNA BEACH GARDEN CLUB, Laguna Beach, California, announces the donation of \$100 by Harold F. McCormick for cash prizes for best small gardens, and certain improvements within the city limits. A Flower Show is scheduled for May.

ANNUAL BUTTERFLY SHOW of the Lorquin Entomological Society, held at the Museum in Los Angeles, California, last month was of particular interest. The awards were distributed as follows: First award for new varieties or species to Jeane D. Gunder of Pasadena; Gold award for best collection of western butterflies to John Garth of Long Beach; Silver award for western butterflies to F. W. Friday, Los Angeles; Honorary award for western butterflies to Lloyd Martin, California Junior Republic, Chino, California; Lorquin award for best collection of exotics to Eugene Murmann, Los Angeles; First award for best commercial exhibit, Hal Newcomb, Los Angeles.

"**DIXIE MANOR**," a home for Confederate veterans, at San Gabriel, California, was dedicated last month. The Daughters of the Confederacy established the home, headed by a committee of twelve, the group comprising twelve chapters of the U. D. C. in southern California.

THE ANCIENT ARABIC ORDER OF NOBLES OF THE MYSTIC SHRINE hold the fifty-fifth annual conclave in Los Angeles, California, June 4-5-6. The Coliseum will be the scene of the electrical pageant, four performances of the "Circus Maximus," two oriental parades and other events of interest.

A FLOWER SHOW at Atascadero, California, is announced for May 15.

PAUL ELDER GALLERY, 239 Post St., San Francisco, offers the following programs for the month:

Eugen Neuhaus, "American Sculpture," May 2, at 2:30 p. m.
Leonard Wilson, "Coats of Arms and Crests," May 8, 2:30 p. m.

Sara Bard Field, Emily Dickinson, May 25, at 2:30 p. m.
Gladys Johnson, "Looting Ladies," Review of "Desire" by Algeron Crofton, May 4, at 2:30 p. m.

Josephine Bentham, A Biographical Sketch by Grace Sanderson Michie; Review of "Outsiders" by Mary Coghlan. Critics Appreciations presented by Mary McDuffy Hampton, May 11, at 2:30 p. m.
Pauline Stiles, "Experiences in Novel Writing," Review of "Cloud by Day" by Ruth Comfort Mitchell, May 18, at 2:30 p. m.

Tuesday Afternoon Readings of Modern Plays include: Mrs. Guy Stevens Farrington, "Street Scene," Elmer Rice, May 7, at 2:30.

Mrs. Kathryn Northrup, "Dynamo," Eugene O'Neill, May 14, at 2:30 p. m.
Mrs. Guy Stevens Farrington, "Holiday," Philip Barry, May 21.
Mrs. Laurel Conwell Bias, "Lazarus Laughed," Eugene O'Neill, May 23, 2:30 p. m.

A series of six Saturday morning readings is given by Mrs. Hugh Brown, May 25 to June 29, at 10:45.

(Continued on Page 60)



FINE OLD ANTIQUE SPANISH DAMASK BLANKET
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WHEN real people are doing the right thing in a nice, small town it is a pleasure to record results and to help them on their way.

The village of Palm Springs is situated on the desert around the corner of San Jacinto mountain and under its protecting wing. Sand storms blow by it to pile their burdens on the dunes across the valley; Indians and early settlers selected it because of this protection and the abundance of mountain water in streams and springs.

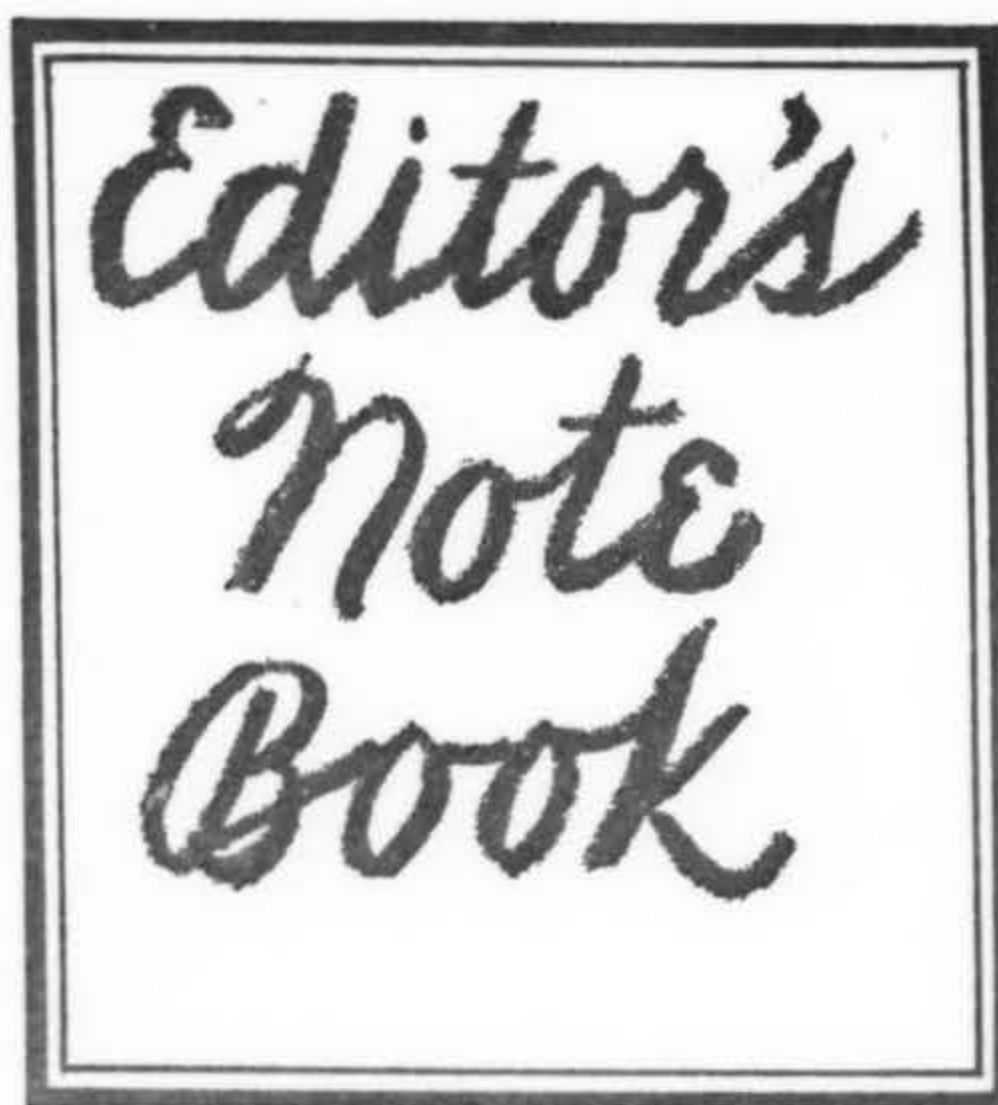
Indian reservations here alternate with the Southern Pacific Railroad sections, so the available land is limited and close to the Indian settlement. Tourist hotels have now taken possession and the place is full to overflowing during the short season. The Desert Inn, El Mirador, and The Oasis, share with La Quinta this inheritance of Southern California's tourist trade. The Indians, too, might profit by the influx of wealthy tourists seeking sunshine and health. Properly advised, the Indian Bureau might here turn what was a mere watering hole into a glorious Spa. But it would have to be up-to-date, and spic and span, if it were to prove a profitable investment for the Indians whose property it is.

Even now the great cottonwood trees growing on the Reservation add greatly to the beauty of the spot; and, with the park-like orchard and garden of the old house of the White family, form the central nucleus and the main attractive feature of the town. When one tries to imagine what Palm Springs would be without this mass of greenery between it and the open desert imagination stops trying to make a pleasant place of the village of Palm Springs.

But with this as a nucleus the town has grown both up and down the highway, now to be called Palm Canyon Drive. An air-port is secured near El Mirador and the local Chamber of Commerce has called in Mr. C. H. Cheney of Palos Verdes to advise them what to do next. Mr. Cheney found "A very high average of architectural merit in the residences and hotels." And no wonder. Here are houses by Dodd and hotels by Hunt & Chambers; houses soundly and comfortably built for the climate by McNeal Swasey, Roy Kelley, Paul Williams and other architects enough to form a strong architectural jury. And besides here is a class of citizens who know why an architect is called in.

Only the houses that were born without benefit of Architecture, good taste, or sense of good proportion spoil the picture of Palm Springs.

A central Community drafting-room, where the most niggardly contractor and builder can find good design at a price



he is willing to pay, would avoid rapid esthetic obsolescence of spotty and outlandish buildings in a community where the whole population is rapidly acquiring good judgment in design. Palm Springs will be a model town, as befits the hostess for California's southern entrance.

Riverside County, which includes besides its river, a large portion of the desert is at last awake to the fact that the desert is the one, ultimate, California tourist's-season land. Bridle trails are being cleared in all the canyons; new roads are laid out; old ones repaired and to-day the Supervisors meet the Palm Springs citizens near Hemet to survey a road from Idlewild to San Andreas Canyon and provide the dwellers on the Desert a way to escape the heat of summer in the heart of mountains near at hand. M.U.S.

AN official in one of our large California cities was called upon to address an Eastern conference on the subject "The Relation of Climate to Building Construction." The choice of a Californian for this purpose has its humorous aspects; as the gentleman remarked, "it is like asking a bachelor to discuss the bringing up of a family of children."

There is a condition that comes to mind, however, in which the mild climate of California has led to unfortunate results. By far too large a proportion of the frame construction of California is of too light and flimsy a character. The methods and materials used in much of the smaller domestic and apartment house work here would not be tolerated in a region where winter is severe, even for the cheapest tenements.

This is poor policy, false economy. Such buildings depreciate rapidly and are increasingly more costly to maintain. After a few years, although they may not actually fall down, it is impossible to conceal their defects and structural shortcomings; they grow increasingly shabby and inevitably the value of their whole neighborhood is damaged.

The remedy, of course, is to be found in stricter building laws, higher standard of construction, more efficient inspection—and back of all this, the insistence upon competent service in planning, specifying, supervising. The most careful attention and nourishment will not make a rose out of a thistle; improvement in building must start with the men who make the plans.

Hope for better conditions may be expected through the agencies for the new State Association of California Architects and the State Board of Architecture, working together for the best interests of the commonwealth. H.A.

THE All-American Sculpture Exposition will be described in our June issue by Edgar Walter, a brilliant young native Californian who has already carved out a sculptural reputation for himself. The significance of this great art event cannot be over-emphasized.

The Claremont Country Club of Oakland is the latest and one of the finest of these centers of California life to be completed; it is the work of George W. Kelham, A.I.A., which means that the views we show will be of high architectural interest.

For the California Countryside story of the month, M. Urmy Seares has chosen to write "Where the Road Meets the Arroyo."

After some months spent in North Africa, Mark Daniels, landscape architect (formerly assistant superintendent of National Parks), engineer, artist, musician, was inspired to describe its similarities to certain portions of California, and the architectural suggestions to be found there; sketches and photographs will illustrate his points.

The decorative use of tile has been growing steadily in California; no one knows more about tile, historically, aesthetically, practically, than Jesse E. Stanton, A.I.A., who will furnish the first of several articles dealing with this subject which is of such general interest.

Views of several delightful California houses and their gardens will be shown; of Mr. Paul Veeder, at Pebble Beach, designed by Clarence Tantau, who is fast making a reputation as an authority upon houses of Spanish inspiration; of Mrs. Sydney Berg at Pasadena, the work of that versatile young architect, Wallace Neff; and of Mr. Henry De Roulet, at Los Angeles, in which Morgan, Walls & Clements show that their talents are not confined to shops and office buildings.

The pages devoted to music—books—drama—sports—will contain features that are timely and interesting. So much is continually happening in California along these lines that it is our endeavor to make such selections as will reflect the full and varied life of this region.



The graceful line of Hepplewhite is beautifully executed in this dignified sideboard in mahogany and burl woods.

The Savoy Mirror is faithfully reproduced from the original in a well known American collection.

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MAY
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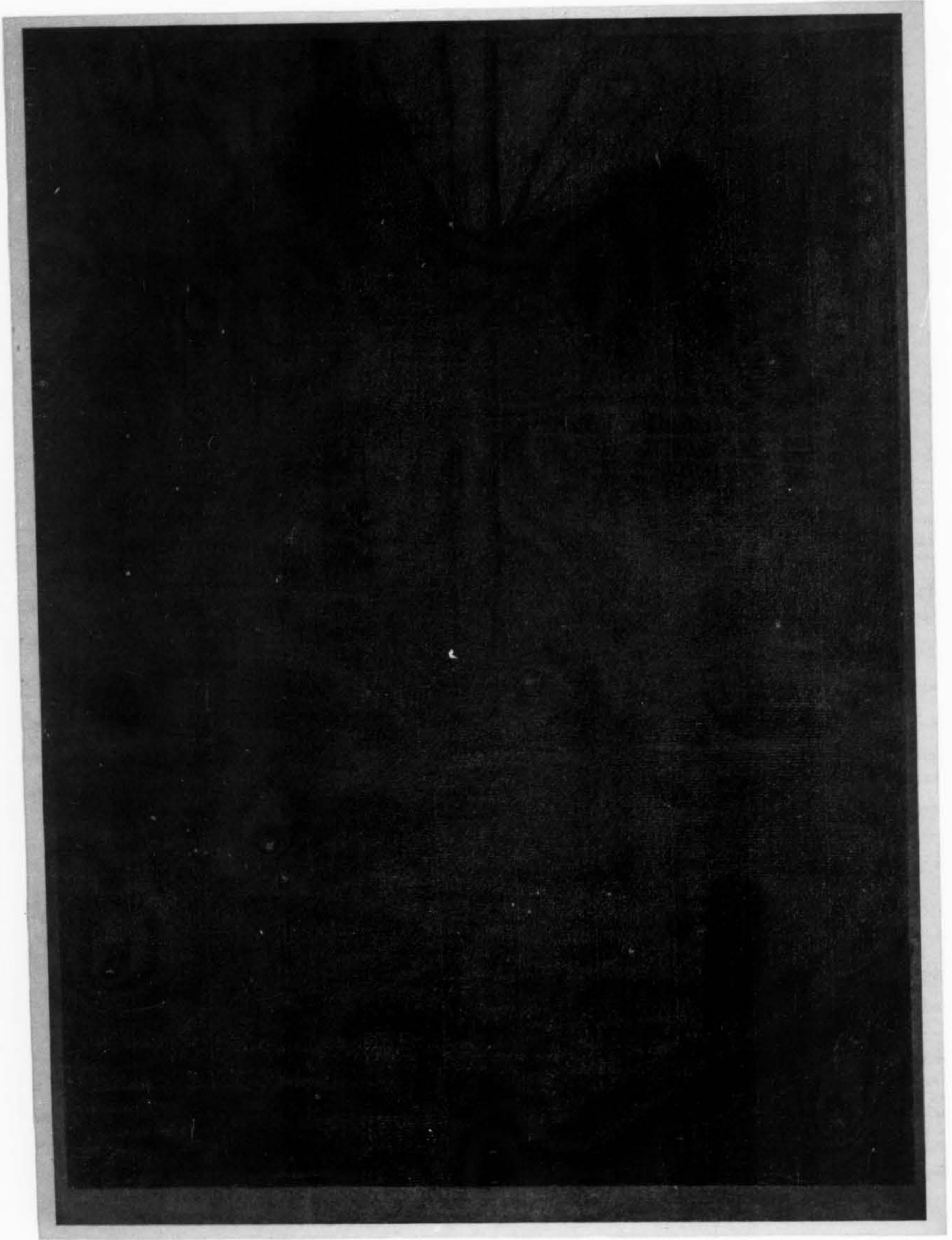
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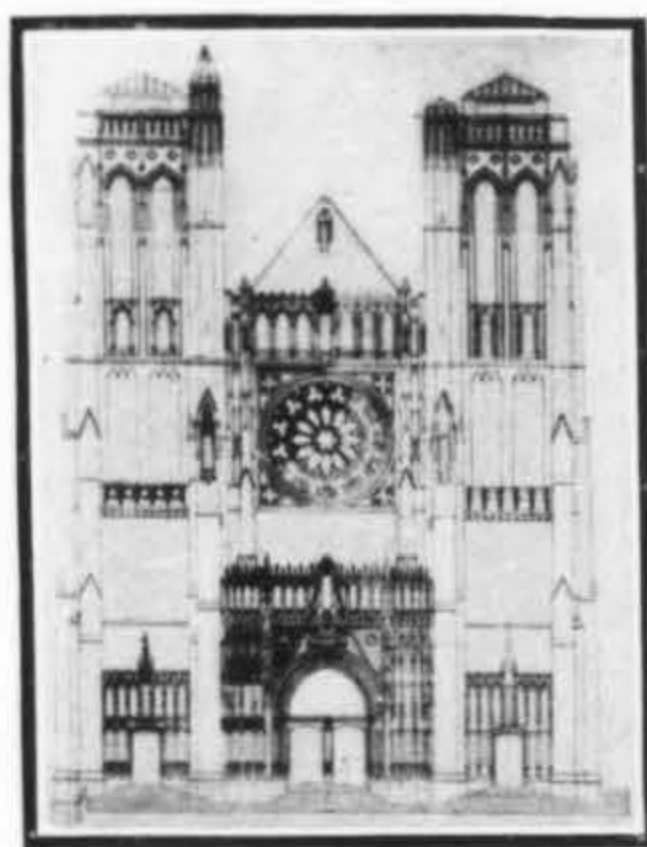
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"Foggy Morning, San Francisco Bay"
From a charcoal drawing by Irving F. Morrow



A WESTERN PARTHENON BY THE PACIFIC

Grace Cathedral, in San Francisco

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

"NOB HILL," famous in San Francisco's early history for the cluster of mansions with which the first magnificos celebrated their sudden wealth, rises abruptly from the heart of the city, dominating San Francisco as the Acropolis does Athens. Fair and square on the top of Nob Hill stands a massive crypt, above which is now to rise Grace Cathedral, a symbol of human aspiration, a center of spiritual influence, an exalted civic monument on a noble eminence, a new Parthenon.

The history of Grace Cathedral is of more than local significance. On the shore of the Golden Gate there was held the first Christian service, in the English tongue, in North America. When Sir Francis Drake landed, in the summer of 1579, the first act of his chaplain, Francis Fletcher, was to hold a service of Thanksgiving; and there, for the first time in the New World, were uttered those stately and beautiful words which have made the English prayer book one of the greatest heritages of the English-speaking races.

The years rolled by, finally bringing California into the Union of States founded by English colonists. The first Bishop of California was appointed—Bishop Kip—and in September, 1863, he placed his Episcopal Chair in Grace Church, San Francisco, thereby causing the church to be known as Grace Cathedral—the first Cathedral seat in America. But it was not until after the great catastrophe of 1906 that the vision of a supreme community shrine, a religious center which should beautify and inspire and serve the whole city and the Diocese surrounding it, became definite, and its realization, indeed, imperative.

Within the burned area was the prominent hill which commanded the financial and commercial districts, to the east and south; the main residential section, and the Golden Gate, to the west; San Francisco Bay and the Marin hills to the north.

Bishop Nichols presented the need and the splendid conception of the Cathedral to members of one of the city's earliest and most prominent families, whose homes had been destroyed; and they presented this incomparable site.

The Crypt was opened in 1914. The war, and conditions that followed, delayed completion of the Cathedral. This delay, however, has given opportunity for study and revision of the plans, which had been originated by George Bodley, famous English church architect. After his death, his successor, Cecil Hare, associated with Lewis P. Hobart of San Francisco, had made many changes, adapting the scheme to local conditions, with particular attention to the physical difficulties of the site.

When Mr. Hobart was given full architectural control, these studies were extremely valuable; but many new problems presented themselves, and he has now completed plans which offer an entirely new conception. It is pertinent to quote the comments of Mr. Ralph Adams Cram, who has acted as consulting architect. Mr. Cram says of the new scheme:

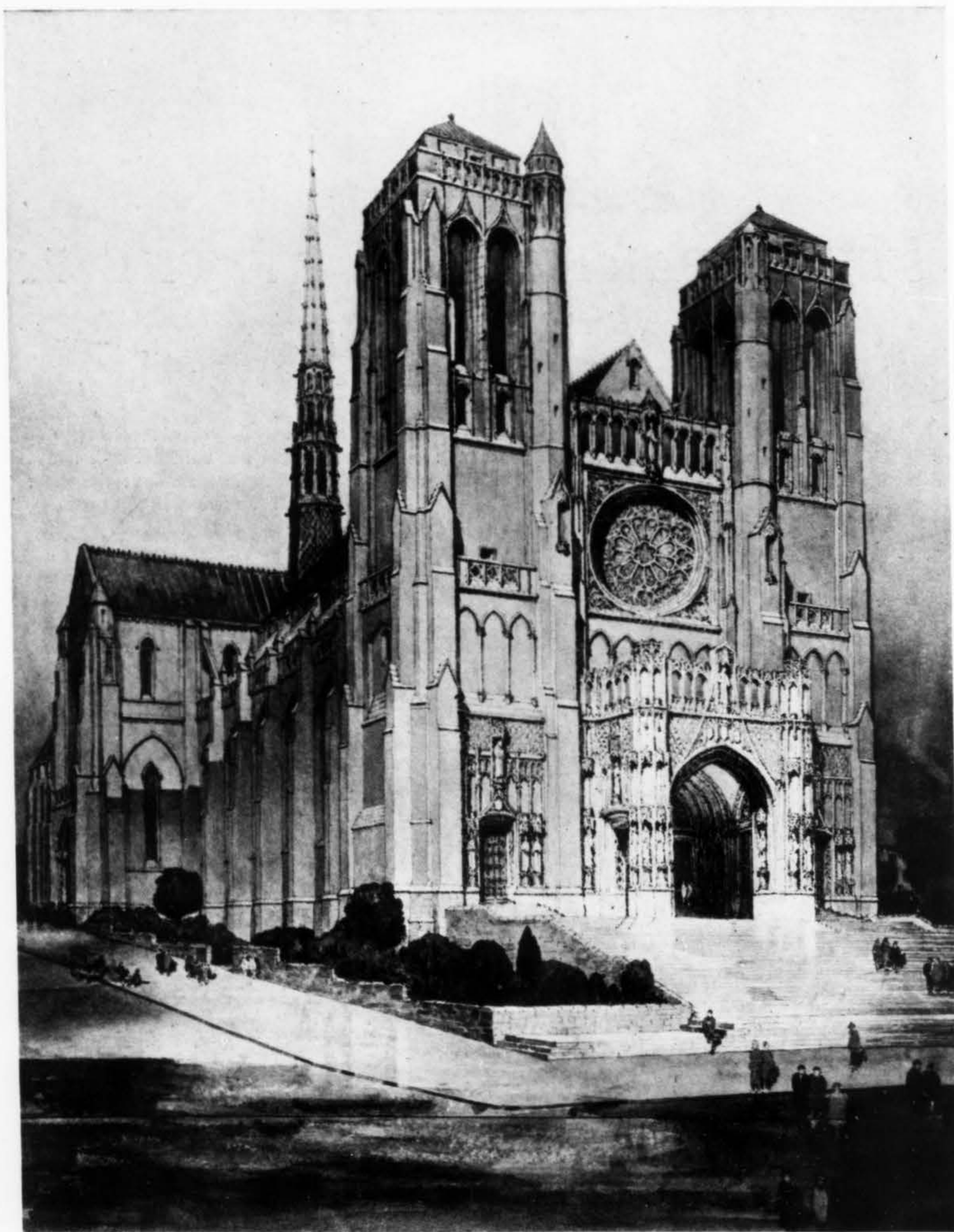
"The problem of San Francisco Cathedral was one not easy of solution. Physical considerations implied, and even compelled, a treatment that departed in certain particulars from the established precedents of the Middle Ages. It was necessary frankly to meet these conditions, yet at the same time to obtain an architectural effect that should be impressive and spiritually stimulating, while the sense of religious and architectural tradition would be scrupulously maintained. That these results have been achieved, and even beyond what might reasonably have been anticipated, the designs and drawings demonstrate beyond question. Here is a building of impressive dimensions, with a nobility and power in general effect that promise a cathedral certainly not unworthy to stand with similar,

if larger, structures now being erected in the United States and destined to take its place amongst the great works of ecclesiastical architecture in modern times.

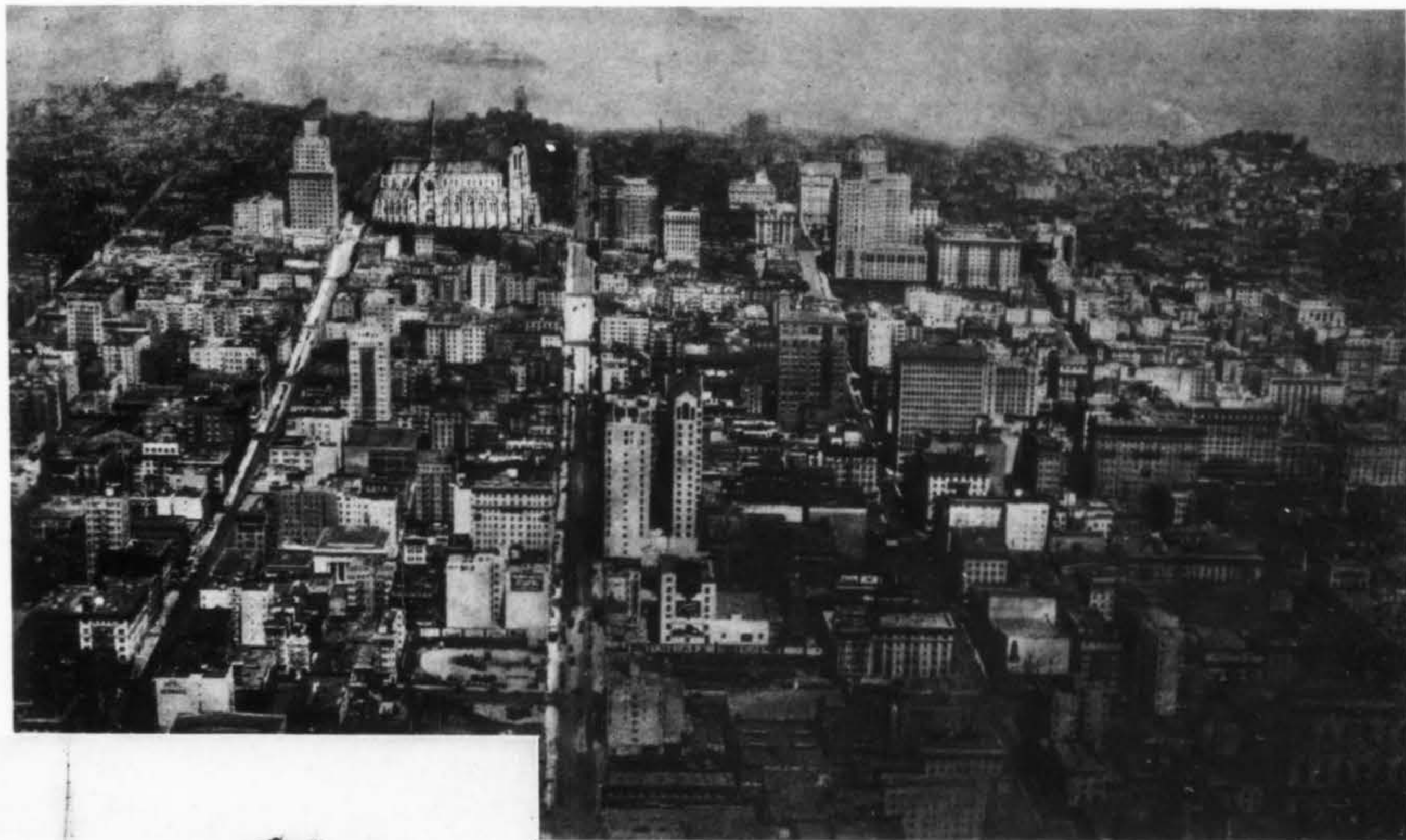
"It is not in any respect archeological. There are motives which may be traced to 13th, 14th and 15th century work in England, France, and Spain. None of these has been used after a servile fashion. In effect, the building is an epitome of the great art of the Christian Middle Ages. Through these varied motives in their logical combinations runs a certain element of modernity that makes the design unquestionably of this day and generation. No one could mistake it for a copy of an ancient structure. It is unquestionably of America, and of the 20th century; yet with equal certainty it proclaims not only the vitality of the religion that brings it into existence, but also the unbroken continuity of this force as it follows backward, century after century, to the great moment when, in Europe, Christianity became full self-conscious, and so expressed itself through the art it had brought into being.

"While the exterior is as vigorous, vital, and effective in its detail as one could ask, the interior promises to be no less impressive, perhaps, indeed, more so. The whole plan is clear, open, and spacious, with great widely spaced and very lofty piers supporting a clerestory, but without triforium, somewhat after the Spanish mode. The scale is large and powerful, the organism logical to a degree, while the vistas through aisles and chapels can only be strikingly effective in their combination of light and shade.

