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From a Painting by Paul Laurits

The California Coast Near Palos Verdes

September 1929

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The letter from House Superintendent William B. Nicholl of the Hotel Winthrop, reproduced below, is self-explanatory.

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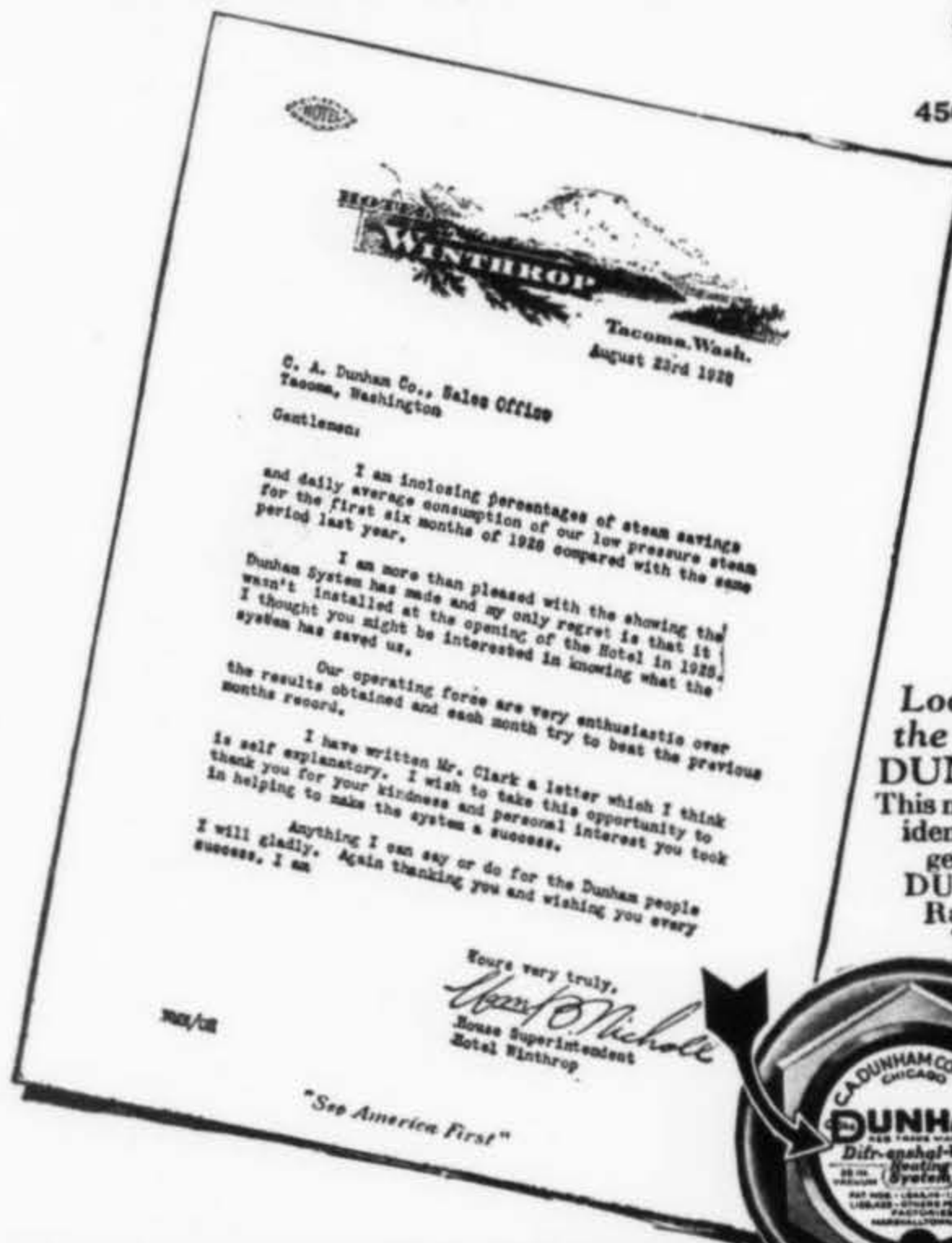
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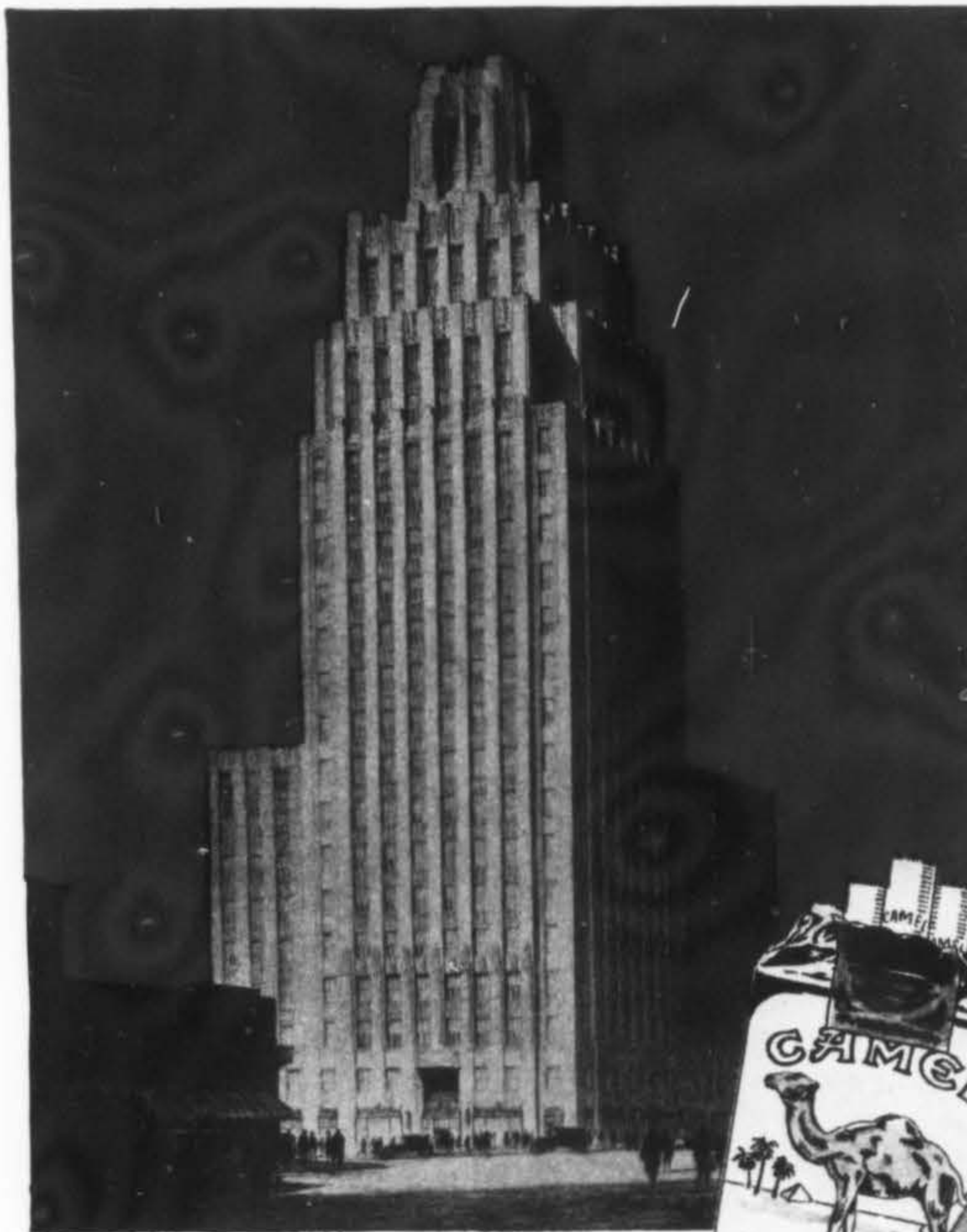
MARLBOROUGH HOUSE, SEATTLE

Architect: Earl Morrison, Seattle Heating Contractors: Austin & Kay, Seattle

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Architects—Shreve & Lamb,
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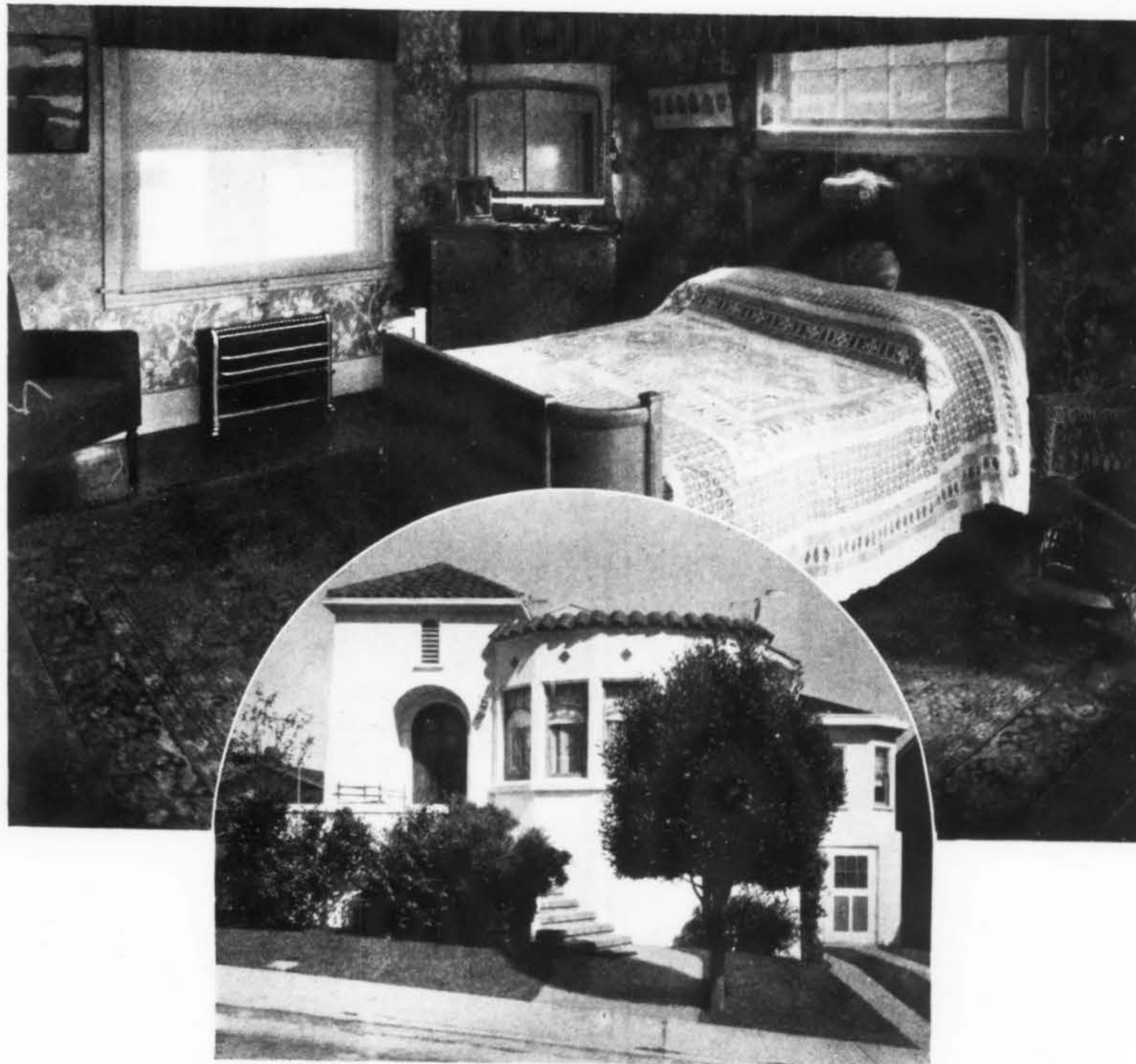
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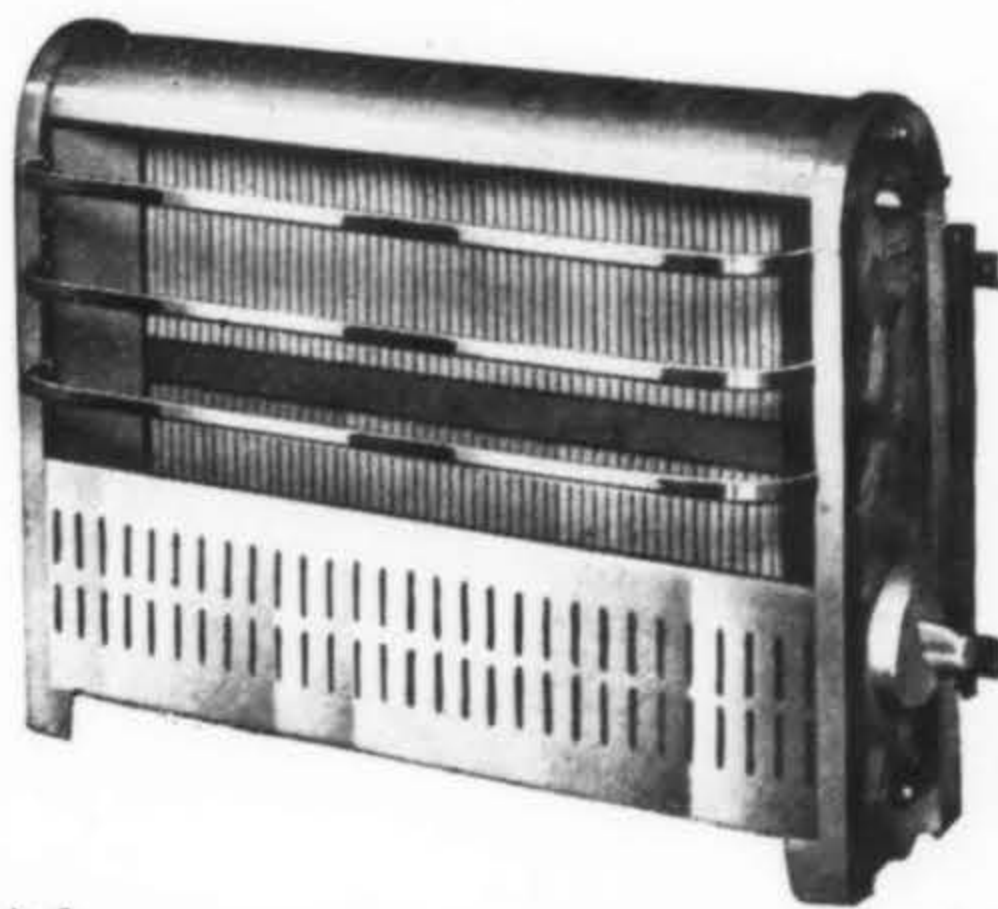
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The Low Cost of Majestic Electric Heating



