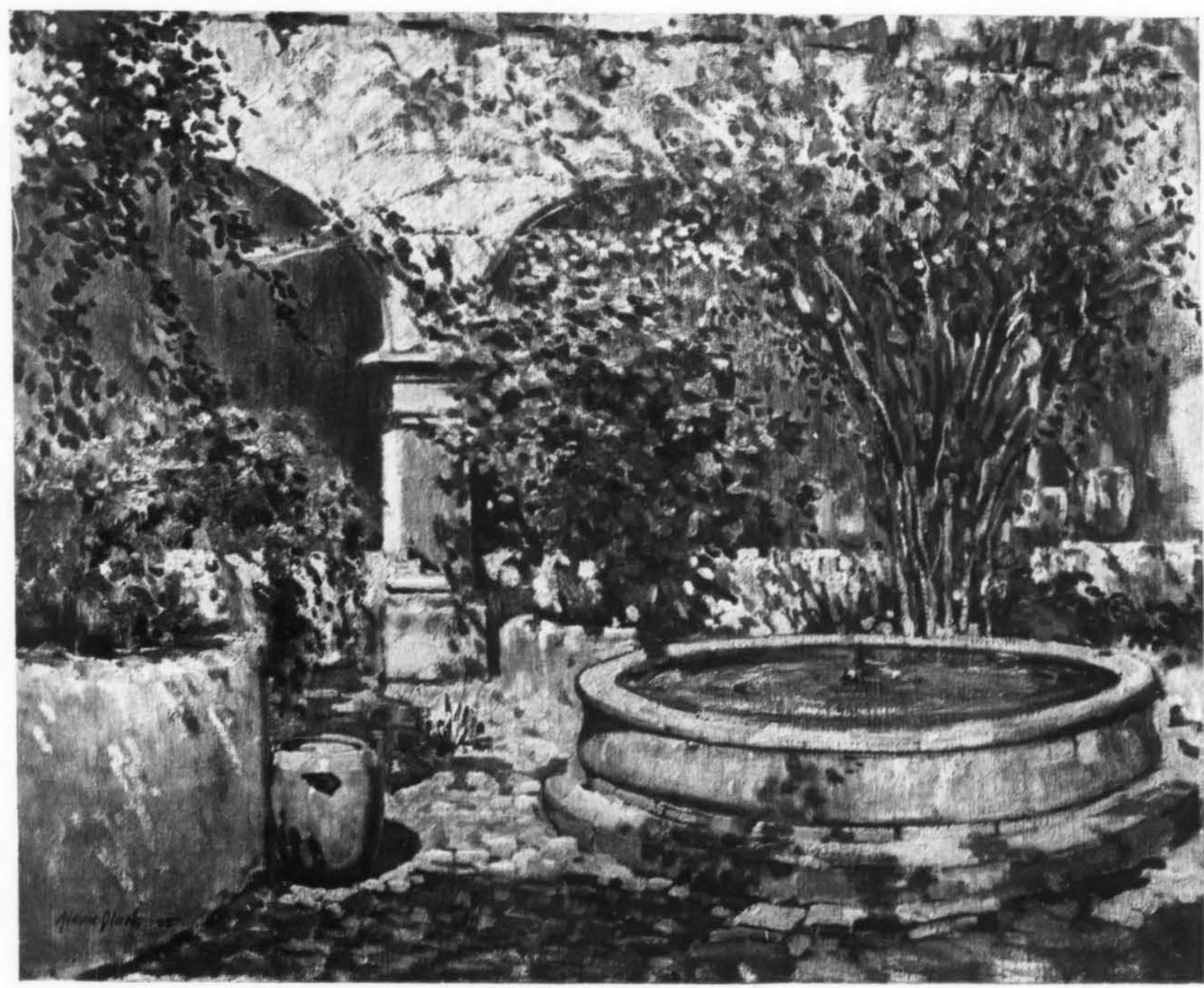


Illustrated  
by

JUN 15 1929

# California Arts & Architecture



*The House of the United States Ambassador to Mexico*

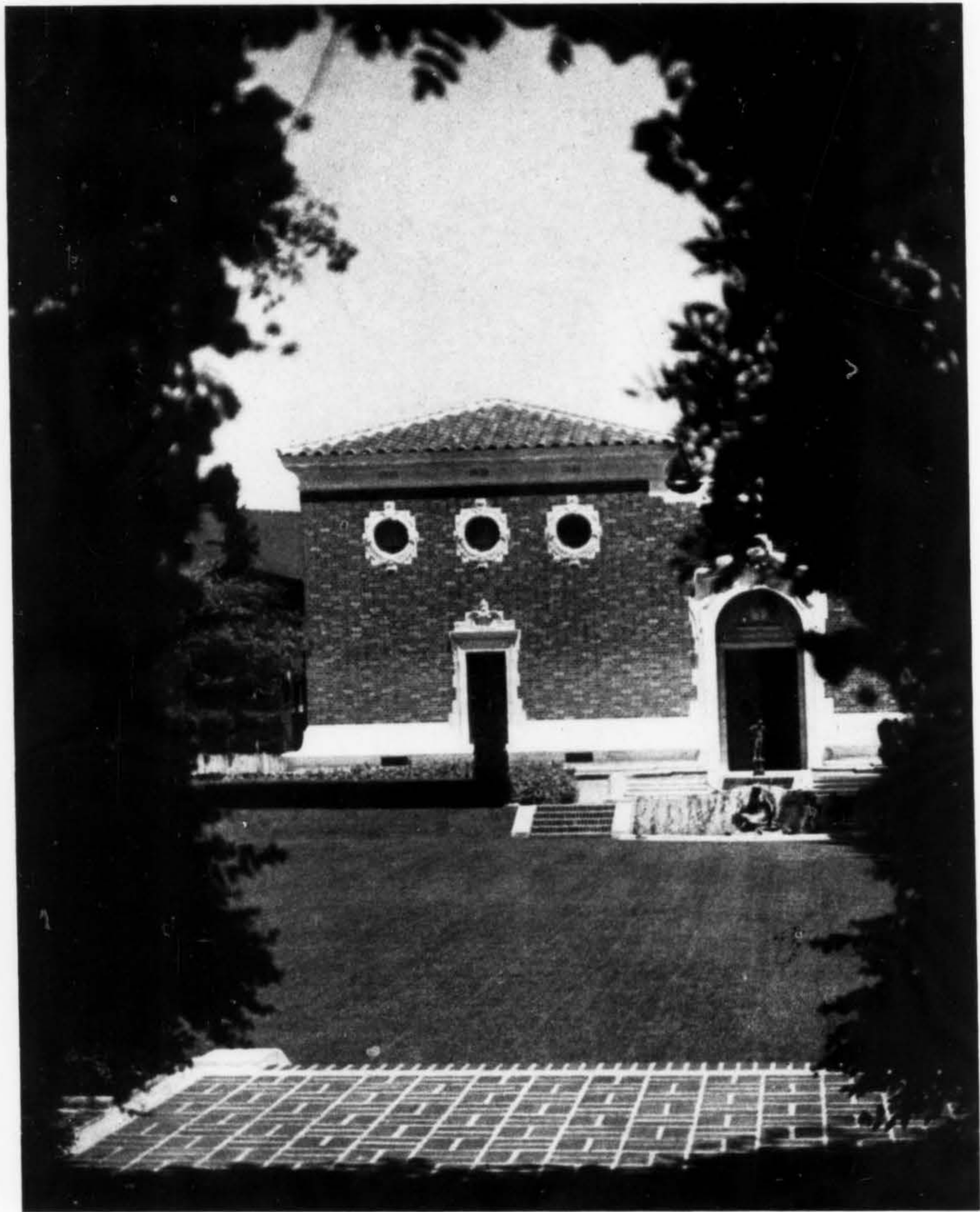
*From a Painting by Alton Clark*

## June 1929

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## Old Rose Ruffle Face Brick . . . Cordova Top & Italian Pan Roof Tile



**THIS** is a view of the distinguished structure that houses the famous William Andrews Clark, Jr., Library at Los Angeles. Robert Farquhar, architect. It will eventually become the property of the City of Los Angeles. For it the architect chose our Old Rose Ruffle Face Brick and roof tile—the latter Cordova tops with Italian pans.

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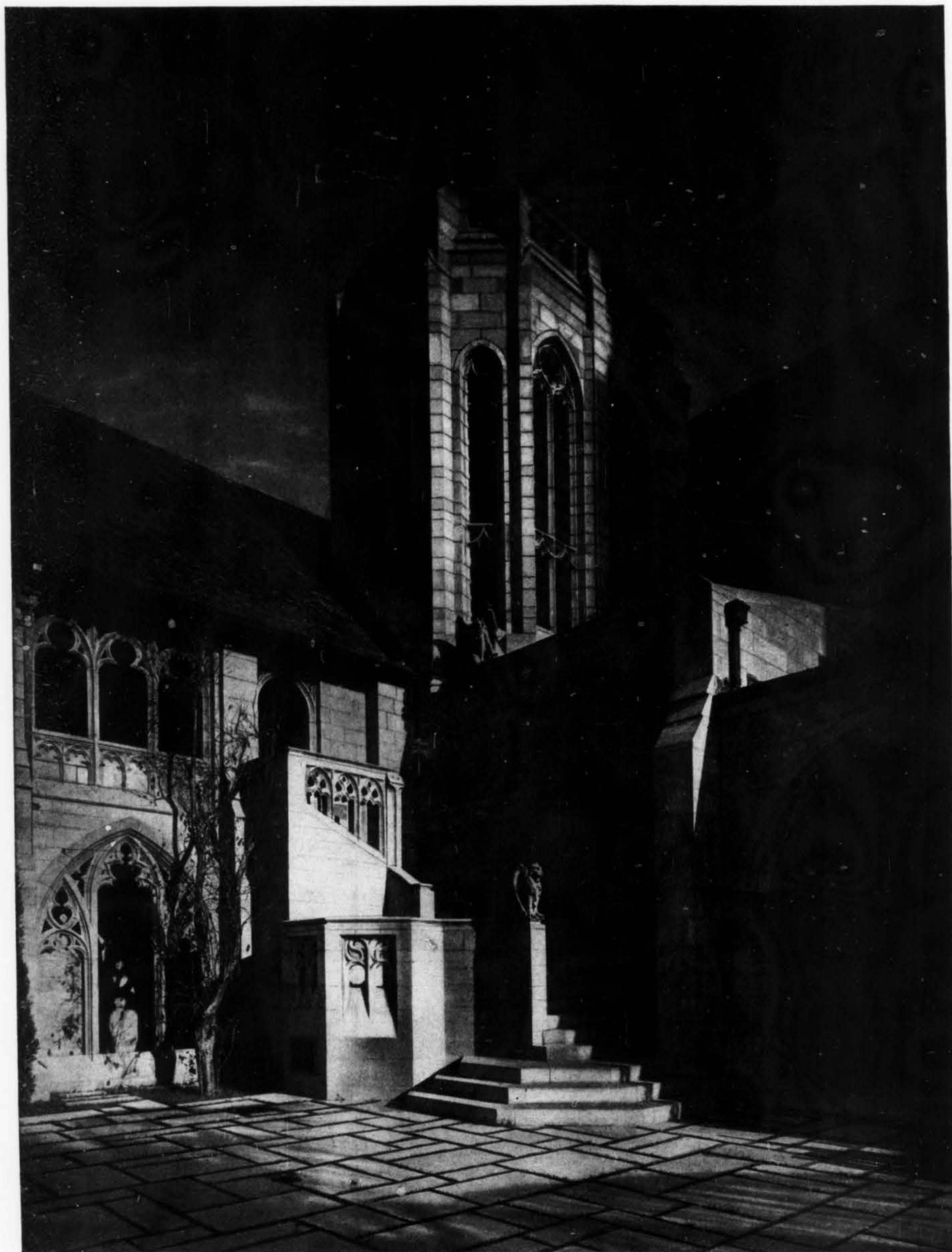
*George S. Hunt*

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*This modern prototype of the Pool of Bethesda, in the Cloister Garth, excepting only the figure of the angel, is wrought entirely of concrete cast stone.*

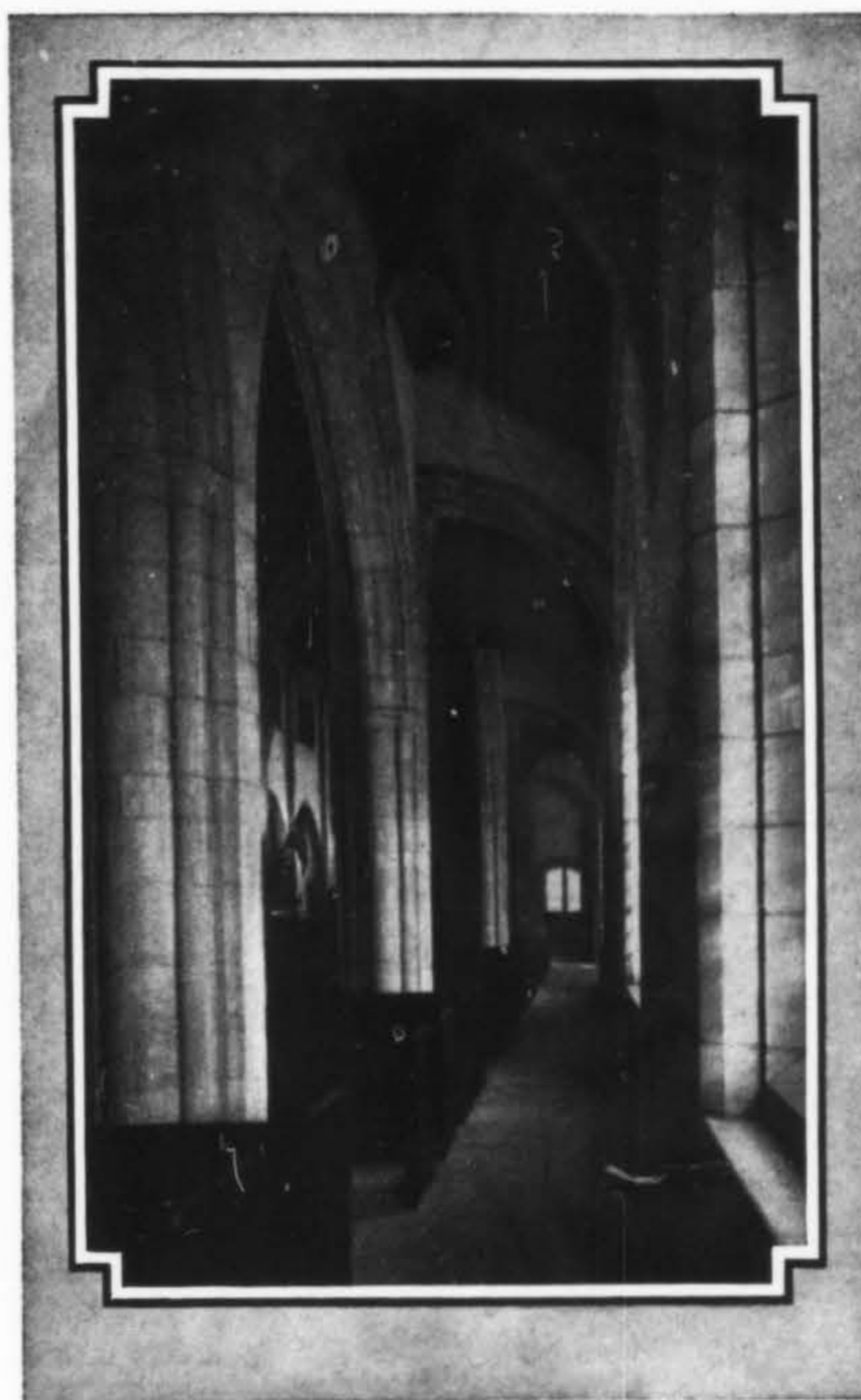
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*A corner of the Cloister Garth, showing the outdoor pulpit and organ tower, is pictured on the opposite page. Flagstones, masonry and embellishment—all are precast concrete. At the right is shown the application of the Gothic motif to the interior.*



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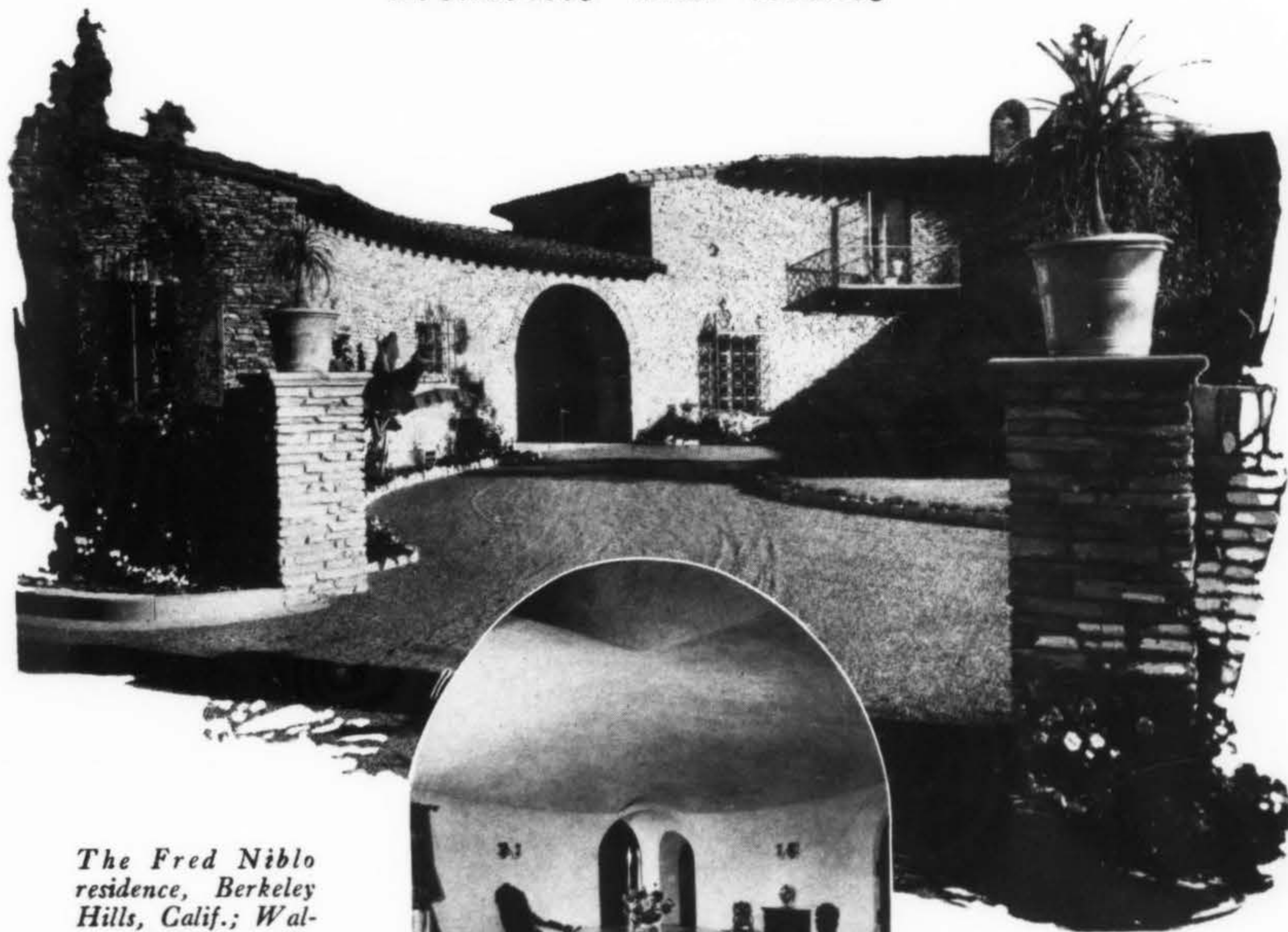
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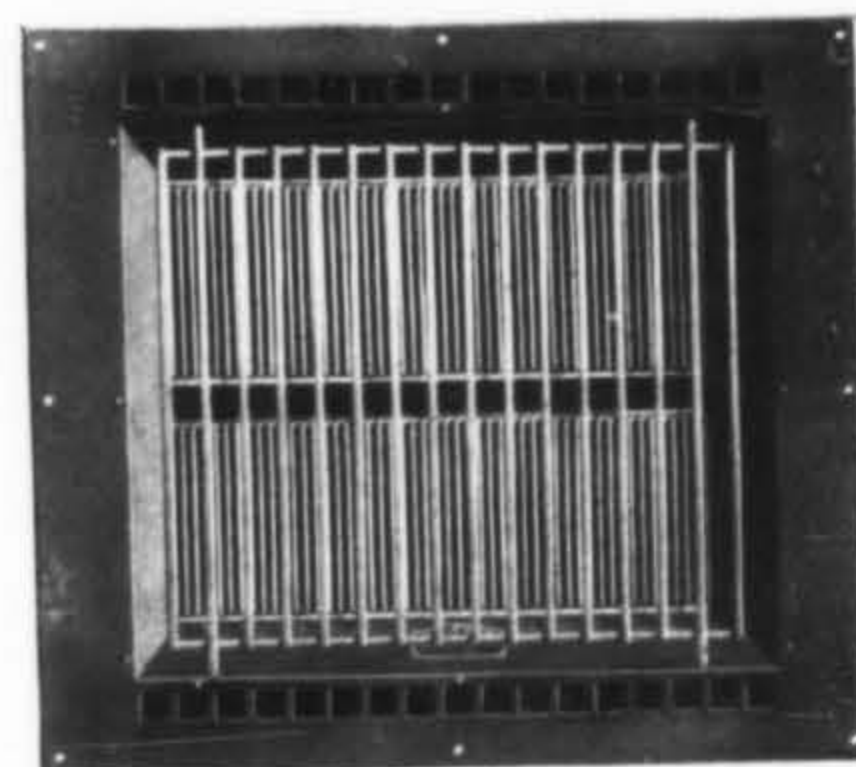


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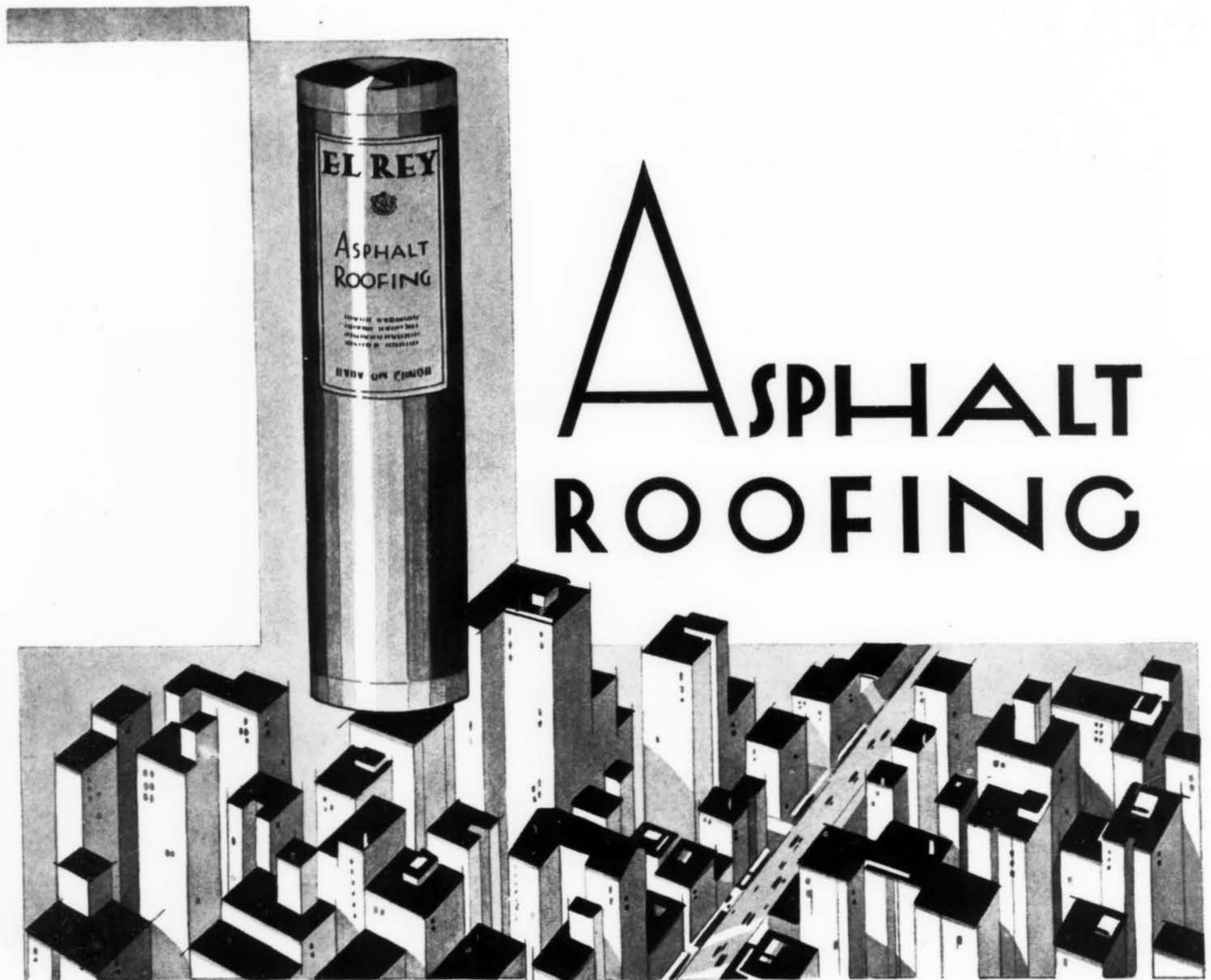
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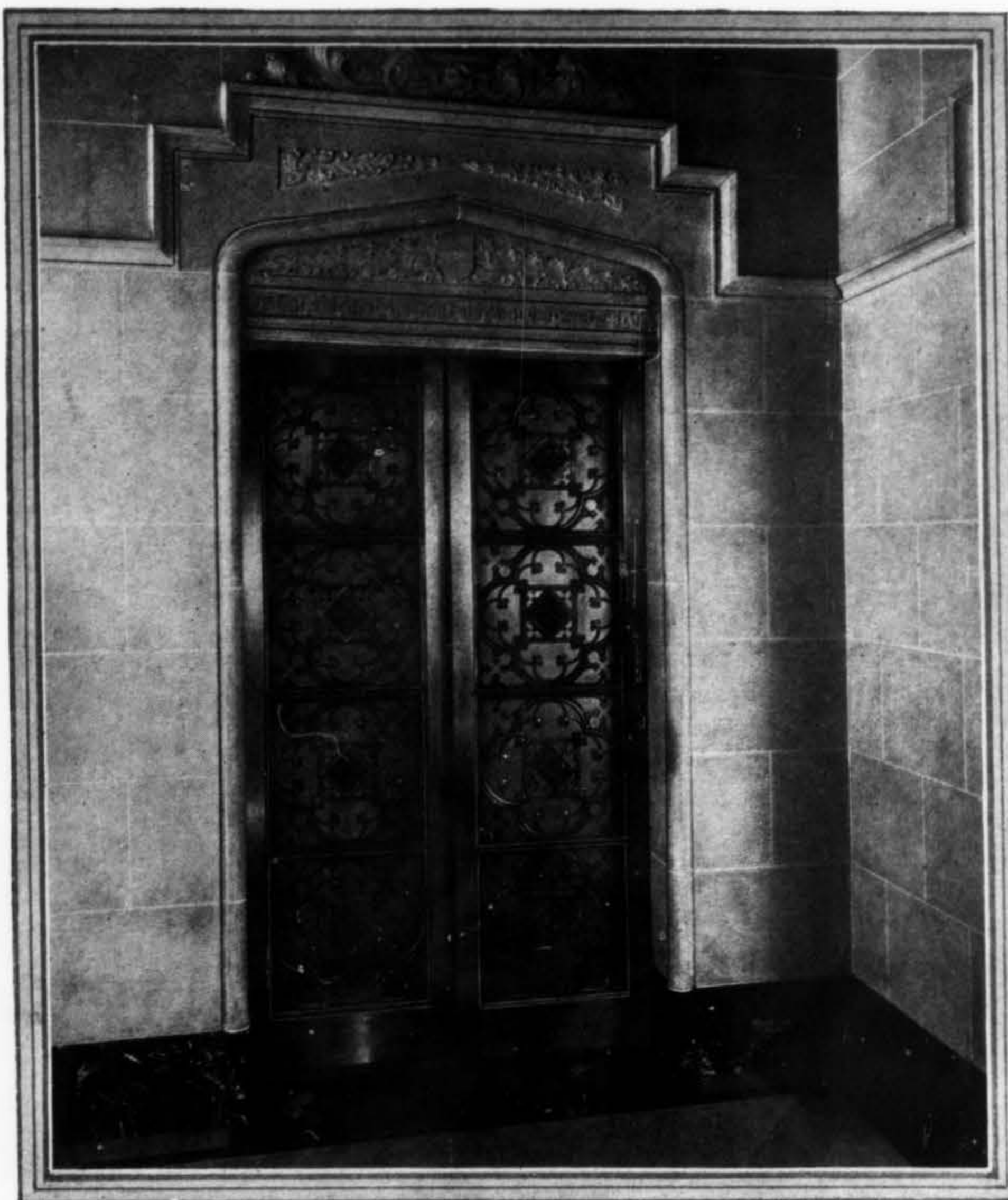
\* Names that have been synonymous in the West for quality products and service in paint since 1865, have been consolidated into the nine units of The General Paint Corporation. They are: Jones & Dillingham, Spokane; Seattle Paint Co., Seattle; Rasmussen & Co., Portland; Magner Bros. Paint Co., San Francisco;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



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The most distinctive and most essentially national example of Spanish furniture is undoubtedly the vargueno, or bargueno, the name being derived from the small town of Vargas or Bargas, where these cabinets were first made in the fifteenth century.

Originally an adaptation of the small treasure chests used by the Moorish invaders of Spain, they had handles at either end to facilitate their transportation from place to place. As time went by, they grew in size and eventually became imposing pieces of furniture, which were placed on variously designed trestle supports and on chests.

Cannell and Chaffin, Inc., have recently imported from Spain one of the finest antique pieces brought into America. An interesting fact in connection with its arrival here was the extreme reluctance of the Spanish Government to permit its exportation, it being such an unusually splendid example. This vargueno was the property of the Marquis Pinental of the province of Valladolid and is an extremely early one, dating back to the sixteenth century. Instead of the more commonly seen trestle stand, it has the hutch base.

Of massive proportions, the various drawers and secret compartments of the vargueno proper are intricately ornamented with gilt and certosina, or bone inlay, further adorned by small spiral columns of bone, gilded. Upon the bone portions are painted delicate vine traceries, accented by bits of gorgeous color.

The central door, concealing four drawers, has an elaborately wrought applied pediment of polychromed carving, supported by columns of bone in spiral turnings, touched with gold.

In general, the design shows the geometrical proportions affected by the Moor combined with the more graceful ornament of the Italian Renaissance. The result is most pleasing to the eye.

The solid drop lid of the vargueno is enriched by fretted



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MONTH OF JUNE



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metal mounts underlaid with old red velvet. Particularly happy in its softly toned polychromed geometrical carvings, gilt accented, is the hutch stand of walnut. It contains two drawers and two cabinets. The shell ends which support the heavy lid again show the Italian influence.

From the stand point of a rare historical piece this vargueno invites inspection, yet its outstanding merit is the fact that both vargueno and hutch base are entirely original and unrestored. One visualizes its proper place at the focal point of a distinguished living room in one of our California "palaces." An illustration of this remarkable piece can be found on Page 15 in connection with the display of Cannell and Chaffin, Inc.