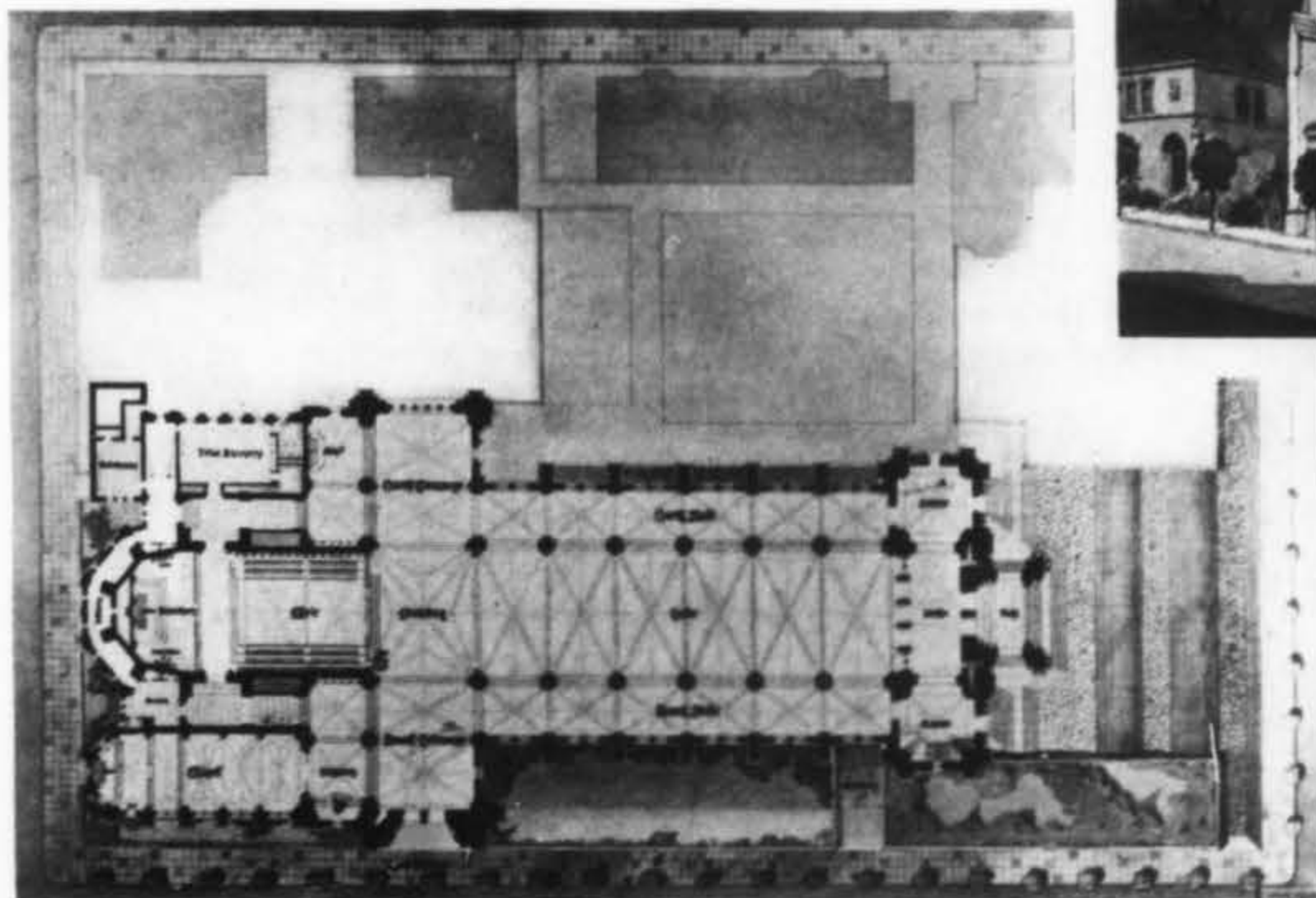
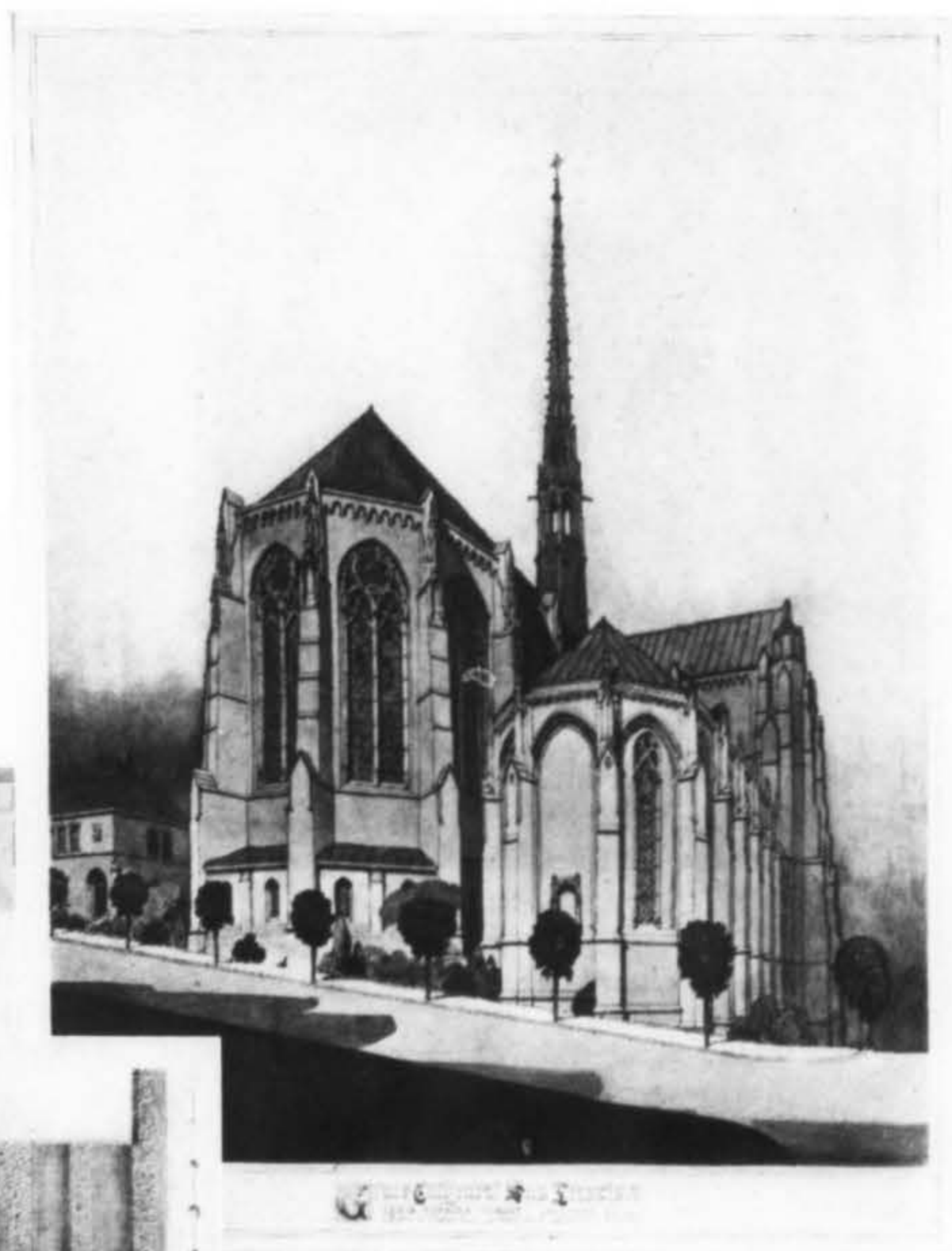
"Disassociating myself wholly from the part I have been privileged to play as consulting architect, I can truthfully say that Mr. Hobart has produced one of the most impressive, convincing and promising schemes for an American Cathedral that
(Continued on Page 24)



Grace Cathedral, San Francisco, California. Lewis P. Hobart, Architect. Cram and Ferguson, Consulting Architects. "A symbol of human aspiration . . . an exalted civic monument on a noble eminence—a new Parthenon."



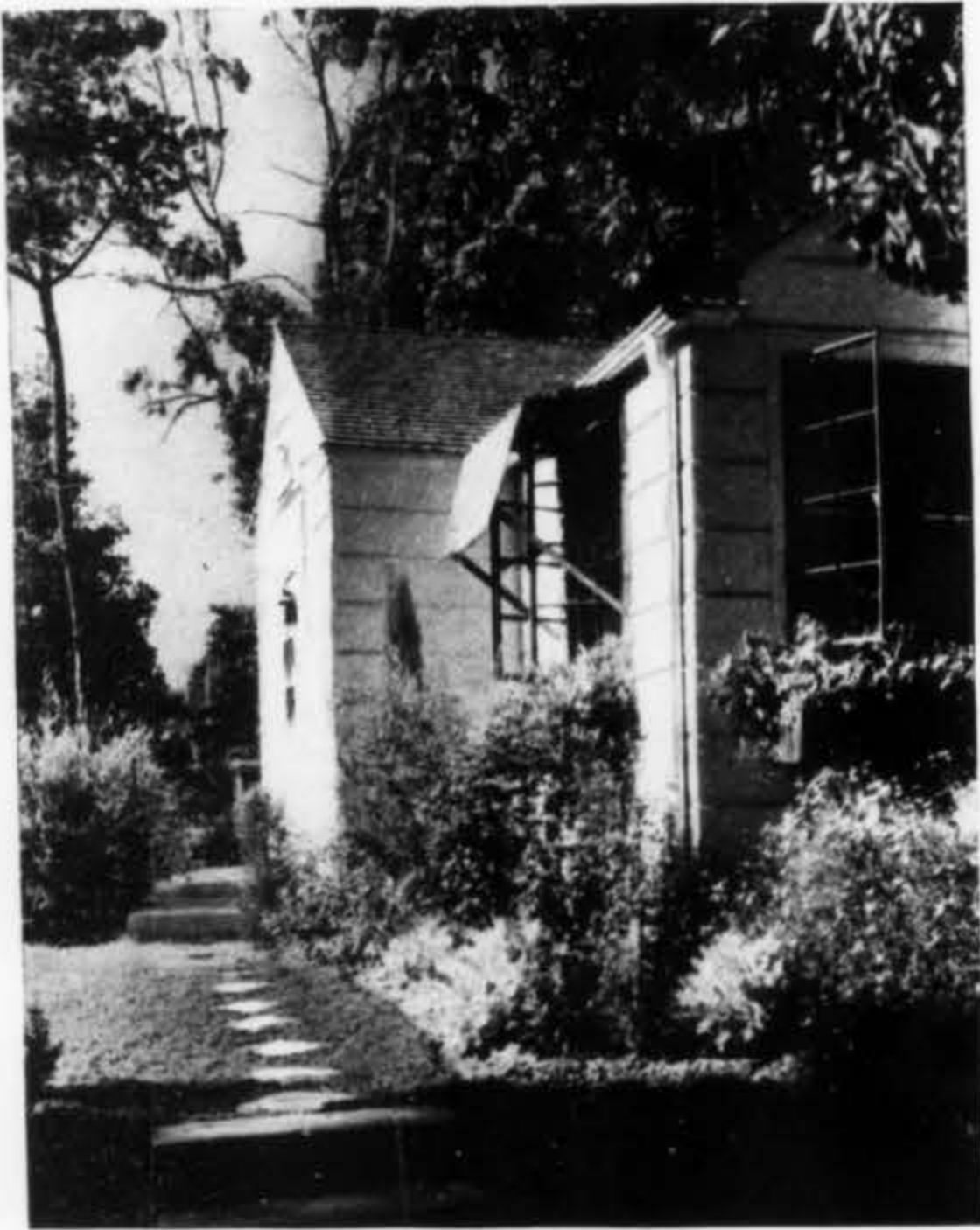
Above is an airplane view of "Nob Hill" in which has been inserted a drawing of Grace Cathedral made as closely as possible to the correct scale, which shows clearly its dominating position overlooking the city and the Golden Gate and its close relationship to the living heart of San Francisco.



The steel skeleton of the Lady Chapel, shown at the right in the sketch above, now rises gauntly above the massive walls of the crypt with its temporary wooden roof; Lewis P. Hobart, Architect, San Francisco, California.

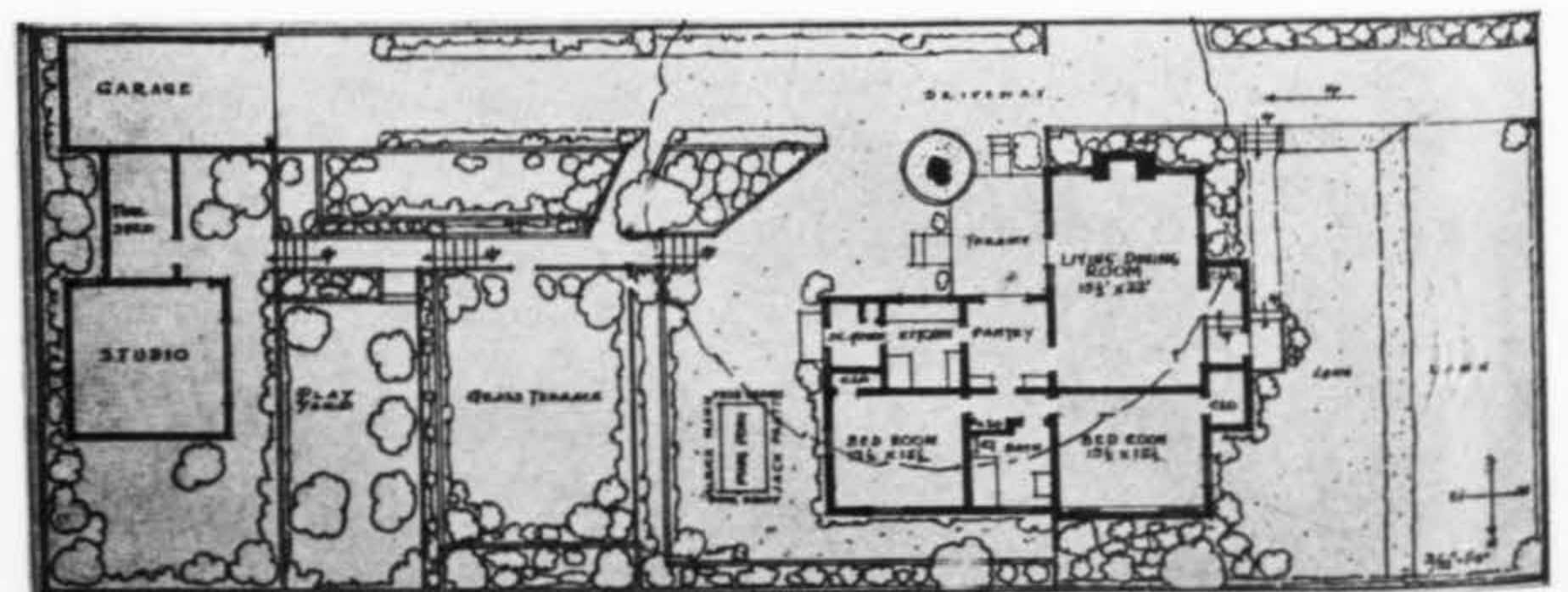


The home of Donald D. McMurray, A.I.A., in Pasadena, California, is proof that architectural design of high quality can be applied successfully to the small house problem.



The plan is well adapted to life in a warm climate and the interior is treated with quiet good taste in keeping with the outside of the house.

There is an elegant, almost classic simplicity about this little house due to the balance and proportion of its parts and the refinement of its details. No one who has not received thorough architectural training could have conceived and executed such a little masterpiece of design. It is not surprising that this cottage won first place in a national competition and received an Honor Award from the Southern California Chapter, American Institute of Architects.



A GROUP OF SPRING BOOKS

*Forming a Balanced Ration**Art & Travel & Biography & Fiction*

By LOUISE MORGRAGE

A Delightful Manner

HOW to instruct and also please is a problem happily solved in a book called "Evolution of Art" (Macmillan) written by a gracious and cultivated woman, Ruth de Rochement, now alas, no longer living. The history of painting is an old old story, which takes on a freshened and pleasing luster when recounted by anyone so richly endowed with intelligence and grace as Miss de Rochemont shows herself to have been. She offers her wares to the public as it were upon a silver platter in such a manner that even lazy people with a mere smattering on the subject will be inspired to seek a deeper insight into this form of artistic expression that has influenced mankind tremendously in the last five hundred years. The treatment of its progress here reminds one of a vast wave in mid-ocean. This wave had its inception in Italy where it rose to a towering height, gathering into its upward momentum the north and Spain, and then including, while it slowly fell, France, England and America. It was a wave that carried along other essentials for nourishing the human soul, awareness of which fact was perhaps the reason why Miss de Rochemont made it all so supremely vital. She had the writer's gifted touch always, since her chapters on the technique of painting, sculpture and prints keep the reader's eyes glued to the pages.

A Trouble-Maker

Very likely were anybody to invent a cheap substitute for gasoline, there would be a frightful commotion in the industrial world. It is a juicy theme for speculation and Roland Pertwee has squeezed out some of the juice in a lively piece of fiction called "Hell's Loose" (Houghton Mifflin). Hell became very loose indeed when a young British ex-naval officer came unexpectedly upon a formula for making synthetic petrol, hidden away since 1913. The battle murder and sudden death stuff of medieval romance was as nothing compared to the succession of predicaments that overtook him while he was trying to stay alive and unbroken in the midst of the assiduous attentions of oil barons, labor agitators and beneficiaries of the formula. Falling in love with one of the last helped not at all; hell became still looser. How the formula served to smash the general strike in 1926 and how they solved the problem of what to do about something that would prove both a bless-



"Jane, Countess of Harrington" painted by Sir Joshua Reynolds, described in Ruth de Rochement's "Evolution of Art" (Macmillan) as one of the lesser geniuses who produced work of individual character and enduring charm. Courtesy of the Henry E. Huntington Art Gallery

ing and a curse to mankind, winds up an entertaining and virile narrative of adventure in modern times.

Old Times in Vermont

Although few people in this generation can have read the "Green Mountain Boys," its title must be familiar to many, since it was a rural classic in New England from its publication in 1839 up to as recently as 1900. It was a novel based on the exploits of Ethan Allen and his men, while they were trying to make Vermont independent first of New York and later of Great Britain. Its author was Daniel Pierce Thompson, a resident of Montpelier and an eager antiquarian. Between 1835 and his death in 1864 he wrote many tales and novels all incorporating scenes and events of local and traditional interest that would have vanished from the memory of men, had he not preserved them under the guise of fiction. This all comes out in the first account of his life called "The Novelist of Vermont" (Har-

vard University Press), written by John E. Flitcroft, whose very capable treatment of his subject has turned out a sturdy and striking character sketch. Better yet are his literary estimates of Thompson's work and that of other writers of the period, good examples of keen criticism, while he accents sharply the outcroppings in the nineteenth century of the New England temperament. It is a book suitable for all who like to consider satisfactory versions of the American historic or social background in different localities.

Motoring in Persia

Although Mr. Copley Amory was secretary of the American legation in Teheran in 1924, he gives away no state secrets in his book, "Persian Days" (Houghton Mifflin). He has none the less by his crafty selection of material so described scenery and Persian doings that he renders a photographic impression of the original; in fact, he gives an aspect that might greet the eye of any keenly observant traveler. However, he had unusual advantages on his motoring trip through the heart of ancient Persia which he describes. His friend the senior member of the American financial mission at Shiraz could and did smooth out rough spots for him along the highway, beside affording him a chance to view at close hand native customs like the tribal movements, and the rug and opium industries which are of international importance.

Mr. Amory does the best work when his interest is aroused. Evidently he did scenery from a sense of duty, but he was deeply stirred by the remains of Persia's gorgeous distant past. His text and a beautiful photograph of the lonely haunting ruins of Persepolis is a vivid reminder of those terrible personages who threw such a scare into the Greeks that even to this day "The Persians are coming" is a phrase indicating clearly that trouble is on the way. Aside from such passages his treatment of his subject at least adequately provides an economical and comfortable substitute for a journey through one of the lesser known corners of the earth.

For Collectors

A book intended to aid the collector of first editions is called "American First Editions," published by R. R. Bowker and edited by Merle Johnson. It contains a list of 105 authors whose works are held in esteem by literary critics, with the points noted which are necessary for identifying their first editions.



"In the Street of Life and Death, Segovia," aquatint by Charles B. Keeler, P.M., Southern Californian artist.

INTERNATIONAL PRINT MAKERS EXHIBITION

THE prize print, having just gone through the ordeal of being photographed, had been pinned again on the wall in its place of honor, upside down. Highly satisfying to the eye, upside down, too, was this golden medal print; but now it showed disturbingly the triumph of evil over good, darkness over light, for uppermost was the sharp-edged cloud-blackened Alp that sought to devour the white snow Alp lit by some grace within the cloud of wrath, and shining purely. Darksome grey vapors fumed in feeble wrath below apeing that glowering blackness of sky above them. Battle and tempest amid the lofty mountain peaks inspired this aquatint, "Storm in Alps," by the English Alfred Hartley, with its beauty of intense black against illumined white, richness of tone graduation, significant contours, and dramatic feeling. Evil darkness brooding from above was in another print by a lesser hand, the Spanish "Street of Life and Death," where a monstrous Goyaesque head hangs sinisterly upon white walls, and a woman's form is bent and sad as bowed towards the grave, and two figures walk together uplifted and light of foot; and balconies hang out their trivial shadows, and hollow spaces of open doors and unclosed entrances devour the light. But here the drama is not deep, the conflict tense as in that of those lone heights of nature. Nature is agreeably dominant over the works of man in the Storrow prize block print, "Roque-fixade, Pyrenees," done in the Japanese manner,

by the English etcher, A. Rigden Read. Here a great spur of the mountains of proud and even fierce aspect, yet delicate, clutches at its base the clustered dwellings of a tiny village. Little dark trees dwell scrupulously in their appointed places; all is fine choice, and discipline and unity prevail. The slopes are palely red and green, and palely brown, with deep and dark blue waves of a distant range. And the lines curl and flow and broaden and close with a fine certainty.

Out of the nothingness of mists, the chill of a white faceless dawn, comes comfortingly the familiar pleasant shape, satisfyingly set in the white space, the broad low oval of a fishing boat, shadow beneath its bows, and long following ripples at its side and crossed by long level lines of the suspended oars; the two men's figures merged into one contrasting upright. Simplicity and truth in this silver medal prize print of Sears Gallagher. Hardie's "St. Malo" was a most charmingly seen composition, finely handled. Contrasted with the broad low building of the fort at one side, the tiny moving figures, swaying rhythmically back and forth in their gay and varied doings, stream delicately along the sands, and are brought up and balanced by the little standing figure of a child. Not so truly etcher-like in viewpoint, but with something of the same delicate feeling was the etching by Heber Thompson, "Paysage Basque." Too full and unselective a statement for the etcher, perhaps, it had yet such tender and poetic

sentiment one lingered over it. Its artist has some of the Latin with the Englishman in him, which may account for his quality of grace and charm. His peasant faces are apt to have a grave or laughing sweetness. Here two full-skirted, robustly graceful, and sweet-visaged women, with a donkey, are in the foreground, and behind and below them are quiet, straight-roofed houses, a mountain side, a little church with tiny crosses of a graveyard round it, a bent old man carrying a scythe, the whole caught together by the long clasping branches of a bare foreground tree. The English blood that is in the Greek Bagdatopoulos, may account for some of the beauty of his unbeggarlike "Mohammedan Beggar," a finely skilful etching of a tall old man of gentle troubled dignity, full of Eastern character. English gypsy character was well expressed in George Soper's excellent drawing of two women with a gypsy caravan watching the paces of a new pony. Job Nixon's "Italian Barns," and Tushingam's "Gateway in Seville" were both attractive prints marred by a lack of unity among their elements. Czecho-Slovakia sent several fine prints of excellent design and color; the lone French artist Leon, had a drypoint study of cats; neither Belgian nor Italian prints were of outstanding interest; Germany sent good, though not highly distinguished work; the Austrians had interesting block prints by Hans and Leo Frank; and Herbert Rose's "Old Village, Cannes," showed pleasantly among the Australian etchings. J. K. S.

The Print Makers Society of California, organized some years ago under the leadership of Benjamin C. Brown and carried on for years by the strenuous work of Howell Brown, held its tenth International Exhibition at The Los Angeles Museum, March 1, 31, 1929. Engravings by courtesy of The Museum.



Above—Palace Doorway, Avignon, etching by the English artist Kerr-Lawson

Left — Die Bauernkuch, etching by Karl M. Schultheiss, German artist

THE MODERN DEVELOPMENT IN PAINTING

As Defined by John Emmett Gerrity

By DOROTHY WAGNER

TO REALIZE how seldom paintings convey the full significance that was in the minds of their creators, one needs only to sit for an hour in any gallery. Thousands of men and women came with varying degrees of eagerness to the International Exhibition of Paintings at the Legion of Honor Palace last spring, and as they stood before the canvases a sense of puzzled disappointment expressed itself in their faces. Unconsciously, or perhaps consciously, they wondered what was there to cause so much comment. Something *was* there, but to most of them it was as incomprehensible as a language which to them was foreign.

Occasionally in the crowd, however, there was someone who evidently found the fulfillment of his hope. With vivid satisfaction he passed from one painting to another. For him they were a vital experience, which all might have shared. One could only surmise that he was an artist, with superior understanding.

"There is no reason why there should be two points of view, the painters' and the people's. There must be just one, which is obviously most familiar to painters. It is up to the people to grasp," says John Emmett Gerrity, who is giving a series of lectures on the art of painting, in Berkeley. Mr. Gerrity makes it clear that modern art is simply recreating with the principles which are the basis of all great art. "Art," he says, "is the significant expression concurrent with humanity, which we share in common with the past and the future, and to which we add according to an understanding of our times. In modern painting we are trying to recover the fundamental honesty of the old masters, and to pose an aesthetic for painting developed from the knowledge of the inherent qualities of color." In discussing modern art, therefore, Mr. Gerrity feels that he is giving his audience the key to an understanding of the art of all time.

"There are many things which give pleasure in looking at paintings—many irrelevancies which in themselves create a demand—but I hope to place before you a basis for acquiring an attitude that will sponsor sound enjoyment," said Mr. Gerrity. "The average person judges a painting by its prettiness, finish, subject matter or imitation, but these have no value from the strict aesthetic point of view. The notion of form and organization may seem arbitrary, but when these principles are

understood it becomes a habit of our vision to seek for them, and true aesthetic enjoyment follows.

"For aesthetic enjoyment the tactile sense is, if not the most powerful, at least in the field of visual arts, exceedingly important. To get a hint of what we see and let our minds supply the rest is not real vision. There is no real vision unless tactile emotion is called into being. Good painting also will move us in this profound way.

"All great painting has been achieved by developing from an abstract conception of the principles involved to the illustrative content. The first effort in the process is the construction of line.

"In a good painting there is poise between the various elements of which it is composed. For every line there is a reactionary line which must create a relationship. In properly organized forms no line could be moved without disturbing the equilibrium of the whole; and there should be nothing in the painting which does not function in creating poise. The meaning

quate vision something new is imposed upon us. We are no longer of the same stature, emotionally.

"The Egyptians, living in a flat country, betrayed the influence of monotony in the landscape by an art which presented only a vertical flow. The Greeks felt a rhythm in two directions, horizontal as well as vertical, but to Michelangelo and the greater of his contemporaries volume direction traversing three planes was the conceptula norm, and profoundly epitomized the human figure in action.

"Michelangelo stated everything that can be stated in sculpture. Moreover he bridged the gap between sculpture and painting, and demonstrated the field of development thus opened to subsequent painting. He carried over into painting his consciousness of tri-dimensional movement, finding expression for it in comprehensive aspects which disclosed the complex nature of forms.

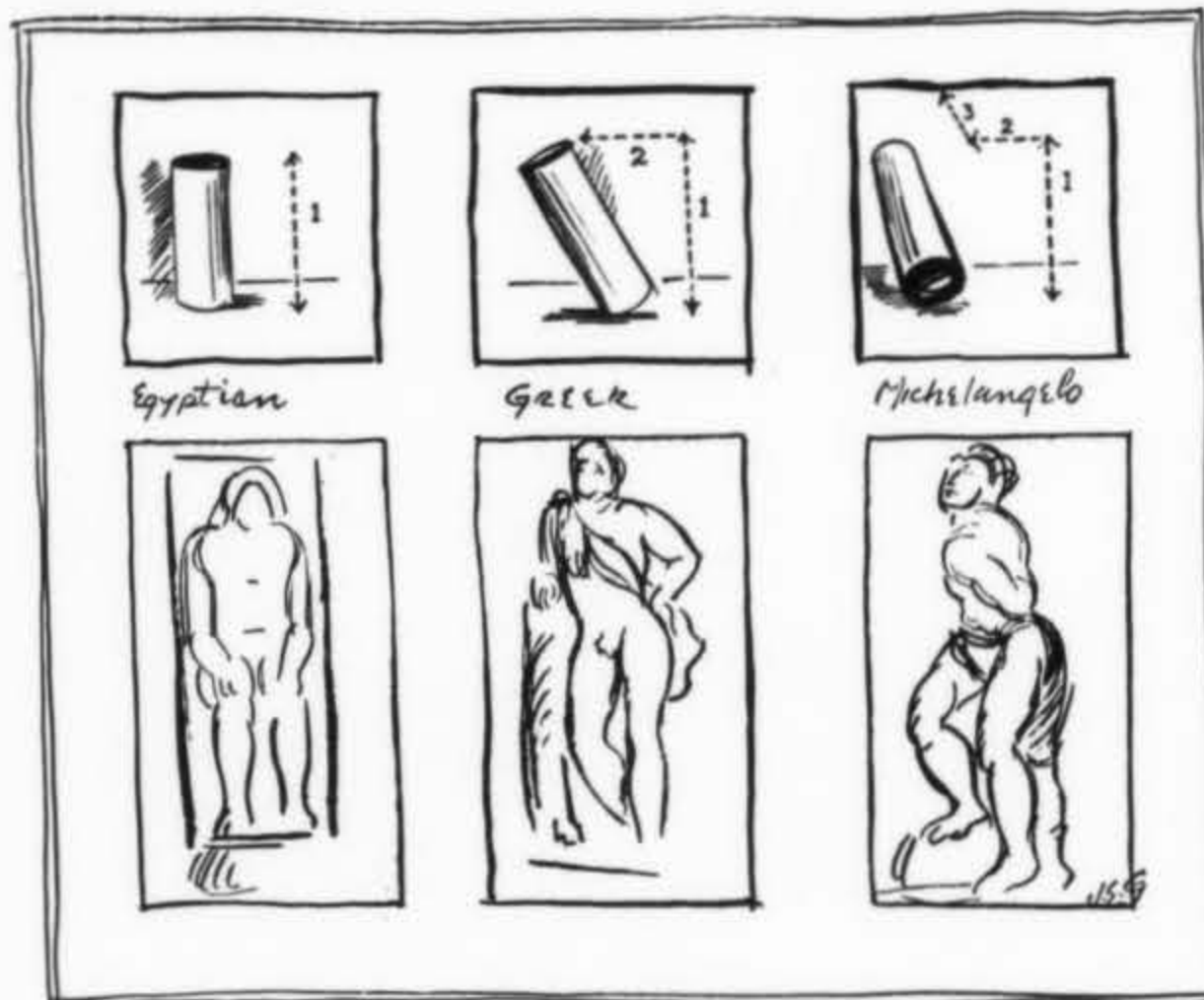
"Giotto had realized the possibilities in invoking the tactile sense in painting. Michelangelo brought to greater development this discovery of the Italian primitives and used it in his frescoes, thus uniting painting with sculpture at its best. Rubens' color, gorgeous as it was, was but a decorative aid to his powerful black and white organization. Color as a medium in itself, unassisted by incisive line and chiaroscuro, has not been understood until this era. It is a contribution which is exclusively modern.

"After Rubens' time, painting, under the patronage of effect rulers, sank into formalism. Color had solely this decorative significance. The various schools of 'modern' painting still struggle against a heritage of artificiality from our immediate past.

"The impressionists made the first great step in color. They sought, by juxtaposing tiny spots of pure color, to present the varying moods of the day. Their fault was that they lost solidity, thus destroying form which is an indispensable adjunct to painting.

"Cezanne is a true successor to Giotto. "At present there is a tendency to return to primitive simplicity. Although this movement is a real urge to grasp fundamentals, the primitive does not satisfy us from a strict aesthetic point of view.

"We are striving for a fuller realization of the possibilities of color. To understand an aesthetic for color painting is the paramount ambition of all painters."



The Egyptians showed the influence of their flat country; but the Greeks felt a rhythm in two directions. Michelangelo expressed the human figure in action.

of organization as it is used in business, where every element has a relationship to every other element, gives us a clue to the meaning here.