To give exact data about the cost of Majestic Electric heating, the opposite column lists the actual bills paid for heating this handsome residence, as taken from the records of the Pacific Gas and Electric Co., of San Francisco. The residence is located at 728 Faxon Avenue, San Francisco and comprises six rooms. It is equipped with Majestic Electric Heaters with a total capacity of 15-kilowatts.



Majestic Bracket Heaters are similar in construction to the portable heater, but are hung from the wall on brackets and may be easily removed. Standard finish is nickel or combination statuary bronze and vitreous enamel. This model may be obtained with baffle plates which convert radiant energy into warm air currents that keep all parts of the room equally comfortable and permit furniture to be placed close to the heater.

Here are the bills for heating the handsome home shown on this page, with Majestic Electric heating.

Period	Kilowatt Hours	Amount
Oct. 15-Nov. 15, 1926.....	221	\$ 8.17
Nov. 15-Dec. 14.....	516	14.07
Dec. 14-Jan. 15, 1927.....	1088	25.51
Jan. 15-Feb. 15.....	966	23.07
Feb. 15-Mar. 15.....	630	16.35
Mar. 15-Apr. 14.....	648	16.71
Apr. 14-May 16.....	372	11.19
May 16-June 16.....	262	8.99
June 16-July 15.....	224	8.23
July 15 to Aug. 12.....	424	12.23

Note: In many Pacific Coast cities the electric rates are even more favorable to electric heating than in San Francisco.

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TWO announcements of the greatest importance have been made by the Board of Trustees of the California Palace of the Legion of Honor, in San Francisco, in regard to the All-American Exhibition of Contemporary Sculpture, which has occupied the Palace since April 27th. One of these is that the Exhibition, originally planned to remain on view for six months and to close on November first, will continue until the first of the year. The policy of making no admission charge will also be continued.

The other announcement is the astonishing popularity of the show. Over 510,000 visitors had seen the Exhibition in the first two months ending June 26th. The attendance including the end of June had reached the tremendous total of 555,946.

These figures are the more noteworthy when compared with those of the largest Eastern museums; this comparison shows that in a period of sixty days this Sculpture Exhibition in San Francisco was viewed by from one-third to one-half as many people as visited any one of the largest Eastern institutions in the entire year 1928.

Certainly the coming into contact with the art is one of the first essentials of the second part of this announced aim. And when hundreds of thousands of people voluntarily take advantage of this opportunity it indicates a willingness to learn which is of the utmost importance towards the acquisition of information.

In order to be sure that the things to be seen by the public should be representative, the Society opened the Exhibition to *all* living American sculptors, without exception, and then its jury picked, from the works submitted, the best of every type. The result is that the visitor is assured that he sees American sculpture of today as it is.



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Designs and Plans

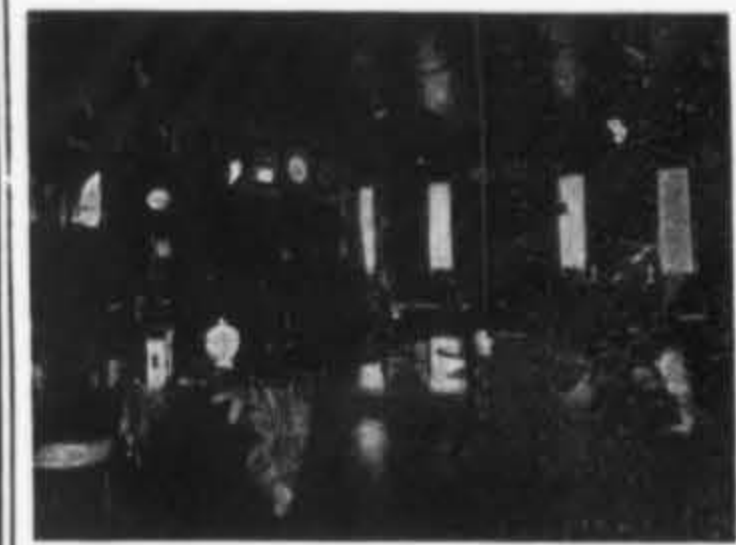
for Every Type of House in this Exhibit by the Small Home Plan Bureau of the Los Angeles Architectural Club.

ARCHITECTS BUILDING MATERIAL EXHIBIT FIFTH AT FIGUEROA LOS ANGELES

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



IN the older homes of this country, throughout New England, in parts of the South, especially in New Orleans, and near Baltimore, iron work of rare artistry has been cherished but during a long later period of building iron was relegated entirely to utilitarian purposes. Now again iron has come to be recognized as having a place in the ornamentation of homes, not only in the exterior but in many interior adjuncts and complements. It was doubly interesting to find that in the new Serendipity Workshops, out on East Colorado street, Pasadena, will be housed a Serendipity Forge, where ornamental novelties will be fashioned by expert blacksmiths, and special designs made to order. The accompanying illustration shows a jardiniere from the Serendipity which may be used for interior effects or for the loggia.



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LUCA DELLA ROBBIA was born in Florence in 1400. He spent years perfecting a protective enamel for terra-cotta figures and ornaments. After many experiments he succeeded in composing an enamel of tin, copper, antimony, and other minerals, which he fired in a kiln. With this composition he secured effects impossible with white enamel alone. The influence he exerted upon ceramic art may be seen in the fact that, when he died in 1481, tin enamel was being used in many Italian potteries. Andrea, his nephew and partner of his secrets, carried on the work and tradition of Luca della Robbia. But Andrea replaced by fruit the borders of flowers which Luca had used and his tin glaze became heavier and thicker. Andrea's sons, Giovanni, Luca and Girolamo, were trained in the same secrets of enameling, but their work was far less refined and accurate. Although the secret of the original Della Robbia glaze has been lost, interesting copies are still being made in Florence and plaques of various sizes may be found at Eleanor and Hollingsworth Beach's in Pasadena.

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LOS ANGELES

THE CALENDAR

Music & Art & Clubs & Sports & Announcements

ANNOUNCEMENTS

"FELICITA," a pageant-play, is presented by the people of Escondido, California, as their annual out-door play in four performances, September 1-2, and September 8-9. The play is given in the oak covered Bowl, two miles south of the town on the Inland Highway, the Battle of San Pasqual forms the central theme, and around this the author and director, Benjamin Sherman, has woven a strong and appealing romance.

PAGEANT OF LIGHTS celebrates the opening of the new lighting system at the Rose Bowl, Pasadena, California, September 20. Each branch of the community arts of Pasadena contributes to the program and a beautiful thing is welded. Michio Ito, the celebrated Japanese dancer, has arranged the dance program, correlating choruses and ensembles thereto. The dancers, recruited from Pasadena and neighboring towns, respond enthusiastically to the teaching of Mr. Ito, and aid materially in perfecting the whole pageant.

DOMINATING the month, Fairs call for attention in both the north and south as well as the central portion of California. The Diamond Jubilee continues at Sacramento to September 9. This is California's Annual State Fair, the 75th, and is combined this year with the Western States Exposition. The section devoted to aircraft attracts much attention.

KERN COUNTY FAIR opens at Bakersfield, California, the 11th inst. and continues through the 15th.

SHASTA COUNTY FAIR is held at Anderson, California, September 16-17-18.

TULARE COUNTY FAIR centers all neighboring interest at Tulare, California, September 17-21.

SOUTHERN CALIFORNIA FAIR, the seventeenth annual, is held at Riverside, California, September 24-29. This fair includes an art department, also aviation exhibits, as well as the usual agricultural and live stock features.

FRESNO DISTRICT FAIR centers at Fresno, California, opening September 24, closing the 29th.

MERCED COUNTY FAIR opens at Merced, California, September 25, and continues through the 28th.

VENTURA COUNTY FAIR, held at Ventura, California, September 11-15, guarantees a horse show this year to equal any previously presented in the County. Each section of the fair is worthy of attention.

HUMBOLDT COUNTY FAIR is held at Ferndale, California, September 18-22.

LOS ANGELES COUNTY FAIR at Pomona, California, opens September 17 and closes the 22nd. Permanent fair buildings, erected in units, keep pace with the growth of these exhibitions. A special art exhibition is held each year, and various educational features are of interest. The night horse shows have been an added attraction for several seasons.

McARTHUR FAIR is scheduled at McArthur, California, for September 14-15.

SOUTHERN CALIFORNIA FALL FLOWER SHOW, sponsored by the Pasadena Horticultural Association, offers handsome awards in this twenty-second annual show. The dates are October 23-24-25-26, the place, Pasadena, California.

GRAPE DAY, an established custom in recognizing the grape harvest in Escondido, California, is celebrated September 9.

LOS ANGELES TENNIS CLUB, Los Angeles, California, announces the annual Pacific-Southwest net championship dates are September 20-29. William Mellors Henry is president of the club.

BUSINESS AND PROFESSIONAL WOMEN'S CLUBS of the California Federation hold a convention at Hotel Huntington, Pasadena, California, September 5-6-7.

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UNIVERSITY OF CALIFORNIA EXTENSION DIVISION, Berkeley, California, announces some thirty new courses are offered at the Powell Street Extension Center, San Francisco, and twenty-six classes are opened for the first time on the Oakland side of the Bay.

SUMMER SCHOOL OF THE THEATRE, a part of the Community Playhouse work of Pasadena, California, closed August 10. The course in "Problems in Play Production" was given under the personal direction of Gilmore Brown, nationally known director of the Pasadena Community Playhouse. The course in "History of Costume and Costume Design" given by Mrs. Fairfax Wallkup was graded as a part of the University Extension course and offered two credits for the full six weeks.

HENRY E. HUNTINGTON LIBRARY, San Marino, California, announces the acquisition of a copy of America's rarest first edition, Edgar Allen Poe's first book of verse. There are only six known copies of this edition. It is entitled "Tamerlane and Other Poems by a Bostonian" and was issued when Poe was eighteen years of age.

SUMMER SCHOOL for advanced students of anthropology at Pecos, New Mexico, closed in August. The Southwest Museum at Los Angeles, California, and the Phillips Academy of Andover, Mass., jointly conducted the school, which was in direct charge of the new laboratory museum under development at Santa Fe, N. M. The final conference in August included the presence of Dr. James A. B. Scherer, director of the Southwest Museum, Charles Amaden, curator, and M. R. Harrington, director of research for the Southwest Museum, as well as all the representative archaeologists in the southwest, together with others from many sections of the country.

