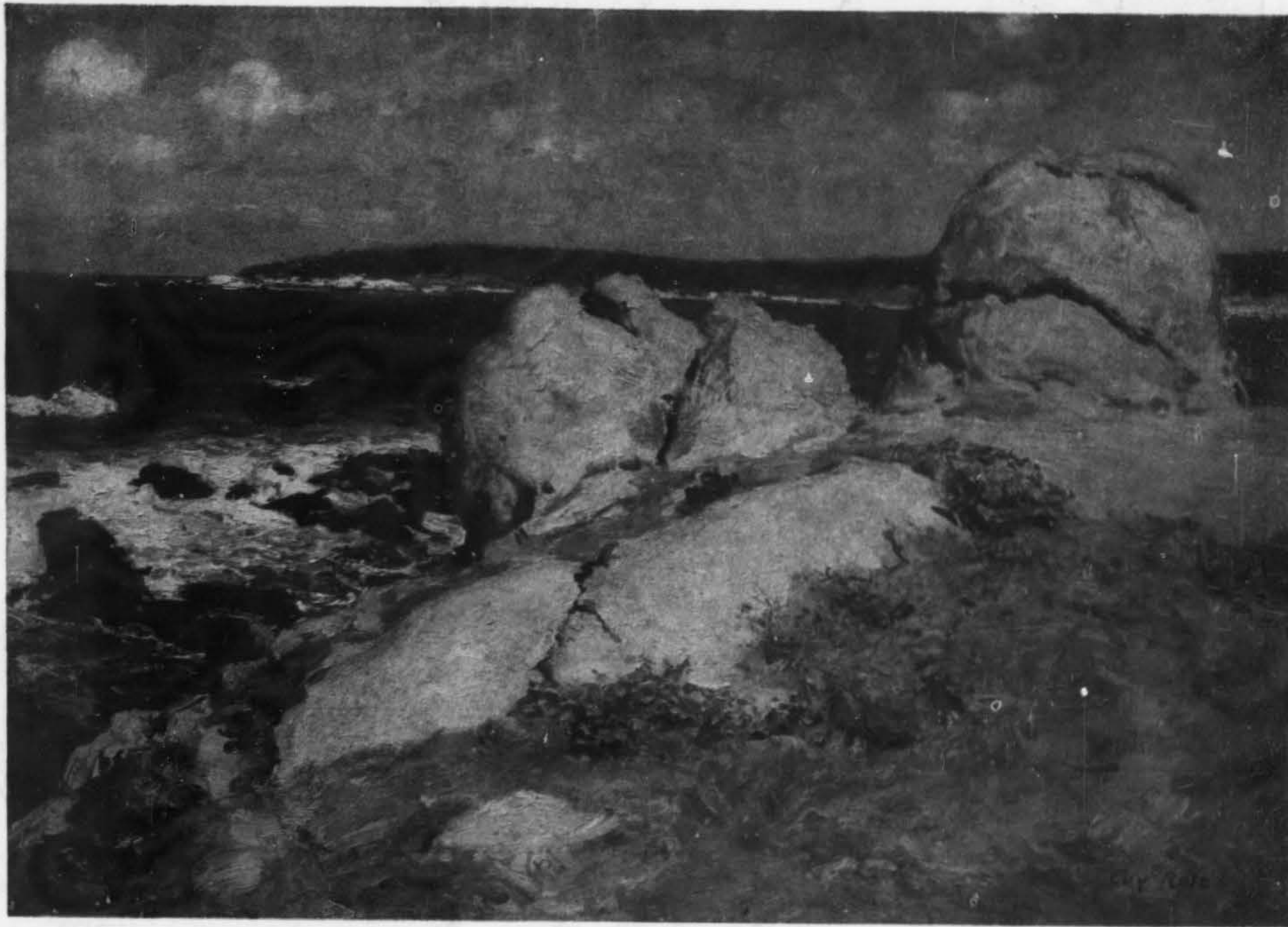


Pacific coast arch.

# California

JUL 16 1929

# Arts & Architecture



Courtesy of Stendahl Galleries

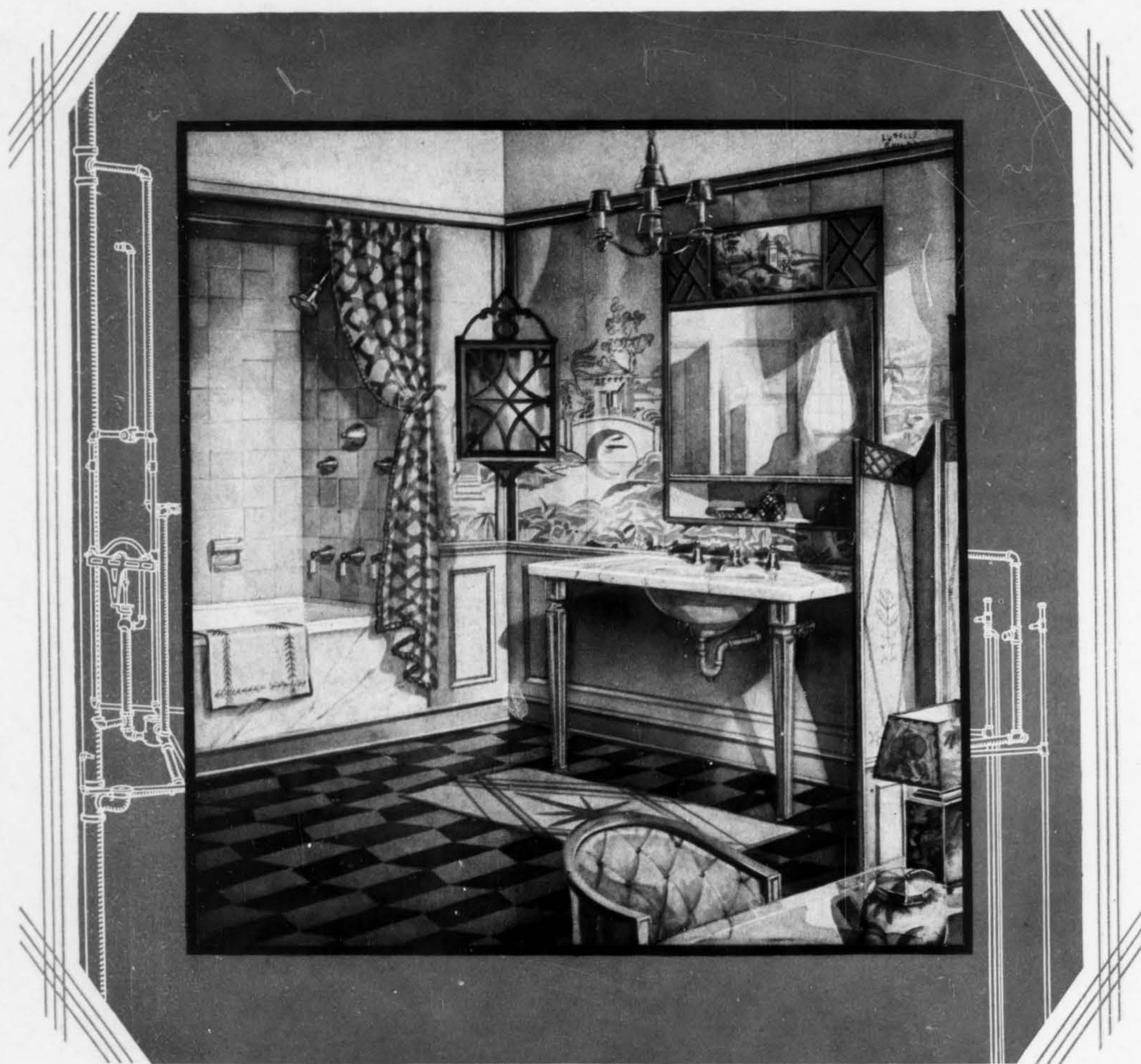
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*The California Coast Near Monterey*

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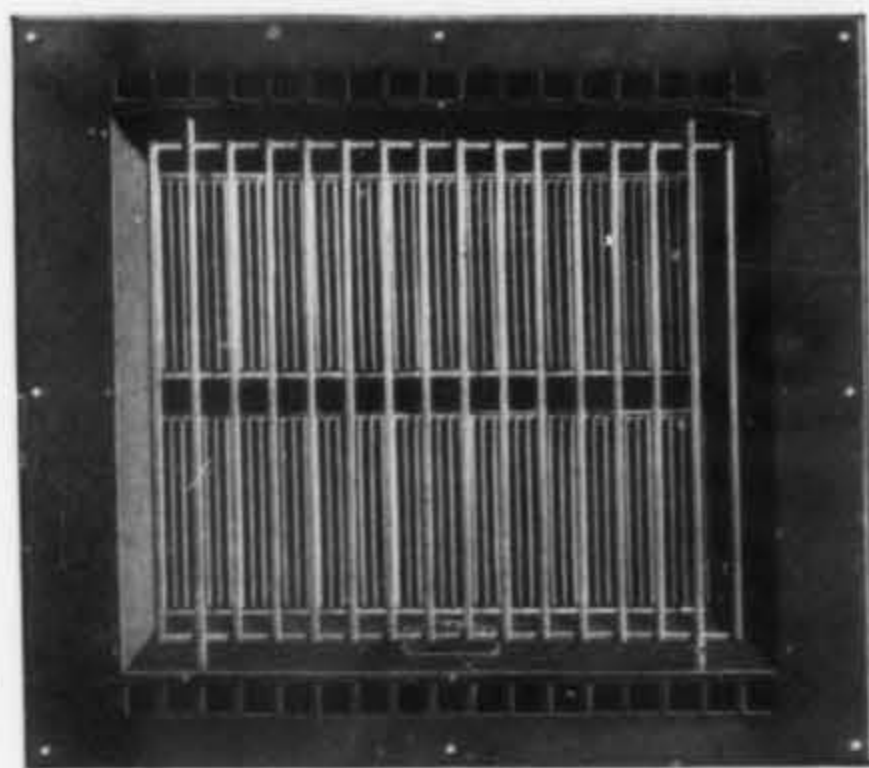
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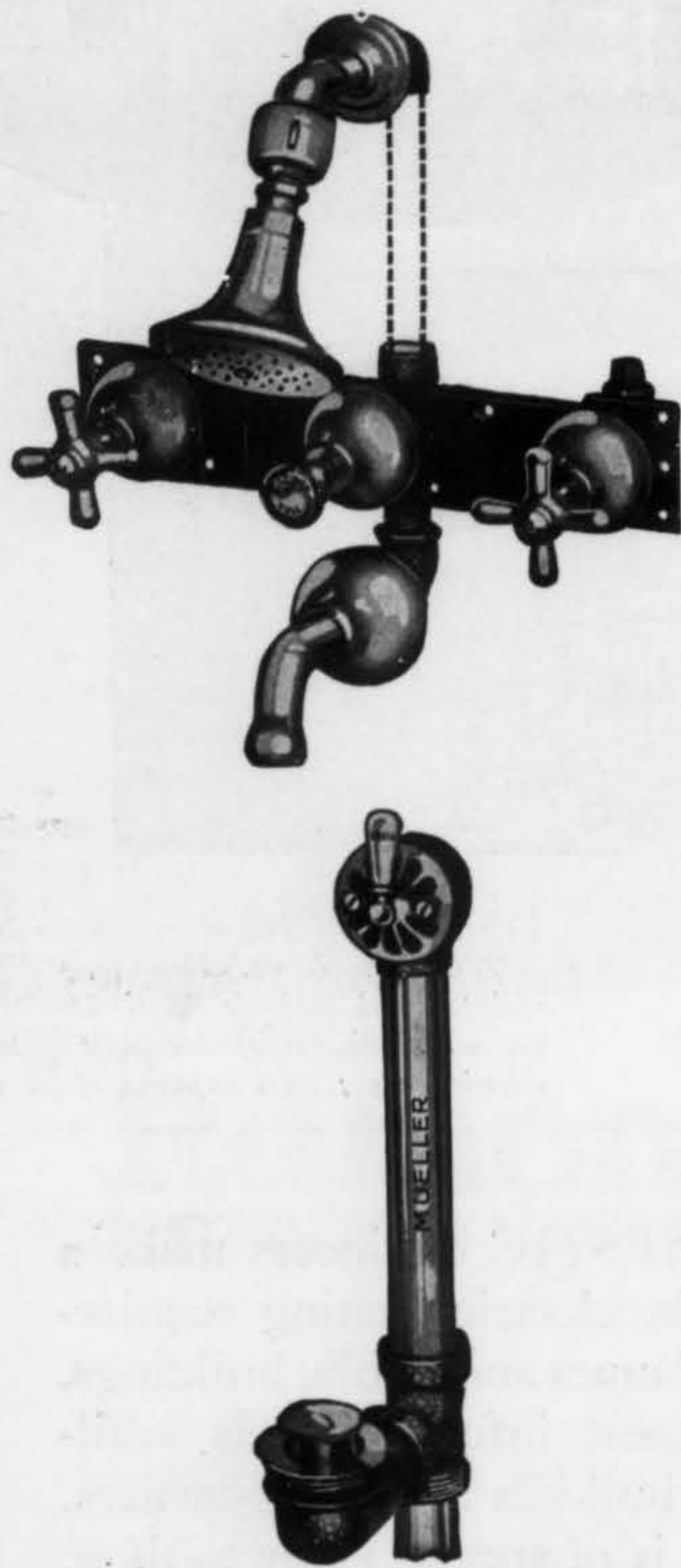
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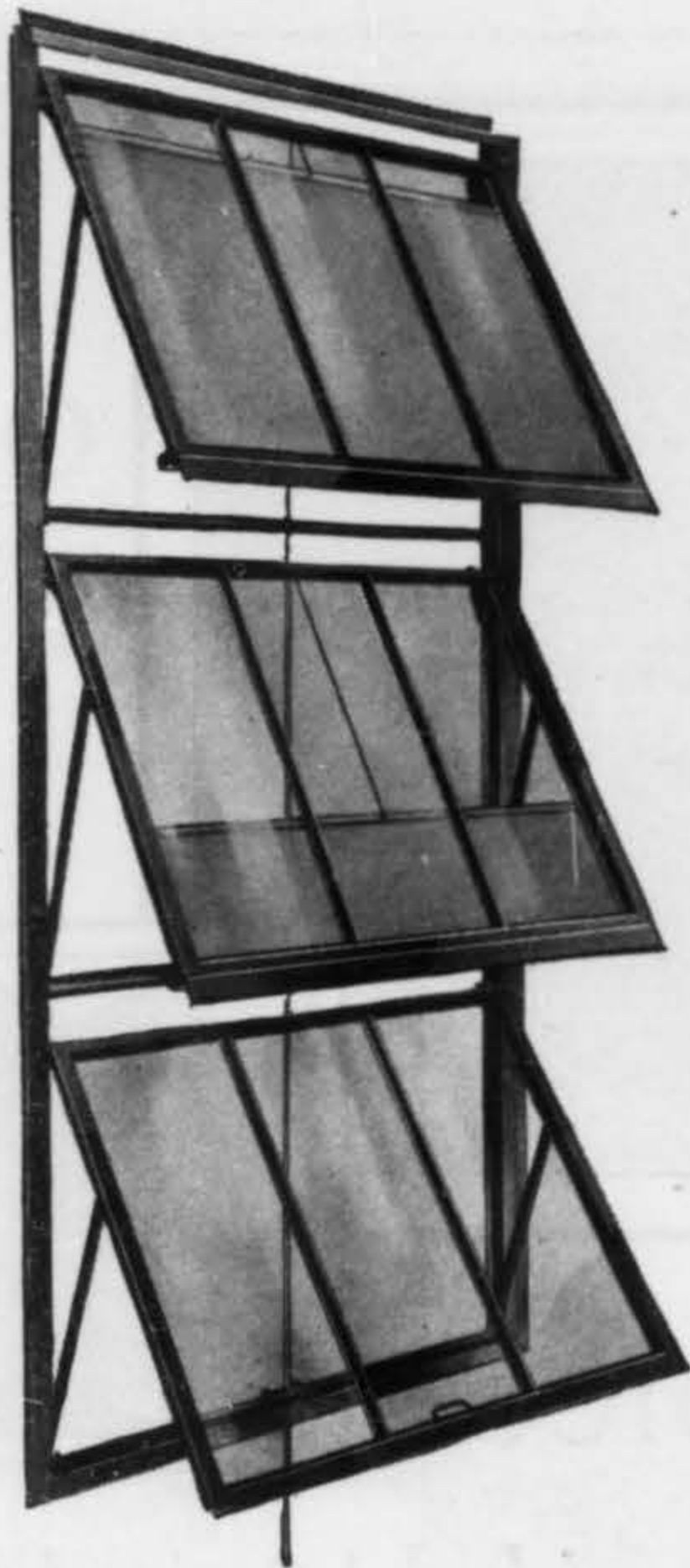
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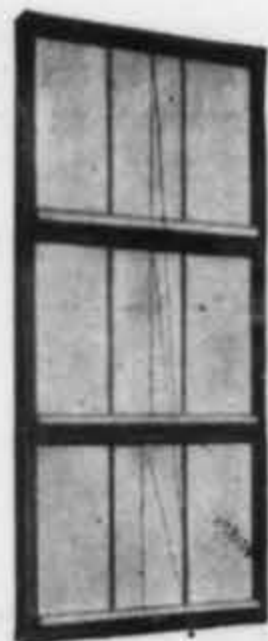
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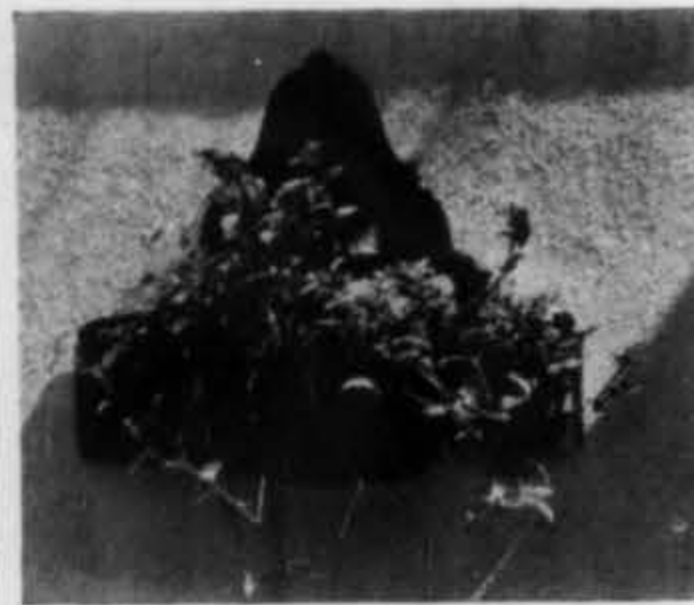
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**A**NTIQUE furniture has been and is being manufactured. Pieces are built sometimes around one old bit of wood. However, it is still possible to discover and buy genuine antiques in France and Italy. A beautiful old walnut and rosewood Venetian desk, a Directoire mahogany table of the period, with the original casters, a light walnut chest of drawers, a large buffet (heavily carved) from Bittany, several interesting oak or walnut tables—including "tables de chevet"—are to be found at Eleanor and Hollingsworth Beach's in Pasadena.



decorations for our loggias and patios and conform to varying styles of architecture.

At the Serendipity Antique Shop in Pasadena is a very pretty hanging jardiniere which is suggestive in design of the old Chippendale hanging cabinets, and is decorated in the style of the Chippendale period. This is fitted with a tin plant-container perforated at the bottom to allow proper drainage. It is 18" high, 23" wide and 8" deep, or it can be made in special sizes to order. It is interesting to know too that a similar design has been worked out as a console. Both pieces make most attractive loggia or patio fixtures and are suitable for large or small spaces.

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## Designs and Plans

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**I**N the British Museum is an old Chinese pottery which may fairly claim a place among the world's masterpieces of art—a figure of a Lohan, or apostle of Buddha, ascribed to the T'ang period (618-906 A.D.). Its simplicity and grandeur make a direct and irresistible appeal. It impresses the beholder with its extraordinary dignity, its expressive features, its graceful lines, its "life movement," the keynote of T'ang art, which applies equally to life in motion and life in repose.



A remarkably faithful reproduction of this masterpiece (in a reduced size) may be seen in the William D. McCann galleries. The colors of the glaze are very lovely. Flesh tones, which were probably a warm white originally, have now a brownish tone, with eyes colored black and the hair green. The drapery consists of a leaf green robe tied with a thin yellow sash, over which is an outer robe of brownish yellow partitioned by broad green-edged bands, ornamented with white blossom designs in a yellow ground. The sides of the stand, green with touches of white and yellow, are cut in an open pattern suggesting rock with mossy patches.

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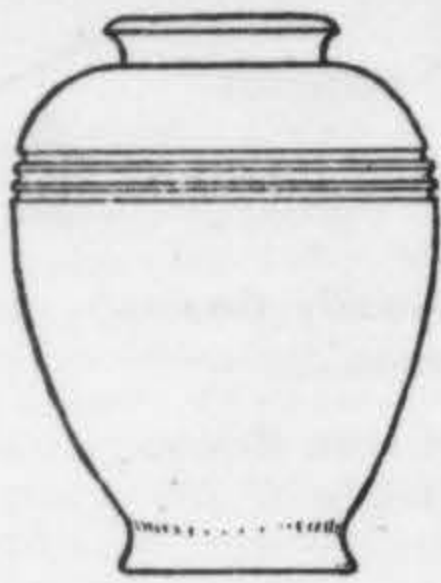
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## THE CALENDAR

## Music &amp; Art &amp; Clubs &amp; Sports &amp; Announcements

## ANNOUNCEMENTS

**SAN DIEGO, CALIFORNIA**, celebrates this month the 160th anniversary of its discovery. On the 16th of July, 1769, the ground of Presidio Hill was consecrated to the glory of God and the King of Spain, and San Diego was born. Now the San Diego Historical Society commemorates this natal day, July 16, with a fitting celebration. A special feature is the dedication of Presidio Hill as a perpetual historic park. The thirty acres of this park include the site of the first Presidio and Mission, and Fort Stockton, a landmark of the Mexican war. The dedication also includes a building, in the style of the best of the old Missions, as a monument to the founder of the California Missions, Junipero Serra. This building, with the land, is the gift of Mr. George W. Marston to his city. Picturesque historical pageantry precedes the formal dedication.

**MILLS COLLEGE, California**, announces the Summer School of Music, Drama and Art, July to August 9. The Department of Drama is under the direction of Samuel J. Hume, and "The Quest," a masque by Sidney Coe Howard, is one of two large productions to be given by the drama students.

**DRAMA LEAGUE, Pasadena, California**, again sponsors a series of outdoor community dances at Tournament Park for the benefit of the younger people during the vacation season, on Friday nights, two tennis courts are used, possibly a third, and an eight piece orchestra furnishes the music. The admission prices are nominal. A group of representative Pasadena men and women act as chaperons at each dance. Mrs. John P. Buwalda is the general chairman in charge of the affairs.

**PILGRIMAGE PLAY, Hollywood, California**, announces the tenth annual opening for July 15, in its own theater in the Hollywood hills. This production is not a pageant, nor a pageant-play but is a drama of the purest type. The action includes several hundred people in groupings and processions and extends over several hills, from bottom to top.

**CALIFORNIA RODEO** is scheduled, July 17-21, at Salinas, California.

**SAN GABRIEL VALLEY JUNIOR TENNIS TOURNAMENT** is held at San Marino, California, July 1 to 4, using the local courts and those at Hotel Huntington, sponsored by the San Marino Playground Commission.

**PACIFIC BEACH, California**, holds a Flower Show, in the manner of a Fiesta, July 4. Kate O. Sessions shows her alce collection, selected succulents, and rare or new plants.

**COLUMBIA UNIVERSITY** summer sessions include specially planned courses in architecture, designed to bring students into intimate contact with different types of buildings that they may utilize this experience in their work. The course opens July 8 and continues for six weeks.

**ANNUAL A. B. SPRECKEL'S CUP TOURNAMENT** is the event in golf circles for August, and will be held at the Coronado Country Club, Coronado Beach, California, August 19 to 24.

**SERRA PILGRIMAGE**, one of the great Fiestas of the north, will be held at Monterey, California, August 15 to 18. The pilgrimage is made to the shrine of Father Junipero Serra, who died and was buried at Carmel in August, 1784, and Carmel Mission on El Camino Real, in the hills near Monterey Bay, is the end of the Pilgrimage.

**GRAPHIC ARTS LIBRARY**, Printing Center Building, Los Angeles, California, is organized to supply information about the allied crafts, photography and cinematography. The library occupies the eleventh and twelfth floors arranged in small rooms or alcoves for the distribution of the different subjects. In the alcove devoted to architecture may be found books on architecture, landscape work, and city beautification.

**THE JUNIOR LEAGUE of Pasadena, California**, held the annual meeting for the election of officers last month, which resulted as follows: Mrs. Leet Bissell, president; Mrs. William Hale, vice-president; Mrs. Alfred Thomas, treasurer; Miss Tirzah Gates, recording secretary; Miss Janet Cristy, corresponding secretary.

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**ANACAPA ARCHERY ASSOCIATION**, Santa Barbara, California, holds the national championship tournament, July 30-31 and August 1-2. The tournament range is on Hope Ranch Polo Field. The Ventura Archers are members of the National Archery Association, as are the three clubs of Santa Barbara and the two clubs of Montecito.

**THE SERENDIPITY GARDENS**, which comprise several acres in East Colorado street, Pasadena, California, offer to the clientele of the Serendipity Antique Shop a delightful mode of hospitality as tea is served in the gardens by reservation every afternoon except Saturday and Sunday.

**COLLEGE OF THE PACIFIC**, Stockton, California, opened the summer session in June and will close August 2. The new feature introduced this year is the Spanish Language School.

**CARNEGIE INSTITUTE OF TECHNOLOGY**, Pittsburgh, opened the twelfth summer session, June 28, and closes August 9, in fine and applied arts. Courses in Architecture will continue to July 26. This intensive six weeks' course includes Architectural Design, Outdoor Sketching, Descriptive Geometry, Shades and Shadows, Perspective, and Trigonometry.

**THE DONALDSONS** announce that their usual summer class will be held this year in Portland, Oregon. The Portland class is made possible by the co-operation of the Portland Arts and Crafts Society and the generous hospitality of Mrs. Lee Hoffman of Portland. The classes will be held at the beautiful country estate of Mrs. Hoffman, June 24 to August 3. In addition to the regular color theory and design class, there will be classes in metal work and stitchery.

**CHOUINARD SCHOOL OF ART, INC.**, Los Angeles, California, offers five scholarships to art students for the year 1929-30, each covering tuition for nine months in full time classes. These include two scholarships to high school students and one to an advanced art student.

**CALIFORNIA ART CLUB**, Barnsdall Hill, Hollywood, California, holds open forum every Monday evening at 8:30 to which the general public is invited.

**BROWNING SOCIETY OF PASADENA, California**, at the annual business meeting elected Mrs. W. Paul Loveland president for the second year; the other officers elected are: Mrs. H. H. Beckwith, vice-president; Mrs. Asa Wynkoop, second vice-president; Miss Margaret Maule, recording secretary; Miss Mary Agnes Gleim and Miss Marion H. Harris, publicity secretaries; Miss Alice W. Pitman, treasurer; Miss Bertha M. Yeaton, auditor; Mrs. George P. Barton, librarian and curator.

**ALLIANCE FRANCAISE DE PASADENA** held the last meeting of the year last month and elected officers for the coming year as follows: Mrs. Frank Badgley, president; Mrs. Walter Wright, first vice-president; Albert B. Ruddock, second vice-president; Mrs. Miles Hubbard, secretary; and Thomas G. Winter, treasurer.

**LOS ANGELES COUNTY PLAYGROUND** comes into its own with the summer days and the closing of school. As this delightful recreation spot is only ninety-seven miles from Los Angeles it may be made the locale of a day's picnic or, for more adventurous souls, a week-end stay or even longer. The motor trip is of particular interest as there is offered a choice of routes, one via San Bernardino and Cajon Pass and another by Mint Canyon to Palmdale. As the majority of motorists know, San Bernardino may be reached by way of the Valley Boulevard, or the Foothill Boulevard or Highland Avenue, then leaving San Bernardino via Mount Vernon Avenue, a paved road leads through the towering walls of Cajon Canyon, past Camp Cajon to a good graveled highway, through Lone Pine Canyon to the camp. Wrightwood is a popular resort on this route. The Playground Camp is fully equipped to supply comfort for those who care to spend a night or nights there. A limited number of comfortable cabins are available and Swartout Lodge offers excellent meals.

(Continued on Page 56)



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# Editor's Note Book

IT IS rather a strange thing that so many people have no clear understanding of the services a real architect performs. In spite of the records of history, of the centuries through which architects have exercised their craft, extending back even beyond the beginnings of civilization, still the word "architect" conveys various ideas—to some, of a sort of an artist; to others, of a building contractor; there are even those who suppose him a retailer of stock plans (at bargain prices).

He is often—perhaps usually—omitted from the list of professions, although his profession is the oldest in the world, antedating medicine or law or even theology. Yet he is not classed as a business man. He roams in a vague no-man's land, not exactly an outcast, but viewed with indifference, with occasional mild curiosity.

Exaggerated hyperbole, you will say. But if all this is not literally true, it is, nevertheless, a fact, that those instances—fortunately they are rapidly increasing—where the architect's true functions have been understood and his services fully utilized, mark the progress of civilization, both in the concrete and in the abstract.

The architect, though almost the least advertised man of today, is yet indispensable; without his vision and genius, added to his training and experience, where, indeed, would be the evidences of our vaunted civilization?

Without vision the people perish; with water, the desert blooms like a rose.

WHILE flying is one of the most enjoyable and thrilling sports (it can certainly be ranked above all other sports) it is now, in all parts of the world, but very specially in California, no longer confined to the sporting and military phases. In many parts of the state the air seems never quiet, in good weather—and of course it is unnecessary to add that there is good weather almost all the year in California. (Although even an editor has been known to exaggerate, the statistics of the Government weather bureau are warm facts.)

The developments of airports and regular air transportation all over the state have not lessened, however, the sporting features of flying. Far from it. With all these improved facilities has come a great increase in the number of privately owned airplanes, which can now avail themselves of good landing fields and hangar space and mechanical service much as automobiles depend upon public garages and parking stations; very much more so in fact,

since few individuals can afford the space and maintenance of private landing fields.

Flying, therefore, is beginning to take its place as one of the features of life in California, that abundant and varied life which "California Arts and Architecture" desires to portray. Accordingly, we shall hope to show "High Lights" of California aviation from time to time, in a way that may be interesting to our readers. We confess, editorially, to an interest that amounts to enthusiasm. And have our readers seen that newest and handsomest aviation journal, the "Sportsman Pilot?"

IN his recent recapitulation of progress, "The World Does More," Booth Tarkington comments on the belief of every period that in matters of taste, at least, it alone has come to perfection. "I wondered if some day, not far in the future, these fanciful new houses, so charming now to the owners, the architects, the builders and the decorators, and undeniably excellent in pictorial composition, wouldn't in their turn, appear to be as funny and as 'bad taste' as the preposterous 'Queen Anne' cottages and jigsaw work and decorated cat-tails seem to us now."

BUT Mr. Tarkington answers his own query when he goes on to speak of the new War Memorial in his town—"a vast and solemn shape that rose into the highest reaches of light \* \* \* The monument was of modern design; something original and powerful had been added to a majestic old thought that at its base was Greek; and here, I felt, the design had done what an enlightened new age might do. For every new age has at its disposal everything that was fine in all past ages, and its greatness depends upon how well it recognizes and preserves and brings to the aid of its own enlightenment whatever worthy and true things the dead have left on earth behind them."

THE present age is immeasurably far beyond all previous eras in its command of the world's treasures. We have no excuse for "poor taste" when we do not even have to visit the old world; its masterpieces are brought to our doors.

We are immensely pleased with the variety of material we offer our readers this month. It is not an easy matter to select material for the monthly issues of California Arts & Architecture. As the magazine becomes better known photographs and articles come to us in countless numbers.