"The painting must be poised, by having forms placed in tension; it must also have rhythm. There must be lines of volumes which traverse not only from left to right and up and down, but also back into depth. The forms have a flow in three dimensions. The eye, in accommodating this movement, produces tactile sensation, and the painting becomes something to experience, rather than to appraise. If we see it with ade-

SOME HOUSES ON THE PIEDMONT HILLS



Photographs by Archie Newsom



The home of Mr. and Mrs. F. H. Manter was designed by Sidney B. and Noble and Archie T. Newsom, architects, to fit a deep, narrow lot in a choice residence court in Piedmont, California. The ground slopes sharply toward the rear and side.



The natural contours, and a small tree-bordered creek which already existed on the site, determined the decidedly unusual shape of the plan, which is also arranged for maximum sunshine for rooms and gardens.

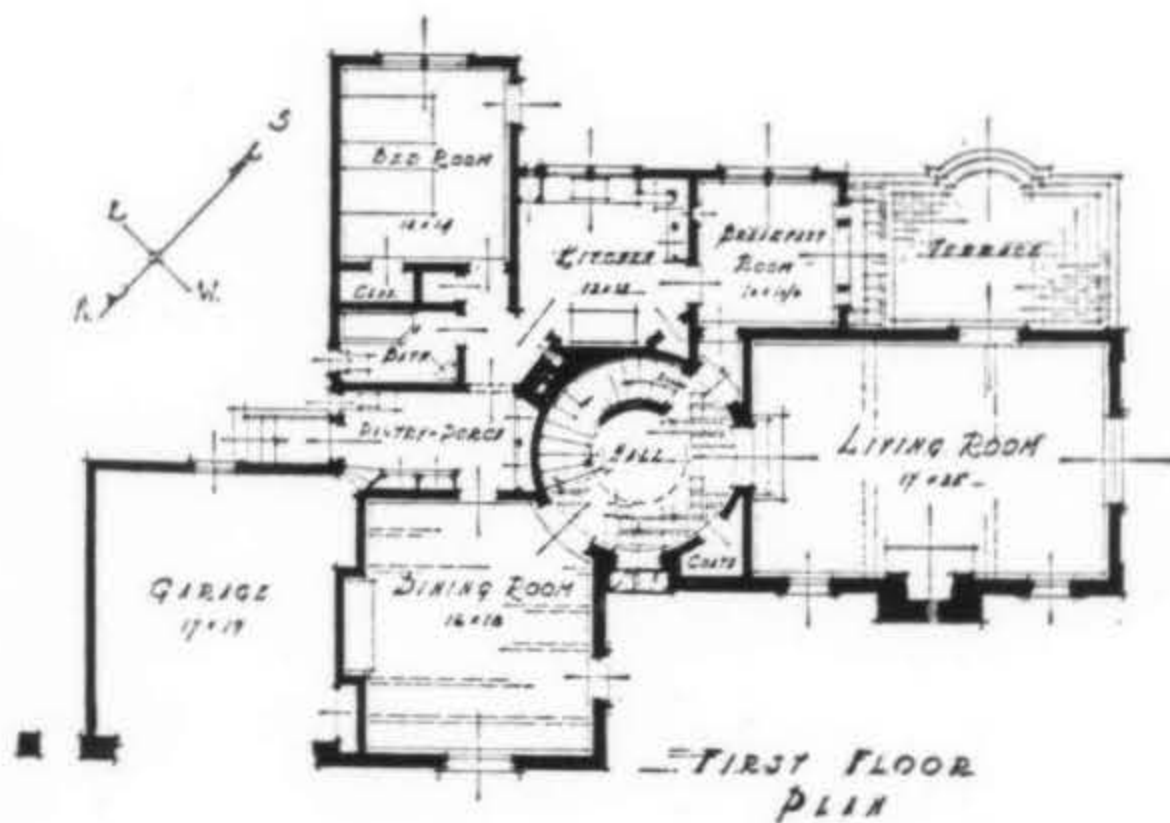


Above are views of the entrance hall and bedroom of the F. H. Manter residence at Piedmont. The interior treatment is consistently simple, sturdy, dignified.

At the left is a glimpse of the stairhall in the home of Mr. and Mrs. A. J. Coogan, also at Piedmont, and designed by Sidney, B. and Noble and Archie T. Newsom.

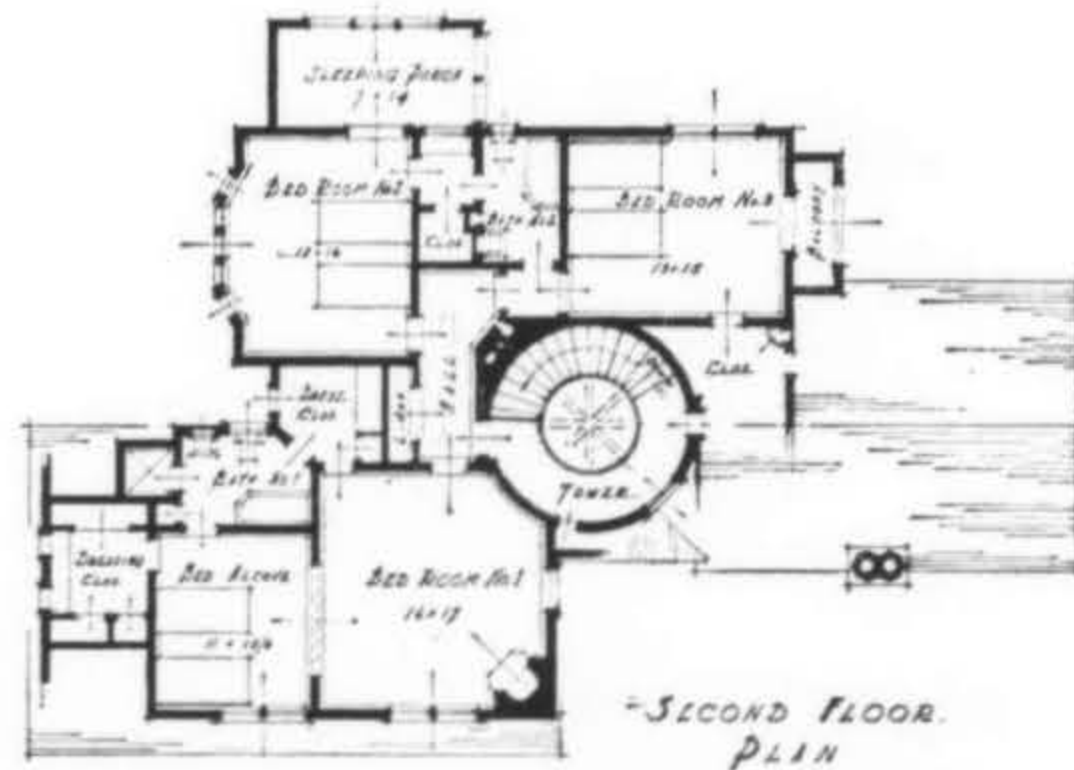


Situated in one of the latest extensions of residence districts up into the edges of the Piedmont hills, Mr. and Mrs. A. J. Coogan desired their architects, Sidney B. and Noble and Archie T. Newsom, to design a picturesque, informal house which should grow out of the hill and fit into its setting of pine trees.



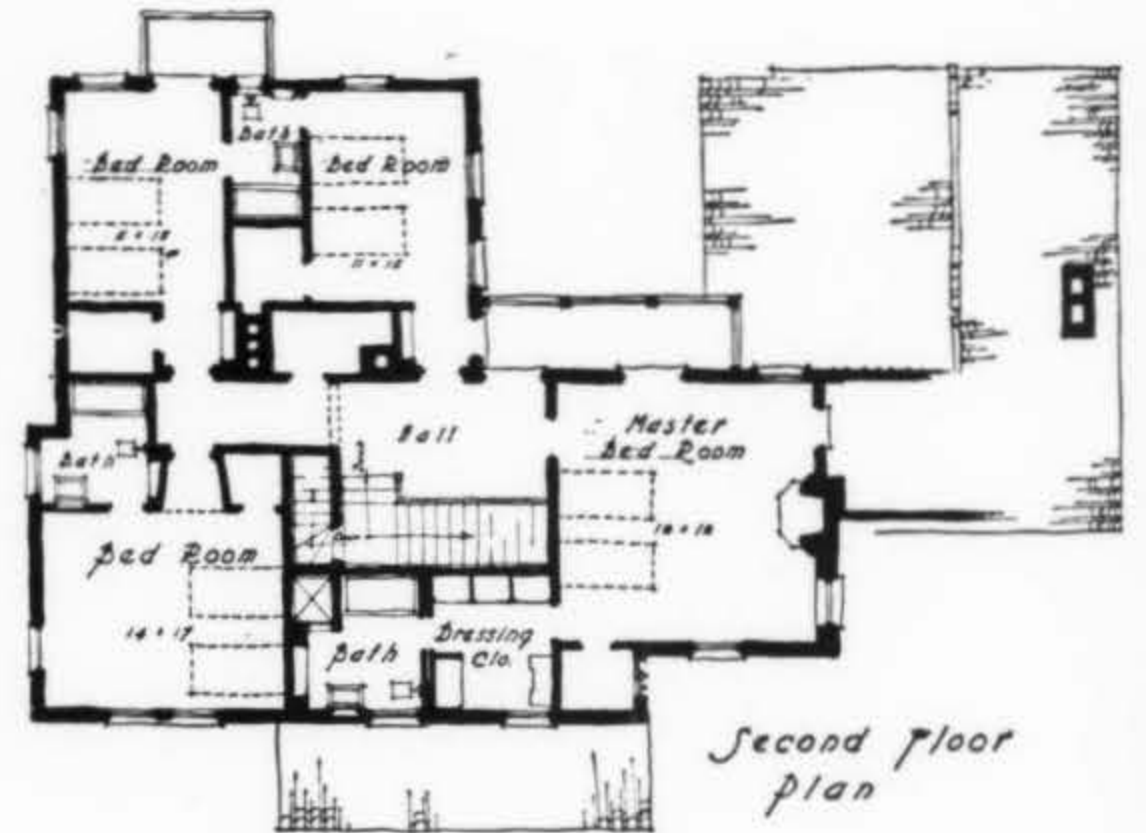
The main floor plan is distinguished by good "circulation" and careful observance of the splendid western outlook.

Notice in the upper floor plan the manner in which each apartment has received air, sunshine and view, and the compactness of access.

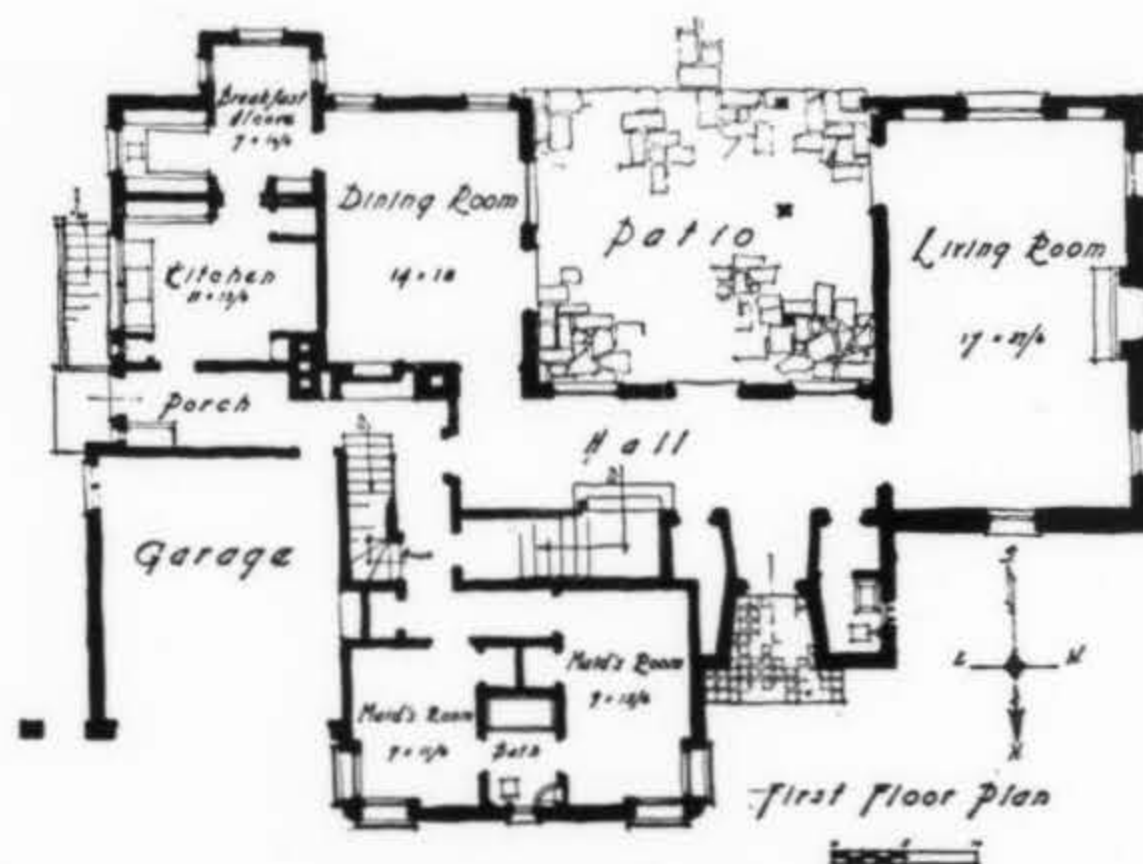




The house of Mr. and Mrs. S. S. Stevens at Piedmont, California, has walls of whitewashed brick and roof of light red tile; from the plans it can be seen that one of the living or family rooms is directly on the street frontage, which is to the north. Sidney B. and Noble and Archie T. Newsom, architects.



The living room in the Stevens home is a pleasantly proportioned apartment distinguished by an interesting treatment of raftered ceiling, wherein each alternate pair of rafters becomes a truss.





The balcony brings the beauty and intimacy of this sheltered southern patio into the second story without shading the living rooms below; the French windows lead from the main entrance and stair hall.

The "back yard" of yesterday has become a patio, which is an outdoor living room, in the home of Mr. and Mrs. S. S. Stevens, at Piedmont, California; Sidney B. and Noble and Archie T. Newsom, Architects.

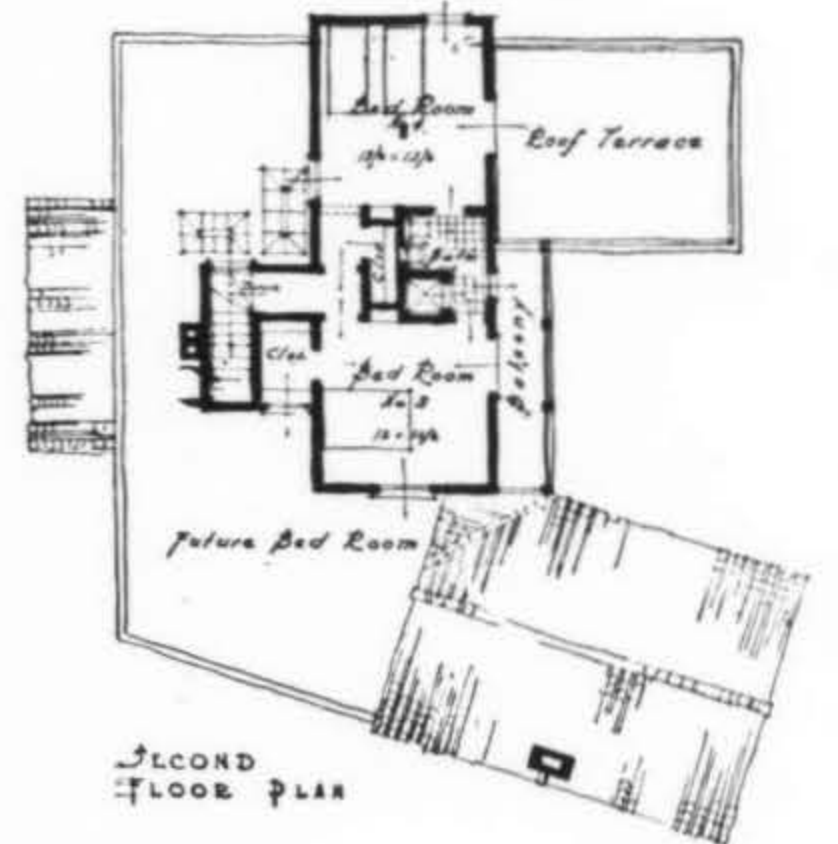
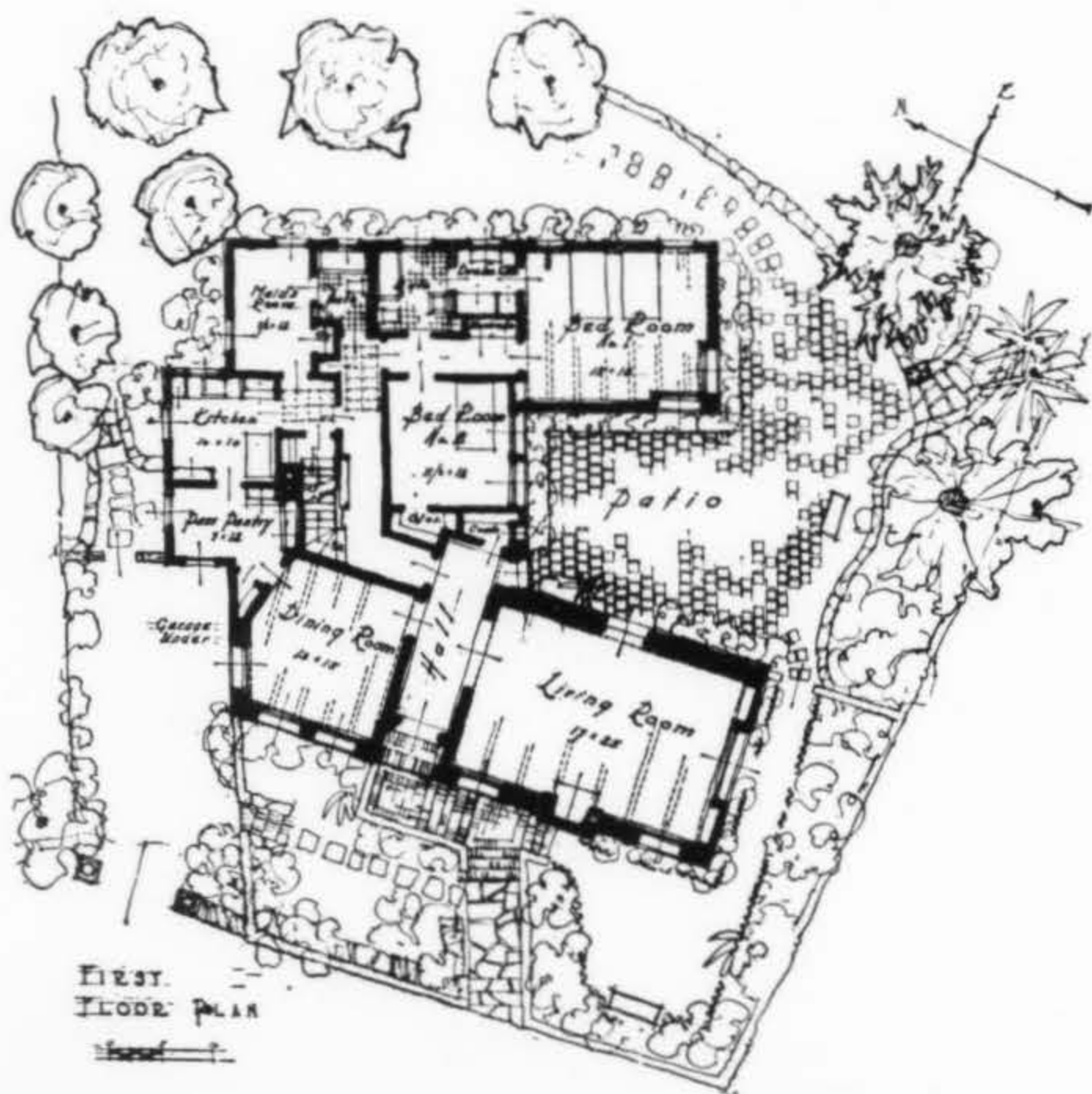




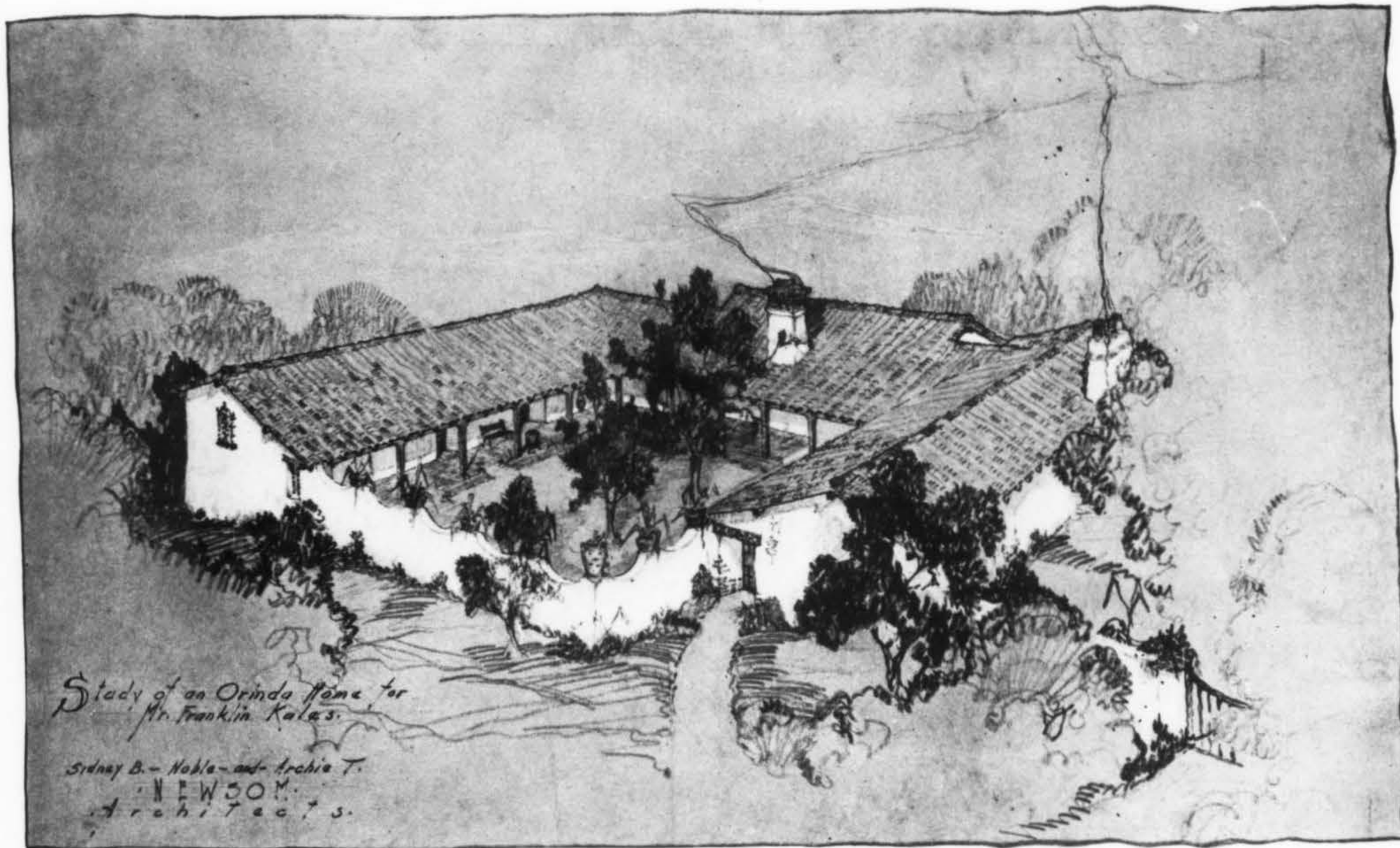
Mr. Noble Newsom has contrived around his own house an interesting series of terraces on various levels, using walls and easy short flights of steps to meet the conditions of the hill without losing garden space.



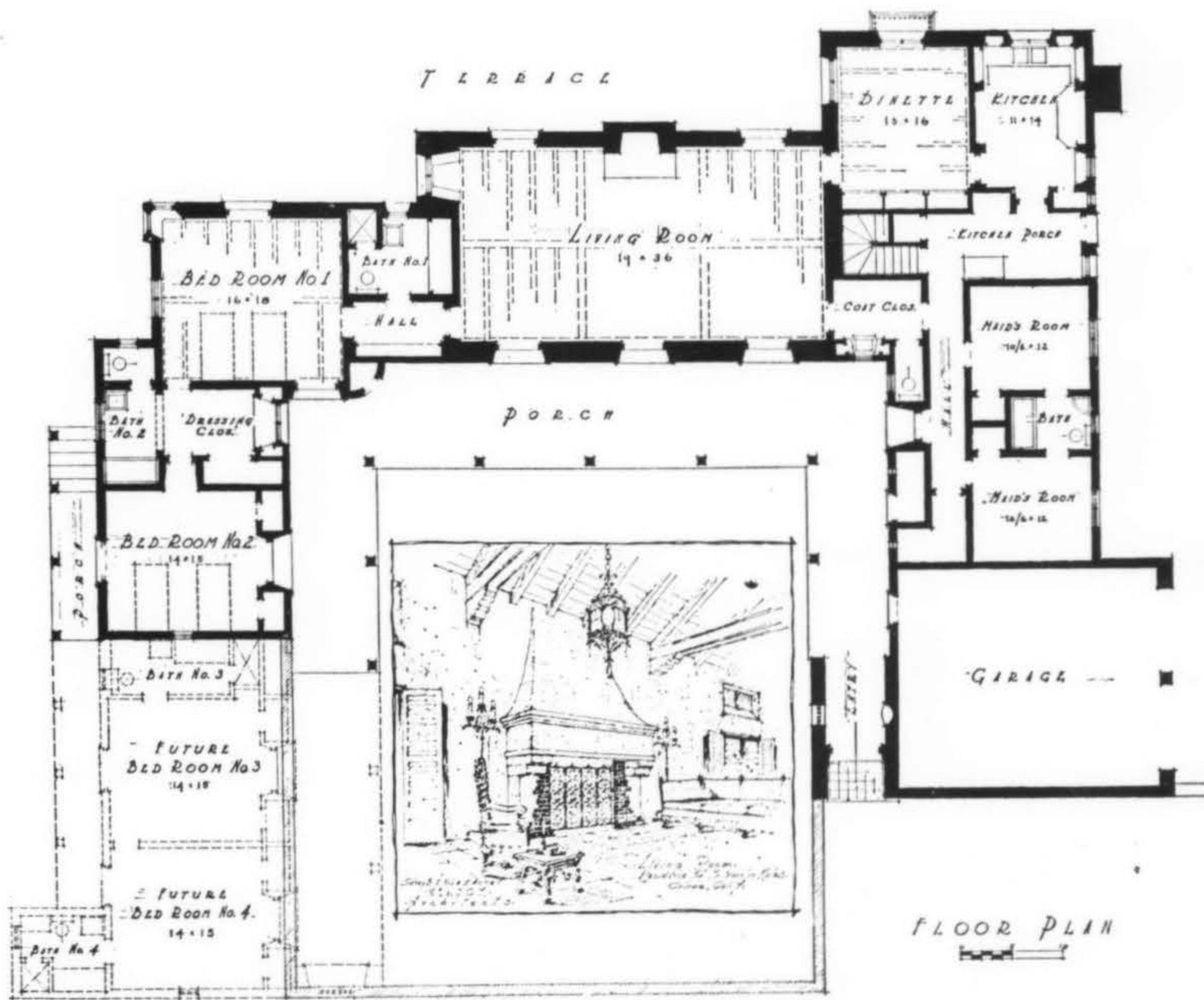
Again the terrace toward the south becomes a patio, sheltered and sunny, a center of outdoor family life and overlooked by all the main bedrooms.



The home of Mr. and Mrs. Noble Newsom, Piedmont, California; Sidney B., and Noble and Archie T. Newsom, architects.



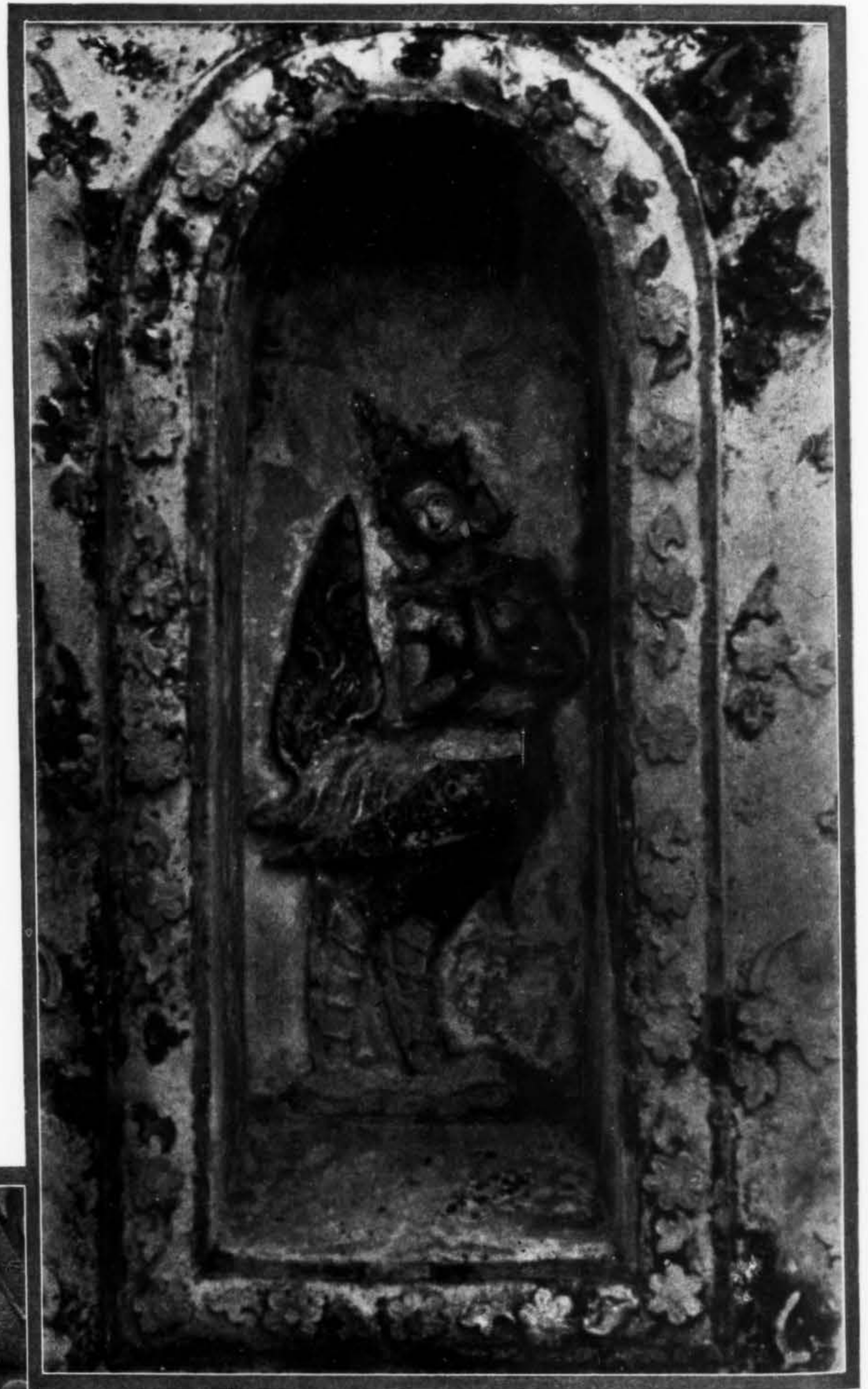
Near the Orinda Country Club just outside Oakland, which boasts of one of the most interesting golf courses in the State, is being constructed this typically Californian home for Mr. Franklin Kales, who needs no introduction to the world of golfers. The patio will be an ideal place for a practice putting green. Sidney B. and Noble and Archie T. Newsom, Architects.