INTER-AMERICA FOUNDATION, organized for the purpose of developing cultural inter-relations between Mexico and California, supplementing in an educational way the trade relations existing and growing, has established offices and will maintain close affiliation with Claremont Colleges at Claremont, California. James Hoffman Batten, head of the regional service department of Pomona College, is appointed executive director of this Foundation. The organization committee of the Foundation is made up of Dr. David B. Barrows of the University of California, Berkeley; Dr. James A. Blaisdell, president, Claremont Colleges; James Hoffman Batten; Harry Chandler, publisher, Los Angeles; James S. Edwards, president, East Highlands Orange Company, Redlands; Robert E. Dorton, president, Foreign Trade Club, Los Angeles; George W. Marston, San Diego; John G. Mott, attorney, Los Angeles; J. A. Rosenkrantz, president, National Automotive School, Los Angeles, and Paul Shoup, president, Southern Pacific, San Francisco.

BETTER HOMES IN AMERICA closed the eighth nation-wide competition in July in which Greenville, S. C., was awarded the first prize, and Santa Barbara County, California, the second. This educational organization sponsors annually an intensive program, the object being the promotion of home ownership and the improvement of home and community life. The Greenville program included the showing of nine well planned and completely furnished houses, designed to meet the needs and incomes of various groups in that city. The list included one house designed by the Architect's Small House Service Bureau, and one designed and built by boys of the carpentry class of a local high school. The program of the Santa Barbara County campaign encompassed forty houses, completely furnished on budgets in keeping with the size and type of the various houses. Eighteen communities in the county participated. Miss Pearl Chase, head of the Santa Barbara committee for the past four years, has been made chairman of the county committee for the next year's work.

SERENDIPITY ANTIQUE SHOP, 2966 East Colorado Street, Pasadena, California, has discontinued the service of lunch and tea in the gardens during the summer, as the Refectory is being enlarged and other alterations made. The shop is closed on Saturday afternoons throughout the summer months.

(Continued on Page 56)

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| <input type="checkbox"/> Flooring (Pine) | <input type="checkbox"/> Roofing (Tile) | <input type="checkbox"/> Window Frames |
| <input type="checkbox"/> Flooring (Tile and Stone) | <input type="checkbox"/> Roofing (Composition) | <input type="checkbox"/> Wrought Iron (Gates) (Grilles) (Rails) (Lamps) |
| <input type="checkbox"/> Lath | <input type="checkbox"/> Roofing (Slate) | |
| <input type="checkbox"/> Wood | <input type="checkbox"/> Shingles (Wood) (Composition) (Colored) | |
| <input type="checkbox"/> Plaster | | |
| <input type="checkbox"/> Metal | | |

HOME BUILDING EQUIPMENT

- | | | |
|--|---|--|
| <input type="checkbox"/> Art Glass | <input type="checkbox"/> Electric Fans | <input type="checkbox"/> Insulation and Sound Deadening |
| <input type="checkbox"/> Art Stone | <input type="checkbox"/> Electrical Lighting Fixtures | <input type="checkbox"/> Kitchen Cabinets |
| <input type="checkbox"/> Awnings | <input type="checkbox"/> Electric Refrigerators | <input type="checkbox"/> Kitchen Fan Ventilator |
| <input type="checkbox"/> Bathroom Fixtures | <input type="checkbox"/> Fireplace Equipment | <input type="checkbox"/> Linoleum |
| <input type="checkbox"/> Bath Shower Curtains | <input type="checkbox"/> Hardware | <input type="checkbox"/> Mirrors |
| <input type="checkbox"/> Silk, Colored | <input type="checkbox"/> Heating | <input type="checkbox"/> Oil Burners |
| <input type="checkbox"/> Fabrikoid, Colored | <input type="checkbox"/> Electrical | <input type="checkbox"/> Plans for Dinettes |
| <input type="checkbox"/> White Duck | <input type="checkbox"/> Gas (Basement) | <input type="checkbox"/> Tiling (Bath) (Sinks) (Floor) (Wall) (Stairs) |
| <input type="checkbox"/> Built-in Features | <input type="checkbox"/> Gas (Floor) | <input type="checkbox"/> Water Heaters |
| <input type="checkbox"/> Casement Windows (Wood) (Metal) | <input type="checkbox"/> Gas (Radiators) | <input type="checkbox"/> Water Softeners |
| <input type="checkbox"/> Cedar Closet Lining | <input type="checkbox"/> Gas (Wall) | <input type="checkbox"/> Window Shades |
| <input type="checkbox"/> Dish Washers | <input type="checkbox"/> Incinerators | <input type="checkbox"/> Windows, Stained Glass |
| <input type="checkbox"/> Electric Iron Receptacles | | |

LAWN AND GARDEN EQUIPMENT

- | | | |
|--|--|---|
| <input type="checkbox"/> Landscaping | <input type="checkbox"/> Nursery Stock | <input type="checkbox"/> Garden Furniture (Terra Cotta) |
| <input type="checkbox"/> Lawn Sprinklers | <input type="checkbox"/> Garden Art (Statuary) | <input type="checkbox"/> Flagstone |

HOME FINANCING

- | | | |
|---|---|---|
| <input type="checkbox"/> Building & Loan Assns. | <input type="checkbox"/> Fire Insurance | <input type="checkbox"/> Mortgage Loans |
| <input type="checkbox"/> Building Loans | <input type="checkbox"/> Mortgages | <input type="checkbox"/> Surety Bonds |

Information follows on the style, construction, size and approximate cost of my house to aid you in making reply to my inquiry or transmitting same to those who can supply me with the desired information:

Style of architecture.....

Construction (Brick, Stucco, Concrete, Frames, etc.).....

Number of rooms..... Cost (Approx.).....

Date of building (Approximate).....

Site purchased: Yes, No.

Hillside or level lot, and size.....

I will will not require Architectural Service.

Name

Street Address.....

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

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- | | | |
|---|---|--|
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| <input type="checkbox"/> Home Owner | <input type="checkbox"/> Contractor | <input type="checkbox"/> Lumber Dealer |
| | <input type="checkbox"/> Building Materials | |

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1929

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, Architects.
- 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.

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AMONG our exchanges is the Journal of the Royal Institute of British Architects. The editor finds in its pages much that is wise and stimulating; for despite the general impression that Americans talk more than Englishmen, the proportion of our architects that talks and writes, is smaller—and the sense and clarity of their opinions is less evident—than seems to be the case with our British brothers, as so frequently recorded in their Journal.

At the last R.I.B.A. annual dinner, the remarks of President Walter Tapper contained so much that was inspiring, that was so applicable to conditions in our own country, that we take pleasure in quoting excerpts:

"I can, I think, confidentially claim that the function of the architect is second to no other in importance as an element in our civilization. We are proud to have with us leading men in our other great professions. They will, I am sure, forgive me if I say that, beneficial as their work is, life would be happier if there were no need for some of them at all. We owe a vast debt to our physicians and surgeons, but how glad we should all be if their work were unnecessary! The work of our lawyers is indispensable, but how much better off we should all be if there were no need for litigation or legislation at all. We have still the engineer, and I am sure no one would suggest we should be better off without him. His work adds vastly to the wealth, efficiency and the convenience of our lives.

"But the architect! His work contributes, as does that of the engineer, to the health and the convenience of life, but it also adds that element of beauty and idealism which makes life so much more worth living. Can anyone conceive of a set of circumstances in which it could be honestly thought that the world would be a happier and better place without the triumphs of our architects—I say triumphs advisedly. Imagine Europe, or indeed the world, without its treasures of ancient art. Looking down the ages and seeing its noble temples, its cathedrals, its great churches, splendid colleges, fine houses, and last, but not least, its simple but beautiful villages—and all this the work of the architect. Losing these, we should lose half our soul and our inspiration. Do you wonder that we are proud to belong to a profession which has produced such splendid work, and left the world, for its good, such a priceless heritage

"I do not suggest—I hope I am not so conceited as to suggest—that we are all worthy of our calling; I am not sure that any of us are worthy. The best of us can only claim that we are doing all that we are able to do with our limited gifts.

Editor's Note Book

We are trying to improve. We devote a vast amount of time, energy and money to the task of giving a higher educational equipment to the young architects who are to follow us, and I believe that we are living in a period of awakening. I believe the people generally of this country are being slowly but surely awakened to the importance of beauty, dignity, order and cleanness in their surroundings; that they are beginning to demand these things, whereas before they were content with just what was given to them.

"Much more of course remains to be done before we architects can rest content. We have powerful forces against us—forces of materialism, of ugliness, of vulgarity and public apathy . . . It will be the sooner and the better done when the governing and education authorities realize how all-important it is that matters with which we are specially concerned, and which so vitally affect the well-being of the community, have that enlightened consideration they deserve.

"We are not, of course, a rich body or a rich profession. Financially, I imagine, we are the poorest of all the learned professions. But fortunately beauty, in the main, is not a matter of money. It is a matter of good proportion, the right use of material, and so on. Stone and brick used by one man can be an eyesore; by another, a joy to see. (Referring to the new home of the R.I.B.A.) We conceive it to be our duty to give to one of the noblest streets in London a building which will be a lasting addition to the treasured buildings of this great city, a building as beautiful as it is possible for the art of today to create."

Surely, no one could read these words, glowing with an impersonal pride of achievement, firm in the conviction of professional ideals and obligations, without feeling a keener appreciation for the cause of good architecture; or, if a member of the profession, a sense of re-dedication to its high service.

AS far back as the history of civilization is recorded, there have been "Exhibitions" of man's handiwork. In

Early days, such demonstrations of talent and skill were for the pleasure or selection of one man, the Chieftain or King or Viceroy or Patron later, there came private showings to groups, limited to persons of power and means; and now we are surrounded almost continually by exhibitions open to the public without restriction, usually without cost, except for the occasional nominal catalogue charge.

There are exhibitions of every imaginable kind of article (and one must not overlook the animal show, including bathing beauties and babies) and of all conceivable or inconceivable phases of art. Exhibits of architectural progress—perhaps activity would be a more accurate term—have become regularized into annual or biennial affairs, following the example of the great Academies of Art, and in this respect there is a definite value of record, both from the historic and statistical standpoints, and from the comparative view.

In California there are several points to be considered in connection with our Architectural Expositions. That most important to the avowed critic is the unquestionable fact that the average quality of design and execution is perceptibly, markedly higher in each succeeding showing. These buildings designed along the lines of traditional architecture, using the established historic periods, or styles in what is called the academic manner, are better studied, more accurate as to detail, more skillful in the use of precedent. Another type of work is increasingly evident, in which can be seen the inspiration, the spirit, of historic or national styles, but developed in a new way; a way in which the immediate conditions of local problems and times control, and are expressed by, the design. In such cases there is much that is original, even creative, and a high degree of beauty is attained, as well as the recorded evidence of civilized tradition, or evolution, if you will.

The last note of progress, of interest not only to the critic, but to the sensation-sated public which is still avid for any novelty, is struck by the avowed "modernists." Slower of movement in architecture, for the obvious reasons of cost and responsibility, than in other arts and industries, nevertheless the wave of modernism is rising and overflowing many boundaries of conservatism. Whatever may be the protests, good is bound to result from this stirring up of quiet waters.

The policy of making these exhibitions into occasions for distinguishing buildings of special architectural merit with Honor Awards, has now been approved nationally. It is a subject which deserves consideration, and at a later time, in connection with a showing of awards for 1929, comments will be in order.



The elegance and luxury of eighteenth century England is expressed in this generous Adam commode with its exquisite Angelica Kauffmann decorations and gilt carvings.

From Russia comes the original of the mirror which shows so clearly the influence of the English taste of the period.