The gardens of Europe—public, semi-public and private—as well as most of the noted streets and highways are ornamented with statuary of many and varied kinds. Mythical creatures, heroes of the past, artists, authors and composers constitute the subjects. We in America are just beginning now to follow this example and the present exhibition of sculpture in San Francisco should stimulate the growth. The potters of England made a number of busts of their popular national heroes, and Alexander of Russia, as their great ally, was a favorite subject in the early days of the 19th century, and for this reason was included in the potter's Hall of Fame. The illustration is an interesting old Staffordshire bust of the Russian Czar and may be seen at the Serendipity Antique Shop, Pasadena.



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**O**RVIETO pottery is rarely seen in America. The two small potteries in that fascinating ancient town between Rome and Florence were discontinued during the war. Since then their output has been slight, but most artistic. Their tea sets, plates, vases and bowls have a beautiful glaze; the colors being generally a indescribable green or yellow. Their designs are 14th Century—medieval ladies and gentlemen, or conventional designs of the same period. Eleanor and Hollingsworth Beach at 630 East Colorado Street in Pasadena have interesting examples of Orvieto pottery.

**A**NEWLY designed Old Spanish Lantern has been found in the shops of R. Panza & Sons, 3321 Sunset Boulevard, Los Angeles. This lantern made of wrought iron, brass plated with cast base is especially desirable for use by the fireside. Over one hundred and fifty designs of lanterns can be found in the display room of this establishment. They also have an interesting display of torchiers, fire screens, andirons, candalabras, curtain rods and articles of similar import.

**F**ORMAL announcement is made of the opening at 644 South Broadway, Los Angeles, of W. & J. Sloan's newest store. Some months ago this concern acquired the California Furniture Company and now announce their readiness to serve Los Angeles and vicinity in the same thorough manner as do their stores in San Francisco, New York and Washington.

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



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## THE CALENDAR

*Music & Art & Clubs & Sports & Announcements*

## ANNOUNCEMENTS

SAN ANTONIO PAGEANT ASSOCIATION sponsors a pageant, "The First Californians," at Chaffey Union High School, Ontario, California, on two evenings, June 24-25, making use of three stages of the school's outdoor theater and depicting three distinct eras in the history of the Cucamonga and Ontario districts. The pageant is interesting, colorful and with sound historic background, written by Mabel Stanford after exhaustive research into every available document and data pertaining to the locality. S. Earle Blakeslee, head of the music department of Chaffey and well known composer, has written the musical accompaniment, various musical organizations are in the support, including Jose Arias and his Mexican orchestra. Chief Yowlache, the Yakima Indian baritone, assumes the outstanding role. The Indian era in the Cucamonga neighborhood, and the founding of the San Bernardino Mission near Redlands, is the first episode. The second episode gives the Spanish and military era, ending with a Mexican ball, this introduces Tiburcio Tapia, the original owner of the huge Cucamonga land grant. The third and last episode is laid at Chino Rancho, features the days of '49, the passing of the old order, and a wedding.

THE ANNUAL LOS GATOS PAGEANT is given in this, the eleventh season, June 21-22-23, at Los Gatos, California.

SAN DIEGO HISTORICAL SOCIETY is planning an interesting celebration of the 160th anniversary of the founding of the city of San Diego, July 16. One special feature will be the dedication of Presidio Hill as a perpetual historic park. The thirty acres of this memorial ground include the site of the first Presidio and Mission, and Fort Stockton, a landmark of the Mexican war. A picturesque, historical pageant, representing the Indian life of old California and the coming of the Spanish sailors, soldiers and priests, precedes the dedication ceremonies.

CALIFORNIA SWEET PEA FESTIVAL is held at Salinas, California, June 7 and 8.

SAN ANTONIO DE PALA MISSION at Pala, California, is the scene of two fiestas during the month. This Mission, the only one in California on an Indian reservation, celebrates the Fiesta of Corpus Christi, June 2. On Sunday, June 16, a fiesta is held in honor of the patron saint, San Antonio de Pala. Both celebrations include High Mass, conducted by the Franciscans, with the Indian choir chanting; in the afternoons the fiestas begin with a barbecue, races and Indian dances. San Antonio de Pala was founded in 1816 by Padre Antonio Peyri, companion of Father Junipero Serra, and the descendants of the Mission Indians still worship here. The village of Pala is a trifle more than a hundred miles from Los Angeles.

GARDEN TOURS of Montecito and Santa Barbara, California, are open to the public and designed for the pleasure and inspiration of all garden lovers, both resident and visitors. Tours may be arranged through the Recreation Center, Carrillo and Anacapa streets, Santa Barbara, for Fridays of each week in the month. The gardens are open only from 10:00 a. m. to 4:30 p. m.

NATIONAL CONFERENCE OF SOCIAL WORK holds the next conference in San Francisco, June 26 to July 3. This is the fifty-sixth annual meeting and brings together from all over the United States people interested in child welfare, immigration, health, delinquency, community life, recreation, mental hygiene and industrial problems.

SANTA BARBARA YACHT CLUB, of Santa Barbara, California, held the opening reception in the new club house, May 11; among the guests were representatives from yachting centers from San Diego to Seattle. All conveniences are provided for members and guests in the new club building, which is finished in strictly marine style; the rustic rafters of the main hall are made from ships' knees and the large central lighting fixture is the wheel of the old steamer "Coos Bay" from which are hung ships lanterns fitted with electricity.

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THE INDIAN MARATHON RACE, San Francisco to Grants Pass, is scheduled for the month.

FIFTY-FIFTH ANNUAL SHRINE CONVENTION, held in Los Angeles, June 4-5-6, includes seven major events of entertainment in the Coliseum, of which LeRoy M. Edwards is director general.

NATIONAL PARKS announce the tentative schedule of opening dates as follows:

General Grant, California, May 15 to October 1.

Sequoia, California, May 15 to October 1.

Lassen Volcanic, California, June 1 to September 15.

Yosemite, California, open all the year.

Glacier, Montana, June 15 to September 15.

Mount Rainier, Washington, June 15 to September 15.

Zion, Utah, June 1 to September 30.

Yellowstone, Wyoming, June 20 to September 19.

IN SOUTHEASTERN NEVADA, near Boulder Canyon, 144,000 acres has been withdrawn from settlement that it may, if advisable, be included within a national monument. Interesting prehistoric ruins in the vicinity of the Moapa and Virgin Rivers are engaging the attention of archeologists.

ANACAPA ARCHERY ASSOCIATION, of Santa Barbara, California, announces July 30-31 and August 1-2 as the dates for the national championship tournament, awarded to Santa Barbara at the meeting of the national association last year. The tournament range is established on Hope Ranch polo field. Dr. George F. Weld of Mission Canyon is president of the National Archery association, as well as the Channel association and the Long Bow Archery Club of Montecito. The Santa Barbara Archery Club, P. S. Ash, president; the Palma Alta Archery Club of Montecito, Mrs. John F. Manning, president; and The Ventura Archers, Dr. E. K. Roberts, president, are also members of the Channel Archery Association.

ASTRONOMICAL SOCIETY OF THE PACIFIC, offices in San Francisco, gave the last of the illustrated popular lectures in the spring series last month. The purpose of the Society, founded in 1889, is "to advance the science of astronomy and to diffuse information concerning it." The Society issues bi-monthly its "Publications," and also sends out occasional and timely non-technical "Leaflets" on astronomical subjects and developments.

OLD SPANISH DAYS' FIESTA, the annual community celebration of Santa Barbara, California, is planned for August 14 to 17 and already the program is tentatively outlined.

FLORENCE YOCH, landscape architect and authority on gardens, returned to her home in Pasadena, California, after a survey of the noted gardens of France, England and Germany. Miss Yoch has numerous beautiful photographs and slides showing vistas of the gardens abroad and also of those of Southern California.

OCTAGON HOUSE, Washington, D. C., national headquarters of the American Institute of Architects, is to be developed as the national center of architecture and the allied arts. It is proposed to build and furnish a library and administration building adjoining the Octagon property, at the corner of Eighteenth Street and New York Avenue, while the House itself, built in 1800 as a colonial residence, will be restored to its original condition and furnished in the period of 1800.

MAJOR FREDERICK RUSSELL BURNHAM, engineer, author and explorer, of Los Angeles and Pasadena, has started on an extended scientific and pleasure tour of Africa. Major Burnham will make an extensive study of Great Britain's forestation and game-preservation work in behalf of the State Park Commission of California and the Zoological Society of New York.

CALIFORNIA CLUB, Los Angeles, is to have a new home, the building, located on Flower street, is to extend through to Hope. Robert D. Farquhar, is the architect.

(Continued on Page 60)





XVII CENTURY FLEMISH VERDURE TAPESTRY  
 POLYCHROMED VENETIAN COLUMNS OF THE XVII CENTURY  
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 See description on Page 10

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## Editor's Note Book

THE public of California, including architects and others directly affected, should know the provisions of the State Act to regulate the practice of architecture, as amended by the Legislature and signed by the Governor in April of this year. The main points, condensed from legal form, are as follows:

The word "architect" means a person holding a state certificate, and no other person can call himself an architect or advertise in any way that he is qualified to practice architecture.

Violation of this rule subjects the violator to a maximum fine of five hundred dollars or six months imprisonment, or both.

The only exceptions apply to structural engineers; to the construction of store fronts, fixtures, etc.; to persons making plans for their own buildings; and to any person furnishing plans to others "who shall have fully informed such other persons, *in writing*, that he, the person proposing to furnish such plans, drawings, specifications, instruments of service, or date, is *not an architect*." This information must be given prior to accepting employment or commencing work on plans.

The State Board of Architecture is now specifically authorized to use funds, received for annual certificate fees, to prosecute violators; and for this purpose to employ legal counsel, inspectors, investigators, and other necessary assistants. A considerable sum is immediately available, now released from "frozen funds" which have accrued in the State Treasury during the past, in excess of the moderate expenses of operation.

A certificate may be revoked for dishonesty or gross incompetency in the practice of architecture, upon full investigation by the Board and opportunity given for defense.

The way is now open for a thorough clearing of the "quack architect" situation, to the incalculable benefit of the public.

AN editorial comment in a recent number of the "Saturday Evening Post" strikes us as being, aside from its immediate reference to collecting, so pertinent to our developing life in California, so aptly and forcefully expressed, that an excerpt is decidedly worth repeating here and emphasizing to our own readers:

"Few of us fully realize the extraordinary and beneficent effect upon American life which this pandemic mania for collecting is exercising. It has forced us to study in gross and in detail the beauty created for the delight of men by hands

long at rest. It is teaching us discrimination, it is elevating our taste, and it is initiating us into forgotten technical methods and processes. It is giving us truer standards of beauty and graciousness in form, color and surface. By these studies we are acquiring the quality eye, and along with it we are fostering that sixth sense, that quick intuition which enables us to perceive the difference between good and bad, worthy and unworthy, chaste and tawdry, distinctive and commonplace.

"The usefulness of these new powers which we are acquiring far overrides the narrow borders of any particular hobby. Truer standards of beauty and fuller knowledge of craftsmanship make homes more gracious and delightful. They teach the eyes intolerance of the ugly, the rococo and the sham. They kindle a desire for surroundings that are really fine, harmonious and in good taste. Beauty in familiar things offers an education that children take in through their pores, that they absorb insensibly and without effort. Beauty pays, as enlightened merchants and manufacturers have come to learn. As the general sense of beauty develops, the demands of buyers become steadily more exacting, and competition crowds the ugly to the wall."

A CLOSE student of civic affairs cannot be blind to the problems of the small town merchant whose competitors are the smart shops and great department stores of a nearby city. Customers who need to choose carefully have now joined with those who want the latest thing—all have their own cars and go to the city to shop. The city stores, supported by many such surrounding towns, can carry huge stocks and offer an extensive service; the small town merchant must be content to remain a mere neighborhood store, or devise some means of making his place famous for some definite appeal, or personal service.

This is true to even a greater degree with

the towns of a new country like the cities of southern California. All have chambers of commerce whose duties vary with ideals of the towns, but who are generally expected to draw new citizens from the thousands constantly coming west.

The observer, touring from town to town in earnest search for the ideal home, or studying the advertising and booklets furnished by opulent towns, considers not those commonplace things which are found alike in every village or city, but is caught by the aspect of home life most resembling his own, and the outstanding features distinguishing one town from another.

When a town that can never grow large enough to compete with the city, its nearby metropolis, builds a single skyscraper or one limit height apartment house out of key just to assert its ambition, it becomes, by that token, an annex, an undignified part of the city it apes. Better far, frankly to join with the city, and function as part of it, than to lose independence by failure to develop itself as a unit of beauty and rare individuality.

The site, the environment, a natural fitness for residence, an industry, or a center for farms, orchards, tourists, or oil-workers often determines not only the size but the shape, and the plan, the limit of land zoned for business and the fame and the fate of a town.

When all of the service and joys of town life are fulfilled, the feature or function best served by that town will appear and make famous the place.

THE July number of California Arts & Architecture will contain a variety of the interesting features which have made this magazine pre-eminent in its field. The prize-winning home of J. E. Buchanan at Palos Verdes will be illustrated. Of unusual interest will be the new home of Charles G. Norris at Palo Alto designed by Architect Birge N. Clark. The residences of Mr. and Mrs. R. A. Willson in Oakland, and Dean S. Arnold at Burlingame will also be shown. Articles on Chinese Rugs, Costume figures, Stage Sets, Gardens and the regular features of Drama, Films, Music, Books, etc., will appear.

That this magazine fills a definite field and is successfully presenting the finest work in Architecture and the allied arts and crafts is evidenced by the large number of congratulatory letters and hundreds of subscriptions received by us each month. If you like our magazine, then we should like to hear from you and you will also assist us greatly by telling your friends.





*The work of Thomas Sheraton is almost wholly dependent for its appeal on proportion, beauty of line, and the discriminating selection of woods.*

*Our reproduction of this sideboard from the original antique is faithful to this tradition, as are many other pieces from the old masters which may be seen in our galleries.*

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# California Arts & Architecture

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VOLUME XXXVI

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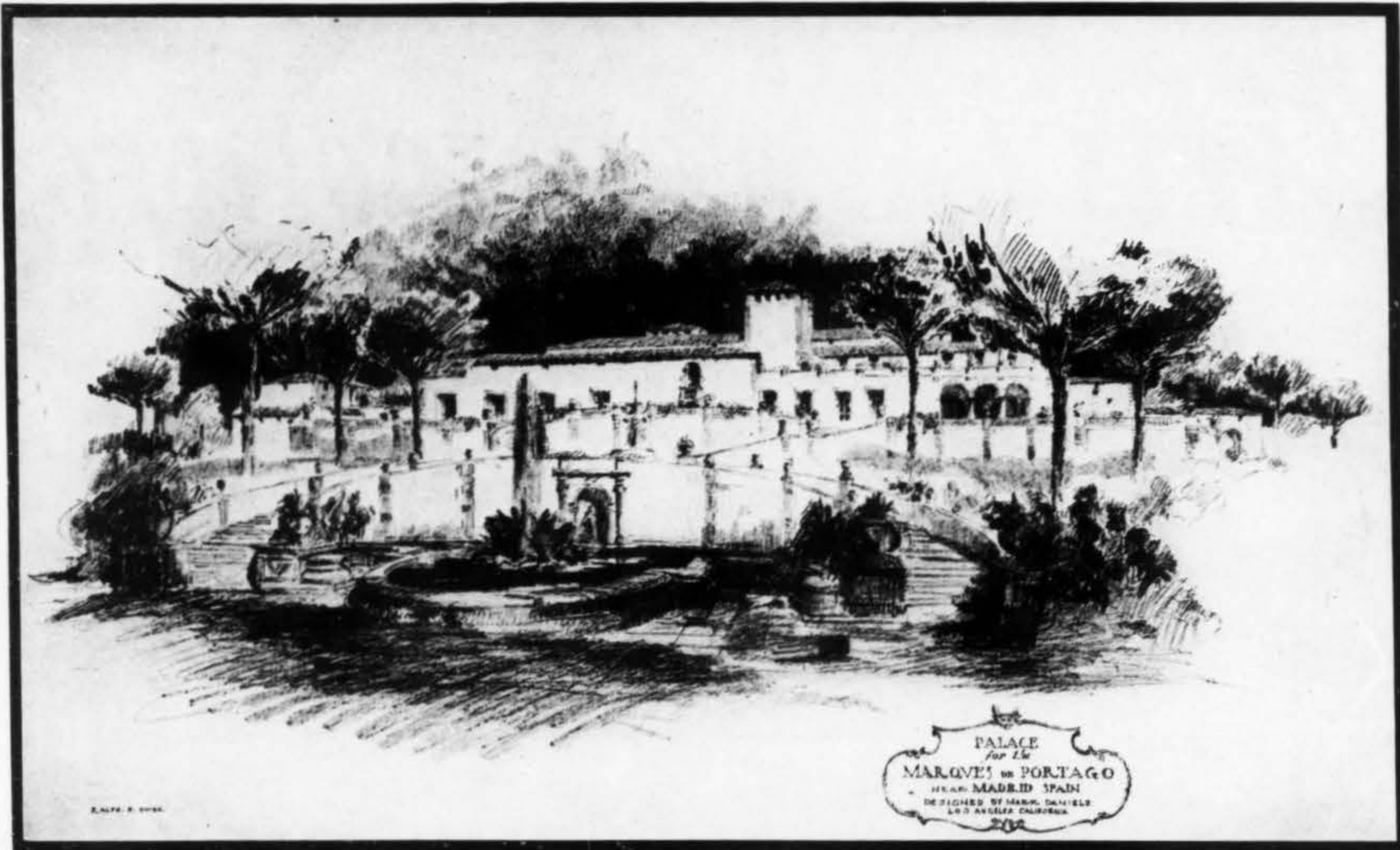
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### A CALIFORNIA CASTLE IN SPAIN

*Designed for the estate of the Marques de Portago, near Madrid, by Mark Daniels.*





*From the Palace to the Golden Gate; in the foreground, Lorado Taft's "Pioneer"*

## THE ALL-AMERICAN SCULPTURE EXPOSITION

### *The Impressions of a California Sculptor*

By EDGAR WALTER

A BROAD headland, partly rock and partly yielding sand, a narrow tortuous trail winding through a carpet of purple lupin. The scurrying of cotton tail rabbits and the crisp, clear call of California quail. Below and to the West the far-flung Pacific; to the North the Golden Gate and the rhythmic hills of beautiful Marin; to the East the growing city of San Francisco; and to the South the Camino Real romantic highway of the padres and the dons. The brisk trade winds are blowing, a foretoken of freshening fog, and in one's ears is the surge and the audible breathing of the great Sea. Land's End. In and out of the Gate ply full rigged vessels followed by convoys of hungry gulls. On the eastern slope of the headland, and in the lee, a Chinese burial ground; shrines heaped with provender to accompany the celestial pilgrim into Nirvana; manna to the hungry wayfarer. Verdant memories of but a few decades. Steam has replaced the white-winged argosies; the Chinese cemetery, and the drifting sands, have yielded to the Westward encroachment of a great city. Where once the reverent celestials bowed to their ancestors, a municipal golf course stretches, the close

cropped greens thronged with gaily attired wielders of the brassie and the niblick. The meandering path through the lupin has widened into a broad paved artery, the far Western terminus of the Lincoln Highway, Land's End. On the brow of the headland a great white edifice now stands, built and given to the City of San Francisco by the late Adolph B. Spreckels and his wife, Alma de Bretteville Spreckels, in memory of California soldiers who fell in the world war, and in honor of French culture, and dedicated to the fine arts.

The California Palace of the Legion of Honor.

On April the 26th, 1929, in and around this edifice and under the auspices of the National Sculpture Society, an exhibition of contemporaneous American sculpture was inaugurated, the largest and most comprehensive that has been held. It was made possible by the altruism and public spirit of Mr. Archer M. Huntington of New York City. Romance blooms once more; and to San Franciscans it must seem peculiarly fitting that the name of Huntington be identified with this exhibition. The name of his forbear, Collis P. Huntington, interwoven in the early history of San Francisco, the man who welded the last segment into the steel band that united the Atlantic and the Pacific seaboards, is still fresh in the memory of many of us.

Furthermore, Mr. Archer M. Huntington is the husband of Anna Hyatt Huntington, distinguished American sculptor, whose heroic equestrian statue of Joan of Arc stands outside the Palace, a part of its permanent collection. Another golden thread woven into the fabric of romance that clothes California.

Mr. Adolph Alexander Wein-



*"Energy in Repose," Henry Hering, Sculptor.*





*Before the Palace of the Legion of Honor has been placed a circular pool, eighty feet in diameter, surrounded by statues; the heroic equestrian pieces by Anna Hyatt Huntington, "Joan of Arc" and "Le Cid" may be seen flanking the Palace terrace.*



*In the foreground, "Motherhood" by Albin Polaschek; beyond, "Life of Man Is but the Turning of a Leaf" by Hans Schuler; in the distance, "Le Cid".*



man, president of the National Sculpture Society, whose able guidance and policy brought about the materialization of this exhibition, assures me that the only string tied to Mr. Huntington's munificence was that the exhibition be held in San Francisco. Does not the record of the past warrant this proviso?

It is not the intention of the writer that this article be a detailed critique of the exhibition, but rather to stress its import, what it means to us as a cultural effort, and what it stands for as a national sculptural expression. What is of cardinal importance to us is the Medician attitude that inspires Mr. Huntington, and that this attitude may inspire men of wealth in our midst to emulate his fine gesture. There is a great difference between a Midas and a Medici, and as applied to art this difference must be confusing to the successful layman. It has been since antiquity the privilege of the powerful and the rich to dedicate their wealth to the promulgation of the arts and of culture. It is indeed rare in these days that this form of patronage extends to the living art, and it gives to the present exhibition a double significance.

Its value from an educational viewpoint cannot be exaggerated, giving, as it does, an excellent cross section of American sculpture within a rather broad range of accepted standards. And if, as it assuredly does in some cases, it teaches us what sculpture should be, it also has the virtue of pointing to what it should not be. There are in the neighborhood of thirteen hundred and twenty units, representing the work of about three hundred sculptors. The installation and arrangement of so great a number, including individual works weighing upwards of four tons, is in itself a tremendous task, and great credit must be given to Mr. Henry Hering and to Mr. Leo Lentelli, to whom this work was assigned, and whose untiring efforts were well rewarded by the result. I seriously doubt if a better result, both within the building and outside, could have been achieved under the circumstances.

The galleries, of which there are nineteen, are of ample proportion; the lighting excellent, showing the exhibits to as good advantage as so large and heterogeneous a mass would allow. Sculpture, even more than painting, loses when shown en masse and in overclose proximity. The too great variance in scale and medium, and above all the lack of a normal architectural setting, is a serious drawback. Taking all of this into consideration, I believe it to be the best arranged large show that I have seen.

As I have said before, it is an excellent cross section of American sculpture, and as such must be, to a degree, considered as a cross section of American life; its ideals, its

spirit, its racial composition, and its standards. To those of us who find in the United States all the perfections, both spiritual and temporal, the exhibition will, of course, prove entirely satisfactory. They will find there a full approval of themselves and discover in the mirror the reflection of our national progress, success, much of excellent craftsmanship, and the dynamic and highly standardized energy of a young and growing people. To those who hold that our cultural development is not on a par with our industrial and material growth, to those who dislike Babbitry and Main Streetism, sentimentality, and the easier illustrative and literal qualities,



*Portrait of Byron Harvey in the Exhibition.  
Maud Daggett, Sculptor, Pasadena*

the exhibition will not prove so inspiring, for they will find much of these qualities there. This is, however, as it should be. Art expression is at all times the perfect barometer of a people, characterizing their ambient life, their aspirations, their outlook, and an accurate measure of the cultural leaven stirring within. It is the most perfect gage that we have of by-gone civilization, and will continue so.

As to the sources of influence and inspiration, it is quite as one might expect, largely extraneous to America. A great proportion of our artists have spent the sentient years of their youth studying abroad. The influence of official French art of the 19th century predominates. Rhude, Carpeaux, Falguiere, Mercier, and Dubois show their paramount influence, side by side with a neoprimitive influence, headed by that splendid craftsman, Paulanship. Modernism in its broadest sense has but a slender representation, the ex-

hibition on the whole being strongly conservative. Sculpture unfailingly follows in the wake of architecture, and until a radical and characteristic period change occurs in architecture we cannot look for one to become paramount and completely logical in sculpture. This, however, must not be taken as a brief for the trite acceptance and perpetuation of classic formulas.

It is only in Jacob Epstein that I feel a powerful racial influence. Whether this is due to wilfulness on the part of the artist, or through an inherent and attivistic urge I am not prepared to say. The three examples of his work show a deep emotional quality, are rough in surface handling, with but little of that quality ordinarily associated with the conventional standards of beauty, but are forceful, significant, and stimulating. Paul Manship, to whom I have already referred, stands at the opposite pole. A fine craftsman, taking a keen delight in the immaculate surface, his compositions are full of charm, and replete with delicate and highly decorative detail. His bronzes, dressed in exquisite patinas, present a wonderful mosaic of derivative influences. The work of these two men represents to me the high spots of the exhibition. Of course, there are quite a number of other sculptors whose work demands attention, but, as I have said before, this article is not intended as a detailed criticism, but rather an effort to deal with the significance of the show as a whole.

In France the trend amongst the most eminent sculptors is towards an enhanced lythic expression—hence highly simplified. This with some exceptions seems totally lacking here, and until we point in that direction we shall not achieve that destiny to which I believe sculpture should be dedicated. Clay—and the kindred plastic substances—are on the whole facile mediums and easily provocative of purely surface virtuosity, and constitute in themselves a logical argument for the *taille directe*. Education should be along this line, and it is only when stone cutting is taught along with modeling that we can hope to produce sculptors in the truest sense.

The exhibition will continue for a period of six months and will be viewed by many thousands of people. It will stimulate interest and patronage, and will keep alive the fire of living art and help to bridge the gap which has become so wide between the artist and the layman. It will serve to emphasize the importance of the fine arts as an integral part of our national expression, and the need for appreciation—not by the few—but by the many; so that we may hopefully look forward to a time when a normal reaction to beauty shall become a national trait.





*Rising from the great pool are four figures, of which the one here shown is "The Nereid" by B. Fenton; at the left can be seen James Earle Fraser's "End of the Trail", so familiar to lovers of the Panama-Pacific Exposition in 1915.*





*"The Spirit of Industry" by Daniel Chester French, one of the outstanding groups at the Panama-Pacific Exposition.*

## THE SCULPTURE OF AMERICA

### *The Impressions of An Architect*

By HAROLD WAGNER

UPON reviewing the extensive exhibition of American Sculpture at the San Francisco Palace of The Legion of Honor, one is immediately impressed in general with its picturesque and emotional representation, and with its decorative and historic application. Some illustrations—not classifications—of the picturesque and emotional, are the compositions of Leo Lentelli and Beatrice Fenton; of the decorative and historic, the work of Leo Friedlander and Paul Manship.

In manners of execution the accepted symbols of representation are generally employed, displaying great technical skill, and, in a few cases, real style is manifested.

In particular, the exhibition is characterized by the popular subjects of memorials, decorative panels, portraits, fanciful notions, and children and animals. These are done with great fidelity and keen perception. Rarely has the sculptor gone beyond the limitations of his material, and in many compositions a truly sculptural treatment prevails, distinguishing the creator not only for technical skill but as a master of his medium of expression. "Mater Amorsa," by Attilio Piccirilli; "Primitive Power," by James Earle Fraser; "The Rivers," by Chester

Beach; "Simplicity," by Jardin Fraser; "Abraham Lincoln," by Daniel Chester French; and "The Desert Bride," by Benjamin T. Kurtz are typically sculptural, though somewhat more static than other noteworthy examples.

One may view only with appreciation the applicability of the portrait in preserving the memories of esteemed characters; of Pan, nymphs, playing figures, fantastic compositions, in supplying a contrast to the business of living; of memorials, in honoring the achievements of men and heroic undertakings; of decoration—both abstract and realistic—in adorning our edifices and architectural creations; and of religious subjects in symbolizing the idea of faithful existence.

For all the aforesaid one may have profound appreciation and accredit the sculpture of the land with much that enhances our efforts, both practically and spiritually. If this be true, then there is no doubt as to the virility of our sculpture and its great latent possibilities to rise to the fullest realization of its object.

In this critical analysis of our sculpture and with faith in its values I am wholly concerned with that object, and contend that almost without exception it is in that respect indeed impoverished.

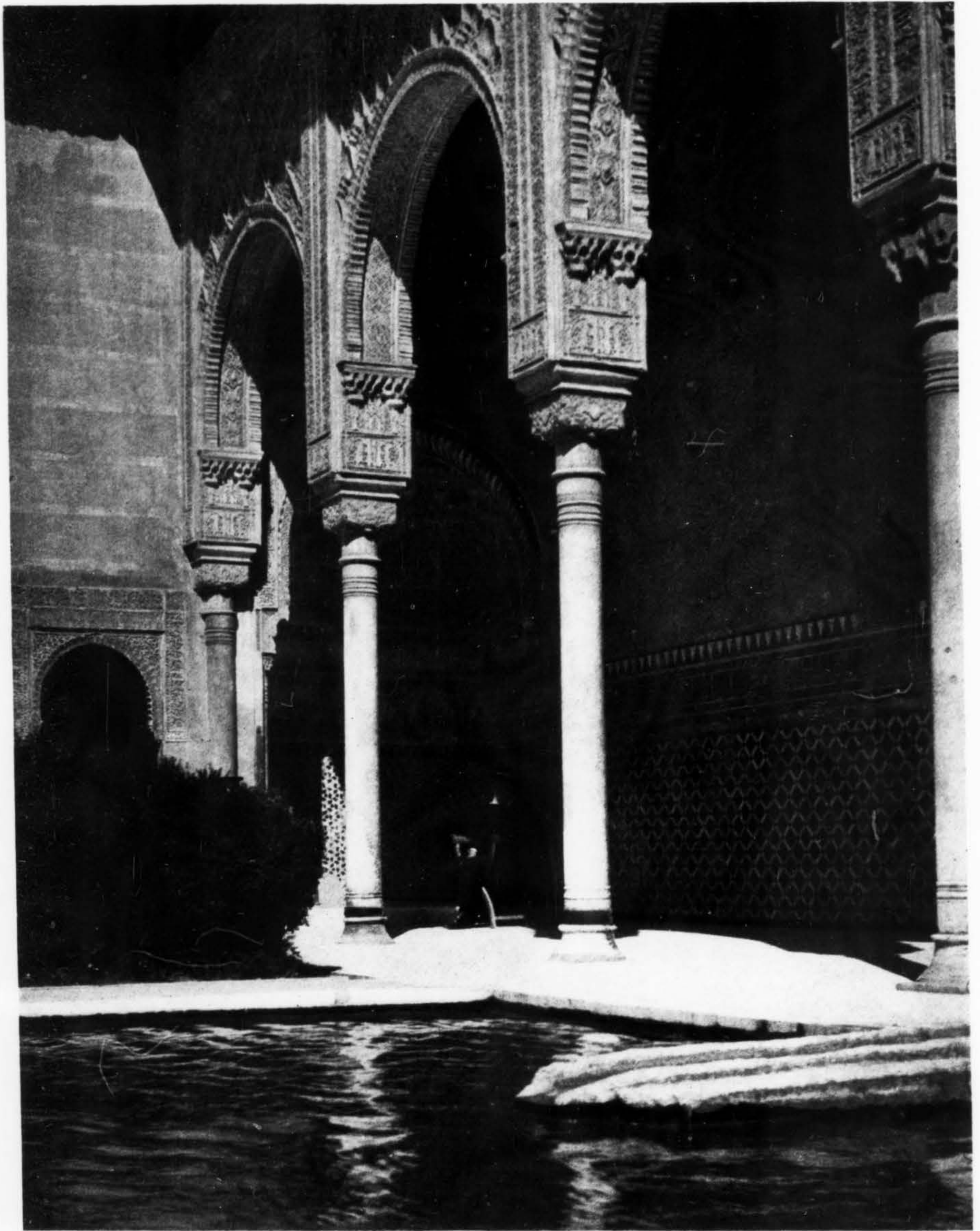
In historic times much has been said that was cogent concerning the art, and which is still extensively applicable. Plato would have excluded the sculptor as an intellectual participant in the commonwealth, thus

limiting his contribution to purely perceptual activity. The sculptors had created images of the gods, endowed with divine rights in the minds of the people, and Greek sculpture rose to sublime heights only to be completely abandoned and damned when proven false in those same minds. For the gods had come to disagree among themselves and had destroyed the reason for their immortalization in sculpture. The great Hellenic period in art waned, (Continued Page 73)



*In the center, "Water Sprite", by Leo Lentelli. Left, "Venus" by Vuk Vuchnich. Right, "Swimmer" by F. Jirouch.*





*This view of the Court of Myrtles, in the Alhambra, from a photograph taken by J. E. Stanton, shows a magnificent conception of its architectural splendor, enhanced by its use of richly colored tile.*





One of the masterpieces of Persian tile, of Ispham type, late 16th Century; canary yellow, cobalt blue (accented by turquoise) light green, brown, magenta, white.