BAS-RELIEFS IN SIAMESE TEMPLES

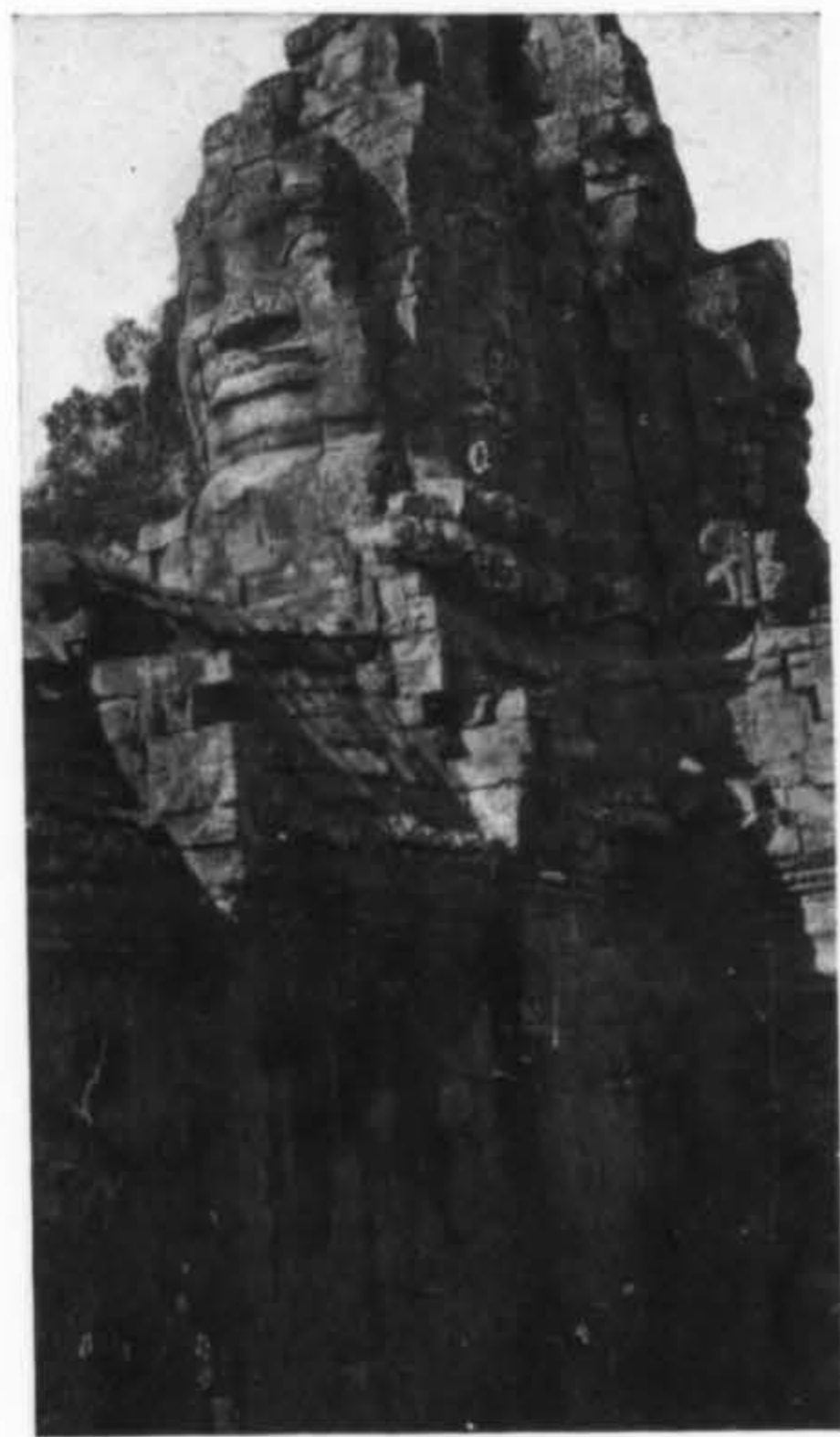


Miss Alice Mackie, an Englishwoman touring the world, has secured some unusual views of the sculptural ornamentation of the far east. Above is a figure from the Bayon Temple, Angkor Thom.



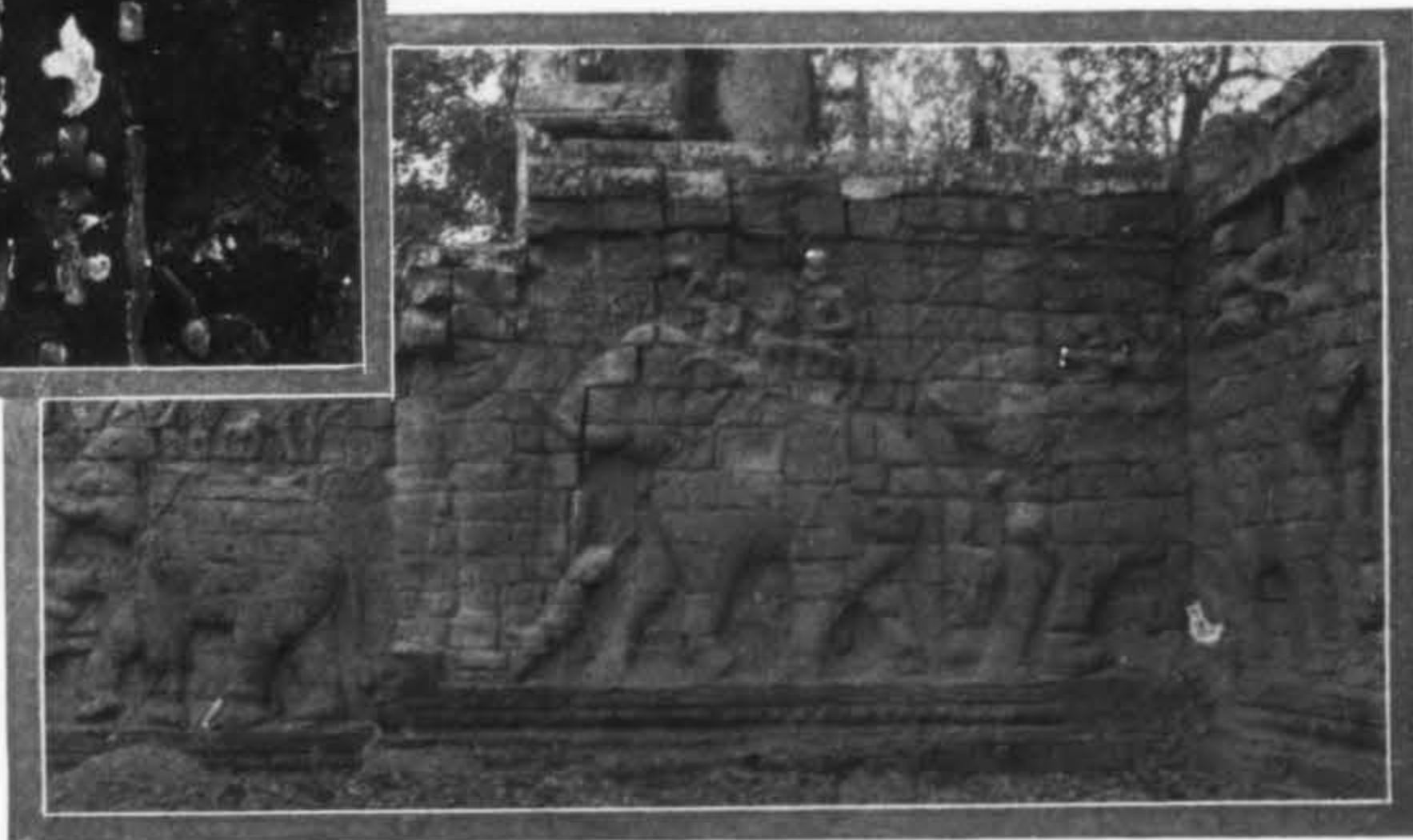
At the left is another bas-relief from Angkor Thom; above is a niche from the Wat Arun at Bangkok. There is an extraordinary realism in these primitive sculptures, added to symbolic and religious significance.

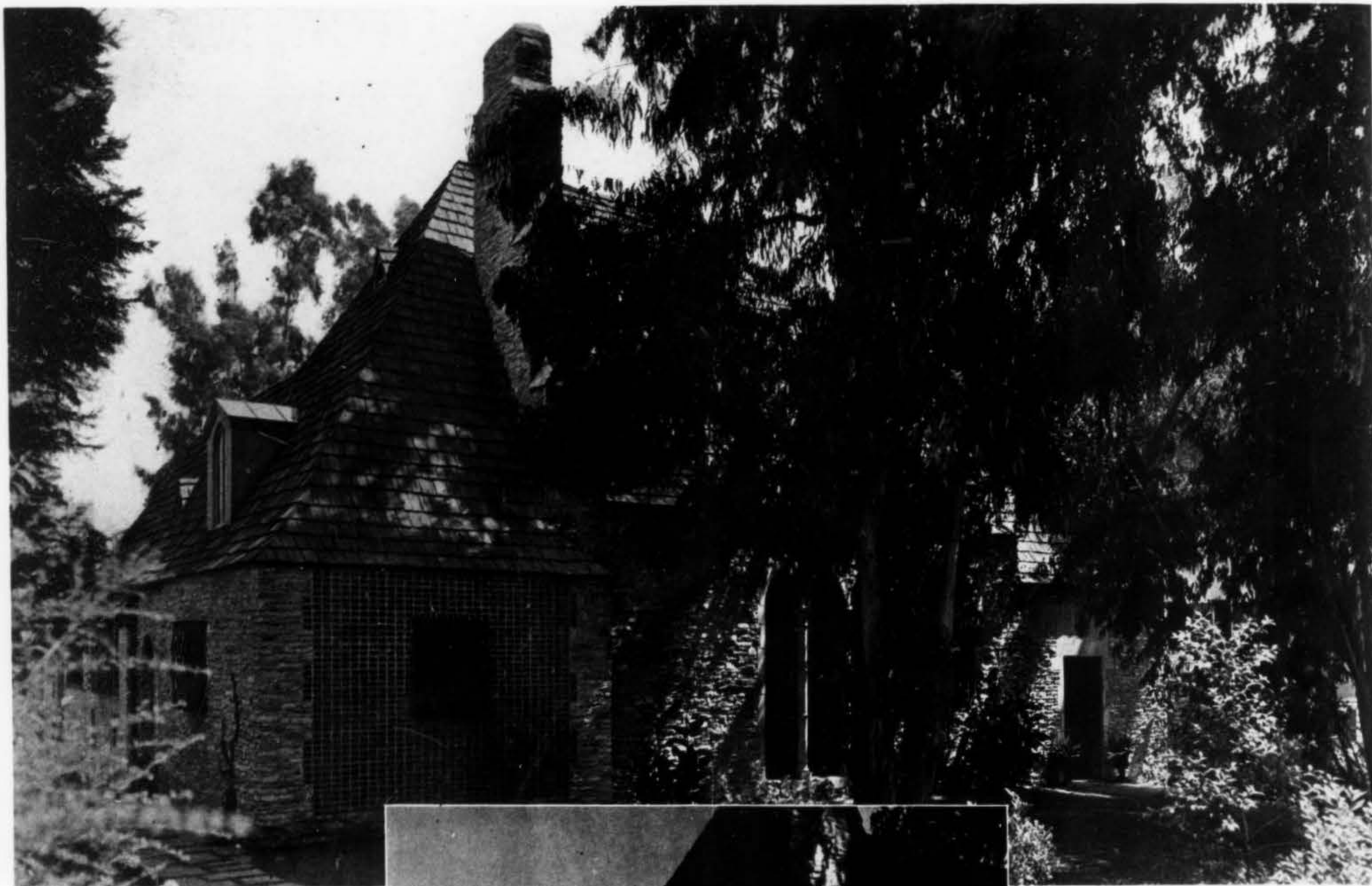
PHOTOGRAPHED BY MISS ALICE MACKIE



Above is one of the great carved faces over the gateway to the Angkor Thom. This temple in the jungle is being restored or rather protected from decay by the French Government, which is fortunate for the ever increasing hosts of world-travelers.

At the right is the famous Elephant Terrace at Angkor Thom, a magnificent work of sculpture; above is a companion niche from the Wat Arun at Bangkok with its distinctively traditional imagery.





Mr. Van Pelt has built for himself a home which, although neither large nor elaborate, has such distinction and charm, such refinement and dignity, as to compel admiration from the most casual passer-by. It is a well-balanced composition, but not formally symmetrical; its relations to the ground, and to the surrounding groups of trees, are very happy. While it has some of the attributes of the French petites maisons, it is of no definite "style," but it definitely possesses style and that indefinable quality architects call "character."



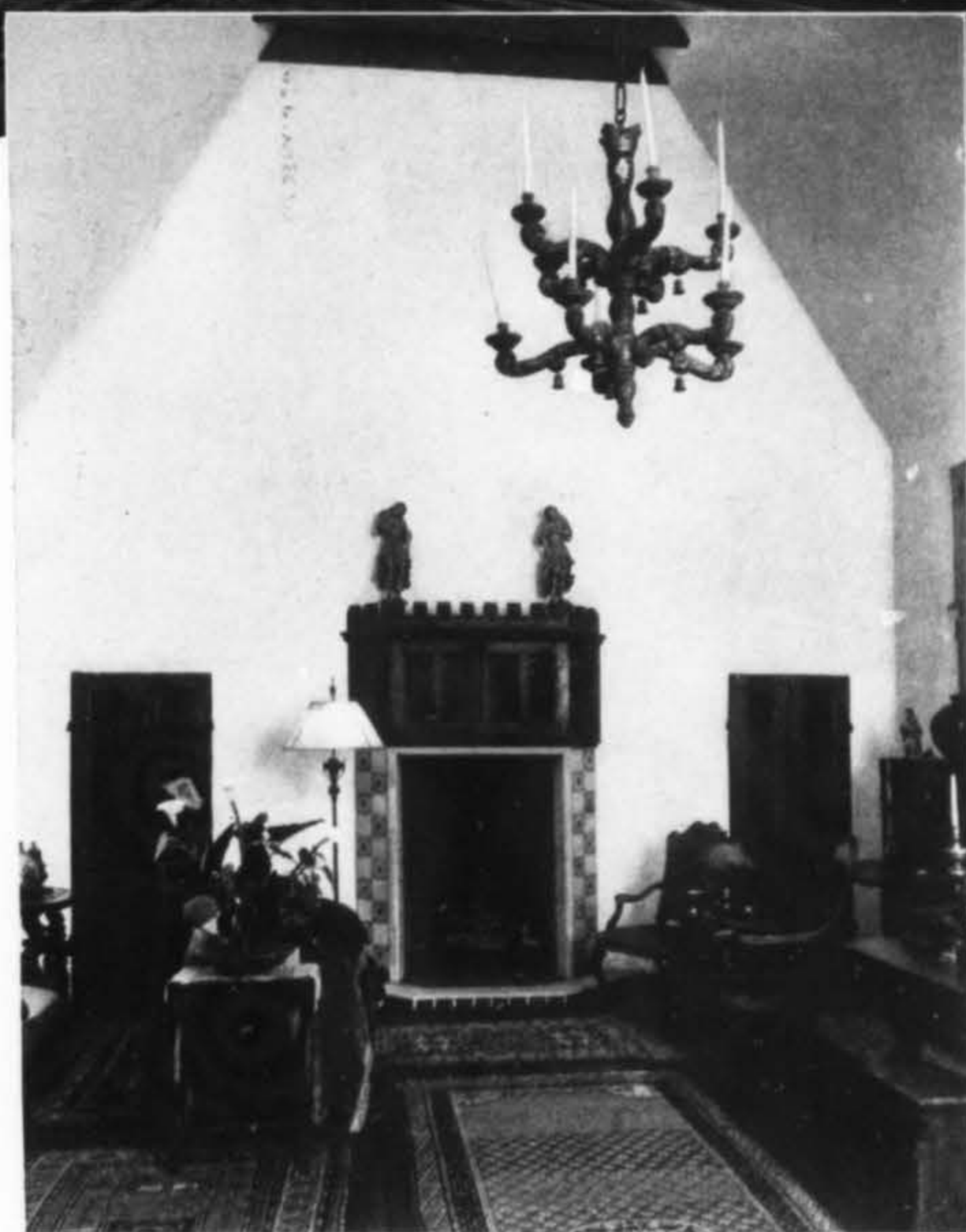
Interesting as the mass and proportions are, the use of materials, the texture of wall and roof surfaces, deserve special comment. Heavy hand-split shakes in a grayish brown tone which has the effect of natural weathering make of the roof a beautiful feature in itself. The stonework is extremely interesting and is shown more clearly in another view, in closer detail.

The use of brick headers for the wall of the small corner pavilion is unique, and it should be noticed that a thin light colored wash has been applied to this brick to bring it into closer harmony with the stone—as shown in the lower view on this page.

THE HOUSE OF GARRETT VAN PELT, JR.



The living room of Mr. Van Pelt's house is, as indicated by the large central window motif in the exterior composition, a lofty room with sloping ceiling; but differs from the usual room of this type in having its rafters concealed behind a plastered surface, except for tie beams which thus give emphasis to the room's height and scale to its proportions.



Instead of the massive, monumental fireplace with elaborate over-mantel or hood which one might easily expect in such a room, a singularly refined treatment of this feature has been developed.

It has been designed in relation to the adjoining doors, with similar lines and details; the wood panels with their delicate carvings are echoed, and a crenellated cresting gives just sufficient crisp accent to mark its central position.



A close view of the main doorway to the home of Garrett Van Pelt, Jr., architect; this shows not only the exceedingly lovely door itself, with its richly molded panels and wrought iron knocker, but also the texture and scale of the stonework, the skillful use of long narrow slabs with not too much variation for the size of the house.



The relation of wall and roof has been studied carefully in the home Garrett Van Pelt, Jr., has built for himself in Pasadena. Noteworthy also is the treatment of brick terrace and steps at the entrance, and the part played by two urn-shaped flower pots in the composition of the doorway, with its quatre-foil opening overhead. The corner lantern is congruous, useful, and a thing of lovely craftsmanship.



A CALIFORNIA-NEW ENGLAND HOME

Being the Home of Mr. and Mrs. George B. Brigham, Jr., of Pasadena

By ILMA HOWE

A LOAD of New England Colonial furnishings, including a painting of an ancestor who was one of the 'forty-niners! Into what kind of a house in California could one fit all these things so reminiscent of New England home life, and yet take advantage of the possibilities which the California climate offered? This was the problem with which an architect from New England was confronted.

One day he chanced upon a lot with several trees upon it. The largest was a full grown acacia located in the rear in just the right spot to be the feature of a patio. The most picturesque tree was a young sycamore on the front of the lot. "Behind this sycamore," the architect said, "an English type of house, adapted to California conditions, will fit naturally, and the lot will allow of a plan to center around the acacia tree.

And so a stucco house was built around the acacia tree, adapted in plan to the California climate, yet with the

quaintness of an English cottage on the exterior and the charm of the early American type in the interior.

'Twas a narrow key lot facing a street on which there was much traffic. Two houses backed their garages and incinerators up to one side. But the other side and the back of the lot adjoined beautiful estates. The object of the plan of the house was to shut out the street, to eliminate the unpleasantness of the two back yards, and to have width enough for a patio facing the lovely trees and gardens of the neighboring estates.

"Why," considered the architect, "take a drive-way off of this fifty-foot lot just to have a garage in the rear? The garage had its prototype in the old New England barn which had to be away from the house on account of its flies and odors. Surely a garage incorporated into the plan of the house and having an entrance directly into it would be much more logical!"

So the garage was placed in the front of the house with an entrance from it to the front hall. This enabled the two-story portion of the house containing the living-room and bed-rooms, to be set well back from the street, and the dining-room, kitchen and maid's room to form a narrow, one-story wing shutting out the objectionable side of the lot. In the rear corner of the lot where the garage might have been, a charming little guest house was built with a tiny flag-stoned yard all its own, and a high latticed fence covered with rose vines and honeysuckle.

Sunlight pours into the living-room room through its south and west windows, and the north windows and French doors, together with the doors and windows of the dining-room and breakfast nook, open directly onto the patio with its intimate seclusion. The golden acacia tree offers welcome shade, and the eucalyptus trees walling the lot line give to the patio the

feeling of just another sunshiny room belonging in the house plan.

The large living-room with its plank ceiling, and hewn beams, pine wainscoting, and red brick fireplace recall the early American house, but to all this has been added modern touches in stucco and bookcases and ample windows. The dining-room is octagonal in shape with a tile floor and wrought iron ceiling light. Upstairs the rooms have quaint attic ceiling lines, and through some of the dormer windows one gets close vistas of the irregular roof-lines and chimneys, and beyond these the mountains.

The feeling of the interior is of an early American home, yet one is consciously satisfied that the needs of a modern home and the advantages of the California climate have been met. Into this new background the load of New England Colonial furniture fits perfectly, and the 'forty-niner ancestor, from his place on the wall among the books, peacefully contemplates a New England-California home life.



Two views of the living room of an English cottage pictured on the opposite page. George B. Brigham, Jr., Architect, Pasadena.



Colonial furniture, family heirlooms brought from New England and placed in a California house in Pasadena. The George B. Brigham house on San Pasqual Avenue.



COLONIAL FURNITURE IN CALIFORNIA



Mrs. Frederick G. Peabody, neé Quareé, of San Francisco and Chicago; Mrs. Hawk and Mrs. Garlick on the balcony. The Oasis Hotel, Palm Springs, California

TOURIST LAND ANNEXES THE DESERT

*Palm Springs Sets the Pace in Smart Country and Sports Clothes
Even the Men Are Dressing in Comfortable Elegance*

SOUTH of the Santa Fe line through Needles, Barstow, Mohave, there lies a great stretch of the Colorado Desert in California. Where it touches the Mexican border, the irrigating ditches of Imperial Valley ranchers redeem it; and from there north to Indio and beyond, stately palm gardens of date farmers make beautiful its borders. Bare desert hills, hiding bright "painted canyons," "hidden springs" and the glorious Palm Trees of Biskra, roll back to the east like a canvas to catch the last rays of the westering sun in a glory of soft, desert colors. On the west rise the mountains which keep it a desert by turning rain clouds from the bountiful ocean down their west flanks and holding both fogs of the summer and snows of the winter back from the "valley of little shells," the Coachella; where turrets and towers of the modern hotels mark Palm Springs—California's logical, newly appointed, high hostess to tourists.

One opening only is found through these mountains. It is guarded by towering giants, San Gorgonio the great, San Jacinto the faithful. So Anza the pathfinder, breaking a road overland from Sonora did not see it, but guiding his great

caravan of pueblodores away from the waterless desert, took them over the obstacle-mountains with true Spanish valor. He reports a great snow storm with hail



One of Stephen Willard's Palm Canyon photographs used by courtesy of Tahquitz Desert Estates, Palm Springs, California.

that killed cattle, but he brought his whole company safe to San Gabriel Mission. This was nearly two hundred years past; but 'tis said his report of a storm is the last ever sent out.

Yet the gay world of tourists, coming westward today over Southern Pacific from Texas through Yuma and up the Imperial Valley, sees the snow deep on fair Santa Rosa, sees clear-cut San Jacinto holding deep drifts of snow in its canyons, sees the head of Gorgonio white 'gainst the indigo blue of our clear, desert sky.

And the gay world, if it stops to think, must know that all this snow comes in storms from Heaven and, if it reads its Spanish, will remember that California was placed by its originator "somewhere near the celestial paradise."

What Anza missed, the World now uses as a Spa, a watering place where pure, strong sunshine (from Heaven also) is the enthralling curative. And if this gallant caballero riding so bravely into uncharted country had but marked snow-covered mountains as a source of desert waters, he would have skirted the desert—to find, the Indian water holes, the "aqua caliente,"

Continued on page 76

A GLORIOUS SINGER RETURNS

*Rosa Ponselle, Prima Donna Dramatic Soprano
of the Metropolitan Opera Company*

By JESSICA KATE SENECA

ITALIA mia! Rosa Ponselle renews one's love for Italy. She is Italy sheathed in the American. It is the Italian, lover of love, that makes her so memorably appealing on the concert stage. She seems indeed simply and beautifully to offer herself up to the love of the audience. Actress of splendid power she has the naturalness of the Italian. There is no obvious art, no affectation as with another singer, Anna Case, who also desires the love of her audience, but being not only a far lesser actress, but more of the Anglo-Saxon, cannot give form to her desire, or use her art so facilely and naturally.

Ponselle wins you with the appeal of her movements. They have a gentle rhythm. The rounded arms are slowly opened wide and flow softly on either side of her along the piano; her hands cling together and curve against her down-bent cheek in a love-desiring gesture; her round, dark eyes glance slowly and lingeringly upward in pathetic, eloquent appeal; the whole dramatic face is turned slowly upward, seeking the responsive spirit of the audience, then bent gently downward, seeking the spirit of the song.

Conventional strict beauty she has not, but on the stage that far more important deeper beauty of the soul is hers. In her dress she contrives a shape that in its gracious, swaying curves and movement expresses gentleness, affectionate appeal, as though informed by her desires. Shape,



Sculptured figurine by the Mexican sculptor-caricaturist, Hidalgo, of the dancer, Angna Enters as "Queen of Heaven." Miss Enters postponed her intended visit to the Pacific Coast until after her return from Europe. She promises to be one of the greatly interesting events of next season.

motion, glances, are all in harmony and together make a whole that remains beautifully in memory.

She is one of those who can make this onward rushing life stand still for a moment, while we consider her, and her significance. Having been present at her singing, you cannot forget or dismiss her. Through all the complications of your daily living her figure remains, intensely significant, in some way related to the permanent, deeper things of life.

Yet this year Rosa Ponselle was not in such freely giving mood as we remember two years ago. And into her Lullaby, one of the most precious memories of that not-to-be-forgotten night, had come some tragic and broken spirit; there was no longer the absorbed tranquillity. Mother and babe were no longer alone. But this withholding means no lessening of her power. Mood and deeper feeling are not within the control of the artist. From somewhere in the inner life, beyond willing and command, they come, these true utterances of the soul. It is the life behind the art that nourishes these, and they are subject to all sorts of accidents, and deprivals, and mischances. For this fact only is it permissible to be curious about the private lives of the great artists.

In splendour of dramatic emotion Matzenauer's singing may have been at times richer than Ponselle's.

Of this artist a few years ago one wrote: "Matzenauer's voice, in its lower range, takes one into a purely earthly paradise. . . . Violet-blue twilight; dark trees massed broodingly, and glimmering flowers tranced and still. No faintest wind awakening. The lingering, last, softest rose and purple of the vanished sun . . . and her voice, in its divinest low notes, flowing on and on through rapt silences . . . whilst all one's being is transformed and new, rich life streams into one's veins from those dark waves of flooding sound. . . ."

Paul Rosenfeld, in his last book, "By Way of Art," measures the art of the mime and dancer, Angna Enters, in the following passage:

"Like the independence of form, the objectivity of the presentation reaches the universal. . . . The younger woman shares the pertness and levity, the penetrative sympathy for humble manner exquisitely characteristic of the singer of—

"The pity of unpitied human things."

The simple and frivolous become poignant objects beneath her mind, and like Yvette, she borrows from the past, and is best evoking it. But the larger instrumentality places her engagingly somewhere beyond the dry Yvette in the grand direction where Duse shines; exciting us to watch her with something of the deep interest we give those other contemporary men and women fully, immediately, representing the world."



Anna Case, soprano, who gave one of the season's most delightful concerts at Philharmonic Auditorium



Rosa Ponselle



Mr. Reginald Johnson on "Waterford," Miss Mabel Seely, President of the Los Angeles Junior League on "Miss Keswick."

THE JUNIOR LEAGUE OF AMERICA

LAST June in the special number of CALIFORNIA SOUTHLAND given by the publisher to the Junior League of Los Angeles as a medium to carry twenty thousand dollars worth of advertising which they earned for charity, Mrs. Winthrop B. Palmer, President of Junior Leagues of America, explained the meaning of the Junior League in the following words:

"Our baby days as an organization are over. We have become nationally important. What do we mean then, by "Junior League?"

"The Junior League is an association for the advancement of civic welfare organized by young women on the principles of representative government.

The purpose of the association is to further civic progress throughout its branches in the cities of the United States and Canada in the following two ways:

(a) By the maintenance of a definite project for civic welfare, selected after close study of local needs, problems and potentialities.

(b) By the training of members to cooperate in all branches of civic work: Social, economic, cultural, etc., according to the individual ability and inclination of said members.

The Association is divided into seven sections, each section reflecting the prob-

lems and potentialities of the cities and states it represents.

Civic welfare, the avowed purpose of the Junior League, includes every kind of work that contributes to the well-being of the community.

What form this welfare work shall take is left to the discretion of the individual League. The national policy is one of liberalism and democracy. The sole requirement imposed upon all constituent Leagues being an intelligent study of their communities, a wise selection of constructive work to be adopted, and the highest possible standard of achievement to be maintained, in all work undertaken."



Robert Fullerton III on "Ariel"

THE Fifth Annual Amateur Horse Show of the Junior League of Los Angeles, (proceeds to Children's Convalescent Home, 1203 Ingraham Street), takes place on May 24th and May 25th on the grounds of the Flintridge Riding Club—headquarters at Junior League Shop, 3111 West Sixth, Phone Eposition 0656.

The executive Board of the Junior League includes Miss Mabel Seeley, Mrs. E. S. Dulin, Mrs. Gardner Bullis and Miss Alice Hicks. Mr. Reginald Johnson is President of the Horse Show, I. Graham Pattison, Treasurer. Executive committee—Wilbert Morgrave, Robert L. Leonard, Karl von Blatten, Roy Downer Bayly and Robert Jackson. Mrs. Edgar S. Dulin is Chairman of the Horse Show, assisted by Mrs. Robert Lytle.