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SEPTEMBER
1929

VOLUME XXXVI

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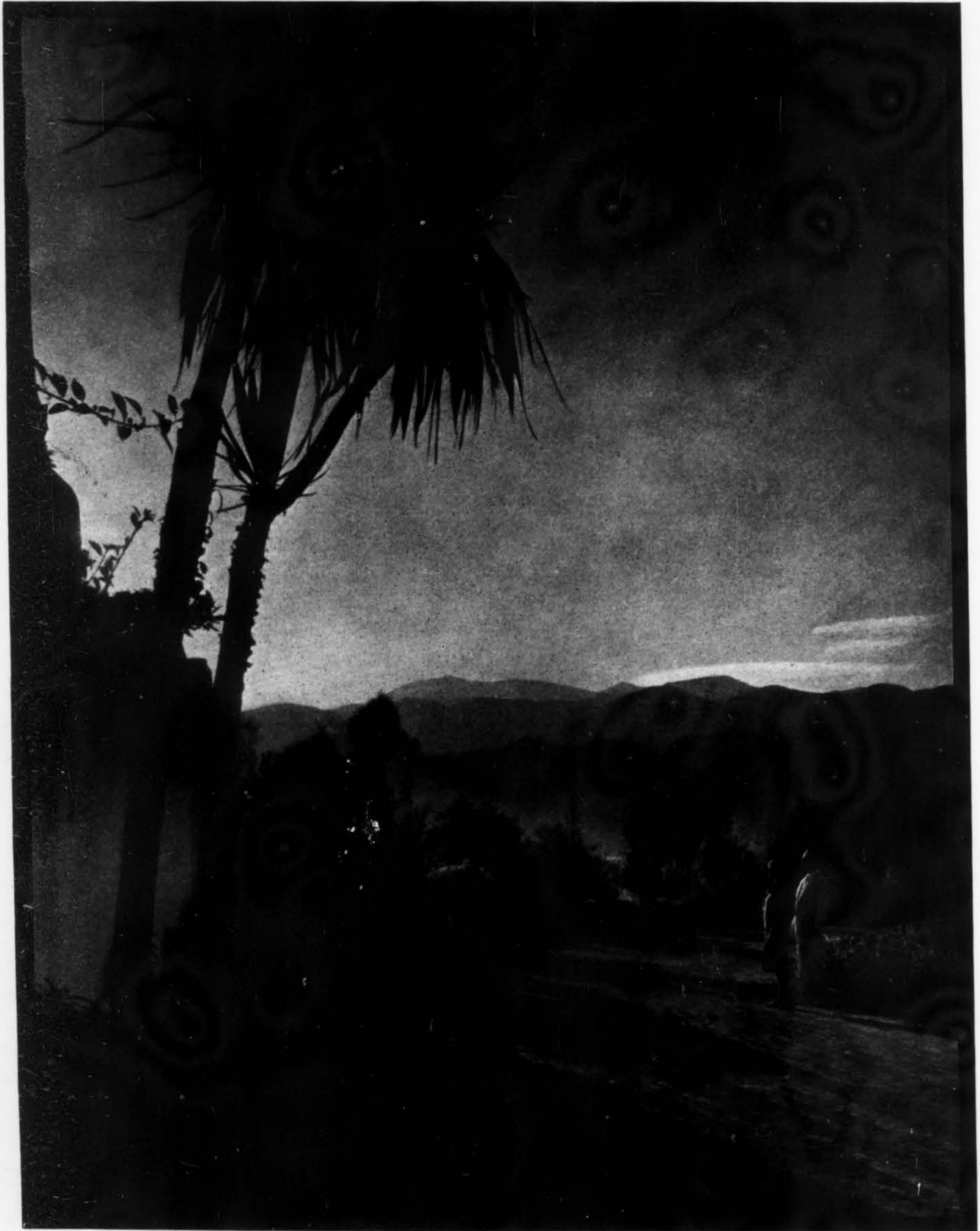
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Photograph by Keystone

The Santa Monica Hills at Sunset

*From the Fore-court of Mark Daniels' Home
on the California Riviera*



*The Family Coat of Arms
above the entrance door*

SPANISH DOORWAYS AND FACADES *of Historical Buildings in Mexico City*

By EVELYN A. PITSHKE

WHY is it, that the traveler, once having been in Mexico City, is tempted to linger on indefinitely, or when elsewhere, always wishes to return to its rarified atmosphere? Is it because most of the year the skies are so blue and cloudless, or its varied flowers bloom so ardently in brilliant gardens encircling spacious and restful homes? Or is it the romance of the wide plain beyond, studded with rows of deep green, waxy sable-like leaved cacti margueys, the mainstay of the humble Mexicans, yielding them food, drink, and clothing? Grouped among them, drooping, willow plumed Peruvian pepper trees that flutter in the clear air, showing off their bunches of scarlet berries, like clusters of pigeon blood rubies encrusted in a background of colorful emeralds. A dashing charro, shaded by his wide brimmed sombrero, his tight, silver ornamented trouser leg resting in a box-shaped stirrup, rides among them, weaving a bright pattern through the green to the irregular and imposing mountains, carrying on his well shaped shoulders the charm of all Mexico. Or is it the humble peon, who goes about his duties in his simple, unconcerned way, making his age-old customs paint, like the early masters, quaint, simple pictures on the mind's eye, which transport one back to the long ago, when the speed and bustle of modern times did not so insert themselves into the deeper things of life?

But it is not nature and man alone that create pleasure in being in the capital city of the great

Mexican Republic. The handiwork of the people intrigues one as well, for into it have been woven the arts, traditions and history of a rich and effulgent past on which the Toltecs, Aztecs, Conquistadores, and Spanish Colonials left deep impressions. Vast architectural monuments of antiquity, imposing and richly wrought, both in

ecclesiastical and secular buildings, besides paintings and faiences, make Mexico City the most interesting Mecca in the Western Hemisphere, and, to the lover of the beautiful, one of the treasure centers of the world.

The hand of the Moor through his conquest of Spain, and the Asiatic with his beautiful moulded and colorful pottery, and the Colonial Spaniard, with his heraldic and emblematic culture, each has made itself felt in the architecture of Old Mexico. In the old quarters of La Cuidad, as Mexico City is affectionately termed, large fortress-like houses can be seen, enclosing widely arched patios with imposing sculptured doorways, the family coat of arms above the solid brass-studded, timbered, Zaguan, or outer doorway, shutting out the world from its Spanish-Moorish seclusion. Or glossy tiled houses, their blue and white Azulejos indicating in design and color the potters of China.

On the entire eastern side of the Plaza Mayor, more commonly called "Zocalo," is the National Palace or "El Palacio Nacional," sometime residence of the President of Mexico, which contains numerous governmental offices and stately ceremonial chambers for the reception of diplomats and distinguished visitors. Three great portals open into patios, intersecting the long, three storied facade built of wine-colored "tezoutle" or lava stone; support a line of small turrets or "Almenas" along the upper cornice. These, accord-



*The 18th Century Colegio de San Ildefonso, now the
National Preparatory School*

ing to the principles of heraldry, indicate that the edifice is inhabited by a warlord with vassals. Part of the building was constructed by the order of the great Conqueror, Hernan Cortez, soon after 1529. The numerous additions since that period, built by the Spanish Viceroy, who represented the powerful rule of the mother country, have suffered much through many vicissitudes in the tides of Mexican history.

The outstanding feature of the palace is the huge ornamental central doorway in which is hung the famous Liberty Bell, "Campana de la Independencia," rung on the night of September 15, 1810, in the Parish church in the village of Dolores, in the central State of Guanajuato, by the great Liberator of Mexico from Spanish misrule, the valiant parish priest Miguel Hidalgo y Costillo. As the tongue of the bell hammered out its cry to the oppressed Mexicans, Hidalgo voiced the stirring appeal, since known as "El Grito de Dolores" (the cry from Dolores, "Long live America and Death to Bad Government!")

Next in importance to the palace housing the seat of government on the "Zocalo," is the great Cathedral of Mexico, occupying the entire north side, and said to be the largest church in the Western hemisphere. Its numerous entrances have called upon the skill and imagination of distinguished architects,



*The Colonial Church of Santa Vera Cruz,
at the east end of the flower market*

"Stranger, if you have virtue, pause and do honor."

who have fashioned doorways of great beauty and variety. The great edifice is on the original site of the Church of the "See," the first Catholic Church in Mexico, started about 1528 by the Conquistadors and later demolished for the larger and more magnificent Cathedral Metropolitan. The corner stone was laid in 1573, under direct permission by the Pope to Philip II of Spain, for its erection under his royal master of architecture, Alonso Perez de Castaneda. Not until 1667 was it completed, and then, under Pedro de Arrieta, master of architecture for the entire Kingdom of New Spain, when it was consecrated with great pomp and ceremony.

Two distinct structures and styles of architecture distinguish the former seat of the Roman Catholic Hierarchy in Mexico. The oldest part of the church, known as the Sagrario Metropolitano, contained the consecrated treasures of the church, and is one of the most important examples of ornamental Spanish Churrigueresque church exteriors in Mexico. Elaborate and carefully executed chiseled pilasters

and statues form a rich fretwork of sandstone for the doorway and windows, set in the basalt stone facade. Time has left its imprint upon this wondrous exterior, and blocks of marble have been imbedded in the supporting walls to keep the cracks sprung by numerous earthquakes from widening into destructive rifts.

Gray sandstone and white marble cover the beautiful and massive exterior of this Mexican St. Peter's, the outstanding feature being its major entrance, with three separate elaborate doorways set in classical, hewn frames. Crowned by two towering belfries, the church bids its communicants come to worship by a group of huge bells, famous for their ringing chimes, but silent now because of reconstruction and reinforcing of weakened parts.

The eastern entrance of the Sagrario Metropolitano faces a plaza, which, in former times, was the Jardin del Seminario or Garden of the Seminary connected with the Cathedral, where its high dignitaries and priests of the Cathedral resided. The picturesque old Seminary building, with its handsome and graceful portal set into a harmonious facade, still stands and faces its erstwhile garden, in the center of which stands a striking modern monument, with the inscription,



The Palacio del Conde de Santiago de Calimaya (a cousin of Cortez)



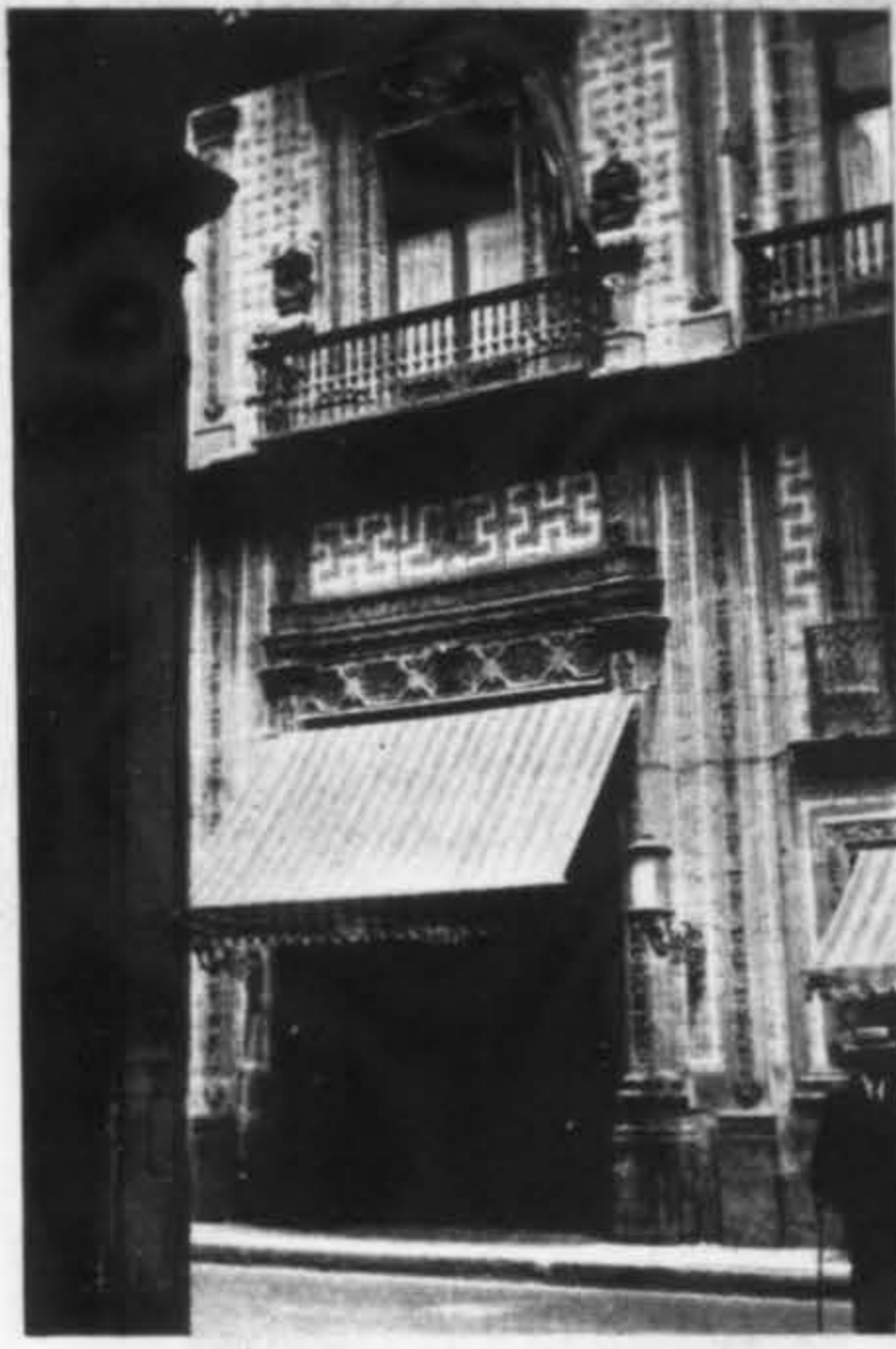
The Palacio Iturbide, royal residence of Mexico's first Emperor, the "Liberator"

On the street starting from this little plaza, is "El Museo Nacional de Mexico," or the National Museum of Mexico. The building is part of the great National Palace, namely the Old Mint, whither the vice-regal documents and all the archaeological specimens and Indian relics dug up from time to time in Mexico were transferred by the ill-fated Emperor Maximilian in 1865. The national emblem, the Mexican eagle, stands watch over its wide portal, for in a niche above the roof he sits in bronze, perched on the stem of a prickly pear, with a serpent in his talons and his broad wings opened to the rising sun, guarding treasures illustrative of the arts and crafts of the people.