## A HERITAGE FROM THE MOOR

### *The Loveliness of Tile in Mediterranean Countries*

By J. E. STANTON, A.I.A.

DECORATIVE tile and jewels should be considered alike. Each should be used for restricted adornment, for surely, highly colored enrichments are not to be lavished without discrimination and restraint.

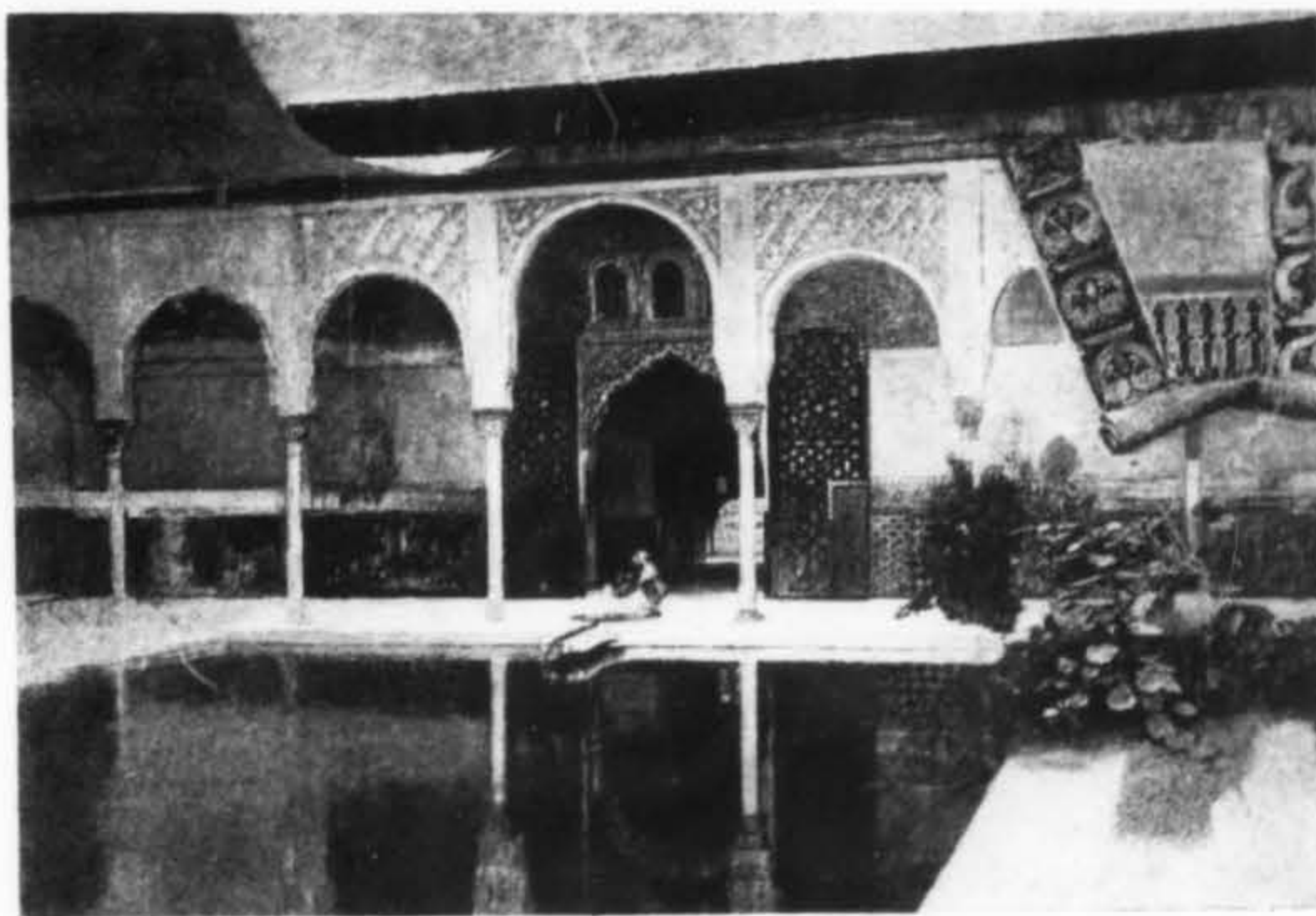
The great turquoise-colored Mosques of Persia were no different; they were as single gems surrounded by cool gardens set down in orange heated desolation. They were erected to the glory of Mohammed, things of beauty to be seen from afar for worship. The tiled minarets, equally as lovely, were for call to prayer—each an insistent finger of Allah. Certainly these cool colors were eminently effective by their soothing contrast.

It is pleasant to recall Washington Irving's romantic description of the secluded Garden of Lindaraxa in "The Alhambra;" the cool green of shrubs and trees; the gentle splash of falling water; and the beautifully colored tile on which softly echoed the footfalls of the sandalled princess. Think, then, of the manner in which the Spanish adapted tile; short vistas terminated by colored tiles; cool greens—running water. Those tiles, blue, green, yellow, white, give one the sense of refreshing coolness for enduring the long summer heat. What an alluring vision arose in the mind of that ancient Arabic poet who described Granada as "a silver vase filled with emeralds and jacinths!"

These exquisite glazed tiles were of Oriental origin; azulejos in Spanish, az-zulaj in Arabic, some are still to be



An Algerian street fountain in white, blue and green tile; reproduced from "Picturesque North Africa."



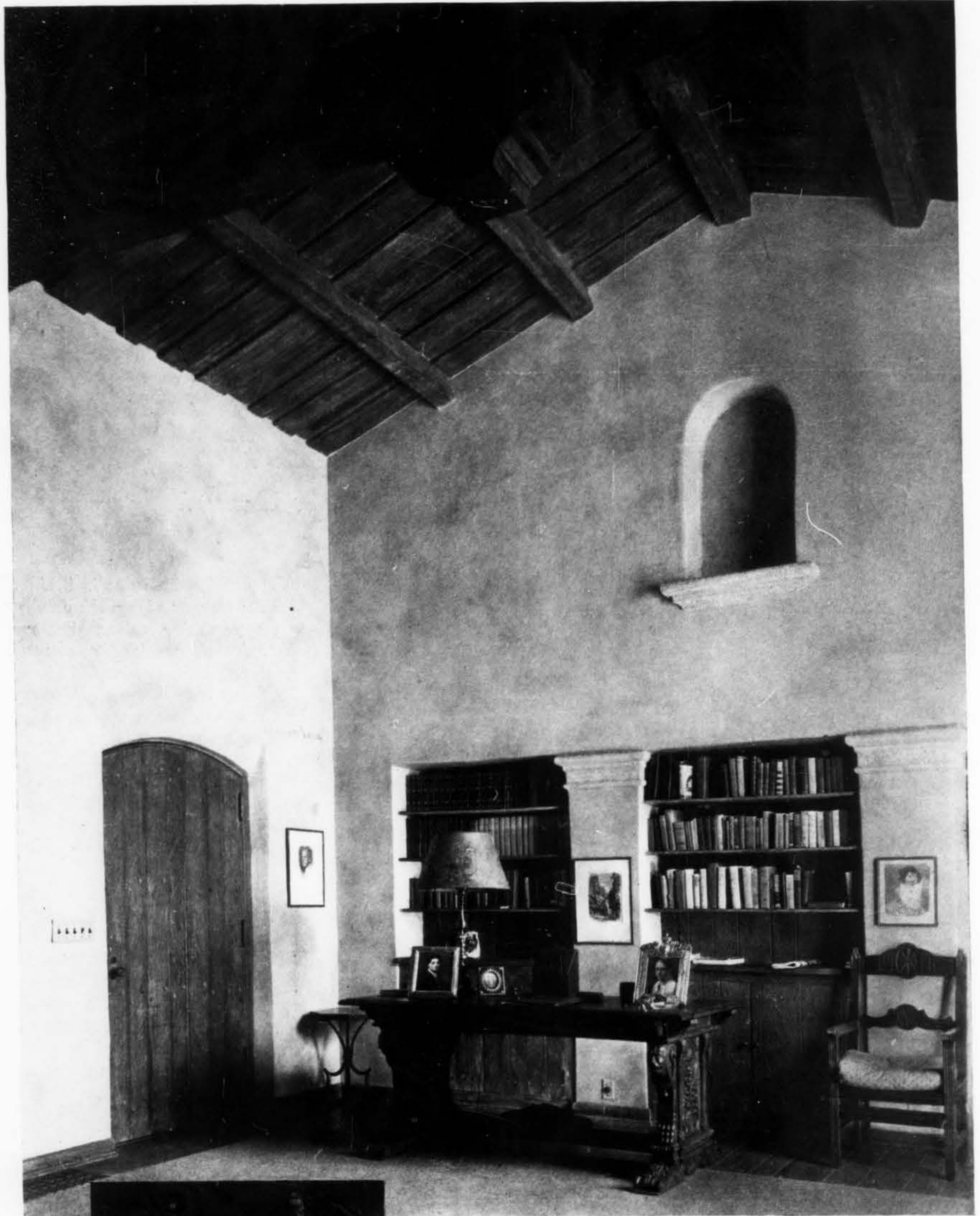
From a water color by Fortuny of the Court of Myrtles in the Alhambra; a charming vision of the past.

seen in Moorish ruins in Spain which have been there well nigh a thousand years. From their prevailing colors, they may, indeed, have formed the kind of pavement alluded to in the Old Testament: "There was under his feet as it were a paved work of a sapphire stone;" and again, "Behold I will lay thy stones with fair colors, and lay thy foundations with sapphires!" Irving comments on their patterns as displaying "a minute and patient labor, an inexhaustible variety of detail, yet a general uniformity and harmony of design truly astonishing."

Crossing over to Morocco, there are glimpses into the regal palaces; through guarded entrances, stolen, never-to-be-forgotten views of inner courts, wainscoted and floored with magnificent tiles. They need no other embellishments beside these glorious mosaics of pure color.

In Algiers, the precious water pours from street fountains adorned by decorated tiles, often placed in rambling hill-side intersections of the old Kashbah district. Continuing on to Tunis, it is a delightful jaunt up the fine Port of France boulevard, through the Moors' Gate, to the Bey's house, its tiled facade gleaming in splendor in contrast to the general masses of plastered walls close by. On to the Souks—where important shops are marked by tile entrances; and so throughout the East. Were it not for the loveliness of the tile, the relief to the eye of such sweet and refreshing color and pattern, one would be dazzled and crushed by the glare and monotony of whiteness and sunshine.



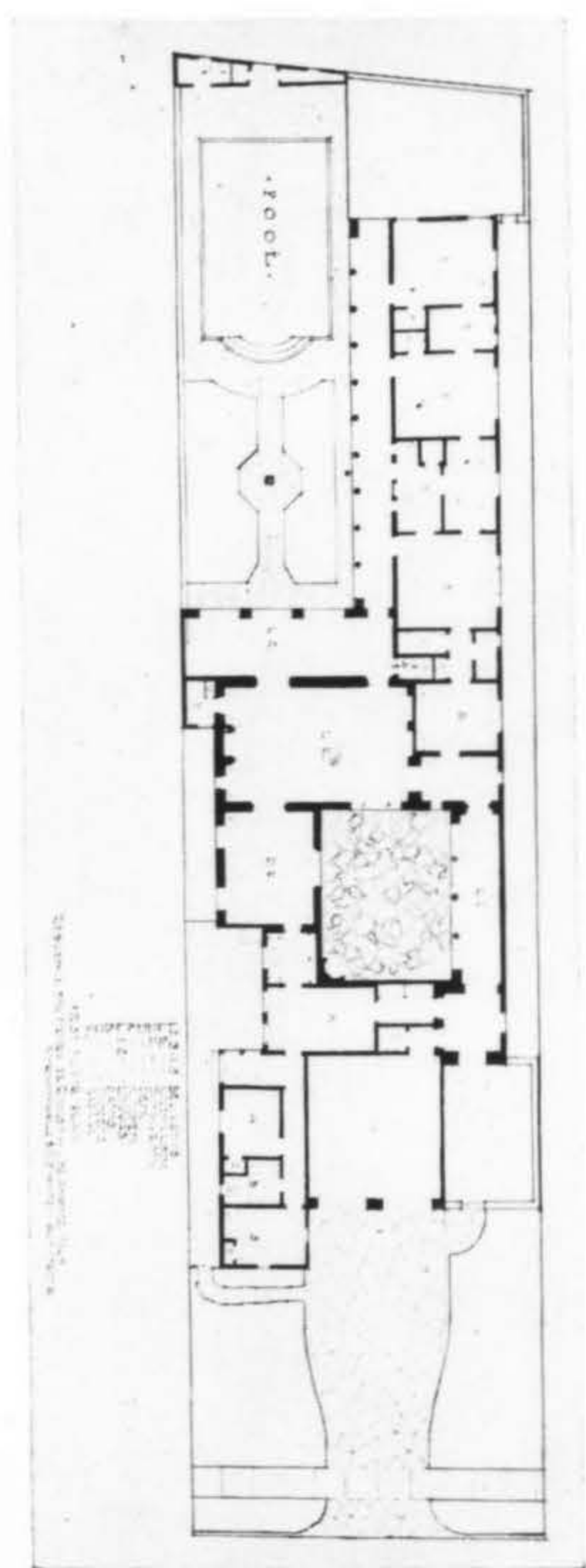


*The living room of Mr. Henry de Roulet's home has a lofty ceiling of wood treated in a natural weathered stain, grayish brown in tone, and walls of smooth, Latin textured, ivory colored stucco. A unique soft lighting is secured by concealed Neon lights above the roof truss beams. Morgan, Walls and Clements, architects.*





*In the Los Angeles residence of Mr. Henry de Roulet, the problem of a long, narrow, city lot has been solved interestingly by Morgan, Walls and Clements, architects. Two patios constitute an environment for the living quarters, the first completely enclosed, and the second surrounded on the two open sides by a high wall. Views of the garage and pedestrian entrance are shown. Views of the garage and pedestrian entrance are shown.*







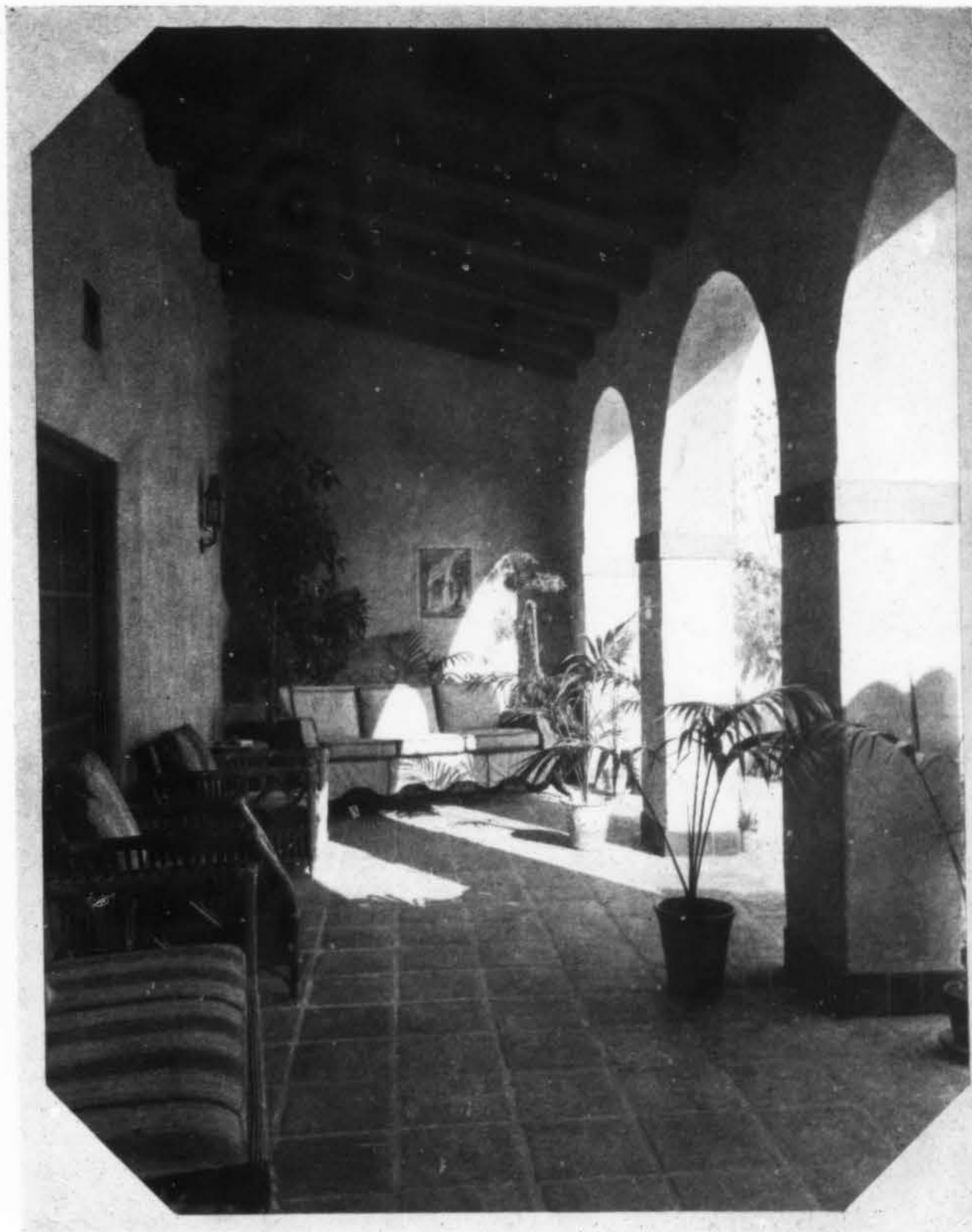
*A covered colonnade at one side of the inner patio to a small entresole or lobby, from which there is access to the living room and to the study or office. French windows can be seen opening to the patio from living and dining rooms.*

*Two views of the inner patio in the residence of Mr. Henry de Roulet at Los Angeles, Morgan, Walls and Clements, architects. This court is entirely paved except for corner plots, tile-curbed, in which grow olive and evergreen trees.*

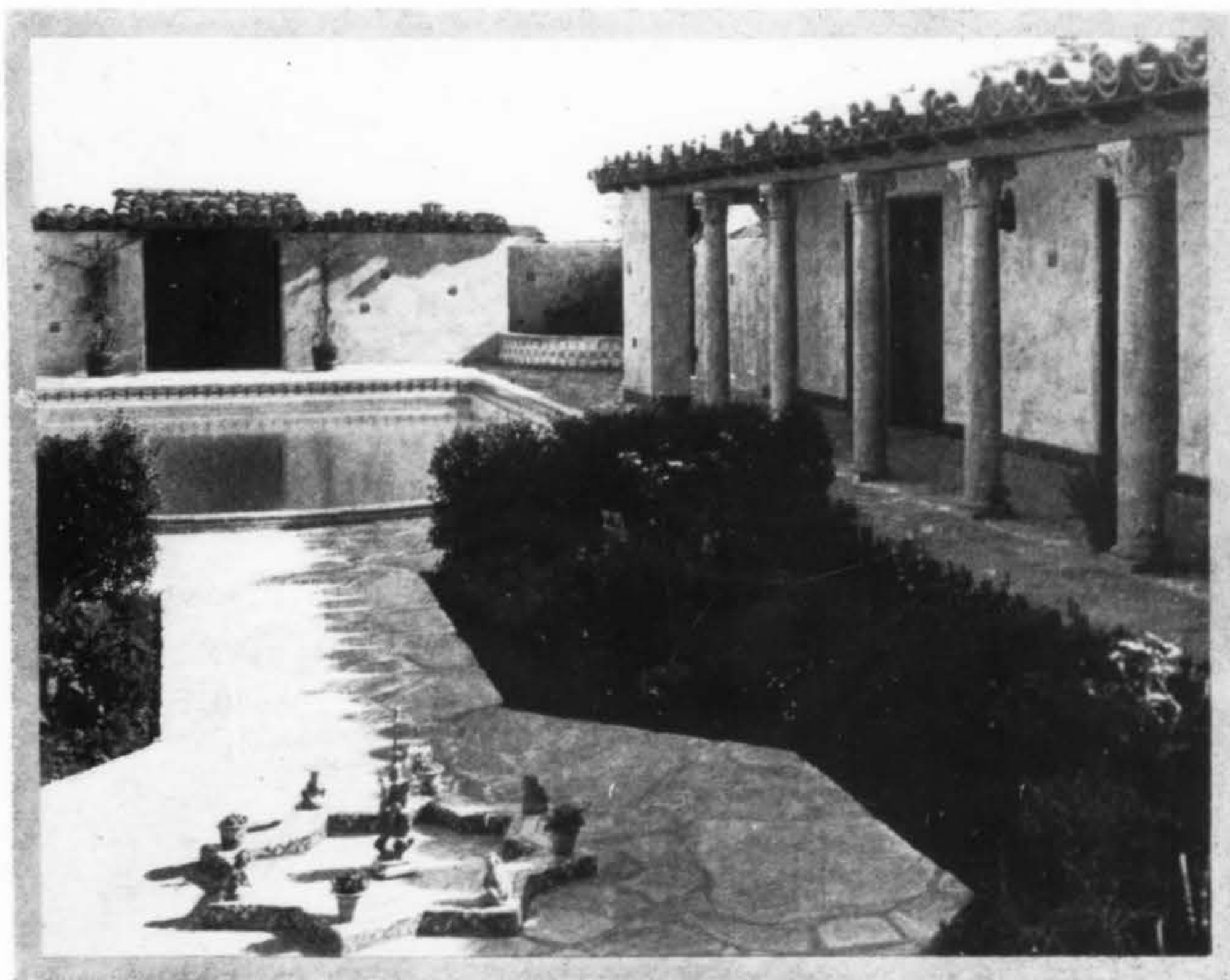




The loggia and the main vista through the garden, in the outer patio of Mr. Henry de Roulet's residence in Los Angeles. This is rather a walled garden than a patio, but it has the same essential virtue of privacy and close relationship to the family life. Morgan, Walls and Clements, architects.



Between dressing rooms at the end of the pool, are massive wooden gates which may be opened to show (behind an iron grille) the links of the Wilshire Golf course. In the foreground a charming bijou fountain, brought from Seville, plays delicate threads of water from the frogs on the points—all of gay yellow tile with touches of blue and green.







*The living room in the home of Mrs. Sidney Berg has wood paneled walls so quietly designed as to form a harmonious background for French furniture without being too much at variance with the Italian feeling elsewhere prevalent.*



*A glimpse into the main hall shows a ceiling and floor treatment that is distinctly Italian, while the fanciful, airy iron stair rail has a suggestion of Gallic influence.*





*The curving walls, with their interesting shadows, relieve the conventional formality of the main facade and give special accent to the entrance motif, emphasized by the four guardian Italian cypresses.*



*Seldom does a circular forecourt include the house itself as a component part of its embracing wall. The historic example is the famous Villa Papa Giulio near Rome, which has been followed in a much simpler form, more appropriate to California, in the residence of Mrs. Sidney Berg at Pasadena; Wallace Neff, architect.*





*The residence of Mr. Paul Veeder at Pebble Beach is planned around a central patio, but the exterior is provided with terraces and windows overlooking the many beautiful views of the surrounding country. Clarence A. Tantau, architect. For the floor plan, see Page 42 in this issue.*

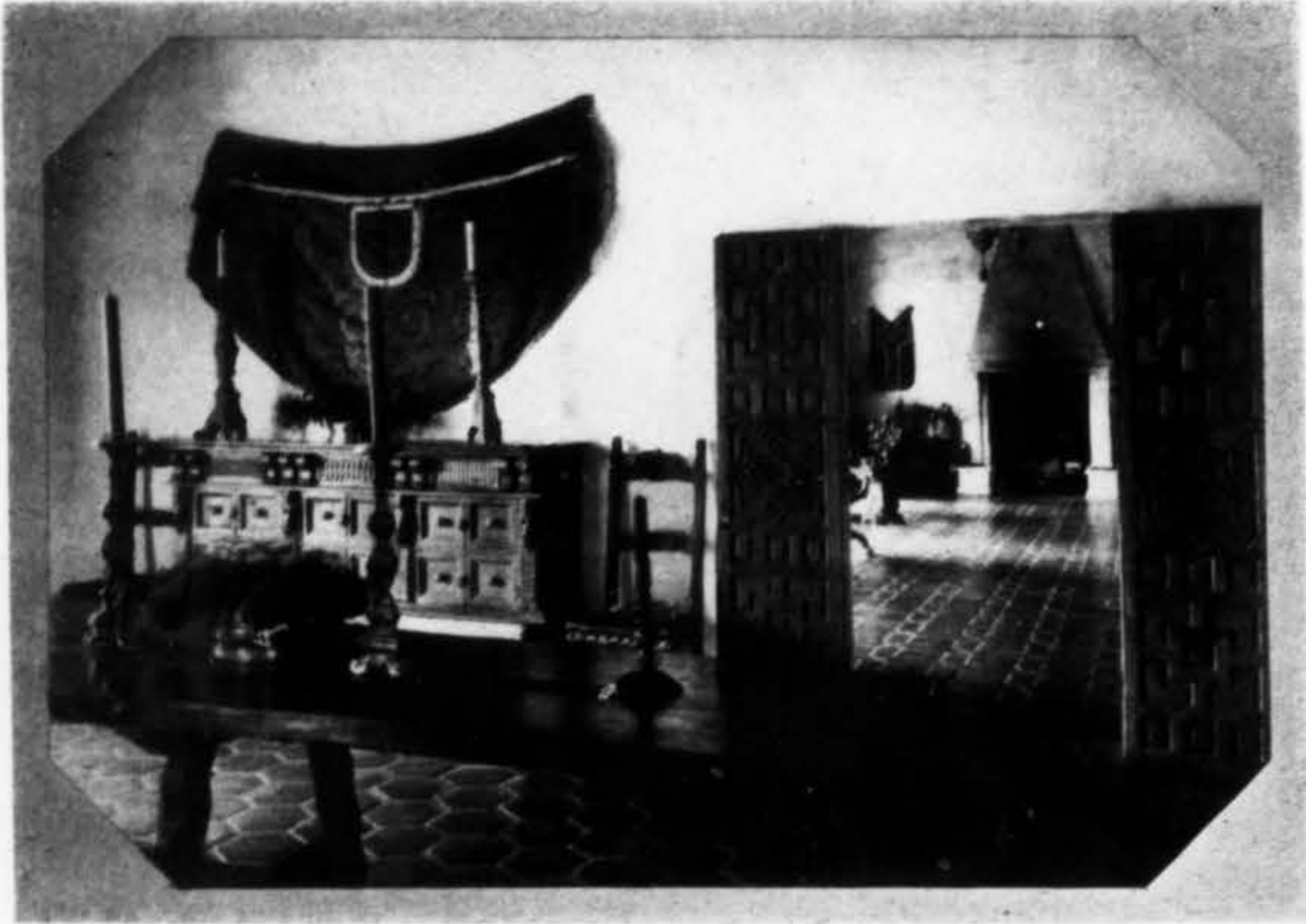




Both to provide on a sloping site, a level space for turning and parking cars, and as an additional unit in the architectural composition, continuing the long, low lines of the group of buildings which constitute the residence, the forecourt was walled and the walls carried up to a considerable height on the entrance side, lower elsewhere. The home of Mr. Paul Veeder, Peeble Beach; Clarence A. Tantau, architect.







*In the vista through the dining room doors (which are genuine Spanish antiques) and the general view of the living room, shown below, it can be seen that the interior treatment of Mr. Paul Veeder's house at Peeble Beach is consistent and colorful, producing an effect which is rich but not elaborate, with the cool spaciousness desirable for a country home. Clarence A. Tantau, architect.*





*In the Arroyo of Pasadena. This part of the city park is beloved, and preserved, for its beauty alone. Photographs by Frederick Martin Pasadena*



*Below is a bit of the Arroyo Seco which has made Pasadena famous as a California tourist town and a beautiful resort in summer as well as in winter*

## WHERE THE ROAD MEETS THE ARROYO

*Shall Beauty Be Sacrificed to Speed, Along Our Pleasure Highways*

*Tourists Want "Service and Something to See"*

ARROYOS, or beds of little rivers which pull down the soil of the mountains to cover themselves in summer, form the most intimate feature of close-to-Los Angeles landscape. Mountain ranges end abruptly in noble promontory or striking palisades where water in the form of ocean waves or cloudburst on the mountains have cut away their sides. Along their base, floods sweep in California's rainy season and sycamores and liveoaks grow on the banks of these arroyos to make the only natural wooded areas of the one-time desert plain. For the children of the arid Southland, born and growing up in an artificial, metropolitan district where forty-four cities crowd into one thousand square miles, nothing man can concoct can take the place of these arroyos, washes, or natural parks.

Here the children see their first acorn sprouting naturally and planting itself; here they make the acquaintance of pollywogs, tadpoles and quail and all the diversified flora their fathers and mothers never knew "back East." Here they come close to the soil and learn deeply to love their own native land. In the arroyo the young Californian, artist or poet, musician, sculptor will first find himself.

Where the road meets the arroyo,

the problem of road builders then, becomes complicated beyond all the other problems they meet with; and the country is full of arroyos the moment one leaves the flat plain.