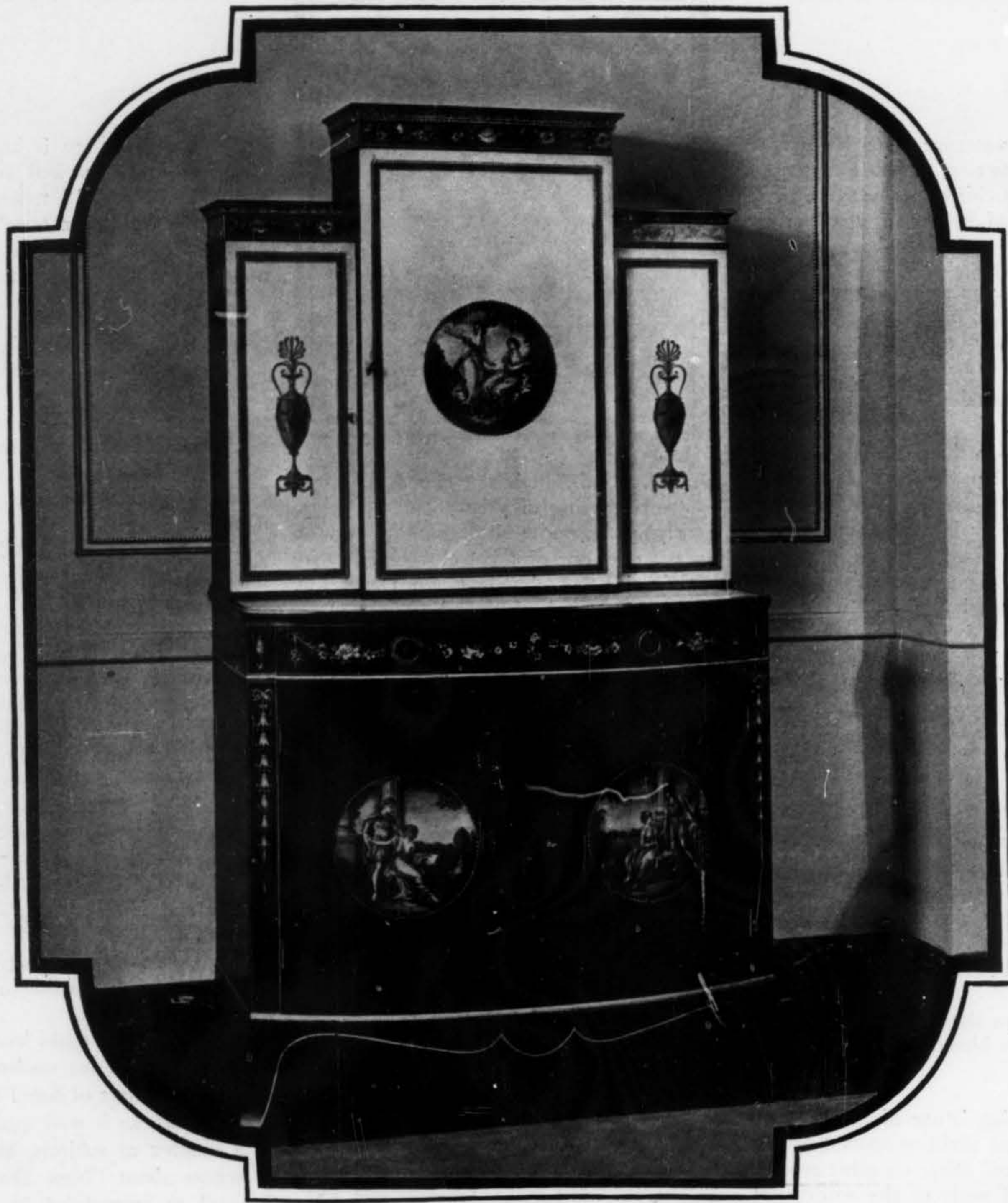
You will be delighted with Mark Daniels' article, in this number, on "The Unique Charm of Africa." Mr. Daniels' work in literature, the drama, music, landscape architecture and architecture has been recognized as important contributions both to the arts in this country and abroad. He was at one time Assistant to the Secretary of the Interior and Landscape Architect in charge of the United States National Parks. Outstanding among his city planning and residence park work are St. Francis Wood and Forest Hill in San Francisco; the Riviera, Bel-Air, Miramar Estates and Huntington Palisades in Los Angeles.

Mr. Daniels is preparing another article which we hope to publish in the very near future.

In this issue we again have the pleasure of introducing to our readers, Mr. Irving Morrow, architect of San Francisco. Like Mr. Daniels, he is well qualified to write on a number of subjects, and this month he writes about "New Dresses for Old Operas" as exemplified by the work of Simeon Pelenc.

The house of Charles and Kathleen Norris at Palo Alto, designed by Architect Birge M. Clark and illustrated in this issue, received the Honor Award of Class C (Dwellings of twelve rooms and over) by the Northern California Chapter, American Institute of Architects. In Class A (Dwellings of six rooms and under) the residence of Ray Willson at Oakland, designed by Architect Frederick H. Reimers won the Honor Award.

The contents for August will be varied and interesting and will include illustrations of the recent work of Architects A. J. Schroeder, Lee Fuller, C. W. McCall; interior views of the John Magee residence, by Architect George Washington Smith; and the regular features.



*Reminiscent of the classic beauty of old London drawing rooms, created by the Brothers Adam for the picturesque life of the eighteenth century, is a painted cabinet with decorations from the delicate brush of Angelica Kauffmann. The body of the cabinet is black and the door panels a rich ivory, relieved by figure and flower decoration in naturalistic colors. The original is from a famous English collection.*

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# California Arts & Architecture

*A monthly magazine covering the field of architecture and the allied arts and crafts. Combining the PACIFIC COAST ARCHITECT, established 1911, and CALIFORNIA SOUTHLAND, established 1918, with which has been merged CALIFORNIA HOME OWNER, established 1922.*

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Published by  
WESTERN STATES PUBLISHING COMPANY, INC.  
627 So. CARONDELET STREET, LOS ANGELES

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CHICAGO  
John D. Ross, 608 Otis Building

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

PORTLAND  
Arthur W. Stypes, Jr., Security Building

Price mailed flat to any address in United States, Mexico or Cuba, \$3.00 a year; single copies, 35c; to Canada, \$4.00 a year; foreign countries, \$5.00 a year.

MEMBER OF WESTERN BUSINESS PAPERS ASSOCIATION



*Egypt, steeped in mystery and intrigue, has held human interest for century after century, and in this sketch John Ramm shows one of the reasons. Sharp contrasts invoke imagery, and here the graceful detail against the heavy mass leads the imagination on and through the narrow street, to what?*



*On the road to the Garden of Allah there are no tempting bits of grass to distract an otherwise thoughtful camel from the absorbing problem of avoiding haphazard ditches*

## THE UNIQUE CHARM OF NORTH AFRICA

*Climate and Landscape Remind a Californian of Home*

By MARK DANIELS

IT IS very difficult to shift your gaze from a mangled corpse by the roadside to the delicate beauty of the pale crocus blooming at its feet. Most strangers cannot turn from the fly-covered strings of meat in the souks of Tunis, Constantine, Alger or Biskra long enough to catch the beauty of tracery on the tower walls of the mosque that casts its purple shadow athwart the crooked, narrow streets below. It is a form of hypnotism that must be resisted. There are those who do not enjoy a growing rose because they cannot take their minds from the fertilizer that feeds it, and it might not be going too far to say that some persons carry this cursed habit into their consideration of personal attributes and motives.

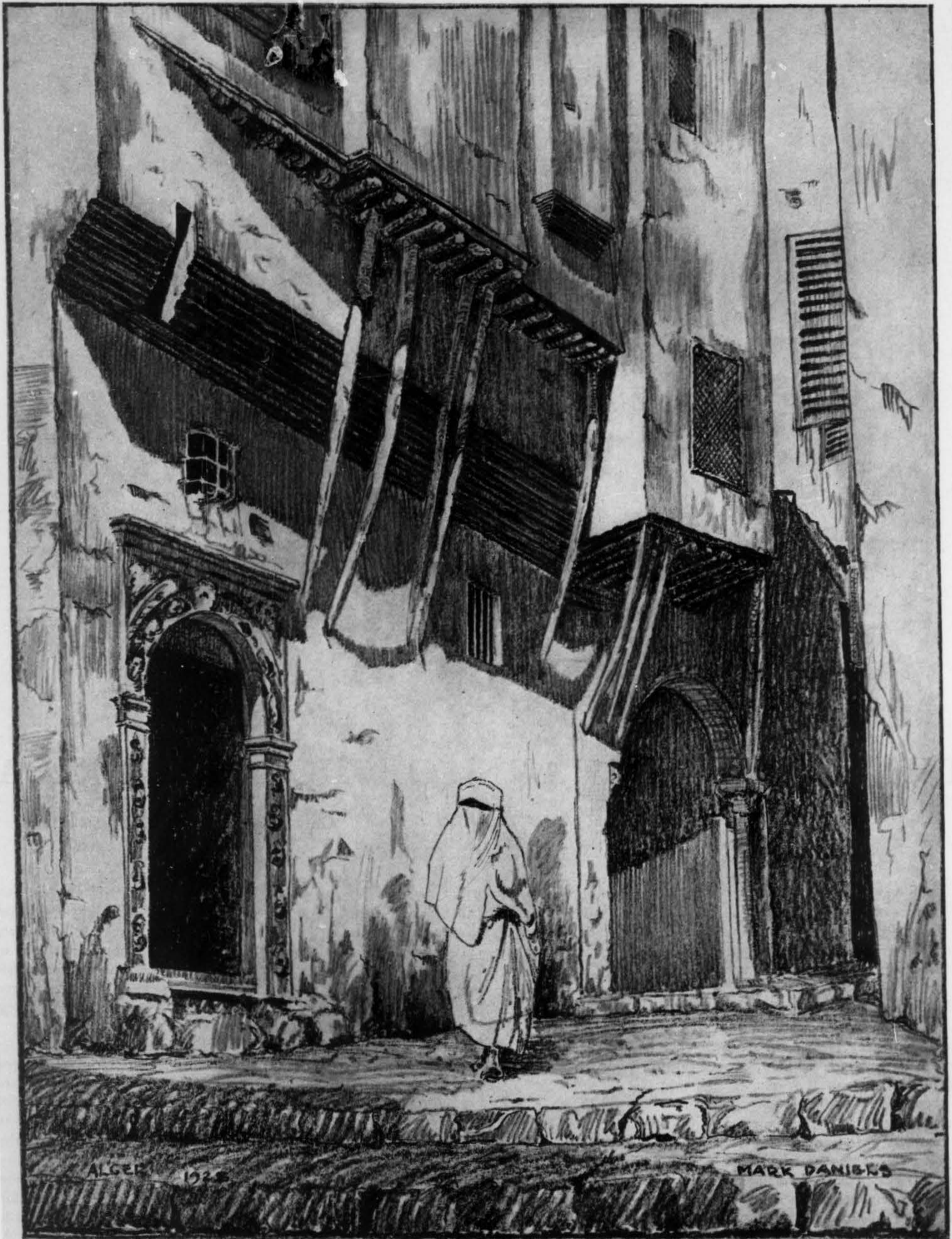
To see Tunis, or for that matter, any of the larger towns of Tunisia and Algeria, it is necessary to approach them in a spirit of tolerance, a feat that the average American finds difficult of accomplishment. The

souks, or shops, are often mere niches in the wall of a street that can be spanned, in places, by a man's outstretched arms. It is best to visit them while suffering from a



cold in the head and yet, if you do, you may miss the treat of sampling the wares of those few merchants who sell the pure flower oils and attars that are not held in alcohol. Gas masks have been recommended, but I believe one could become inured to hanging if he could but hang long enough.

Not all of the streets of the Arab quarters are odoriferous. On the contrary, some of them are clean, picturesque, and replete with architectural surprises. An overhanging bay, corbeled with natural timbers, will cast fantastic black shadows across the arched entrance to a domicile whose richly carved pilasters and spandrels may date back to days of Roman glory. It is this contrast between ancient and modern, primitive and classical, crude and refined, that constitutes the great fascination of these squirming, zig-zag alleys that go by the name of streets in north Africa.



*Perhaps the custom of the veiled face is not remotely connected with the odours in the best known streets of souks. Sketching is done under difficulties, with one hand always busy with a handkerchief*

"History repeats itself, historians repeat each other," said some one. God forbid! on humanitarian grounds, in both instances. If there is any doubt of history's guilt on this charge, the story of North Africa should dispel it. Anatole France's "Penguin Island" has been enacted twice over on these shores of the Mediterranean. From the Twelfth Century, or thereabout, before Christ, when the Phoenicians settled on the coast of Africa to develop, later, the powerful state around Carthage, history has been repeating itself in the land of the Berbers and Twaregs.

Rise and decline, ad nauseum, rolled in waves over the fertile territory. Pagan Rome made of it the grainery of Europe. Then a decline. Constantine of Christian Rome left his monuments beside those of her predecessors. Then the Vandals, with only one Genseric, gave way to the Byzantines, and the Moslem Arabs all but succeeded in doing a great work. Followed a period of crumbling, culminating in the two or more centuries of piracy established on the methods of the Barbarossa brothers, who made the Barbary coast a word to conjure by. Finally in the early nineteenth century, the land began to settle into those stinking depths everywhere to be found where so-called civilization takes a hand in the modeling of a virile race. Each of these waves left its monuments, its imprints. So you may find

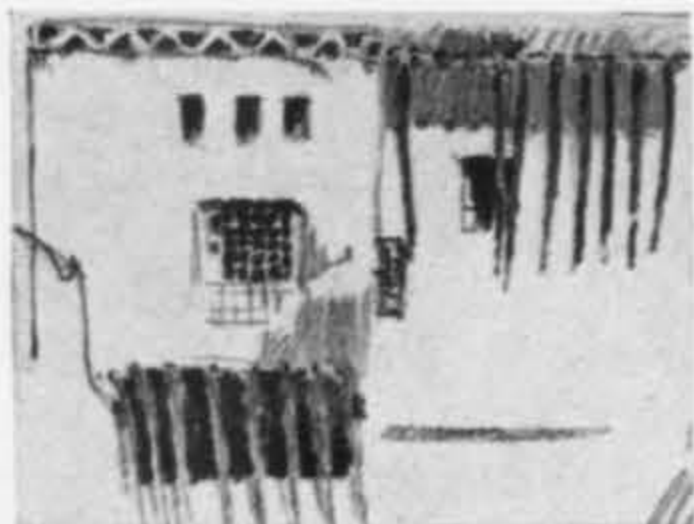


*All tourists are conducted to this scene, favorite of the picture post card fan. Sketching there among jostling Arabs is as difficult as synchronously patting the head and rubbing the stomach*

for the person inside, leaving the exterior as a purely secondary consideration. Not that the exterior is neglected. Quite the contrary. But it is strictly an expression of the plan, adorned with restraint and set in a garden whose vistas and fountains are again arranged for the delection of the dwellers in the house. What a blessing it would be to find in America more houses planned in this manner.

With the various ranges of the Atlas Mountains paralleling the coast from Tunis to Fez, the variety in architecture and gardens that has resulted from historical repetition is multiplied by topographical differences. From Tunis to Constantine the motor roads cross this range, traversing broad, high valleys and vast plateaus. Thence to Biskra, on the edge of the Sahara, the highway threads down through valleys and canyons yielding at last the first glimpse of the great desert at El Kantarafi, the gateway to the sands. Along the route monuments of successive conquerors stand stark against the blazing sky.

With its latitude, altitudes and low rainfall, the climate of the whole district on the northern slopes of the Atlas range is all but identical with that of Southern California in the vicinity of Los Angeles. It makes you feel as if you would call up the club and reserve a table for two, to see growing, along the road, such old friends as cactus (introduced from the United

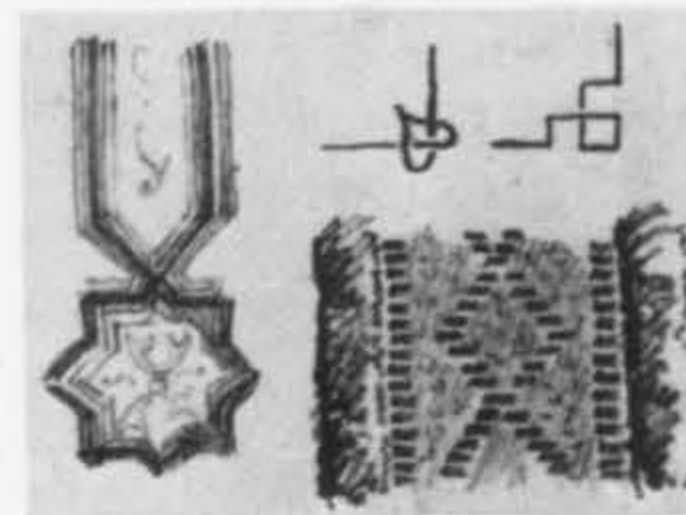


a Moorish house with a Byzantine arch framing a Romanesque doorway, marked by pure Corinthian columns. It is an architectural goulash.

But one thing they have learned. Here, at last, may be found houses and palaces designed and built solely for the comfort and enjoyment of the occupants. Whether these people once had the conception so prevalent in the United States, that a house is an object built for the pleasure of the passing observer, I do not know. Certain it is, however, that the house is planned

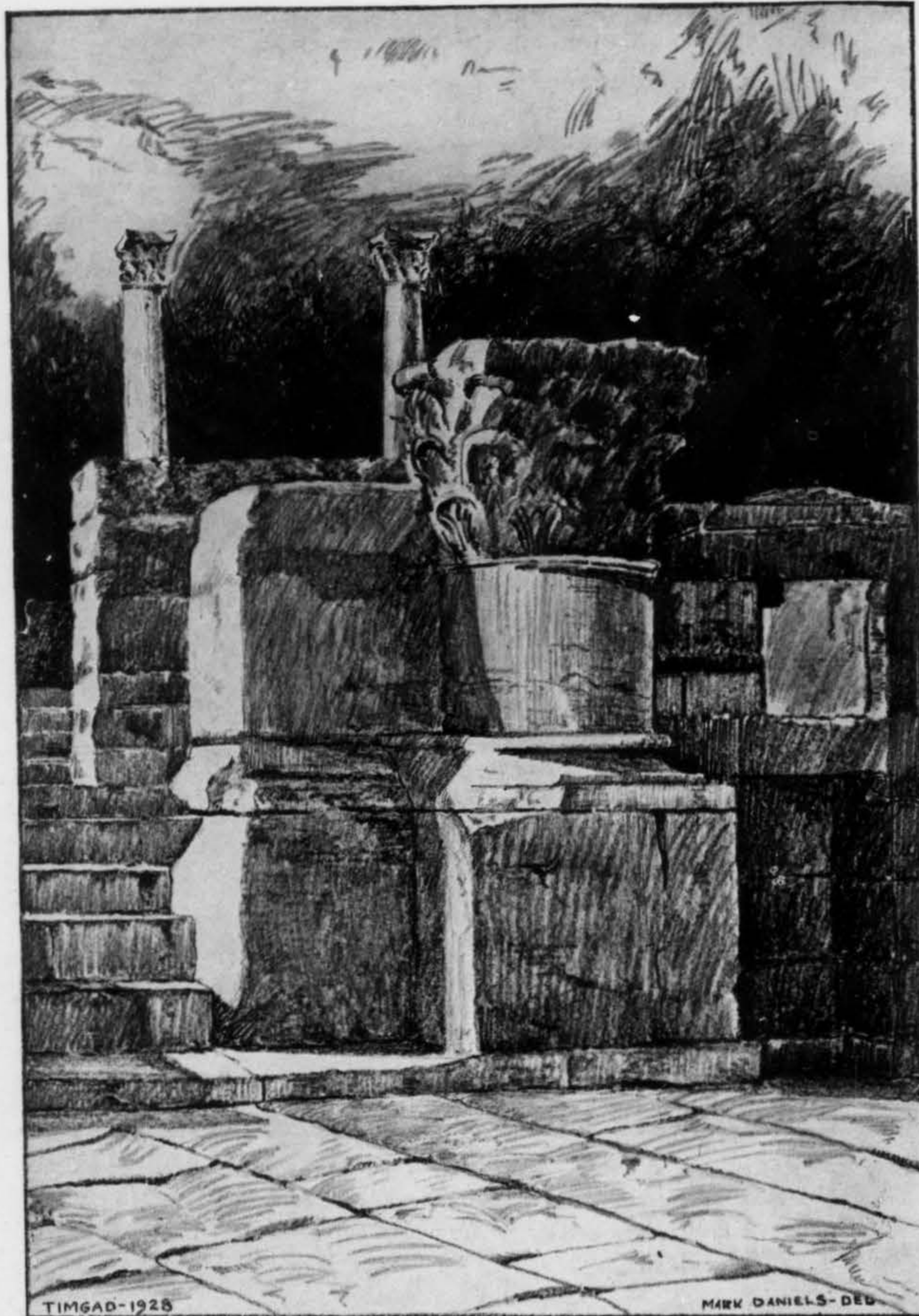


*Watch towers in the oasis now catch the first rays of the friendly dawn that calls to morning prayer*



States, by the way), cypress, live oak, honeysuckle, palms and broom. Much of the plant material used here moreover, has been introduced from Algeria, such as the oleander, heather, jasmine, heliotrope, polygala, teucreum, cork oak, date palm and myosotis, so that it looks very much like home.

To the lover of antiquity, nothing in Algeria is so impressive as the ruins of the Roman cities that spot the open plains. The first of importance on the road from Tunis to Constantine is Dougga, some



twelve or fifteen miles from Teboursouk, a town whose name is printed in type that belies its size. Dougga dates from the second century B.C., but presents no ruins of interest earlier than the Roman monuments of the second century A.D. Of these the Capitol is the best preserved.

From Teboursouk the best road threads passes and crosses valleys through Souk El Arba, Souk Ahras and Guelma, rural Arabian villages not of the desert type, where food is only fit for the pigs that a Mussulman will not touch.

Constantine calls for the historian. It is a city of ninety thousand souls of every creed and color. Canyons, bridges modern and Roman, churches, mosques, hovels, department stores, souks, a public park, modern hotels, goats, Arabs, Jews and Soudanese. The Arab quarter, with its steep alleys, develops many picturesque angles.

From Constantine south the character

*Roman emperors have trod these streets and steps, and the wheels of chariots, on their way across the desert to distant Rome, have worn deep ruts in the everlasting stone*

changes rapidly until the desert bursts on the view through the palisaded gorge at El Kantara. Here is the first oasis on the way to Biskra. Houses are almost exclusively of adobe, much in the manner of the Mexican peon.

Biskra is the next, and greater, oasis. It is more like a Mexican border town with a mosque in its middle. But it is on the desert and has been written about by Robert Hichens, who spent so much time there in the Garden of Allah. And so, it is famous. The camel races, the public market and the old Arab section are full of character. Camel-back is the best way to see Biskra, for the added height gives views

over walls into gardens otherwise shut to the tourist view. To me no part of Biskra was so lovely as the narrow walled streets in the Arab section.

To avoid back tracking, it is best to go to Alger via Bu Saada. Here is an oasis spun of dreams. One side of the stream that winds through the date palms is walled. Over this wall, festooned with vines, nod the tops of tropical shrubs mingled with the swaying, slender trunks of palms. It is small wonder that Dinet, thirty years ago, chose Bu Saada for the place where he was to execute his immortal paintings.

With the memory of beautiful Bu Saada undimmed, the long road to Alger glides by unnoticed.

No city on this African coast is better situated than Alger. The business quarter lies on the more level land fronting the Marina and harbor. The residences climb

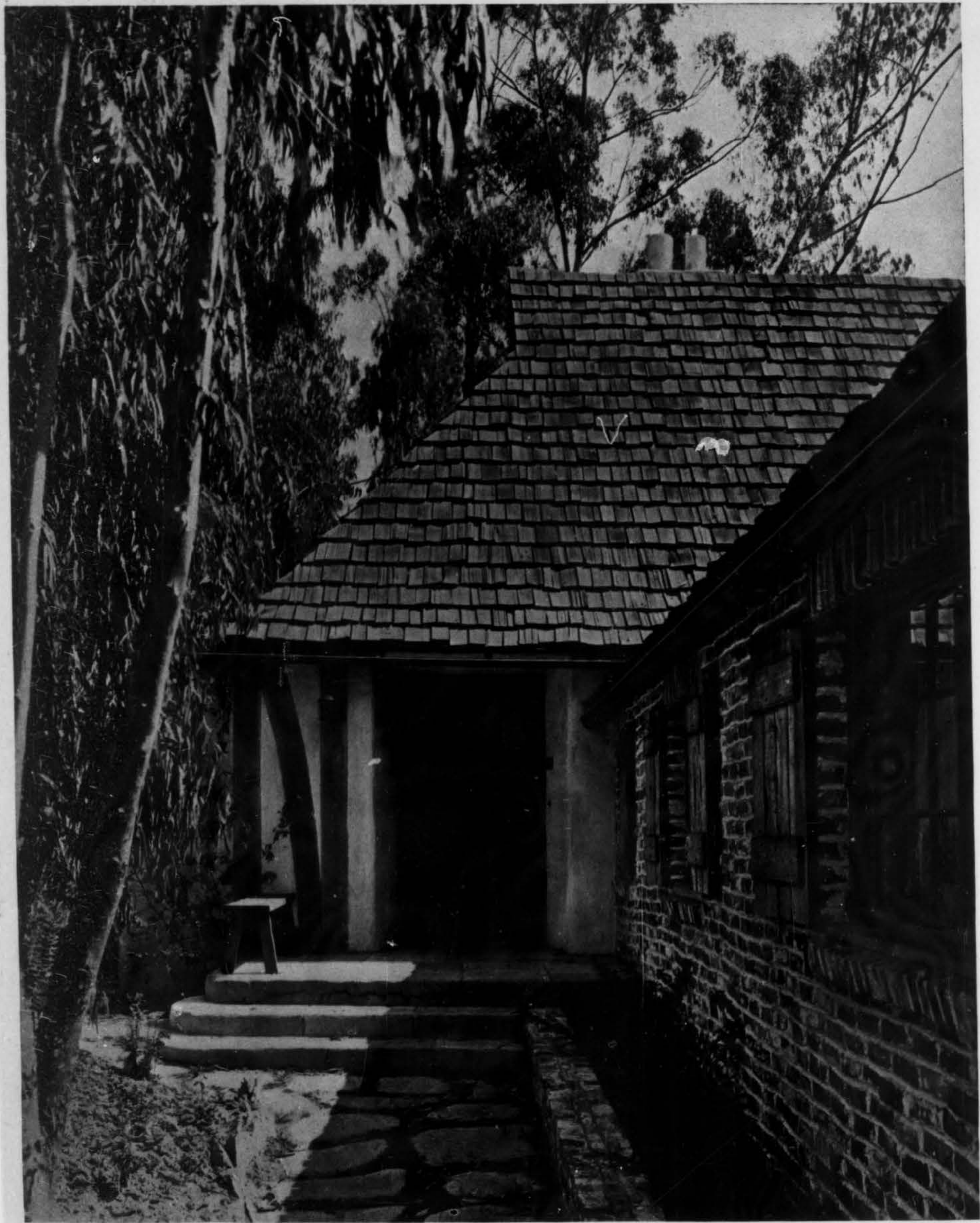
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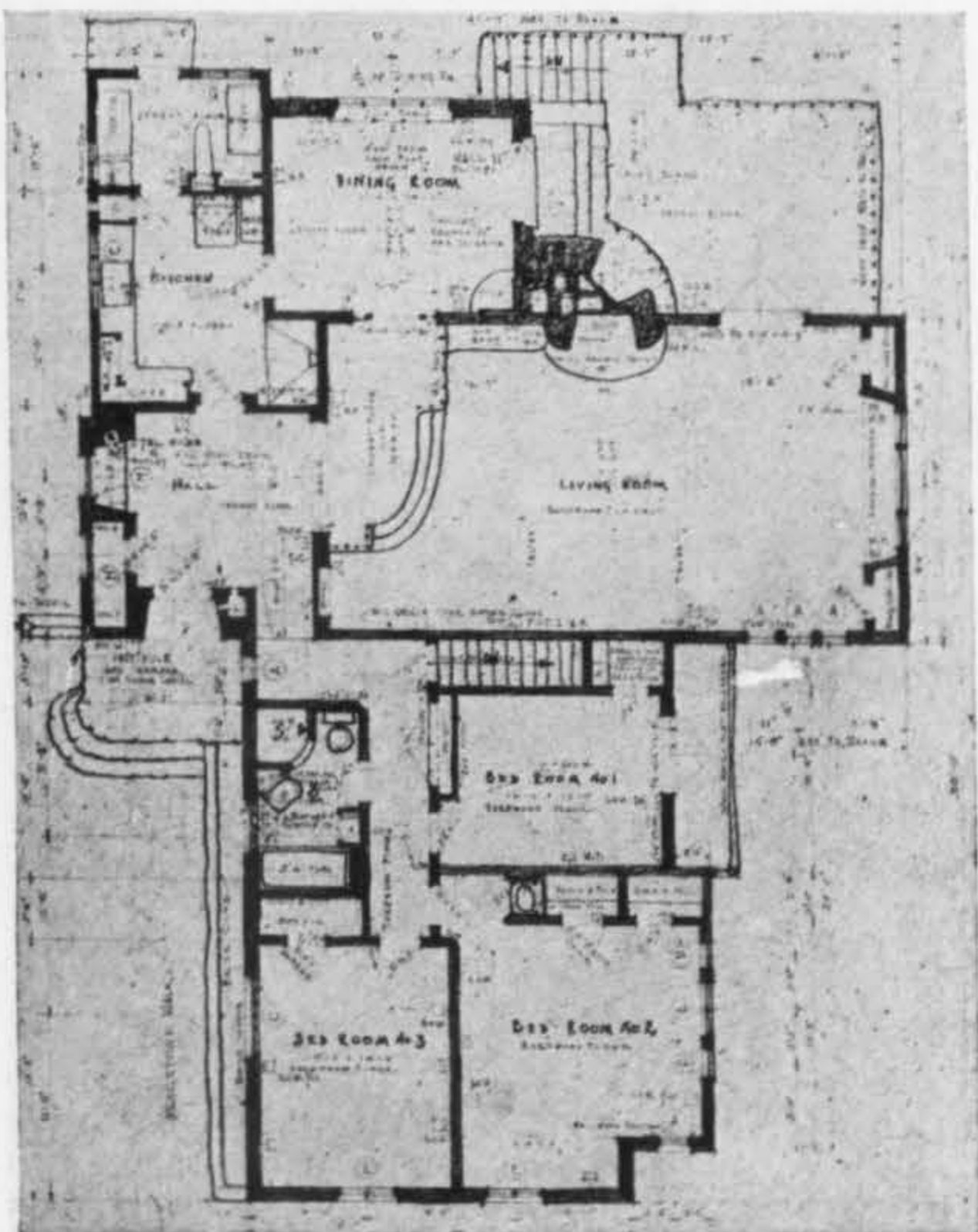


Photographs by Waters and Hainlin

*The house of Mr. and Mrs. D. Whitman, in Oakland, California, was designed by Frederick H. Reimers, A. I. A., to suit its site, an irregular hill covered with tall, slender eucalyptus trees. Its steep pitched roofs and the picturesque combination of several different materials are motifs in consistent scheme. The propriety of a straight, formal hedge may be questioned in this instance*



*In this view of the entrance detail for Mr. and Mrs. Whitman's home, notice the harmonious way in which the different materials have been blended by the architect, Frederick H. Reimers. The rough texture of brick wall, roof shakes, flagstones, stucco and half-timber, plank shutters, are all appropriate and pleasing. Note the unusual low wall or high curb which defines the fern bed.*



The contour of Mr. Whitman's lot can be visualized by studying the floor plan and the small view of the rear terrace, whose out-door fireplace is almost concealed by a sloping buttress. Above, the charm of the high-raftered living room is evident, sufficiently informal to be consistent with the exterior, and yet with a sense of balance and dignity. Frederick H. Reimers, architect



Herbert and Maria Ridenstein, whose batik tapestries for the Phoenix Biltmore were shown in the April California Arts & Architecture, have executed a series of relief-dolls for the decoration of screen panels, which are unique and charming, suggestive of the wax miniature portraits which were in vogue up to the end of the 18th Century. Heads and hands are made of a "Yesso" composition; costumes of silk, velvet, fur, wool, leather, felt, metal; producing a realistic effect of historic figures accurate in pose, costume, character



While these figures show the fashions of the past centuries in authentic detail, they are not mere clothing dummies. It required the touch of an artist to portray the types of the various periods and to blend colors and fabrics into ensembles that are both harmonious and historic, with a note of playfulness that just avoids caricature. Below are shown a Landsquenet, Mercenary Soldier of the 16th Century, wearing leather jacket, collar of mail, slashed felt with linings of gay silks; and a Burgundian Lady with heunin head-dress, richly dressed in brocades and velvet and fur in the bright colors of the time





Left—A soldier of Washington's day, wearing white uniform with red facings, steel cuirass, a pigtail wig

Right—A lady of the court of Louis 16th dressed for a fete in dainty pastel shades of silk; white wig in its most extreme form; the red circles painted on the cheeks denoting a member of the royal entourage



Above—Burgundian nobleman of the 15th Century, with characteristic caul and long pointed shoes