Northwest of the "Zocalo" is the "Plazuela de Santo Domingo," one of the few remaining Colonial plazas in the city. Facing this picturesque little square, under the arcades of old buildings, are the public writers, in olden times with quill and sandbox, but at present fortified with typewriters, at the service of some one who wishes a letter written but is not capable of doing so himself. And overlooking these homely scenes, is the Church of Santo Domingo, the last remaining building of the onetime great Monastery and central Church headquarters of the Dominican Order in New Spain. This 18th Century church is still regarded as one of the best examples of Baroque architecture in Mexico.

One of the most picturesque buildings characteristic for its handsome doorways in the old part of La Ciudad and not far distant from the Church of Santo Domingo, is the National Preparatory School of the National University, housed in the fine 18th Century Colegio de San Ildefonso, covering nearly an entire city block. Its wine-colored facade of "tezoutle" stone, relieved by huge mediaeval-looking Baroque sand-stone portals, and its long line of gargoyles protruding from the roof, transport you to Europe of old, rather than finding yourself in the New World. And after you have passed through its beautifully carved wooden doorway, your impressions are reaffirmed as you enter the Sala de Actas or Aula. The 17th Century carved choir stalls compare in design and workmanship with the best similar work in Europe. That they were executed by Mexican hands is apparent from certain touches of local color in various reliefs, such as the depiction of monkeys and other tropical animals, as well as the Mexican bird "Guacamayo," in scenes like the Garden of Eden.

From this old part of the building you walk across the arched court to the reconstructed part, passing the charming concert hall, known as the Anfiteatro de la Escuela Nacional Preparatoria, where the best music in Mexico City is rendered. On the wall above the concert stage is a vigorous



The "Casa de los Azulejos" or House of Tiles, now Sandborn's restaurant, the Delmonico's of Mexico City

and dramatic fresco by Mexico's great mural painter Diego Rivera, who is keeping the torch, lighted by his ancestor, aflame for present day glory.

Another building in the Baroque style, with handsome entrances, gargoyles, and "Almenas" on the upper cornice, and likewise devoted to educational purposes, is the Colegio de las Vizcainas. This great building, constructed of small red-stained cubes of "Tezoutle," is one of the most impressive of the Spanish Colonial period, having been built by three wealthy, socially minded merchants of La Ciudad, in 1732. The frontage is nearly 500 feet, covering an immense area of 25,000 yards, with a wide central court, surrounded by numerous graceful arches.

Flowers of every hue and variety, and bought for a song, bloom the year round in Mexico. Every market has its flower stand, usually in an elaborate, centrally located kiosk, and each morning vendors, with huge baskets on their shoulders, rap with the old fashioned knocker, shaped like a woman's hand, door after door, to announce to the house-wife their fragrant stock.

On the north side of the "Alameda," a handsome, subtropical park in the heart of the city, faces the newly built Flower Market, set like a brilliant jewel of variegated colors in a beautifully wrought frame-work of two colonial churches, San Juan de Dios on the west, with its striking recessed portal and richly ornamented facade, and Santa Vera Cruz at the east end of the mart. This church was founded by Hernan Cortez in 1527 for an organization of noblemen, known as the "Archiofradia de la Cruz," whose aim it

was to comfort in their last hours and bury criminals condemned to execution.

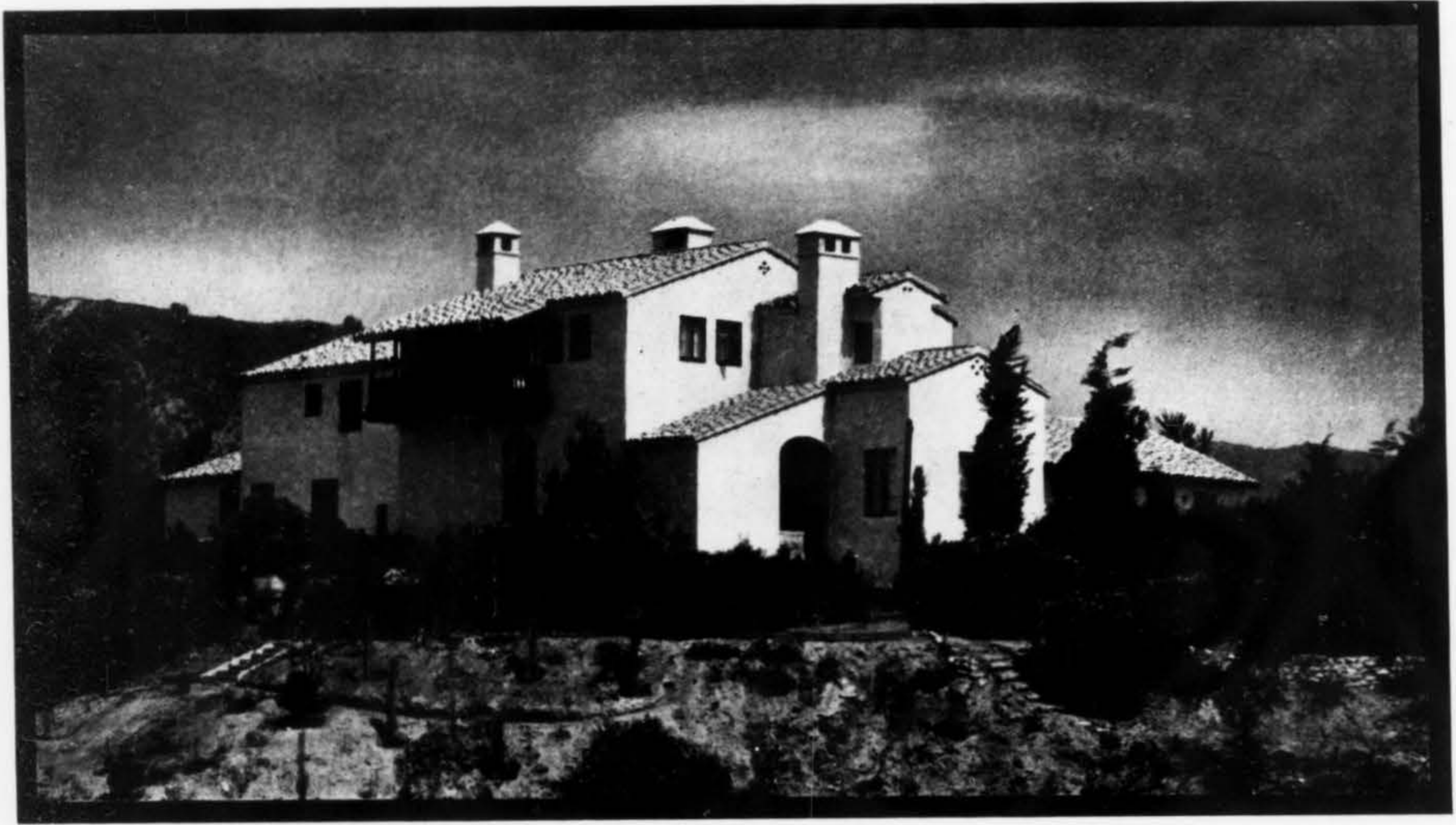
Old Mexico was a land of all powerful nobles and humble and ignorant peons. Besides owning great haciendas, whose vast acreage sometimes comprised almost an entire state, the grandees possessed impressive palacios in the capital of the country.

In the old part of La Ciudad many such buildings still stand, dating from the years immediately following the conquest. One of the oldest, having one of the most beautiful exteriors, and built of the favorite "tezoutle," with gargoyles in the upper cornice, shaped like half cannon, spouting on rainy days water instead of fire, is the Palacio del Conde de Santiago de Calimaya, built by a cousin of Cortez. About this handsome building of former grandeur, with the finely carved stone entrance portal, wooden doors, spacious court with trickling fountain and grand staircase leading to the upper gallery, Don Santiago laid out a beautiful park, naming the street that leads past its southern corner La Calle del Parque del Conde. And history ascribes to Hernan Cortez the placing, with his own hands, the cornerstone, a huge monolith, representing an Aztec tiger, taken, no doubt, from the great Aztec "teocalli," or sacrificial mound, which once stood in the Plaza Mayor, the present Zocalo, where human beings were offered to the gods.

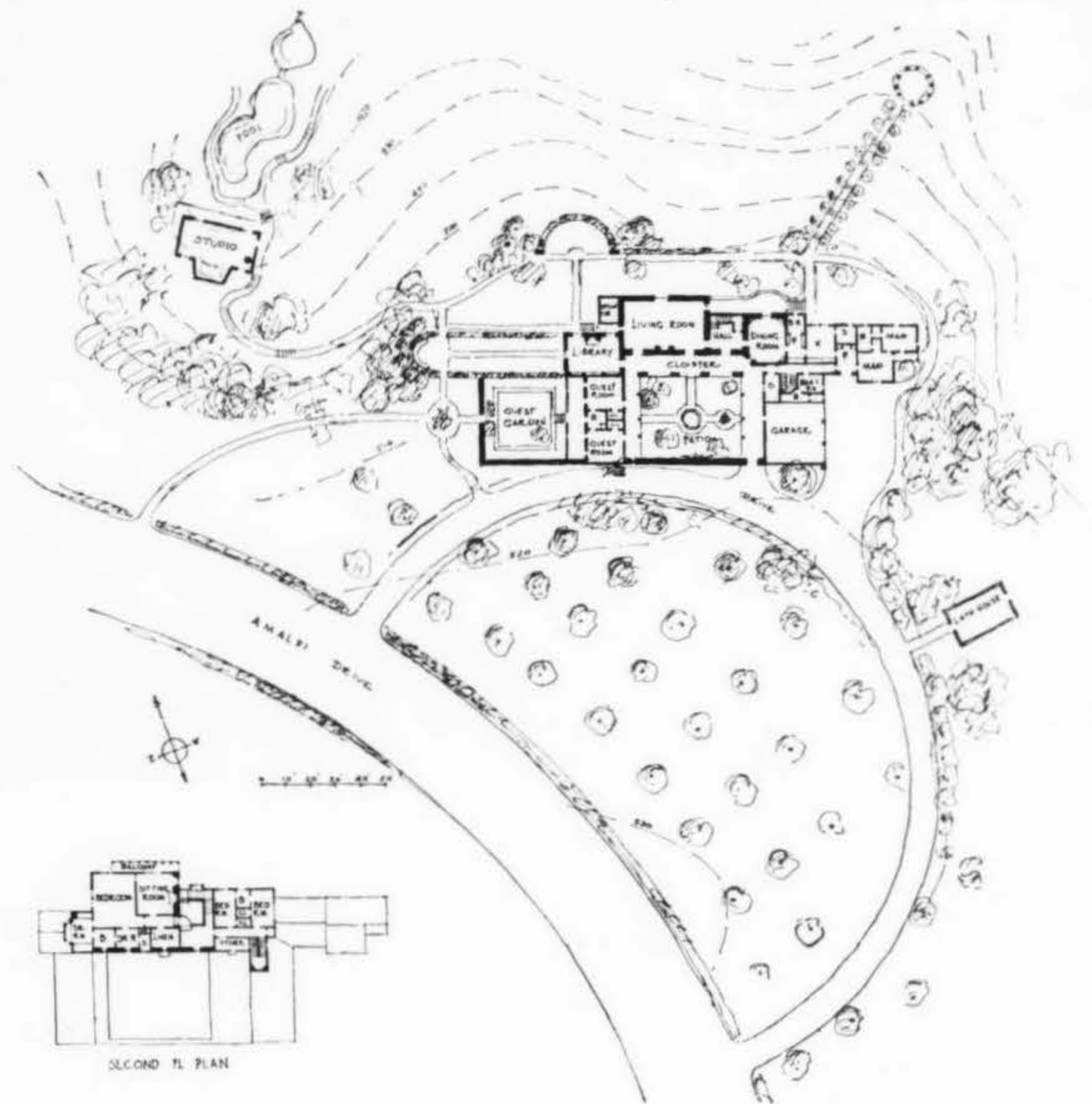
Mexico was under the iron rule of Spain from 1521 to 1821, and during that period she was ruled by five governors and sixty-two Viceroys. Personal ambition and religious zeal stimulated Cortez to the conquest of Mexico, but covetousness, love of power, and the recouping of lost fortunes by the exploitation of the rich country characterized the rule of the Viceroys, who, during their incumbency, were only responsible to the distant King of Spain. This easy access to the land's riches gave opportunities for the accumulation of huge fortunes, and consequences were great expenditures of money and lavish living.