Those cities which have an up-to-date city plan are jealously guarding their part

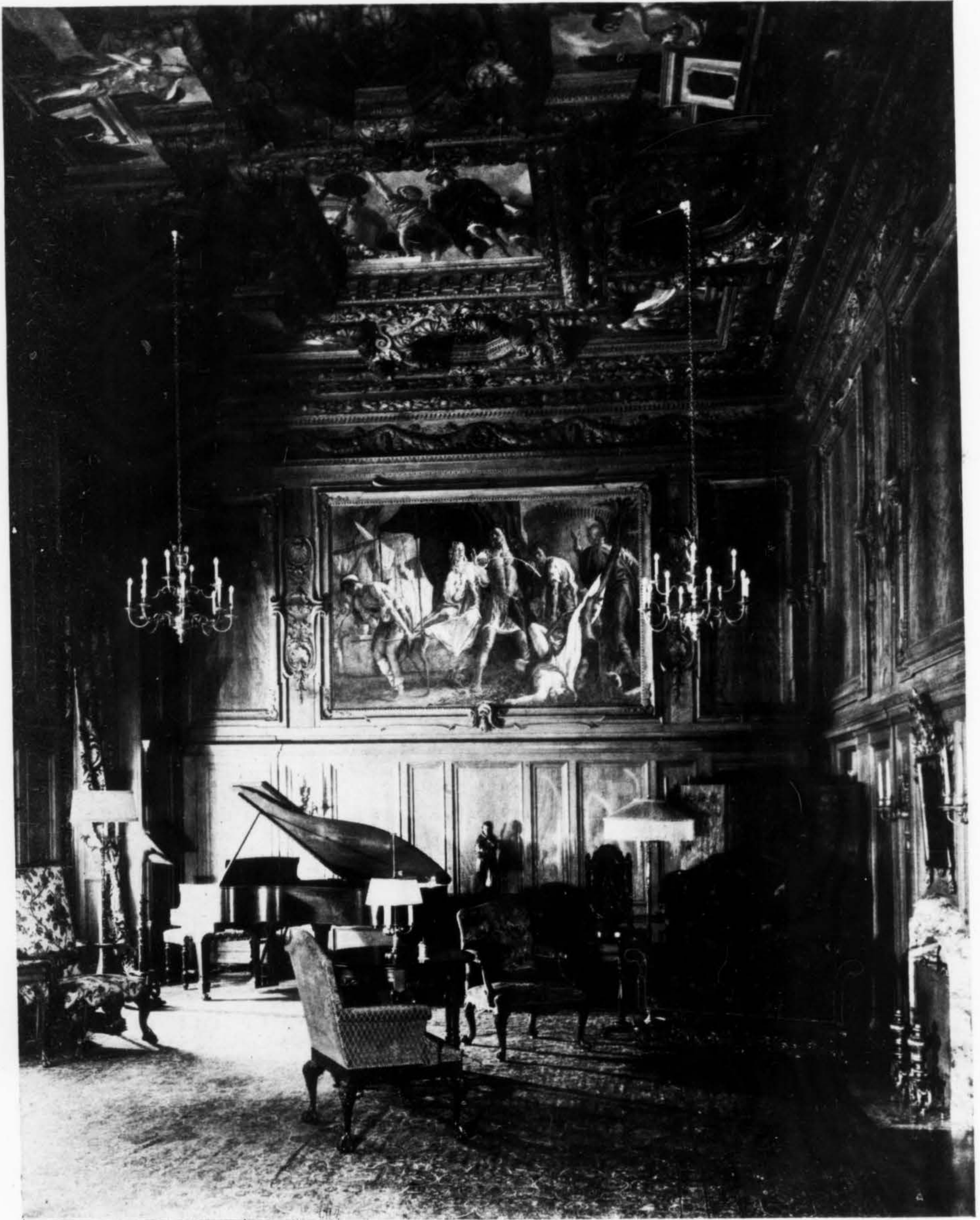


of arroyos and incorporating it into their system of parks. In congested districts, industrial areas, than for railroads and highways there is no better use for the arroyo where deeper waterways care for spring floods. Many grade crossings can thus be avoided and speed attained where it is needed most. But, where the crowded population of the south coastal plain has actually spoiled the region for tourists, some of its cities still claim to be worth a visit and are cultivating their natural attractions.

Of the state as a whole we may say with the Highway Commission: "California's foremost appeal to visitors, as well as her own citizens, lies in the state's variety of scenic beauty and in the abundant opportunities found here for the enjoyment of outdoor life. Her reputation as an outdoor state is based on her forests of redwood and other majestic trees, and her thousand-and-one features of charm and interest.

"This is why the name 'California' has come to mean an alluring outdoor playground for millions in America. It is why many observers have declared that no industry, not even agriculture, has the permanent possibilities for the future in California as has the tourist industry." Let us then make the state one great, beautiful park!





*The main room of the library building on the estate of Mr. William A. Clark. Robert D. Farquhar, Los Angeles, Architect. The furniture and interior decoration are from the shops of George S. Hunt, Pasadena*

THE CLARK LIBRARY IN LOS ANGELES





*Under the direction of Mr. Harrison Post, both the panelling in the library on the following page and the furniture for this gorgeous room, were designed and executed in the shops of George S. Hunt, Pasadena, California. Photographs by Hiller, Pasadena*

A NOBLE SANCTUARY FOR AMERICAN ART





*As an example of the delightful panelling done by George S. Hunt, this library in the private residence of Mr. William A. Clark is significant. The entire room with its fireplace, arched wall, and carved panelling, was designed, executed and furnished by the Pasadena shops of this maker of fine furniture*

CARVED PANELLING BY GEORGE HUNT



# SOME BOOKS OF THE SPRINGTIME

*For Fastidious Readers*

*Belles-Lettres... A Notable Collection of Letters... and Varied Fiction*

By LOUISE MORGRAGE

*An Amusing Satire*

MANY laughs as well as sober and thoughtful moments are in store for him—and literally him, for it is a man's book—who sets out to read "Tomorrow Never Comes" (Houghton Mifflin) by R. L. Duffus. Seldom does anything like this get into the fiction mart. It is so crisp and compact, so neatly patterned to contrast racial temperaments, so aimable in its expose of human nature; so gaily unconcerned in the matter of honor and morality. "Tomorrow Never Comes" is the story of one week's doings in an imaginary South American republic to which most anybody could give a name. The President, the General and youthful, charming Rafael form a Latin trio with a covetous eye fixed on Vitoria; she is beautiful. The British consul, the American consul and the go-getting man from Maine form a Nordic trio with a covetous eye fixed on one of those disturbing irredenta affairs, territory claimed by a neighboring state; it has oil. The populace is important; its covetous eye is fixed on mirth and jollity and its lady friends. Now covetous eyes invariably lead to scheming; and here the schemes get all mixed up. In consequence there is an assassination, a war and revolution; there follows quite naturally a governmental overthrow and a brand new official family; Yankee shrewdness triumphs and there is a business deal between the state, the church and capital. And most glorious of all is the culmination of a riotously romantic love affair—how respectful here is the cynical Mr. Duffus; this is a serious matter. Altogether it is evident that "Tomorrow Never Comes" is another one of those literary beacons so illuminating about South America, which have absolutely no connection with the travellers' aid society.

*Aesthetic History*

Joseph Hergesheimer belongs physically to this bustling, practical and intellectual age and probably enjoys its comforts to the utmost. Spiritually, however, he is far away back in the nation's past, brooding over an alluring element, which he feels has disappeared forever from the national

scene; an element that was something like the fragrance of flowers and was particularly redolent in the southern states. In "Swords and Rosies" (Knopf), a collection of short biographies of Confederate leaders, Hergesheimer dwells wistfully on the theme that the civil war was a national disaster, because it so completely destroyed



*Believe it or not, this is the Joseph Hergesheimer who writes the most beautiful and sensitive prose in America. In "Swords and Rosies" (Knopf), he has surpassed even himself. Courtesy of Alfred A. Knopf.*

this intangible charm in its own stronghold. With this theme as a continual understone, he blends these biographical sketches with studies of social and political conditions, so adroitly as to recapture to an amazing degree the aesthetic significance of the south during the war and the years preceding. It is actually a reconstruction of a noble, lofty, utterly delightful aristocracy. Hergesheimer's prose is limp and unadorned, yet it carries the reader, by the magic of its overtones, through alternate moods of exaltation and regret, exactly as would the strains of unearthly music. There can be no mistake about it; he is right; something did vanish with the conquered south; something most heavenly and tinged with an ineffable and sweet sadness.

*Inca Days*

Thomas Dixon has gone back to the days of the Spanish conquest of Peru, in

his search for a setting for his historical romance, "The Sun Virgin" (Liveright). The very creditable love interest is his own invention; otherwise he has borrowed freely from Prescott's great classic. That spectacular event of four hundred years ago, exactly, was a phenomenon in the world's history, of which Mr. Dixon has caught the intensely dramatic quality and indicated the vivid scenes of the Inca's capture, imprisonment and execution with broad slashing strokes. It will probably send many a reader back to Prescott, which is all to the good.

*A Problem in Ethics*

"The Shackles of the Free" (Stokes) is the book chosen for April by the Catholic Book-of-the-Month Club and is written by a very young woman, Mary Grace Ashton. She has talent and is clever, although not clever enough to make a religious tract into a successful novel. The main situation in the book is elaborately prepared for the purpose of proving a thesis. To the uncomprehending layman, it seems nothing more or less than a simple problem in ethics to be solved by applying the simple principles of honor.

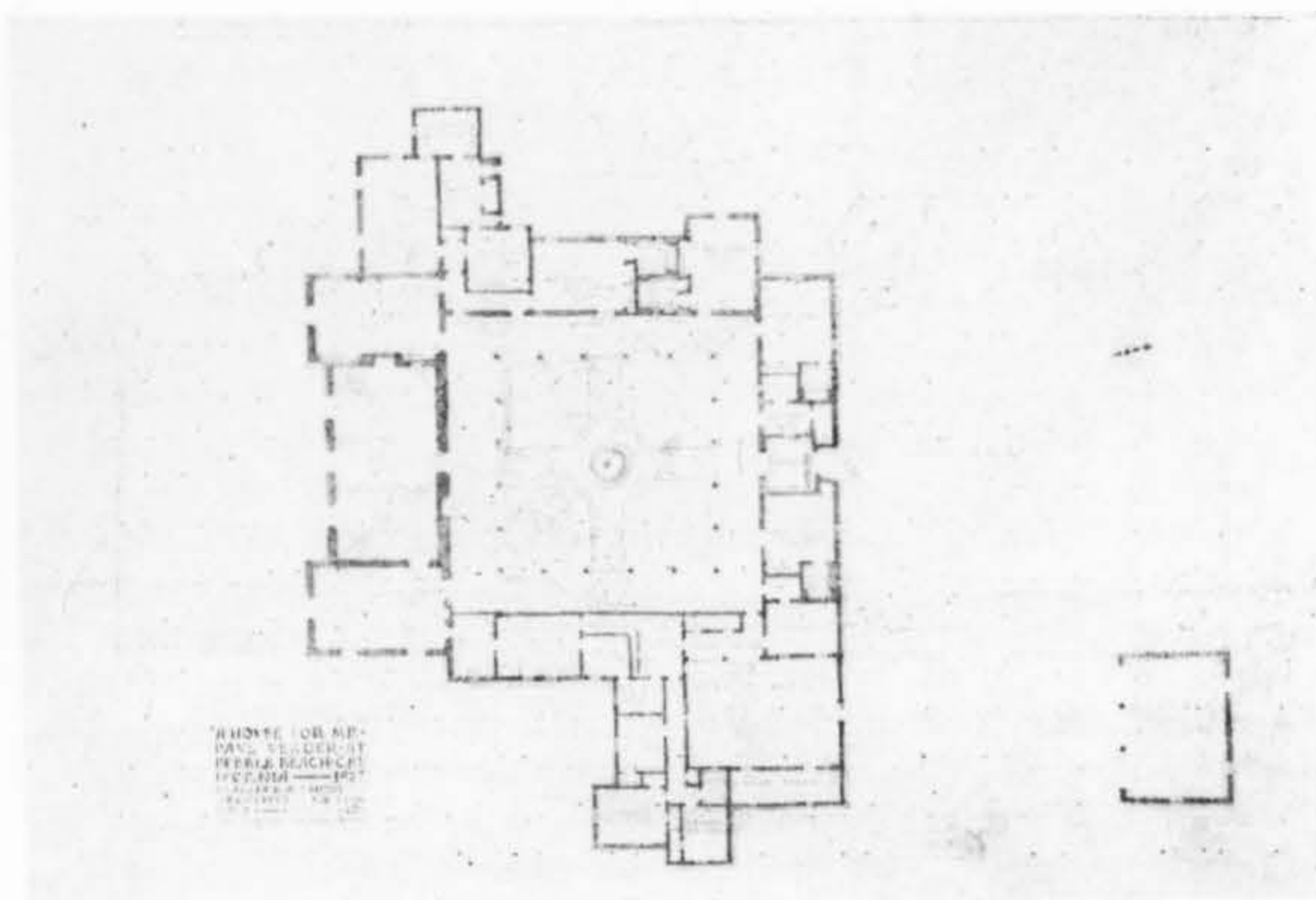
*Whom the gods love . . .*

Katherine Mansfield's letters published last fall in England have recently been brought out in this country by Knopf. They cover the period from 1913 to 1922, soon after which she died, while still in her early thirties. This collection must surely be a contribution to the world's timeless volumes, for in these letters is revealed not only the finest qualities of mind and heart, but also remarkable gifts for communicating the thrills that spring from them. This was an eerie personality; a sprite, too delicate, too dainty, too fey to stay long on this earth. While reading the elusive, rippling fancies which came continually tumbling from her pen, one thinks of her as a reincarnation, in human form, of Shelley's skylark caught in a cage. The cage was a constant state of ill-health, which never destroyed her buoyancy nor her courage, although she knew death was aiming and would hit its mark and yet she never flinched.





The garden scheme for Mr. Veeder's patio, as developed by Emery La Valle, Landscape engineer, called for the transition from naturalistic to informal practice through the use of native oak as the basic feature, with dependent lower growing varieties. Oaks 15 feet tall weighing 8 tons were transported 300 yards before the building construction started.



The taller plantings embrace banana palms, lemon and grape fruits, *Daturas*, the *Aralia sieboldii* and *Aralia papyrifera*. Lower growth consists of *Night blooming cestrum*, *Fuchsias*, *Hydrangeas*, *Breath of Heaven*, *Bird of Paradise*, *Daphne*, *Hibiscus*, *Ginger*, *Heliotrope*, *Woodwardias*, *Sword ferns*, *Tree ferns*, *Calla Lilies*, *Pelargoniums* and many others.

## A LOVELY CALIFORNIA PATIO GARDEN





Throughout the Cloister around Mr. Veeder's patio, different points are accentuated with *Monstera deliciosa* and *Ficus macrophylla* (Moreton Bay Fig) in large terra cotta urns, and along the edge of the brick floor red geraniums in small terra cotta pots serve to brighten and lend a touch of Old Spain. *Calendulas*, *anthurium*, *centaurea* and *violets* form the bedding treatment.



Trailing the cloister posts are found the following vines: *Jasmine*, *Mandevilla*, *Tecoma mackenzii* and *capensis*, *Akebia*, *Bignonia*, *Red Passion vine*, *Wax plant*, *Paul's Scarlet rose climber* and *Cecil Brunner*. The interstices between the Carmel Flag-stones are planted to *arenaria* (moss) and *dwarf thyme*. Emery La Vallee, Landscape engineer.





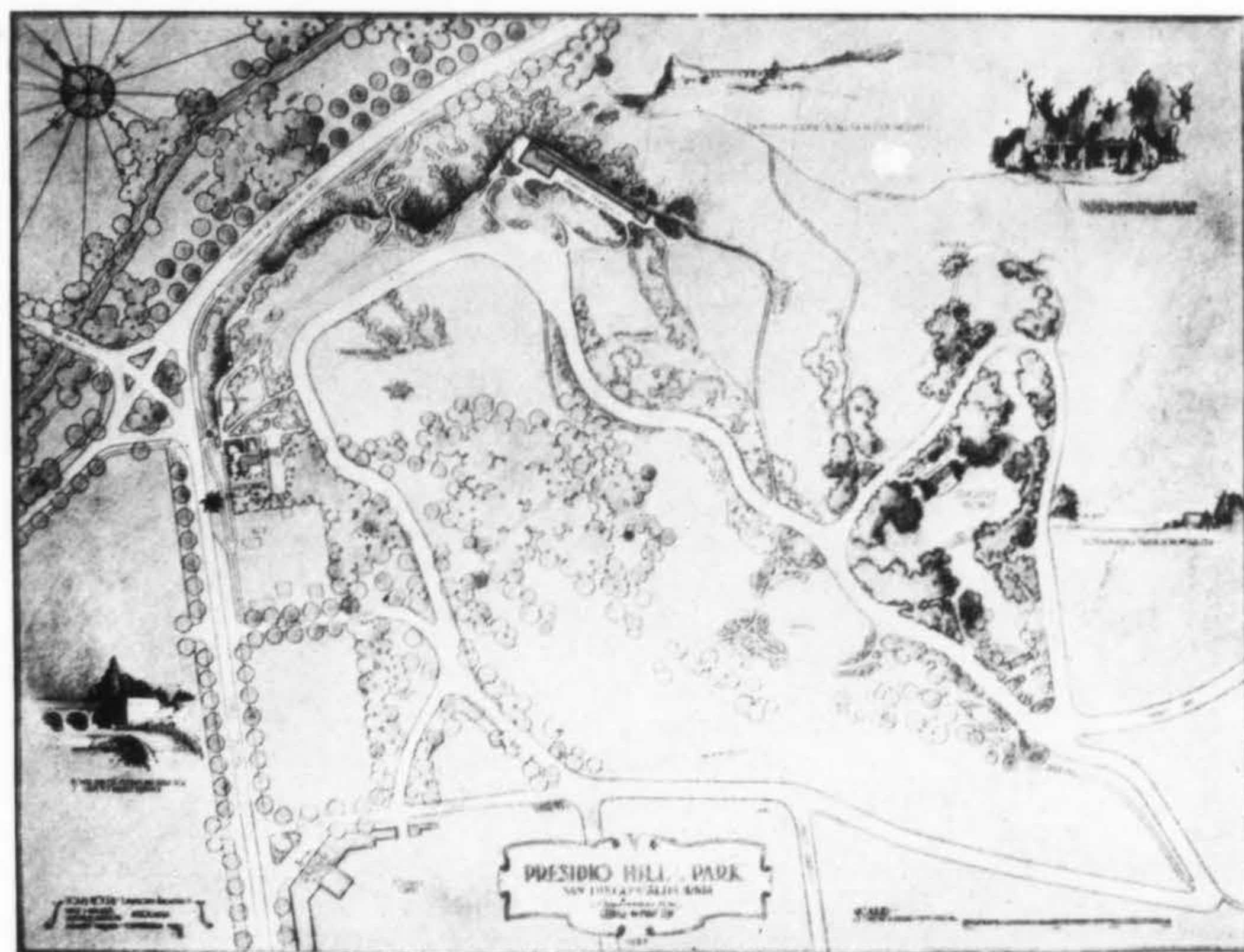
*On the northern slope of Mt. Sol-dad in La Jolla the home of Mr. and Mrs. MacClintock looks out over the curving coast line of the California shore*



*Built into the hill-side this patio forms a secluded out-door room below the tennis courts on the terrace above it. Designed by Herbert Palmer, La Jolla*

AN INTERESTING PATIO AT LA JOLLA





## THE NEW MUSEUM IN PRESIDIO HILL PARK, SAN DIEGO

*On a monumental site near the location where Christian services were first held in the west, this memorial museum is nearing completion; William Templeton Johnson, Architect.*



# THE MODERN DEVELOPMENT IN PAINTING

*As Defined by John Emmett Gerrity—Second Article*

By DOROTHY WAGNER

THE public is always crying for moderation in the art forms which are presented to it. Their demand is echoed by many artists who are content to reproduce the external aspects of life. For the artist who is interested in fundamentals, and who struggles for most effective expression, there can be no compromise. Those men who succeeded in furthering the art flow have all been too concerned with the vital problems of their respective arts to yield to popular demands. The sincere modern artists are indifferent to the *outraged* public, knowing that if they are going in the right direction the public in time must follow.

Such a respected artist as Fritz Kreisler recently said that art must be intelligible to the man in the street. That may do as an ideal for an interpretive artist, but if art were never produced which was above the head of this proverbial man in the street, it would soon be as meaningless as his ideas concerning it.

The average man, however, is not prohibited from welcoming aid to his understanding of what artists are accomplishing. Music is certainly more enjoyable to people who have cultivated an appreciation, and it is obvious that painting should withhold its finest message from the casual glance.

John Emmett Gerrity, modern painter, is holding a series of lectures at his studio regarding art in its modern development. He believes that no abnormal amount of perception is necessary to understand fine painting, though, he says, "we paint for those who are capable of emotional experience. They must, however, exercise their capacities, and to be able to do this they should know something of the fundamental principles.

"It is a penetration into nature that the artist is concerned with. It is for him to see how nature develops her completed forms, to possess a deep consciousness of their construction, and a feeling for the power of their growth.

"The artist senses the pulse in nature. He perceives the flow and recession of waves on the shore, the daily rise and fall of the tides and their seasonal variations. In a mountainous upheaval he sees beyond the rock formations and deposits of soil to

the forces which placed them there, to the agelong structure, and to the way, logical and rhythmic, that energy dispenses itself.

"The painter is interested in the relationship between volumes. He makes us aware of the recurring attack of the elements and the resistance of the forms in nature, as the bending of trees in the direction of the wind's purpose. Most revealing of all, as the basis of his composition, is the astounding fact of the human organism."

\* \* \* \*

"Color has been found the most powerful agency of performance in this paramount desire of the true painter. The acceptance of an aesthetic for painting

imposed. Cezanne achieved solidity with color by using it structurally.

"To furnish us with a process of studying color, the spectrum can be divided into an accurate scale of twelve half-tones, comparable to the musical scale. Obviously the colors will function most powerfully at saturation.

"To define the arts by the inherent capacities of their materials will mean that the different fields will cease to overlap excessively, and will develop toward purity. Painting has borrowed from line drawing some of its affects, just as sculpture from painting. Black and white is a powerful medium, and should be governed by an aesthetic of its own. The painter, in thoroughly comprehending the phenomenon of approach and recession of color, is empowered to employ this to solve the problem of the solid and space.

"Drama has no place in the subject matter of a painting. Effectiveness because of a connotation is of dispensable importance.

"Abstract painting infringes upon the field of music, and is unsatisfactory, as the painters who have experimented with it admit. It fails to give the spectator a sense of finality. It always calls up associations.

"Even the value of mural painting may be questioned. It is primarily of architectural importance, and only secondarily painting. The position it occupies between these two



"Canyon" reproduced from a painting by John Emmett Gerrity

which defines its field by a strict utilization of the inherent qualities of the medium, color, will permit the painter to make the next important contribution in the sequence of art development.

"An aesthetic for color takes into cognizance two elements, the solid and the void embracing the solid. Color, itself, of its own ability, presents the swellings and depressions of the solid, and the feeling of space and air around it. It is evident from looking at the spectrum painted on a flat surface, and seeing how the yellow, yellow-orange and orange protrude, while the violet, blue and blue-green recede, that this can be done. Using this principle solids can be presented as such, without the aid of outline.

"Paintings were formerly conceived in black and white, upon which color was

fields is analogous to opera—either art gains in performance at the expense of the other. Color cannot be used without creating the illusion of space. Any two colors on a given field cause a refocusing of the eye in depth, destroying, in mural painting, the surface of the wall, which has a fundamental necessity. Egyptians used incisive outline on their walls, thus preserving the surface. Mural decoration can logically be solved by drawing with narrow lines of saturated color used organically. This will leave the surface intact while creating no more than the necessary depth.

"Each art possesses qualities which belong to it alone and through which it most effectively expresses itself. To regard painting in its purist sense, without the burden of any irrelevancies, is to free it into the field of its own activity."





Photographs by Roger Sturtevant

*The Claremont Country Club, at Oakland, California, has just been completed by George W. Kelham, architect. It has risen from the ashes of the old Livermore mansion, which for years was the home of this pioneer Oakland organization.*

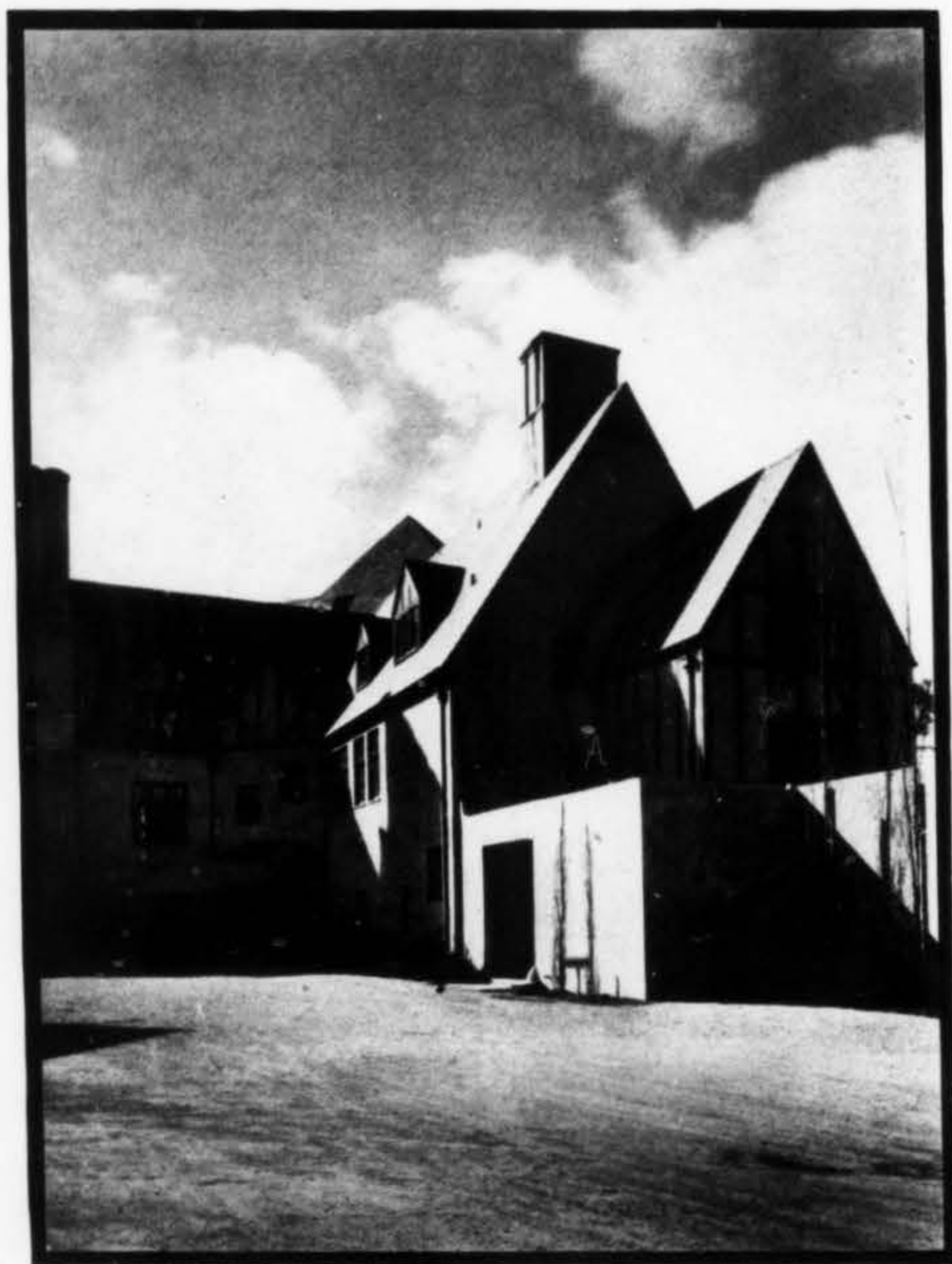


*A high brick wall divides the main approach to the Club house, with its circling driveways, from the parking space and the service yard, and plays its part in the composition of the main mass, designed along modified early English lines.*



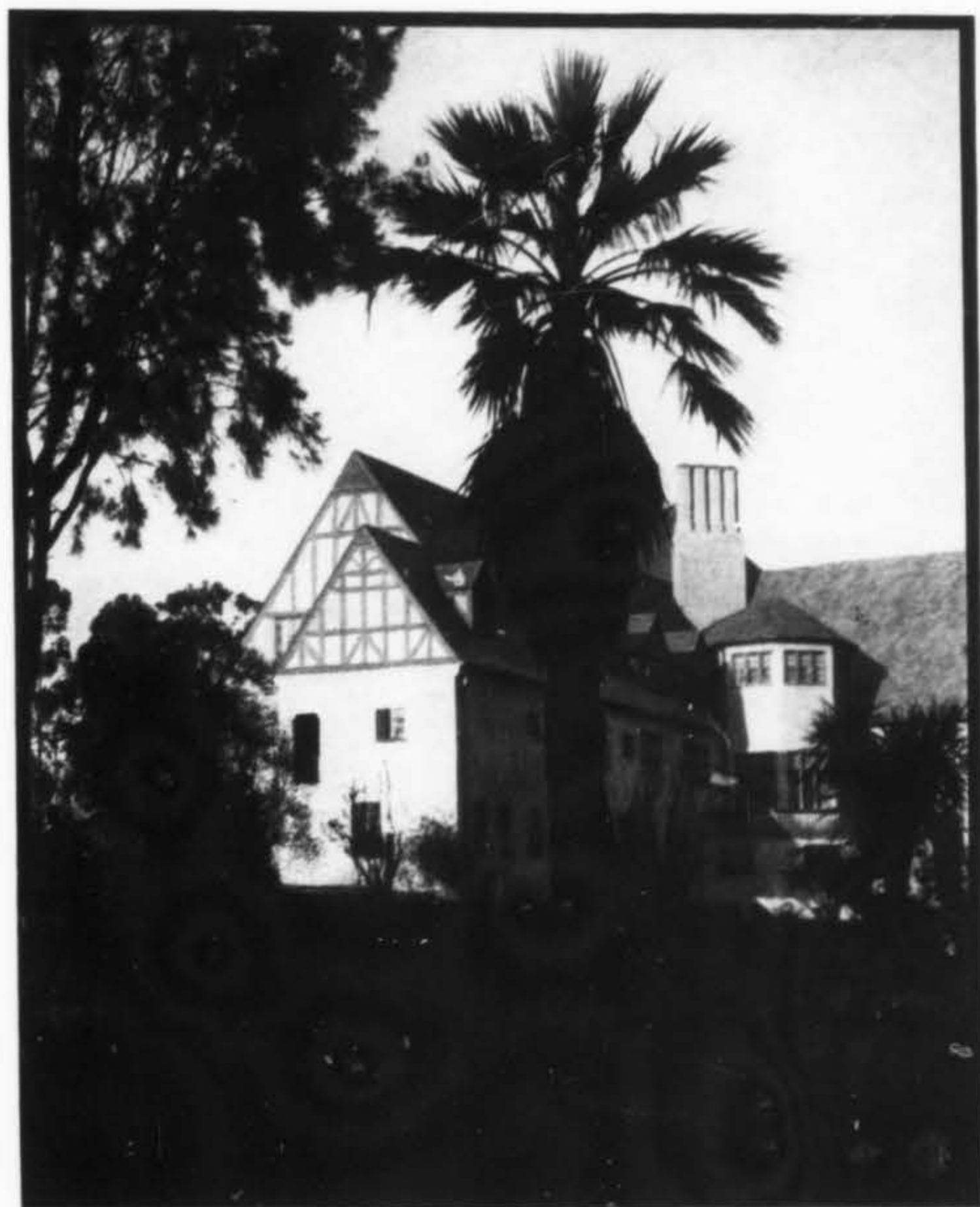


*Advantage has been taken of the existing trees on this fine old estate, in placing the new club building.*



*Since the service entrance was near the doorway provided for the convenience of members going directly into the building from the parking space, a high wall shields it, before which is planted a row of poplar trees. The Claremont Country Club, Oakland; George W. Kelham, architect.*