Entries in charge of Mrs. Henry Grandin, Miss Josephine Thomas, Miss Cecilia DeMille, Miss Gwendolyn Longyear. Boxes—Mrs. Sennett Gilfillan. Dinner reservations—Mrs. Perry Howard. Decorations and entertainment—Miss Helen Barry and Mrs. William K. Young. Advertising—Miss Margaret Martin, Miss Mary Ann Strohn, Mrs. Philip Miles Chapman, Miss Elizabeth McArthur, Miss Martha Marsh and Miss Myronne Etienne. Ushers—Mrs. Ernest Duque.

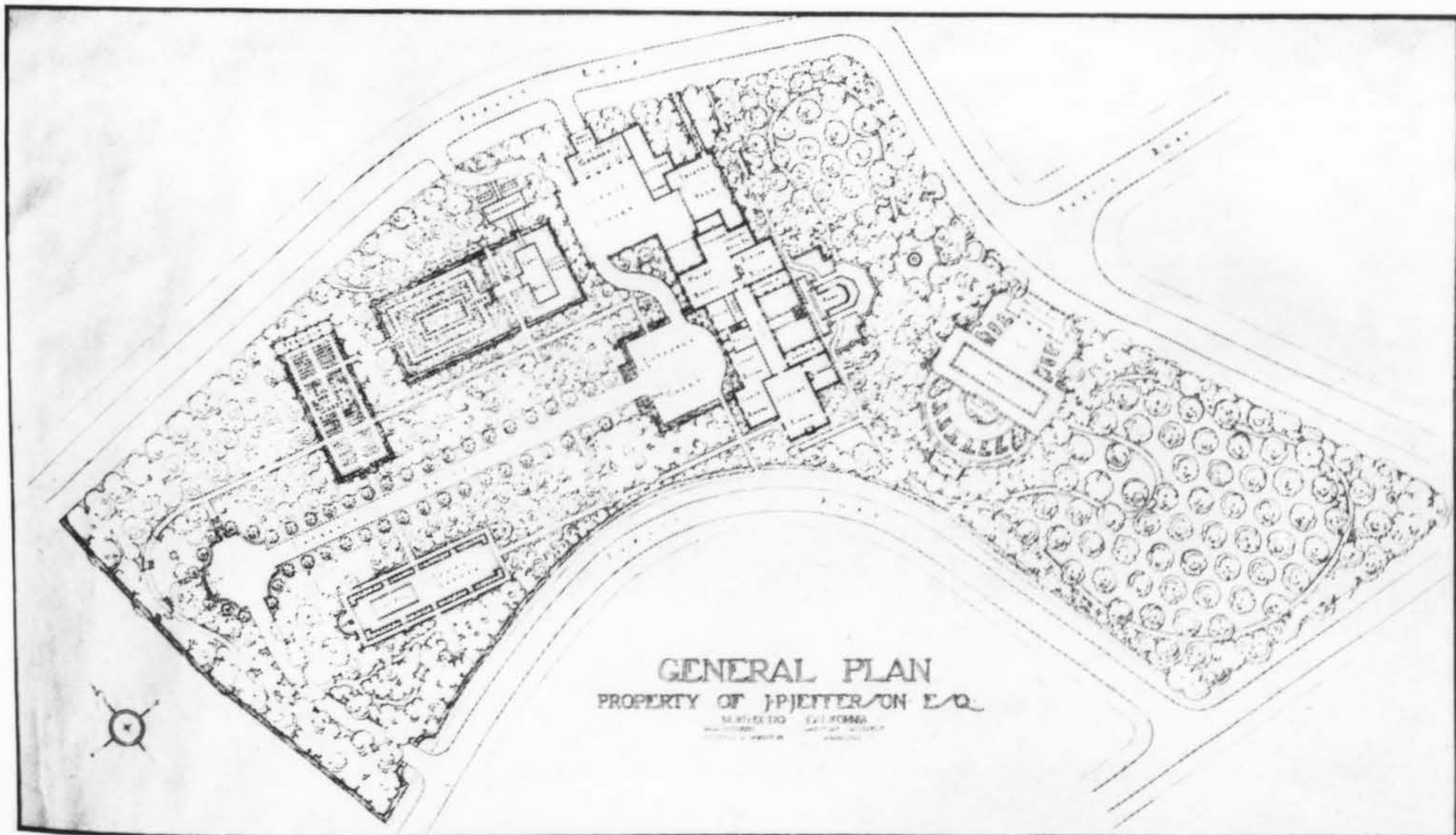
Dinner will be served by the Montmartre Cafe at 6:30 P. M., May 24.

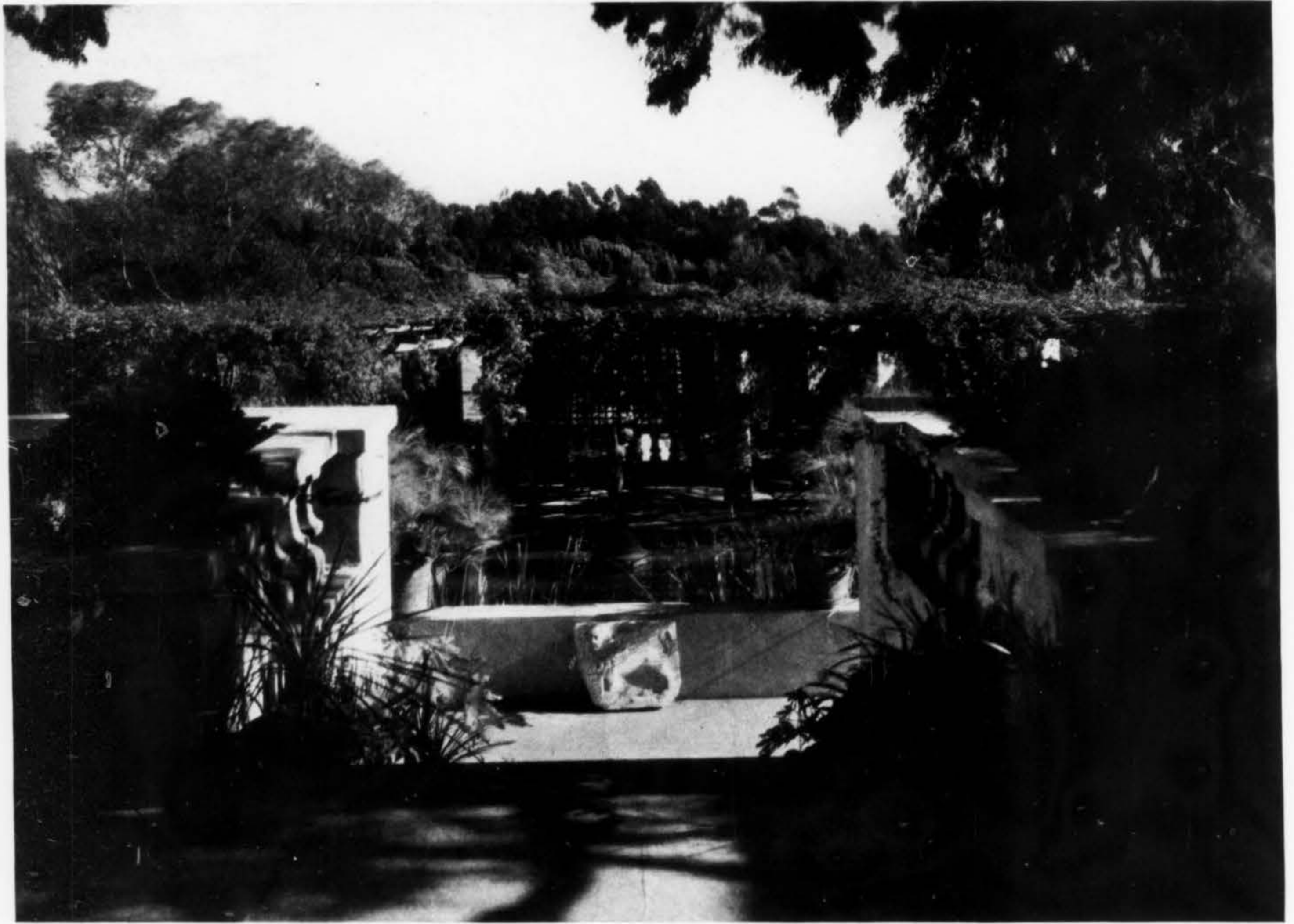


The Estate of Mr. J. P. Jefferson at Montecito, California, is not a newly created one, but has been remodeled and developed into greater loveliness by Reginald D. Johnson, architect, and Paul G. Thiene, Landscape architect.



In close relationship to the house lies a balustraded terrace embraced by loggias and overlooking a lower terrace of many-sided shape which contains a long pool mirroring the mountains and the trees. . . The dancing Bacchante expresses the joyous spirit of the open.





The estate of Mr. J. P. Jefferson, Montecito, California. The terraced courts connected with the house.





The estate of Mr. J. P. Jefferson, Montecito, California. Views of the entrance drive and the lily pool garden.





Conrad Nagle, whose resonant voice won him first place among cinema stars with the advent of the sound film, continues his success and his services are constantly in demand by the producers and directors.

THE MAGIC, TRAGIC LAND OF CINEMA

Fastest Growing Country in the World and Every Change Imminent

By ELLEN LEECH

CASUALLY considered, it may have seemed that the movies were of rapid growth, but at any period they were stunted, backward children, compared with the development of the talkie. Already the wholesale operation for adenoids must be pronounced a success. The voices have taken on human semblance in practically all instances and while naturally they vary in charm, that also is human. It will be rather tragic if any attempt is made to standardize any certain pronunciation. The reading of lines must perforce show art, a clarity and understandability must prevail but it would seem unwise to set a definite goal in accent, such as the English, Boston, or Virginian. We should be able to reach something definitely American and yet far from objectionable, partaking in a way of the best of each section, but a supreme requirement is clear speech.

No matter what happens, there will be no escape for the adjectives; they are in for another fleeing. The poor family was depleted to the vanishing point in the description of physical perfection; now the cadences and nuances of the voice must have attention. Every lowly burrow will be invaded, nor can one nest so high as to

escape the publicity man or the press agent.

Of supreme demand will be new plays, new dialogue, and of increasing interest. It is possible with the talkies in an experimental stage to see a production, previously viewed as a stage play, in the silent film, and, merely from interest in the medium, to see it finally as a dialogue picture, and find entertainment enough in balancing one medium against another, but if the talking picture is to succeed in dramatic centers, where legitimate productions have been and will be seen it is useless to claim that the intelligent audiences will continue to lend themselves to so boring a process.

The dialogue picture should, at least, diminish the status of the star, just as the stage has gradually realized the importance of each member of the cast in the development of the play, so that in an absolutely perfect cast there is no star but a company of stars, each capable of playing leads but willing to take a small part when so assigned. Only the development of new constellations in the Hollywood firmament is apt to bring concurrence with this, but time may even do that.

Dialogue in itself, however, cannot be treated flippantly and a scenario and dia-

logue producer in these times is either going to do tremendously good work or be the butt of criticism from every point.

"Coquette" and "Desert Song," released about the same time, each had its own reason for popularity. Mary Pickford in "Coquette" not only entered the field of the talkies for the first time, but deliberately chose a new screen personality, appearing as a grown-up, not only a woman but a sophisticate, in strong contrast to the little girl, so long dear to the fans of the world. Her voice registers pleasingly and while the Southern accent is hardly adequate to a Southern ear, it suffices.

The tuneful measure of the "Desert Song" had gained such a hold on audiences of both San Francisco and Los Angeles, where it ran for weeks on weeks, that it was to be expected it would find favor in another guise.

The entrance of Mary Pickford into the sound films was proof of the development, as she is too astute a business woman to make so definite a departure unless assured of the mechanical success, and final perfection. One of the foremost figures of the motion picture world she would not jeopardize her standing for a whim.

MUSIC AND DRAMA ON THE HEIGHTS



Below: The Throstles, Abigail, Phoebe and Deborah, are impersonated by the well known artists, Dorothy Crawford, Anna Young, and Patricia Morbio, whose concerts have delighted audiences in San Francisco recently.

"Flamenca," a pageant fantasy by Dan Toth-eroh, was given last year by the Mountain Play Association on Mount Tamalpais, Marin County, California. Emma Knox McGaw and Mae Bloom of the "Flamenca" cast.



AN APPEARANCE of the "Throstles" has all the delightful adjuncts of a garden party. They sing like birds, proving their right to the title, an English term for thrush, and they envisage another day for us in their old-fashioned flowered frocks, curls atopping the heads, and with

many and vari-colored flowing ribbons. To perfect the picture, the names for the nonce are Abigail, Phoebe and Deborah, easily recognized, however, as Dorothy Crawford, Anna Young and Patricia Morbio. These equally gifted artists, each a singer, pianist, and actress, present a de-

lightful program of folk songs, principally Old English, arranged by them as duets, trios or solos and suitably dramatized to bring out the true meaning of each.

Surely and not so slowly, California is creating an age of outdoor drama. Success-
(Continued on page 76)



Toll Hall, at Scripps College for women in Pomona, California, was designed by Gordon B. Kaufmann, A.I.A., to conform with the new idea that students should live in a community home rather than in an institutional building of the dormitory type.

SCRIPPS, OF CLAREMONT COLLEGES

*Beautiful Buildings of the Second Unit Embody the Claremont Idea
Environment Contributes to Education at Pomona*

By WILLIAM B. MUNRO

SCRIPPS COLLEGE is the second step in an educational plan which contemplates a group of institutions to be known as the Claremont Colleges. The first unit in this group is Pomona College, which has been built up during the past twenty years from a small struggling institution into one of the best colleges of its type anywhere. The progress of Pomona during this interval is one of the epics of American collegiate history.

But when a small college becomes recognized as a good college, some new problems are certain to arise. One of them is the problem of limiting the enrollment, because more students apply than can possibly be admitted. That has been the experience of Pomona during the past half dozen years. Every autumn it was found necessary to turn away many well-qualified applicants whom the college would gladly have taken but for the established restrictions.

Out of this embarrassing situation there was developed a few years ago a plan for increasing the facilities at Claremont, not by transforming Pomona College into a university with an inevitable loss of its most attractive features, but by the establishment of additional small colleges near-by. Scripps College is the first of these. It is expected that a third college, an undergraduate college for men, will be provided.

In a word, the "Claremont idea" envisions a group of colleges, each independent in its organization and in its teaching staff, but all of them working in close cooperation and actuated by the same ideals. This group will embody an unique adventure in American education—an endeavor to combine the intimacies of the small college with academic advantages of a larger educational group.

These individual colleges are to be distinctive in character. They will be restricted in size, so that all students can live in residence and in order that the instruction may be given in small classes. Scripps College has imposed a total limitation of 200 students, or fifty in each entering class. Quality rather than quantity of instruction is to be the main consideration, and rightly so, because most sensible educators are coming to the conclusion that colleges, as a rule, offer instruction over too wide a range. The slogan at Scripps College is "A few sub-

jects, well taught." Mass education in all its forms is being avoided. A sincere attempt is being made to individualize the instruction, adjusting it in both scope and method to the needs of each student.

From the outset the trustees of Scripps



The Living Room Terrace, Clark Hall

College have felt that sound education is a matter of personnel and environment combined. Environment assuredly is not to be left out of consideration. Consequently, every effort has been made to plan the physical aspects of the college along lines that will best conduce to the attainment of the cultural ideal. This is particularly true of the residence halls, in which the girls spend a good deal of their leisure time. Two of these have been completed; the third will be in readiness next autumn. These residence halls are of uniform architectural type, but vary somewhat in their details. Each residence hall accommodates about fifty girls, with a dining room in each hall. A large recitation and administration building (the gift of Mr. and Mrs. Allan C. Balch of Los Angeles) is also in process of construction and will be ready in September.

Too many of our colleges have grown by accretion, as it were, without definite or comprehensive plans either scholastic or architectural. New buildings have come, one after another, from various donors. These donors, very often, have had their

own architectural idiosyncrasies. For proof one need only look around the campus of almost any college in this country. At Scripps, however, all the essential features of the college were planned before the first sod was turned, the first instructor appointed, or the first student enrolled. In this the college is probably unique. The educational scheme was first worked out and agreed upon; then the architecture was adapted to it, that is, adapted to the scholastic ideals of a restricted enrollment, with all students living in attractive residence halls (not dormitories), with encouragement to the amenities of life, with a curriculum confined to the fundamental subjects and taught by mature teachers to students in small groups. If Scripps College can carry such a plan to fruition it will have made a notable contribution to the progress of higher education for women.

Some newspaper, in speaking of the unfolding educational enterprise at Claremont, have referred to it as "the Oxford plan." But that is not what it really is. The idea of having a group of small colleges, forming a sort of collegiate federation, each college free to determine its own points of emphasis, but all of them striving for a common end,—that idea was evolved out of local needs and conditions: it was not imported from Oxford or anywhere else. Oxford is a university, which Claremont never intends to be. But Oxford is also a place of undergraduate comradeship, of scholarly achievement, of broad and catholic culture, of architectural refinement, a place where men and manners and environment are fitted together with traditional congruity. And that is what Claremont aspires to be.

It will take time, no doubt, to achieve an ideal which seems to lie so high among the stars. It will take years, perhaps generations, of patience and sincerity and devotion. But with integrity of purpose and a firm adherence to the charted path it can be done. The start that has already been made is far from being negligible. It marks two milestones on the way. In this little community among the foothills an earnest group of men and women are striving to harmonize collegiate standards with artistry, culture with comradeship, and youthful enthusiasm with an appreciation of the eternal values. It is no easy task; but was there ever one more worth doing?



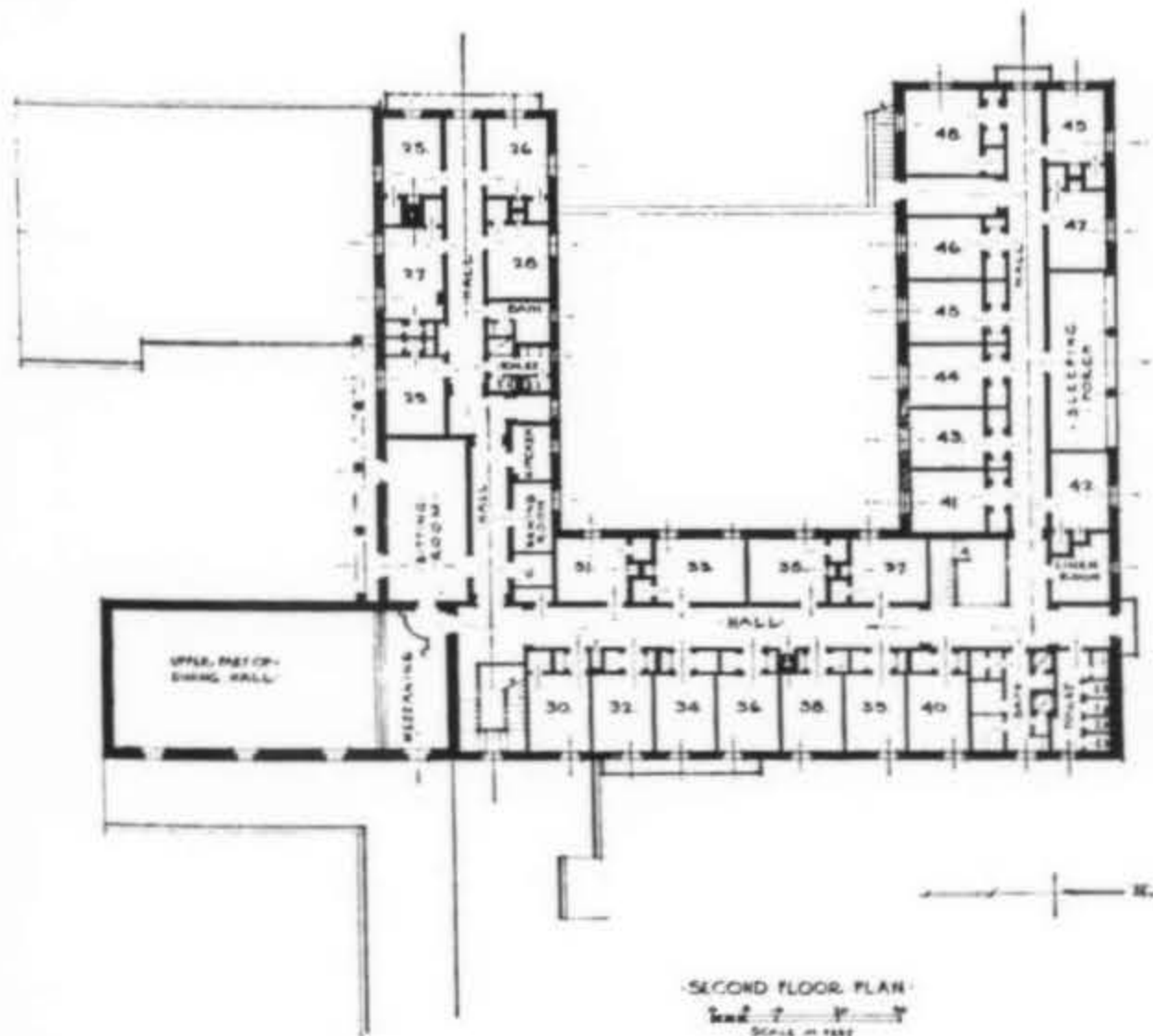
The Living Room and Reading Room wings of Toll Hall, Scripps College, with glimpses into the outer court and of the Amusement Room which occupies the third story, at the far end of the building, and the tops of tall, slender palm trees growing in the large inner court.



Floor plans of Toll Hall show the disposition of the rooms around courts and terraces, with loggias and balconies, with varying heights of the different wings, all combined into a grouped mass of charm and character. Gordon B. Kaufmann, Architect. Wurster Construction Company, General Contractors.



A general view of Toll Hall and part of Clark Hall, Scripps College, which, although separate units, are tied together by loggia and walled courts so that an essential unity of composition is secured for the grouped masses. The Dining Room of Clark Hall is shown at the extreme left in the view above.



The arrangement of Clark Hall, shown in the accompanying plans, is somewhat simpler than that of Toll Hall, but it carries out the same general scheme for informality and the value of the beautiful. Gordon B. Kaufmann, Architect.





Above is a view of the outer court and main entrance to Clark Hall. Sitting rooms open to both paved terrace and balcony, overlooking the large garden court and approaches. Below is shown the loggia connecting the two Halls, through the paved Dining Court with central fountain and corner tree plots.



The large window in the gable end shown above is the main feature in the spacious Reading or "Browsing" Room—a somewhat unique feature which has received special attention.



The picturesque flight of stairs in the illustration above lead from the outer court to the "Browsing Room," which is on a level between first and second floors and reached also from the main stair landing.



Above—the main entrance lobby in Clark Hall, a key note to the spirit of the building in its simplicity made beautiful by good lines and the warm color of tile and hangings.



At the left—the Living Room in Toll Hall, where the furniture is more important, but whose plain walls and flat paneled wooden ceiling provide an excellent background.



At the right—the "Browsing Room," paneled in walnut, with a ceiling delicately decorated in flat relief plaster—a room full of inviting charm.

At the left—the Dining Room of Clark Hall; there is nothing institutional about this noble room with its quaint hand-made furniture.





The Pool at The Huntington, Pasadena, is a center of sport for towns people and guests the year round.



Right: Mrs. Sidney Fish, and her son, Master Stuyvesant Fish, of Roslyn, N. Y., and Pebble Beach, during the polo at Hotel Del Monte, California. Mr. and Mrs. Fish have spent the winter at their ranch in the Carmel Valley.

Left: Lady Alexandra Metcalfe at the polo games Hotel Del Monte, Del Monte, California.

Below: King of Spain trophy won in the Midwinter Regatta, March 9-13, 1929. Eight Meter boat "Bebe," Owen D. Churchill, owner. Billy Copper, Pierpont Davis, Barbara McCartney, Skipper Conant, and Emmett Davis.



Effective Ceiling Decoration



*Lobby and Recreation
Room, Y. M. C. A.
Hotel, San Francisco;
Frederick H. Meyer,
Architect.*



To produce an effect which would be pleasing and give the right atmosphere without undue expense, a decorative scheme was decided depending principally upon stencilled ornament applied to ceiling beams. . . . The general color effect is warm, mellow . . . a light golden brown . . . details of ornament are picked out in soft reds and blues with effective use of grey-white for accent. . . . The woodwork is light fumed oak. . . . Stucco walls are glazed a warm putty color.

A. QUANDT & SONS, *Painters and Decorators*

[since 1885] 374 GUERRERO STREET
SAN FRANCISCO, CALIFORNIA

Quandt quality is available for the small job as well as the large. Pioneers and specialists in the application of lacquer by air brush in the architectural field. Complete decorative color schemes designed and furnished. Our operations are State-wide.

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, 672 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.

BURLINGAME COUNTRY CLUB, Burlingame, California, one of the oldest clubs in the West, was established in 1893, offers delightful hospitality to the members and provides a golf course of the best.

MENLO COUNTRY CLUB, Menlo, California, was opened in 1909 and continues one of the most popular clubs of the State.

ANNANDALE GOLF CLUB, PASADENA: May 18, Fashion Revue and Dinner Dance. 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.

BERESFORD COUNTRY CLUB, San Mateo, California, established in 1912, provides an excellent golf course, dining room and buffet service.

The California State Women's Championship at Beresford resulted in the victory of Mrs. Harry Pressler, of San Gabriel Club, in the finals last month. Mrs. Pressler also holds the Western Women's championship and the Southern California Women's championship.

CRYSTAL SPRINGS GOLF CLUB, San Mateo, California, is another Peninsular club offering a good course to golfing members.

MARIN GOLF AND COUNTRY CLUB, San Rafael, California, is one of the older clubs of the State and ranks with the best.

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.

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.

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 Saaturdays. Saturday night concerts during month. Tea served as requested and tables for cards always available.

BELVEDERE GOLF AND COUNTRY CLUB, Belvedere, California, provides an excellent golf course and the social life of the club is most attractive.

MEADOW CLUB OF TAMALPAIS, Fairfax, California, recently opened the new club house and is the scene of many interesting social functions.

OLYMPIC COUNTRY CLUB, San Francisco, California, is at home on Post street in the city and maintains the golf course at Lakeside.

SAN FRANCISCO GOLF CLUB maintain the club house and golf course at Ingleside, San Francisco, California.

PRESIDIO GOLF CLUB, Presidio Terrace, San Francisco, California, provides an excellent and scenic course.



A WESTERN PARTHENON BY THE PACIFIC

(Continued from Page 21)

has thus far been brought forward during the process of creating in America a logical and consistent architectural expression of the Christian polity. Not only the Diocese, not only the Church in the United States, but also the entire community must be grateful for what promises to be one of the great works of religious architecture in this country."

The Cathedral will be visible for many miles, crowning the city,



of which the greatest portion slopes gradually from the water; the central fleche will rise five hundred feet above sea level, welcoming with its fiery cross the traveler from the east, when he reaches the shores of the bay, and those that come up from the sea in ships,

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.

VALLEY HUNT CLUB, PASADENA: The announcements for the month are: Monday, 6th, 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. The annual election of officers, recently held, resulted in the re-election of Albert B. Ruddock as president. All other officers who served last year were re-elected as follows: Hugh McFarland, first vice president; Walter A. Hopkins, second vice president; J. Gamble Reighard, secretary; and Robert C. Wentz, treasurer.

CLAREMONT COUNTRY CLUB, Oakland, California, has recently opened the new clubhouse, where every facility for entertaining is provided. The clubhouse includes several beautiful suites for the use of members desiring to make the club their home.

BERKELEY COUNTRY CLUB, Berkeley, California, offers a good golf course, tennis courts, and a club house, which lends itself to all types of pleasant entertainment.

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 Morgrage, president of the Club, is in charge of entries; office at 510 South Spring street, Los Angeles. Telephone is TUCKER 6506.

DEL MONTE GOLF AND COUNTRY CLUB, Del Monte, California; is unsurpassed in country club annals, providing a golf course that has been the scene of unnumbered tournaments. Del Monte Women's championship, May 29—June 2.

PEBBLE BEACH GOLF CLUB, Pebble Beach, California, provides an unequalled golf course and is the center of much social activity. California State Golf Tournament opens May 25.

MONTEREY PENINSULA COUNTRY CLUB, Del Monte, California, is another mecca for the golfers of the Monterey country. Amateur Handicap Golf championship of California, May 27, June 1.

CYPRESS POINT GOLF AND COUNTRY CLUB, Del Monte, California, is the most recent addition to the country clubs of that section.

MILL VALLEY GOLF AND COUNTRY CLUB, Mill Valley, California, is another of the older clubs and is a center of social life.

CASTLEWOOD COUNTRY CLUB, Pleasanton, California, provides an excellent golf course and a club house with every comfort and convenience.

VIRGINIA COUNTRY CLUB, Long Beach, California, offers an excellent golf course and the club house provides facilities for many and varied hospitalities.

PASADENA GOLF CLUB, Altadena, California, beautifully located with an excellent course, is also a social center.

SANTA CATALINA ISLAND COUNTRY CLUB, Catalina, California, holds the invitation tournament for women, May 6-7. The innovation at the club is a mashie pitch course, 400 yards in length, designed and built by William P. Bell to relieve congestion on the course in the summer months, also to stimulate interest in practice in the short game.

SAN DIEGO COUNTRY CLUB, Chula Vista, California, offers an excellent golf course, and many charming functions are given at the clubhouse.

CORONADO COUNTRY CLUB, Coronado, California, not only provides a good golf course, but sponsors many tennis tournaments, and holds polo matches throughout the season. The clubhouse is a center of social activity.

LOS ANGELES TENNIS CLUB announces dates of the annual Southern California open tennis championship are May 6-12 inclusive, staged on the Hollywood Club courts, Hollywood, California.

MUNICIPAL GOLF COURSES of San Francisco, California, are Harding Park Municipal Course; Lincoln Park Municipal Course; Ingleside Public Course.

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.

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. Dinner 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.

LOS ANGELES ATHLETIC CLUB sponsors the twentieth annual S.P.A.A.U. track-and-field championships at the Coliseum, Los Angeles, May 4.

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.

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.

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

ALICE GENTLE, dramatic soprano, gave a song recital at the University Club, last month, made up of a group of songs from such masters as Rachmaninoff, Rebikov, Saint Saens, and Bizet. To add to the delight of her hearers, Miss Gentle concluded with "Estrellita," which she made popular in the Hollywood Bowl last season. Dr. James A. B. Scherer, president of the Club, announces a series of recitals are contemplated at the Club.

BULLOCK'S



REANNE!