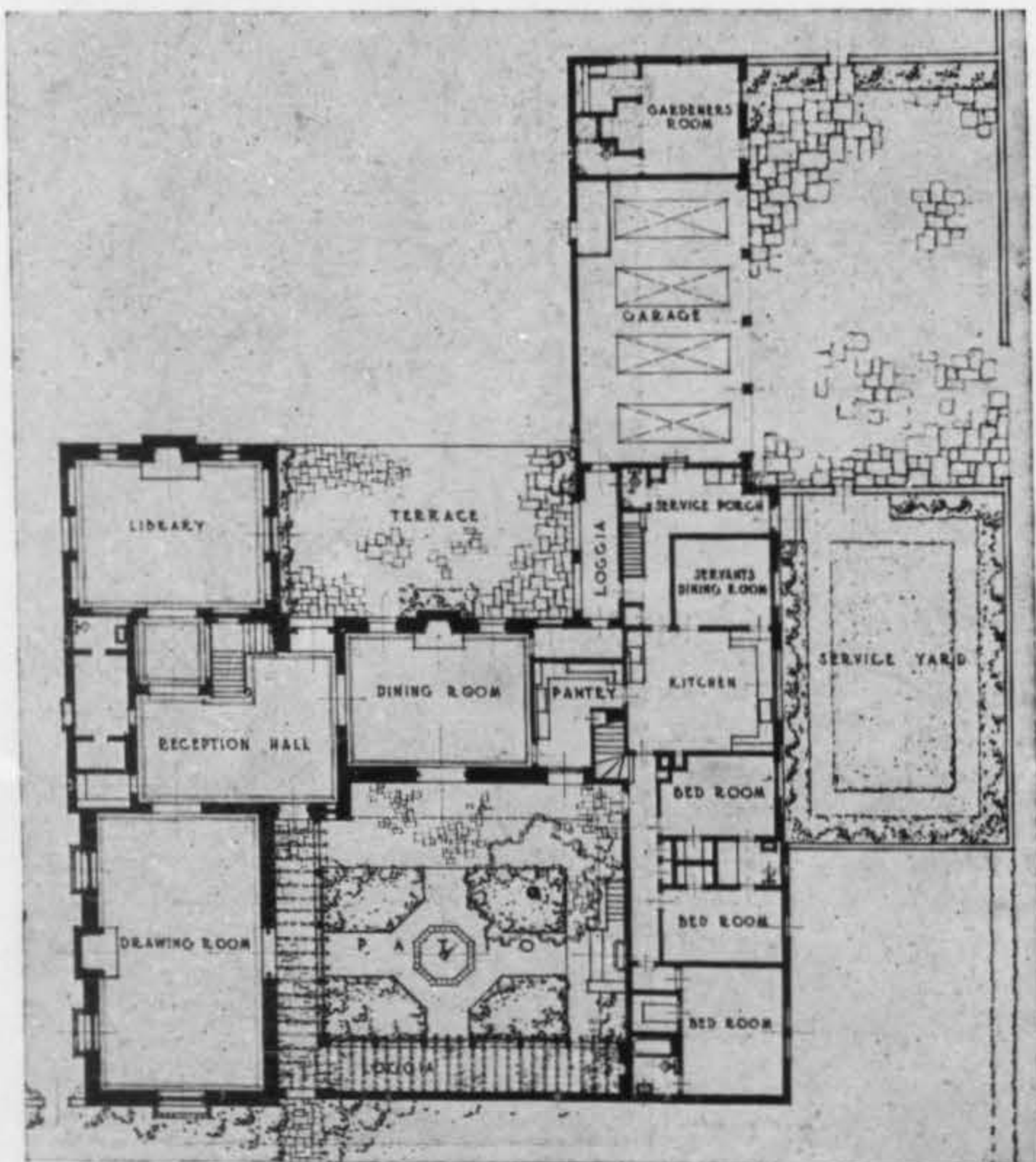


Left and right—Two figures of the French Revolution, the rebound from tyrannic court fashions; simple materials, market-women's bonnets, neck-kerchiefs, natural hair in some disorder to emphasize neglect of etiquette; the so-called "Incroyable" fashion, but still with affected manners, not to be changed so easily as dress





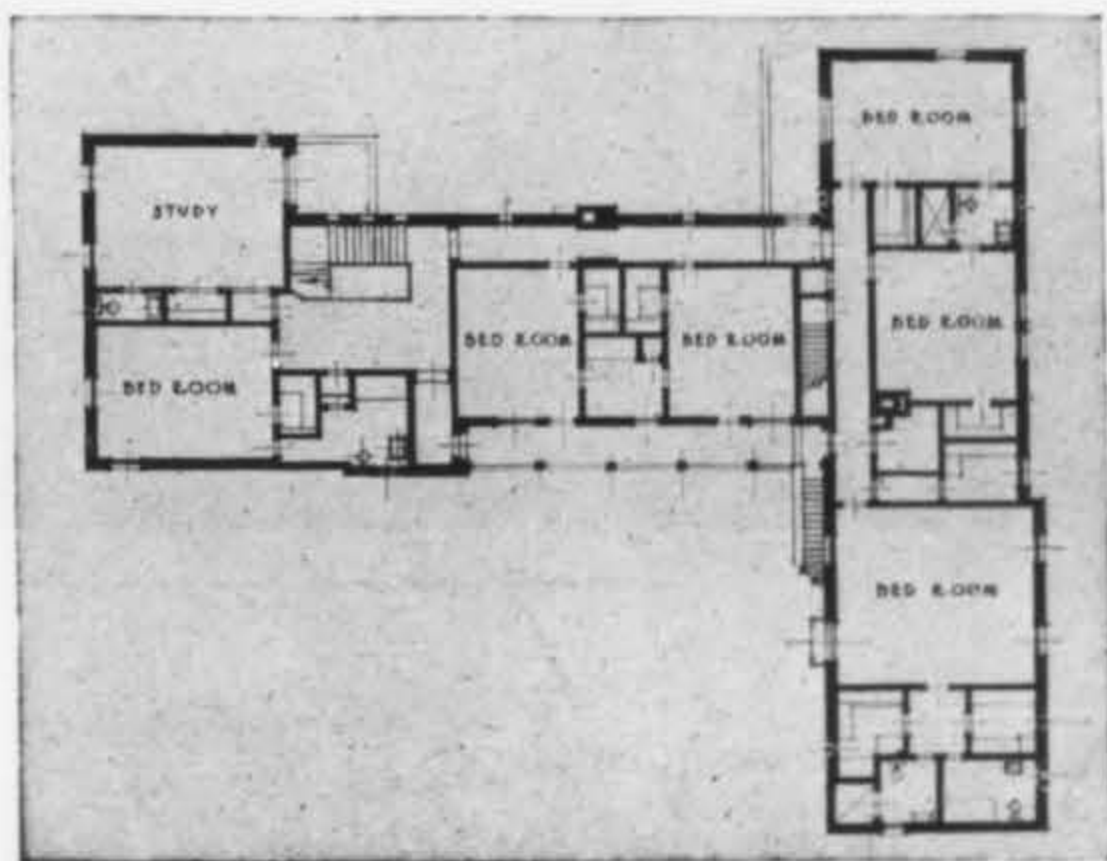
Won Honor Award, Section 1, Class C, Dwelling of Twelve Rooms and Over. Northern California Chapter, A. I. A.



For Charles G. Norris and his wife, Kathleen Norris a true Californian home has been designed in Palo Alto by Birge M. Clark, A.I.A. A spacious lawn, shaded by fine old oaks, separates it from the street; the principal rooms open both to the high-walled patio and to the outer gardens. Against the service wing wall an outside stairway gives direct access to the upper story balcony. The various heights of roof, the expanse of cool stucco wall, make up a pleasing composition which is carefully placed in regard to the surrounding trees. One would expect some such homelike abode for a couple who have glorified the American home so successfully as have the Norrises in their writings.



*Above is shown the outer entrance gate to the principal patio, in the home of Charles G. Norris and Kathleen Norris at Palo Alto; the planting is effective against the white stucco wall. Below are given the second floor plan and a glimpse into the library-dining room terrace and loggia connecting the garage directly to the house.*





*The living room in the home of Charles G. Norris and Kathleen Norris, at Palo Alto, is spacious, simple, dignified, occupying a one-story wing between patio and garden. The stone fireplace is of good scale, and has the family coats-of-arms carved on its frieze. A room intended for comfort and friendliness. Birge M. Clark, A.I.A., architect.*





*A feature unusually attractive, if no longer unique, in the home of Mr. and Mrs. Charles G. Norris at Palo Alto, is the flying stairway from patio to second story balcony; the tile wall-fountain panel, iron balcony with tile floor panels, and wide tile landing make an interesting axis feature. The treatment of the high, recessed pantry window is noteworthy. Birge M. Clark, architect.*



*The main patio and the iron and glass doors from the living room to the verandah running around two sides of the patio; the door to entrance hall can be seen in the center of the view above, and the large French windows to the dining room. This patio, with its varied tiling, fountains, flower beds, and the great tree spreading over, is clearly the heart of the home... The residence of Mr. and Mrs. Charles G. Norris, Palo Alto, Birge M. Clark, architect.*



*Another view of the patio in the Charles G. Norris residence at Palo Alto designed by Birge M. Clark. Over the tiled wall fountain on the landing of the outside stairway, a balcony with French sash looks from the owner's suite; under the curving soffitt of the stairs is a door giving access to the kitchen quarters, making service quick and easy for luncheon or tea or what-will-you, in the cool shade of the patio.*





*The forecourt, Palace of the Legion of Honor, San Francisco. The large relief by Henry Hering is from the Michigan Avenue Bridge, Chicago*

## THE MIRACLE WHICH IS SCULPTURE

### *An Essay Upon the Sculptor's Difficulties and Triumphs*

By HAROLD SCHWARTZ, *City Art Commissioner of Los Angeles*

ROGER FRY, eminent critic, painter and writer, in a recent book made a statement to the effect that the highest achievement possible for a human being is to create a work of art in sculpture. There are many, of course, who will dispute this statement; but that the creation of a sculptural masterpiece is an important and difficult attainment is beyond question by those who have given serious thought to the medium. One needs only to tour the galleries of the world to be poignantly aware of the scarcity of great sculptural works in comparison to the number of important paintings. One needs only to review the history of Art to realize that the names of great sculptors are far outnumbered by artists working in other media. In the United States, the graphic artists outnumber those working in the plastic medium about twenty to one.

The limitations and difficulties of sculpture are not excuses for lack of artistic merit, and are not offered as such, but are only presented in order that greater appreciation be given the sculptor when he has surmounted them, bringing forth an epic in stone or bronze. In order that you may analyze the problems which confront the artist, let us compare the work of the painter with that of the sculptor. A painter in choosing his subject matter may paint anything his eye can see or his brain imagine. He may paint a bird on the wing—a sunset—any one of the innumerable moods of nature—landscapes—seascapes. He has both the seen and unseen—the real and imaginary to draw upon. His scope is practically unlimited.

The sculptor is limited to the human figure—animals—or abstract design. The sea may impress a sculptor mightily, but in order to realize this impression, he must

transpose it into a concrete form, and as is evidenced by many statues of Neptune, mermaids and sea nymphs, much is lost in the process. Abstractions are as yet only accepted by those who have progressed in cultural appreciation.

The draughtsman, painter and etcher imitate form, with color, line and shadow in two dimensions, while the sculptor actually creates form. A sweeping line—a dash of color—may suggest a form, leaving much to be filled in by the imagination of the observer, but a sculptured work of art may leave nothing unsaid. Nothing may be left to the imagination. Nothing may be suggested. The statement must be full and complete in its every detail. Each form, each feature of a statue must be carefully and painstakingly worked out by the sculptor. He deals not with one aspect or one silhouette, but with a score, and each must be perfect.

A painter can rely upon good coloring for an effect. Pleasing backgrounds can form a setting for his figures and central forms, but the sculptor has no such aids. His color is the cold grey of stone and the patines of bronze. With these colors he must instil into his creation the vitality of life and that "X" equation that make a statue a work of art.

Nor may the sculptor in the majority of instances choose the background for his work. It is usually out of harmony with the work itself, and the statue must be unusually strong and vibrant to rise above its discordant surroundings. Imagine if you can, any of the works of the great masters such as Praxiteles and Donatello, in the midst of the din and movement of our present-day civilization.

And further, the sculptor is limited and governed by his medium. If he works in

stone, his conception must be narrowed to lie within the possibilities of that material. The layman cannot conceive of the effort and time expended on the hewing of a piece of marble. If the medium is bronze, the armature must be built—the work modeled—cast in plaster—and then in bronze. A painter may set up his easel under the blue skies or in his studio. He may pack his canvas and tubes in his motor and go in search of an inspiration. But the sculptor . . . ?

These, then, are but a few reasons why there is a small number of important sculptors turning out important pieces of art. The work is difficult, the returns small.

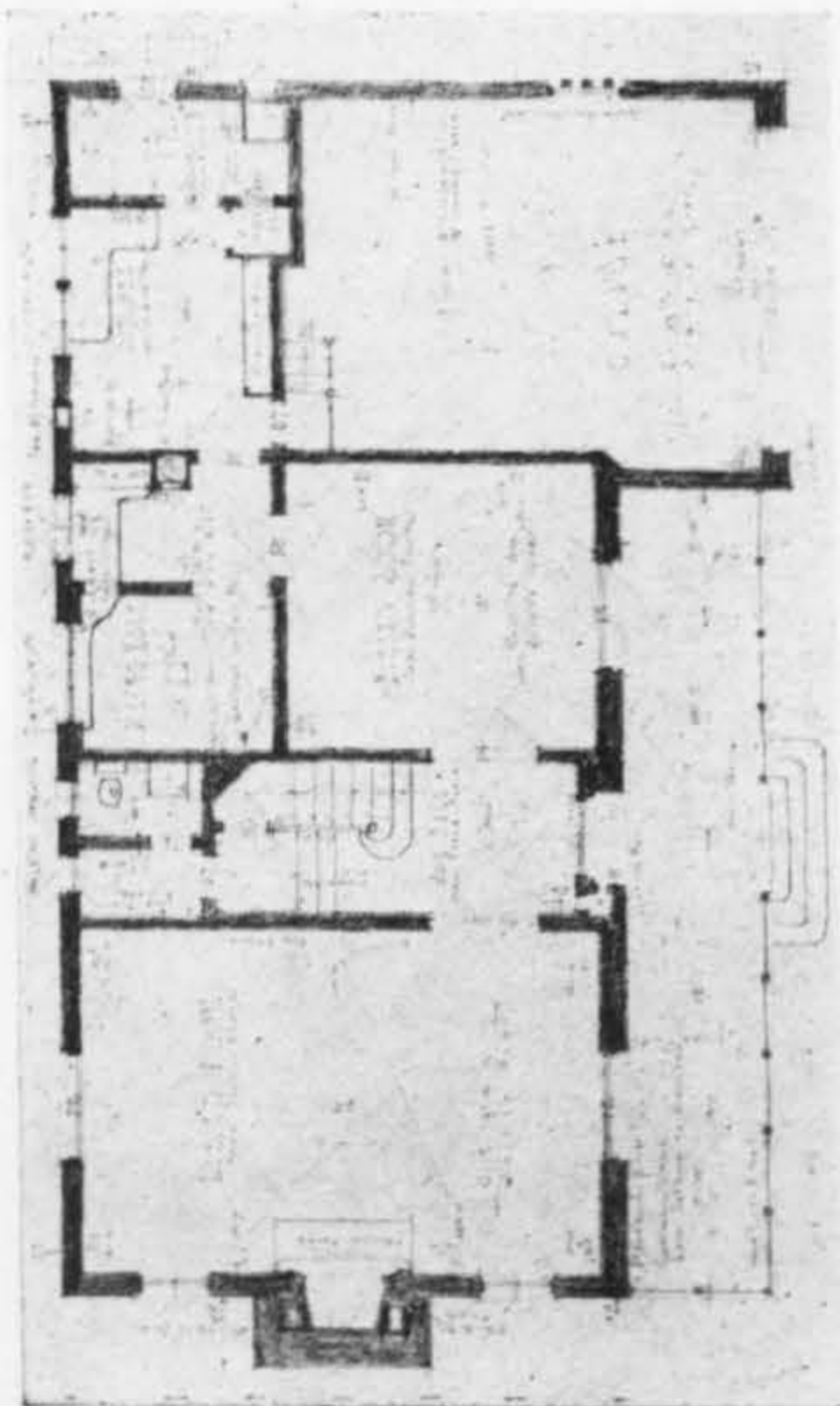
One cannot, in a casual glance, "get" anything from a piece of sculpture. It must be studied from all angles. It must be given time to take root in your consciousness and penetrate your being, for as one writer puts it: "Sculpture is one of the greatest miracles of the human spirit, man giving breath to stone. It is an act of worship. The mind of the sculptor is filled with beautiful forms seeking expression in stone or metal. The people who love sculpture, love form, order and beauty, and they want them to endure forever. The great relics of the past, the magic keys which unlock the secrets of forgotten civilizations, are the work of sculptors."

There is an excellent opportunity at the present time to study the art of sculpture. In the San Francisco exhibition are over thirteen hundred carefully chosen works. A casual run through the galleries and grounds will not be of very great benefit to the visitor. One must study these works, compare them, and open his soul to the artist who has given his time and energy to present his message. It is regrettable that few modernist works are shown.

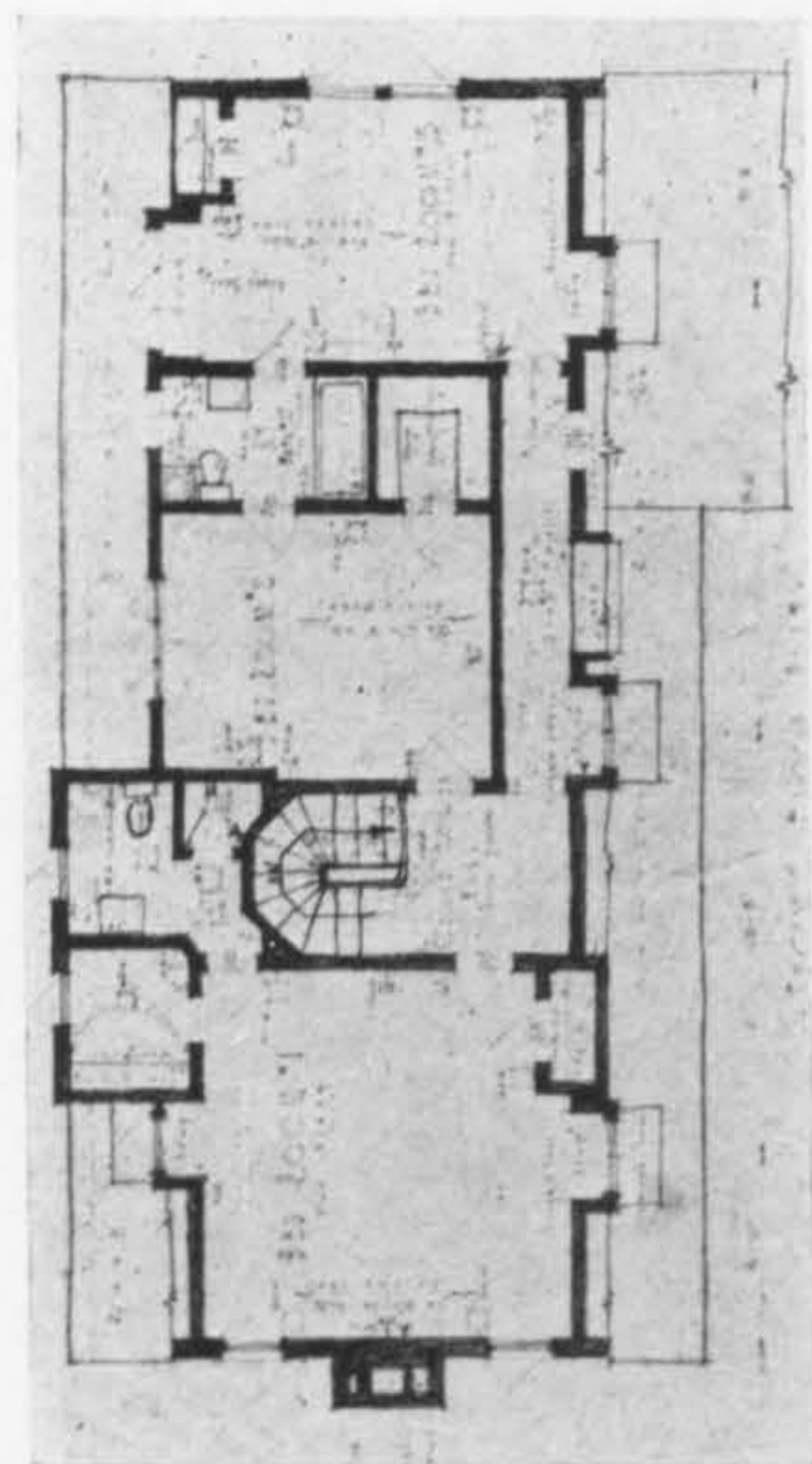


Won Honor Award, Section 1, Class A, Dwelling of Six Rooms or Less, Northern California Chapter, A. I. A.

Photographs by Waters and Hainlin



*Altogether delightful in its freshness and simplicity is the little manor of Mr. and Mrs. R. A. Willson of Oakland, designed by Frederick H. Reimers, A. I. A. Built substantially with walls of whitewashed brick and roof of heavy split shakes, it fits firmly to the ground and nestles into its background of heavy foliage*





*An interesting feature of Mr. and Mrs. Willson's home is the flagstone terrace with its fence of palings and ball-head posts. Shrubbery, obviously newly planted, will in time soften and shield the terrace. The texture of walls and roof is noteworthy. Frederick H. Reimers, architect*



*Where Oakland edges the hills, Dr. and Mrs. W. H. McCabe have designed and developed a native California garden (with some cultivated plants added sparingly and successfully) which fits into the setting of pines and rocks with the naturalness which is the height of art; as with the small pool fringed with forget-me-not, oxalis, maiden hair, Lady ferns, "Heutcheras."*





*The only suggestion of a formal garden on the McCabe grounds consists of a small hedged enclosure closely connected to the bungalow, forming a patio-like, sheltered, quiet, little out-door sitting room; where honeysuckle sweetens the air, fuchsias and saxifragia and spring flowers bloom, secluded from the wild gardens by the thick California privet hedge*



*Well up on the hill at the side of Dr. McCabe's house is another irregular brick-paved terrace (there are four or five scattered around) which is used for out-door barbecues, and left in an almost wild state, among the rocks and pines and scrub-oaks, to further the idea of picnicing in the woods*





*From the lower terrace of rough common brick, a path ascends in easy grades and steps, part paved with brick, part of the native stone, to the main entrance of the McCabe bungalow. On either side are plants that do not mind the shade of the pines; rhododendron, fox-glove, rock rose, ocanthus, columbine, escalonia, bleeding heart*



*The path continues around the house, climbing the gentle slopes; here is more open space, drenched with sunshine, and one finds dogwood and toyon, carpinteria, Fremontia, Veronica, iris, daffodils and many other California natives*



*The approach to Dr. McCabe's garden is up a winding trail of irregular stone steps, bordered by violas, daffodils, foxgloves, wild iris, thimble-berry, hazel, wild lilac, Oregon grape. Even the "tame" flowers seem to be at home among their wild companions*

# READING FOR MIDSUMMER DAYS

*Fiction--Lofty and Otherwise--and a Strange Career*

By LOUISE MORGRAGE

## *Fluffy and Delectable*

A PIECE of literary fluff, delightfully gay and sparkling—that is “Molinoff or the Count in the Kitchen” (The Viking Press) by Maurice Bedel. It is a scintillating comedy, which jeers ever so politely at the provincialisms among the French gentry of Touraine, while recounting the amazing experiences of one, Molinoff, young and handsome, of irreproachable lineage and decorum. Because Russia a decade ago, turned upside down, he is now holding a job as cook in a rich parvenu family in the chateau country; and because a tennis ball falls plop in front of him in the forest he feels obliged to assume the role of gentleman-of-leisure in the aristocratic neighborhood. It is a situation demanding agility of wits that would seem impossible, were it not set down here in black and green—literally green—in the most unmistakable terms. Nothing could be more amusing; neither could anything be more satisfactory than the smooth finish, the faultless taste, and the deft touch which throughout the tale demonstrates the artistry of the author. Altogether it would be something of a misfortune to leave “Molinoff” out of the list of summer fiction which can be read with pleasure.

## *Romantic History*

John Buchan is a thorough historical student with no end of a clever knack for turning history into romance. One of the best historical novels, he ever wrote was “Midwinter,” which is now republished by Houghton Mifflin. In this tale the young Stuart Pretender and his ill-fated attempt in 1745 to regain his ancestral throne is the motive for some wild adventures in the career of one of his staunchest supporters. The prince is not an actual character of the book, but Samuel Johnson is, and the character study of this famous man in his younger days, is one of the finer features of the narrative.

## *Clashing Temperaments*

Middle class life in England competently realized fills the pages of “Sheila Both-Ways” (Stokes). It is a remarkable first novel by a young Englishwoman Joanna

Cannon. The theme is the never-ending temperamental clash between people with practical and phlegmatic natures and others devoted to the cult of beauty. Sheila belonging to a family with vision, marries in 1907 into a family conspicuous for lack of it, and thereafter her life is a continual struggle to adapt her individuality to an



William S. Hart as seen by his friend Charlie Russell. Frontispiece of “My Life East and West.” Courtesy of Houghton Mifflin.

incompatible environment. She is married to the same man, despite the war and a chance for escape via affinity, at closing time, when it is understood that the period of rebellion is a finished episode.

## *A Dramatic Career*

“My Life—East and West” (Houghton-Mifflin) by William S. Hart, presents a series of quite astonishing episodes. The only commonplace thing that ever happened to Bill Hart was his birth. Children frequently get born into large families with nothing on which to live. That trifling incident over, however, the unusual began right away, for this city-born child spent his early boyhood days in the middle west hobnobbing with Sioux Indians. Then back to New York City, picking up a pre-

carious livelihood, with an occasional educational fling, when the family happened to be prosperous, which was seldom. Yet with such meager equipment, Hart actually became an actor on the New York stage, playing leading Shakespearian roles in support of eminent stars. Although he tells meticulously how he got there, it seems absolutely inadequate to an astounded reader, who at this point ceases to be surprised at anything, even the fabulous sums of money much, much later paid him for his cowboy parts in pictures. The account of his experiences as a movie star will attract a large public, but for some the reminiscences of the legitimate stage will be the most interesting portion of the book.

## *Fantastic*

“Diana” (Coward McCann) is the first novel of a trilogy called “The Goddesses,” introducing its author Heinrich Mann to an American public. In Germany, since the war he has surpassed the popularity of his brother Thomas. Over here it may be a different story, yet the suave and subtle brilliance of the novel, its penetrating irony and especially its strong individual flavor, must be admired by modernistic readers. The tale records the experiences of Violante, Duchess of Assy, a youthful beauty of the seventies, incurably romantic and unworldly, with a taste for revolutions. She is exiled to Italy where she views with calm indifference both the hatred and affection felt for her by sundry men and women, although she is easily duped by their sharp practices. She is like a figure in a dream; so also are the other characters, grotesque creatures, distorted in shapes and extraordinary as to behavior. Beyond a doubt it is a remarkable book, but clarity is not its most conspicuous virtue.

## *Published in Hollywood*

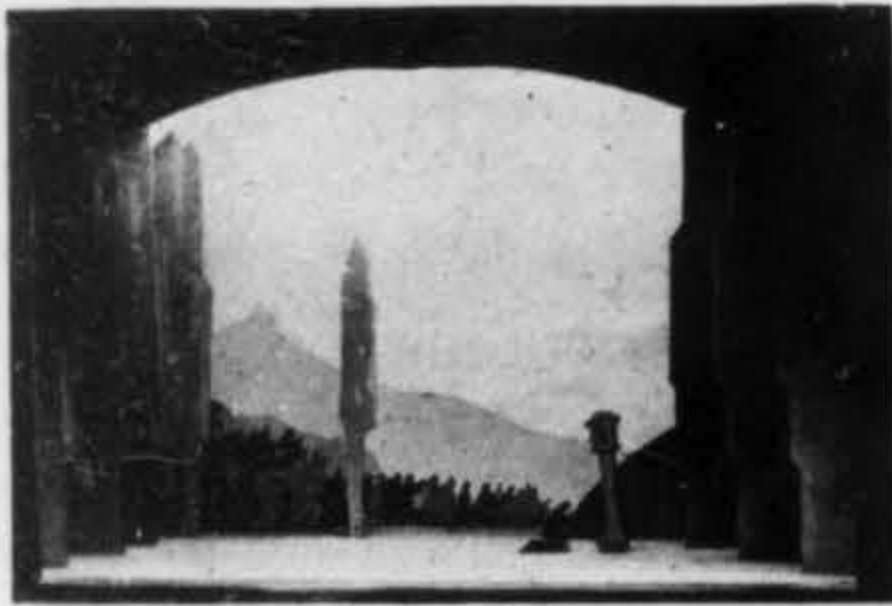
Julien Lemothe of Hollywood has published a slender volume of short poems by Lillian Bret Harte, called “A Handful of Stars”. The poems vary in form and substance and are not insignificant among the numerous books of contemporaneous verse.

## NEW DRESSES FOR OLD OPERAS

## An Artist's Designs for Modern Stage Scenery

By IRVING F. MORROW, *Architect*

IN ITS attitude toward "modern art" the large public falls roughly into two classes—those who resent the whole business as mere sporadic outbursts of perversity and those who tremble at the prospect of not appearing up-to-date. The contempt of the one group and the snobishness of the other evince equal incomprehension. There has probably never



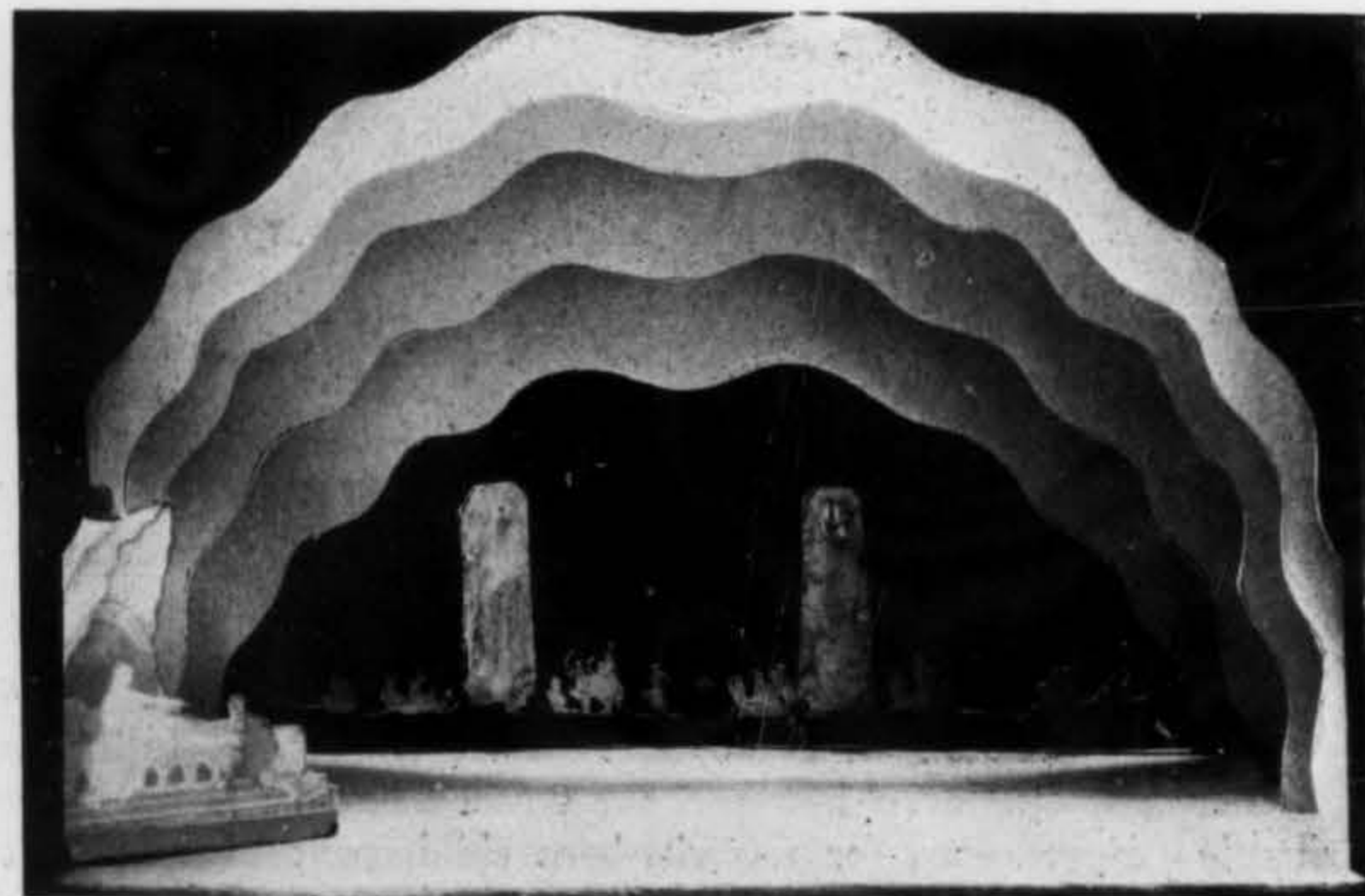
*Tannhauser, Act 1—Sc. 2—Atmospheric blue harmony*

been a time when more thought was being devoted to aesthetic theories and problems, and when more artists in all lines were inspired by convictions for which they were willing to suffer. Wherever personal sympathies may lie, there can be no doubt that the art which we unfortunately have to call "modern" is a sincere manifestation of a current driving force.