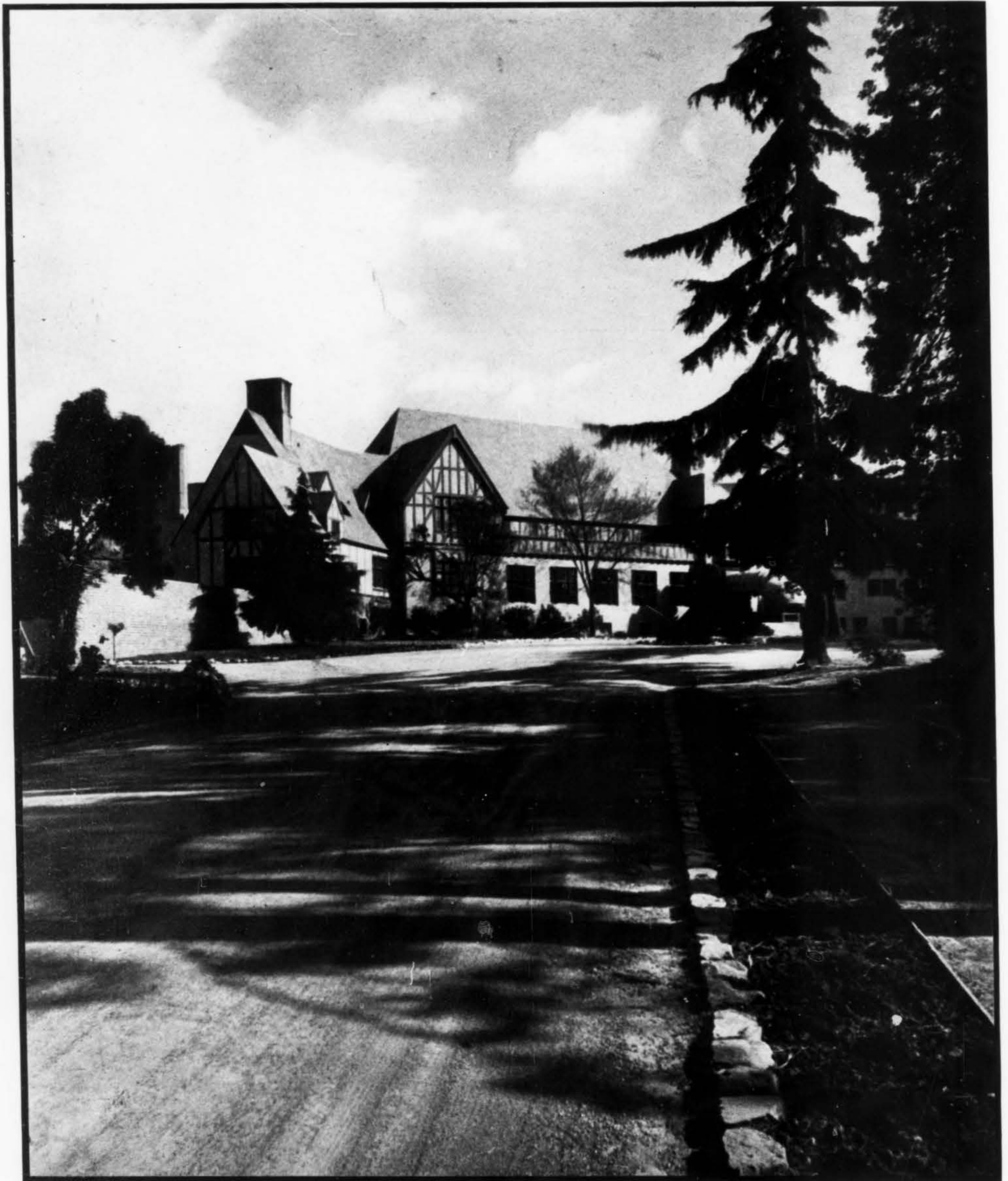




*A curious combination of palms, dracenas and eucalyptus—semi-tropical plants—with the half-timbered gables of old England. Such an anomaly only appears, however through the camera's eye, for a considerable distance intervenes. The Claremont Country Club, Oakland; George W. Kelham, architect.*

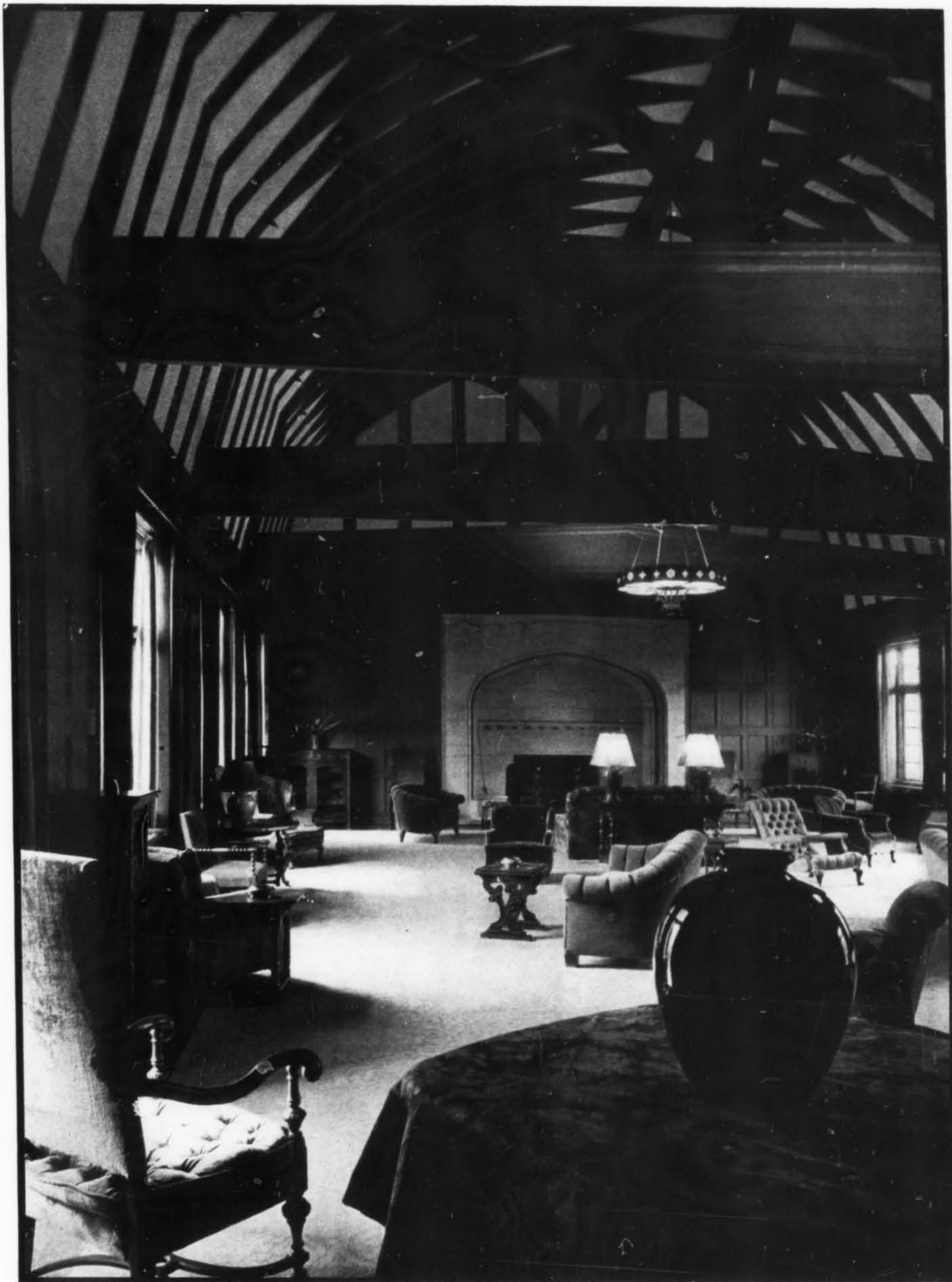
*A side view showing one of the wings which extend toward the golf links*





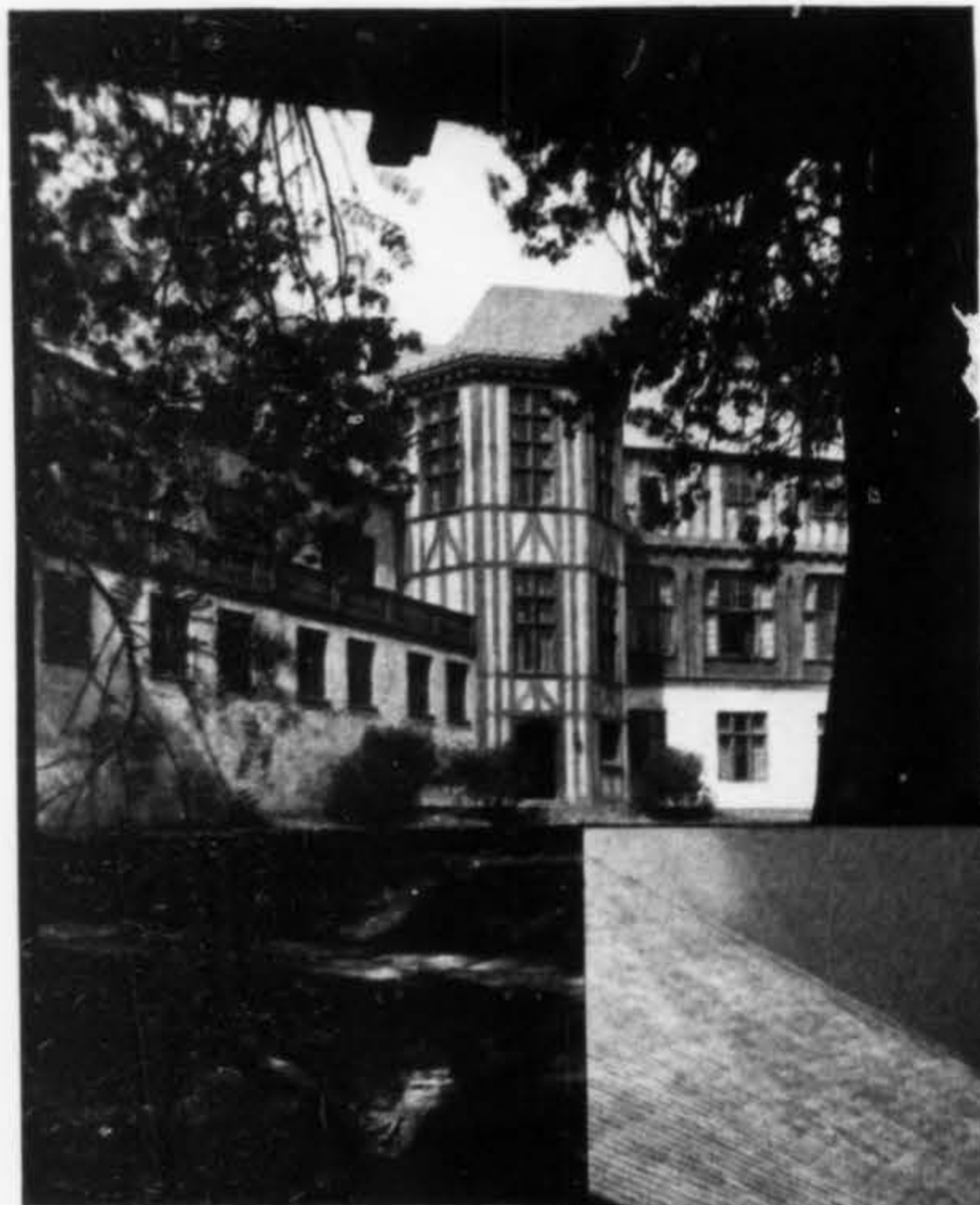
*From the entrance driveway a picturesque vista is obtained of the Claremont Country Club, Oakland, showing the unity of the mass and the informal balance of various parts. George W. Kelham, architect.*



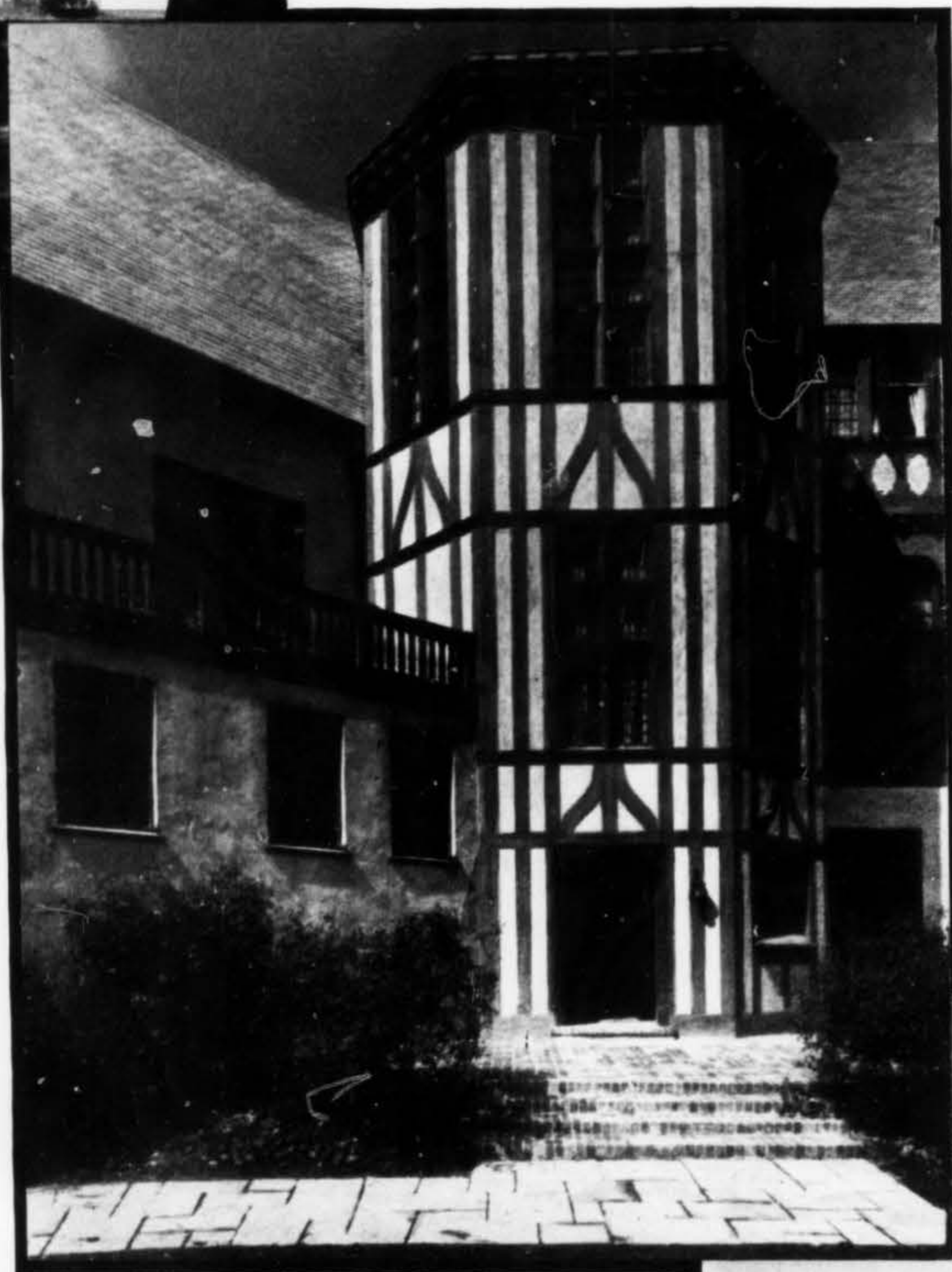


*The Main Lounge of the Claremont Country Club resembles a fine old baronial "Great Hall." A clever treatment of sprinkler outlets as pendant ornaments to the ceiling beams may be noted.  
George W. Kelham, architect.*

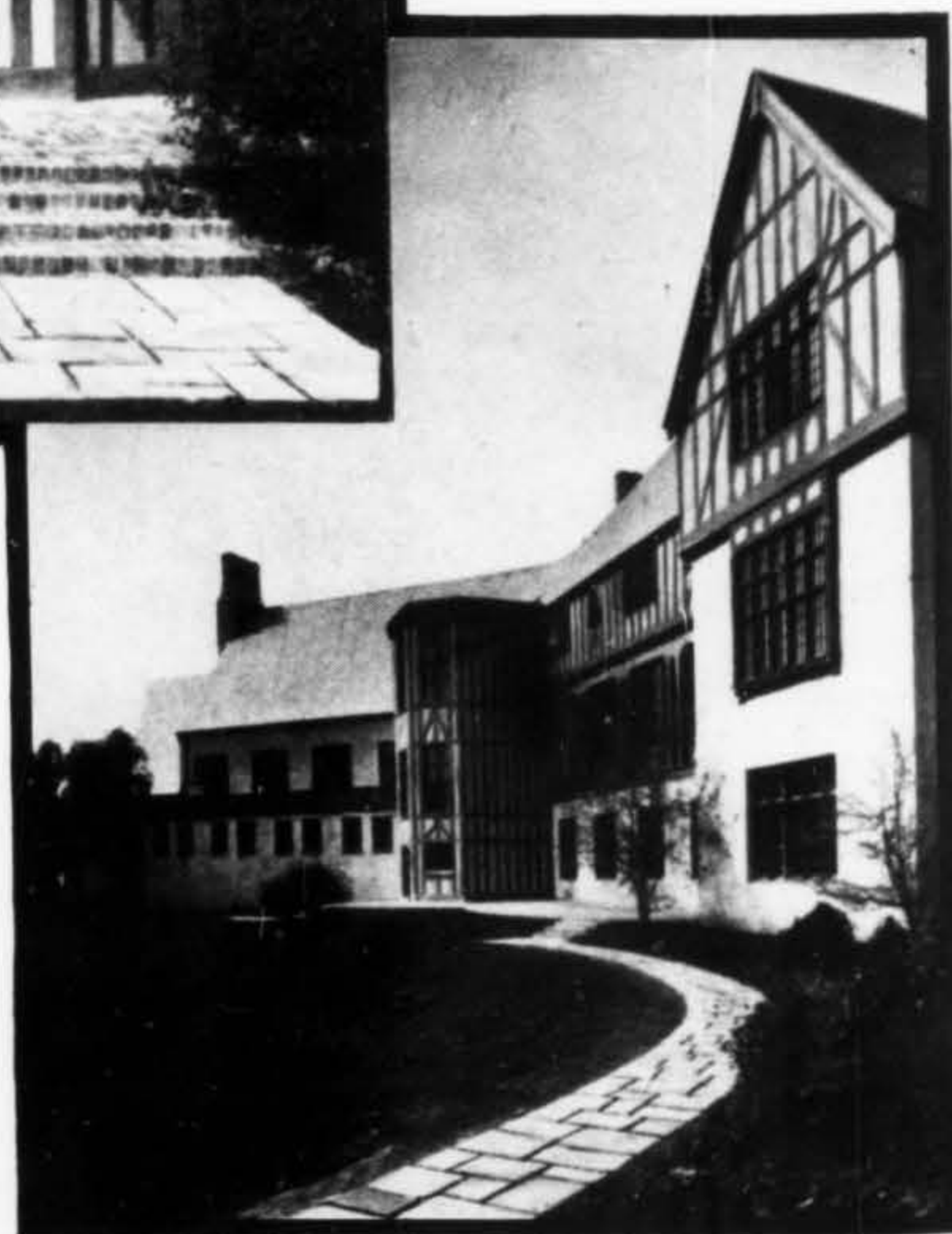




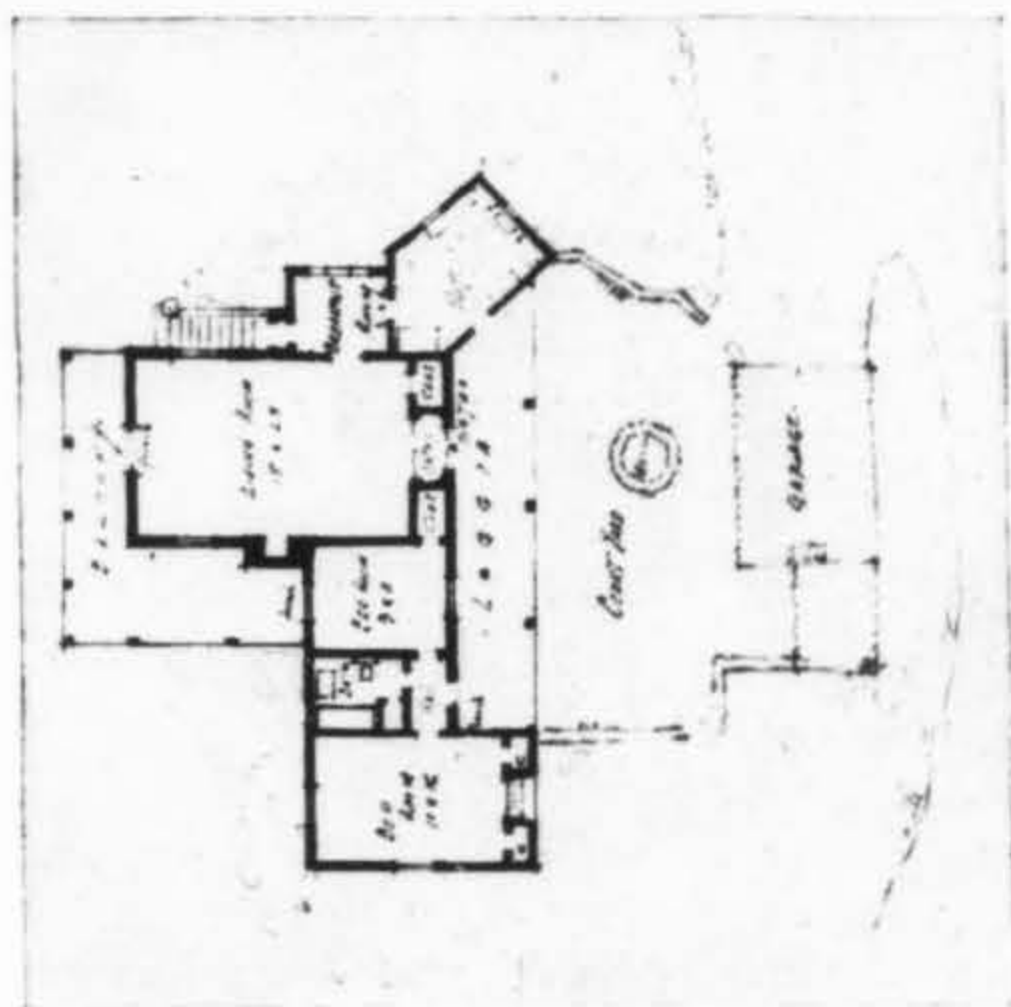
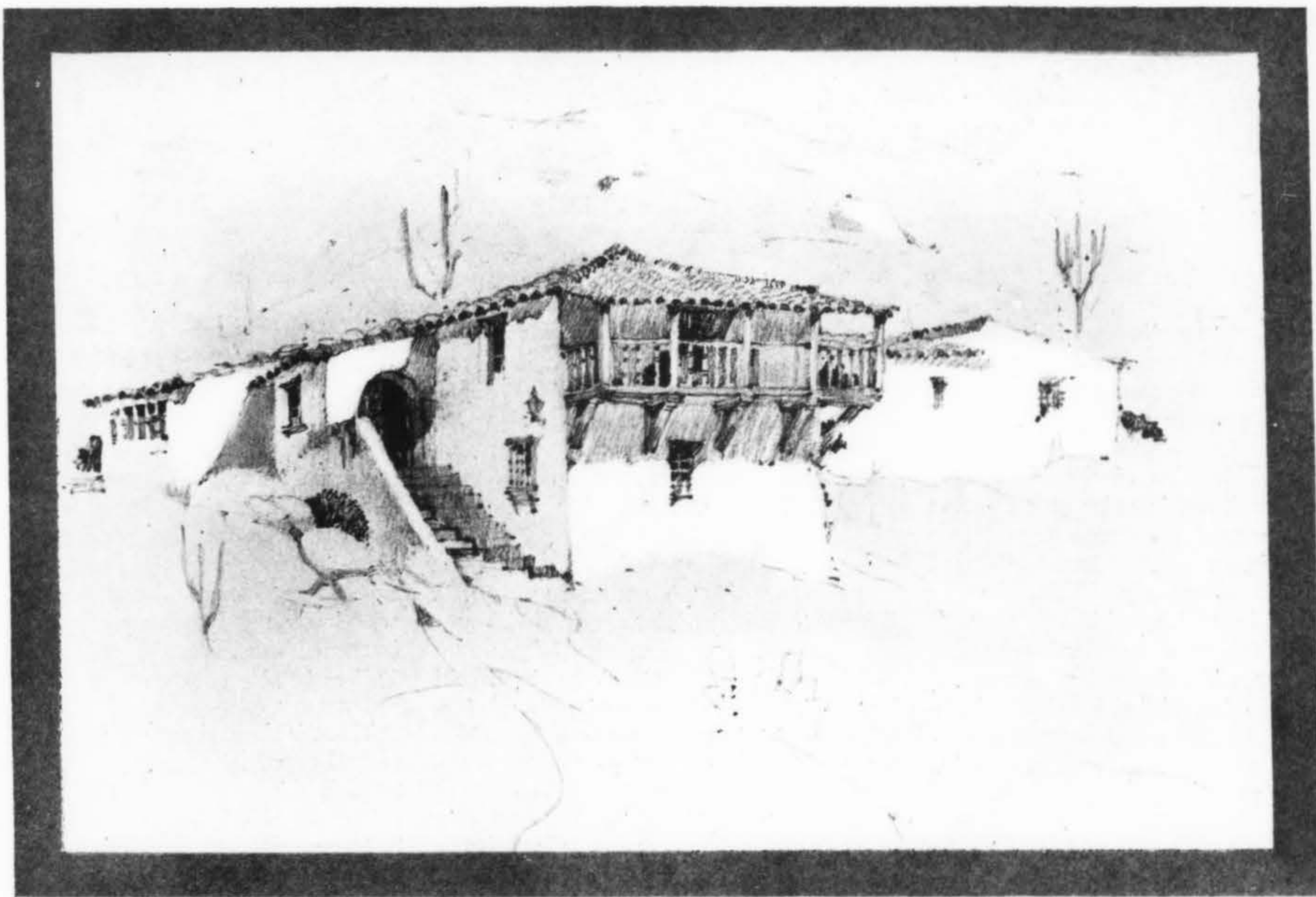
*Opposite the entrance front of the Club, the windows of lounge and dining rooms look out over a wide open space to the starting tee and the home green of the golf course. The stair tower, at the angle, provides easy access to the links.*



*A practice green for "approaching" and "putting" is being prepared immediately below the terrace and the main club rooms. The Claremont Country Club, Oakland; George W. Kelham, architect.*







*The growing popularity of Palm Springs, California, as a health and pleasure resort, has started developments similar to those in recent suburban districts. The sketches on this page show one of the cottages designed by Alfred Heinemann for the company developing Tahquitz Desert Estates, Palm Springs*





# A FEW PLAYS, AND VISITING PLAYWRIGHTS

*Along Memory's Lane to the Strains of Light Opera  
The Un-Gentle Art of Criticism Rampant*

By ELLEN LEECH

THE day is done when San Francisco and Los Angeles greedily devoured, with thanks, the crumbs that fell from the Eastern theatrical table—and how crumbly they were—but this season proves we are getting and going to get the best.

The second section of the New York Theater Guild, not in point of acting but of arrival, opened the season of repertory in Los Angeles with George Bernard Shaw's satirical comedy, "The Doctor's Dilemma," in which, with no touch of technical heaviness, the medical profession comes in for a bit of panning, clever and distinctly Shavian. The first half of the play is comedy, the third act ascends to drama and the fourth is poetic tragedy. An artist, tainted with tuberculosis, gives the medicees their opportunity to discuss learnedly a method of cure, but the only doctor who might reasonably have a chance to cure the patient has unreasonably fallen in love with the sick man's wife, and is counted out, thereby. Through the ministrations of the worst physician of the lot, the patient attains the same degree of outness. Alan Mowbray in the role of the young artist makes "nothing in life so become him as the leaving of it."

In "The Second Man" S. N. Behrman provides the most subtly delightful study of an artist, a dilettante author with a facile tongue and pen. The locale being the Province of Sophistication, we forgive the plot; two women desiring the same man is far from unusual, but rare is the play that scintillates as this does. It is only too easy to understand the triangle but hard to realize that when a man can talk like Storey, he doesn't. He writes and sells it. Life can't provide witty monologue with producers paying good prices for such atmospheric persiflage. The play has two decided trends, to show the code of the novelist, his honest and avowed intention to marry the widow of wealth, of whom he is tremendously fond, having long ago gotten over "being in love" with anyone; and to analyse the attitude of the young woman, so determined to have her own way, get her man at any cost, that she all but ruins four lives, then suddenly discovers "when love is over, how little of love even the lover understands."

"Ned McCobb's Daughter" proves indubitably how close a good playwright, interpreted by an excellent cast, may come

to the thin ice of melodrama without accident. It is good drama, a rum running motif, but without accompanying profanity and with the New England conscience triumphant in the end. Sidney Howard accomplishes one other thing, he presents no swashbuckling hero in his bootlegger, but a creature seemingly divest of every single decent human instinct.

In "John Ferguson" the opposite of the usual aspect of Irish nature is presented. Of course, it is the Ulster man, which may make a difference, but the holy wrath which might be expected to break all bounds with such provocation is missing. We have finally entirely grown up and do not require happy endings in either the shadow, dialogue or stage versions of romance in its various guises, but why need St. John Ervine provide so deep a trust and then not see his way clear to allowing the justification of John Ferguson's faith, it is such a trusting hope, so unending a belief that "joy cometh in the morning."

Florida and California may differ radically on many points, but they must be of one mind as to the play, "Osceola" by John Steven McGroarty. This play, based on the life of the great Chief of the Seminole Indians, is designed for production in the southern State annually as the Mission Play is produced in California by Mr. McGroarty. It is unusually good pageant-drama, cleverly opens with a prologue of 1818, which permits the introduction of a Spanish wedding festival, with the accompanying dances, including the minuet and polka, done with surpassing spirit and beauty. The play proper begins during the early American occupation of Florida, when the slave trade was heavy, introduces tragedy in the stealing of the wife of Osceola by slavers, and moves on to the death of the great Chief, brought about through the treachery of an Army officer. While the glamour and romance of Spain is gone, the picturesque camp of Osceola in the Everglades provides the background for Indian dances with accompanying chants, and includes the songs, dances and especially the spirituals of the negroes, as Osceola is known as the friend and protector of the run-away slaves.

Three playwrights, two of them English, one an American, may be accepted now as the usual fare at a cast dinner in the Green Room of the Community Play-

house, Pasadena, whereas once upon a time such a smacking of the Lambs Club would have set the whole town talking. The author of "All of a Sudden Peggy," Ernest Denny, was quite amazed to find Pasadena provided two theaters under one roof, the Playhouse proper and the Workshop, but Harold Brighthouse was more prepared for this as he knew something of the theater since the production of his play, "Hobson's Choice," several months ago. Sam Janney, the American of the trio, knew the Playhouse of old, but was interested in seeing the production, "No. 17," as he also does clever mystery things.