AN UPHOLSTERED CHAIR BY BULLOCK'S

BROADWAY · HILL · AND · SEVENTH · ONE-O'CLOCK · SATURDAYS

as they sail through the Golden Gate. It will not surpass in size the cathedrals now building at New York and Washington; yet its figures are impressive. Three hundred and forty feet long, outside, the main front is one hundred and nineteen feet wide. The nave, three hundred feet long, eighty-seven feet high, will be greater than Canterbury, Ely, Lincoln, Durham. The transept stretches one hundred and forty feet across; the aisles are sixteen feet wide, fifty-six feet high. Work has started, and completion is expected in 1933.

To the public, the community at large, Grace Cathedral will be more than the seat of a Bishop,—the headquarters of a special creed,—the center for diocesan worship and work,—the State House of a Spiritual Commonwealth. It will be the outstanding symbol of mankind's need for religious faith, for guidance and consolation; it will be a source of civic pride and joy; its soaring lines, its noble proportions, its solemn but benign majesty, will call forth that response to beauty, that exquisite emotion, which few indeed can fail to find within their hearts.

And if it means so much to the people, what will it not mean to the architects of today and tomorrow, in a land where noble architecture is still all too scarce? Here the sheer power of beauty will speak to us with the eloquence of Pericles, in a language that we can understand by instinct and training. It is inconceivable that the forked tongue of captious criticism should eject its venom against a work of this character; for if ever there were a vital, logical and beautiful expression of religion in architecture, cherishing inviolate the quality of ecclesiastic tradition but just as unmistakably designed to meet its own immediate conditions, it is to be found in these plans for Grace Cathedral.

Time will tell. Meanwhile, architects generally have united with the public in enthusiasm for plans and project, the vision of a temple terraced on a height, such as inspired Athens; and through Athens, the world.

Elmer Schofield, N.A., whose painting of New England appears on our cover, has returned to New York and will sail for his home in England on May 18.

ST. FRANCIS YACHT CLUB at the Marina Yacht Basin, San Francisco, has outgrown in less than two years the quarters for the yachts that fly its flag and is demanding that new berths be provided for the boats. The club house provides every facility for entertainment and is a social center for members and their guests.

SAN FRANCISCO YACHT CLUB continues in the old location across the Bay but is arranging for a new club house, to embody every comfort and convenience, at Tiburon, California.

CORINTHIAN YACHT CLUB, dear to the heart of all members, continues in the old quarters near Sausalito, California.

NEWPORT HARBOR YACHT CLUB, Newport, California, announces the election of the following officers: N. K. Murphy, commodore; Leon S. Heseman, vice-commodore; Alfred C. Rogers, rear-commodore.

CALIFORNIA YACHT CLUB, Wilmington, California, opens the season in May.

PROFESSIONAL GOLFERS' ASSOCIATION OF SOUTHERN CALIFORNIA announces match play in the championship starts May 14 and play continues to final match on May 19, over the Sunset Fields Course, Los Angeles.

AMATEUR GOLF CHAMPIONSHIP, thirteenth annual of Southern California, is played at Bel Air Country Club, May 7 to 12 inclusive. Southern California Golf Association restricts eligibility in the championship tournament to amateurs from scratch to 8 handicap.

CALIFORNIA AMATEUR GOLF CHAMPIONSHIP, Del Monte, May 27 to June 1, varies from program of tournament of last year. California Golf Association provides two separate tournaments this year. The eighteenth annual competition for the State title is restricted to players with handicap of seven or less and is played entirely on the Pebble Beach Links. Players whose handicaps range from eight upwards compete in the first annual "amateur handicap golf championship of California." Play for this event is on the Monterey Peninsula Country Club and Del Monte courses.

Dates of the Del Monte Women's championship are May 29 to June 2. North-South team matches and other preliminary events are May 25-26.

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.

ART

LOS ANGELES MUSEUM, Exposition Park, the exhibitions are:

Eleventh Annual Exhibition of the Painters and Sculptors continues through May in the main gallery and one adjoining gallery. An auxiliary gallery houses the rejected works, hung with the permission of the artists. About sixteen Eastern artists are represented, responding to an invitation. William Ritschel, Charles Reiffel and Theodore Van Soelen composed the jury, the two former artists showing paintings.

The Mr. and Mrs. Preston Harrison Galleries of French and American Art are always open to visitors.

The Munthe collection of Chinese Art.

CALIFORNIA PALACE OF THE LEGION OF HONOR, San Francisco: Exhibition of American sculpture, under the auspices of the National Sculpture Society, to continue to September 30.

LAGUNA BEACH ART ASSOCIATION, Laguna Beach, California, is holding the second exhibition in the new gallery, this being the Spring Exhibition, and includes the work of more than fifty well known artists.

BERKELEY ART MUSEUM, 2270 Shattuck Avenue, Berkeley, California, is holding an architectural exhibition through May 27. The exhibition is made up of the work of Berkeley architects only and a series of lectures is given in conjunction with it.

OAKLAND ART GALLERY, Oakland, California, shows to May 8 pastels and drawings in black and white by Amy Fleming. Also a collection of paintings from the Santa Cruz Annual.

BERKELEY LEAGUE OF FINE ARTS, Durant Hotel, Berkeley, California, to May 16, gesso paintings by Mary Young-Hunter.

A LOAN COLLECTION, sponsored by the Society of Oregon Artists and the Portland Library Association, is being circulated in the homes of Portland and Multnomah County, Oregon. Thirty pictures, selected by the Society of Oregon Artists, make up the collection, and through the plan evolved hang in the Public Library in Portland, where anyone having a library card may apply for any one picture by sending in a postal card to the library; the picture will be loaned for one month with the privilege of renewal for one more month. Pictures not returned when due are charged for at ten cents per day. This entirely original idea has been worked out by Mrs. Harold Dickson Marsh, secretary of the Society of Oregon Artists, and W. G. Purcell, president of the Society, with the cooperation of Miss Anne Mulheron, librarian. The works of art selected are all by Oregon artists, principally oils, though water colors, pastels, pencil sketches and etchings are included. The object is to encourage an appreciation of art and the possession of good pictures.

BARTLETT GALLERIES, 3358 West First Street, Los Angeles, near the junction of Commonwealth and Beverly Blvd., continues to offer unusually good and interesting exhibitions. The gallery was opened primarily by Dana Bartlett to supply the demand for smaller paintings but a wide choice may always be made. The artists exhibiting in May are Norman Kennedy, 1st to 15th, water colors of La Jolla; a selected group of oils by Maurice Braun, Edgar Payne, Dedrick Stuber, Dana Bartlett, Paul Lauritz, John H. Rich and Barse Miller will be shown the last half of the month. Etchings by some of the foremost men of America may be seen.

ADOLPH ALEXANDER WEINMAN, president of the National Sculpture Society, opened the All-American Exhibition of Contemporary Sculpture at the California Palace of the Legion of Honor, San Francisco, April 27. This exhibition continues through September, represents the work of about three hundred artists and consists of more than a thousand exhibits.

ROY V. SOWERS, 117 North Marengo Avenue, Pasadena, California, announces his most important exhibition of the season, The Print Makers Society of California, International Exhibition of Etchings and Block Prints, continues through May 4. During this exhibition the gallery is open daily from ten to five-thirty.

COURT OF THE SEVEN ARTS, Carmel, California, exhibition by the Carmel Art Association, two to five including Sundays.

DIEGO RIVERA, internationally known mural painter of Mexico City, was awarded the annual fine arts medal of the American Institute of Architects at the sixty-first convention held in Washington last month.

MILLIARD SHEETS, a California artist of Los Angeles, was awarded the second prize in the "Texas Ranch Life" department of the recent San Antonio national art competition.


STENDAHL GALLERIES, Ambassador Hotel, Los Angeles, holds a special exhibition of the work of Armin Hansen, oils, water colors and etchings; also a general water color show of importance; and water colors from India by W. L. Bagdatopoulos to May 7. These paintings were recently exhibited in the National Gallery at Washington, D. C.

ROSS DICKINSON held his first one man show last month in the galleries of the Santa Barbara Art League, Santa Barbara, California, using several mediums, portraiture, murals and landscapes. Mr. Dickinson is a member of the faculty of the Santa Barbara School of the Arts.

CATHARINE CRITCHER of Washington, D. C. was awarded first prize of \$500 for her painting "Taos Farmers," in the annual exhibition of the Southern States Art League at San Antonio, Texas. The painting has been purchased by the San Antonio Art Museum.

EAST-WEST GALLERY, 609 Sutter St., San Francisco, shows through May the work of John Emmet Gerrity of Berkeley. Also Czecho-Slovakian Book Plates, loaned by Miss Louise Winterburn, in conjunction with illustrations by modern Czecho-Slovakian artists.

PASADENA ART INSTITUTE, Carmelita Gardens, Pasadena, offers during May the following exhibitions:
The work of the Pasadena Society of Artists;
Paintings by Maynard Dixon;
Water Colors by C. H. Benjamin;
The Work of the Art Teachers of the Public Schools of Pasadena.



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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF CALIFORNIA ARTS & ARCHITECTURE, published monthly at Los Angeles, California, for April 1, 1929.

State of California } ss.
County of Los Angeles }

Before me, a notary public in and for the State and county aforesaid, personally appeared George H. Oyer, who, having been duly sworn according to law, deposes and says that he is the general manager of CALIFORNIA ARTS & ARCHITECTURE, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Name of Post Office Address
Publisher, Western States Publishing Co., Inc. 627 S. Carondelet St., Los Angeles
Editor, Harris Allen 55 New Montgomery St., San Francisco
Managing Editor, None
Business Manager, George H. Oyer 627 S. Carondelet St., Los Angeles

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

Western States Publishing Co., Inc. 627 South Carondelet, Los Angeles; George H. Oyer, 627 South Carondelet, Los Angeles; A. Hoffman, 345 Battery Street, San Francisco; Harris Allen, 55 New Montgomery St., San Francisco; H. Roy Kelley, Architects Bldg., Los Angeles; N. Brydone-Jack, 1031 South Broadway, Los Angeles; M. Urmy Seares, 351 Palmetto Drive, Pasadena; John Byers, 246 26th Street, Santa Monica; Reginald Johnson, Architects Bldg., Los Angeles; Morgan, Walls & Clements, Van Nuys Bldg., Los Angeles; Geo. W. Kelham, 315 Montgomery St., San Francisco; H. F. Collier, 345 Battery Street, San Francisco.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is..... (This information is required from daily publications only.)

GEORGE H. OYER, General Manager.

Sworn to and subscribed before me this 3rd day of April, 1929.

(SEAL)

HARRY CHRISTENSEN

(My commission expires May 3, 1931.)

GRACE NICHOLSON GALLERIES, North Los Robles, Pasadena, California, exhibit during May,

Paintings by Albert Gos, eminent Swiss artist;

Paintings by Agnes Pelton, colorful, decorative;

American Indian Art, Tibetan Hangings and Paintings.

PAUL ELDER GALLERY, 239 Post Street, San Francisco, shows to May 4 the work of Edson Newell, silver plate etchings, the gardens and homes of Californians, the original charcoal portrait sketches.

From May 6 to June 1, an exhibition by Leonard Wilson of Heraldic Art, armorial illuminations, carvings, art-bronzes, stained glass, heraldic book plates, seals, dies and jewelry; also portraiture in oils and in steel engraving.

AINSLIE GALLERIES, Barker Bros., Los Angeles, is a branch of the well known Eastern gallery of the same name, and maintains the same standard, showing paintings by Eastern, Western and European artists. One display room is always reserved for the work of California artists.

NEWHOUSE GALLERIES, 2509 West Seventh Street, Los Angeles, show the work of Millard Sheets, oils, water colors and etchings.

WILSHIRE ART GALLERIES, 3309 Wilshire Boulevard, Los Angeles, offer throughout the month a general exhibition of paintings, European and California artists.

CALIFORNIA ART CLUB, Barnsdall Hill, Hollywood, California, announces interesting exhibitions. The May exhibition of paintings was chosen and sponsored by Eduard Vysek. The group of painters whose most recent works will be shown at this time include Edith Truesdell, W. E. Rowland, Hugh Herrick, C. Von Schneidau, Lillian Ferguson, Bessie Ella Hazen and Harold Bishop. The galleries are open to the public every afternoon excepting Monday from two to five o'clock. On Thursdays admission is free. On other days a charge of 25 cents is made.

THE GEARHARTS, 611 South Fair Oaks Avenue, Pasadena, have an unusually interesting studio where the best in prints, etchings and wood blocks may be found.

PRINT MAKERS' SOCIETY OF CALIFORNIA announces that the following prints have been presented to the Los Angeles Museum, in the name of the Associate Members of the Society, as an addition to the permanent collection. This is the annual custom, following the International, and the choice of prints depends upon the needs of the collection. "Snow on Rose Valley," lithograph by Albert W. Barker; "Mountain Home, Tennessee," aquatint by George C. Harper; "In the Street of Life and Death," aquatint by Charles Keeler; "Homestead, New Mexico," block print by H. Rudolph Pott; "The Beggars, Guatamala," block print by E. H. Suydam.

ART INSTITUTE OF CHICAGO is holding the Ninth International Water Color Exhibition, May 2 through June 2.

CINCINNATI MUSEUM ASSOCIATION announces the Thirty-sixth Annual Exhibition of American Art at the Cincinnati Museum, May 25 to October.

NEW HAVEN PAINT AND CLAY CLUB holds the Twenty-seventh Spring Exhibition, Free Public Library, New Haven Conn., through May 16.

TILT GALLERIES, 340 East Green Street, Pasadena, California, provide the best examples of the work of the painters of the older schools both of Europe and America. A branch of the galleries is maintained at the Huntington Hotel, Pasadena.

HENRY E. HUNTINGTON ART GALLERY, San Marino, California; This notable gallery provides for the public examples of English portrait masters; Flemish and Italian paintings; Tapestry. Tickets for admission are issued on receipt of written request, accompanied by a stamped, self-addressed envelope, specifying the number of tickets desired and an approximate date. Any number up to five cards will be sent. Week day hours are one thirty to four thirty.

BRAXTON GALLERIES, 8832 Sunset Boulevard, Los Angeles, show excellent small bronzes.

GUMP GALLERIES, 268 Post Street, San Francisco, is holding a general exhibition of the contemporary work of the best known artists.

FINE ARTS GALLERY OF SAN DIEGO, Balboa Park, San Diego, California, has an unusually fine permanent collection, and arranges new exhibitions each month. Each Sunday afternoon the Gallery provides "walk-talks" to the public at 2:30, using as illustrations, examples in the temporary and permanent collection.

CANNELL AND CHAFFIN, INC., Los Angeles, are showing a miscellaneous group of etchings by the foremost masters of the craft. Included among them are examples by James McBey, D. W. Cameron, John Taylor Arms and Auguste Lepere.

MUSIC

PHILHARMONIC ORCHESTRA OF LOS ANGELES, William Andrews Clark, Jr., founder, closed the tenth season last month, having given a series of fourteen symphony concerts and fourteen popular concerts, under the direction of Georg Schuevoigt. The final pair of symphony concerts, also the last popular concert was given under the baton of Alfred Hertz, to the great pleasure of his many admirers in the South. Following the close of the season in Los Angeles, the Orchestra began the tour which will include Denver and intermediate cities, and as far north as the Canadian border. Alfred Hertz conducts the orchestra on tour, including twenty-nine cities of the West.

THE PHILHARMONIC SOCIETY of San Mateo, California, announces the fourth season of outdoor Sunday afternoon symphony concerts at Woodland Theater, Hillsborough, opening June 23, for a series of eight concerts. Among the conductors are Molinari, Gossens, Walter, and Alfred Hertz.

THE SAN FRANCISCO SYMPHONY, Alfred Hertz, conductor, closed the eighteenth season last month at the Curran Theater with the following notable numbers: Brahms' First Symphony; Suite, Op. 33, Roussel; "Russian Easter," Rimsky-Korsakov.

HOLLYWOOD BOWL ASSOCIATION announces the opening of the eighth annual series of summer concerts in the Bowl, Hollywood, California, July 9. Bernardino Molinari of Rome, a popular guest conductor of last year, will conduct the two initial weeks of the season. The middle section of the season's programs will be conducted by Eugene Gossens, who comes to Los Angeles for his fourth annual appearance as a Bowl guest conductor directly from London, following the premiere there of his opera, "Judith," at Covent Garden. Bruno Walter, conductor of the Municipal Opera at Berlin, comes to the Pacific Coast directly after conducting the great Berlin Music Festival, and will conduct during the final weeks of the current season of the "symphonies under the stars."

ANNOUNCEMENT is made by the Philharmonic Orchestra of Los Angeles, California, of the resignation of Georg Schuevoigt as conductor, and the appointment of Dr. Artur Rodzinski, Dr. Rodzinski, assistant conductor of the Philadelphia Orchestra, has appeared several times as guest conductor of the Los Angeles Philharmonic Orchestra, both during last season and again this month.

KARL KRUEGER, conductor of the Seattle Symphony Orchestra, was a guest conductor of the Los Angeles Philharmonic Orchestra during the last half of the season, and also conducted the final concert of the series which was broadcast over KFI.

THE SYMPHONY ORCHESTRA of Pomona, California, recently organized and directed by Helen Sanford of Ontario, California, gave the initial concert last month. This organization of volunteer musicians after six weeks of rehearsing and with the assistance of three professional players from Los Angeles gave a notable program, including Beethoven's Fifth Symphony, Tchaikowsky's "Nutcracker" Suite and the "Meistersinger" Overture.

THE GLENDALE SYMPHONY ORCHESTRA, jointly with the Glendale Oratorio Society and the Women's Chorus of the Tuesday Afternoon Club of Glendale, California, gave in program form, Tchaikowsky's opera, "Eugen Onegin," late last month, Modest Altschuler, conducting.

OPERA for the fall season in both San Francisco and Los Angeles is fully planned. In the north the aggregation of stars and chorus is known as the San Francisco Civic Opera Association. Pietro Cimini will conduct in both cities



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and Merola also will appear on the conductor's stand. Karl Reidel will direct the chorus. Among the principals Elizabeth Rethberg will be heard, also Kathryn Meisle, Queena Mario, Nina Morgana, Lauri-Volpi, Tito Schipa, De Lucca, Gennaro Barra, Danise D'Angelo, Pico and Leon Rothier and Eugene Sandrini.

COMMUNITY PLAYHOUSE SINGERS of Pasadena, California, under the direction of Arthur Alexander, meet in the Recital Hall of the Community Playhouse, Pasadena, each Monday night at 7:30. Clarence Kellogg is the accompanist.

GILES GILBERT gave a piano recital at the Community Playhouse, Pasadena, California, April 28. After six years in Europe this was Mr. Gilbert's first appearance in Pasadena and his second in America.

SYLVAIN NOACK, concert master of the St. Louis Symphony Orchestra, has returned to his Los Angeles home for the summer.

PACIFIC OPERA COMPANY, Arturo Casiglia, conductor, a new organization of San Francisco, closed a most successful season, April 16 to 27, in that city.

THE YOUNG PEOPLE'S SYMPHONY CONCERTS of San Francisco, Wheeler Becket, conductor, closed the second season at Palo Alto, April 11, and the first season at Oakland, April 16.

CECILIAN SINGERS, directed by John Smallman, appear in concert at the Philharmonic Auditorium, Los Angeles, May 3, with Fritz De Bruin as assisting soloist.

LYRIC CLUB appears in concert at the Philharmonic Auditorium, Los Angeles, May 24.

"WEWAHSTE," an opera of Indian theme by S. Earle Blakeslee, is presented in May in program form for the Redondo Woman's Club, Redondo, California.

LOS ANGELES ORATORIO SOCIETY, directed by John Smallman, gave one of the most notable programs of the year last month. After rehearsing two years this Society, composed of two hundred and fifty voices, and assisted by fifty instrumentalists, from the Los Angeles Philharmonic Orchestra, presented Bach's Mass in B Minor at the Shrine Auditorium, Los Angeles, April 20.

MUSICAL PROGRAMS of Seattle, Washington, include for the month, May 4, Los Angeles Philharmonic Orchestra; May 14, Ladies' Lyric Club Concert.

WASHINGTON STATE MUSIC TEACHERS' CONVENTION will be held in Seattle, Washington, June 19-20-21.

CAULDRON CLUB, Roy V. Rhodes, director, appears in concert at the Community Playhouse, Pasadena, California, Monday evening, May 6. This group of years standing, is affiliated with the Pasadena Community Playhouse Association. Gladys Maurer Clark, guest artist of the concert, plays a group of violin numbers.

CLERBOIS'S LITTLE SYMPHONY, Santa Barbara, California, gave the first concert of the 1929 series last month at the Lobero Theater. The second concert of the summer season is Sunday afternoon, May 19, at the Lobero Theater, Santa Barbara.

ANNOUNCEMENTS

LA GAITE FRANCAISE, Theater of Art, San Francisco, gives "La Poudre Aux Yeux," a comedy in two acts by E. Labiche and Ed Martin, May 8-10 and 12. Matinee and evening performance on May 12.

"MUCH ADO ABOUT NOTHING," done in modern dress at the Pasadena Community Playhouse, Pasadena, California, marked the observance of the 313th anniversary of the death of William Shakespeare, April 23 and 24. Not only the modern but ultra-modern was achieved and the comedy enhanced thereby. Matinee repeated, May 2.

COMMUNITY PLAYHOUSE, Pasadena, California, announces programs: To May 11, "No. 17," a mystery comedy by J. Jefferson Farjeon. May 14 to May 25, "The High Road" by Frederick Lonsdale. No performances Sundays or Mondays. Matinees on Saturday only.

"OSCEOLA," the new play by John Steven McGroarty, opened at the Mission Playhouse, San Gabriel, California, late last month to continue indefinitely. Performances are given every evening with the exception of Sunday and Monday, with matinees each Wednesday, Saturday and Sunday afternoons.

THE DRAMA BRANCH OF THE COMMUNITY ARTS ASSOCIATION announces the opening of the second half of its ninth season of plays. These plays will be given at the Lobero Theatre under the direction of Charles Meredith. The plays scheduled for the second half of the series will be selected from the following list: "Craig's Wife," George Kelly; "Anna Christie," Eugene O'Neill; "So this is London," Arthur Goodrich; "The Woman in the Case," Clyde Fitch; and "The Poor Nut," Elliott and J. C. Nugent. "Craig's Wife" by George Kelly, is given May 23-24-25.

"STRANGE INTERLUDE," the much discussed play by Eugene O'Neill, is presented at the Lobero Theater, Santa Barbara, California, May 2-3-4.

THE WORKSHOP, an integral part of the Community Playhouse, Pasadena, California, is proving its value to the students of drama and also contributes to the entertainment of the community. The Workshop functions with its directors and players and offers the best available plays, which are given on Saturday evenings in the Recital Hall of the Playhouse, and are open to the public. The program for the month includes:

May 4, "Fine Clothes" by Lillian Gayton MacCarthy, directed by Cloyd Dalzell.

May 11 and 18, "Places" by Findley McDermott.

DRAMA LEAGUE PLAY READING at the Public Library, Pasadena, May 14, 8:00 p.m. Mrs. Mary H. Flanner reads "The Kingdom of God," a play of general interest because of its choice by Ethel Barrymore as the vehicle with which to open her new theater in New York this season.

ARCHITECTURAL AND ALLIED ARTS EXPOSITION, which opened in New York last month, showed an "airplane" bungalow, designed by Francis Keally and carved out of white soap, a new medium for architectural models. The bungalow is a copy of a model recently built in Texas and is a type indigenous to that State. The name "airplane" is given because of the resort to a setback arrangement for the upper floors of the house to secure the maximum amount of ventilation for the sleeping rooms.

OPPORTUNITY CLUB gives a benefit bridge luncheon at the Huntington Hotel, Pasadena, California, May 16, the proceeds to be used to carry on the work of the organization during the summer. Bridge begins in the morning at ten, and during luncheon a fashion show is staged.

AT THE ANNUAL MEETING OF THE COLORADO CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS, Mr. George P. Heinz, the founder of the Heinz Roofing Tile Company, was elected an honorary member.

A MADE IN SANTA BARBARA SHOW is held at Recreation Center, Santa Barbara, California, May 1st to 4th. It is open from 10 to 10 each day. Don't fail to visit this interesting and useful exhibition. You will see how local artisans are working for Better Home equipment.

"STRANGE INTERLUDE," the New York Theater Guild production of the Eugene O'Neill opus, may be seen for one week only at the Hollywood Music Box, Hollywood, California, opening May 6.

"NIGHT HOSTESS," a melodrama by Phillip Dunning, cowriter of "Broadway," opens at the Belasco Theater, Los Angeles, May 11, for a three weeks' engagement.

KRISHNAMURTI is heard in The Oak Grove, Ojai, California, May 4-5 and May 11-12.

RAYMOND HOTEL, Pasadena, California, closed a most successful season in April to reopen in the Fall. The golf course, a very popular one, is open to the public for the present.

ANNOUNCEMENTS IS MADE of four illustrated Garden Lectures at the Shakespeare Club House, 230 South Los Robles Avenue, Pasadena, May 1st, May 8th, May 15th, May 22nd at 8 p.m. The sponsors are The Garden Club of Pasadena, The Garden Club of South Pasadena, The Little Garden Club, The Diggers, The Garden Section of the Shakespeare Club.

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May 1st at 8 p.m. "Simplicity in the Little Garden" by Mr. Lockwood de Forest, Jr. A discussion of the details of garden planning for a small space and the most effective use of plant materials. Stereopticon illustrations.

May 8th at 8 p.m. "The Character of Gardens Suited to Various Types and Conditions of Land" by Major George Gibbs with stereopticon illustrations.

May 15th at 8 p.m. "Permanency in Gardening" by Major George Gibbs. What may serve for generations to come. Stereopticon illustrations.

May 22nd at 8 p.m. "Garden Planning from the Architect's Viewpoint." By Mr. Myron Hunt.

LOS ANGELES BROWNING SOCIETY, Mrs. W. E. Silverwood, president, through poetry week, May 6 to 11, sponsors a program, to which the public is invited, each day at four in the lecture room of the Public Library, Los Angeles. Closing the week prizes are awarded for the best original sonnet on Browning and the best interpretative reading of Browning's poems by students of the local schools, including Cumnock, Hollywood, Marlborough, Orton, Girl's Collegiate and Westlake School for Girls.

HENRY M. WHEATON, 985 East California Street, Pasadena, California, issues an invitation to an exhibit and sale of Etchings and Mezzotints, to be held at the Junior League Club, 338 E. Green Street, Pasadena.

BROWNING SOCIETY OF PASADENA, California, hold the annual luncheon, May 9, at the Hotel Vista del Arroyo, Pasadena. The annual business meeting is held, May 23. To the deep regret of the Society, Dr. Bertha Lovewell Dickinson has resigned from the lectureship of the Society.

LOOP POINTS

LA QUINTA, the gem of Coachella Valley, lies west of Indio against the San Jacinto range of mountains. Here is a palm garden that has opened its hospitable gateway to the traveller and to the weary who seek the desert for meditation and rest. San Franciscans are building their own cottages in a great circle around this superb hotel.

BISKRA, that illusive, fascinating desert place among the bare eastern hills, is also reached from Indio. A glorious group of palms is all that greets one as camping place at present. But Mr. Mark Daniels has been asked to dream a desert dream and build it like Aladdin's palace in California, and when more hotels are needed on the desert one will rise among this glorious group of palms.

PALM SPRINGS has at present the real Oasis. The hotel by this name is full of permanent lovers of the desert during the season, but if some of them go off for a week end, the tripper to the desert may find a room vacant on Sunday night or, mayhap, in the middle of the week.

LAKE ELSINORE, on the inland highway, makes a beautiful spot in the landscape as one motors up the last leg of the smaller loop. Backed by superb mountains which edge the famous Santa Marguerita Rancho, this lake with little outlet has become the resort of artists and pleasure seekers. Motor boat racing is one of its features. In passing one thinks it might be a good opening for an ambitious architect; for its freak "archeetecture" is dominant and appalling to the speeding connoisseur.

PALOMAR MOUNTAIN is covered with snow. Its long flanks hide many a delightful guest ranch as refreshing to jaded city dwellers as are the "dude" ranches of the Rocky Mountain states. But these must wait until summer and the lowlands call.

LAKE NORCONIAN CLUB has opened with a great flare and has begun to plan and build cottages to take care of its crowding guests. Clever indeed was the thought that set this great caravanary down in the country where a lake and a swimming pool, a golf links and a wide stretch of country full of little truck farms, chicken and rabbit ranches gives the traveller a taste of real California life.

SANTA ANA CANYON, one of California's picturesque river valleys, opens out from the Norco hills to the west. Here the highway skirts the southern side of the valley well above this naughty river which has often taken a bite out of the boulevard that one time followed its course. Dominating the river valley on the hills of its northern bank is the new Botanic Laboratory of The John Bixby Memorial Wild Plant Sanctuary. The building is by Wallace Neff and its tower and arches mark a new lease of life for California's interesting flora. Shrubs, trees and wild flowers of the State are all to find their habitat in shady nook or semi-tropic hillside cactus beds.

TEACHING CHILDREN TO KEEP WELL

*The Bulletin of The Assistance League of Southern California
A Clinic for Mothers with Little Children*

IT IS the object and purpose of the Day Nursery of the Assistance League in Hollywood to broadcast, in every way possible, the information on the care of children which this institution affords.

Mothers' meetings are held and at these, lectures are given by the staff and mothers are aided in giving their children proper care at home.

To add to the dissemination of knowledge as to what may be done to prevent ill health in children, the methods used in the clinic are here set forth, that all members of the League as well as all mothers of little children may know what the best Doctors do when given opportunity to begin at the beginning. What the children of wealthy parents would receive in care is here given freely to the children of the Day Nursery.

MISS WILLIAMS REPORTS

ONE of the greatest—if not the greatest—services performed by the Assistance League Day Nursery at Los Angeles is the corrective and remedial work in connection with the clinic. Just a year ago in March, 1928, the attention of the Board of Directors was concentrated on how to furnish and equip for service the three small bare rooms on the west wing of the building known as the clinic. Mrs. Walter R. Simonds, member of the Board, generously donated three hundred and fifty dollars for some equipment.

After several conferences with Dr. I. H. Jones, chief of staff, and Dr. Ezra Fish, pediatrician, it was decided to furnish the front room very simply for an isolation room. Chintz curtains, a crib, cot, small table and chair complete the furnishings. All surfaces in the room may be easily disinfected and cleaned. Adjoining the isolation room is a lavatory, nurse's supply closet, and the examining room where the Doctors conduct their detailed examinations of each child. The equipment—all white—is also simple, consisting of a tall examining table, instrument cabinet, filled with instruments, floor lamp, nurse's desk, chair, filing cabinet, sterilizer, and some appropriate health posters.

The third and adjacent room is used for weighing and measuring the children before they go in to the Doctors. The equipment consists of a standard weighing and measuring scale, table, and chair for nurse, two small chairs for children and the necessary charts.

We were very fortunate to have the services of two splendid physicians donated—Dr. I. H. Jones for the eye, ear

and nose examinations, and Dr. E. Fish for the general stripped physicals.