Much of nineteenth century art tended to become literary and anecdotic. That is to say, interest was centered in the nature of the subject matter, rather than in the plastic problems connected with the realization of an art-work therefrom. This literary attitude led to the sterile attempt at realism. It is fatuous to imagine that anything man-created can ever be "true" or "realistic" in the scientific, "factual" sense. Modern artists know that art can exist only on a basis of convention. "This tendency to imitate nature has nothing to do with art," asserts Gordon Craig.\* "It is as harmful when introduced into the domain of art as convention may be when met in everyday life. It must be understood that these are two distinct things, and that each must be kept in its place." One of the basic problems of the artist is the choice of a convention which reinforces his purpose and the methods by which it is to be realized.

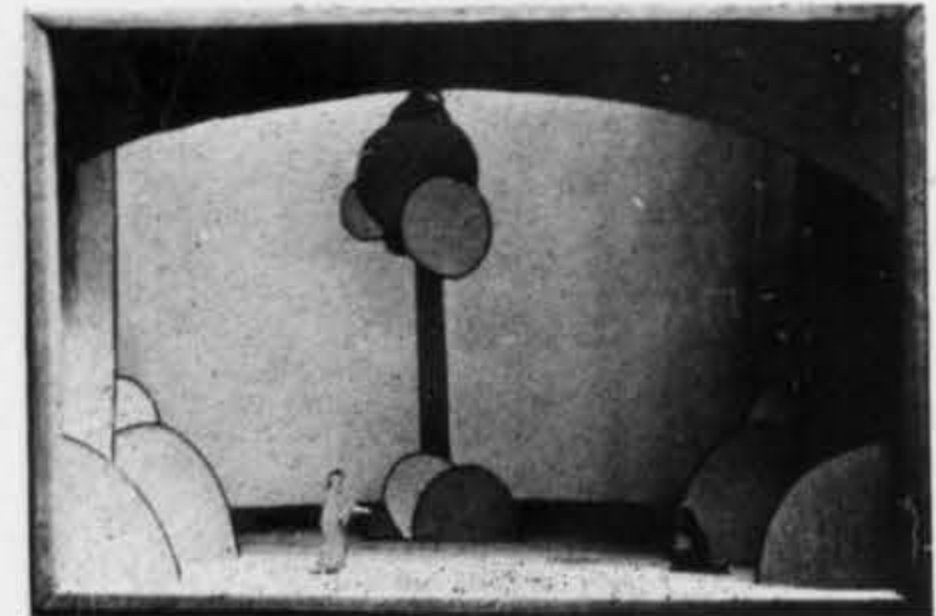
Two of the most fundamental characteristics of modern art are a preoccupation with design, and an awareness of the medium. By the first I mean an interest in the manner of organizing one's material. This is a question of the effect sought. The modern artist is engrossed in technique; not in the sense of virtuosity, which is contrary to the modern spirit, but as an exploration of the capacities of one's medium. (What, he asks, for instance, are the forms proper to the manipulation of paint with a brush, or the cutting of a wood block to be printed? What melodic contours are adapted to emission by a violin, or a flute? How may characters and events be made to count when presented by actors on a stage, or on a moving picture screen? etc.) Both of these characteristics, of course, are really complementary aspects of the decorative sense, which underlies all modern effort.

Probably the acme of realistic artistic endeavor has been reached in the field of stage design; certainly nowhere has the vacuity and vapidness of the method been more convincingly demonstrated. We can all remember the days—in fact, we are not yet out of them—when stage designers valiantly essayed a Quixotic contest with the infinite complexity of nature; when real water, horses, train whistles, and individual leaves on the trees were accounted artistic triumphs. Now there is no art where convention inheres more in the nature of things than in the theatre. It is not only theoretically justifiable; it is inescapable. Complete illusion is a physical impossibility; and the closer the approx-



*Tannhauser, Venusberg—graded rose pinks, dark blue back, orange pylons, green light on foreground figures*

imation to it, the more ridiculous appears every lapse therefrom. Salvation lies only in consistent adherence to a clearly-conceived convention. But distant cities swaying in chance draught; waves undulating through six-foot-thick stone walls at the least false move of an actor—these and numerous other comparable anomalies raise never a doubt in the mind of the realist



*L'Enfant Prodigue—Gold background, pink harmony*

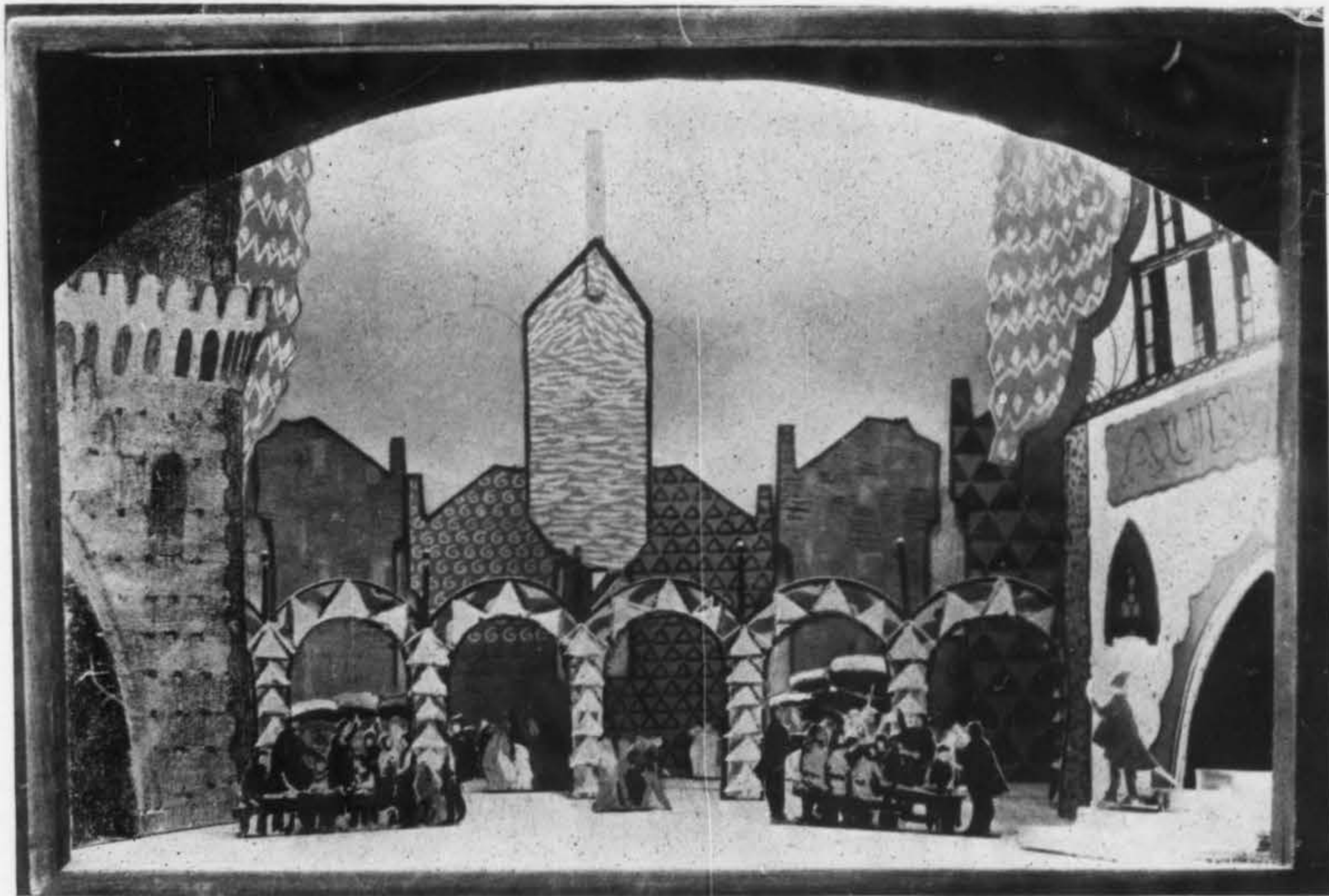
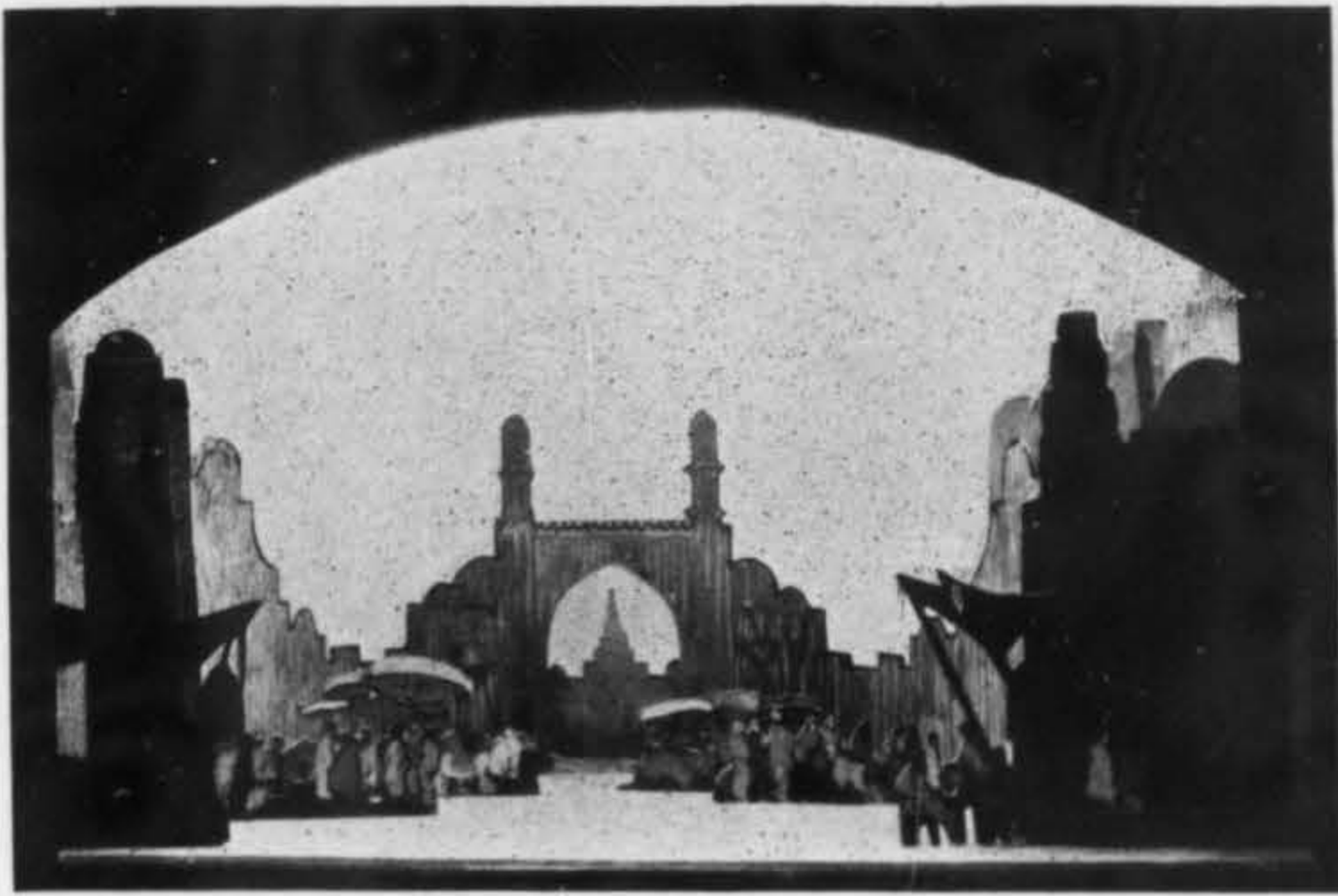
as to his methods; the solution lies in using heavier canvas.

The modern shift of emphasis from subject matter to plastic treatment has resulted, in the theatre, in several different schools of design, all of which, however, have this characteristic in common—the renunciation of the attempt at illusion. The point of view is well defined by Pierre Quillard when he says, "Naturalism, that is, the setting out of each particular fact, of each minute and accidental document, is the very antithesis of the theatre. Every dramatic work is above all a synthesis (artificial) . . . . The stage setting should be a purely ornamental fiction which completes the illusion by analogies of color and line with the drama."

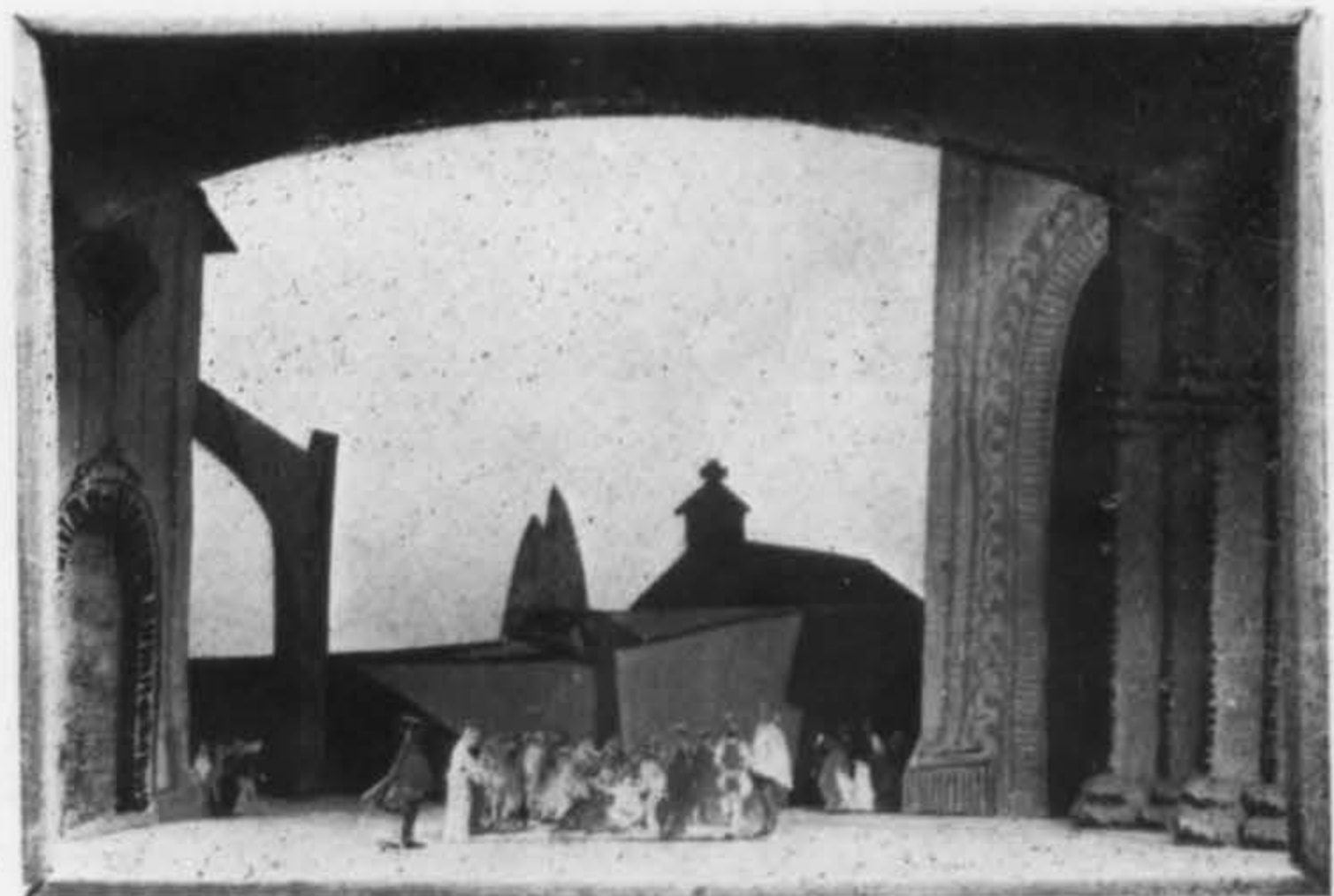
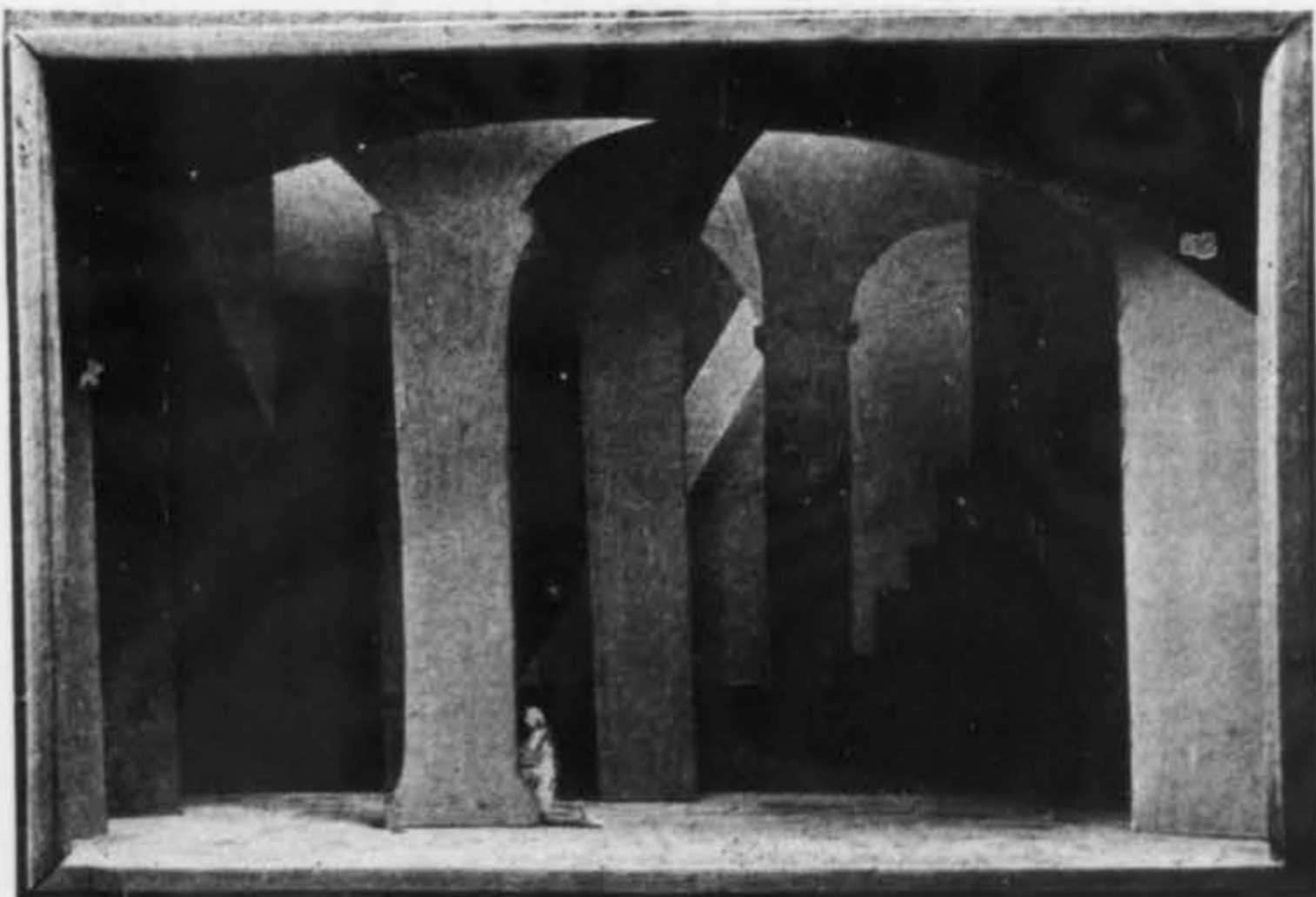
These general remarks are to explain the point of view from which Mr. Pelenc has viewed the problem of composing stage settings for several operas of the standard repertoire. Although these designs were never executed except in model, they were not purely academic exercises, but studies for actual execution in a project which unfortunately was never realized. They are all composed with a frank decorative convention held clearly in view; and although they naturally develop in three dimensions, they are realizable by the

(Continued on Page 72)

\*I re-translate from a French translation of Craig, so may not give the exact words of the original.



*Simeon Pelenc has designed for "Lakme" a sunny street, in pink and gold, a jungle in harmonies of green and for "Faust" a harlequin Kirmess set with orange, green and blue predominating, a sombre gray stone church, a sinister purplish duel setting with livid gray sky*



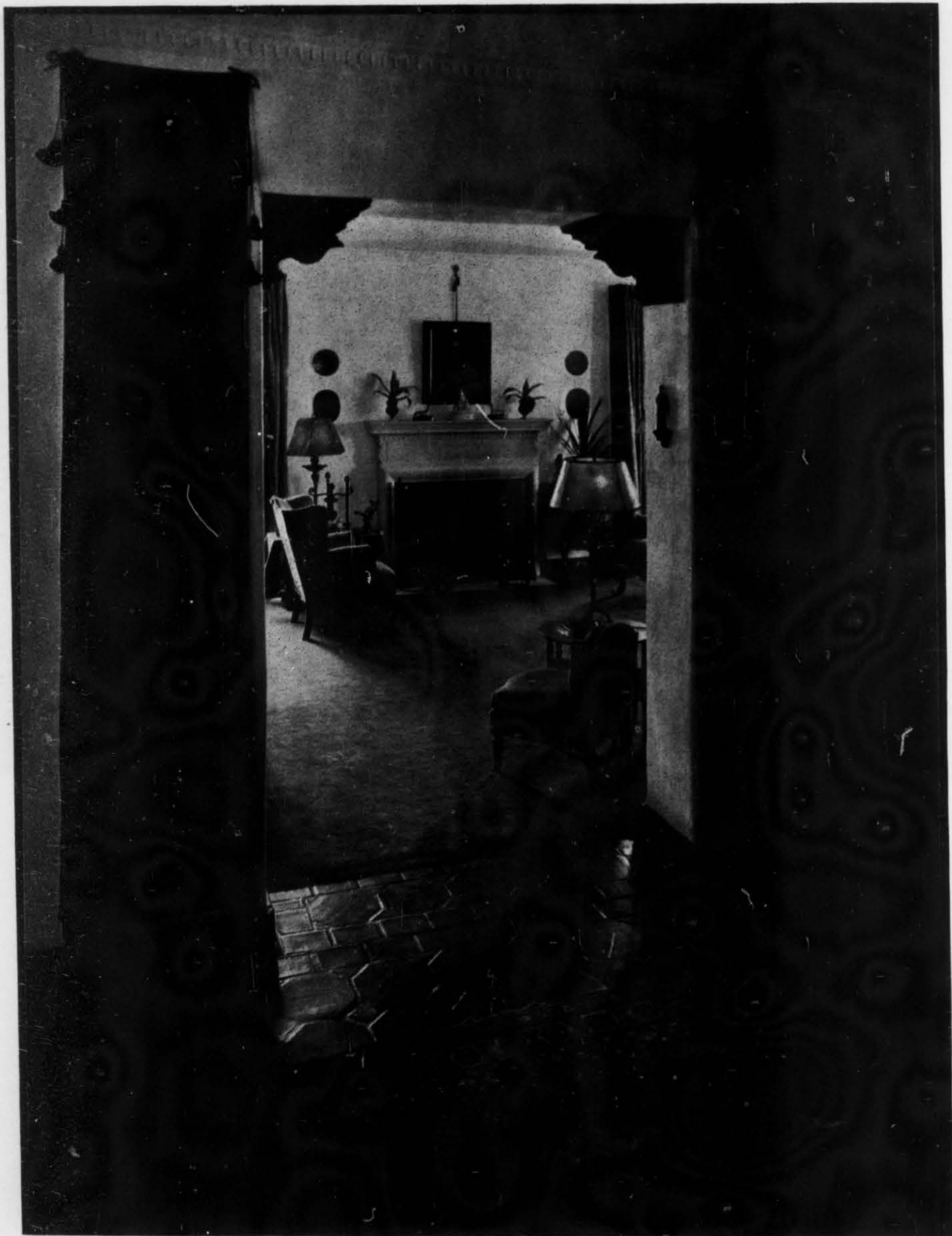


Photograph by Roger Sturtevant

*One of the walled gardens which form out-door sitting rooms on the estate of Mr. and Mrs. Dean S. Arnold at Hillsboro, California. The curve of the fore-court wall is repeated in the wall dividing garden spaces—producing a court of interesting shape. Gardner Dailey, architect*



*Views of the fore-court and central garden, residence of Mr. and Mrs. Dean S. Arnold, Hillsboro, California; Gardner Dailey, architect. A free, vigorous treatment has been used, drawing upon both early Californian and Hispanic sources for inspiration, and clearly suited to the life and climate of its location*



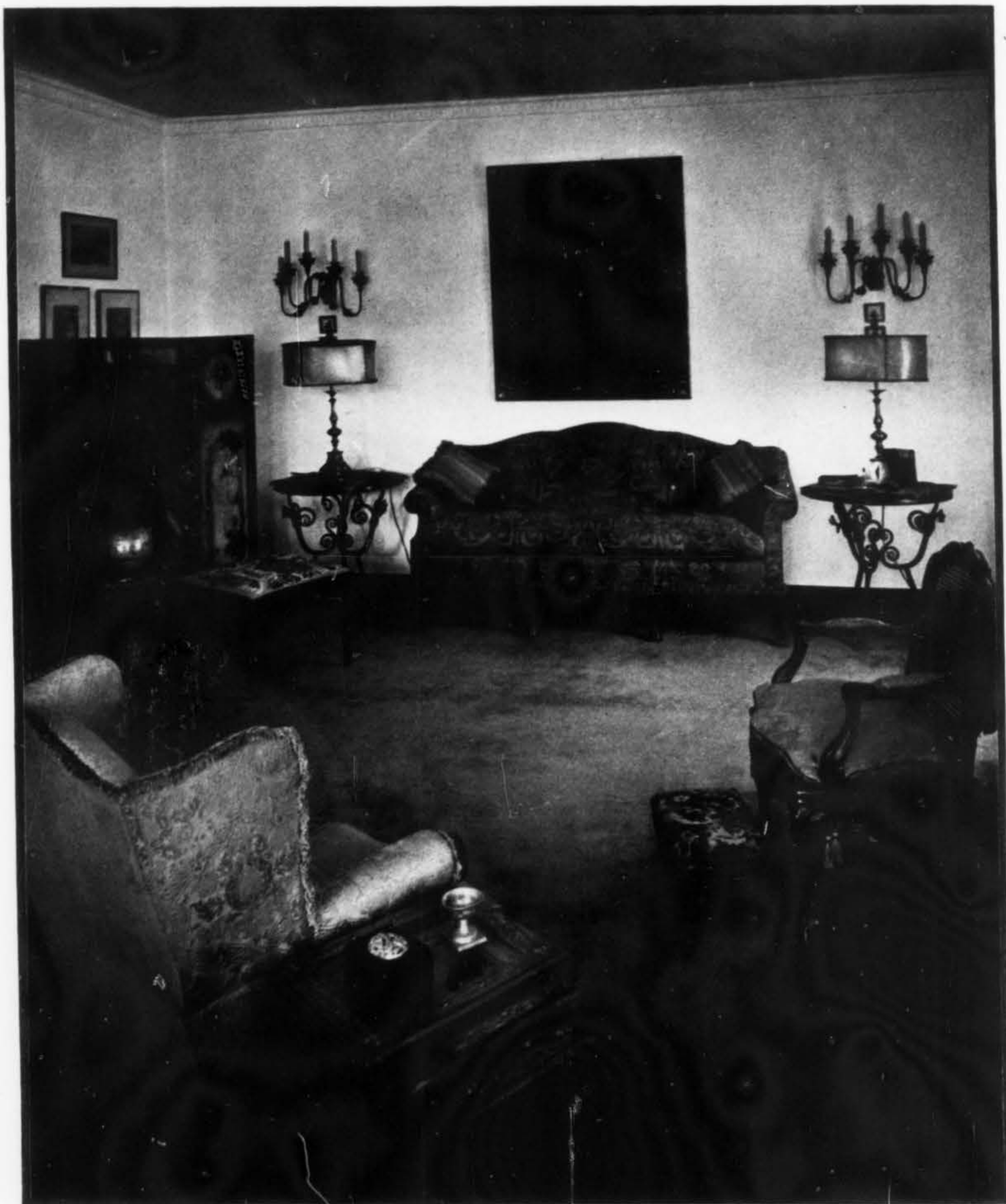
*The doorway from hall to living room in Mr. Arnold's home at Hillsboro, is framed by two Fortuny print panels, made especially for this purpose, in Venice, into banner-like wall hangings. They employ a rich Renaissance motif in tones of bisque and green. Under them are two Spanish ladder-back, rush-bottom chairs in red and gold lacquer. An Oriental rug in tones of blue, terra cotta, green, over the highly waxed tiles, completes the setting to the portion of living room seen, a cool, quiet picture in which the chaste beauty of the white marble mantel is emphasized by well placed spots of color, on walls and shelf*





*The interior treatment of Mr. and Mrs. Dean S. Arnold's residence at Hillsboro, California, is restrained almost to severity, but shows thorough knowledge of period decoration on the part of William McCann, interior decorator. In the dining room, shown above, an old table, bought in Spain, sets the note; the doors were reproduced from Spanish originals, made out of walnut with gold leaf rubbed into the mouldings. Below, the entrance hall possesses a genuine old Spanish chest in walnut; carved wood figures and corbels emphasize the soffit of the living room door in the foreground*





*In his living room, Mr. Dean S. Arnold (who is a member of the William McCann staff) has taken intelligent liberties with a strict interpretation of Spanish decoration, and has produced a lovely, livable room which is still harmonious in feeling and color. A seamless carpet, in warm taupe shade, covers the floor; the walls are almost white stucco, textured with the palm of the hand. Against this background the couch, covered with Spanish printed linen, the large, deep-colored reproduction of the Infanta Margarita's portrait by Velasquez, the polychrome wood and metal candle scones, the twin wrought iron tables with walnut tops, the decorated leather screen, have distinctive value. A Louis XV chair is not incongruous, nor are the brocaded armchairs*

# THE MAGIC, TRAGIC LAND OF CINEMA

*Where Revolutions May Come and Revolutions Go But Now Microphone is King  
One Kingdom Where the Subjects All Have a Voice*

By ELLEN LEECH

COINCIDENT with the growth in power of the vocal picture comes the insistent inquiry, does the brain demand less when assailed through the eye than when the approach is by the ear? Is the eye the key to the imagination and is the ear the channel to the intelligence? Up to a certain point the dialogue will be accepted as a novelty, the varying tones of the voice will be matters of discussion, but novelties, particularly with Americans, so pathetically soon cease to be novelties. It is established that pictures do talk, now we want to know what they are saying. The quirk to be reckoned with is that in the silent picture each individual sitting in the darkness supplied the words, the mental attitude, the whole drift of the conversation without actually thinking out the dialogue, but now we demand, if the words are to be supplied us, that they be adequate, and that they satisfy so many different types of people. It naturally follows that an audience trained to see and not to think still demands entertainment, which all the stars from all the stages of the world cannot supply by the use of their vocal chords only.

In the film world mere words continue of supreme importance, every picture must talk, no matter what the message, it must say something. The majority of producers in their eagerness to supply a talkie overlook the fact that audiences soon tire of words, and demand that discarded films be pulled out of the closets, or wherever the flops are kept, and the lines added. Several methods prevail, but usually the film to be doctored is thrown on a screen while the actors, directors, probably the producer, sit in consultation to decide what the lines are to be. One or even several versions may vary, but a sufficient amount of conversation is agreed upon, this is injected, and another talking picture enters the lists.

A firm as carefully made as "Four Devils," one in which a director put the thought and artistic perception essayed by Murnau in this, should never have been so sacrificed to commercialism as to force speech into the last sequences. The Woman becomes much less sinister with her spoken lines, and although Janet Gaynor is adver-



*Above: Lenore Ulric, known to stage and screen audiences of the East and West, is now in Hollywood making vocal pictures for William Fox*

tised as possessing a voice with a soul, it proves much more lispy than soulful. In this, her first attempt, the voice lacks color, and attention should never have been called

*Below: Mary Duncan, seen as the menace to the happiness of at least two of the "Four Devils" at Fox Carthay Circle*



to it so blatantly. No doubt with more training and practice so clever a girl as Janet Gaynor will remedy this defect. If a year was consumed in perfecting the detail of the picture and the dialogue, as stated, inserted within a week, it is scarcely to be expected that the two should be of equal merit. Even the small item of addressing Charles Morton by his picture name seems to have been overlooked. He is billed as "Fritz" among the Four Devils, but is constantly addressed, and spoken of, as Charles in the dialogue.