What is there about the present day that engenders criticism, a deep abiding desire to pick things to pieces for amusement? Of course, this is not entirely modern, but it is even more rampant now and modernity must have something to do with it, otherwise why did the production of "Much Ado About Nothing" in modern dress at the Community Playhouse, Pasadena, although presented delightfully, with every stage device and the most swankish costumes, result in a desire to criticize the immortal Shakespeare, absolutely find fault with his technic?

Among the other good things of the season was the revival of the Gilbert and Sullivan operas by the D'Oyly Carte Opera Company. The bringing back of the entrancing old melodies, sung as they should be, called out audiences of other days, a part of those who joyously sought the Mason Opera House when it was the scene in Los Angeles of all dramatic and operatic offerings. Little groups gathered in the lobby to chat, and in each intermission there was the gayest exchange of kindly and intimate gossip, interspersed with wavings and noddings from tier to tier as a friendly eye sought a familiar face. It was as if years were naught and the same people in the same mood came again to their favorite seats. With a small grand-daughter came a lady of other days, white hair crowned with a turban, not the tight fitting one, reminiscent of the Rajah, but one of twenty years ago, ample in crown and rolled brim, violet covered and with the inevitable white m-line veil over both hat and face, brought from under the chin to the back of the hat and decidedly pinned there, nor was either the hat or the veil removed for one instant, either during the opera or the gossiping.



# THE MAGIC, TRAGIC LAND OF CINEMA

*Where a romantic moon should shine o' nights but the Kleig lights flare  
A land that conforms to "no unnecessary noise"*

THE most captious visitor to Movie-land must realize the catholicity of choice in entertainment, all tastes are considered and menus submitted. The silent and somber, moving and mournful, part or all dialogue, gay with dance and song are presented in swift moving sequences. Any expression of curiosity finds a producer with a medium whereby the question is answered more or less satisfactorily.

Even the most caviling will admit the recent explorations into new fields could only have been made with a desire to present artistic creations rather than box office successes. In the "Bridge of San Luis Rey", to transpose the beauty, the intricate design of the book to the film was impossible but the director's sincerity in the attempt is evident. It was a tremendous undertaking to present in a picture the psychological theme-plot; poetic research into the motivation of souls does not lend itself to photography. The falling of this bridge, with its load of humanity, into the Peruvian chasm has been handled so delicately as to appear not a catastrophe for large headlines in the daily news but, as in the novel, the opening of roads of conjecture as to the divine principal involved, or blind chance leading the five to a new beginning. The photography is a perfect thing, and the imagination supplies the dialogue, the titles being excerpts from the book. The only vocal effect is that in the prologue, giving an outline of the disaster.

If the stage land is depopulated to enrich the cinema world, then this new world is going to prove another melting pot, from it will come, is coming, a new dignity, a more serious intent, and for this interpretation stage training, certainly intensive voice training is necessary. One late picture proves this conclusively. Not a particularly big picture, a much more serious picture than usually offered, but one that has

been carefully studied and made to count. In "The Valiant" the drama lies in the spoken word, without the exact inflection, the nuances, the very melody of the human voice the picture would fail emotionally, there being no elaborate extraneous matter, but an economy of scene is evident.

In contrast "Alibi" joins the list of crook dramas using dialogue throughout but with the distinction that sounds become the vital things, material sounds are stressed and emphasized until they add the greatest weight to the production. The action moves fast, the picturization is able to handle the story adequately but it is the muttered words, the short, half heard snatches of conversation, the gruff whispers, which give enhanced drama to the scenes. This picture is exceedingly clever entertainment and an example of practically perfect synchronization.

Another slight bit which shows the tendency to take advantage of the sounds of the human voice, rather than words occurs in the death of the woman, in the film known as "The Dangerous Woman" which by all and every glimpse of intelligence should have retained the title "The Woman Who Needed Killing" at any rate in this so-merited death, she is poisoned by her husband—she needed it and the world did not need her—and as she sings in another room, the voice fails, she gasps, and a much more effective ending is provided.



*Above: Dorothy Mackaill is a tennis enthusiast and is a First National-Vitaphone star*



*Left: John Boles as the Red Shadow in Warner Brothers Vitaphone production of "The Desert Song"*



*Right: Billie Dove, not only one of the loveliest but one of the best dressed stars. First National*



## ENTICEMENTS TO THE OPERA-GOER

*Steamboilers and Baggage Cars*

By JESSICA KATE SENECA

STEAM boilers, loudly announced added to the audience of the Walkure, that cloudy drama, given by the Los Angeles Opera Company three years ago. Before the opening one heard people discussing them anticipatively, and doubtless that nice-faced woman one recalls, who came smiling happily up the aisle declaring that it had been "a great treat!" had had the tremendous gloom and tragedy of the close ameliorated for her by those clouds of steam known to be provided by the city's fire department. The Chicago Civic Opera Company expatiated upon its special trains, and gave the exact lengths of baggage cars as inducements to attend the opera. O remorseless advertiser! and O dreary minds, one thought, that can be attracted by such details! Little did one imagine how welcome, how even stimulating to one's sense of the splendors of American achievement in opera, were to be those special trains, in a dreary hour and half romantic mood.

The immense ennui of waiting in the almost deserted station of a little northern city for a train that left at some forlorn hour after midnight, had been suddenly banished by the reviving discovery of a blackboard announcing that the Chicago Civic Opera Company's two special trains were at that moment in the yard, and due to leave before one's own. Somewhere in the gloom and quiet of the farthest platforms they waited . . . One searched, and found a row of lighted windows against darkness. Within supped the principals of the evening's opera. Curves of men's heads and necks dramatically arched and turned towards their women companions at the little tables. One with fixed comedy smile; and one who supped alone, thoughtful or melancholy-seeming over his repast. Lords of the scene the three tall waiters, in swift, fine, continual movement. A scene soundless, and isolate, and golden-bright against the night . . . Rich-eyed, rich-voiced brown creature leaning down out of a black doorway, and telling you exactly where Mary Garden was—the end car of the second train with the blue lights beyond it. And then, after giving the information, waiting with an evident expectancy that even at that time of the night, you must certainly be devising means of approaching her. The windows of that end car were all shut, blinded and dark, so that whether sleep or liveliness reigned within none could say. At the far end of the station was a galaxy of brilliant lights, yellow-green, and blue-green, and blood-red, and golden-white, like splendors awaiting. And at the near end two little low blue lights, like memo-



*Hans Kindler, one of the supreme masters of the 'cello today, has in addition to his musical eloquence, a beautifully expressive head and face, and a winning personality. He was amongst the visiting artists of this season in California.*

ries left behind. No light at all was on the farther side of this train, save a faint glow from a distant street lamp upon the Garden car. Here, unexpectedly and strangely, peace was, after all the haste and clamors of the day. Here on the long dark solemn platform upon which was no light or sign of life one might pace and meditate. Here escape from the shrill and tuneless whistlings of the station's floor-washer, beguiling the long stretches of the night; from contemplation of the young man in the booking office, who, given earlier in the evening to long sniggering fits of laughter, as the night deepened, had grown curiously lined and haggard; from the surprisingly loud and sudden injunctions of the tiny little grey station-master, who evidently apprehended that his size required a tone of command something extra. The earlier, larger, blue one, contemplating the blackboard before he departed, had remarked in a sincere voice, "Yes, I'd like to see *her*," with an excluding emphasis that suggested his holding an opinion of grand opera singers other than Mary Garden somewhat similar to that one had heard expressed briefly in Los Angeles—"Lotta wops!" (Annoying that one's shadow as one passed insisted upon intrusively climbing the side of the Garden car. Though it was not its fault, really. It was that street lamp, shining where it shouldn't.)

The little city had that day had its first experience of grand opera, with admirable enterprise sponsored by its leading journal, and had proudly felt, as the headlines stated, that "the eyes of the entire coast were turned upon it!" Mary Garden as

the guest of honor, had generously adapted herself to the requirements of the situation. Had been photographed with a recently presented very tall green china cat, slim, elongated, elegant, and not altogether unlike herself; had discovered a young man at the city's university who had written nine operas, and insisted upon interviewing him; had herself been brightly interviewed, and declared to be everything a famous prima donna could possibly be expected to be. One had oneself shared a little of the general excitement by recklessly abandoning some dismal but necessary business in an attempt to see at least a portion of "Resurrection"—the first and last opportunity that an adverse fate allowed. One had dashed out of a taxi, up an interminable flight of steps, across an immensely wide lobby, and paused breathless before a door.

(Rapidly) "Whatactis't?"

Dour-faced doorman, deliberately, "The thurd!"

"Whatd'Ipay?"

Dour-faced Doorman, deliberately bending his body and pointing to far end of lobby, "See the man in the corner!"

"Isn't time!" (with half glance at length of lobby.) "How much?"

Doorman, deliberately, bending his body and pointing to far end of lobby, "See the man in the corner!"

Garden's voice rose thrillingly within.

(Desperately) "Confound the man in the corner! Take this! I'll see him when I come out."

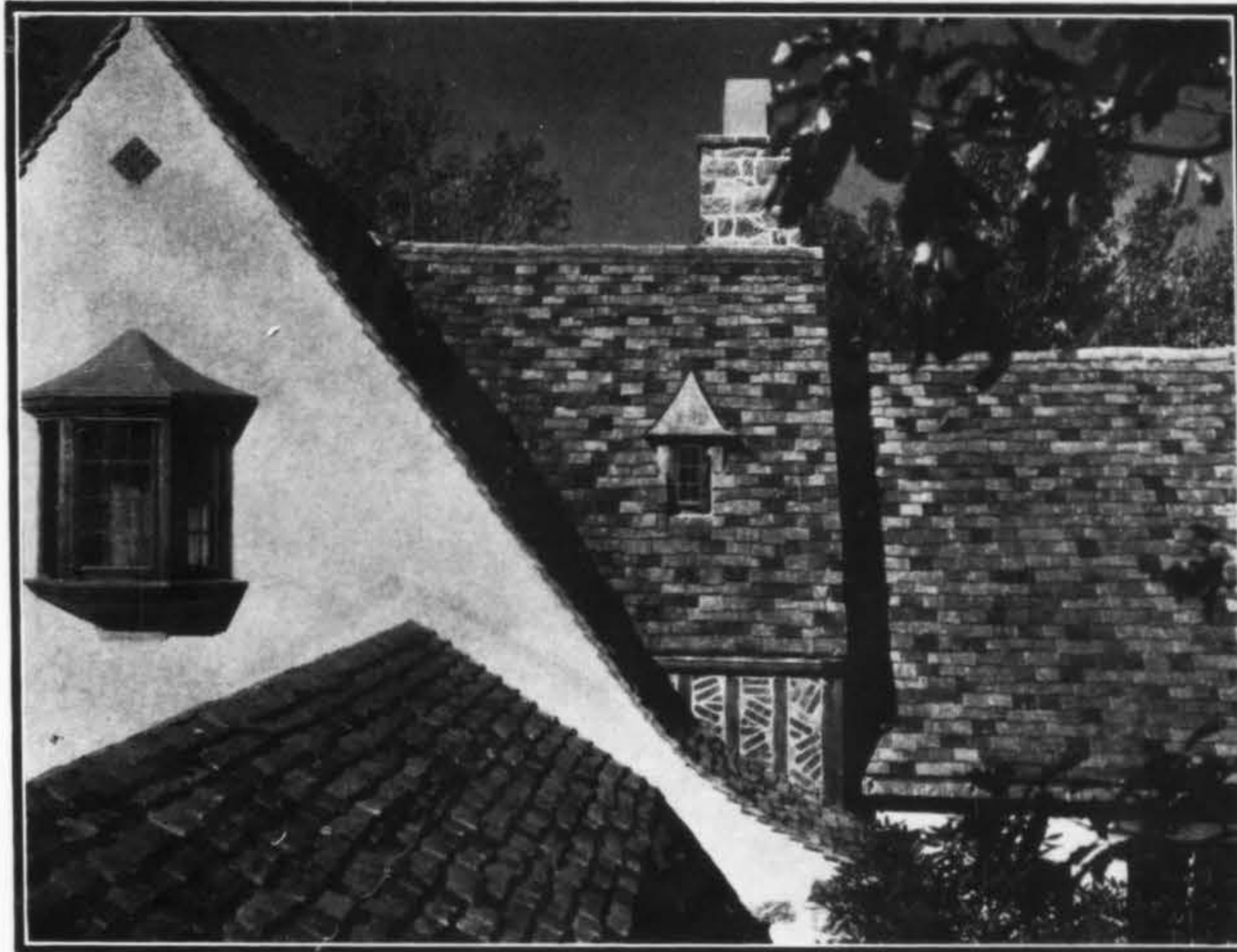
Lamentable thus, in such a manner and mood, to enter the House of Art! Yet lovely to come, stealing in silently, unnoticed, upon a dark house of stilled shadows, and the very heart of tragedy. It was the scene of Katiusha's degradation in the prison. The music in its facile fluent Italian measures was not Tolstoi. The melodious tenor pouring out his heart about something was not Tolstoi. But that huddled figure in dulled scarlet on the floor . . . ?

From somewhere in the gloom came a sudden voice. "Are you going on this train lady?"

"I wish I were!" Small, extravagantly earnest tones, heard in the half darkness as they were not one's own.

Down the long line of cars the inspector's figure passed silently, flashing light upon the wheels and gear. The great black engine attached itself gently. The two little low blue lights like memories went out. The train, carrying its rich treasures, moved softly away into a wide darkness.





C. W. Nichols Home, Pleasantdale, N. J.

Lucian E. Smith, Architect

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their gently modulated coloring. An almost unlimited variety of delicate and subdued color tones have been softly blended in each shingle. Lilacs, dusky purples, hues of rare burgundy, browns, the salmon reds, straw yellows and cool moss greens are all present in a roof of HEINZ PLYMOUTH TILE.

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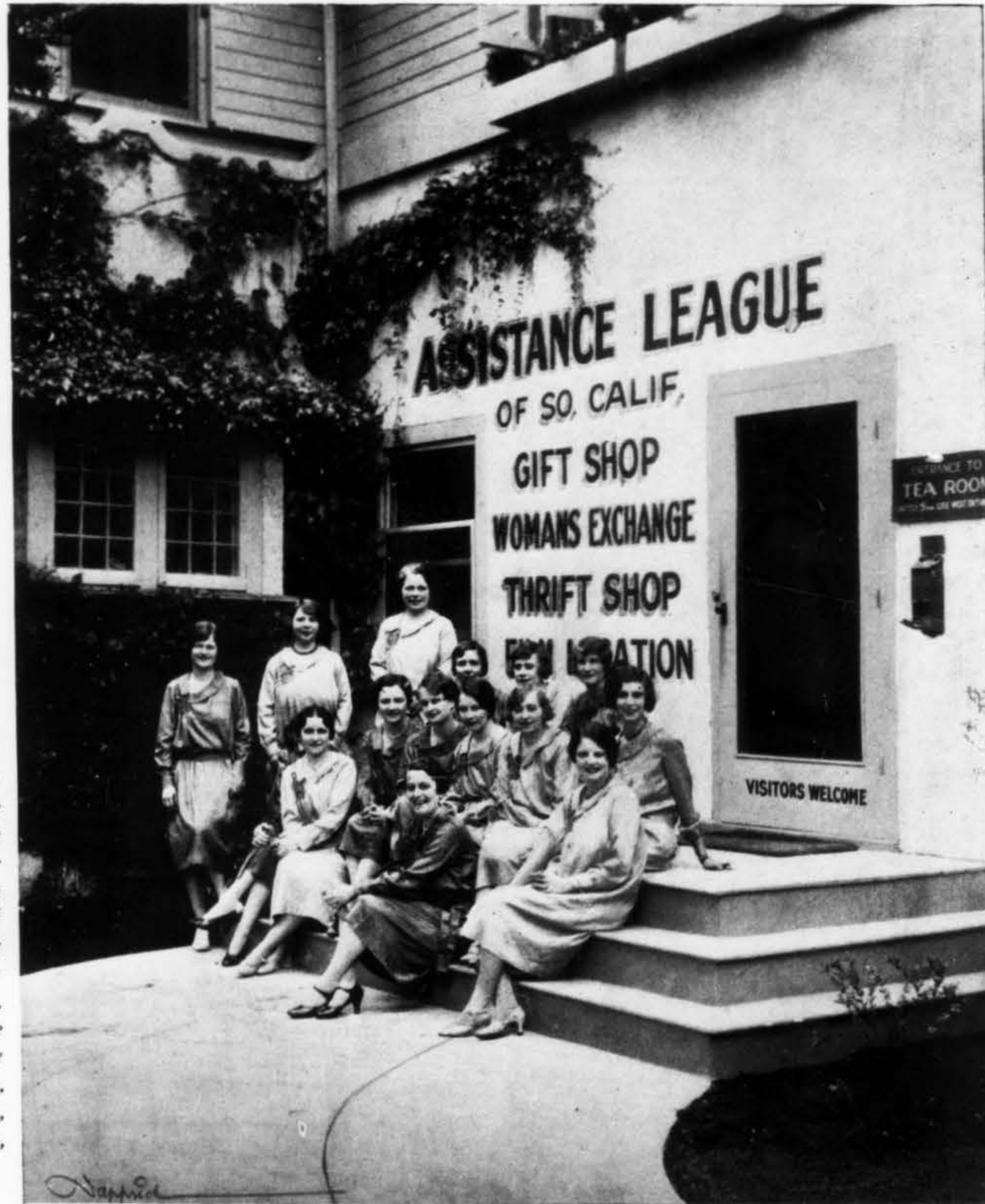
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At the Assistance League Exchange across from The Fox Studios. Mrs. Arthur Bumiller, the chairman is seated in center of front row. She wears the orange smock selected as a uniform. Those of the committee who are in the picture are: Mrs. George Bliss, Mrs. Harold Brown, Mrs. Frank Bennett,

Mrs. Ingle Barr, Mrs. Benjamin Charles, Mrs. A. D. Davey, Mrs. Eugene Consigny, Mrs. John Manchester Cook, Mrs. Alfred Ohl, Mrs. Palmer, manager of the Shop, Mrs. Franklin Peck, Mrs. George Rourke, Mrs. A. S. Rankenheimer, Mrs. Raymond Stephens, Mrs. H. F. Thompson, Mrs. A. L. D. Warner.

Picture contributed to the Assistance League by Fred R. Daprich, Pictorial Photographer, 1107 La Veta Terrace, Los Angeles

## THE ASSISTANCE LEAGUE BULLETIN

### *Announcing The New Woman's Exchange*

By MRS. FRANK BENNETT

**M**R. AND MRS. Assistance League of Southern California wish to announce the arrival of twin children at their home at 5604 DeLongpre Avenue. The children are named "Assistance League Exchange" and "The Attic," the first being a family name and the latter was proposed by one of the interested relatives. You and all friends of the family are cordially invited to pay a visit to the family to make the acquaintance of the twins.

You are, perhaps, wondering what my nonsense is all about, but really it's not nonsense, but a very interesting story.

First, I will explain about "The Attic," where we are serving luncheon every day. We are most fortunate to have secured the direction of Mrs. Maud Gaston whose reputation for an excellent cuisine is well established.

You have heard perhaps the story of the boy who found, while rummaging in an attic, the stamp worth \$50.00? You might

miss just such an opportunity if you fail to climb to Our Attic and partake of a cheese sandwich with us.

Our Exchange is really something to talk about and the place to buy the correct gift. Mrs. Arthur Bumiller is Chairman of this Exchange and is ably supported by her two Vice Chairmen, Mrs. Eugene Consigny and Mrs. Alphonzo Bell, and a splendid committee. Members of this committee you will always find smocked and ready to assist you in deciding which of our beautiful gifts to buy. In our Tiny Towne you will find the most exquisite and smart children's frocks, the newest thing in gingham sun-suits with hat to match; and for the baby gift, a truly wonderful assortment of hand-made robes, sweaters, and priced for every purse.

In our Chinese Corridor you will find your taste for Eastern Art well satisfied.

Our Pantry is a hard place to come away from empty-handed as we carry a

line of the most delicious home-made jams, jellies, and preserves. You may also find crisp, dainty aprons for your maid, or that kitchen apron that you have been looking for. These are all made by women who make their livelihood in this way.

Our linens are really incomparable both in quality and in price and we do invite your inspection of these.

I beg of you, don't disappoint yourselves or us by failing to come to see us at 5604 DeLongpre Avenue, one block south of Sunset and one west of Western Avenue.

Members of the Committee contributing to the work but not present in the picture: Mrs. Alphonso Bell, Mrs. C. C. Tegethoff, Mrs. Bruce Sweney, Mrs. David Phelps, Mrs. Theodore Off, Mrs. Ralph Meyering, Mrs. Carpenter Felts, Mrs. Clark Reyburn, Mrs. R. T. Macmillan, Miss Elisabeth Hichens, Mrs. A. S. Menefee, Mrs. Charles Stark, Mrs. Mark Finley, Miss Bertha George, Mrs. John Byers.



## LA JOLLA—RENDEZVOUS OF PERFECT DAYS

*North La Jolla Offers Imperial Sites for Summer Homes  
Along the North Shore and the Hills That Crown It*



*The McClintock house typical of the building on the hills of North La Jolla, designed by Herbert Palmer*

*To the north shore of La Jolla and the hill sites and hanging gardens above it, Mr. Ray Clare Rose has long devoted his energies and continues to give his entire time to its development*

YOUTH loves La Jolla for the daring sports there concentrated. The rugged shore, the blue, bright water or urgent waves, and the deep adventure, beckoning, of caverns cut out of high cliffs by Pacific tides, make a background of enchantment. On intimate hills and meadowlands up from the Coast Highway the happy horseman follows many trails through spicy heather, pin oak, sentinel yucca and purple sage that spell romance of early California days. Through fern and flowers and the songs of birds, while, high above, trim airplanes hum and roar, or seek a landing on nearby level mesa tops. A perpetual summer pageant that makes December don the trappings of proverbial June.

All this is Youth's, but yields content to age. All this is of the present, but filled with future certainty of added charm. The sheer beauty of La Jolla's situation

has made imperative the intelligent development of this land to save and accentuate its unique appeal, destined as it is to be the final homesite choice for hosts who know the world and, so, appreciate this glorious spot. There is nothing like it elsewhere on the whole Pacific Coast.

Amazing vistas open before the home-seeker who investigates the possibilities of the North Shore's terraces and hilltops. High cliffs are being held against ocean encroachment by a new seawall massive and complete in its mastery of engineering problems. Above this ultimate thousand feet of reinforced concrete masonry, will rise terraced gardens, secluded, hanging airily over the scintillating tides.

Beyond the boulevard to the East, stretches a succession of delightful views leading up to that crowning one of the mysterious mountains that are among San

Diego's most alluring prospects. Here, on level uplands, one may build a domicile that looks out—to the east, on the sierras, remote and changeable; to the west, on the undulating sea.

From Torrey Pines to the bright towers and clustered homes of La Jolla there is much that belongs to everybody. At the north, the Scripps Museum and Institute of Oceanography, the boulevards and half mile city park with a perfect bathing beach along a wall-guarded paved promenade. To the south, public playgrounds and Community House, the village park and bathing cove, the library. For the comfort and cure of the bodily afflicted is the famous clinic of the Scripps Memorial hospital.

Yes, there is free air—free sport—free beauty, and on the level upland meadows are the satisfying essentials for a home.



*North La Jolla, showing a portion of the 2200 acre estate being developed by the owners, W. J., G. C. and R. C. Rose*



## 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:** 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 season, play starting at 9:30 a.m. for the women. The Chairman of the Tournament Committee has arranged a schedule of weekly events. Plunge opened in May with program of events and Tea Dansant. 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.

**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 evening. 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 Saturdays. 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.

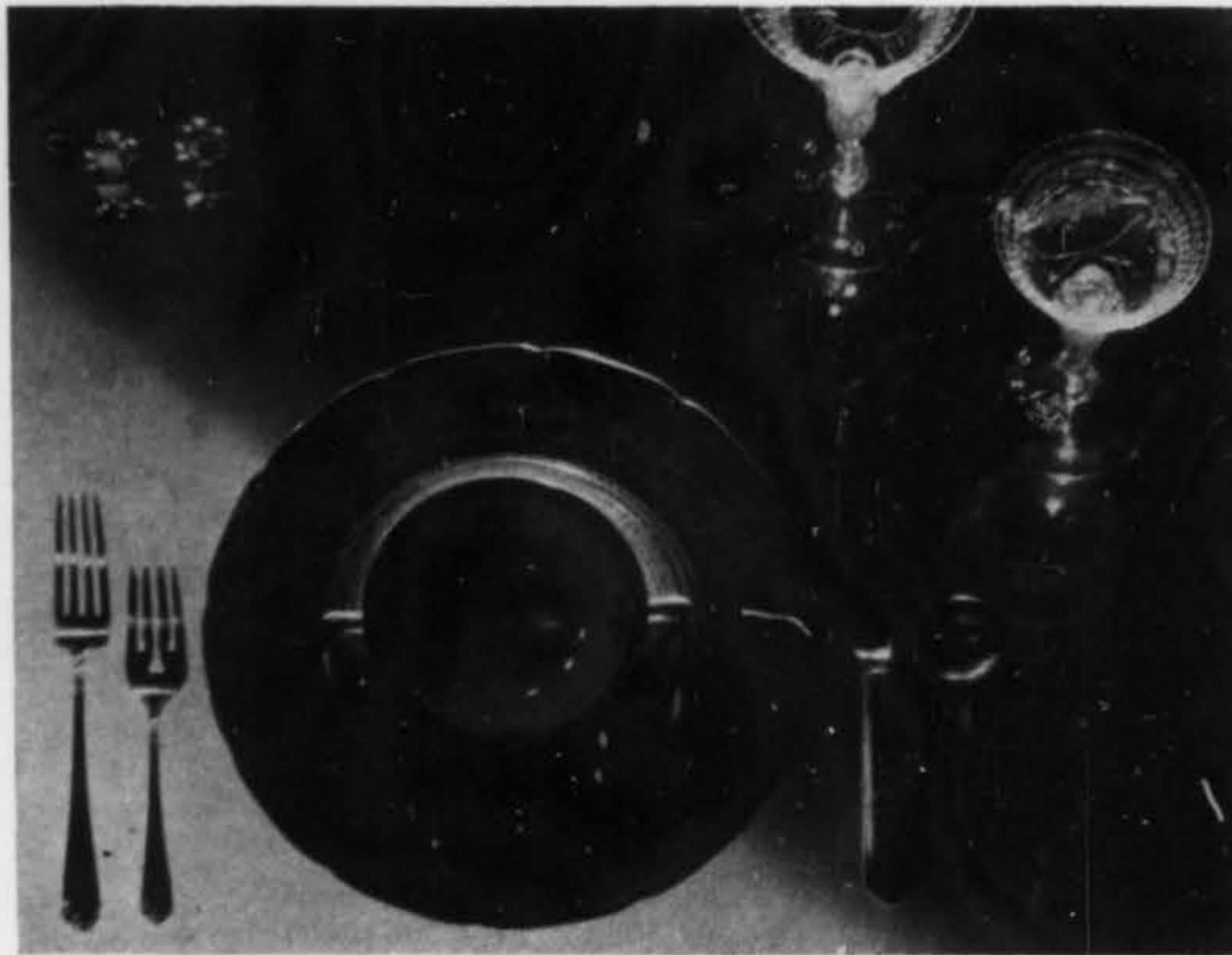
**SAN FRANCISCO GOLF CLUB** maintain the clubhouse and golf course at Ingle-side, San Francisco, California.

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

**MONTECITO COUNTRY CLUB:** Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and

## PARMELEE - DOHRMANN CO.

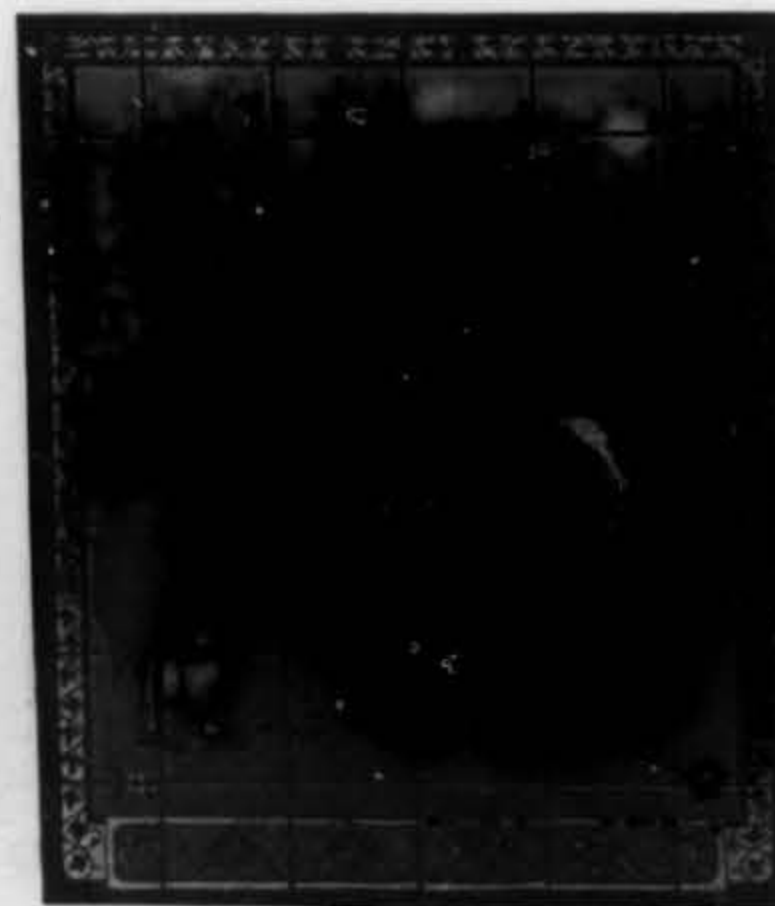
....FLOWER AT EIGHTH....



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## San Clemente, The Spanish Village



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

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: 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 reelected 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.

**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.

**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. Women's Southern California Championship, June 10-14.

**PASADENA GOLF CLUB,** Altadena, California, beautifully located with an excellent course, is also a social center. Shakespeare Club Juniors entertain with a "Dixie" Dinner Dance, June 8.

**SANTA CATALINA ISLAND COUNTRY CLUB,** Catalina, California. 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.

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

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



**LA JOLLA BEACH AND YACHT CLUB:** The location of the Club is particularly advantageous for swimmers, giving a beach of gradual slope.

**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.

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

**SAN GABRIEL COUNTRY CLUB** celebrates the twenty-fifth anniversary, June 8, with a memorable program. In the morning men's medal play tournament, starting prior to 11 a. m., two prizes; also a medal play for ladies only, starting between 11 a. m. and 12 noon. Men's match play against par sweepstakes features the afternoon's play. A sports clothes dinner in the main dining room, and a stag dinner in the grill, both with entertainment, are followed by dancing.

**MUNICIPAL GOLF COURSE, PASADENA:** This eighteen hole course at Brookside Park is the scene of the first annual Pasadena City Golf Championship, opening June 22. Three days are assigned for the qualifying round, match play begins June 25 and continues through the week. The tourney is open to all amateur golfers of established handicaps.

Special summer golf rates for nine holes play is effective.

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

**FLINTRIDGE RIDING CLUB** was the scene last month of the very successful Horse Show, sponsored by the Junior League of Los Angeles for the benefit of their charity, the Home for Convalescent Children. The club is continuing the "Patrol Polo" games through the month as the cool weather adds zest to the sport.

**OJAI VALLEY COUNTRY CLUB, OJAI:** Offers an eighteen hole course, the club ranking with the best in the West. The clubhouse 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.