The next necessity was the services of a trained nurse. Being on a very limited budget we were unable to have a full time nurse. In May, there was added to the staff a part-time, registered nurse, to be on duty from 7 A. M. to 11 A. M., to daily examine each child upon admission, to assist the Doctors on clinic days, and to keep the medical records. A further change was made in June so the actual records of the clinic date from June, 1928.

Each physician came weekly to the nursery until every child had been put through the routine examination from head to foot. We realized we were ready for our next step—some permanent records which might be kept for each child. After several tentative forms two were finally adopted. The first sheet calls for the medical history of the child and on the reverse side the findings of the Doctors with adequate space at the bottom for recommendations.

The second sheet is the health progress of the child. Hereon are registered weights, heights, with dates, laboratory work, as T. A. T. throat cultures, etc., with results, any communicable diseases and, in fact, anything pertaining to the health of the child during the entire registration in the Nursery. These two sheets, with Doctors' certificates for admission or re-admission after an absence due to illness, are all filed in a separate manilla folder for each child.

The Nursery clinic is not equipped as a regular clinic for laboratory or surgical work, but merely for the detailed examinations. The Children's Hospital, Eye, Ear, Nose and Throat clinics are available for the remedial work. All contacts are made by the superintendent of the Nursery with the proper clinics and the children are transported to and from the same for treatment.

After every child has been thoroughly examined for the recommendations the first time, the Doctors attend the Nursery twice a month instead of weekly—or whenever called by the superintendent for special examinations.

To begin—every child is given a stripped physical before admission. Then shortly after admission comes the detailed examination by the staff physician. During the nine months past much has been accomplished in the clinic as the following notes will verify.

NINE MONTHS' WORK

Examinations by Dr. Jones	61
Examinations by Dr. Fish	62

<i>Laboratory Work—</i>	
Throat cultures (Positives, 19)	124
T. A. T. Punctures	150
Schick tests	60
Anti-toxin for nail in foot	1
Blood counts	3
Wasserman	2
X-rays, sinus, foot, lungs	3

<i>Surgical—</i>	
T. and A. operations	8
Circumcision	2
Herniotomy	1
Stitches for minor wounds	2
Neck lanced for mastoid	1

<i>Medical Treatment—</i>	
Impetigo	3
Ring worm	1
Eczema	1
Burns	3
Pus and albumin in urine (treated several months at hospital)	1
Nasal irrigation daily	3
Cod liver oil	20
Sun baths daily (when weather permits)	12
Colds treated	55
Wax removed from ears	20
Ears treated for discharge	2
Minor wounds dressed daily	Many

<i>Communicable diseases isolated by nurse and reported home—</i>	
Influenza	20
Pneumonia	3
Chickenpox	15
Diphtheria	3
Whooping cough	5

<i>Findings of Doctors and work to be done in near future—</i>	
Possible T. and A.	23
Follicular tonsil	3
Slight conjunctivitis	6
Ethmoiditis	3
Sinusitis	1
Small intestinal hernia	1
Small umbilical hernia	1
Redness of hammer handles	6
Internal strabismus	1
Flat foot	3

In addition to these findings many children are recommended to the dental clinic—arrangements to be made in the near future.

After weighing and measuring all the children there were 20 found to be under weight. These are weighed every month while all other children are weighed every three months.

The underweight children have been given sun baths when the weather permits and cod liver oil every day. The gains in weight have been remarkable. 14 children have gained 18¾ lbs. or an average of 1 lb. 4 oz. Two of the 20 children have lost weight due to recent illness, and 4 only show no gain. These showing no gain or a loss are examined weekly by the staff physician and particular attention given to diet and rest.

The aim of the Assistance League health work is to make the pre-school child and the school children under our care strong, healthy, and happy—and to remove minor defects before they may become serious handicaps to their future normal development. It is the right of every child not only to be well-born but to be well developed. *Hazel V. Williams*, Superintendent, Day Nursery, Assistance League.

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Note these examples of low round-trip fares, on sale from May 22 to September 30 — return limit October 31.

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Chicago	90.30
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GARDEN CALENDAR

May

*Aladdin's lamp is now outshone by Mazda's lambent gleam,
His magic carpet obsolete by Langley's science dream
Our Lindbergh to Badroulbador now floats the ambient free
Ventriloquism and clairvoyance are flung o'er many a sea
By juggling of ions, waves, and Einstein's non cognoscere.
Man's wondrous necromancy this—only God can make a tree.*

THIS month is a good time to learn the true names of your plants so as to be able to describe them in proper words. Once an editor chided me for using the scientific names of plants, but the editor has not had the experience of having thousands of people come to the garden asking such questions as "My sister in New Jersey wants an 'Abie's Irish Rose'." It is impossible from her description or name to help her until just before leaving the garden her eye spied a *Sempervivum aboreum*, and she delightedly said "There it is." You may ask "What is *sempervivum*?" I don't know any common name that is distinctive except that it is one of the House Leeks, which does not tell much as when you think of a leek, you think of an onion. The *Sempervivum* belongs to the *Crassula* family and is a succulent or juicy plant, the last part of the name meaning tree-like.

Other gardeners ask for "Bird of Paradise," half of them meaning *Strelitzia regina* and the other half meaning the beautiful tree *Poinciana gilliesii*.

Rare plants have no common name in our language and if you go by the common name of the country from whence they are obtained, you are just as badly off. The word Cholla (pronounced choya) means twenty-seven kinds of *Opuntia* to the dwellers in the western American desert, while Pitaja is applied to thirty-one kinds of *Cacti* by natives of Mexico, while Cardona means many kinds of *Cacti* of the organ pipe type to Mexicans. Baby Blue Eyes, Johnny Jump Up are poetical names as is Shooting Star and hundreds of others, but they do not pin down definitely to a certain species or variety. The scientific name is just the same to a Thibetian botanist, one in Japan or Madagascar, or to a Jepson on the Berkeley campus. If you are too indifferent to learn, you may enjoy the symphony but you will not be able to share your enjoyment with others because you cannot speak its language. Ten minutes daily spent in study on an elementary book on botany or an encyclopedia of horticulture will open to you new worlds of enjoyment.

This is the month to plant tree seeds of all kinds. Most kinds including conifers should be laid on a sheet of canvas and watered several times a day for a few days until the "eye" becomes prominent.

Prepare a bed as follows: spade and mix the soil thoroughly to a depth of 18 inches, lighten with small amount of leaf mould or peat, sink a piece of half-inch wire netting to keep out gophers, surround by 1"x6" lumber on edge and replace soil. Level and tamp till fairly firm, broadcast your moistened seed evenly over surface, cover with twice the thickness of the seed with sifted soil, sprinkle thoroughly, then cover with single thickness of newspaper. Do not permit the surface to become dry. Be sure and grow some Sequoias (redwoods) in this manner. Later on you may use some of the seedling sequoias for grafting the beautiful golden variegated form upon, or the graceful weeping variety with its soft glaucous color. By having seedlings to give away you may help reforest California—remembering that the cities and suburbs need afforesting as much as the hills need reforesting for utility. Seeds of biennials, not forgetting English wallflower should now be planted.

M. Leray, the famous plant breeder many years with Vilmorin, Paris now with Bodger Seed Company, has made some wonderfully

improved varieties of *Hibicus moscheutos* with enormous flowers in many colors. Seeds of these hybrids are now obtainable and should be planted at once.

It is a good time now to bud roses, the bud being inserted at or below the level of the ground, removing a little earth for the purpose, which should be replaced so as to keep the bud fresh.

Gladiolus bulbets may now be soaked for a week and then planted. One quarter strength semisen in the water will insure you against bulb disease. The earth should be kept wet until the plants appear. Plant *Tigridias* this month—plenty of them in the half shade as nothing will repay more bountifully with gorgeous color.

For those having a greenhouse or glass-frame, this is the month for fern spores. Here is the whole trick. Make pans of finely sifted leaf mould and peat; cover them with glass painted on the upper side; put them in the oven with the glass over them and raise the temperature to the boiling point of cooking oil. Then without lifting the glass, remove pans when cooled to greenhouse or frame and plunge in distilled water till top of peat is moist. Have your druggist prepare a fresh solution of sodium thiosulphite—shake your spores from leaf of fern into a glass of this liquid; now with an eyedropper, which has been boiled for thirty minutes, and not handled except by the bulb, suck up some of the mixture of chemical and fern spores, raise the edge of the glass slightly, and squirt the contents over the surface of the peat. The object of all these precautions is to keep the millions of spores which are floating in the air and on the surface of everything from contaminating the culture and outgrowing it. If these directions are followed, all foreign yeasts, moulds, and fungi will be excluded from the pans. Now set the pans on saucers and apply future watering only into the saucers. The glass top must never be raised until the first true fern leaves appear. If you succeed in this way in raising staghorn ferns or tree ferns you are among the elect.

All *Cacti* that have been nursed inside may now be set out in bed or border. Many of my readers have fortunes of which they know nothing. If you have a fancy rock on your wild land, it may be worth from \$15 to \$200 a ton for rock garden material and ornamental landscape purposes. If you care to send a fair size sample of rock by freight to me, I will try to advise you as to its value. Every place that I am called to lecture, the question of the most suitable rocks for rockeries has arisen. Some rocks are too friable for use. Some too highly chemicalized, and some too strongly alkaline. Pink rose quartz is beautiful, but requires very special planting; lava rocks come in all colors, from rich greens, to reds, brown, and purples, sometimes resembling the Italian scagliola. There are undoubtedly rock formations in California which if exploited would not only beautify the gardens of this country, but would be in brisk demand for exportation.

Yesterday at the Pasadena Flower Show, I saw a device worked by a clock which takes care of all your watering at night. It looked so good, I intend to investigate it further as anything that will reduce the labor of watering would be a boon to garden lovers.

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

MONTHLY NORTHERN CALIFORNIA CHAPTER

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APRIL BULLETIN NORTHERN CALIFORNIA CHAPTER, A. I. A.

The regular meeting of the Northern California Chapter, A. I. A. was held at the California School of Fine Arts on April 30th, 1929, at 6:30 p. m. The meeting was called to order by President Harris Allen.

The following members were present:

C. F. Ashley, Harris Osborn, Lester Hurd, E. Geoffrey Bangs, Morris M. Bruce, Harry M. Michelsen, Ernest L. Norberg, John H. Christie, Harris C. Allen, Henry H. Gutterson, L. B. Miller, A. McF. McSweeney, Wm. Clement Ambrose, Raymond W. Jeans, George R. Klinkhardt, Albert Schroepfer, John B. McCool, Ernest E. Weihe, Ralph Wyckoff, Ernest H. Hildebrand, Birge M. Clark, James H. Mitchell, John J. Donovan, Frederick H. Reimers, Wm. Wilson Wurster. Guests present were: Rudolph Schaeffer, A. L. Pickens, and John Norberg.

MINUTES

The minutes of the previous meeting were approved as published.

REPORTS OF STANDING COMMITTEES

Mr. E. L. Norberg, Chairman of the Standardization Committee, reported favorably on conferences with various lumber associations, relative to their request for an endorsement of uniform standard sizes for lumber. A motion was unanimously carried that the Chapter endorse the American Lumber Standard, as established by the National Lumber Manufacturers Association, the West Coast Lumber Association, and the United States Department of Commerce, and approve that all lumber be grade marked.

Mr. Raymond Jeans, chairman of the Exhibit Committee, reported on plans for the Architectural Exhibition to be held in June.

Mr. Gutterson reported on the publicity campaign.

GENERAL BUSINESS

A letter was reported from the San Diego Architectural Association requesting the endorsement of Mr. Gill for appointment to the State Board of Architecture, Southern District. Inasmuch as the appointment shall be made from southern California Chapters or Associations, it was the opinion of the meeting that the Northern California Chapter should not enter into the matter.

Mr. Ralph Wyckoff spoke on proposed changes in the lien law, and he was appointed a committee of one to inform the Chapter of any new legislative enactments pertaining thereto.

President Harris Allen reported the passage of Senate Bill 177.

PROGRAM

Mr. Rudolph Schaeffer spoke on the use of color in Architecture. In his opinion the three primary aspects of building are material, commodity, and delight and he dwelt upon the last aspect—delight—in which form, light, and color are the visual elements, which cause architecture to be pleasing to the senses or otherwise. His further enlargement on the application of color was full of valuable suggestions.

Mr. A. L. Pickens, who is making an investigation of termites for the Santa Fe Railroad and the Southern California Telephone Company, gave a very interesting talk describing these insects and illustrated with lantern slides the tremendous damage caused by them.

The Chapter is appreciative of the kindness extended to it in being permitted to hold the meeting at the California School of Fine Arts. The yearly exhibit of the work of the Art students was on display and prior to dinner, those present whiled away a pleasant hour through the various galleries, observing the collection.

There being no further business, the meeting was adjourned.

Respectfully submitted, JAMES H. MITCHELL, Secretary.

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

The members of the Southern California Chapter, the American Institute of Architects, met in 245th meeting held at the University Club, Los Angeles, California, at 6 o'clock P. M. on Tuesday, April 9th, 1929.

The following members were present:

H. J. Reed Barrett, H. C. Chambers, Paul O. Davis, Pierpont Davis, Fitch H. Haskell, Franz Herding, R. Germain Hubby, A. R. Hutchason, Chas. R. Johnson, H. Roy Kelley, Alex N. Knox, Leslie Lippiatt, Donald D. McMurray, Robert D. Murray, A. S. Nibecker, Jr., Frederick Scholer, Loyal F. Watson, A. C. Weatherhead, Eugene Weston, Jr., Austin Whittlesey, C. M. Winslow, H. F. Withey, David J. Witmer, J. T. Zeller, Horatio W. Bishop, Breo Freeman, Chas. Kyson, Joseph Kaiser, Paul Murphy, Floyd Mueller.

President Pierpont Davis announced that the principal purpose of this meeting was the discussion of the pre-convention National Committee Reports and which were taken up in the following order.

Mr. David J. Witmer, Chairman of the National Honor Award Committee, read the report of his committee.

Mr. Eugene Weston, chairman of the Allied Arts Committee, reported on the recommendations of the national committee on the award of honorable mention for fine arts and craftsmanship.

Mr. H. Roy Kelley discussed the report of the educational committee.

Mr. A. S. Nibecker, Jr., read the report of the committee on School Construction.

Mr. Myron Hunt talked upon the report of the committee of Registration Laws. He also announced that the bill sponsored by the State Association of California Architects, amending the architects' license law, had passed both houses of the legislature and that it was now before the governor for his signature. Mr. Hunt referred to the work Mr. A. M. Edelman had done and is doing for the architects of California and said he deserved the whole-hearted support and praise of every architect in the state.

Mr. Chas. H. Kyson gave a very enthusiastic talk on Public Information, and he strongly urged the formation of a speakers bureau.

INDUSTRIAL RELATIONS COMMITTEE: Mr. Myron Hunt gave a short report on the Industrial Relations Committee.

NEW MEMBERS: Mr. Breo Freeman, recently elected an Associate member of this Chapter, was introduced to the members.

FINANCING NEW HEADQUARTERS BUILDING: Mr. Edwin Bergstrom, Treasurer of the Institute, called attention to the improvements to be made in the Octagon at Washington. The amount to be raised among the members was about one hundred and twenty-five dollars (\$125.00) per member based on the present membership of the Institute. The erecting of the new building depends entirely upon whether the members come through with the money. Mr. Ward was in hopes a report of this feature could be made to the coming convention, but this will not be possible. This Chapter at their meeting after the Convention will be asked to set aside some time for a discussion to ascertain whether the members of the Chapter will be willing to subscribe to this fund. There is to be no assessments of any kind in connection with securing funds for this building. The amount of the subscription from this Chapter will be approximately sixteen thousand (\$16,000) dollars, the payment of which will be spread over a period of five years.

There being no other business the meeting adjourned.

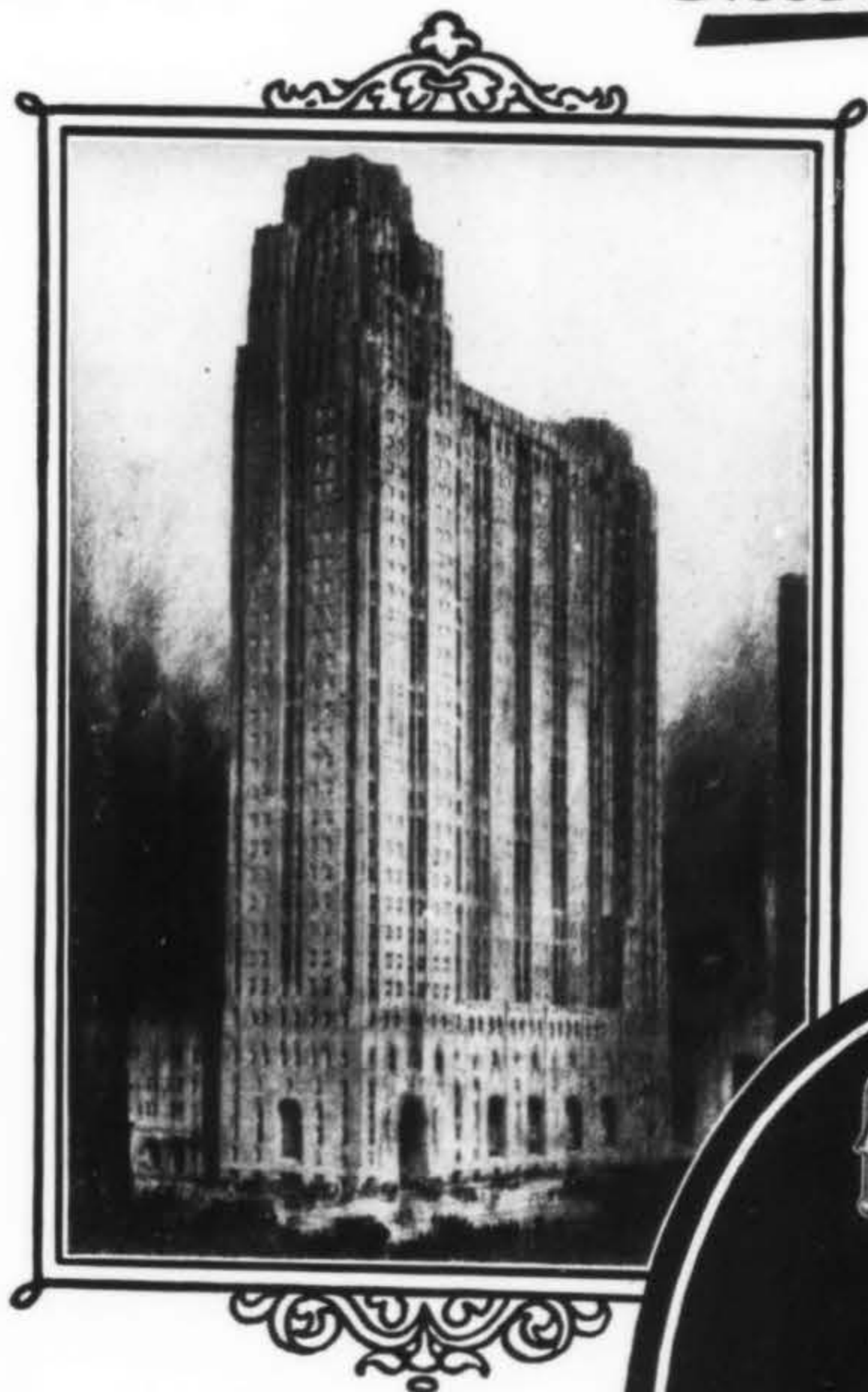
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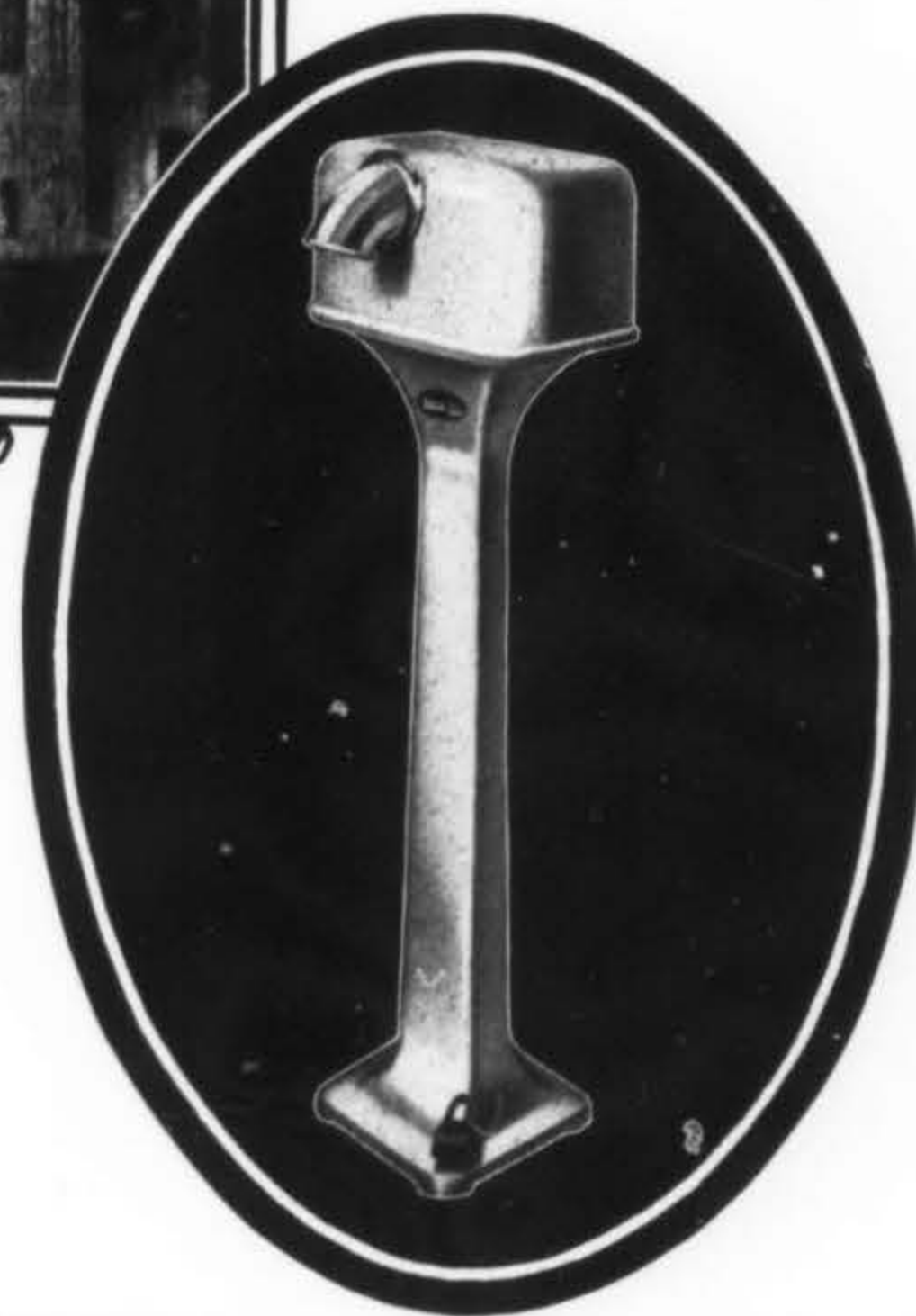
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in the meantime there have probably been new street widening setbacks established and the new line-up is almost as bad as before. And so on.

But while this condition is a bad one and one not easily remedied, the personal attitude of the property owners themselves is the major fault in the faulty architectural development of these streets. So many feet of business frontage means so many square or rectangular enclosures which will rent at so much per square foot. No one can deny assumed truth of it, but there is really much more behind which does not negative but rather modifies the assumptions. The largest number of commercial failures among retail establishments are due to an improper analysis of the needs of the localities and to a disregard of the architectural possibilities of structures in appealing to the public.

The old styleless, characterless, drab or gaudy store front means nothing, while an attractive, well designed, tasteful one, will create a landmark which is invaluable to commercial trade. A well designed facade means a better display of merchandise, better business for the retailer, better rents for the owner, increase in the value of the property and of the entire neighborhood. All these things are vital. The results of obtaining them are worth thinking about.

Here is a plea to all property owners, everywhere. Use your conscience in developing your holdings. Do not forget the betterment of your city when you plan a project. If you have any doubts as to how to proceed, get competent advice. Employ trained minds and experienced hands to carry out your wishes. But over everything, develop a civic conscience. It will react to your personal benefit and to that of your city. It will bring the praise of your fellow men and to yourself a satisfactory feeling that you have done your share towards the betterment of your city. From right now on begin to notice the character of the structures which constitute your city, decide whether we all couldn't get along better without quite so many unsightly signboards, so many makeshift commercial atrocities. Try to visualize what the same space would look like built up into attractive modern structures. And what about shade trees to beautify everything everywhere? Look at the few there are now and try to picture the inestimable charm and beauty of a universal, systematic planting of our streets outside the congested downtown district. Let endeavors along this line be a part of your civic consciousness and put your ideas into action for the benefit of all.

SAN FRANCISCO ARCHITECTURAL CLUB

THE April business meeting with President Harry Langley presiding, was the most stormy one in years. It seems that the president's new regime is going to build up an entirely new club. The nucleus of the new structure will be what is left of the old after discarding the deadwood that has accumulated in the last ten years.

The first step has been to suspend all members who have not paid their dues for the last six months.

The next step has been to make an entirely new set of by-laws so that the new improvements can legally be made.

The most important step has been a new classification for the older members. So that the club may still hold them and benefit by their experience of past years, the dues for this classification will be reduced.

The stormy session centered around the pink slips which were sent to all members. These slips were sent not as a warning to law abiding members, but to inform them of what the club was doing. Some members objected to its tone, but they are to remember that "If the shoe does not fit, do not put it on." Read it, note its contents and then put it in the basket. If the members would attend the club more often at the business meetings there would be less need for such notices to be sent out. The president can only use his own judgment on questions which need attention if the rest of the membership do not attend the meetings and help the solution of matters needing such attention. Instead of kicking afterwards, get in your ideas on the questions in hand before they are definitely settled. It is your club. Get in and run it. It is a mighty fine club, but it cannot run without intelligent direction. The president is its executive head, but he needs discussion on certain questions pertaining to the life of the club in order to satisfy the membership.

Ira's picnic will be held this year at the Saratoga Park, May 19th.

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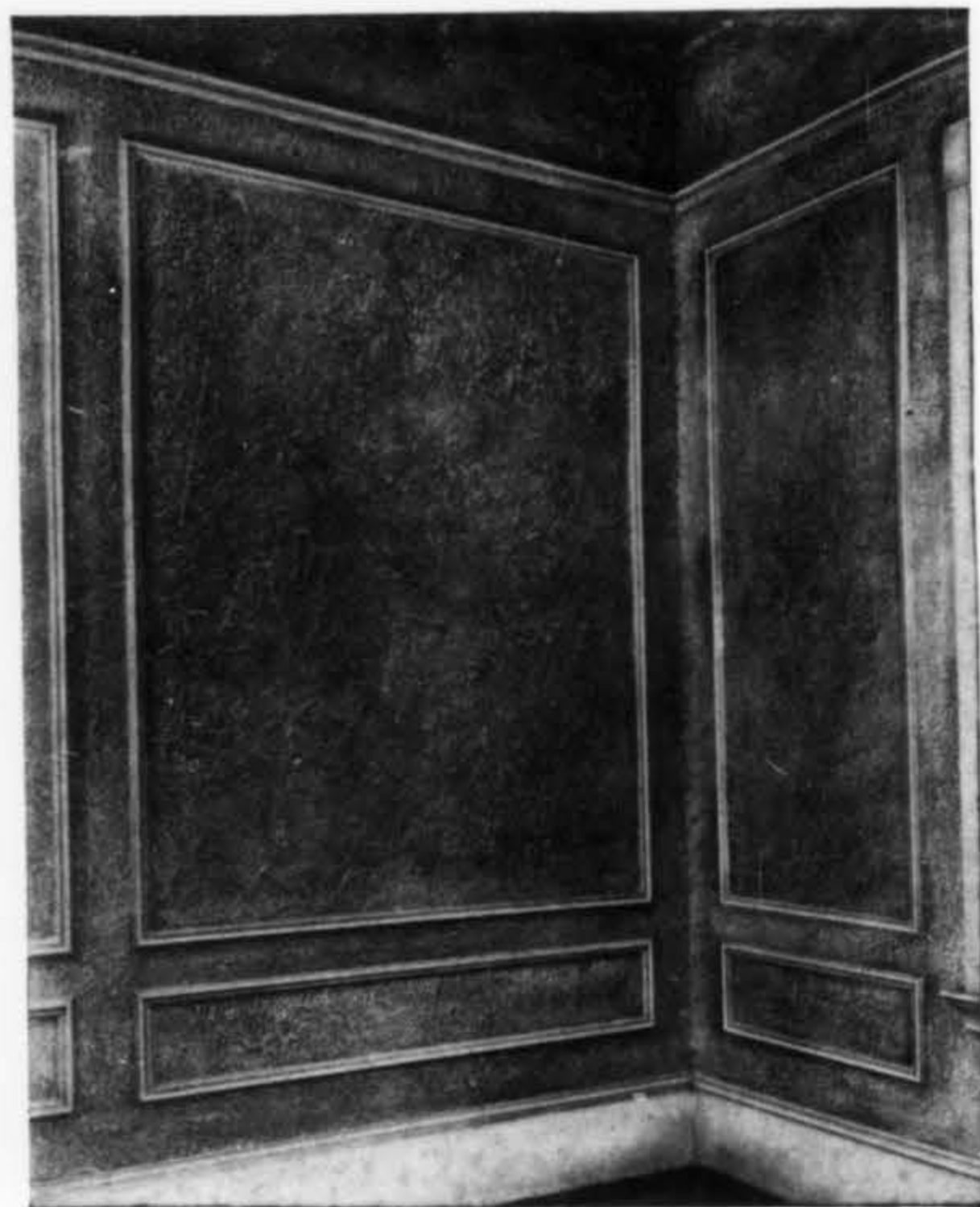
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Have you noticed the new improvements in the atelier, the library and the foyer and the new ceiling on the draughting room? There is no excuse for the members to work at home now with the place cleaned up.

Certain classes will be suspended during the summer months in order to permit Rome Blas's new class in design to organize. Information on this class may be obtained at the club rooms.

Thursday lunches will be held in new quarters to be announced later. There were twenty-five present at the last luncheon.

Mr. Dinwiddie's European sketches exhibited at the club meeting showed a number of new views on old subjects. They were all interesting, both as to subject and rendering. Mr. Dinwiddie gave a short talk on his travels which had a very human tone. Instead of a dry travelogue it was filled with subtle humor bearing on the topics discussed.

A new name was chosen last night for the club's daily sheet which comes out once a month. It was found that the name "Charrette" belongs to the Pittsburgh Architectural Club so a new vote will be taken at the next meeting.

LOS ANGELES ARCHITECTURAL CLUB

BE THE subject under discussion at the Los Angeles Architectural Club meetings, scientific or artistic, the large attendance remains constant. The April meeting held in the banquet room of the Chamber of Commerce Bldg. attracted 111 members and guests with the announcement of a talk on "Voice Formation and the Transmission of Sound."