Many picturesque personages have appeared in the pages of Mexican history, but none more so than Augustin de Iturbide, hailed as "Liberator" at the close of the War of Independence, when he made his triumphal entry into Mexico City, September 27, 1821, and became head of the nation, third in size in the world, the boundaries then including Guatamala to the south, and northward all the region between the Red and Arkansas Rivers, and the Pacific ocean, to the present northern boundary of the United States. On July 21, 1822, he had himself and his wife anointed and crowned with great solemnity in the Mexico City Cathedral as Emperor and Empress, hav-

(Continued on Page—)



From balcony, living room, study, Mr. Daniels can look out to the sea over a far-flung panorama of crests and canyons. The large bush in the foreground is a "sport" which garden lovers come distances to see; "Acacia baileyana", its gray green foliage has purple tips and there is a profusion of bright golden bloom



A HOME IN THE SANTA MONICA HILLS

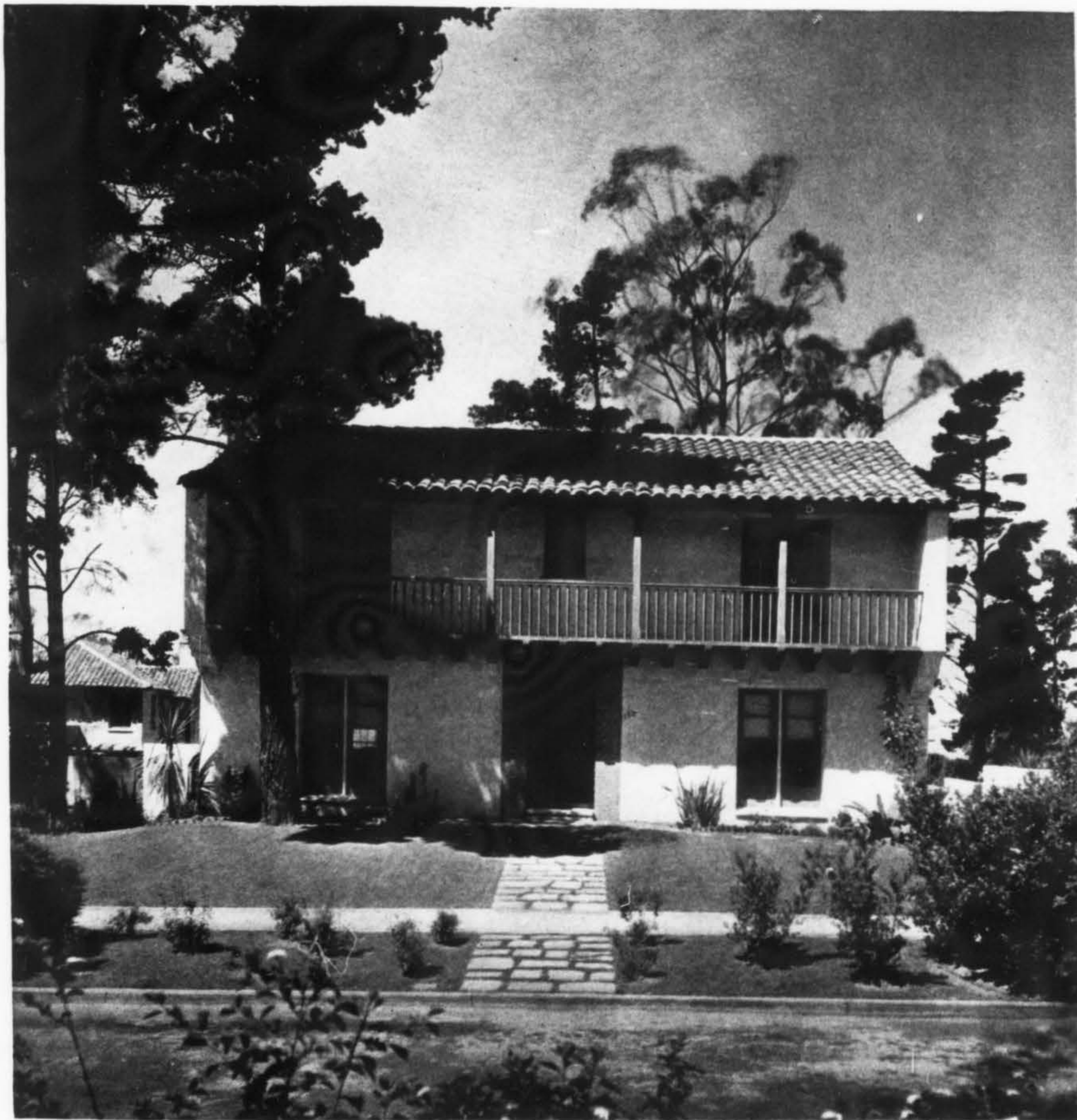


Mark Daniels (Major, U.S.A. Engineers during the War), artist, musician, landscape architect, author, poet, formerly assistant superintendent of United States parks, has built himself a home in the "Riviera" district above Santa Monica. There he spends his odd moments developing plants and flowers of endless variety and origin in various garden plots. Above, there is conspicuous a tree yucca from Equador; behind the wrought iron gate (a souvenir of Florence) are Genista odorata, filling the air with fragrance

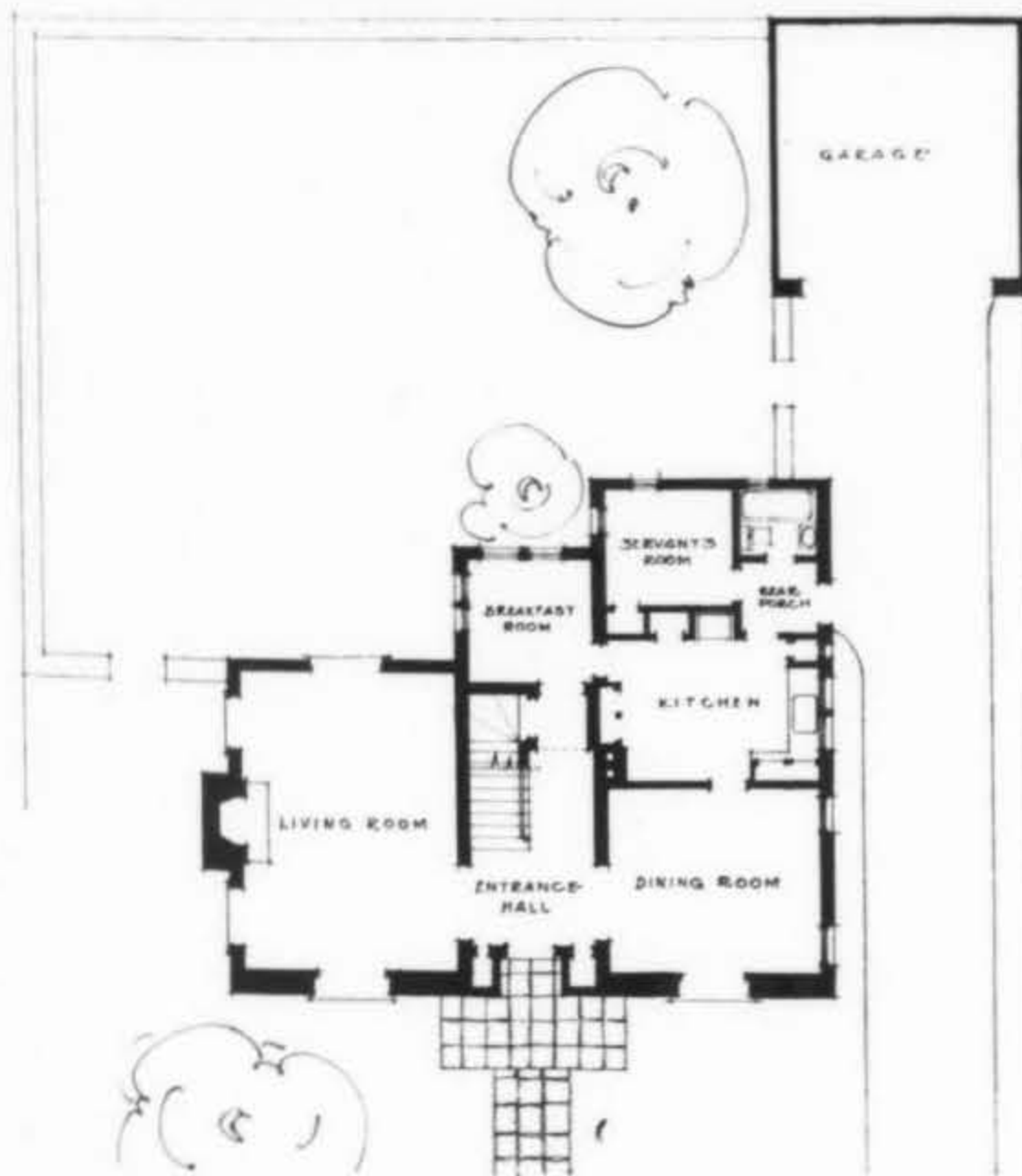




The entrance patio of Mr. Daniels' home is luxuriant with vivid, almost exotic, growth and color. Among the rare plants are the Ternstroemia, a member of the Daphne family from Japan; the Brassaea, from South Africa, flaunting a flower of flaming scarlet; the Giant Gardenia; the Leptospermum nicholsii, a mass of deep-wine-colored blossoms; the Hedychium, a ginger plant from India, which exhales a rich and rare odor at night; the Arabian coffee plant, whose myriad white buds pop into bloom within a period of five minutes