**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.

**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.

**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.

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**CALIFORNIA YACHT CLUB,** Wilmington, California, plans sailing and social programs for the summer season.

**INVITATION TOURNAMENTS** at the country clubs of southern California are scheduled as follows:

Rancho Golf Club, June 5 to June 9.  
Lake Arrowhead, June 10 to June 16.  
California Country Club, June 17 to June 23.

**LOS ANGELES ATHLETIC CLUB** sponsors the pre-Olympic Marathon, June 15. The distance required in an Olympic marathon is twenty-six miles and 385 yards.

**SOUTHERN CALIFORNIA FORTY-FIVE SAILING ASSOCIATION** sponsors the four-day ocean race, including twentyfive yachts and a number of power cruisers, May 30-June 2.

**MUNICIPAL REGATTA** at Cabrillo Beach, Los Angeles Harbor, is announced for June 9, being the first regatta and water carnival held under municipal auspices in Los Angeles. The playground and Recreation Department are awarding suitable trophies.

### ART

**LOS ANGELES MUSEUM,** Exposition Park, has arranged interesting exhibitions for the month:

June 1-15: Four artists are showing oils and water colors, Mabel Alvarez, Beatie Ella Hazen, John Rich, Henri de Krief.

June 15-30: Work of students of the Otis Art Institute.

June 1-30: Modern French Paintings.  
June 1-30: Mika Mikoun, Polish sculptress, shows ceramics and terra cotta.

**NATIONAL SCULPTURE SOCIETY** holds the All-American Exhibition of Contemporary Sculpture at the California Palace of the Legion of Honor, San Francisco, through September. The exhibition represents the work of more than three hundred artists with approximately a thousand exhibits.

**STENDAHL GALLERIES,** Ambassador Hotel, Los Angeles, hold for the month an exhibition of the work of Nicoli Fechin and Walter Ufer. Both men are residing and working now at Taos, Fechin being the later convert to Taos as a desirable location for his studio-home.

**BERTHA LUM,** recently returned to Pasadena, California, after an absence of two years in China, is showing prints, screens and paintings at the Montmarte Cafe, Hollywood, during the month. The color block prints of Chinese and Japanese subjects by Bertha Lum are always a delight.

**SAN PEDRO BRANCH,** San Pedro, California, of the Los Angeles Public Library announces an exhibition through June of the S. Macdonald Wright and the Charles Joseph Rider collections of modern American paintings.

**BARTLETT GALLERIES,** 3358 West 1st Street, Los Angeles, near the junction of Commonwealth and Beverly Blvd., while featuring paintings suitable for smaller homes, provides always unusually good exhibitions. Dana Bartlett founded the gallery on the basis of the value of the small, more intimate paintings. The special exhibitions for the month are:

June 1-15, Water colors by Thomas H. McKay and J. N. Watson.

June 15-30, General exhibition of paintings by Western artists, and showing of selected etchings.

**PASADENA ART INSTITUTE,** Carmelita Gardens, Pasadena, California, announces exhibitions in June:

Water Colors by the Greek artist, W. L. Bagdatopoulos.

Oils and Water Colors by Millard Sheets.

Designs for Textiles by Mildren Williams.

Members of the West Coast Art Association exhibit their work in two rooms.

Pasadena Society of Artists are represented by oils and water colors not previously shown.

**THE COURT OF THE SEVEN ARTS,** Carmel, California, presents an exhibition of interest each week, from two to five, including Sundays.

**BILTMORE SALON,** Biltmore Hotel, Los Angeles, are showing through the month the work of Edgar Allan Paine.

"JEWELS IN COLOR," as the group of small but very striking paintings by Dana Bartlett have been designated by



critics and various admirers, were shown at the Biltmore Salon, Los Angeles, recently and will have showings at other galleries. These paintings are all small in size but range afar in subject and are unsurpassed in beauty of color. They represent years of research experiment and effort in color work, but repay in full in tone and tint. The very titles which Mr. Bartlett gives them and which they earn tell something of their allure: Garden of Allah, Crusaders in Venice, Daughter of Canton, Land of Omar, Golden Autumn, In Arcadia, The Vision, and The Rajah Passes.

**THE SMALL GALLERY** on the second floor at Bullocks, Los Angeles, offers interesting exhibitions. Last month a representative group of California painters, including Hanson Puthuff, Leland Curtis, George Brandriff, Ann Baldaugh, Stewart Robertson, F. Grayson Sayre, Duncan Gleason, and Anna Hills, showed landscapes.

A Modern Section is also provided on the sixth floor for other exhibitions, and last month Ward Montague showed drawings and wood sculpture there. Mr. Montague is a young sculptor who recently came to Los Angeles from San Francisco.

**THE PRINT ROOMS**, Hollywood, California, have added to their already unsurpassed collection, a series of dry-point heads by the American etcher, Cadwalader Washburn.

**LAGUNA BEACH ART ASSOCIATION**, Laguna Beach, California, opens a new exhibition this month; each show held in the new gallery has been of increasing interest. Members of the Laguna Beach Art Association have painted, in oil and water color, a number of small pictures, presented them to the gallery, where they are for sale to help defray the debt on the gallery. This is a most attractive collection of small paintings, on which the prices are low.

**INTERNATIONAL WATER COLOR EXHIBITION** at the Art Institute, Chicago, continues to June 2, and shows the work of more than three hundred of the leading water colorists of America.

**GUMP GALLERIES**, 268 Post Street, San Francisco, arrange from their large and valuable collection of paintings an interesting exhibition for each month.

**CALIFORNIA STATE EXPOSITION BUILDING**, Exposition Park, Los Angeles, offers special art exhibitions each month, with a good permanent collection.

**THE PRINT ROOM** at Cannell and Chaffin's, Seventh Street, Los Angeles, shows an unusual collection of moderately priced lithographs by George Bellows.

**CITY HALL ART GALLERY**, Los Angeles, is showing paintings by members of the California Art Club.

**MILLS COLLEGE ART GALLERY**, Mills College, California, houses the annual exhibition of student work, June 2 to 10 inclusive. The Gallery ordinarily is open and free to the public two afternoons each week, Sundays and Wednesdays. During part of the year it features a collection of paintings and prints by western artists, alternating this with transient exhibitions. Roi Partridge is director of the gallery, and Albert M. Bender of San Francisco one of its strongest supporters. Dr. William B. Porter of Oakland is among the other patrons of art who have contributed to the collection. The gallery as it now stands is but the first unit of a more extensive equipment, provision for which has been made in the plan of the campus, thus the additional sections will ultimately house the entire department of art, the collections and the teaching of art.

**STUDENTS** in Los Angeles Junior High Schools, in competition with Senior High Schools throughout the nation, were awarded one prize and two honorable mentions in a contest sponsored by the Scholastic, an educational magazine. May Gearhart, supervisor of visual education in the public schools, Los Angeles, makes the announcement. Christine Crilley was awarded a prize for "The Blue Serape" and Jessie Gregor, student of John Muir High School, received honorable mention in the jewelry award, and Jean Syme, of the same school, a third prize for a poster entitled, "Sauce for the Goslings."

**MARTHA OATHOUT AYRES**, sculptor, recently came to Los Angeles from Denver, specializes in a field usually avoided by sculptors. She has made a special study of children and through her art it is possible to have the small members of the family done in bronze, or any medium



**T**HE water babies and other small elves of the garden may now be modeled from the tiny members of the family, and through the art of "The Sculptor of Children" live forever in bronze or marble.

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selected, and in either a life size piece or the tiny statuette, suitable for the library table or a desk. Through the work of this artist the elves of the family circle may become a permanent part of the garden, acting as guardian of the fountain.

**AUSTIN JAMES**, sculptor of Pasadena, California, after a visit to the National Sculpture Exhibition in San Francisco, where he is showing the marble bust of Judge Thomas Taylor of the Chicago Appellate Court, will remain for the summer at Carmel, occupying the studio home recently built there by Mr. and Mrs. James.

**MAYNARD DIXON** held an exhibition at the Los Angeles Museum last month of unusual interest to all students and to mural painters, showing the processes he follows in making his mural decorations. Actual sketches, studies, working drawings and full scale designs were shown together with photographs and color prints of the finished works now in the State Library at Sacramento, in the Arizona Biltmore at Phoenix, and in the Mark Hopkins Hotel, San Francisco.

**THE LIBRARY PICTURE PROJECT**, sponsored by the Society of Oregon Artists and the Portland Library Association, has resulted in the circulation of a loan collection of good paintings in the homes of Portland and Multnomah County, Oregon. Thirty pictures, selected by the Society make up the collection, and through the plan evolved hang in the Public Library in Portland where any one having a library card may apply for any one picture by sending in a postal card to the library. The picture is loaned for one month with the privilege of renewal for one more month.

**GREENWICH VILLAGE STUDIO GALLERY**, 1598 Vine Street, Hollywood, California, shows an interesting collection of desert scenes in water colors by Gunnar Widforss. Mr. Widforss held recent exhibitions in San Francisco and Oakland, and has previously exhibited in Stockholm and Paris, as well as Chicago, Brooklyn and Washington.

**HENRY E. HUNTINGTON ART GALLERY**, San Marino, California, is appreciated by residents and visitors alike and the cards of admission eagerly sought. The gallery provides notable examples of English portrait masters; Flemish and Italian paintings; Tapestries. 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.

**ZEITLIN'S BOOKSHOP**, Sixth Street, Los Angeles, shows water colors and ink drawings by Nicholas Brigante.

**EL PRADO GALLERY AND STUDIO**, 2547 Fourth Street, San Diego, California, is conducted by Esther Stevens Barney, features the work of the artists of the southwest, and supplies paintings suitable for modern homes. The gallery is open in the afternoons, three to six, and other times by appointment.

**VIRGINIA HISTORICAL SOCIETY** held in Virginia House, just beyond Richmond, last month a notable exhibition of portraits of distinguished persons associated with the Commonwealth of Virginia in Colonial days. Most of the portraits were sent by private owners and, therefore, were never seen in public exhibitions before.

**THE ABBOTT SCHOOL** of Fine and Commercial Art, Washington, D. C., announces a special summer session, an eight-week course, June 3 to July 27, and a six-week course, June 24 to July 27.

**WORDEN'S GALLERY**, San Francisco, displayed an unusually large and comprehensive collection of wild flower paintings by Ethel M. Wickers through the spring months.

**A MEMORIAL** in marble, done by Gertrude Vanderbilt Whitney, to the four women responsible for the founding of the National Society, Daughters of the American Revolution, was unveiled in Washington, D. C. last month in connection with the annual meeting.

**NEW YORK ARCHITECTURAL LEAGUE** sponsored an exhibition in New York last month which included a large fresco, "The Entombment" by Eben F. Comins of Washington, D. C.



A. S. BRIDGES, well known patron of art and the donor of The Fine Arts Building in Balboa Park to the city of San Diego, died at his home on Point Loma, California, last month.

LORADO TAFT, sculptor, visits the High Schools of Chicago, teaching and lecturing that art appreciation may be encouraged. Mrs. James N. Raymond financed this work.

MUSIC

SAN FRANCISCO SUMMER SYMPHONY CONCERTS open the series under the direction of Bernardino Molinari, Dreamland Auditorium, San Francisco, June 25. The list of guest conductors includes Bruno Walter, Rudolph Ganz, Eugene Goossens, Dr. Hans Leschke; Ernest Bloch and Alfred Hertz will conduct one or more concerts. Tom Girton is the business manager.

HOLLYWOOD BOWL, California's unique music amphitheater, which attracts annually thousands of music lovers, will open for the eight season of "Symphonies Under the Stars," on July 9, closing late in August. During the two initial weeks, Bernardino Molinari, remembered so pleasantly from last year, will conduct; Eugene Goossens will follow, this being his fourth appearance as conductor in the Bowl. Bruno Walter, also well known in Los Angeles, will conduct the final concerts.

REDLANDS COMMUNITY MUSIC ASSOCIATION of Redlands, California, Mrs. C. E. Mullen, founder and president, opens the sixth season of summer concerts in the Redlands Bowl, June 21-22, with performances of "The Pied Piper." Francis Smith wrote the lines and music for the production. Fifty adults appear in songs and dances, and there are about two hundred children in the extravaganza.

SYMPHONY CONCERTS, under the auspices of the Philharmonic Society of San Mateo, California, are given Sunday afternoons at the Woodland Theater, Hillsborough, opening June 23. Eight concerts are scheduled and the conductors include Molinari, Goossens, Walter, and Alfred Hertz.

PHILHARMONIC SYMPHONY SOCIETY of New York open the summer concerts at the New York Stadium, July 5. Willem van Hoogstraten will conduct the first three weeks, to be followed by Albert Coates.

WOMAN'S CHORAL CLUB, Pasadena, California, will again be directed by John Smallman in the work of next season. Clarence D. Kellogg will serve the group as accompanist next year, as he did this. Officers elected for the year are: Mrs. S. A. Conrad, president; Mrs. Kelton Jerome, vice-president; Mrs. J. A. Saunders, secretary; Miss Lillian Jackson, treasurer; and Mrs. W. R. Siewert, librarian.

PASADENA CIVIC ORCHESTRA ASSOCIATION, Pasadena, California, announce the appointment of Reginald Bland as conductor of the Pasadena Civic Orchestra. Three concerts are planned for the summer season, the dates as announced are June 15, June 24, August 5. Officers of the Orchestra Association are: Franklin Thomas, president; Frank H. Sellers, first vice-president; Miss Junia Wolff, second vice-president; Mrs. George H. Martin, secretary; Charles L. Wright, treasurer. The initial concert was given in May.

POCHON QUARTET made its initial appearance at Mills College, California, May 18. Founded by Alfred Pochon, a member of the Flonzaley group to the date of its disbanding, the new ensemble is composed of Nicholas Moldavan, also a Flonzaley player, Gerald Warburg and Wolfe Wolfson.

ROSA PONSELLE, of the Metropolitan Opera Company and particularly well known on the Pacific Coast, made her London debut at Covent Garden, May 28, as Norma.

JOSEF BORISSOFF has been appointed concertmaster of the Philharmonic Orchestra, Los Angeles, beginning his duties with the opening of the fall season.

THE VALLEY SYMPHONY ORCHESTRA, directed by Helen G. Sandford, will give a series of concerts in the Pomona Greek Theater, Pomona, California, during the summer months. While a recent organization, the membership includes artists from Los Angeles and San Bernardino counties, more than sixty in number, and has already presented two very successful concerts.

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

THE ORPHEUS CLUB, Hugo Kirchofer, conductor, gives the final program of the season at the Philharmonic Auditorium, Los Angeles, June 5, with Rosalie Barker Frye, contralto, and Charles Wakefield Cadman, composer-pianist, as guest soloists.

THE LORING CLUB, San Francisco, directed by Wallace A. Sabin, closed its fifty-second season, May 21. Blanche Hamilton Fox, contralto, was the guest artist, singing Donizetti's "O Mio Fernando" and Rubinstein's "Seraphic Song." An outstanding work was that by Dr. Humphrey J. Stewart, of San Diego, "Forging the Anchor."

"BOHEMIAN GIRL" by Balfe is given an English presentation at the Theater of the Palace of the Legion of Honor, San Francisco, June 9, under the musical direction of Frank Carroll Giffen, and stage management of Joseph Fredericks.

HOLLYWOOD BOWL CONCERTS, Hollywood, California, will feature California artists in appearances on Friday evening this summer in opera in its concertized adaptation. It is announced that Alexander Kesselburgh will be heard as Escamillo in "Carmen" on July 26, and as Wolfram in "Tannhauser" on August 16. Alice Gentle sings "Carmen," July 26, and will be heard in the dual role of Elizabeth and Venus in "Tannhauser," August 16.

### ANNOUNCEMENTS

COMMUNITY PLAYHOUSE, Pasadena, California, announces programs:

To June 8, "An Enemy of the People," by Henrik Ibsen.

June 11 to 22, "Under Cover," by Roi Cooper Megrue.

June 13, "Pillars of Society," by Henrik Ibsen, (a special matinee).

June 19, "The Knight of the Burning Pestle," by Francis Beaumont and John Fletcher. (A special matinee.)

No performances Sundays or Mondays. Matinees on Saturday only.

THE DRAMA BRANCH OF THE COMMUNITY ARTS ASSOCIATION, Santa Barbara, California, is now in the second half of the ninth season of plays. These plays are given at the Lobero Theater under the direction of Charles Meredith. The plays scheduled for this second half of the series are selected from the following list: "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.

THE WORKSHOP, a vital part of the Community Playhouse, Pasadena, California, functions with its own directors and players, offering the best available plays. These plays are given on Saturday evenings in the Recital Hall of the Playhouse and are open to the public. The program for the month includes:

June 1, Matinee and Evening, "Alice in Wonderland," by Lewis Carroll.

June 8, evening only, "The Crutch," by Therese Falkenau.

COLLENETTE'S DANCE DIVERTISSEMENT is announced for two dates in the month at the Community Playhouse, Pasadena, California, in the Main Auditorium, June 3 and June 17, at 8:15 o'clock.

COMMUNITY PLAYHOUSE ASSOCIATION, Pasadena, California, announces the Annual Meeting of Members, June 20, five o'clock.

SCHOOL OF THE THEATER, Pasadena, California, holds graduation week, June 24 to June 29.

"EDEN" by Ann Terrill is produced in the Workshop, Community Theater, Pasadena, California, by a Mexican cast, June 22.

WOMAN'S AUXILIARY OF THE PASADENA HOSPITAL, Pasadena, California, gives a Bridge and Garden Party in the Busch Gardens, June 5, at two o'clock, for the benefit of the Children's Ward.

PASADENA CENTER OF THE DRAMA LEAGUE holds the annual meeting in the gardens of the Huntington Estate, San Marino, California, June 3, at two o'clock.

FREDERICK J. LIBBY of Washington, D. C., executive secretary of the Natio-



nal Council for Prevention of War, speaks in southern California, June 8 to 13, inclusive. His appearance in Pasadena is June 8, Shakespeare Clubhouse, "Next Steps toward World Peace."

**SERENDIPITY ANTIQUE SHOP, INC.**, Pasadena, California, has discontinued service in the Refectory but Afternoon Tea is served in the lovely gardens by reservation every day with the exception of Saturday and Sunday.

**SCHOOL OF THE THEATER** of the Pasadena Community Playhouse Association, Pasadena, California, is accepting enrollments for the school year of 1929-1930. Owing to the limited enrollment permitted and because in the second year there will be senior and junior classes it is well for prospective students to arrange for enrollment early. The second term of the school opens October 1 for registration, October 8 for class work.

**ROBERT REDINGTON SHARPE**, remembered so pleasantly as art director of the Community Playhouse, Pasadena, California, after several years' study abroad, is now designing sets for the Theater Guild in New York.

**OLD SPANISH DAYS' FIESTA**, the annual community celebration of Santa Barbara, California, is planned for August 14 to 17 and already the program is tentatively outlined.

**BEVERLY HILLS COMMUNITY PLAYERS** announce the election of Mrs. C. C. Craig as president, and F. W. Meyer as vice president.

**COMMUNITY CLUB** of Laguna Beach, California, announces the general drama committee meets at the clubhouse every third Friday of the month at seven thirty.

**PULITZER PRIZE** awarded by the trustees of Columbia University for the best newspaper cartoon went to Rollin Kirby, editorial cartoonist of the New York World, for the third time. The prize winning drawing was his cartoon, "Tammany," published during the presidential campaign last fall. Pulitzer awards in the field of letters went to: Julia Peterkin, whose novel, "Scarlet Sister Mary," was adjudged the best American novel of the year; Elmer Rice, for his play "Street Scenes"; Fred Albert Shannon, author of "The Organization and Administration of the Union Army," for the best book of 1928 on American history; Burton J. Hendrick, author of "The Training of an American: The Early Life and Letters of Walter H. Page," for the best American biography; Stephen Vincent Benet, author of "John Brown's Body," for the best volume of verse.

**THE ARCHITECTS BUILDING MATERIAL EXHIBIT**, located in the Architects Building, Los Angeles, has recently developed a new policy in exhibiting architectural drawings. Up to the present time they have had an Annual Architectural Exhibition with all of the architects in southern California taking part. Under the present regime a series of "one man" shows are in progress and will continue through the summer months.


The first of the series was started by Henry Carlton Newton and Robert Dennis Murray, Los Angeles architects well known for their residence and church work, followed by G. Stanley Wilson of Riverside, prominent in the development of better schools in California; Reginald D. Johnson, architect, who has done so much toward adapting a style of architecture true to California landscape; Morgan-Walls and Clements, prominent architectural firm, who have adapted the modern trend in designing office buildings, and John Parkinson and Donald B. Parkinson, Los Angeles architects, well known for their cleverly executed office buildings.

Robert H. Orr of Los Angeles has arranged for space in the Exhibit Rooms for the first two weeks in June.

The New York Art Alliance has arranged to send their metal sink competition drawings to the Exhibit for the last two weeks in June.

### SUMMER PLANS

**THE ASSISTANCE LEAGUE** has opened its doors to a long list of newly invited members and its many avenues of assistance in the charitable work of Los Angeles are feeling new life and energy. Members who have devoted their time and thought to this "clearing-house for kindness" since their war work ceased, now see the result of their labors in firmly established day nursery school, efficient film location bureau, Good Sa-



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maritan relief, a splendidly stocked exchange of dainty, ready-to-wrap Christmas presents, and a new, attractive restaurant on the top floor of Community House, 5604 de Longpre Ave., near the Fox Studios. Summer plans can, therefore, be more or less personal among the charitably inclined who make the Assistance League their headquarters.

**THE ATTIC TEA ROOM**, under the supervision of Mrs. Carewe and her chosen committee, has taken on an air of good-breeding and quiet, well appointed service that speaks for success in its field. With Mrs. Maud Gaston in charge, luncheon is served from twelve until two. On Thursday evening only, dinner is served regularly; other evenings are left open for private dinners. Call HOLLYWOOD 8053, and dine at this convenient and attractive place when planning to attend an opening night at one of Hollywood's fine theaters.

**THE BULLETIN**, printed every month on the Assistance League page of this magazine, gives, this month, information of interest to the public as well, because of the opening of the workrooms in connection the League's Exchange. On the opening day, Tuesday, May 21, handsome young girls, members of the League modelled, showing the exquisite lounging robes and other feminine fantasies made for this exclusive shop to sell for charity.

**THE EXCHANGE**, at 5604 de Longpre Avenue, will occupy the time of Mrs. Arthur Bumiller, its chairman, and her committee for the summer days; but many of the members will do their work in seaside cottage or mountain ranch house. Mrs. Frank Bennett, who has charge of publicity for this section of League work, will write from Rancho "Seventh Heaven," Castella, California. With her two children she will spend two or three months in this retreat.

**DAY NURSERY SCHOOL** duties will keep Mrs. Daniel J. Sully, who has been the devoted mother of the Nursery all through its inception, busy all summer so that her address will be that of the Nursery School, 5610 de Longpre Avenue.

**THE WOMAN'S ATHLETIC CLUB** will be the address of Mrs. Ada Edwards Laughlin for this summer. Her absence in San Francisco during the last year has emphasized the value of her constant, steady judgment and devotion to the general work of the League as 1st vice-president. Short vacation days will see her on motor trips to Yosemite or on the road to "The Redwood Trail."

**SAN FRANCISCO** will, however, gain in the presence of Mrs. James Reed, who will make her home there. Mrs. Reed, long Executive Secretary of the organization, has served in many capacities in League work and will be much missed.

**LOS ANGELES** will see many of its civic and social workers remaining in town this summer. Mrs. Isaac Hamshur Jones, Second Vice-President of the League, devoting time to the Nursery School, will spend the summer in Los Angeles where Dr. Jones is stationed. Mrs. Walter Simons whose generous donations to the Day Nursery have made possible much of its most efficient work, is still seriously ill at her home in the city. Mrs. Hancock Banning, President of the League, has recovered from a recent illness sufficiently to organize the ever increasing work of the various departments, and plans a long deferred trip abroad. Mrs. J. Warren Tatum will take short motor trips from Los Angeles.

**CORONADO** will see Mrs. Alexander Bobrick from July 1 to October 1, as usual. Miss Estelle del Valle will spend the summer on short motor trips. Miss Daisy Parsons and Miss Helen Moore are going to Honolulu for the summer, where Mrs. Nathaniel Myrick and Miss Elsie Jane Myrick will travel after a trip into Canada.

**NEARBY BEACHES** are popular for summer residence. Mrs. Richard Lacey, Miss Constance and Miss Eleanor Lacey have their cottage at 16th St. and the Strand, Hermosa Beach. Miss Marjorie Lounsbury is summering at Manhattan Beach. Mrs. Joseph Sullivan and her small son will go to Hermosa; and Mrs. John Mott and Miss Barbara Mott will occupy "The Adobe," Crags Country Club. Mrs. Alfred Orena and her daughter, Barbara, will spend the summer at Los Alamos Rancho, Santa Barbara.

Keeping in touch with The League through its bulletin, other members of the League will send their summer addresses to Mrs. Howard Wells, 5604 de Longpre, Los Angeles.



# PAINTING A PALACE



*The Palace of the Legion of Honor in Lincoln Park, San Francisco, site of the American Sculpture Exposition, was presented to the city by Mrs. Alma de Brettonville Spreckels.*

*While this building is very similar to one in Paris, the many local problems were solved by George A. Applegarth, Architect, associated with Henri Guillaume of France.*

Situated on the crest of a cliff overlooking the Golden Gate, subject to wind and weather, fog and spray, the surfaces of this Museum, both exterior and interior, had to be protected with the most durable materials obtainable, applied in the most competent manner. The years have proved that this work was well done.

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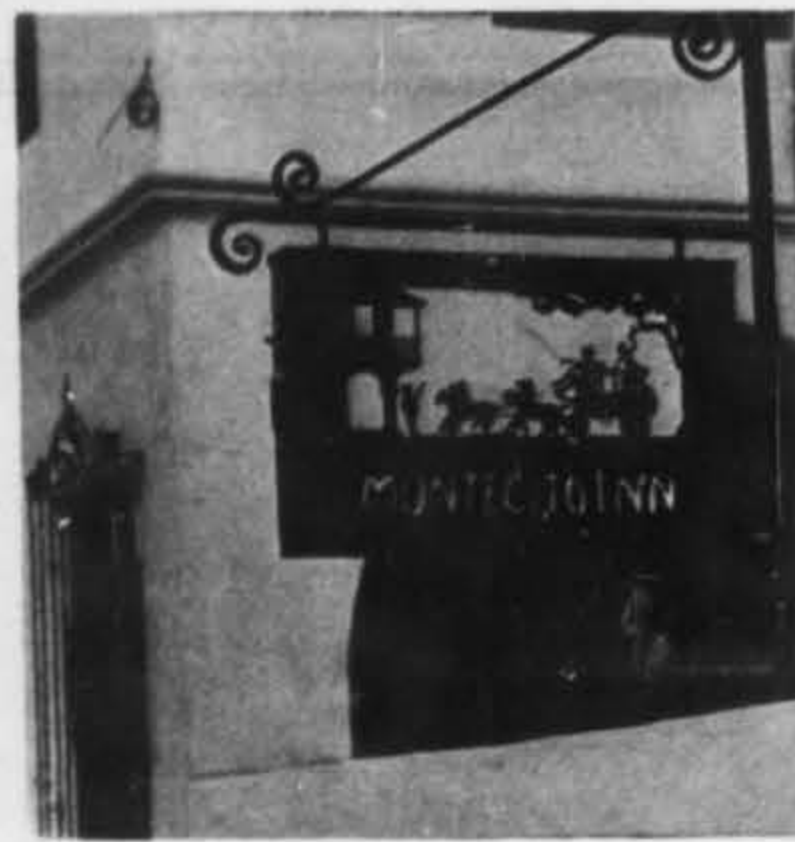
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## SHORT MOTOR TRIPS

SEASIDE TRAVEL will become a certified sport this year with the opening of the Ringe Ranch road along the shore from Santa Monica to Oxnard. This gives the traveler glimpses of a new country whose hills have not been ruined as have those of the exploited country south of it. This road is an important addition to short motor trips—the chief diversion of the people of Los Angeles who cannot leave in summer. Every effort should therefore be made to prevent its natural beauty from being spoiled by commonplace, old-fashioned development which ignores both the pleasure of the tourist and the rights of posterity to California's glorious combination of mountain and sea in the scenery she advertises to the world.

OXNARD will come into the lime-light with the increased travel up the shore of Ventura County. It is a well laid out town with a central plaza such as the most modern city planners now advocate, and which some fortunate California towns like San Jose, San Diego and Los Angeles inherit from wise Spanish founders who knew how to lay out a town. If Oxnard takes advantage of California's accumulated knowledge of city planning and continues to "build in beauty" it will rapidly become a notable rival of faster growing cities and a delightful terminus for a short loop trip from Pasadena and Los Angeles.

THE AUTOMOBILE CLUB is doing splendid work, upholding the hands of county planning commissions. Its survey of congested town traffic in places where shortsighted merchants try to hold-up touring parties by insisting that the highway run through the business street of a one-street town, has shown the more intelligent of these boulevard towns the error of their ways. The city of San Buena Ventura, called "Ventura" by those who do not consider it saintly or good, is fast regaining its good name in the opinion of those who travel north by the Coast Route. Several thoroughfares run through it and give the traveler glimpses of the city's amazing recent growth.

THE OJAI VALLEY is very popular among those who motor for pleasure and not for speed. There are several ways to make it, the one through the upper Ojai Valley gives a sudden, glorious view of this charming "nest" in the hills. The town of Ojai has received splendid free advertising by virtue of its up-to-date methods of consulting trained professional advisers. Its lovely arcaded street has been photographed galore as an example of how to make over an ugly or commonplace town. Besides the Country Club, which is open to members, Ojai offers two or three good road houses and hotels.

SANTA BARBARA is the center for short motor trips unrivalled in beauty. Here, Montecito on the south, and Hope Ranch on the north of the city's limits, add immeasurably to the pleasure of easterners touring the State. Montecito Inn, Miramar Hotel and the Santa Barbara Biltmore form a nucleus from which starts the "Road to Romance."

## La Solana

A quiet, well-appointed small hotel on the West Side near Orange Grove Avenue.

Each menu is carefully planned. A nice place for nice children.

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HOTEL and TRAVEL

the Trail of The Missions, shortly to become famous for its string of good hotels. The Barbara Hotel at the south end of Estado, one of the smaller good hotels, as is the Cabrillo, on the street of the same name. Samarkand, El Encanto on the hills, lead the traveler to investigate the mountain roads back of the city where San Ysidro Rancho nestles as a desirable hotel at the end of a perfect tour.

**SANTA MARIA INN**, Santa Maria, California, has already made this Coast Highway famous. It is halfway between Hermosa and Carmel-by-the-Sea where Pine Inn will be found by the tourist as another stopping place for motor rides both up and down the most picturesque stretch of California coast.

**PASO ROBLES** is one of the stops usually made on a motor trip to the north of Los Angeles, and has long been known for the curative powers of the Paso Robles Hot Springs. At a time when one chose a resort hotel for various reasons, other than the proximity of a golf course, the Paso Robles Hotel was well established in the affections of many, and still has an envied clientele. The town has several smaller hotels which appeal to the motorist who lingers only for a night, a good one being the Hotel Taylor.