The lecture was presented by Mr. A. P. Hill, Engineer of the Southern California Telephone Co. He brought with him a great amount of electrical equipment ranging from several reels of motion pictures, showing the formation and production of sounds by the human voice, to very elaborate equipment designed to take sound apart and analyze it.

Through the use of his machine Mr. Hill was able to cut out the higher frequencies of music or the voice, and the high notes in that range disappeared, and by cutting out the lower frequencies he was able to eliminate entirely the low notes. The motion pictures which he exhibited were made by the use of the X-ray machine and showed the lungs, vocal chords and throat in action as a sound producing unit, and also the ear at work as a sound receiving unit.

The musical program of the evening consisted of selections by the quartet and a solo by Mr. Harry Tisdale, of the Southern California Edison Co.

President Hales announced that the Club office has been moved to room 205, Architects' Bldg., where larger quarters have been established, and an option on even more room has been taken. Next winter it is hoped that many classes can be held, the principal one to prepare men for the state board examination. Considering the increased activity of the Club, a motion was made to restore the dues to their original figure.

Mr. Hales also announced that the mysterious architectural personage, who was to have been present at the meeting, has been called to Chicago to answer to a libel charge arising from a paper he had read there, but that he had insisted on being given a place on the program at the Club's next meeting.

The program for the May meeting will be presented by the Los Angeles Gas and Electric Co. in their own auditorium on the 21st.

ARCHITECTS' INCOME TAX

IN THE following letter to Mr. Frank C. Baldwin, Secretary of the A. I. A., Mr. Arthur Peter, Institute Counsel, has, in reply to a request from the Executive Committee, given his opinion as to the meaning of "earned income" within the requirements of Federal income tax returns for architects. The opinion is of the greatest importance to all practitioners:

"Your Executive Committee has inquired of me what income received by architects is 'earned income' within the meaning of the United States Income Tax Law. The act of Congress of 1926 defined the term 'earned income' to mean wages, salaries, professional fees, and other amounts received as compensation for personal services actually rendered.

"It is impossible to find a satisfactory definition of 'earned income'

applicable to the business of all architects. I assume, however, that usually an architect or firm of architects has merely a nominal capital employed in the business, but beyond this there is no general rule as to how they conduct their business.

"My attention has been called, however, to a case that may be more or less typical, the outcome of which may aid architects in determining whether their income will be held to be earned income. A firm of architects, consisting of several members, with only a nominal capital, employed two or three assistants for varying times in the year 1926. All business of the partnership was brought in by the partners. The number of the assistants varied with reference to the amount of work which the partnership had on hand. The assistants were employed after the awards were made to the partnership and during the progress of the work, in the same manner as draftsmen were employed, and had no actual connection with the work until it was well under way. The assistants had no discretion whatever in connection with the work done by them, and everything they did was under the personal direction of one of the partners. The sketching and drafting done by the assistants was not in accordance with their ideas but was done to conform to the plans, drawings and sketches of the partners. Probably before all these facts were known to the Government, it informed the architects that they could not treat the income resulting from the labors of the assistants as compensation received for personal services actually rendered by the partners so as to constitute earned income to the partners within the meaning of Section 209 of the Revenue Act, and assessed an increased tax against the architects. The Government gave as its reason that it was apparent that the partnership required the services of professional assistants whose services added to the gross receipts of the partnership; that it therefore appeared that the net income reported by the partnership was not entirely the result of their own personal services, and was to be considered in the same manner as income derived from a business in which both personal services and capital were income-producing factors. The Government relied for its position upon one of its former rulings involving a partnership of an accounting firm of five members, all rendering services in the business, and employing from fifteen to twenty juniors and senior accountants as assistants. The work of these assistants was subject, however, only to a *perfunctory* approval by the partnership. The services of these assistants were sold by the partnership for a profit, and their services and work were in the nature of *completed individual efforts* rather than *routine* work done for the partnership. When the particular facts as above set forth in relation to the firm of architects were called to the Government's attention, it became apparent that the ruling in relation to the partnership engaged in accounting, which the Government had sought to apply by way of analogy, constituted no basis for a ruling in relation to these architects, since the work of their assistants was not subject to a merely *perfunctory* or nominal approval of the partners, but was performed under the conditions above set forth and was personally well supervised by the partners. Thereupon the Government reversed its deficiency finding and permitted the architects in question to treat the income as earned income.

"It should not be overlooked that under the Act of 1928 the maximum amount which can be considered as earned net income was increased from \$20,000 to \$30,000, the new amount being applicable to the year 1928 and subsequent years."—December Journal, A. I. A.

THE R. A. Herold Co., P. J. Herold, Mgr., successors to the late Architect R. A. Herold, for many years in Sacramento, are retiring from business there. Mr. P. J. Herold, who has visited Europe twice in the last two years, will move to San Francisco shortly and devote his time to modern architecture and painting.

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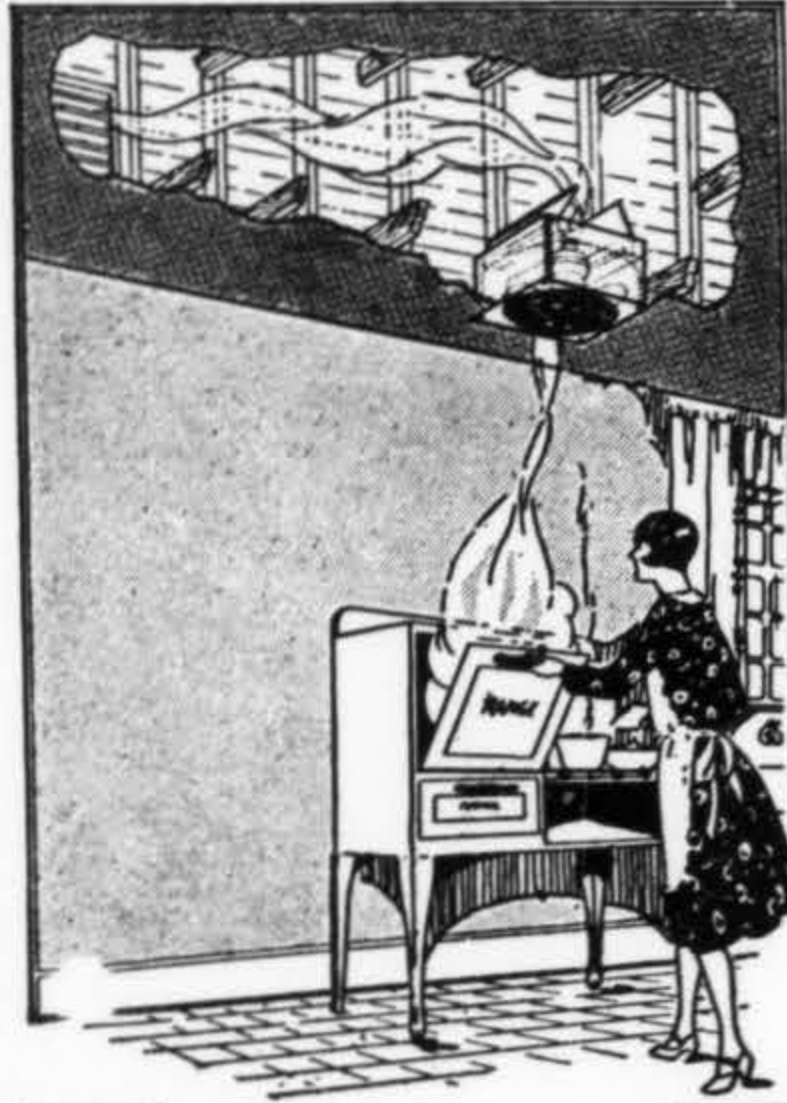


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This is just a brief note to congratulate you on the splendid appearance of the new combined magazine. I am sure that this new issue will be most successful and of benefit to the architects, artists and the laymen of California.



Such comments are gratefully received and we acknowledge with thanks the kind interest and support of our subscribers.

TOURIST LAND ANNEXES THE DESERT

(Continued from Page 44)

and many a rushing streamlet hurrying down the mountains to supply his thirsty steeds.

American conquistadores of finance have found all these things at Palm Springs. They follow the fascinating bridle paths along the streams and set their charming villas and their golf course or flying field close by these high sierras, building reservoirs to catch their precious store. Here undiluted and highly electrical sunlight is caught in hundreds of sun-bath-rooms.

Early Californians found this water and began to use it to raise early vegetables for the tremendous market on the Coast. Weary travelers found it in their search for sunshine, stayed on the desert and grew strong. And now, in the third period of its occupation, the whole world is finding the healing sunshine and the mountain waters of this ideal, perpetually sun-kist watering-place, Palm Springs, a unique, and yet notable part of our own countryside.

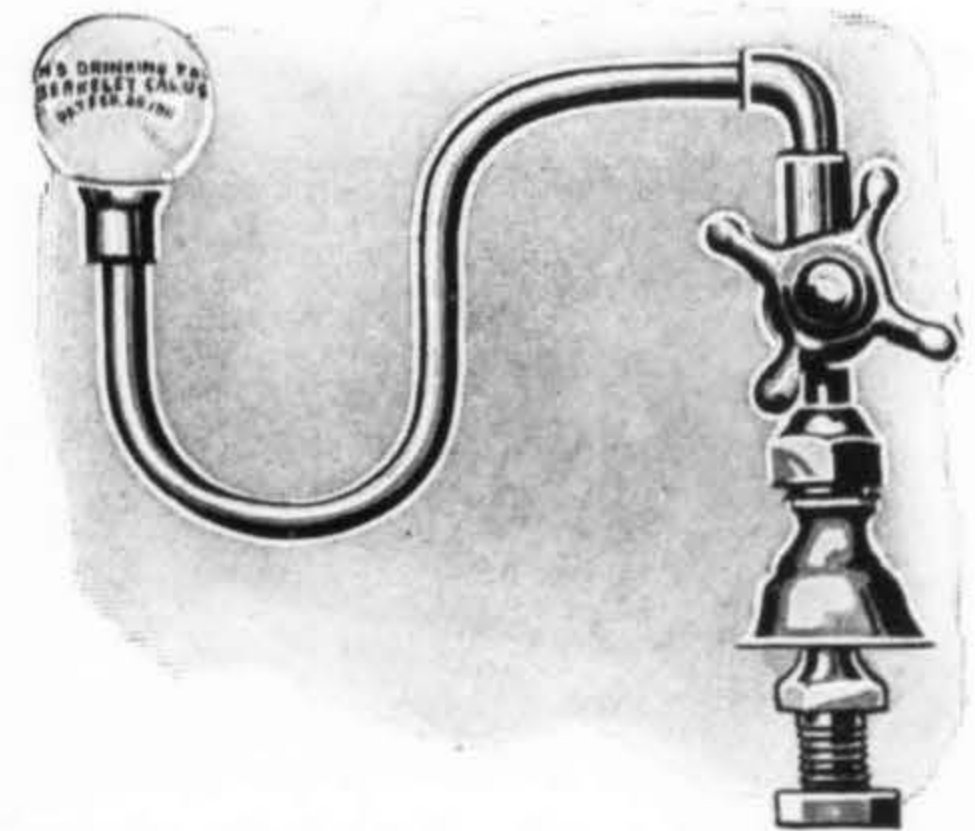
MUSIC AND DRAMA ON THE HEIGHTS

(Continued from Page 51)

ful open-air plays are given in varying sections, each adapted to the environment, the sea, the valley, the desert, on the heights and under the big trees. In the north, originating in San Francisco, the Mountain Play Association is presenting "Peer Gynt," Hendrik Ibsen's fantasy, directed by Baldwin McGaw, in a natural amphitheater near the summit of Mt. Tamalpais, this month. This marks the sixteenth year in which a Mountain Play has been produced, each year bringing something of added value to an increasing audience.

In the south, in the beautiful amphitheater near Hemet, and San Jacinto, is repeated the lovely, tragic story of Ramona and Alessandro by the people of the community, arranged by Garnet Holme from the romance of Helen Hunt Jackson, and with the permission of Virginia Calhoun, who holds all dramatic rights to the play, "Ramona."

The delightful purpose of the majority of the plays is to preserve the native folklore in which the State is so rich.



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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.

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 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.

[Prepared by the Architect's League of Hollywood]

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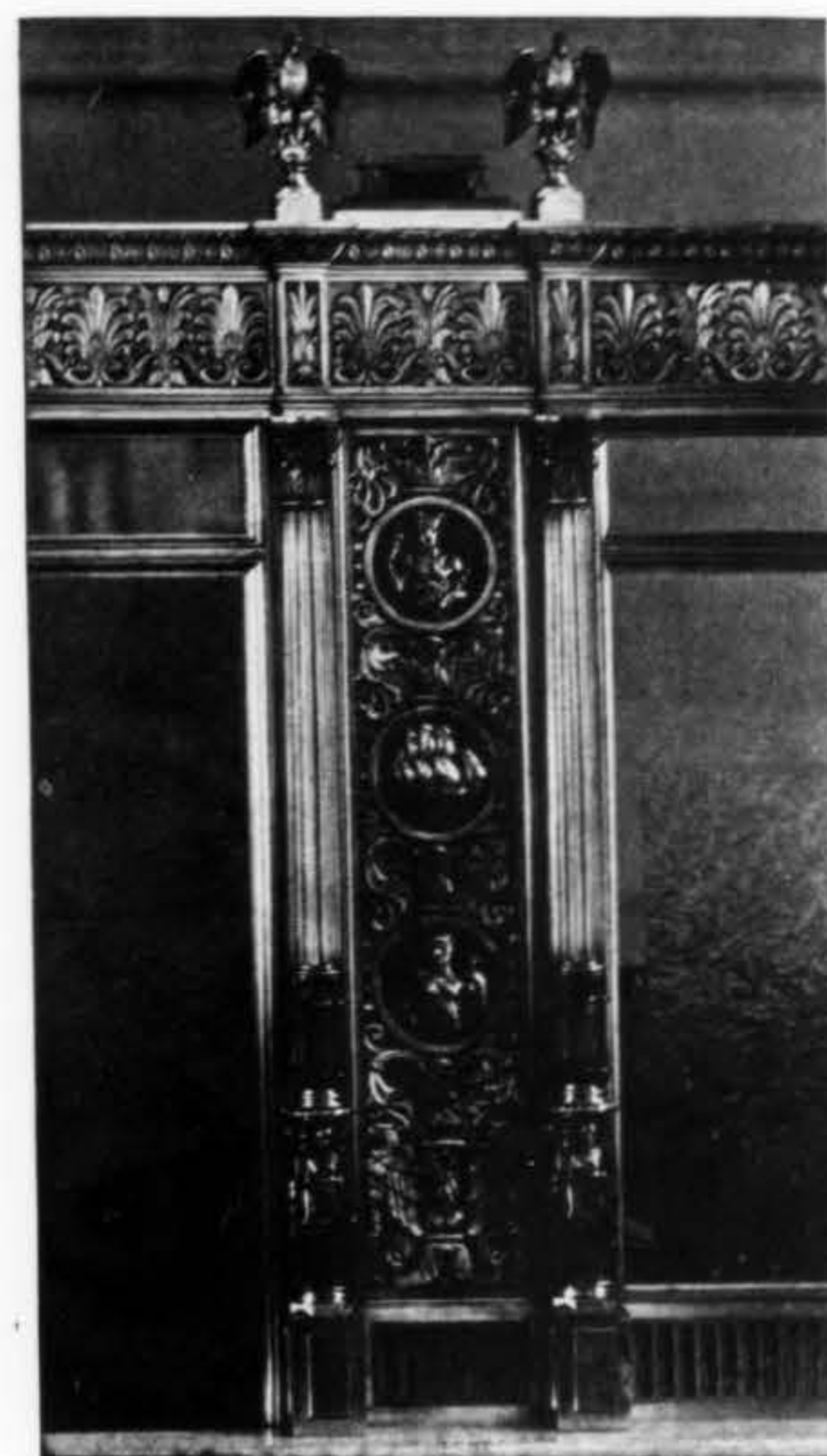
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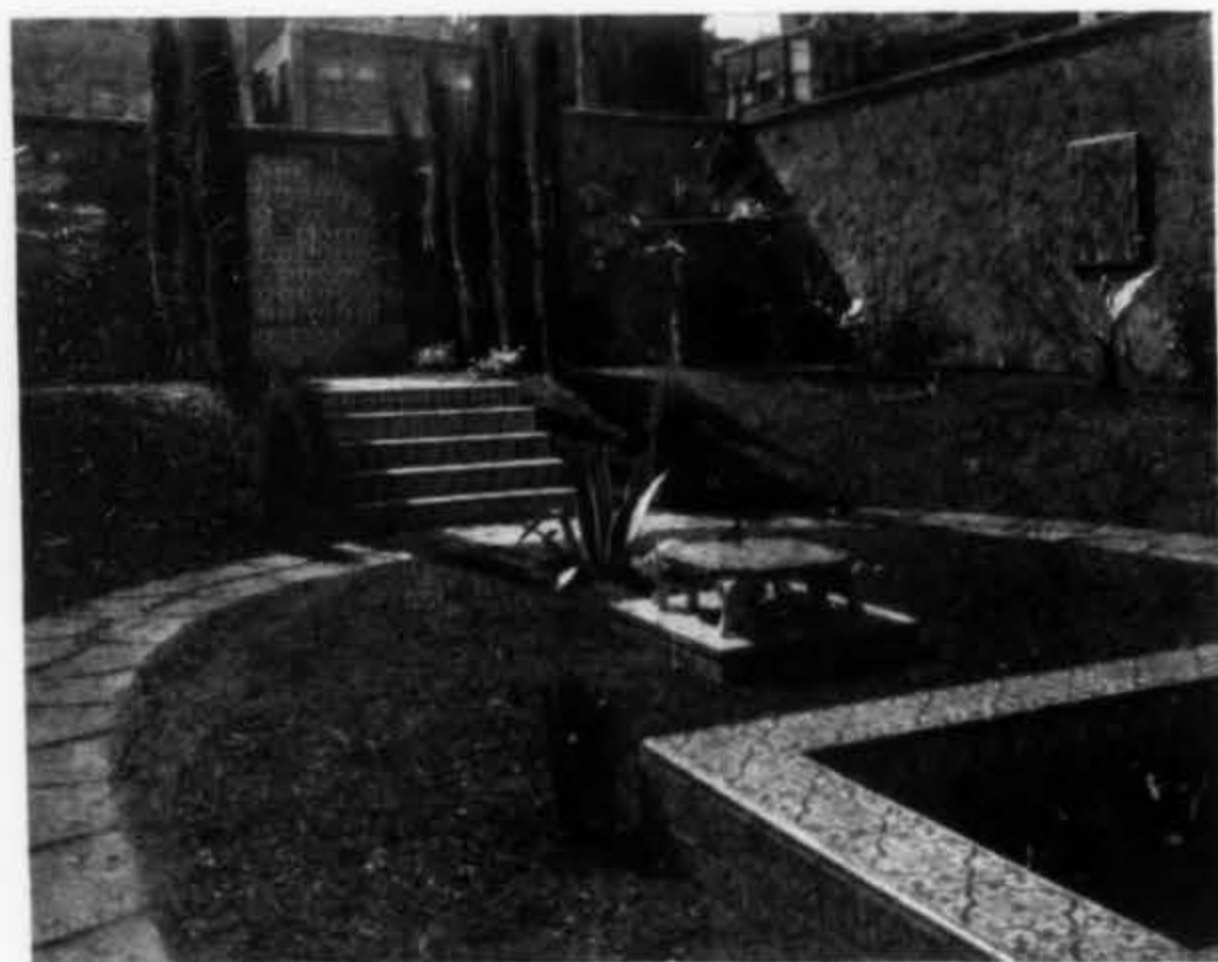
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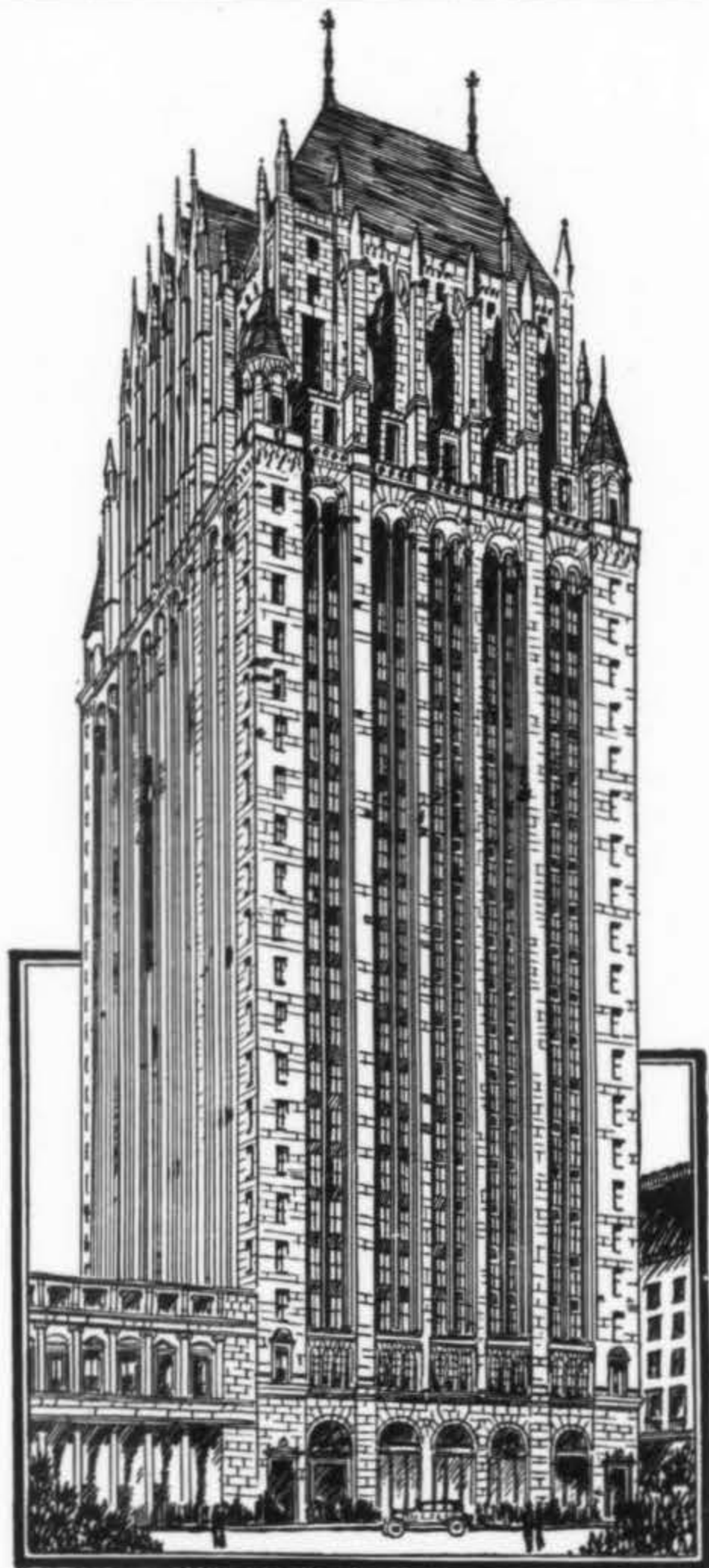
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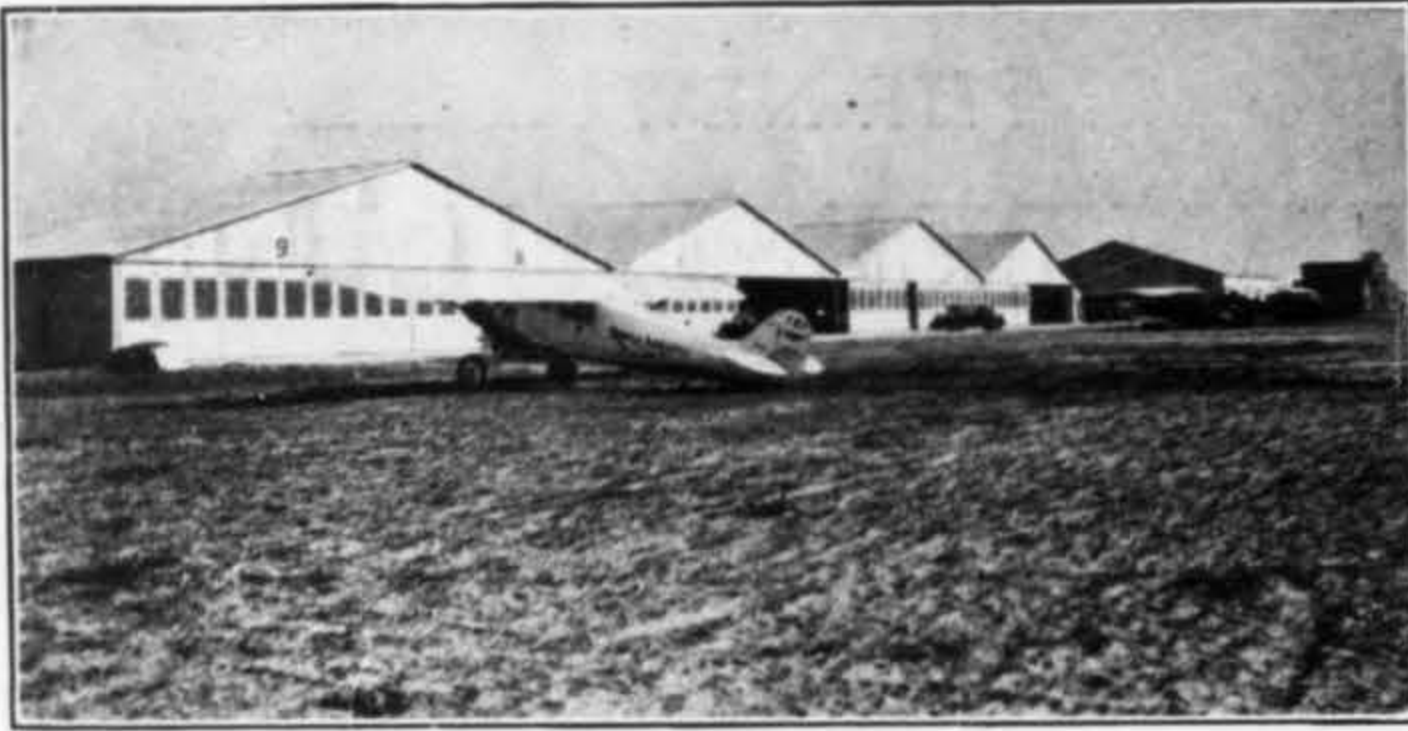
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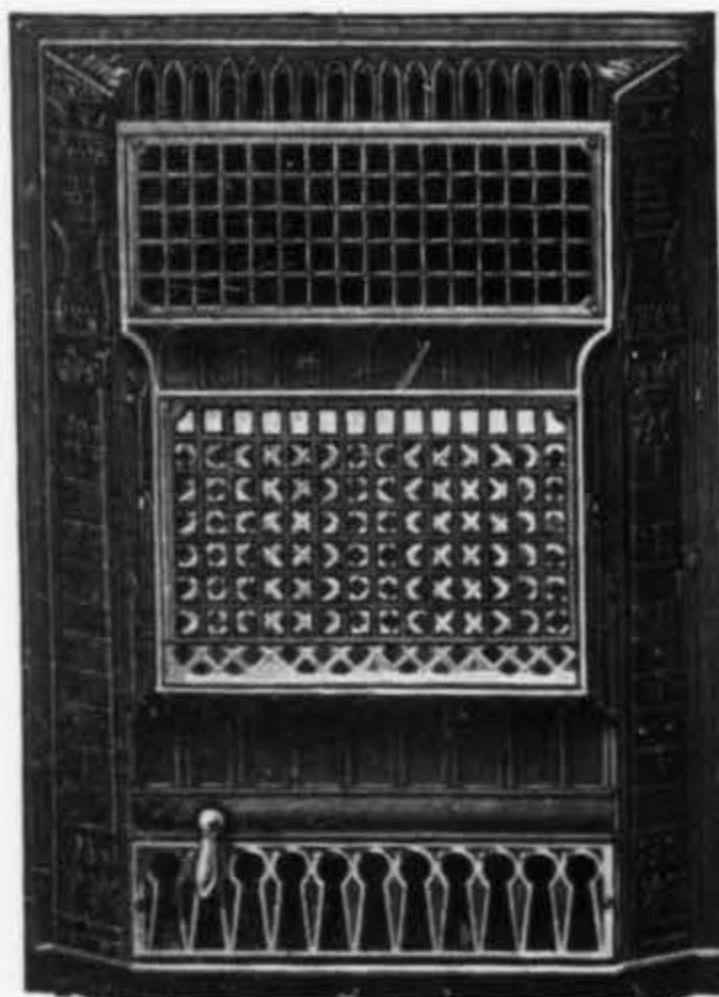
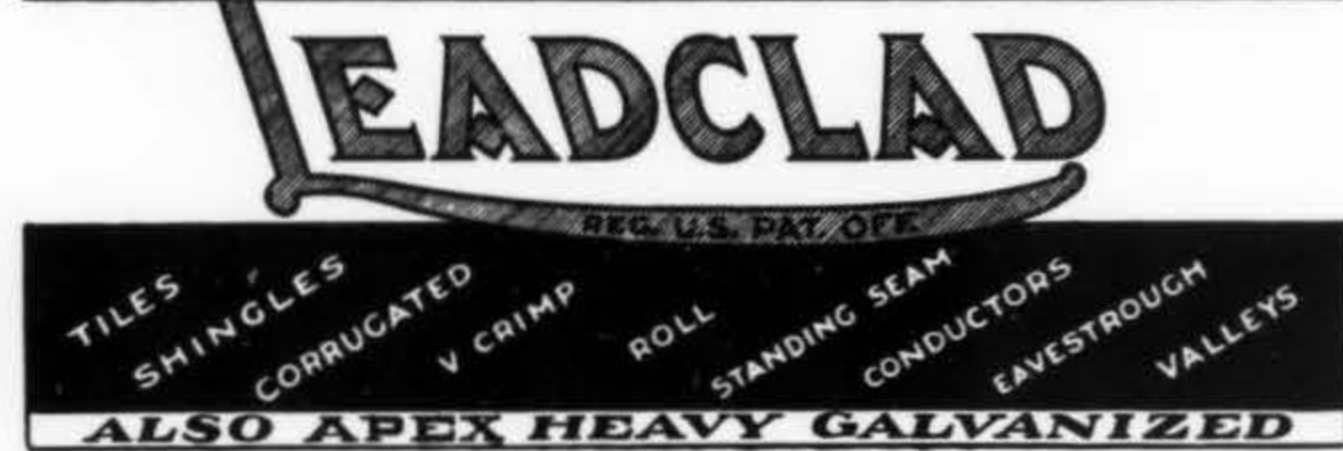
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