Photographs by Sturtevant

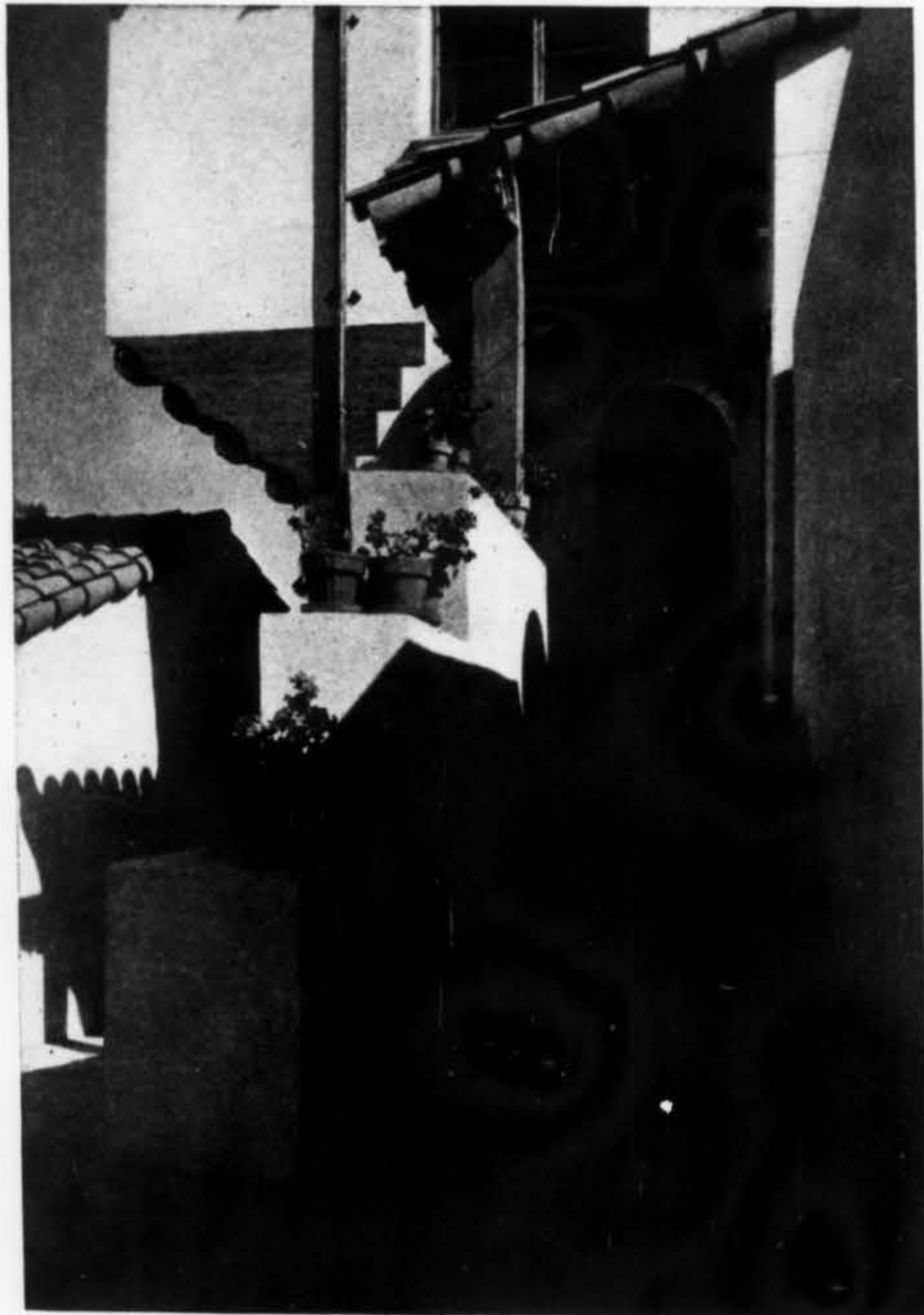
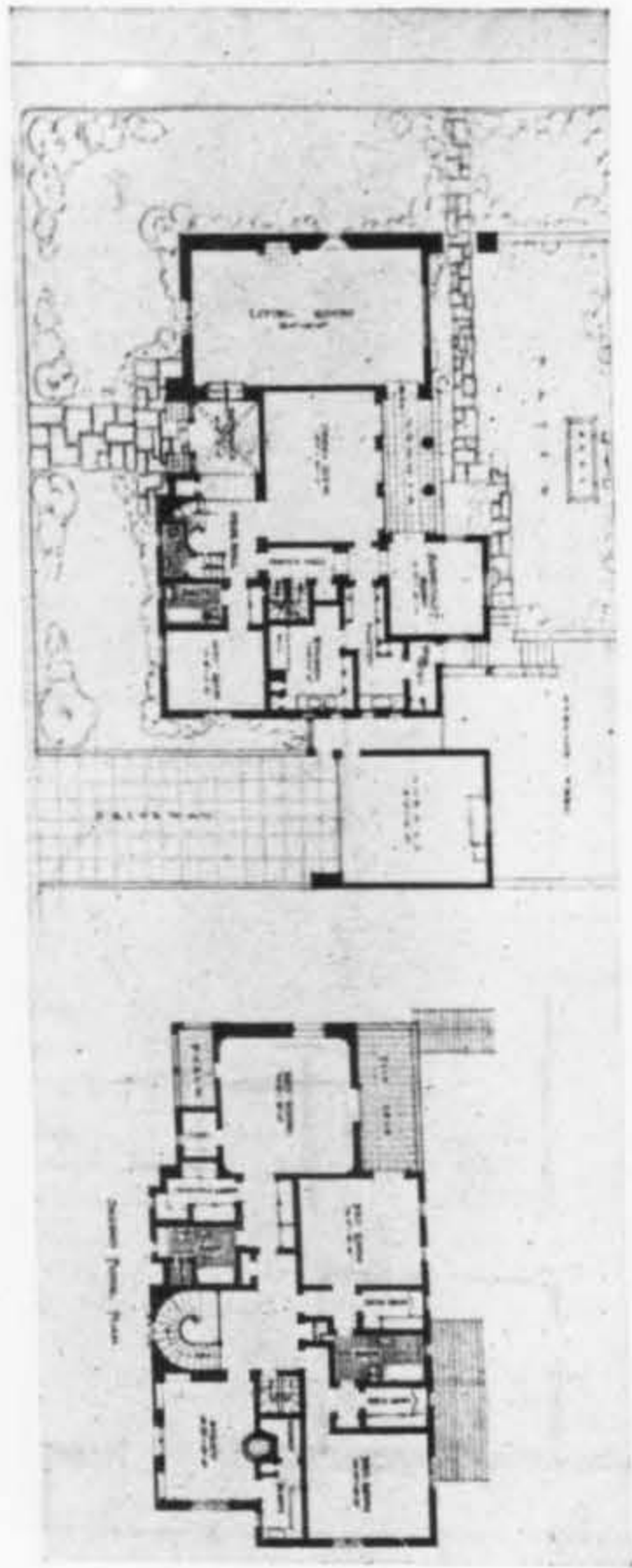


Presented with the problem of designing a residence for Mr. Carl J. Simpson, in San Francisco, in the spirit of the early California houses of Monterey, his architects, Charles Masten and Lester Hurd, have developed a straight-forward, simple scheme that is eminently satisfactory. The plan is pleasant, practical, well expressed by the facade; proportions are good, construction is solid. Some fine trees existing in the residence tract were taken advantage of in the disposition of the building. It is a relief to come upon this house after seeing some of the ornate, ambitious efforts so often crowded into the confines of a city lot



• SECOND FLOOR PLAN •

A "MONTEREY" HOUSE ON A CITY LOT

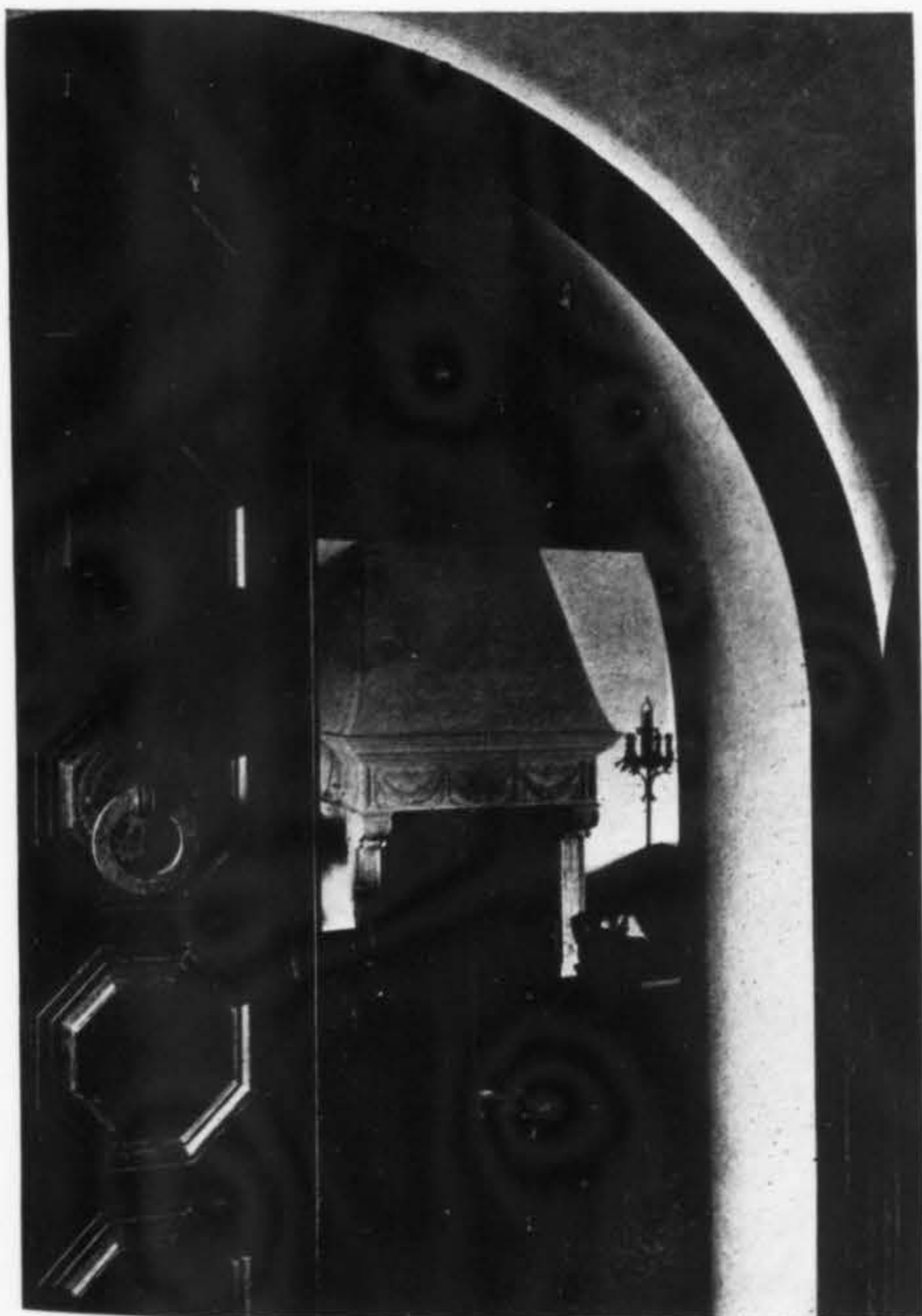


The residence of Mr. J. R. Bearwald being on a corner lot in San Francisco, it was desirable to plan house and property for privacy as well as for appearance. The living quarters of the house, therefore, are arranged in relation to a walled courtyard or "patio", upon which, also, the principal bedrooms face. Above is shown a side entrance to the court, and at the left an interesting treatment of the service entrance, which connects with the court from its upper landing. Masten and Hurd, architects

SECURING PRIVACY ON A CORNER CITY LOT



The patio court connected with Mr. Bearwald's residence in San Francisco is featured with a colorful wall fountain and small pool, in Persian tile and Carmel stone. Below are glimpses of living rooms and stair hall. Masten and Hurd, architects





San Francisco has recently built a large municipal arena for games, known as the "Kezar Stadium." To make the available funds cover the requirements, it was constructed of rough concrete; and in the massive treatment of such details as the quoined entrances here shown, the architects, Masten and Hurd, have achieved a truly gladiatorial quality





There are many different effects to be obtained in the use of the pergola. In the residence of Mr. Milton Clark, in San Francisco, a formal, dignified treatment properly characterizes the main entrance approach; while the simple rustic quality (familiar to visitors to the Mediterranean Riviera) used on the garden side of the house has the right note of intimate informality. Masten and Hurd, architects



A massive five-arched gateway opens into the large Cloister Court which stretches back of the church. On the right an interior view shows the elaborate altar with figures of St. Francis Xavier, The Virgin Mary, St. Peter, St. Simon, St. Paul, St. Andrew. Frescoes on the pendentives of the dome represents four doctors of the church, St. Gregory, St. Francis de Sales, St. Augustine, St. Thomas Aquinas; above, are members of the Franciscan order of churchly rank.

The Mission of San Xavier del Bac, one of the finest of our early missions, is situated nine miles from Tucson, Arizona, on the Papago Indian Reservation. Its foundations were laid by Father Kino, a Jesuit priest, in 1700. The Jesuit missions were taken over by the Franciscans in 1768. Perhaps no structure in this country more completely embodies all the elements which enter into "Mission architecture"; Byzantine, Moorish, Mexican, Aztec. The Fachada, or main entrance front, is an example of Moorish Renaissance which compares favorably with many similar compositions in the Mother Country.





An impressive ceremony occurs each year on December 3rd, the Feast of St. Francis, when the Papagoes elect a new chief for the coming year and transfer the flag and cane of office, following the picturesque pageantry which characterizes the services in honor of St. Francis.