Preceding the picture at the Carthay Circle theater Sir A. Conan Doyle discusses via Movietone his Sherlock Holmes character and in hearing him you realize the individuality of a voice may be retained. The intonations, the mannerisms of tone are all there, which gives promise—if real success is to attend audible films—that it will be possible soon to recognize the difference in timbre of the voices.

"Hollywood Revue of 1929" does add zest to summer days and nights, there is no gainsaying the attraction of this successful divertissement. A revue if well planned and directed, as this is, offers entertainment to many types, to almost all classes, and seems to be the perfect medium for an audible film. This revue not only offers dance, song and dialogue, but gives color and perfume as well. The perfume appearing simultaneously with the color photography in orange blossom time. As a whole, however, the black and white motif is adhered to, and proves much more effective pictorially. Unusual effects have been achieved through photography, tricks new to most audiences, including first a shadow dance, and later the appearance of Bessie Love in miniature introduced from the pocket of the Master of Ceremonies.

The interest is cumulative, the second part even better than the first. The "Romeo and Juliet" travesty is particularly clever, as the bit is done first in the Shakespearian manner and then, to please a modern director, is jazzed and fitted with more slang than could be compiled in a Five and Ten. The musical number, "Singin' in the Rain," is another hit of the show.



*Bringing  
in the  
bundles  
June, 1925*

*Styles change  
and the clothes  
worn in 1925  
are now ready  
for the  
Thrift-Shop*

## THE ASSISTANCE LEAGUE BULLETIN

*A Bundle a Month to Us Makes a Happy Heart for You*

By MRS. RICHARD LACY, *Chairman, Thrift Shop*

My dear Sue:

In your last letter to me, you ask for full particulars regarding the Thrift Shop of the Assistance League, as you decided to have one connected with your organization.

The Thrift Shop may be the ugly child of the League, but, oh! the loveliness that comes knocking at our door in the form of mothers who long for pretty clothes for the loved children and had to pass them by, until they found us; young girls with tired faces and such a look of longing for the bright, pretty things that more fortunate girls have; and how those same faces become radiant when they find the dress, hats and shoes of their dreams become realities for the smallest sum of money; men who, for a few dollars, go out from our shop well dressed and with shining, happy faces to the position that had seemed beyond them for the lack of decent clothes!

One morning, there came to our shop a little mother and five small children, one a baby in arms, all very ragged but spotlessly clean; after talking (because we must do that to find out conditions, so we can act accordingly), I asked her how much money she felt she could spend on outfitting the whole family, herself included. She answered, "Five dollars." For the moment I was a bit nonplussed, but quickly gathered my wits and told her we would do it. We started with the baby, finishing with the mother, and sent them home rejoicing. It took nearly two hours, what with fitting shoes, hats, etc., but when I rang up that five dollars on the cash regis-

ter, I had a lump in my throat when I thought of those happy faces full of pride over their new-to-them clothes, and of the mother's self-respect maintained by the fact that she had paid for them all! That is just one case out of hundreds that come daily to our shop, but lack of space forbids me to write more.

You would also be surprised how we have to slash our original markings because in many cases we know that buyers cannot afford that sum. Despite all that, we make the concern a paying affair because it is all clear profit to us, and thus we are enabled to help many people to help themselves through the medium of good clothes for a very small sum of money. Our receipts never fail to astound us.

We also have a very good following among the studio people, who want fancy dresses for certain pictures; or girls who want good looking clothes or hats for a part; or men, a top hat, evening clothes.

A big work is in the collecting of the various things, because it has been rather hard to convince people that we want everything, no matter how old or decrepit; china, glassware, pictures, jewelry, kitchenware, books, old records, playing cards, in fact everything. So I beg them to go up to their attics and down in their cellars and give us everything they have no further use for, but which are so valuable to us. Then comes our slogan, "A Bundle a Month to Us, Makes a Happy Heart For You." How you would be surprised to see the articles pour in. If we are notified

that so-and-so has a bundle but is unable to bring it in, we immediately send for it.

A friend of the League's brought in a marvelous bundle. The clothes of her daughter who had recently been married, and had no further use for her older clothes. They were bought at once.

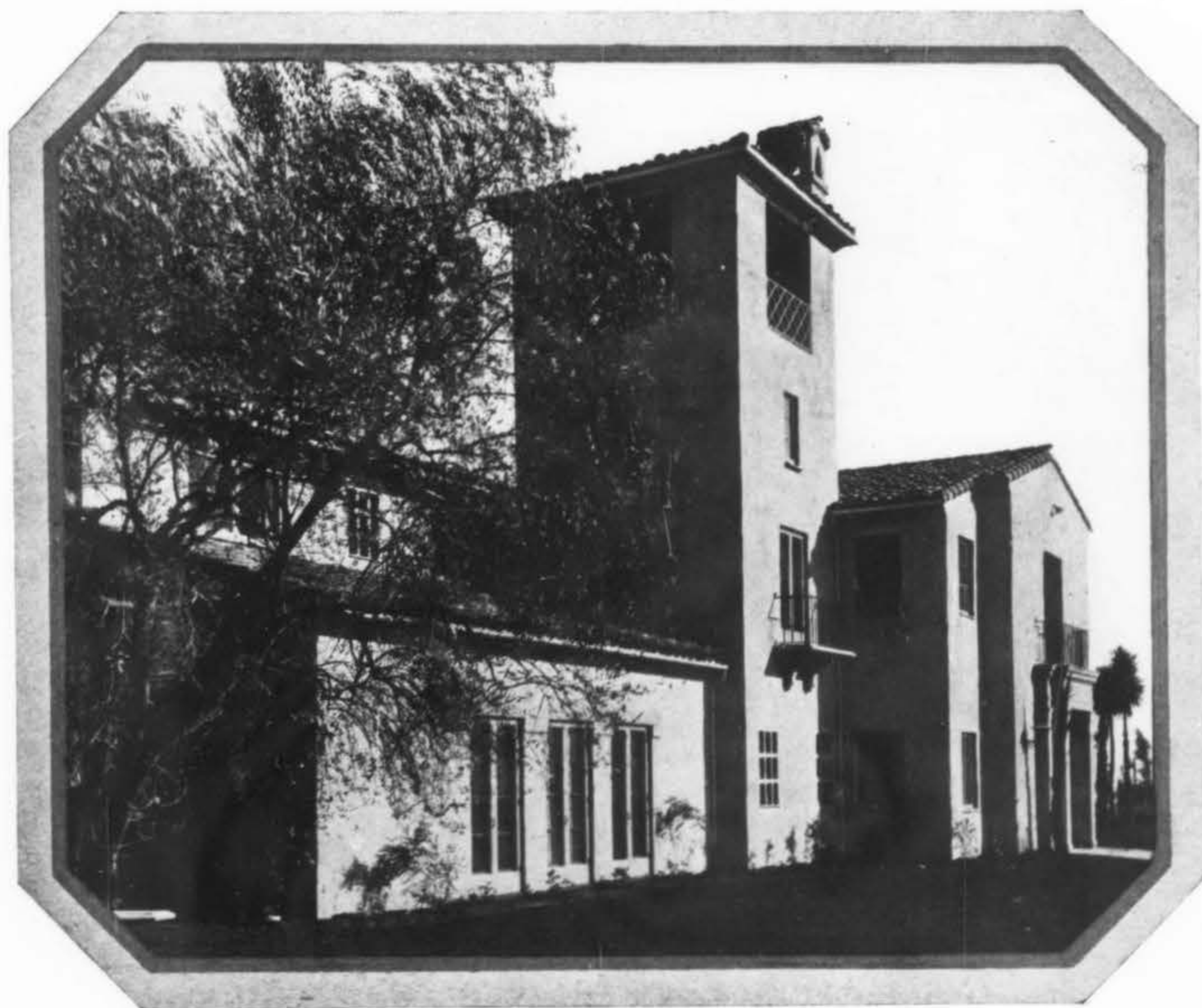
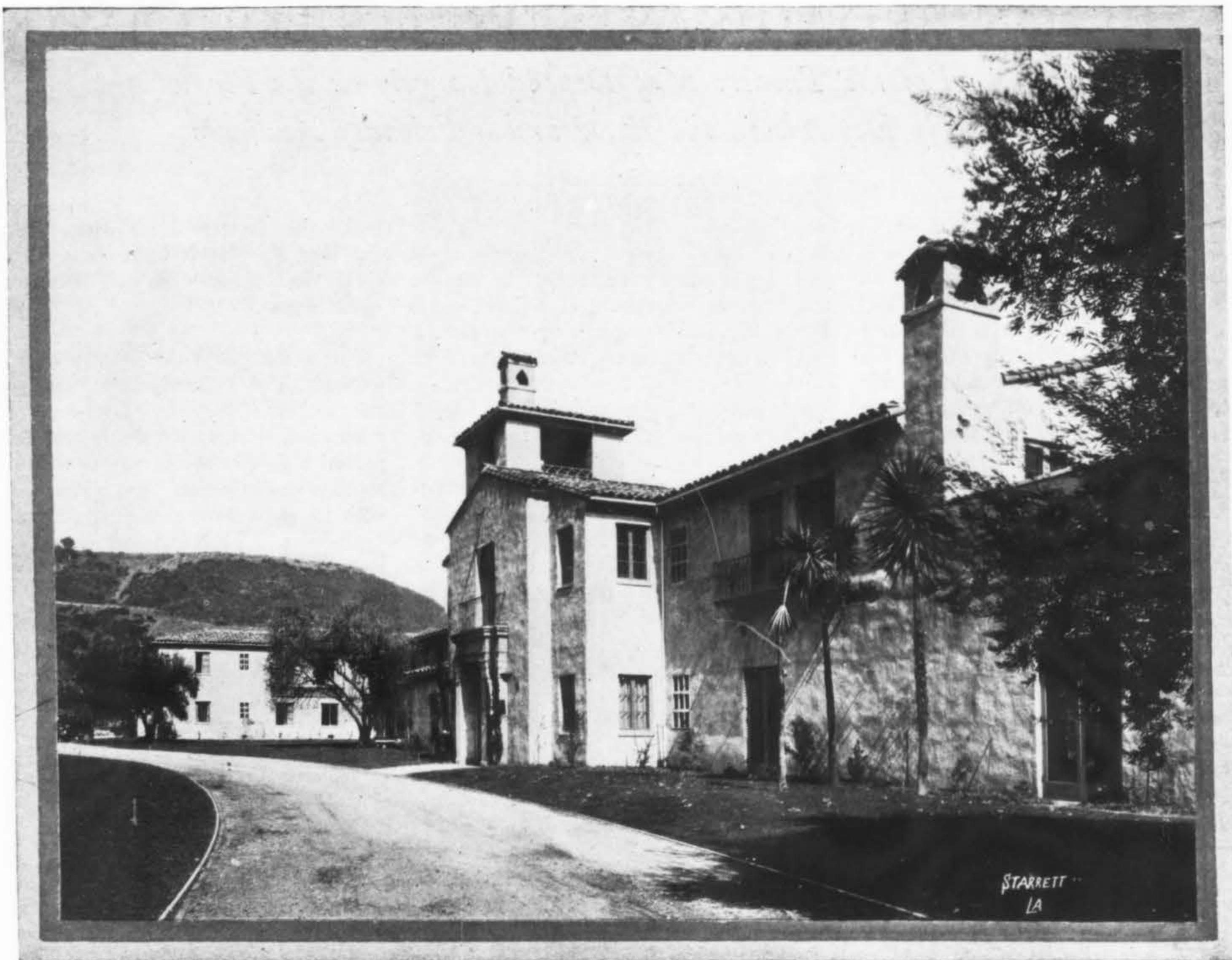
We have a committee of six women, and each of those women in turn serves as chairman for one month, and winds up the term with a full report of the month's work at the Directors' Meeting. So you can readily see that each woman wants to make her month most successful. I have found this plan to work like a charm.

We have one paid worker who is in the shop all the time, and who does all the necessary mending and ironing of those articles that are made more salable by her work. She sorts and tidies up the shop in the morning for the day's work, thereby keeping it attractive for our buyers. By the time the customers commence to arrive, they are met by a kind, cheery person, who waits on them with infinite patience and courtesy.

We have a very cheery little dressing room where the women can try on their dresses, giving them the privacy they like; and a mirror from the Clarence Urmy fund, for the men's use. Off the dressing room, we have a good sized, airy room with many shelves, where we store away our next season's things after de-mothing. My space is used. Come and see us.

Yours most affectionately,

MAUD.



*In Holmby Hills, about a mile from the campus of the New University of California in Los Angeles, is the Westlake School for Girls and Holmby College. Typically Californian are the new buildings designed by Arthur Kelly, architect, Joe Estep, associate; creamy stucco with red tile roofs, they are scholarly in design without being stereotyped or unduly institutional.*

## HEARD ON BROADWAY, SEEN ON BOULEVARD

*The Survival of the Theatre May Depend Largely on the Playwright  
It Surely Depends on the Actor and a Friendly Audience*

By ELLEN LEECH

TO whatever reason the decline in theater interest may be assigned it is not hampered by a paucity of opinions on the subject. If there is an answer, or answers to the question "What is the matter with the theater" or "Is the end of the theater in sight" this coast should be able to supply one or more. Of theaters there are legion; and plays, new, old and those in the borning are constantly offered.

This season has offered a wide opportunity for judging the modern play. We have seen, or will yet see this summer, a number of the productions which had the approval of New York, the latter meaning much or little as you view it.

Two of the recent attractions, heralded as New York successes in a season when the phrase carried meaning, are "Let Us Be Gay," by Rachel Crothers, and "The Bachelor Father," by Edward Childs Carpenter, both examples of the speak-your-mind school. There the similarity ends as the messages are quite different, though subtly conveying a thrust at the double standard idea.

"Let Us Be Gay" allows us, for the most part, to accept the invitation, the situations are clever and the dialogue entertaining. A divorce is impending because of a husband's dalliance but as love survives the play hinges on whether or not forgive-

nees is possible. The man insists his lapse was of no real moment, and that the three years apart must have taught the woman that love may abide though allegiance stray. The crafty, feminine playwright leaves the problem to the audience. The curtain falls on the wife's refusal to re-enter matrimony, unconvinced of the man's ability to stand stable, and his equal determination to overcome her disbelief.

"The Bachelor Father" is a most unusual reversal of parental obligation, through various sources an unwed father collects three of his progeny, each with a different mother, in order to make up to them what they may have lost through his neglect. As the young people come from different lands and with varying customs the ties that bind can scarcely be said to be of steel or even the tenacity of silk. The experiment would have slight chance of succeeding in life but it makes amusement for the sophisticates and is capably, quite delightfully presented.

An original idea is well worked out in "Jealousy." Herein is presented an entire play, through three acts, with a cast of only two people. There is no lack of dramatic material, the use of the supreme passion is a strong weapon in the hands of the realist, but only an exceedingly clever pair could people the stage with the unseen,

make the characters, on whose influence the tangible plot is built, seem so alive, their vital presence so felt though they never appear.

For a flight into the country of dreams we had "The Yellow Jacket," brought by the Coburns for our diversion. This subtle fantasy was most deftly handled and proved a delight in its curious mixture of satire, sophistication and ingenuousness, with an undercurrent of intrigue and sudden death. The Oriental settings and costumes contribute gorgeousness and add a fillip to the imagination. While far from a Peter Pan story it has held the interest of young and old through many seasons by its charming whimsicality, and continues to endear itself by the delightful manner in which the audience is whisked from throne room to palace garden, and from riverside to mountain top through the aid of the ubiquitous property man, like the poor he is always with us but unlike the poor he is always entertaining.

Practically every play shown merely convinces that all the twaddle about plays telling the truth about life, introducing us to the real facts of existence, is seldom true. "Destroy the surface and you destroy all" applies readily to the majority of the plays of the present mode. A veneered surface, highly polished, is the ambition of today.



*Right: Fay Bainter, a favorite in the West, who created the part of the wife in the unusual play, "Jealousy"*

*Left: John Halliday, who has the thankless but exceedingly well rendered part of the husband in "Jealousy"*



# THE HOLLYWOOD BOWL, LOS ANGELES

## *The Summer's Musical Splendor*

By JESSICA KATE SENECA

ONE heard recently of an artist from London who came to Los Angeles anticipating with enthusiasm glorious scenery and a perfect climate, and who was so horrified by the crudity and vulgarity of the people that he departed again for his own land. Now that too hasty young man should have waited a little longer, and he would have found that Los Angeles has some splendid and inspiring things to offer him that he will not find in London or Paris, and amongst these none more splendid than its Hollywood Bowl.

Eugene Goossens, who, with Bernardino Molinari, conductor of the Augusteo concerts in Rome, and Bruno Walter, director of the municipal Opera in Berlin, will conduct at the Bowl this summer, is pleasantly mentioned in one of the most delightful books of the season, Muriel Draper's reminiscences of musical nights at her house in London, just before the war. He was then about nineteen years old, and went to her house with his two younger brothers, both of whom played in Sir Henry Wood's orchestra. The youngest was killed in the war. His ambition then was to conduct an orchestra. "He conducted Wagner's *Siegfried Idyll* for us, a work scored for seventeen instruments, from the perilous vantage of a soap box that threatened every moment to overturn him, though it never threatened his calm." The author speaks of his devotion to the music of contemporary composers . . . "To his everlasting credit be it said that he risked everything he had in the way of money in founding an orchestra for the playing of modern works, and was alone responsible for the first performance of *Le Sacre du Printemps* as a symphonic work in England."

An artist we are truly glad to see on this year's program is Madame Elly Ney, because now for the first time she seems likely to have an audience worthy of her, great-souled woman, and superb artist that she is. We first heard her in the great hall of Cooper Union in New York. She wore a white dress, and her short abundant hair flew in beautiful wildness that seemed perfectly appropriate about her face and head. The great hall was full, and the people responded delightedly, and Madame Ney gave herself to the music and to her audience heart and soul, and the evening was full of happiness. One thought then she must be French, because of her vivid dark look, and her smile, and her name—that of Napoleon's great marshal—bravest of the brave. She is indeed of Alsatian ancestry—that is, of mingled French and German—as was Marshall Ney.



*Bruno Walter, finest of today's orchestra leaders in Germany, will conduct at the Bowl from August 20th to 31st.*

One heard her next in Los Angeles. It was an afternoon of darkened skies, and rain, and there was but a small audience; and through the afternoon one kept feeling so sorry for all the people who were not there, in all those rows of empty seats. Madame Ney wore a dark velvet gown with a train and her short, abundant hair still hung in beautiful and perfectly appropriate wildness about her face and head, and she gave herself heart and soul to the music and to her audience, and the afternoon was full of blessedness, and one went home disliking nobody in the world. Back-stage one had briefly seen her, just parted from that rapturous audience, and in the vivid dark eyes was a look of such glowing joy and love that her face then seemed amongst the most beautiful one had ever looked upon.

Next came the little city of Redlands . . . Approaching, one had seen a delicate vision in the sky: violet-grey deep-bosomed clouds, holding exquisitely within them the far snow heads flushed with the faintest rose of sunset. Around that far ineffable vision ominous shapes hovered, presaging storm. Then came the rain, the deluge, turning tiny streams into swollen rivers, washing away all the bad little signs along the highways, and even lending to life a faint delicious spice of danger—as in passing in darkest night through the mounting floods . . . Over that most rich

and splendid beauty of the land hung a magnificent turbulence of sky. O enchanting little city in that week of flooding rains, with glorious heavens hung low over glorious earth, and never a billboard to be seen! . . . But the population was not equal to this magnificence of Nature. Mean-souled people indeed, one encountered there, in that country beautiful enough for the abode of gods.

Madame Elly Ney played in the little theatre. She wore a dress of pale sea-green, a mermaid hue that did not suit her glowing spirit, and her hair flew no longer in its beautiful wildness, but seemed a little tamed and captive. With her was the President of the Community's musical adventures. "She is so gracious!" had said of her the sweet-mannered assistant in the most charming of little public libraries. With a rich dark head contrasted with a shimmering white silk dress, this president spoke to us in the bright and optimistic manner essential to these community occasions. Not finding quite what she wanted to say, she left her speech at the end unfinished, suspended as it were, on a bright and optimistic note; but the impression of "graciousness" was finished and achieved.

In a box, apparently by himself, was a little boy, who sat with his face resting on his clasped hands, his large eyes fixed upon the player with serious and absorbed attention. As the evening advanced, the lids sometimes dropped over those large intent eyes, but he always managed to prop them open again, and regard the player with the same serious and absorbed attention.

Madame Ney said that the people had complained that last year when she was there she had made her program too heavy. So this year she announced smilingly, she had made it a little heavier. She was going to play the Hammer Klavier Sonata of Beethoven. She spoke of great art, and noble living, and of putting aside materialism, and in ending her little speech, asked us not to think of her, the player, but only of the music, and its message. We wished to obey her, but she smiled adorably, and made it hard. (Only about half the audience at the Bowl will be able to see that smile . . . it is full of love for her fellows)

Elly Ney played her Beethoven . . . The world dissolved into music, and for other statement, or other communication there seemed no need . . . The soul was suckled like a babe at the white breast of Beauty . . .

And in that player, and in that music, one found, at last, the humanity to companion fittingly the mountains and the storm.

## MICHIO ITO, FAMOUS JAPANESE DANCER



*The photographs show the dancer in a Japanese dance "Spring Rain," and in one of Yamada's "Tone Poems," amongst the most beautiful numbers of his first recital in Los Angeles.*

*Michio Ito is amongst the finest male dancers of today. His art unites that of East and West, and is of rare intensity, integrity, and fascination. He was trained as an actor which art includes, in Japan, singing and dancing, and, went in early youth to Paris, where he found himself an object of artistic interest to such great figures as Rodin, Debussy, and Anatole France. He has been in this country over sixteen years, and is considerably Americanized. In New York he has had a distinguished career as dancer and choreographer. California, where he has now come to settle, represents to him the America he imagined before he visited the Eastern cities—a country of vast spaces. His father graduated in architecture from the University of California, and was one of the first to introduce modern architecture into Japan.*







## FROM LUDINGTON HEIGHTS, LA JOLLA

*This is the Jewel of the Southern California watering places*

*Hill sites are sold as soon as advertised*

ABOVE the town of La Jolla, known all over the world for its delightful climate and the *savoir faire* of its people, the hill country contiguous to the town is being rapidly developed. Just where the prominent point of Mt. Soledad meets the more settled district, and looking out over the glorious view of the north shore with its rolling surf, its high cliffs and its twinkling lights of seaside, sister cities, the latest development of this far famed residence portion of San Diego is now presented.

Close to the town, yet elevated so that one sees the surf break below the homes of dwellers on the palisades, this slightly eminence with its wide rolling acres, its nearness to the La Jolla Country Club and golf course and its adjacent sections of a natural park reserved by the city, is protected forever from unsightly impositions of newcomers. All the land around it, and viewed from it, is controlled by intelligent, considerate Californians and La Jolla itself has been built up by those who know how to make a beautiful shore and stately hillset homes spell Paradise.

The golf course is a sporty one and the

club numbers many notable and congenial people in its roster. The use of the beach, the boating and fishing by residents of the little town undisturbed by crowds from the cities is assured by the establishment of more popular beaches between La Jolla and San Diego proper.

Granted that the place, the time and the climate are perfect, the added advantages of intelligent development make these terraced sites ideal for year 'round homes. For this delightful place appeals to old and young alike and any situation from the level of the highway to the top of Old Mount Soledad is now available.

Mr. Ludington had laid out each building site with an ever-unobstructed view. The usual restrictions are more architectural than financial for it was the founder's thought to preserve the unique beauty of these hillsites and to give consideration to the rights of everyone.

Fortunate indeed are the families who are free to choose a new home today along La Jolla's streets. Among the countries of the world the California Coast stands out distinctly as desirable; and yet its building space is limited and nowhere up

and down the whole state line is there a finer combination of the things one most desires to make a perfect home.

Besides the sports that go with every seaside residence there is the association of one's children with congenial families. Public and private schools are of the best, Hotels and other places of entertainment are amenable to good taste. There is an atmosphere of the home life of the old South that dominates; and even at the public postoffice, the library and the little market places there is found a courtesy and friendliness unforced by motives and untouched by salesmanship.

For those who love the mountains there is a never failing inspiration in the scene behind Mt. Soledad to East and south. Horses are happy in this equable climate and the roads and trails are made for horseback riding as well as for the motor.

All the appointments of a well kept menage are ready for the home builder although their ugliness is underground.

Between the mountains and the sea there is a lure in Ludington Heights for those who have decided to choose a home-site and to build a home in California.

# The Calendar

(Continued from Page 14)

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS AND ARCHITECTURE, 627 South Carondelet Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

## CLUBS

**MIDWICK COUNTRY CLUB:** Provides an unexcelled golf course. Annual Junior Championship of the Southern California Golf Association is played over this course, July 1-2-3.

**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.  
July 13-14, Northern Senior Championship.

**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. All greens on the first nine are being replanted with bent grass and No. 3 green being reconstructed. The Plunge and tennis courts provide summer entertainment. 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.  
Fourth of July plans are arranged; luncheon is served from five-thirty to eight. Fireworks begin at dark, and dancing continues to midnight.

**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** maintains 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 croquet. Tea is served and informal

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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 formal season at the club closes with the opening of summer and no programs are arranged until the fall. The tennis courts rank with the best in the country and, with the swimming pool, offer the outdoor summer attractions. Individual parties, both afternoon and evening, are arranged as the members desire.

**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.  
July 4-7, Fourth of July Tournament.  
July 9-17, California Junior Championship.  
July 13-14, Father and Son Tournament.

**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.

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

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

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

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

**PASADENA GOLF CLUB,** Altadena, California, beautifully located with an excellent course, is also a social center.  
Fourth of July arrangements include a golf tournament for the men, an afternoon of mixed bridge, a swimming meet, tennis tournament, daylight fireworks for the children, and a dinner dance.

**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. 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 VERDE 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.

**MUNICIPAL GOLF COURSE, PASADENA:** This eighteen hole course at Brookside Park was the scene of the first annual Pasadena City Golf Championship, opening June 22. The tourney was 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.

**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 open during the summer season.

**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. Murphy, commodore; Leon S. Heseman, vice-commodore; Alfred C. Rogers, rear-commodore.

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

**RINCONADA COUNTRY CLUB,** near Los Gatos, California, in the Santa Clara Valley, opened formally last month. This is one of the most beautiful of the courses scenically, and affords good golf as well.

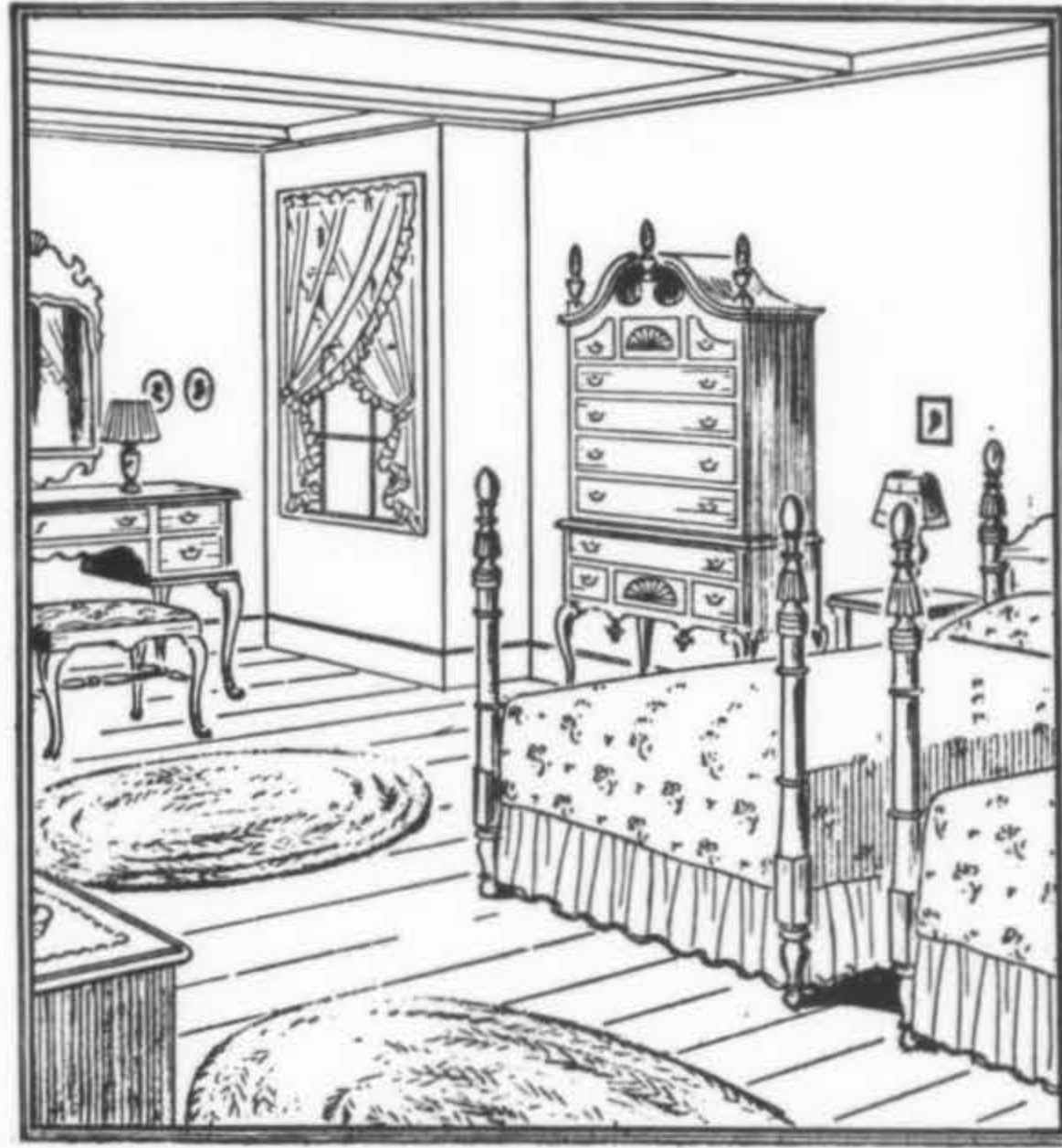
**LOS ANGELES MUNICIPAL CHAMPIONSHIP** is played July 15-21 over the Warren G. Harding course at Griffith Park, Los Angeles.

**SAN GABRIEL COUNTRY CLUB** celebrated the twenty-fifth anniversary last month. Is one of the most popular clubs, both from a social and sports standpoint.

**PACIFIC NORTHWEST YACHT RACING ASSOCIATION** holds the annual international championship regatta at Vancouver, B.C., this year for the third consecutive season under the auspices of the Royal Vancouver Yacht Club.

**PACIFIC COAST CHAMPIONSHIP REGATTA** is scheduled for northern waters—San Francisco—August 24 to September 1. Yachts from Santa Barbara, Los Angeles, Long Beach and Newport will compete.

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ART

LOS ANGELES MUSEUM, Exposition Park, announces the exhibitions for the month as follows:

- To July 15, Work of Students of the Otis Art Institute.
- To July 30, Mika Mikoun shows sculpture, ceramics and terra cotta.
- To July 30, Carl Halsthammar, wood carvings.
- To July 30, Gordon Carter, water colors and design.

**NATIONAL SCULPTURE SOCIETY** is holding the first All-American Exhibition of Contemporary Sculpture at the California Palace of the Legion of Honor, San Francisco, through September. Adolph Alexander Weinman is president of the National Sculpture Society and has been in charge of the arrangements. The show was made possible through the generosity of Archer M. Huntington.

**STENDAHL GALLERIES, Ambassador Hotel, Los Angeles,** have arranged for the month a group exhibition, made up of the work of Paul Daugherty, Gardner Symons, Elmer Schofield, William Ritschel, and Joseph Kleitsch.

**FINE ARTS GALLERY, Balboa Park, San Diego, California,** shows to August 31, the Fourth Annual Exhibition of Southern California Art Open, free, Tuesday to Saturday inclusive, twelve to five, Sunday, two to five. Reginald Poland is the Director.

**LAGUNA BEACH ART ASSOCIATION, Laguna Beach, California,** continues the Summer Exhibition to July 29, open daily one to five. Fifty-three pictures and six or eight sculptures are shown. Twelve of the paintings are by new members of the Association. In the lobby of the beautiful new gallery may be seen paintings by the members, donated for sale for the benefit of the building fund. These are lovely things, with an appeal for all, and moderately priced.

**AINSLIE GALLERIES, Barker Bros., Los Angeles,** assign one gallery, as usual, to the work of California painters. In the larger room is an exhibition by Jose Drudis-Diada, a Spanish artist, including paintings of Spain, Majorca, and landscapes of our own Massachusetts.

**WILSHIRE ART GALLERIES, 3309 Wilshire Boulevard, Los Angeles,** have arranged for the month a general exhibition of all California artists.

**BILTMORE SALON, Biltmore Hotel, Los Angeles,** shows the work of Western artists throughout the month.

**CALIFORNIA ART CLUB, Barnsdall Park, Hollywood,** announces an exhibition of figure painting by members to continue during July and August. A few pieces of sculpture are also shown.