**THE MONTEREY PENINSULA** offers so much, so thoroughly satisfies every taste and desire that it is only to seek and to find. The luxury of Del Monte and Pebble Beach Lodge are known around the world it seems. Perhaps it isn't yet so widely known, however, that guests of these two hotels are now offered accommodations in the comfortable cabins at Camp Del Monte, at San Clemente dam, about twenty miles from Hotel Del Monte. Fishing and hunting parties are arranged in season, and pack trips with excellent guides may be enjoyed. These pack trips may take the form of a one-day picnic, two hours or so on horseback from the camp into the hills, where a hot barbecue lunch is served, a game of bridge or what you like for the afternoon.

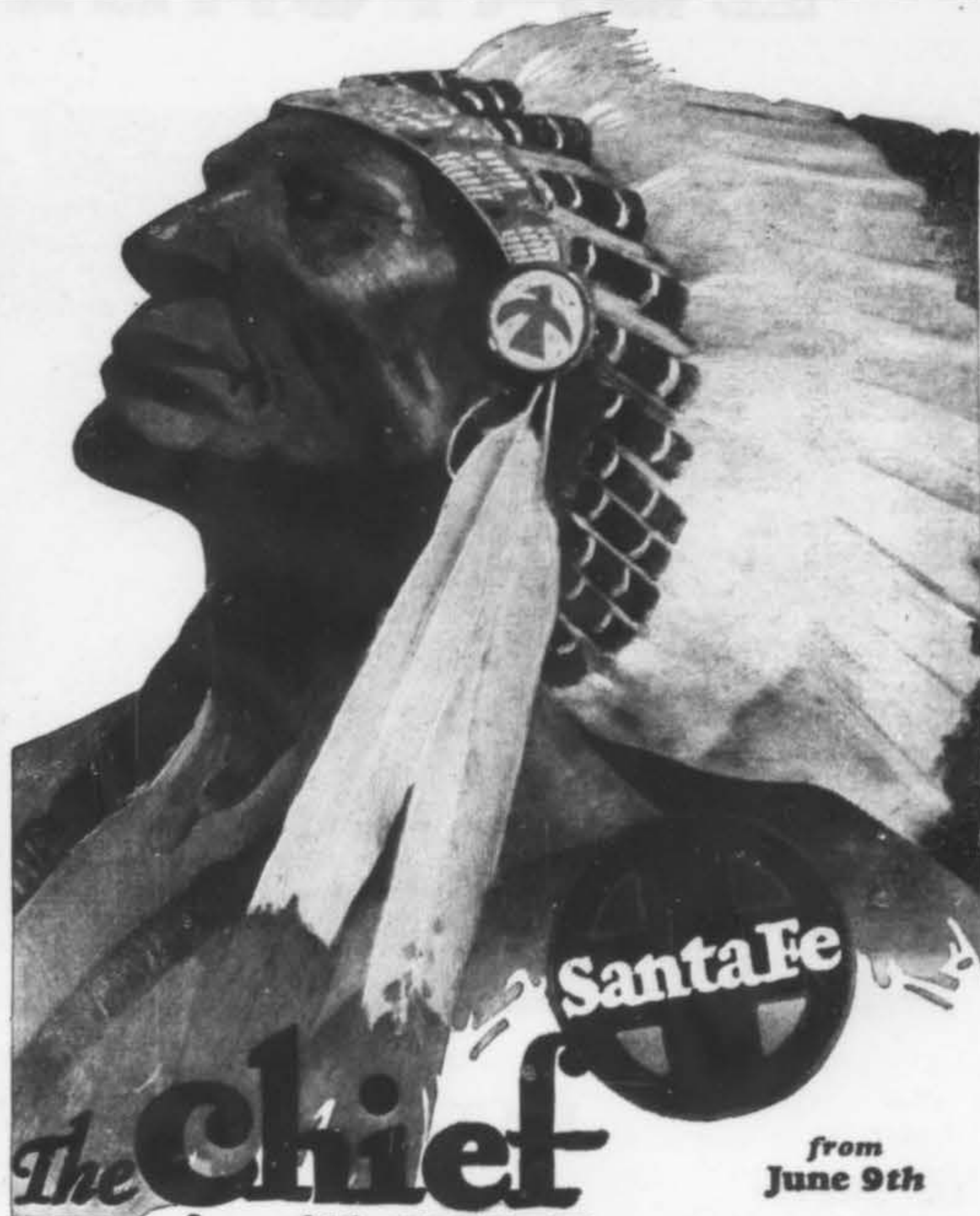


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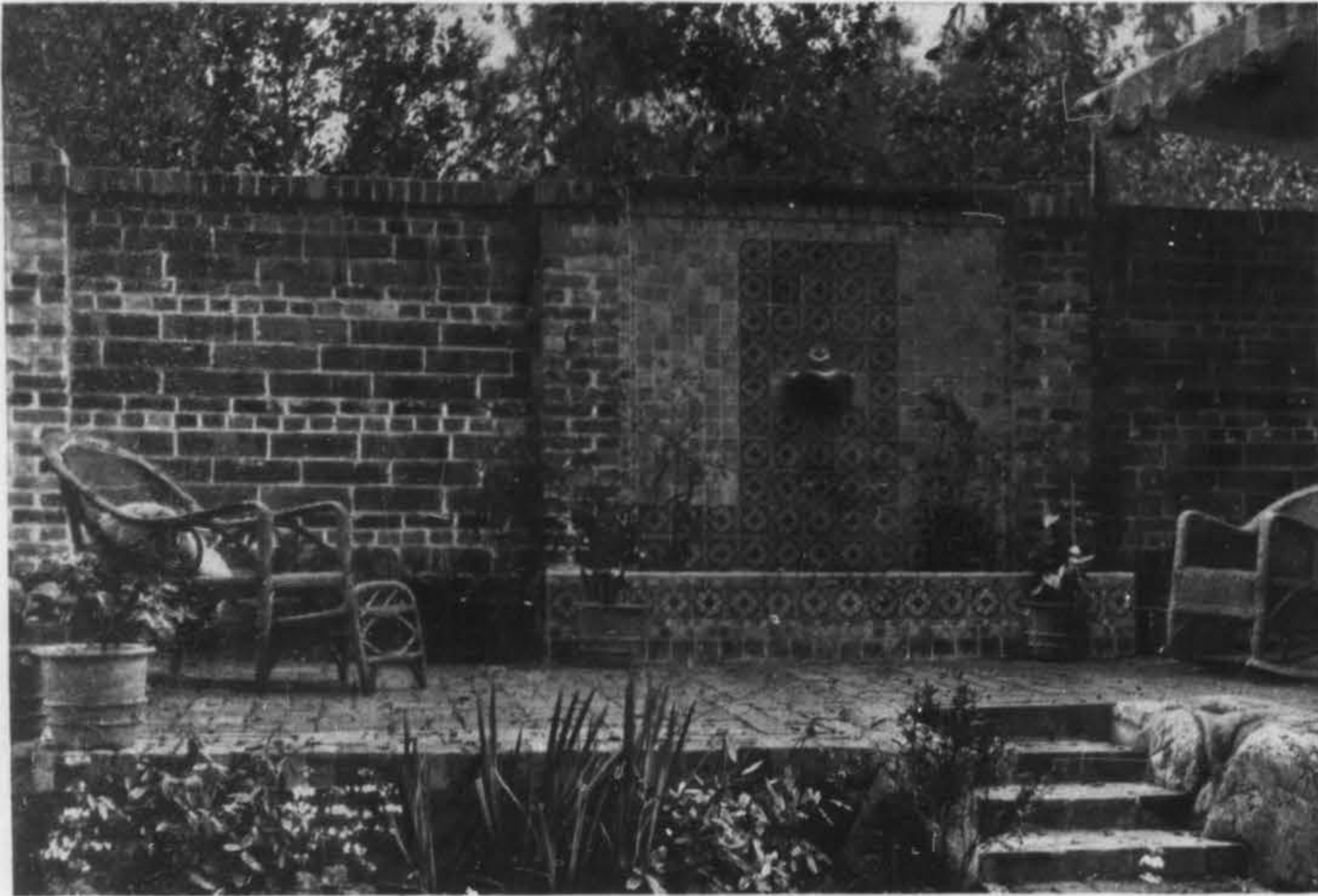
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A garden without a fountain is like a home without a fireplace. Neither one can be justified on purely utilitarian grounds. Each one offers an opportunity for the expression of individual thought and may contribute the final note of beauty to the project.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

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SAN FRANCISCO



## GARDEN CALENDAR

June

*"O love, how green the world, how blue the sky!  
And we are living—LIVING—you and I."*

—Le Gallienne's Omar.

**E**XTREMELY gratifying to the writer has been the widespread comment on these simple articles. The number of requests for answers to specific questions entails an amount of clerical work which is onerous; to avoid this I have decided to answer your questions in future in this column.

If you are not enjoying your garden this month, absorbing its health and life-giving joy, throw away this magazine, and your garden tools, and move into a flat.

Beauty like a mantle is spread over all the land and glories in the garden are clustered in galaxies. Open your eyes wide, the tiniest flower has its song and its pride in a noble and ancient ancestry. Do not wait for the masters and the books to tell you about your flowers, while enjoying, observe and learn.

If you are fortunate enough to have a *Strelitzia reginae* (Bird of Paradise) this is the month to separate the clump. To perform this difficult task, remove the soil around the plant and with a hose wash the upper part of the root clean, then with a long chisel or thistle cutter divide the plant in such a way as to ensure roots on each portion. Use force of water from hose all the time you are separating the intertwined fleshy roots; replace soil and wash well in.

The new rose budding stock called the Coolidge I.L. may now be propagated. Cuttings of two or three eyes of half-ripe wood are inserted in a sand-box and covered with glass, shaded with paper or matting and kept syringed so that the foliage does not wilt. This of itself makes not only the most sturdy rose-stock, but a beautiful plant.

Iris which have finished blooming may now be separated. The leaves trimmed to about 8 inches and the divisions set out in a place where after one or two waterings they will not receive much water till fall.

All kinds of hard seeds should now be steeped from 2-4 hours in tepid water, then planted in the ground and thoroughly wet down. Now cover the bed with moist cocoa-nut matting or paper which must be removed carefully when the seedlings appear.

If you have bottom heat you may root cuttings of rare or choice Conifers. The pans in which they are inserted should be well drained and the cuttings should have a heel of the old wood. California gardens need more *Araucaria Cookii*, and if you have such a tree it should be propagated. This tree is a relative of the well known Monkey Puzzler (*Araucaria imbricata*) but is very much more graceful and shapely.

One of the rarest and most beautiful trees in the world is *Lyonothamnus floribunda* variety *splendens* (Ironwood) which although a native of Catalina Island is extremely rare and I know of only once it has been propagated from seed. It is not generally known that it can be propagated by cuttings during June. A noble specimen, perhaps 40 feet high, stands in the campus of the University of California at Berkeley; with its fern-like leaves and masses of bright yellow flowers it is an unforgettable sight.

It has just been brought to my attention that the "City Nursery" of Santa Barbara has a small stock of these desirable trees.

Variiegated Hollies such as Silver King, *Argenteo medio-picta*, *aurea latifolia*, etc., may be budded this month. I notice that there are a few choice varieties still to be found at the great old establishment of Domoto in Oakland.

Choice Pinks and Carnations such as the still scarce Santa Barbara may be increased by layering—a bent wire or the obsolete hair-pin being used to peg down the branches that one wishes to root.

Dear garden friend, have you ever seen a lawn made of *Arenaria caespitosa* (your nurseryman may call it *A. balearica*). If you have

not, disabuse your mind; it has none of the dry appearance of *Lippia* nor the undulating appearance of *Corean grass* (*Zoysia pungens*). Picture a lawn or walk made of the finest emerald green plush without a wrinkle, no lawn mower, no weeds, no inequality and yet so tough that its three-quarters inch nap is not disturbed by stamping on nor even by the wheels of an auto. It stands and prefers the full sun, and while it prefers plenty of water it will stand considerable drought and abuse. In my opinion it is one of the most soul-satisfying introductions of recent years.

It would be an almost criminal omission if we failed to call attention to the danger of the Mediterranean fruit fly. Pick up citrus or other fruits which have fallen on the ground, cut them open, and if they contain a maggot put the fruit in a tight box and call in your nearest horticultural inspector. The pest is unknown in California but there is the constant danger of its introduction. In case it got here, early discovery would save the State of California from a ruin worse than a combination of foot and mouth disease and the plague.

This is garden visiting month. Call on persons having wonderful gardens. The free masonry of gardening makes them agreeable so that you behave yourself as a garden lover. Always carry a notebook and if you see something that you want be sure to give more than you take and do not handle any plants or even touch the flowers, if you expect to be again welcome. Remember you have no right to gather seeds without the owner's express permission, even though they lie upon the walks.

The California style of architecture is not Mission or Spanish but Californian; its nearest relative is probably Tunisian. The Cacti—especially large *opuntias* (prickly pears) and tall growing *Sereuses* fit this style of planting perfectly. *Yucca aloefolia* is very frequently seen with this type of architecture and in North Africa is cultivated for its large delicious fruit. This tastes like a perfumed, dried French prune, but is four times as large. The foliage has a very exotic appearance. The various aloes with their larger coral, yellow and pastel shaded flowers with foliage like a gigantic water lily also lend to the picture. The agaves or Century plants are essential fitting. Everybody knows the common one, *agave americana*, but there are about three hundred others, some of them rare jewels of horticulture, some are very scarce and high priced such as *agave varschaffeltii* but its beauty is indescribable. *Agave victoria reginae* looks as if it had been artificially painted with white stripes down its leaves. *Echeveria rosea grande* looks like a large cabbage with thick pink and purple metallic leaves; makes a choice planting in this connection.

The plants of the group I have been speaking of are called Cacti and Succulents. The lovers of these plants have a society and will issue a magazine devoted to their hobby which will appear in July. The secretary is Mr. R. E. Willis, 2724 Belleview Avenue, Los Angeles. Over two hundred of these specialists went on a pilgrimage to Fontana near San Bernardino, Sunday, May 26th and exchanged ideas and plants. They were entertained by Mr. E. P. Bradbury, manager of the Fontana Estates. Many of the pilgrims are readers of Arts and Architecture and we had much pleasure in discussing these articles.

In asking questions for me to answer, address me as Dr. A. D. Houghton, Associate Editor, Arts & Architecture, 627 South Carondelet Street, Los Angeles. If your question is too difficult for me, I will refer it to friends in one of our splendid universities or government departments.

*Mrs. S. O.* The plant you sent me for diagnosis is named *Nandina domestica*. It produces red or yellow berries.

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



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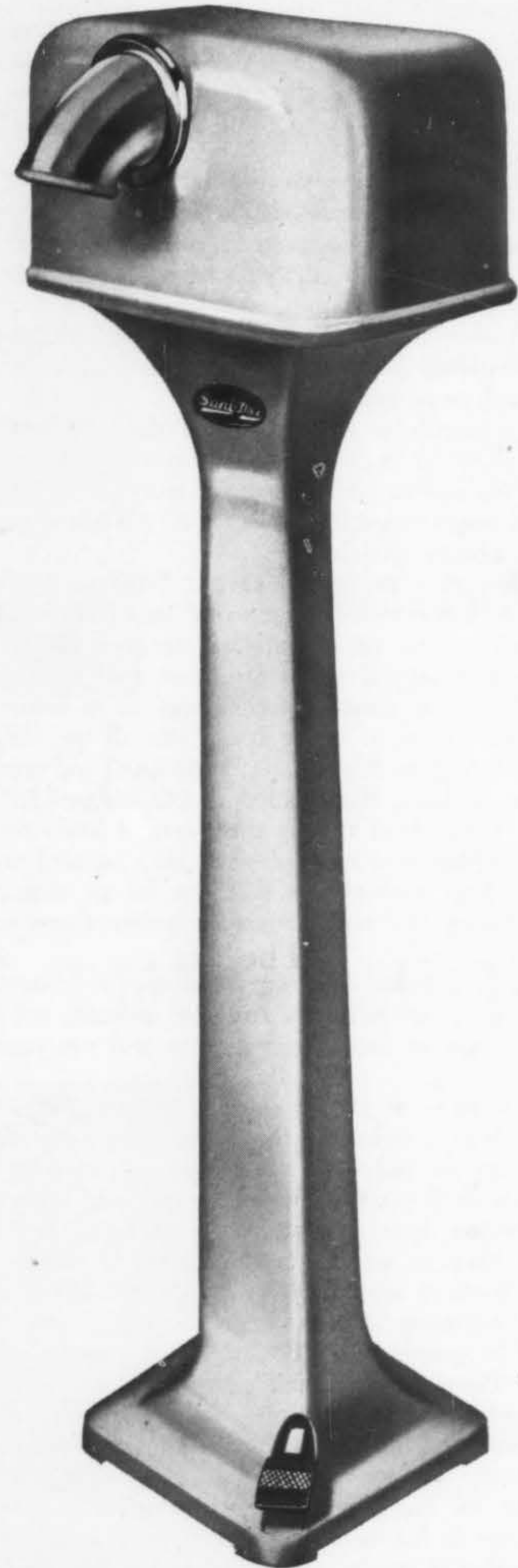
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*A NEW BOOKLET, "12 Points of Perfection" describes the construction and new improvements. We will gladly forward a copy, upon request.*

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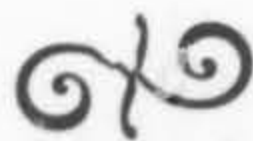
It attracts tourists—brings funds and puts them into local circulation.

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### IDEALS IN ARCHITECTURE

By VERNER B. McCLURG, *Architect.*

Ideals are valuable. They represent the best of our individual endeavors in thought and serve as the basis of our progress. They act as anchors to assist the uphill climb and resist the down hill slide. Ideals are of three principal classes, moral, social and artistic. Practically all fall under these groups and many belong to more than one group in equal value.

Ideals in Architecture naturally fall under the third classification though the operations of their growth is closely allied with the other two as well. By ideals of architecture is meant more than the air castle we build up in our minds. These latter are constantly changing but collectively and finally they serve to build up the broader but more fully developed ideal.

Few people exist who have not often erected in mind their particular vision of a home. From year to year this mind picture may change as ideas are exchanged for new ones or it is found that the old picture no longer is suitable to a changed environment. This progression of ideals is a good feature if it means constant improvement upon our ideas but extremely bad if it is actuated through an undirected search for novelty. It is far better to mold existing ideals to fit changing conditions and to retain all those things which have served you well in the past, than to cast them definitely aside as of no value in favor of some new vogue or novelty. Not but what one must be constantly alive to the necessity of keeping abreast of the time in every way, but let our present and future deeds be directed by our constructive thought of the past. Ideals are not created in an instant, they are built up in a life time.

So called "Modern Art in Architecture" has been the cause of many recent heated discussions. Champions arise on both sides of equal intensity of thought and this decided difference of opinion would seem to point out that this particular is rather on the dividing line between the substantial ideal and the transient novelty. Much good is bound to come of the urge for modernistic presentation if it is built upon solid, firm, ideals but chaos may be the result of an uncurbed, unprecedented, use of line and form. It is easy to imagine the atrocities which might be the result of endeavors in the name of modernism. Without definite rules, or definite aims, it is impossible to play any game. The designing of structures that we must constantly look upon is much more than a game and it behooves everyone having anything to do with such a profession to proceed with care and continuous study to try to make their works an expression of built-up ideals and not a novel show.

Ideals are aesthetic things of the mind but their manifestation is quite concrete. Actual progress must have some definite urge, some carrying power, and uplifting energy. The word *Ideal* comes nearest to a mind picture of those needs.

### LOS ANGELES ARCHITECTURAL CLUB

THE program for the May 21st meeting of the Los Angeles Architectural Club was presented by the Los Angeles Gas & Electric Corporation. During the dinner the members were entertained by the sixteen piece service orchestra, followed by vocal selections by Mr. A. V. Lagomarsino, tenor.

The club was welcomed by Mr. Addison Day, president of the corporation, who stated that it was his desire at all times to be of service to the architectural profession of Southern California, and



Walled Sunken Garden, Residence, Mr. Robert Ozard, San Francisco  
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*Interpreting the design of California's foremost architects, in the building of fine homes.*



that he was most happy to be present at a meeting of the club. Mr. W. M. Henderson, of the Los Angeles Gas & Electric Corporation was the principal speaker, his subject being, "Gas Service in Construction Plan." He explained the importance of proper gas installation in the home and in the commercial building, stating that in order to get the proper installation it was necessary for the architect to study the gas layout as he studies the floor plans of a building.

A very interesting motion picture entitled, "The Benefactor", which depicted the life of Thomas A. Edison, was shown through the courtesy of the General Electric Company. The development of his great inventions, including the incandescent lamp, were shown.

President Hales, who conducted the meeting, announced that the Atelier will again be affiliated with the club, with classes to be held in the fall. He also announced that the June meeting would be held at the Paris Inn and that after dinner the meeting would adjourn to the twenty-fifth floor of the City Hall.

#### SOCIETY OF ARCHITECTS OF ALAMEDA COUNTY

A business meeting of the society was held at the Athens Athletic Club, May 6th, 1929.

Present: Schirmer, Dakin, Foulkes, Allen, Donovan, Miller, Roeth, Bangs, Whittn, Corlett, Reimers and Williams.

The society discussed the Home Modernizing Bureau. A motion was duly made and seconded to indorse the idea.

Mr. Foulkes addressed the meeting in the possibilities of inaugurating a city ordinance requiring plans submitted to the City Hall to be executed by an architect.

The voting of bonds for the major street plan and sewers was indorsed by the society and the committee was so notified by the secretary at 425 Central Bank Building.

#### THE SCULPTURE OF AMERICA

(Continued from Page 25)

and to the present time Phidias is being re-copied only for the symbolic formal capacity with which he endowed his statues and for his technical skill. The inspiring idea which Plato had questioned was abandoned and he was partially justified, I believe, (though not wholly) so it is from that idea, accompanied by another from Lessing's "Laocoon" and from Emerson's essay on "Nature" that I take my departure.

Lessing points in "Laocoon" to form as the true import of sculpture. Aesthetic qualities are dependent upon pure formal capacities, and emotionalism and realism are not necessarily expressional values. Form, then, is the quality which distinguishes the sculptor's work as creative and selective; it is synthetic and does not necessitate copying appearances.

Emerson in his essay "Nature" conceives natural phenomena to be transcended by spiritual forces, which in turn charge the intellect with the supreme ecstasy of being at once in the presence of actuality and its greater reality.

Then as a synthesis of the ancient idea of the sculptural composition being in possession of reality, the thought of form as an aesthetic quality and of expressional necessity, and the glorification of natural phenomena, I conceive the greatest achievement in our sculpture to be that which in its formal treatment is reality itself, both to the sculptor and to those with a capacity for the appreciation of sculpture as creation. Not a sculpture that tickles the senses, symbolizes false standards, copies things as they appear or that is subservient to a practical use or propaganda for fancies, but a sculpture that is a prior in conception and execution and not merely a tedious record of observation.

A composition is thought in a complete cycle and is executed as a unique whole; it is reality, and has transcended its mere appearance and has become a being for its own sake even above and beyond reason.

It has not been my purpose in this review to supply a proposition which is at once practical. I have attempted only to point in the direction of broader horizons, and toward that which I believe to be sculpture as a high art.



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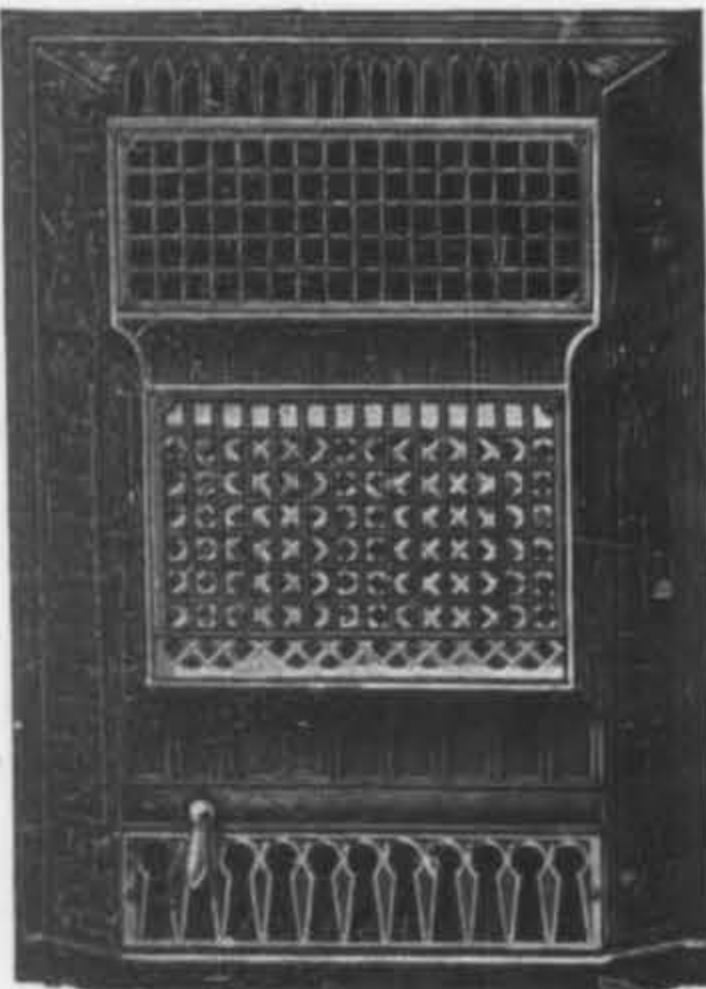
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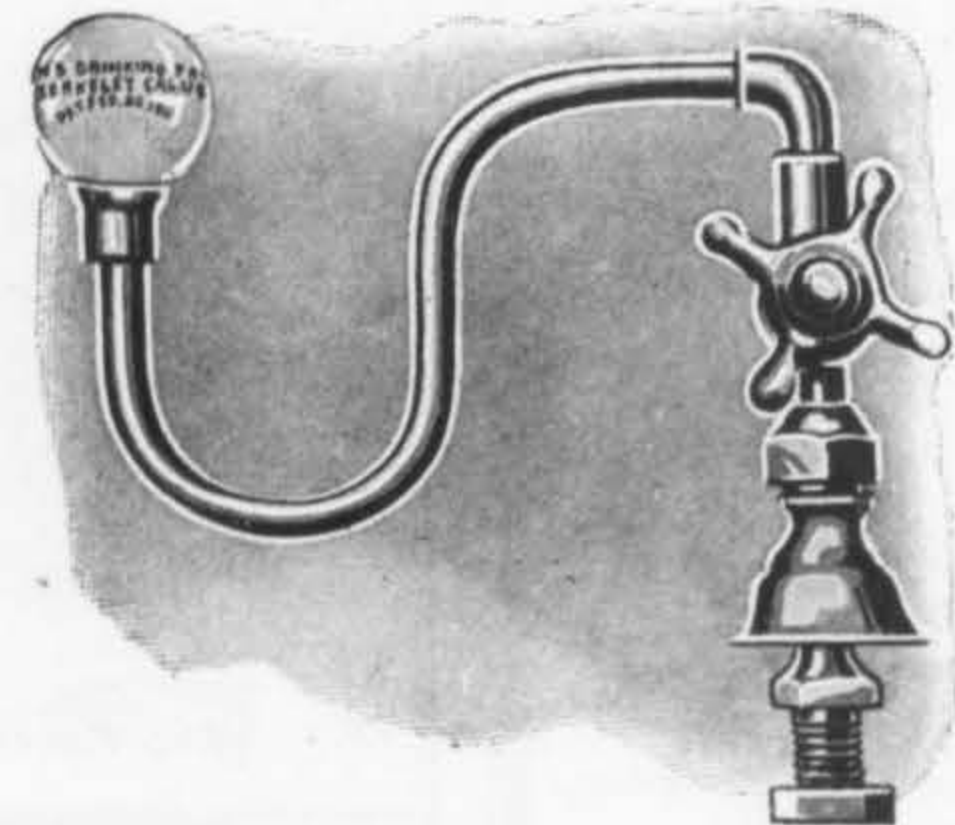
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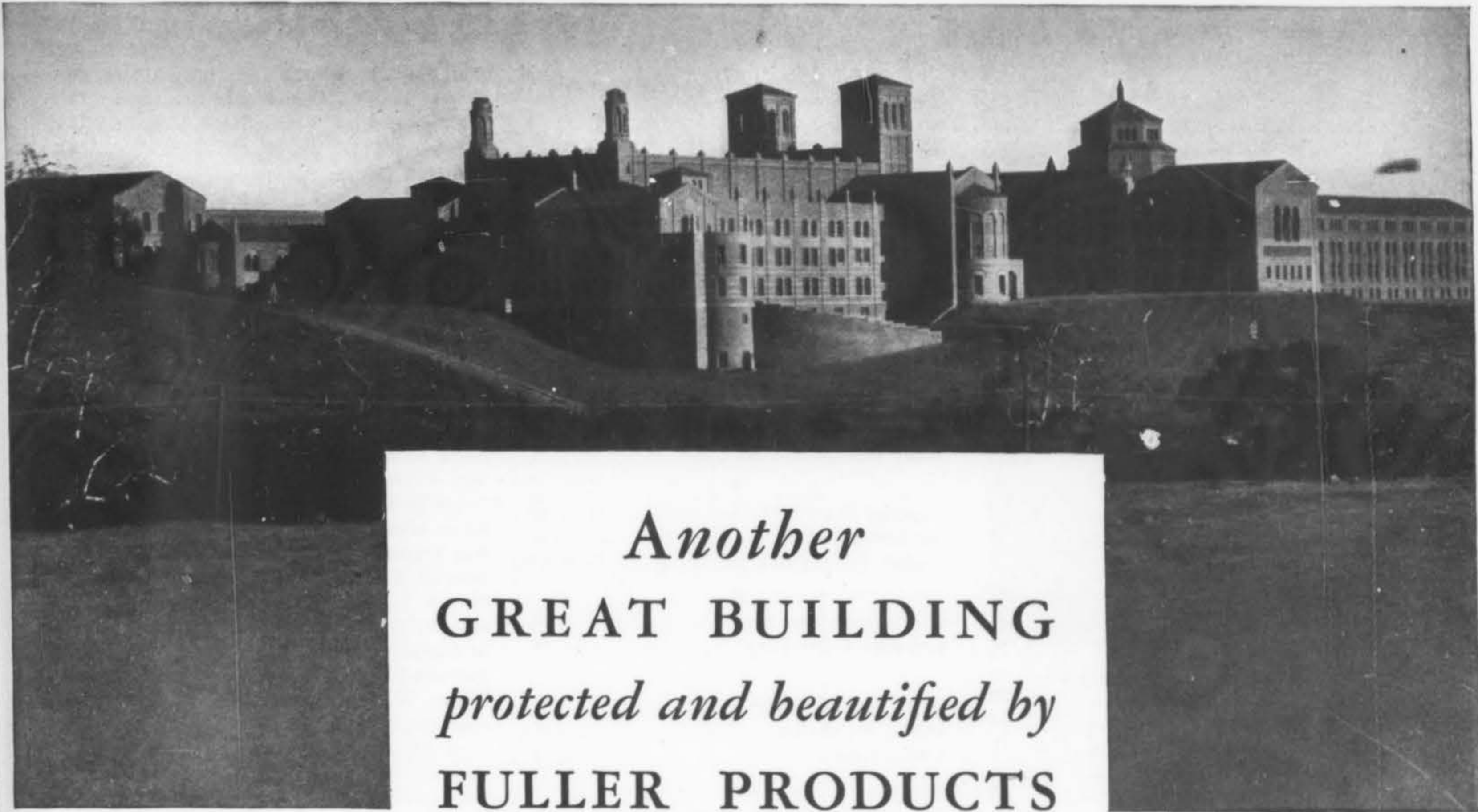
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