**BARTLETT GALLERIES, 3358 West First Street, Los Angeles,** have interesting exhibitions:  
July 1-15, Water colors by Edgar A. Payne, and recent figure and flower pieces by John Hubbard Rich.  
July 15-31, General exhibition by California artists. Etchings by famous Americans.

**GUMP GALLERIES, 268 Post Street, San Francisco,** provide unusually interesting exhibitions each month, drawing from their large and valuable collection of paintings.

**HENRY E. HUNTINGTON ART GALLERY, San Marino, California,** is particularly appreciated by summer visitors, the gardens draw them as well as the art treasures. The gallery shows notable examples of English portrait masters; Flemish and Italian paintings; tapestries. Cards of 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.

**FRANZ GERITZ** announces a summer course of creative art for six weeks, July 1 to August 10, limited to twenty-five students. The course will present creative principles based on rhythm and will stress individual expression.

**HUGO BALLIN, A.N.A.,** completed and opened to inspection last month the mural frieze in Temple B'nai B'rith, Wilshire Boulevard, Los Angeles. The work in its entirety depicts Jewish history from earliest times.

**TEXTILE WEAVING CLASS** meets at the San Diego Academy of Fine Arts, Balboa Park, San Diego, California, Tuesday, Wednesday, Thursday and Friday afternoons at one o'clock. Marion Kendall, instructor.

**MILLARD OWEN SHEETS, of Pasadena,** who held two highly successful

shows this spring, left for Europe last month for a period of study of from two to four years.

**ERNEST BROWNING SMITH** has examples of his paintings of California at his studio, 2416 Loma Vista Place at Glendale Blvd., California.

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

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

Water colors by Armin Hansen. Paintings by William Keith, and by William Ritschel.

Mrs. Margaret Conless is the secretary of the Institute, and the hours are on week-days from 10 a. m. to 5 p. m., except Wednesdays, when 10 to 12 are the hours; and Sundays, when the place is open from 2 until 5 o'clock.

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

**DOROTHY SIMMONS** of San Francisco held an exhibition of paintings in the gallery of the Modes and Manners Shop, Barker Bros., Los Angeles, last month.

**LAURA M. D. MITCHELL**, one of the founders of the California Miniature Society, and who makes her home in Alhambra, California, has two miniatures on exhibition in London with the thirty-fourth annual exhibition of the Royal Society of Miniature Painters. The works invited, were "Reflections" and "Self Portrait."

**FRIDAY MORNING CLUB**, Los Angeles, made the last show of the season in the gallery very individual by including paintings and sculpture by artist members.

**DALZELL HATFIELD GALLERIES**, Los Angeles, offered last month the unique and entirely different paintings and monotypes by Henry Wright.

**ROY CLARKSON COLMAN** and Mrs. Colman after several months in a pleasant studio at Laguna Beach, California, left for visits in New York and the east, planning a European trip in the Fall.

**NATIONAL STATUARY HALL**, Washington, D. C., will eventually contain a statue of Junipero Serra by Ettore Cadorin of Santa Barbara, and one of Thomas Starr King by Haig Patigan of San Francisco. The Californian commission recently selected these artists for this work.

**WILLIAM WENDT**, after a period of convalescence in Los Angeles, is again at his studio in Laguna Beach, California.

"**THE DESERT VALLEY**," a painting by Anna Hills, was the gift of the graduating class of San Juan Capistrano High School, San Juan Capistrano, California, to the school.

**EDGAR PAYNE** is dividing his time between Los Angeles, where he is having several exhibitions, and Laguna Beach, California.

**MRS. C. V. PHILLIPS** is holding an exhibition of her landscapes at her studio, 2448 Michigan Avenue, La Crescent, California, each day, ten to five.

**TWO CALIFORNIA ARTISTS**, Christopher Siebert of Los Angeles, and Albert Marshall of Lindsey, have joined the artists' colony at Wolverton, Sequoia National Park.

**SAN DIEGO ACADEMY OF FINE ARTS**, Balboa Park, San Diego, California, holds the ninth summer session, opened June 24, closes August 30.

**ALICE BLAIR THOMAS** is showing paintings at 672 South Lafayette Park Place, Los Angeles, California.

**CASA de MANANA GALLERY**, 2816 Telegraph Avenue, Berkeley, California, held an exhibition last month of oils and water colors by Mrs. W. P. Kelly.

**TILT GALLERIES**, Green Street, Pasadena, California, offer a collection of paintings by old and modern artists.

**HOLLYWOOD CHAMBER OF COMMERCE**, Hollywood, California, shows as is the custom, the work of Hollywood artists.

**THE GEARHARTS**, 611 South Fair Oaks Avenue, Pasadena, California, show an interesting collection of etchings, prints and wood blocks.

**LONG BEACH ART ASSOCIATION** held the annual spring exhibition at the Wayside Colony Gallery, Long Beach, California, last month. First Honorable Mention was awarded as follows: R. B. Unsworth for his drypoint, "Rolling lift Bridge"; Edna Ganzhorn Unsworth



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for the study of a Chinese woman. Second Honorable Mention was given J. Duncan Gleason's study for "Old Ironsides"; and to "A Day in the Rockies" a water color by Sarah R. McIntire. Edna Kelley and Viola P. Stone were the contributing sculptors.

**JULES KIEVITS** is showing in the main gallery, 464 East Colorado Street, Pasadena, paintings by Gennaro Favai, William Chase, Colin Campbell Cooper, N.A., E. Lessore, and contemporary California artists.

**IVAN LINDHE**, of London and Paris, the well known European artist, plans to stay in Los Angeles for the coming winter season. Mr. Lindhe's watercolor portraits have won unique recognition at the Paris Salon, the Royal Academy, and wherever the smart world is interested in the fine arts. Mr. and Mrs. John B. Browne, Sr., gave an interesting dinner party at The Ambassador Coconut Grove recently in honor of Mr. Lindhe. On Sunday, June 23, Mr. and Mrs. John B. Browne, Jr., entertained with a reception and tea for seventy guests at their suit at The Arcady on Wilshire Boulevard. Mr. Lindhe's recent painting of Mrs. Browne, Jr., the former Dorothy Irving, attracted much favorable comment at this fete.

## MUSIC

**HOLLYWOOD BOWL**, Hollywood, California, a music amphitheater which attracts many thousands annually, opens the eighth season of "Symphonies under the Stars," July 9. The special nights policy of past seasons will be continued but a less number of conductors have been invited. Bernardino Molinari, the great Italian conductor, directs the first two weeks, eight concerts. Eugene Goossens following, directs sixteen concerts, July 22 to 29, and Bruno Walter directs the concluding two weeks of the season, ending August 31.

**THE SAN FRANCISCO SUMMER SYMPHONY SERIES** opened last month, with Bernardino Molinari directing the first concert. Among the other guest conductors of the season are Walter Ganz, Dr. Hans Leschke, Eugene Goossens, Bloch, and again Alfred Hertz conducts.

**COMMUNITY MUSIC ASSOCIATION**, Redlands, California, Mrs. George E. Mullen, Manager, provides free concerts in the Redlands Bowl twice a week during the summer. Tuesday evenings are given over to community sings and popular programs, Friday evenings concert artists appear. The season opened in June with the community play, "The Pied Piper." This month includes the following artists:

July 5, Ruth St. Denis, world known dancer.

July 12, Madam Elly Ney, famed pianist, and Nell Gotthold, dramatic soprano.

July 19, Barre Hill, baritone, and Catherine Wade-Smith, violinist.

July 26, Elsa Alsen, Wagnerian soprano.

**CLERBOIS LITTLE SYMPHONY**, Roger C. Clerbois, conductor, has resumed the concerts of the summer months at Santa Barbara, on occasional Sunday afternoons at El Paseo. An unusually delightful concert has been arranged for August 10, just preceding the Old Spanish Days Fiesta.

**PASADENA CIVIC ORCHESTRA**, Pasadena, California, conducted by Reginald Bland, has given two concerts of the summer series. A third concert will be given in July and another in August, probably at the Pasadena Junior College, where the first were given. The concerts are free to the public. The 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; and Charles L. Wright, treasurer.

**VISTA DEL ARROYO CONCERT ORCHESTRA**, Pasadena, California, offer a series of three Sunday evening concerts at the Vista Del Arroyo hotel, arranged for the time of the full moon in July and in August.

**HOLLYWOOD BOWL ASSOCIATION**, Hollywood, Los Angeles, California, announces the presentation in concertized form of three great operatic masterpieces at the Bowl in connection with the symphony concerts. The operas will occupy the full evening as part of the Friday soloist series. The programs as scheduled are:

July 26, "Carmen," with Alice Gentle, Paul Althouse, and Alexander Kisselburgh.

August 2, "Die Walkure," with Elsa Alsen, Paul Althouse and Tudor Williams.

August 16, "Tannhauser," with Alice Gentle, Alexander Kisselburgh, and Otto Ploetz.

**UNIVERSITY OF SOUTHERN CALIFORNIA** opens the summer music session July 1; closes August 9. A week's series of late afternoon lectures will be given by Eugene Goossens and Dr. Howard Hanson, head of the Eastman School of Music, during this period.

**THE CHAUTAUQUA**, New York, season opens July 9, with Albert Stoessel conducting the music.

**PUBLIC LIBRARY**, Pasadena, California, is listed among the first to supply free music to the public. A large collection of phonograph records were bequeathed to the library by Miss Emma E. Dickinson, and these have been indexed and catalogued for circulation. Five may be taken out at one time for a period of two weeks, and one renewed unless reserved by another borrower. The list includes about four hundred selections from the operas, as well as many miscellaneous subjects. The greatest living singers are represented, as well as those now dead.

**JUDSON-WOLFSOHN CONCERT SERIES** of San Francisco, California, have arranged a program of interesting events for the fall and winter season at the Scottish Rite Auditorium.

**ARTIST STUDENTS' ENDOWMENT**, Dr. Leonard Sievers, president, announces that auditions for free scholarships in the Eastman School of Music, Rochester, are held in Los Angeles in July, under Dr. Howard Hanson, director of that institute.

**LOS ANGELES SYMPHONY CLUB**, Los Angeles, California, has resumed rehearsals under the direction of the founder and conductor, Ilya Bronson.

**CALIFORNIA MUSIC TEACHERS' ASSOCIATION** holds the annual convention in Sacramento, California, July 8-9-10-11. The Senator is the official hotel.

**GEORGE LESLIE SMITH** is appointed manager of the Los Angeles Philharmonic Orchestra, succeeding Caroline E. Smith, who continues as the personal representative of William A. Clark, founder of the orchestra, and as secretary and treasurer of the symphonic body.

**THE UNIVERSITY OF CALIFORNIA** proposes to make the San Francisco Conservatory of Music a part of the University work if the Conservatory erects a suitable building and obtains an adequate maintenance fund.

**INTEREST** is manifested already in the approach of the 1929 opera season in San Francisco. General Director Merola announces the addition of Lauri-Volpi, Metropolitan Opera dramatic tenor, to his list of artists.

**JUNIOR ORATORIO SOCIETY**, of Los Angeles, California, John Smallman conducting, made its first appearance last month in a complete oratorio. This Society is made up of a hundred pupils of grammar and junior high schools, was organized two years ago and has participated in some of the concerts given by the Los Angeles Oratorio Society.

**COLUMBIA GRAND OPERA COMPANY**, formerly known as the Milano Grand Opera Company, is forming in Los Angeles under the general directorship of Alexander Bevani. Maestro Alberto Conti is announced as the conductor.

**FIRST SYMPHONY CONCERT** of a series to be given out of doors, during the summer months, at Anaheim, California, was presented late last month by the Woman's Symphony Orchestra of Los Angeles, directed by Henry Schoenefeld.

**FISK JUBILEE SINGERS** appear on the popular Saturday night program of the season's symphony concerts in the Hollywood Bowl, Hollywood, California, August. This group of colored vocalists represent the third generation of vocal talent trained at Fisk University, Nashville, Tennessee.

**BACH CANTATA SOCIETY**, Hal Davidson Crain, director, gave the last concert of the season in the Superet Church, Los Angeles, last month, presenting a program of choral and instrumental works.

**ANNOUNCEMENTS**

**COMMUNITY PLAYHOUSE**, Pasadena, California, announces programs:  
To July 6, "Why Not?", by Jesse Lynch Williams.  
July 9 to 20, "Gentlemen Be Seated," a Minstrel Show, locally arranged and including "Dance Colinda," by Katharine Edson and Marchon Brothers.  
July 23 to August 3, "Enchanted April."

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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:  
July 6 and 13: "The Fifth Horseman."  
July 20 and 27: "Cobwebs."  
August 3 and 10: "Dancing Fool."

**THE ALUMNI** of Westridge School, Pasadena, California, has bought out the house for the opening night of the Minstrel Show to be given by the Pasadena Community Playhouse Association, at the Community Theater, July 9. The fund thus accumulated is to be applied on the Scholarship fund of the Alumni to send a girl to college.

**THE FIFTH ANNUAL SANTA MONICA BAY DAHLIA SHOW** will be held at the Santa Monica Bay Woman's Club, Santa Monica, California, August 28 and 29, 1929.

**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.

**REGIONAL PLANNING NOTES** of the Planning Commission, Los Angeles County, contains the following:

"Roadside beautification has become general throughout the United States. In this new era a road becomes a work of art. There is a State-wide Beautification Club in Florida; an association, 'Friends of Our Native Landscape' in Wisconsin; the 'Colorado Historical Society' in Colorado, and various organizations from garden clubs to chambers of commerce in Arkansas, Alabama, West Virginia, Kentucky, North and South Carolina, and Virginia. California now has 600 miles of trees planted along highways; Oklahoma is planting highway trees steadily; Delaware has many of its highways landscaped; Arkansas states systematic beautification 'a worthwhile investment of public funds'; Michigan planted 140,000 pine seedlings along highways in 1928; Indiana 10,000 small evergreen trees, and Massachusetts more than 50,000 trees planted on highways in the past 22 years."

**MARTHA OATHOUT AYRES**, sculptor, lately of Denver, has established her Studio in Los Angeles at 8911 South Hobart Blvd., and is there working in her chosen field. 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 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.

**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 anyone 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. This is a boon to shut-ins.

**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.

**FORTUNE TELLING** is one of the modes of entertainment adopted at many charity functions and at home during the tea hour. A decided aid to an amateur in this line is the new Seer See fortune telling chart, found in many art stores. The novel chart is the outcome of following the solar or planetary influences on character, combined with even older systems. It carries a mystical appeal

because of the early religions and legendary symbols embodied in the chart and accompanying scroll.

**ARTLAND CLUB PROGRAMS:** Madame Anna Ruzena Sprotte, Chairman.

Monday, July 1, dance.  
July 8, Phillip Trovitz, pianist, presents three members of his concerto class.

July 15, membership meeting, 8.00.  
Cards: Mme. Maud de Barros Moreira, Chairman: The regular card parties for members and their friends will be held every Thursday afternoon at 2:00 o'clock prompt during July, except July 4th.

July 30—Tuesday evening, July 30, the monthly evening card party will be held at 8:00 o'clock.

**APPOINTMENT** of a dean and six new members of the Scripps College faculty, all of whom are prominently known in their special fields of study, is announced by Dr. Ernest J. Jaqua, president of Scripps College.

Isabel F. Smith, recently dean of the freshman class and associate professor of geology at Smith College, Northampton, Mass., is appointed dean and professor of geology.

The Reverend John W. Darr, appointed professor of religion, brings to Scripps College wide training and experience in scholarly and pastoral work.

The other new appointees, who begin their work at Claremont next September are Glenn Hughes of the University of Washington, Dr. John B. Appleton of the University of Illinois, Morgan Padelford of the University of Washington, Miss Louise Hawkes, now in Europe, and Mrs. Una Bernard Sait of Pasadena.

Glenn Hughes, author of many plays and former editor of the University of Washington Chap Books and of the Pacific Review, has been in Europe recently on a Guggenheim travel fellowship. His "Story of the Theatre" is well known and his book on contemporary European drama will soon be off the press. He will come to Scripps as professor of English and dramatic art.

Dr. John B. Appleton, appointed associate professor of geography, is the author of several important books on this subject and has travelled widely in Europe, receiving his training at the University of London, the London School of Economics and the University of Chicago.

Morgan Padelford, winner of northwest honors and of a Carnegie scholarship with travel and study in Spain and France, will serve as instructor in art. Miss Louise Hawkes, graduate of Vassar, with her Ph. D. from Columbia University, will come from Europe, where she has been studying in Paris and Florence, to be assistant professor of French. Mrs. Una Sait, wife of Professor Edward M. Sait of Pomona College, will be associate professor of psychology. She received her training at Cambridge University and at Columbia where she received the Ph. D. degree.

With the addition of these new faculty members the college will have a faculty of twenty next year. A third freshman class will be admitted in September, bringing the enrollment to 150.

Construction is nearing completion on the \$250,000 college administration building and the third dormitory unit. The administration building is the gift of Mr. and Mrs. Allan C. Balch of Los Angeles.

The college is now choosing its next freshman class from a large list of applications. Nine honor scholarships of \$500 each are available for competition by entering freshmen, sophomores, and juniors. The examinations will be given on Saturday, July 13.

"CALIFORNIA WOMEN OF THE GOLDEN WEST" was founded April 6, 1929, in Los Angeles, California: An event of outstanding importance in Western club circles was the recent gathering of prominent women, leaders in civic, club and social activities of Southern California, held at the Gaylord Hotel on Wilshire Blvd., Los Angeles, marking the initial social introduction of the newly organized "California Women of the Golden West."

This enterprising women's organization claims Los Angeles as its home place. There will be headquarters be located with an organized group of subchapters throughout the State of California in various leading cities; the Los Angeles Chapter, the "mother chapter" of all. The purposes of the new organization are far reaching in that they embody several great idealistic aims founded on the granite rock of "friendship"; friendship between women.

Mrs. Marmaduke Eskridge and Mrs. George Davidson Gilmore are the founders of California Women of the Golden West. The germ of the idea was born in the brain of Mrs. Eskridge during the great World War while she did her bit as a Red Cross correspondent, in Washington, D. C. Her own two sons served throughout the war and because of her sacrifice she was ever ready night and day to broadcast her comforting, bright, cheery withal sympathetic, straight-from-the-heart letters, to other mothers, to sisters and wives all over her own country and throughout Europe, and many of

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them are still continuing to correspond with this sincere little woman. In the course of her wide correspondence Mrs. Eskridge discovered the great value of friendship between women. She was impressed with its power for good, its great strength when aroused and awakened by some outstanding disaster or common misfortune.

All the time the friendship germ slept in her busy brain—she knew she had the germ of a tremendous idea. Two years ago she came to Mrs. George Davidson Gilmore with her idea as yet unformed. They put their heads together—two tiny Southern women, earnest, enthusiastic, loyal idealists both of them—and the little war-born germ of friendship was soon modulated into a magnificent thing by these two friends. They plotted and planned until finally the other day was born the first organization in California for all women living in California who love the Golden State and who are interested in its progress. The Native Daughters of the Golden West shut out the thousands of women who love the land of their adoption, who have come there by choice giving up old ties "back east" or "down south"; not so the new organization—it generously welcomes all women living in California provided they are the right sort of women.

Mrs. Eskridge and Mrs. Gilmore thought of the good that friendship properly used might do for their beloved California. They outlined the purposes of their proposed organization as follows: (a) to preach the establishment of an emblem or memorial of appropriate design to represent the State of California in Statuary Hall in the Capitol Building in Washington, D. C.; (b) to promote the exhibition of California Women's achievements in Sacramento, Calif., and in Washington, D. C.; (c) and lastly to cooperate with other established organizations in all worthy endeavors that promote the welfare and progress of California and California women; to strengthen the bond of friendship, not only between women in California but between women throughout the world.

Their plans embodied within these worthy purposes, they decided upon the organization name "California Women of the Golden West" and had it copyrighted. By-Laws were adopted as soon as a suitable number of women joined in the movement—officers and directors were elected—and today the new organization is in full swing with a working "Council of Gold," as the fifty committees are named within the club. The council includes all activities in which California women are interested, each activity centered under its own capable chairman.

The gathering at the Gaylord was one of the most remarkable ever seen anywhere, in that, according to experienced workers in women's organizations, such as Mrs. Charles McKelvey, Florence Collins Porter, Mrs. R. W. Richardson and Mrs. E. C. Magauran, and other notable leaders, so large a number of women has never joined any other movement at its very beginning. A distinguished program was presented by Miss Virginia Calhoun.

There were some six hundred members enrolled—all earnestly interested in the work outlined by the founders, Mrs. Eskridge and Mrs. Gilmore. The affair was one of the most brilliant of its kind ever witnessed in California; beautiful gowns—beautiful women of the southland all alive to the new venture. Lovely lace draped tea tables presided over by a galaxy of California's loveliest younger matrons—a receiving line of forty older women—leaders in the blue-books of the West—club presidents, writers, artists, musicians, civic notables—they were all there. Even little Mrs. Mary L. Leavitt, sister of our own President Herbert Hoover, was there in that receiving line—and Mrs. Joe Crail, wife of the Congressman, Mrs. William Read, Mrs. Leland Atherton Irish, Florence Collins Porter—many, many outstanding women—were all there to launch the smart new organization.

Mrs. George Davidson Gilmore is president of the new California Women of the Golden West; Mrs. Lydia Crossley is 1st vice-president; Mrs. William Read, 2nd vice-president; Mrs. E. C. Magauran, 3rd vice-president; Mrs. Elaine Anderson Dudley, recording secretary; Mrs. Marmaduke Eskridge, corresponding secretary and chairman International Friendship Committee; Mrs. R. W. Richardson, treasurer; Mrs. Charles McKelvey, parliamentarian; and directors, Mrs. Earl McClintock, Mrs. William Duffield, Mrs. J. O. Colwell, Mrs. Harry Waldron Michaels, and Mrs. Frank Suttle (also chairman of membership committee).

The Gaylord will be the meeting place of the organization and regular programs followed by salon teas will be held there on the third Friday each month. The "Council of Gold" will meet as round table groups, in between, where they will study, plan programs for the regular Friday meetings and work up exhibit material. Each sub-chapter throughout the State as it is formed will follow the same line of work as does the mother chapter at Los Angeles. These chapters are already being organized in San Diego, Fresno, Long Beach, Ontario and San Francisco. All this great work from a tiny seed named "Friendship."

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SHORT MOTOR TRIPS

THE BACK COUNTRY as the pleasant land lying north east of the city of San Diego has come to be generally known is traversed with good roads, leading to small towns and communities, each sufficient to itself. It is all well known to the people of San Diego, who plan their week end trips to some one of the delightful small inns which are found in this vicinity. It is never considered too far to drive to Pine Hills Lodge for a luncheon to include bridge or a swimming party in the lovely plunge.

ESCONDIDO, one of the towns of this back country, claims wide attention through the grape culture and for years has invited the world, of this vicinity anyway, to come and see and stay and enjoy the perfect fruit of the vine. Last year the town, through its Community Players, presented a pageant-play, depicting the romantic history of the neighborhood and which it is hoped will be repeated annually. One may be comfortably housed in an inn in Escondido as the country round about warrants a stay of a day or more.

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HOTEL and TRAVEL

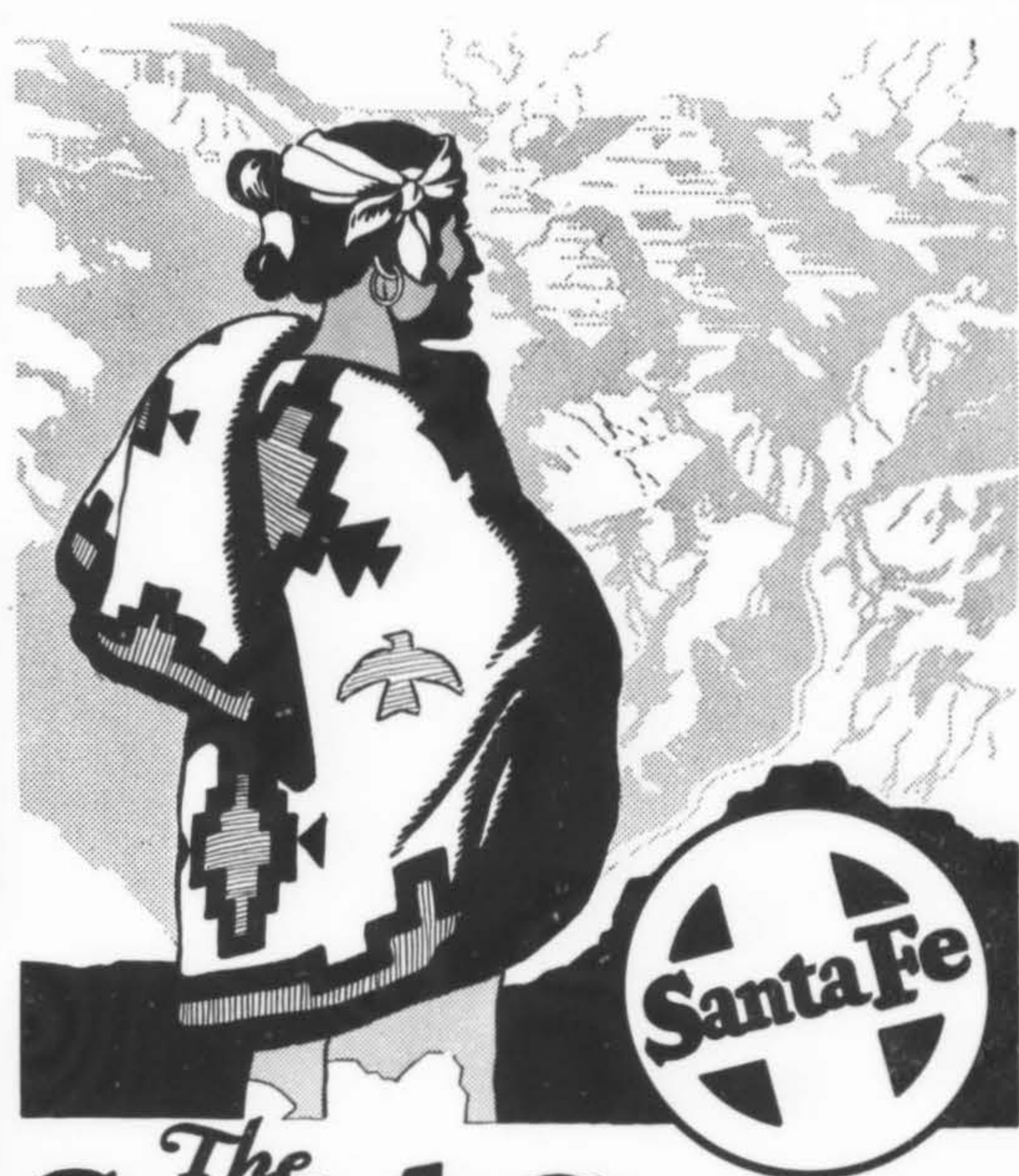
A week-end motor trip or a vacation of many weeks may be planned from San Francisco, in diverse directions, and with equal pleasures attendant. An early start, so easy the night before, with a ride across the bay to Sausalito when the sun is just awakening the world, is best. From Sausalito the way leads over the far-famed Redwood Highway, which in early summer is bordered with the flaming rhododendron, and the lovely azaleas. Enchanting by-roads beckon and memories of pleasant places in the mountains and along the lakes come to mind, but still the Highway leads to wonders beyond, and the redwoods still shelter the way. The early afternoon brings the motorist to the meeting of the east and south forks of the Eel River, and here someone with vision has taken advantage of nature's graciousness, and, in an ideal setting, built a satisfying hotel for man's comfort. Here are provided not only material comforts, but on a tree-shadowed terrace may be planned days of delightful sport. Golf may fill the hours, or the bridle paths followed. The lake offers swimming and boating and a study of California's boundless flora would prove interesting. Dancing may be enjoyed or bridge selected as entertainment for the evening. With the beginning of a new day, new plans may be made, a canoe trip without too many hazards, leads into new territory. Or trails followed across ridges into the high ranges, finding new streams where fish abound. All this is in Humboldt County, and the Hotel is the Benbow.



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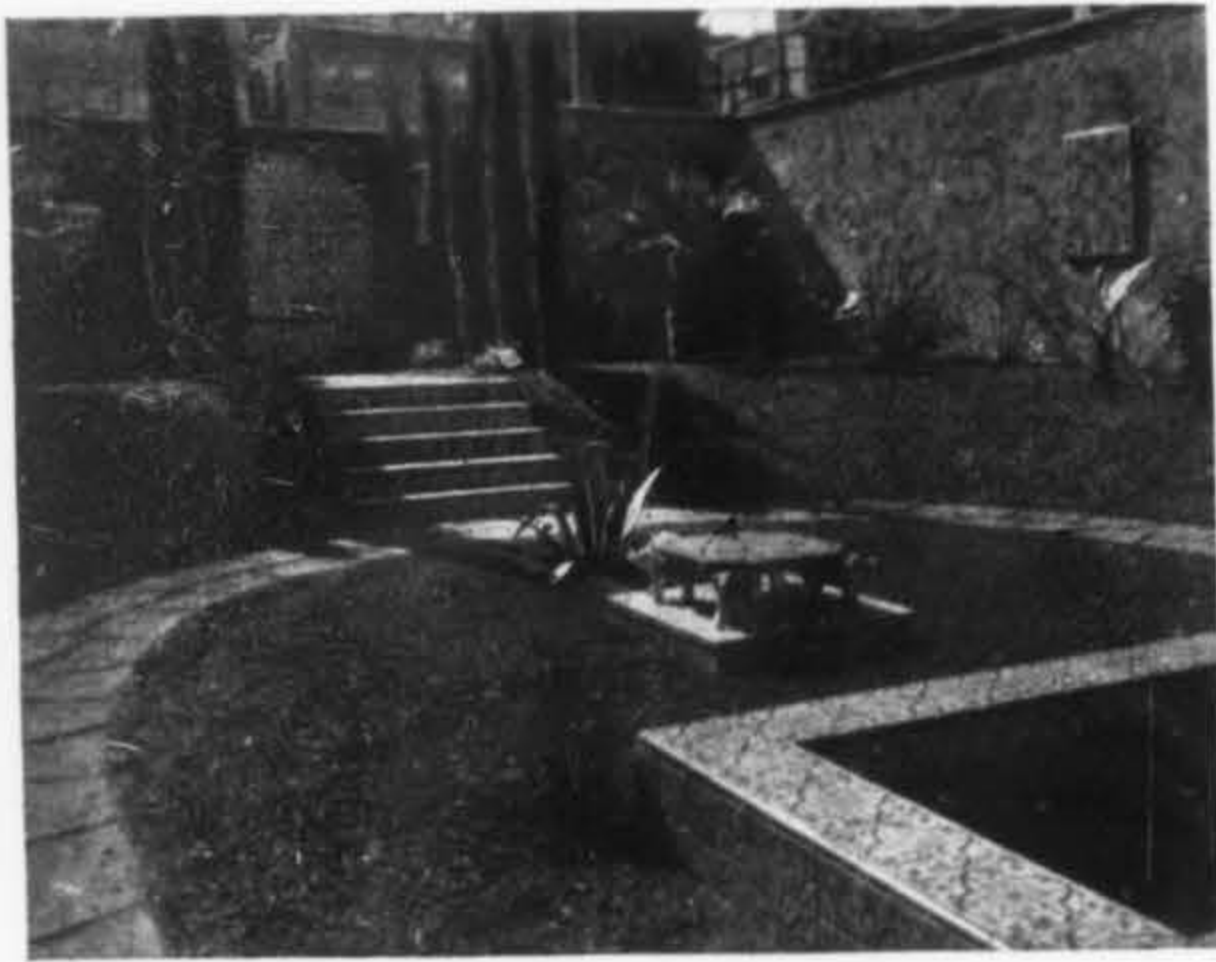
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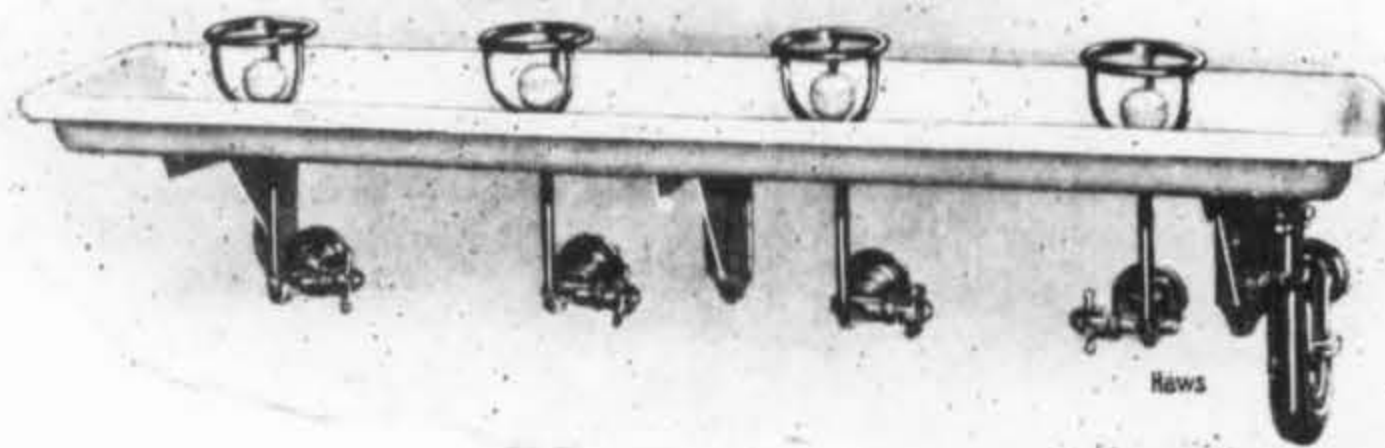
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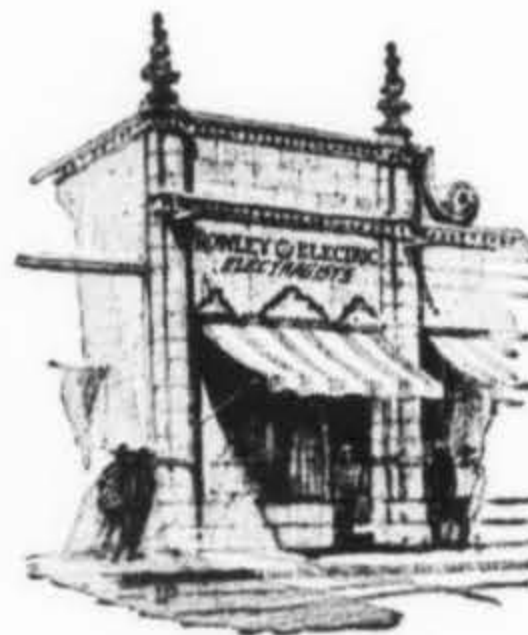
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## ♦♦♦ GARDEN CALENDAR ♦♦♦

### July

*"He spake of plants that hourly change  
Their blossoms, through a boundless range  
Of intermingling hues;*

*With budding, fading, faded flowers,  
They stand the wonder of the bowers  
From morn to evening dews."—W. Wordsworth.*

**J**ULY the gardener's month of the "dolce far niente." The month when vacations lure us to arrange for the watering and then seek ocean or shore. Still one must be careful to save the desirable seed and plant immediately if best results are to be had.

The *Watsonia* seeds are almost ripe. The wonderful new creations in this line bid fair to rival in variety, form, and grace their older sister, the *gladiolus*. But of course you crossed a few so as to be up to date. They produce seed so freely. How different the case with so many other desirables we would like to work with.

Take the case of *Dielytra Spectabilis* (Bleeding Heart) which is marvelously adapted for self fertilization by a complex machinery; it seldom produces any fertile seed even when hand pollinated.

The related genera *Dicentra*, *Adlumia*, *Corydalis* and *Fumaria* are such tempting baits for the hybridist but do not seem to be available for the improvement of this delightful subject.

The *Bougainvilleas*, of which I have in my garden *Sanderiana glabra*, *Lateritia*, *Braziliensis*, *Cypheri*, *Maude Chettleburgh*, *Roosevelt*, *Panama* (Crimson Lake), *Ginderi*, *Rosea* and two un-named kinds have so far given me no seeds, either with their own pollen or by crossing. Reciprocal crossing between various *Bougainvilleas* and *Mirabilis jalapa* (The Four O'Clock), a near relative, are also unsuccessful. I must study their pollen. Have you ever looked at pollen under a microscope capable of magnifying 200 times or more? The pollen of each species is formed of tiny grains different for each species. There is nothing more beautiful in nature.

The tree mallow (*Lavatera trimestris*) looks like a baseball covered all over with conical spikes; the Tiger Lily (*Lilium tigrinum*) looks like a deflated football, while the Chicory has the appearance of being studded with stars.

If you want to see pollen in action put a 50% solution of sugar (glucose) on a glass slide and dust a little pollen thereupon. In a short time the pollen grains will swell and begin to emit a tube. If the pollen grain were upon the stigma of a flower, this tube would begin to pass into the substance of the stigma and travel clear down the style till it reached the ovary, where, entering one of the ovules it would unite with the ovule to form the embryo or baby plant; the ovule then would enlarge and become a seed. In the *Tigridias* the pollen travels down the style at a rate of one inch in six hours.

This year I planted about 3,000 *Tigridias* in 7 varieties but will not get much because my little bantams, never hitherto guilty of depredation, ate off the succulent tips.

July is still a good month in most parts of California to plant *Gladiolus* for late bloom. In Southern California, the continually overcast sky caused much heartburning among originators of new *Gladiolus*. Some of us with gardens full of wonderful new creations did not have a single bloom ready for the annual garden show.

This month, too, one plants *Passiflora edulis*, (the passion vine) with the eatable fruit. In my opinion its flavor is nectar and ambrosia, a flavor it can impart to sherbets and jellies. Dear garden lover, you have been so often stung by wonder berries, spineless cactus steaks and other products of printer's ink genius that you will suspect that this is "just another of those things." Take it from me—this is good.

*Kennedyia comptoniana* is a vine with clusters of miniature blue flowers, reminding one of a baby wisteria. Few things in my garden have received more admiration than this. It is now ripening its seed. The seed of this fine thing should be planted when ripe.

This month the bearded *Iris* may best be separated and replanted. In this operation care must be taken to cut the leaves down to eight or ten inches. All rhizomes showing little holes should be burned.

In planting, the rhizomes should be barely covered with soil. The soil must be first thoroughly worked and a little old plaster or lime added. They can be pegged down with a hairpin made of stout galvanized wire. Water once and then keep dry; sun-baking does these plants more good than harm and makes them floriferous in the springtime. *El Capitan* still rules as a favorite with me in its color, though some of my seedlings in many points are better.

The other day I saw a *Sempervivum* (House Leek), it was about four inches across with spear shaped leaves which were entirely chocolate colored. It was incorrectly named. I would be very grateful to any of my readers who could put me in touch with a few of these plants. The writer also desires to obtain *Echeveria viridis* and *E. setosa*.

This is the ideal month for all operations on the cacti and succulents; seed sowing, making cuttings, grafting, etc. Throughout the state all enthusiasts in this line are turning their minds to the two big events of the year. The show at San Francisco in August and the one in Pasadena, Aug. 29-30-31. These will be the first all cactus and succulent shows ever staged in this country. Judging by the interest in these plants these shows will be a great success. People are planning to come from great distances to attend.

We take this opportunity to welcome to the journalistic fraternity the *Journal of the Cactus and Succulent Society of America*. We know it will be good from the personnel of its staff and contributors.

Have you this year planted a tree for permanence?; have you enriched that cabin site with a tree or two? If not why not?

Remember that "The glory that was once the Holy Land" is now a desolation because the timber was cut down. Failure to plant new trees permitted the rain to wash the soil of the hills and erode the valleys. Think of the immense country of Siam, with hardly a tree in its vast expanse. Remember that when the trees get thin, the top soil goes and that this makes reforestation almost impossible. Don't you feel ashamed when motoring from North to South in this land of "Sunshine and Flowers" to see interminable miles of foothills and mountains planted to nothing but billboards, most of them shouting half-lies or pandering to the useless, petty and futile in our lives. Trees aside from their utility speak of noble things, of verities, of eternal and of wholesomeness. They have inspired some of the loftiest sentiments in the literature of all countries. This may sound like sentiment, even blah to the rigid scientist, but I have observed the effects on large numbers of people.

Answers: Loloia Cole, Los Angeles. The yellow flowered South African bulb you ask about is undoubtedly *Ornithogallum thyrsiflorum*. It is the only canary colored cut flower that I know of that could remain fresh for a month. I have sought for years for this plant. It was imported into this country by the Bureau of Plant Introduction, but was lost in Washington. Write to your friend in Africa for some seeds.

Wm. Whalen, San Francisco. The fuchsia with the lilac-like flowers is *Fuchsia arborea*; cuttings of the half-ripe wood put in the ground on the north side of your house covered with glass (milk bottles will do) will root readily and may be set out in a few weeks. In placing them, remember they become quite large trees.

Mrs. Evans, Portland, Ore. The fancy leaves zonal pelargonium you sent me is the old fashioned Mrs. Pollock.

Henry Cook, San Diego. I do not advise you to cut up your *Bougainvillea* at this season of the year. Washington's birthday is the best time. Thick old wood is the best. Bottom heat.

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

# MONTHLY NORTHERN CALIFORNIA CHAPTER

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# BULLETINS SOUTHERN CALIFORNIA CHAPTER

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RALPH C. FLEWELLING, TREASURER

## MAY BULLETIN, NORTHERN CALIFORNIA CHAPTER, A.I.A.

**T**HE regular meeting of the Northern California Chapter, A.I.A. was held at the Engineer's Club on May 28, 1929 at 6:30 p.m. The meeting was called to order by President Harris Allen.

The following members were present:

Morris M. Bruce	Ralph Wyckoff
John B. McCool	A. McF. McSweeney
Mark T. Jorgensen	James T. Narbett
Ernest E. Weihe	Birge M. Clark
William I. Garren	John Bakewell, Jr.
Ernest L. Norberg	Henry H. Gutterson
Harry M. Michelsen	Chester H. Miller
Charles F. Maury	W. H. Crim, Jr.
John H. Christie	G. F. Ashley
Lewis P. Hobart	Albert J. Evers
William C. Hays	Harris Allen
Wm. Clement Ambrose	James H. Mitchell

### MINUTES

The minutes of the previous meeting were approved as published.

### REPORTS OF STANDING COMMITTEES

Mr. Gutterson reported on the Honor Award Exhibit, and spoke of the enthusiasm with which architects are responding in submitting material.

Mr. Michelsen of the Industrial Relations Committee outlined suggested plans for closer contact with manufacturing concerns, by educational trips to manufacturing plants, and explained the purpose of the questionnaire submitted to the architects to obtain their reaction to this program.

### REPORT OF DELEGATES

Delegates who attended the A. I. A. convention in Washington voiced their impressions, and spoke of various activities which were outstanding features of the gathering.

Mr. William C. Hays told of the deliberations and meetings relative to the development of the Capitol grounds, with particular reference to the plans for the section known as the triangle, and the difficulty being encountered in controlling the architectural appearance of the privately owned frontages opposite. He offered the following resolution for consideration:

"The American Institute of Architects expresses its appreciation of the progress being made in the architectural development of the city of Washington, as recently announced by the President of the United States, the Secretary of the Treasury and others responsible for the inception, design and execution of this great work. The Chapter's congratulations are hereby offered and its support pledged.

"The Chapter sees a most critical problem in the potential dis-harmonies that may develop on the North side of Pennsylvania Avenue, facing the new Federal Buildings, if present individual property holdings are built up with no more check than is provided by current building restrictions.

"The right of the individual owner to normal profit is undisputed, but it may be maintained that the People are parties in interest, with just claim to share in those increases in values, financial as well as artistic, which the Federal improvements alone create.

"THIS CHAPTER BELIEVES, therefore, that the Government should have made, immediately, special studies by experts in the major phases involved, to find a method whereby all

(Continued on Page 71)

## MAY BULLETIN SOUTHERN CALIFORNIA CHAPTER, A. I. A.

The members of the Southern California Chapter, the American Institute of Architects, met in 246th meeting held at the University Club Los Angeles, California, at 6 o'clock P. M., on Tuesday, May 21, 1929.

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

Edwin Bergstrom, Myron Hunt, Reginald D. Johnson, Geo. J. Adams, Arthur L. Acker, H. J. Reed Barrett, Edgar H. Cline, Pierpont Davis, Fitch H. Haskell, R. Germain Hubby, Chas. R. Johnson, H. Roy Kelly, John P. Krempel, Donald D. McMurray, A. S. Nibecker, Jr., Wm. Richards, Robt. B. Stacy-Judd, A. C. Weatherhead, Eugene Weston, Jr., D. R. Wilkinson, C. M. Winslow, H. F. Withey, David J. Witmer, J. T. Zeller, Horatio W. Bishop, Paul J. Duncan, Chas. H. Kyson, Paul Murphy. Guest: Mr. Harris C. Allen, President of the Northern California Chapter, American Institute of Architects.

The minutes of the 244th meeting were read and adopted.

The minutes of the 245th meeting were read and adopted.

President Pierpont Davis welcomed as the guests of the Chapter the Students of the 1929 graduating class, University of Southern California.

The prize work done by the students during the past year was exhibited and it received high praise from the members of the chapter. David J. Witmer stated, in complimenting the students upon their great showing, that the work showed a great advancement over previous years' exhibitions. Dean A. C. Weatherhead of the school of architecture of the University of Southern California told of the work being done by the faculty of the university to construct a sound foundation under the school of architecture, that the years to come would find it a leader among the great colleges of America.


Dean Weatherhead attended the sixty-second annual convention of the American Institute of Architects and told of the annual meeting of the Association of Collegiate Schools of Architecture, which was held just previous to the convention. The association, which has a membership of 26 colleges, with schools of architecture of Class A rating, was 100 per cent represented, and Dean Weatherhead stated that a resolution was adopted that all colleges with a class A rating in architecture must adopt a five-year course in architecture within five years.

The delegates of Southern California Chapter to the sixty-second annual convention reported upon their reactions to the convention and told of their personal experiences. The delegates who spoke were: A. S. Nibecker, Jr., Fitch H. Haskell, Eugene Weston, Jr., Carleton M. Winslow, H. Roy Kelley, David J. Witmer, Myron Hunt, Regional Director and Edwin Bergstrom, Treasurer of the Institute.

Mr. Bergstrom told of the growth of the endowment funds of the American Institute of Architects, stating that there were now 11 endowments in operation, representing a total of \$160,000. Mr. Bergstrom stated that these funds had more than doubled during the last few years and that the growth represented a confidence of the members in the Institute.

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

A. S. NIBECKER, JR., Secretary.



# ANNOUNCING

## AN ARCHITECTURAL EDUCATIONAL CAMPAIGN

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A WIDE range of appropriate small home designs... a keener appreciation of the value of architectural services by home builders... these are the primary purposes that prompt the announcement of this unique competition. Prizes are offered for the most suitable small house designs with separate cash awards for educational articles on the importance and value of architectural services in designing and building a home.

The contest is open to architects, architectural draftsmen, students and any one qualified by training and experience in architectural design and rendering. Entrants may compete for either the general prize, the special awards, or for both.

### THE PRIZES

**First Prize:** A three months independent trip abroad, first class, with all expenses paid, and \$500 cash for tips and incidentals.

**Second Prize:** A two months trip abroad on tour or regular cruise with all expenses paid and \$300 in cash for tips and incidentals.

**Third Prize:** A three weeks vacation trip anywhere in the United States, including expenses and \$100 in cash for incidentals.

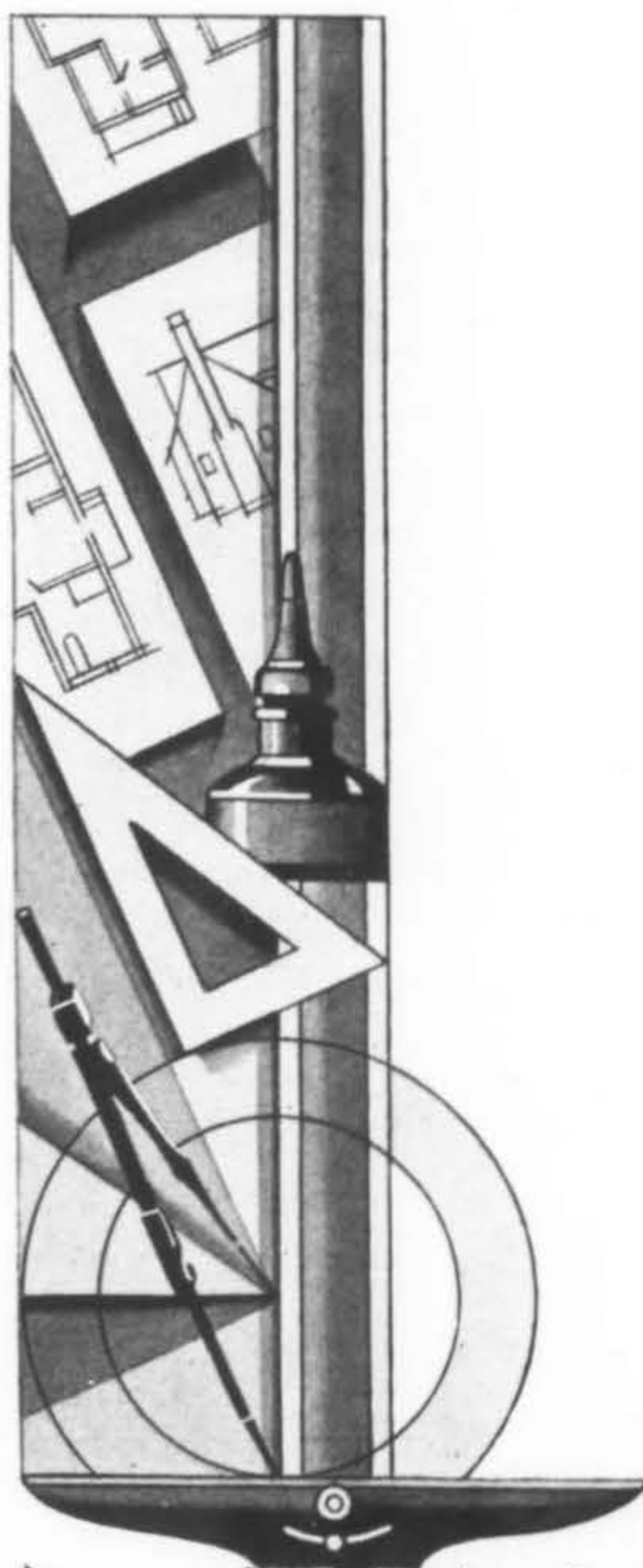
**Ten Honorable Mentions:** \$50.00 each, in addition to a special leather copy of Richard S. Requa's latest work "Old World Inspiration for American Architecture."

**Special Prizes:** First, \$100 in cash; four Honorable Mentions of \$50 each.

The contest is to be judged by a committee of architects, selected by Midwest Chapters of the American Institute of Architects Richard S. Requa, A. I. A., Professional Advisor.

**Closing Date... October 15th, 1929**

All entries must be received at 650 17th Street, Denver, Colorado not later than October 15, 1929. Programs fully outlining all requirements and conditions of the contest have been prepared. You can secure a copy by writing or wiring . . . . .



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### THE ARCHITECT—WHO IS HE?

By VERNER B. McCLURG, *Architect*

IT IS an existing fact, that the "Architect" or rather his profession, is little understood by the general public. The name "Architect" itself has dignified rank with doctor and lawyer in the minds of most people, but just what he does is astonishingly vague in these same minds. Certainly people know he is associated with the design of buildings, with blue prints and wordy specifications, but beyond that the general knowledge is nil.

The state of California, and many others, places its stamp of vested authority upon the architect by certifying, or licensing him to practice, a similar procedure as carried through with doctor and lawyer. Certification is obtained by the passing of examinations given by an examining board and all persons so passing receive a certificate from the state and pay annual fees, which funds go to carry on the work of the State Board of Architecture and to hire legal services for the prosecution of illegal practices.

In other words, the state actually designates who is an architect and by its certification of persons it deems competent to practice the profession in the state, confers with the certificate, full legal power and standing in court as to transactions coming under architectural practice. That is expert testimony in court.

Only persons so "certified" are allowed the use of the name "architect." In fact no one else may legally use any designation which in any way assumes that he is in the business of preparing plans and specifications for building construction. The only exceptions (and these are not exceptions of nomenclature) are; a person may prepare plans and specifications for his own buildings; or plans and specifications may be prepared by individuals for other persons provided the individual preparing the plans and specifications notifies the owner in writing, and before any work is done on the plans and specifications, that he is not an architect, that he has not been certified to practice architecture in the state of California.

A recent amendment to the state laws regarding the practice of architecture put teeth into the existing laws. Penalties for infringement of the law are no longer to be lightly considered, a fine of \$500.00 or six months in jail, or both. Equally as important, funds from accrued license fees will now be available for employment of legal talent to prosecute offenders.

So much for the architect's status. Now what are his "stake in trade"? Briefly they are outlined in the following:

*First:*—His educational training, his business practice and his artistic ability, make him the most logical person to solve a building problem. No one else is as vitally interested in all the phases which make up every such problem as, utility, economy, beauty, durability, and economic value.

*Second:*—His legal status of making and enforcing decisions as to materials and workmanship is established.

*Third:*—By his control of the client's money-paying he can assure the latter that his funds are being paid for actual value received on a particular job and are not paying a contractor's bills on some other job.

*Fourth:*—By his bookkeeping faculties, his continual supervision of the job, his knowledge of the desires of the Owner, as brought out during the preparation of the drawings and specifications, he is able to lift a considerable load of responsibility from the client's shoulders, and to make a pleasure rather than a burden out of a building operation for the Owner.



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*Fifth:*—An owner can secure better bids, from more reliable contractors, and in a more definite time, from an architect's complete, well detailed, plans and specifications and he can be better assured of obtaining in the building itself the structure he desires, substantially built, artistic to look at, and an economic present and future asset.

*Sixth:*—The Architect's detailed work with the Owner is preparing drawings, and his complete control of the job during construction, regulate *extras* to a minimum.

*Seventh:*—The Architect's continual connections with finance companies, material manufacturers, contractors and sub-contractors, building department officials, public service corporations, etc., not to mention the actual artisans on the job and in the fabrication shop, keep him constantly in touch with the changing barometer of supply and demand in his field. In fact, the whole picture of a building project spreads itself before his eye, from its inception in the mind of the owner; the site, with its deed, zoning, street-widening, and other restrictions; the economic use of the proposed structure; the proposed tenancy; the engineering of soil-bearing, of wind and earthquake bracing; the actual working drawings and specifications; the construction bond and letting of contracts; the actual supervision and authorization of payments; the guarantees of material and workmanship; the releases of labor and material; the final pointing-up; the legal notice of completion; the periodic and final reports of the Architect's office to the owner; the expiration of the lien period and finally the complete settlement of all payments, to contractors, material dealers, etc. All these are parts of every job and of equal importance. They all require thorough knowledge and accurate attention, but above all a concentrated interest on the part of a centralized authority. Who is better fitted than the architect for the carrying out of all of these items and bringing co-ordination of the whole? Certainly not the owner, his training and experience is inadequate along these lines. Certainly not the contractor, he has plenty to do to carry on his own operations and cannot impartially judge his own work. The architect alone can fulfill the qualifications. His is the perspective view of the entire project.

The Architect, like members of his brother professions finds it difficult to place his services before the public in an age when advertising of commodities and service is carried to extremes. He is hampered by ethics. His services are often extremely intangible. True his best publicity is the beautiful, useful, and economically successful buildings for whose design he is responsible, but this is not sufficient in this age of cut-throat competition and promiscuous business-getting. The architect is out to uphold his profession by definite publicity. His value is real and is increasingly appreciated by a growing clientele.

**LOS ANGELES ARCHITECTURAL CLUB**

**T**HE June meeting of the Los Angeles Architectural Club, held the 18th, was voted, by the record-breaking crowd who attended, the most successful held in a long time. Festivities commenced at 6:15 at the Paris Inn where delectable food—and equally delectable entertainment—were provided. After the dinner a sort of "progressive party" was inaugurated, the 125 members and their guests moving on from the Paris Inn to the 25th floor of the City Hall. Here, appropriately enough, the height limit question was discussed, pro and con—more con than pro, it must be admitted.

Before settling down to serious business a large proportion of those present promenaded about the balconies, refreshing themselves after the day's heat. The lights of the city, spread out in a gleaming panorama were an inspiring sight. Those romantically inclined, were heard to comment on the moon, which was truly a summer's one—large and soft beaming.

The meeting was opened by President Hales, who was also the first speaker. Referring to the height limit, he pointed out that Los Angeles was about the only city that had such restrictions.

Following Mr. Hales, three men, all influential in civic affairs, said a few words on the height limit question. Mr. A. L. Lathrop of the Union Bank spoke against removing the height limit. His main arguments were: conservation of light and air by barring skyscrapers, the danger of traffic congestion and fire hazard incurred by high buildings, and the question of fairness to those who have already built. He concluded by saying that we didn't need skyscrapers in order to have beautiful buildings.



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Mr. Gordon Whitnall of the City Planning Commission next spoke, likewise upholding the height limit law as did Mr. J. J. Backus of the Building Department, who followed him.

Mr. Gene Weston brought forth the idea of keeping the same cubage but disregarding the height limit. This would give, he held, much better lighting and ventilation than we have under the present scheme.

Mr. Hales concluded the meeting by introducing Mr. Rob Wagner whose "Beverly Hills Script" is one of the most illuminating of our local publications.

### THE SAN FRANCISCO ARCHITECTURAL CLUB

**T**HE monthly meeting of the San Francisco Architectural Club was held May 15th. President Harry Langley presided. After the usual routine of business, discussion centered upon the question of raising the dues and the classification of older members whose dues will remain unchanged.

Ted Ruegg told the club of his visit to Mr. McGee, who is in the hospital, suffering from concussion of the brain and bruises, following an accident. He is doing well now and the club voted unanimously to send him some flowers. We hope he will be with us again soon.

After selecting and trying several names for the Club Bulletin, all of which have been discarded for various reasons, it is now appearing under the name "Keystone." This name is the choice of Ira Springer. The last attempt to vote on a name resulted in the casting of some seventy-five ballots by thirty-six members present, so we feel Ira was justified in settling the issue. The prize for the member suggesting the winning name is still mysteriously missing, and a reward of one PINK PEARL ERASER is offered for its return.

The recent campaign against delinquents has had gratifying results. The treasurer reports dues coming in with unusual promptness.

The question of where to lunch on Thursdays is still undecided. The boys are on the lookout constantly. The main idea is to find a place where a banana fritter is a banana fritter and not filet of sole.

The days of the picnic at Saratoga (May 19th) draws nearer and it promises to be a grand event. Jack Sly announced some rules for the ball game, the most important being that ringers and professionals would be distinctly frowned upon. Arguments with the umpire are to be under Maquis of Queensbury rules.

J. E. D.

### ARCHITECTS HOLD ANNUAL BANQUET AND INSTALLATION OF OFFICERS

**A**BOUT sixty members and guests were present at the second annual banquet of the Pasadena Architectural Club, held at the Pasadena Athletic Club, Friday evening, May 10th.

The Entertainment Committee provided a large and varied form of entertainment in the way of speeches by various members; songs were rendered by several of the club members.

Gene Brook and Mary Barth of the Collonette School of Dancing presented several splendid dancing numbers. They were accompanied by Genevieve Wiley.

Reports were given by Roy Parkes, President; Richard Ware, Secretary; Wm. S. Buyers, Treasurer; Wm. J. Stone, Publicity; and O. F. Stone, Education.

This was followed by the installation of the new officers, as follows: Robert Stanton, President; Harry A. Schoeppe, Vice-President; Richard Ware, Secretary; Mark Ellsworth, Treasurer. O. F. Stone, Wm. S. Buyers and J. R. Jarvis were elected members of the Executive Committee.

**A**S THE first step in an enlarged structural program, the Portland Cement Association today announced the appointment of Homer M. Hadley as regional structural engineer for the Pacific Coast. Mr. Hadley is to act in an advisory capacity to architects and engineers for the territory of California, Nevada, Arizona, Oregon, Washington and British Columbia.

For the last seven years Mr. Hadley has been in the employ of the Association as field engineer and then as district engineer with offices at Seattle. He brings to his new post a structural experience both wide and varied.



MAY BULLETIN  
NORTHERN CALIFORNIA CHAPTER, A. I. A.  
(Continued from Page 66)

individual holdings, in each 'city block,' may be coordinated into unbroken units with all irregularities of 'frontages' eliminated, and all such 'units' developed, while suitably for their purposes, yet in a scheme of ensemble; that building heights affected should be determined in relation to uniform horizontal lines, nowhere higher than the corresponding Federal buildings across the street; that a basis system of 'sight lines' might be established, in relation to street widths, below which to confine the heights of any necessary projections above the roofs.

"The present problems are, first, of investigation, and second, of organization, in both of which the Arts of Design may well continue to be called upon, from the beginning, for cooperation and aid."

The resolution was unanimously carried, with the recommendation that it be referred to the Southern California Chapter for similar action. It was further moved and carried that a copy of this resolution be forwarded to the President of the American Institute of Architects; the President of the United States; the Secretary of the Treasury; Senator Reed Smoot, Chairman of the Public Buildings Commission; Hon. Richard N. Elliott, Chairman of the Committee on Public Buildings and Grounds; Colonel U. S. Grant III; to the Senators and Congressmen from California; Edwin H. Bennett, Bureau of Architecture, Treasury Department, Washington, and Milton B. Medary, Otis Building, Philadelphia.

Mr. John Bakewell told of plans for a new building for the Institute headquarters, and of the financial response which is being made by the different chapters. He urged that the Northern California Chapter take its part in this matter, and was appointed by President Allen to formulate ways and means for its accomplishment.

PROGRAM

Mr. H. M. Engle of the Board of Fire Underwriters of the Pacific spoke on various phases of earthquake resisting construction in this country, and of the latest methods advanced in such earthquake centers as Japan and Italy. These, if generally put into practice, would greatly eliminate the danger, and the higher initial cost would eventually be equalized by lower insurance rates, with the likelihood of only slight damage from earth shocks.

Mr. Lewis P. Hobart, who attended the convention as a delegate, put on several movie reels which he had taken about Washington, New York, and Chicago. Especially interesting features included the Capitol buildings, Washington Cathedral and Eastern University buildings.

The meeting was then adjourned with the announcement that the Chapter will not convene again until September.

JAMES H. MITCHELL, *Secretary.*

TRUSCON ANNOUNCES NEW TYPES OF WINDOWS

NEW improvements in the Donovan Awning type steel window which has come to be widely used in schools, hospitals, public buildings and all types of memorial structures have been announced by the Truscon Steel Company of Youngstown, Ohio.

The new window is considerably lighter in weight and is so constructed that opening and closing of the lower section operates the upper section also. It comes in units of two and three sections. The mechanical connection between the lower section and upper section can be disconnected to permit opening of either the upper or lower section independently of the other.

This window partakes of the charm and architectural values of all steel windows, having the slender rails and frames which characterize this modern building product. The new design is constructed of steel channel section welded at all points, and is equipped with a special mechanism to give it flexibility of control. Proper weathering is secured through double contact and overlapping of sections all around. Cleaning of the projected sashes is a quick and simple operation, and awnings are rendered unnecessary by attaching shades directly to the sashes.

A booklet describing the new window has been issued by the Truscon Steel Company and will be sent to anyone interested in securing detailed specifications, drawings and illustrated material.

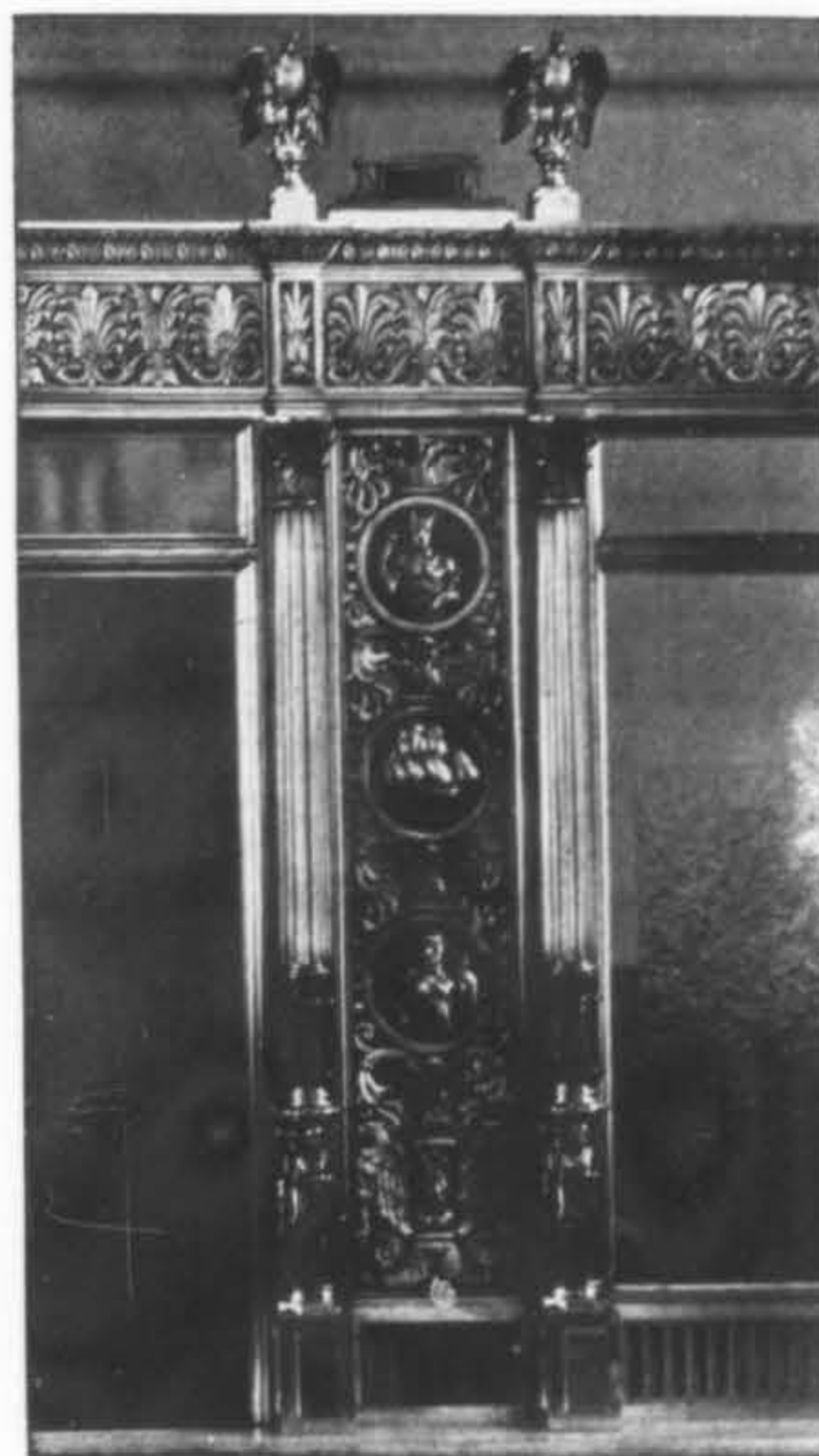
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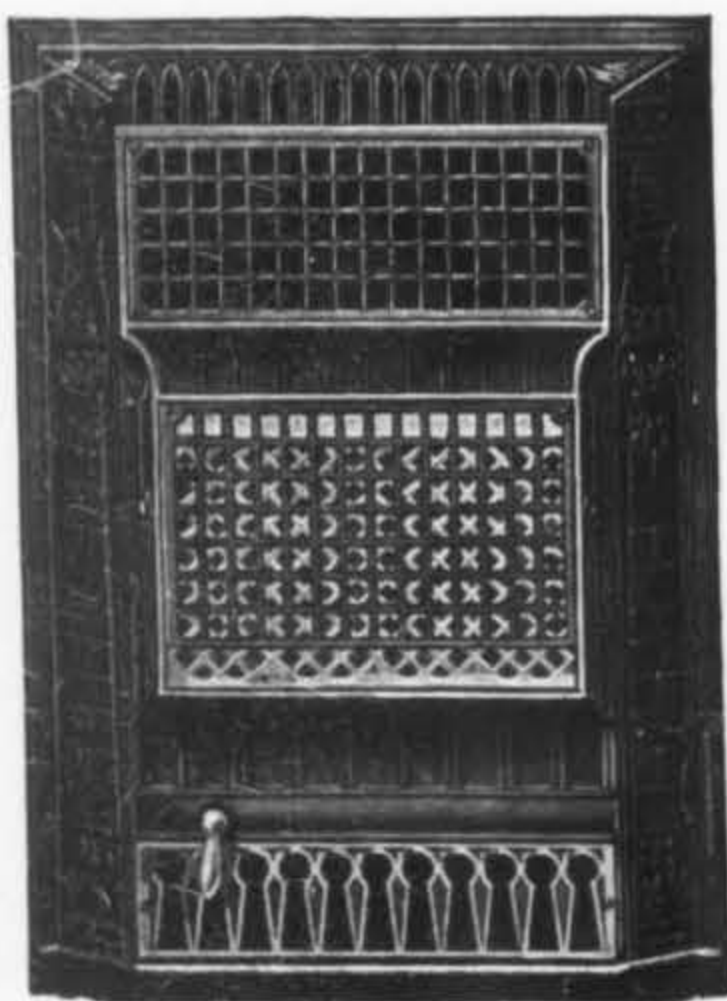


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## THE UNIQUE CHARM OF NORTH AFRICA

*(Continued from Page 22)*

the slopes to an altitude of several hundred feet, the architecture approaching the villa type as it ascends to the heights until, at the top, here and there are occasional structures of palatial dimensions. While the residences of the upper strata of Alger are superior in beauty to those of Tunis, the Arabian quarter lags far behind. The streets in the district of the souks are so steep as to present difficulties in traveling them and, while the differences in elevation add to the charm of the broken roof lines, the cost of construction has no doubt prevented a better development. With this one exception, Alger is by far the most interesting and beautiful city on the North African coast. Its streets are winding, wide and well paved. Tropical and subtropical growth is prevalent in the hillside gardens, and the views from the high levels over the Bay and out to the Mediterranean are incomparable.

Baron Erlanger visited Tunis some twenty years ago and drove to Carthage. Each winter thereafter for several years, he spent in Tunis. For fifteen years he has lived in a villa overlooking the Mediterranean from the slopes of ancient Carthage. He has gradually possessed himself of sufficient surrounding territory to protect his gardens from the inroads of Arab goats. He now spends most of his time in his villa on the Mediterranean, taking only occasional short trips to his home in England. He is a man of high culture and an author of note, and has learned the secret of making his house his home. Five minutes sojourn in his court or drawing room makes it all but impossible to outstay one's welcome. If men of his culture and education are willing to become all but expatriated to live in North Africa, there must surely be something more in this ancient land than meets the eye of the hurried tourist.

## NEW DRESSES FOR OLD OPERAS

*(Continued from Page 42)*

logical use of the ordinary means available in a commercial theatre, without resort to such subterfuges as painted perspective and shadows, etc. While recognizable objects are presented, and approximately with varying degrees of completeness, they are one and all "purely ornamental fictions" aiming to reinforce the spirit of the drama.

It is sometimes urged that it is inconsistent to invest works of former times in the garb of our own. In any particular case the question of degree becomes one of taste, and is in so far debatable; but I do not believe that this criticism is justified in principle. The scenic designer's concern is with the spirit of the piece rather than with the history of art. Purely archaeological revivals may require treatment in kind. But if a work of a former period has survived as a living part of our repertoire it is because it contains something for our time as well as its own. To that extent it should warrant, and withstand, a handling in conformity with our own ideals.

Rolland C. Buckley, architect; Henrique G. Arango, engineer, and Emanuel Lyons, Jr., engineer, of Panama, Republic de Panama, have formed a partnership under the firm name of Buckley, Arango & Lyons, Arquitectos e Ingenieros, for the practice of architecture and engineering, with offices at 27 Avenida Central.

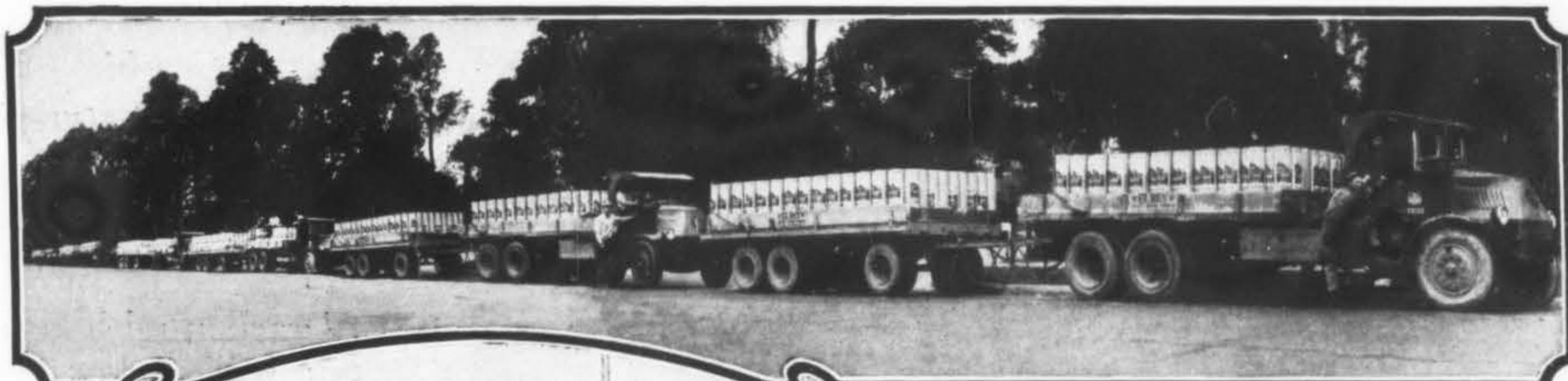
This practice will include residences, office, commercial, apartment hotels, schools, clubs, municipal and government buildings, and will extend to Central and South America.

This firm has acquired the architectural and engineering department of Wright, Haw y Compania, Ltd., and Grebien and Martinz, Inc., who will continue as constructors.

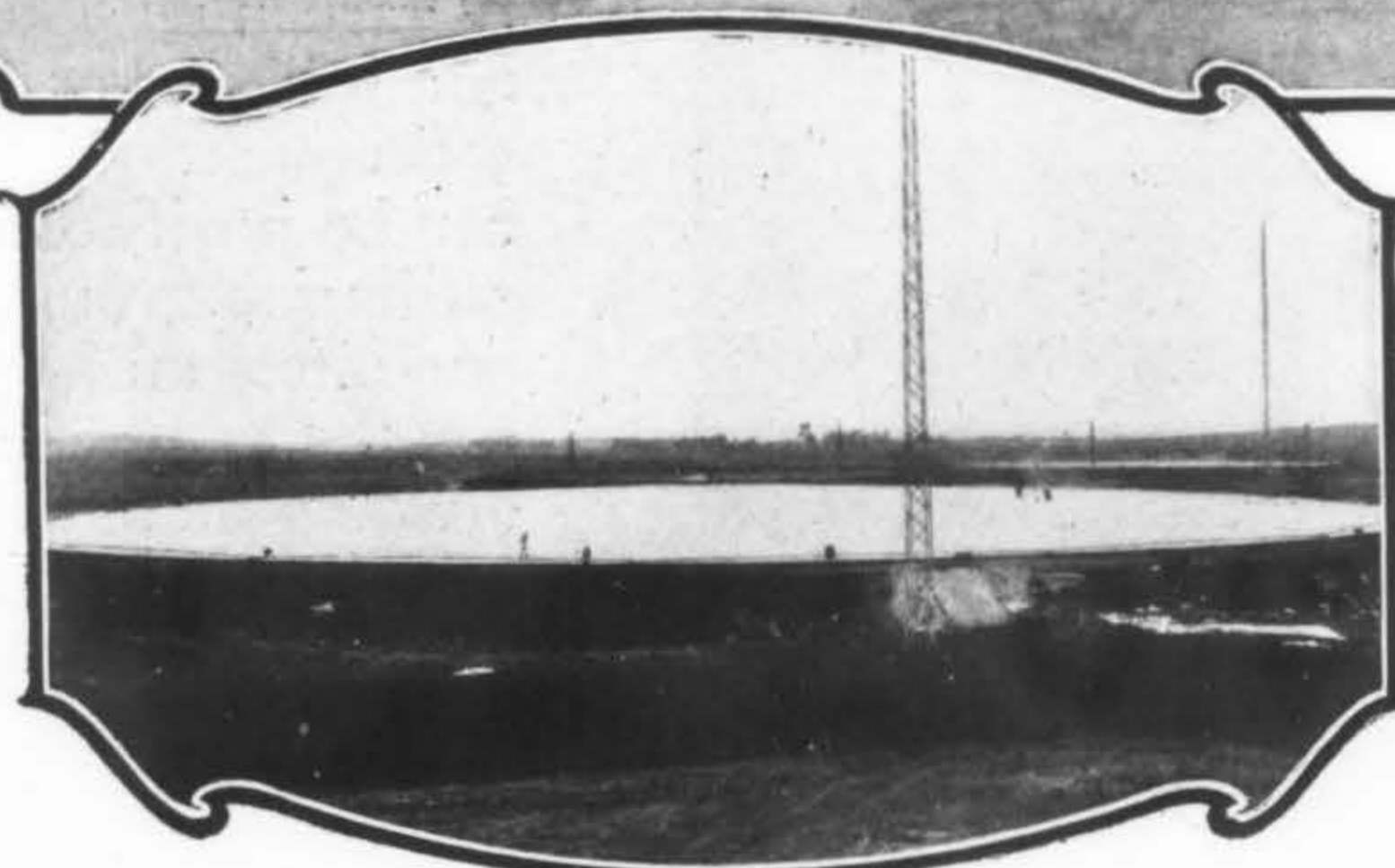
The firm of Buckley, Arango & Lyons desires manufacturers' catalogs and samples, which should be addressed to Apartado 851, 27 Avenida Central, Panama, Rep. de Panama.

Leo J. Devlin, architect, formerly located at 821 Market St., San Francisco, has retired from active practice on account of illness. He requests that advertisers remove his name from their lists and discontinue the sending of catalogues and other professional data.

Frederick H. Meyer, architect, announces the removal of his offices to Rooms 516 and 517 Underwood Building, 525 Market Street, San Francisco, California.



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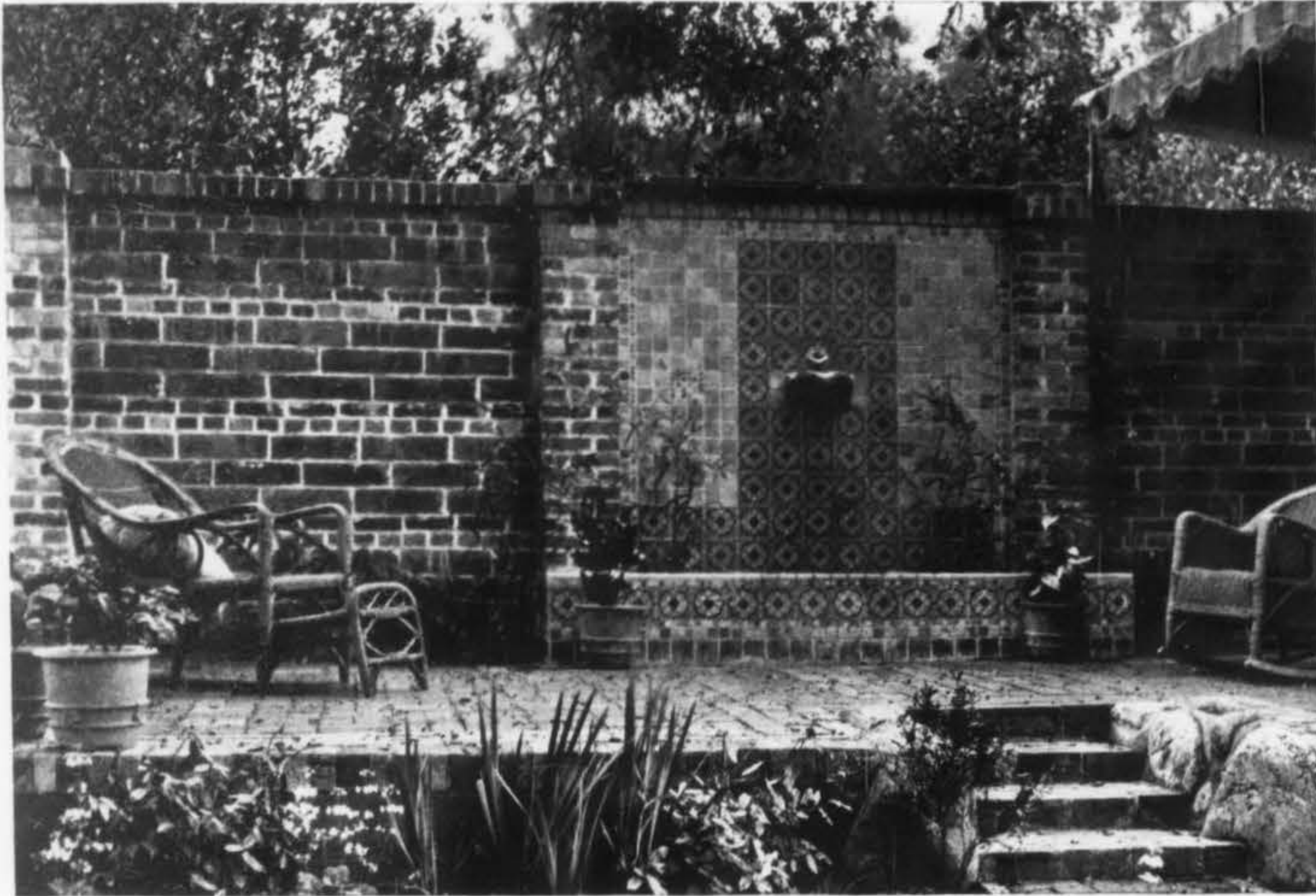
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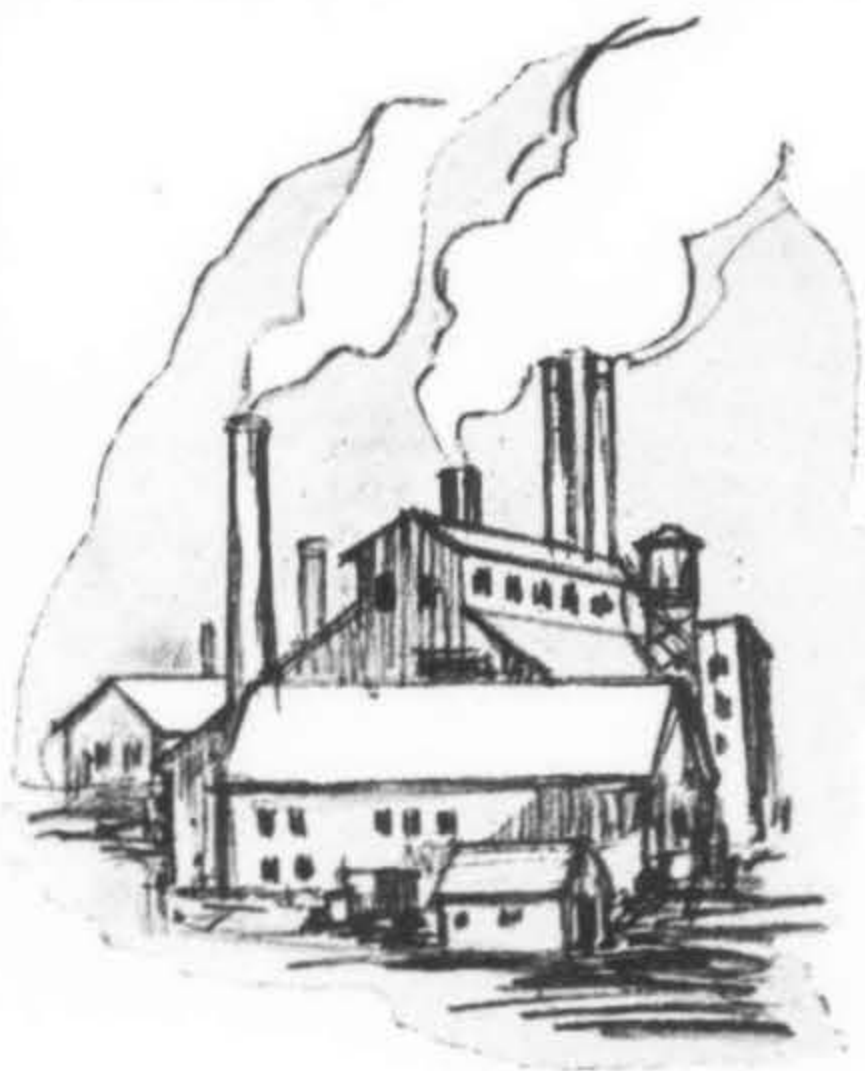
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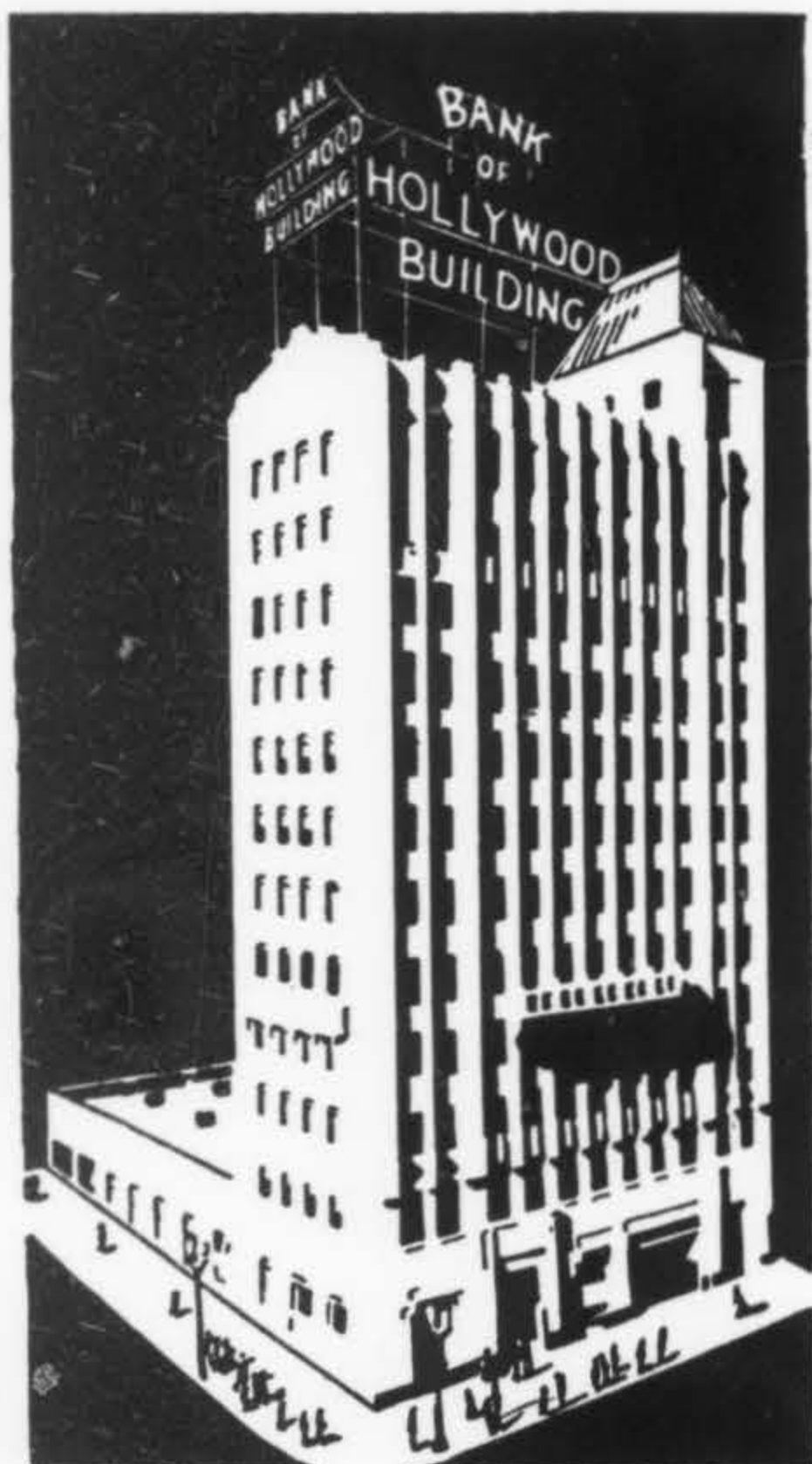
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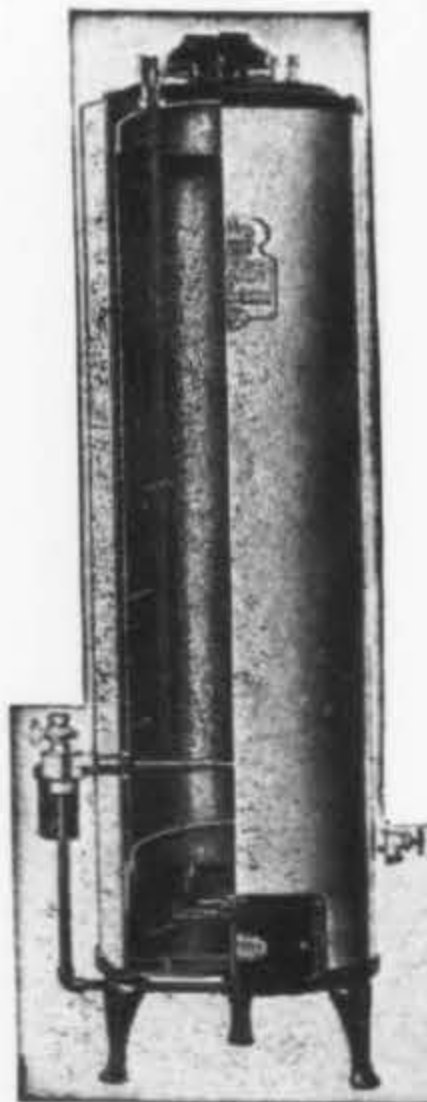
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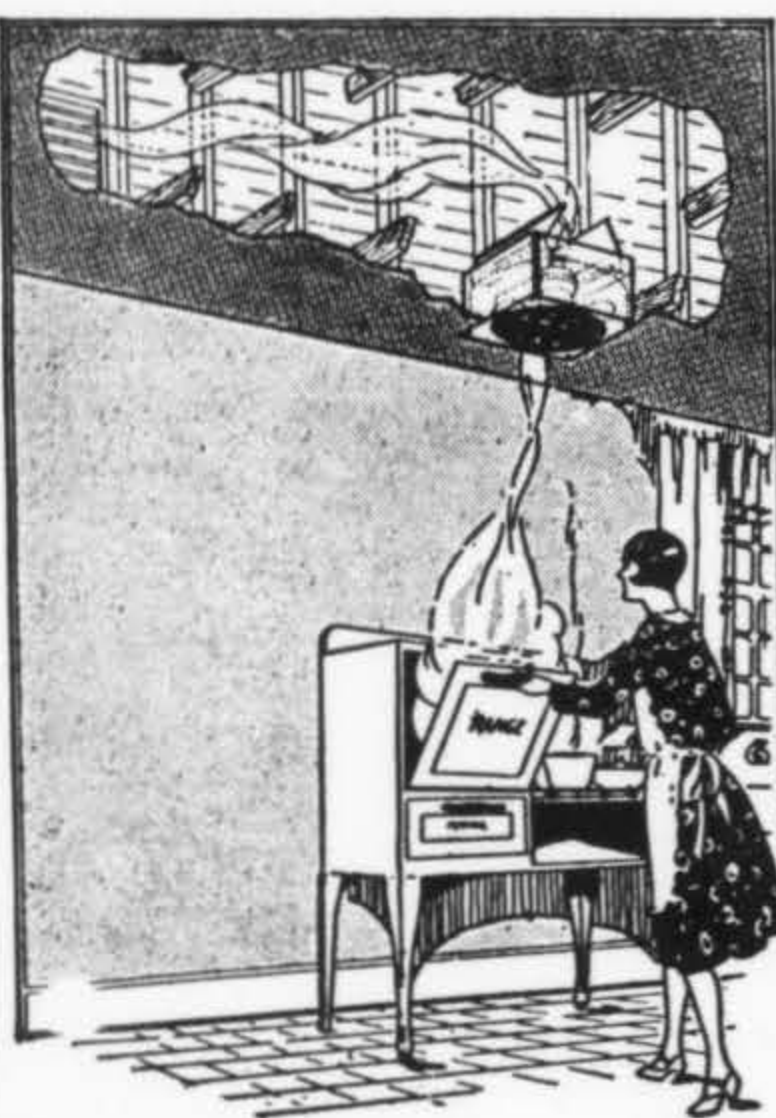
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In the Wilshire Tower Building, Los Angeles, California, the Elevator Entrances in Etched Monel Metal are by Dahlstrom. Architect: Gilbert S. Underwood & Co., Los Angeles, Calif., Contractor: H. W. Baum, Central Building, Los Angeles, Calif.

In the Three Graces Mausoleum, Glendale, California, the Elevator Entrances in Bronze are by Dahlstrom.

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JURY REPORTS ON HONOR AWARDS

The Jury of Award composed of David Allison, F.A.I.A., Carleton Monroe Winslow and A. H. Albertson announce their findings after a careful examination of the work exhibited by architects of the Northern California Chapter, American Institute of Architects.

- Section 1, Class A: Dwellings of Six Rooms and under; Ray Willson, Oakland, Frederick H. Reimers, Architect.
- Class B: Dwelling of Seven to Eleven Rooms Inclusive; Mrs. Warren Gregory, Santa Cruz, William Wilson Wurster, Architect.
- Class B: Dwelling of Dr. Evans, Berkeley, Henry H. Gutterson, Architect.
- Class C: Dwelling of Twelve Rooms and over; William H. Lowe, Presidio Terrace, San Francisco, Albert Farr, Architect.
- Class C: Dwelling of Charles and Kathleen Norris, Palo Alto, Birge M. Clark, Architect.
- Class C: Dwelling of George G. Pollock, Sacramento, Dean & Dean, Architects.
- Section 2, City Club House; Junior League House, San Francisco, Ashley, Evers and Hayes, Architects.
- Section 3, County Club House; California Golf Club, San Mateo County.
- Section 5, Class A: Apartment Houses; Bowles Hall, University of California, George W. Kelham, Architect.
- Section 9, Miscellaneous Commercial Buildings; Mutual Stores Office Building and Plant, Oakland, Reed & Corlett, Architects.
- Section 10, Churches; Westminster Presbyterian Church, Sacramento, Dean & Dean, Architects.
- Section 12, Class A: School Buildings; Music Building, Mills College, Oakland, W. H. Ratcliff, Jr., Architect.
- Class B: W. P. Frick High School, Oakland, Blaine & Olson, Architects.
- Section 13, Public Buildings; Fire and Police Station, Palo Alto, Birge M. Clark, Architect.
- Section 21, Any of the Fine and Allied Arts as Distinguished from Architecture: Cement Frescoes, Mr. Simeon Pelenc, San Francisco; Architectural Models, Miss Julian C. Mesick, Oakland.

**T**HE National House Beautiful Small House Competition Exhibition held in the Exhibition Rooms of the Architects Building, Fifth and Figueroa Streets, Los Angeles, has proven to be the success hoped for.

An innovation in the manner of exhibiting competition drawings was noticed in this particular exhibition. Two rooms were devoted to the prize winners: Mr. H. Roy Kelley, 1st prize, 5 to 7 room residence, and Mr. Gordon Kaufmann, 1st prize, 8 to 12 room residence; in which to display materials used in the prize houses. These rooms were attractive features in themselves and created considerable comment with the architectural profession and laity.

An outstanding fact regarding the exhibition is the extraordinary quantity of entrants in the competition from all over the country and the fact that five local men won national recognition. Southern California architects included in the exhibition are as follows: A. C. Zimmercan, 1st. in Highly Commended list, A. J. Schroeder, Honorable Mention, Donald D. MacMurray, Honorable Mention, David J. Witmer and Loyal F. Watson, Honorable Mention, Leland F. Fuller, Thomas L. Shephard, Edwin Lewis Snyder, Henry Carlton Newton and Robert Dennis Murray, and Heth Wharton.

The exhibition was viewed by hundreds of visitors, and apparently accomplished its purpose. Educating the people of Southern California to a broader understanding of better architecture. The exhibition will be held during the latter part of July in San Francisco at the Architects Building Material Exhibit, 55 New Montgomery Street

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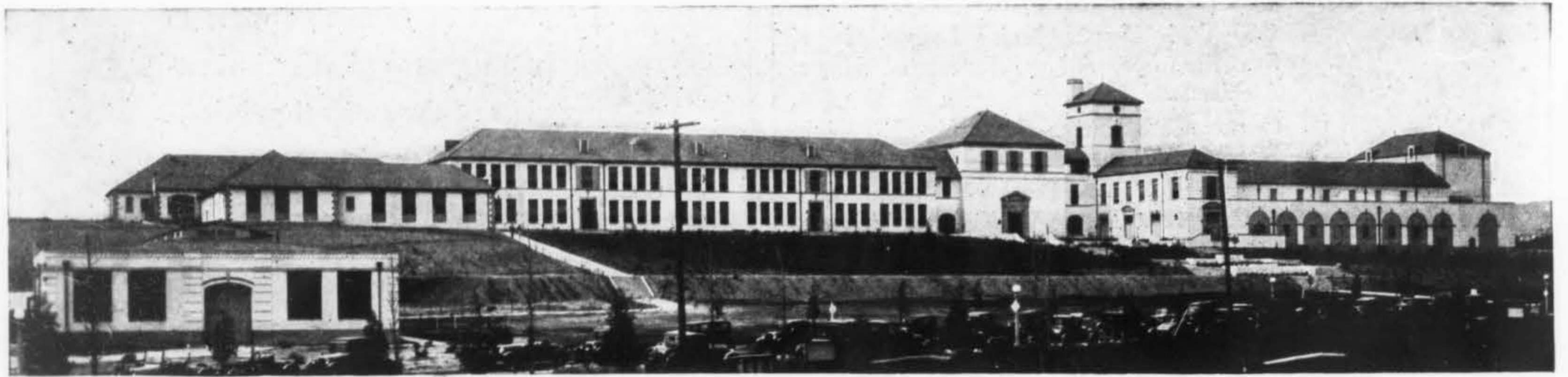
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