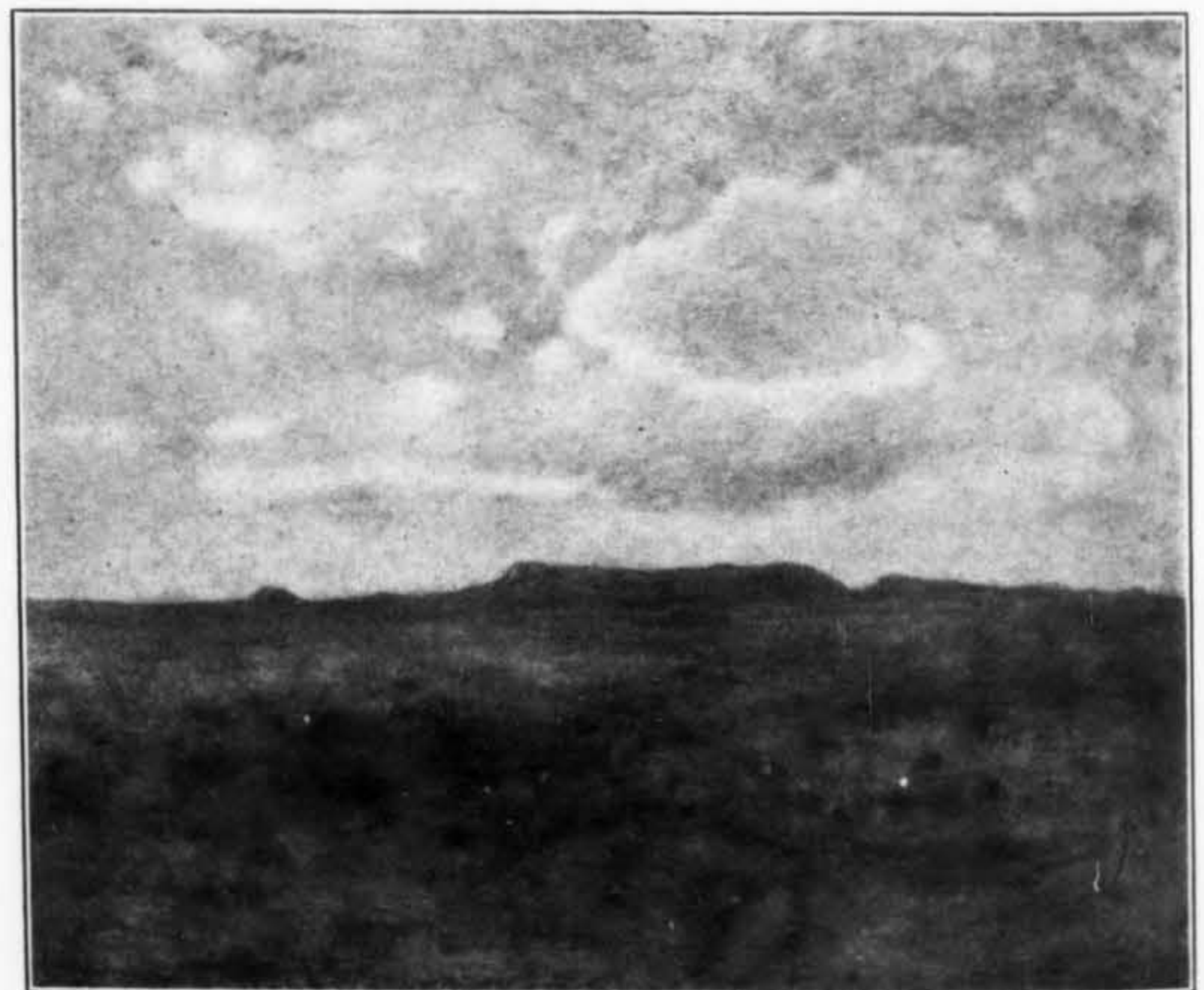
The last important acquisition of the Fine Arts Gallery of San Diego is this seventeenth century painting from Spain, portraying the likeness of King Philip IV, by Juan Bautista del Mazo y Martinez; a donation from Felix Wildenstein, of New York City. Reginald Poland says: "Del Mazo is really a great portrait painter. Incidentally, he was one of the few very great landscape painters in Old Spain. In so many respects he is closely allied with the seemingly incomparable Velasquez. The personal incident of Velasquez' marrying the daughter of his teacher, and, in turn, giving his own daughter to Del Mazo in marriage, shows with what high regard the masters held their able pupils. This is the first Spanish seventeenth century picture which San Diego has been able to acquire."



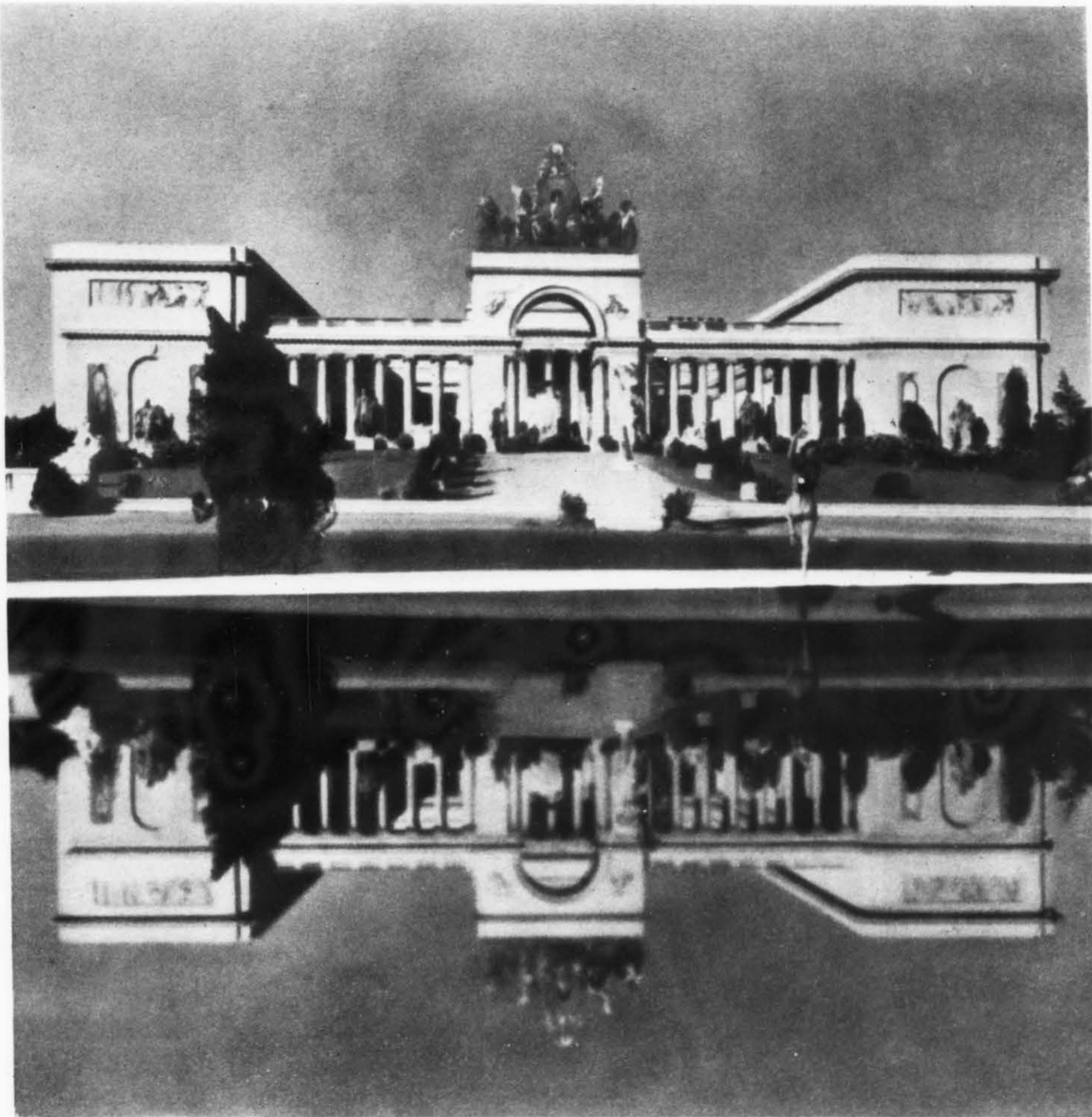
OLD FRIENDS ARE BEST

Mary Curtis Richardson, friend of William Keith, is still in San Francisco, at the age of 80, painting fine portraits and delighting lovers of art with her vital pictures of children. A beautiful example of her work, similar in subject, to the two above, hangs in California Institute of Technology. It is one of the paintings donated by connoisseurs to the Pasadena Music and Art Association's Gallery

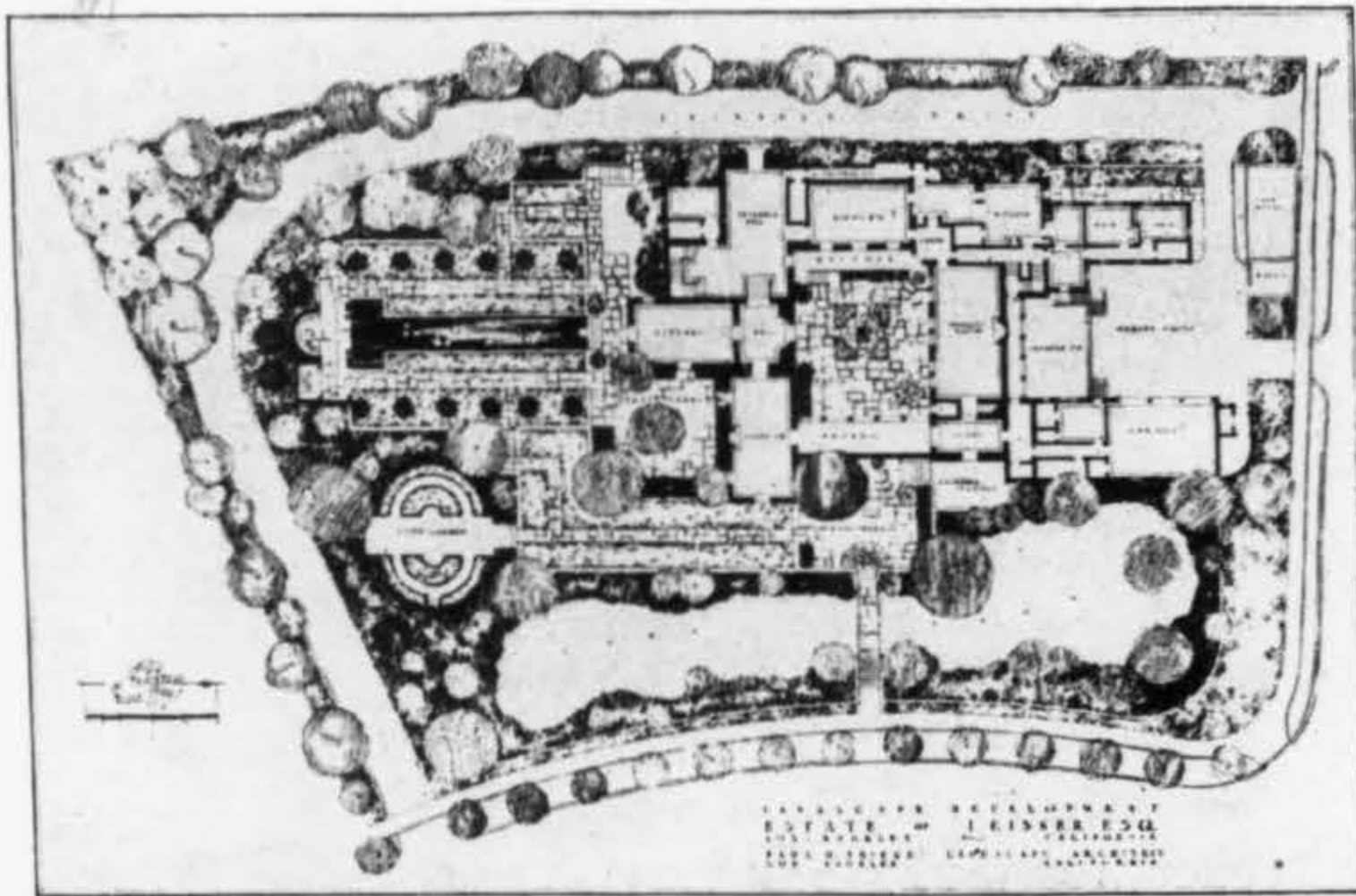
Oscar Coast, friend of George Inness, now has his studio in Santa Barbara but paints the desert with tender and poetic feeling in a manner understandable and true



"Desert" by Oscar Coast



Visitors to the American Sculpture Exposition at Lincoln Park in San Francisco may be puzzled when they see this view of the Palace of the Legion of Honor, in and around which the great exposition is being shown. They need not fear that they overlooked a splendid group of statuary over the main entrance arch. It is not there. But many persons, architects and artists, have long felt the need of such a feature, to supply a more substantial mass above the crown of the great arch, and to relieve the flatness of the main facade. Enlisting the clever photographic technique of M. Gabriel Moulin, and borrowing one of the famous quadrigas that graced the arches in the Court of the Universe at the Panama-Pacific International Exposition, we offer a suggestion for the adequate completion of this splendid public monument, on one of the noblest sites in the world



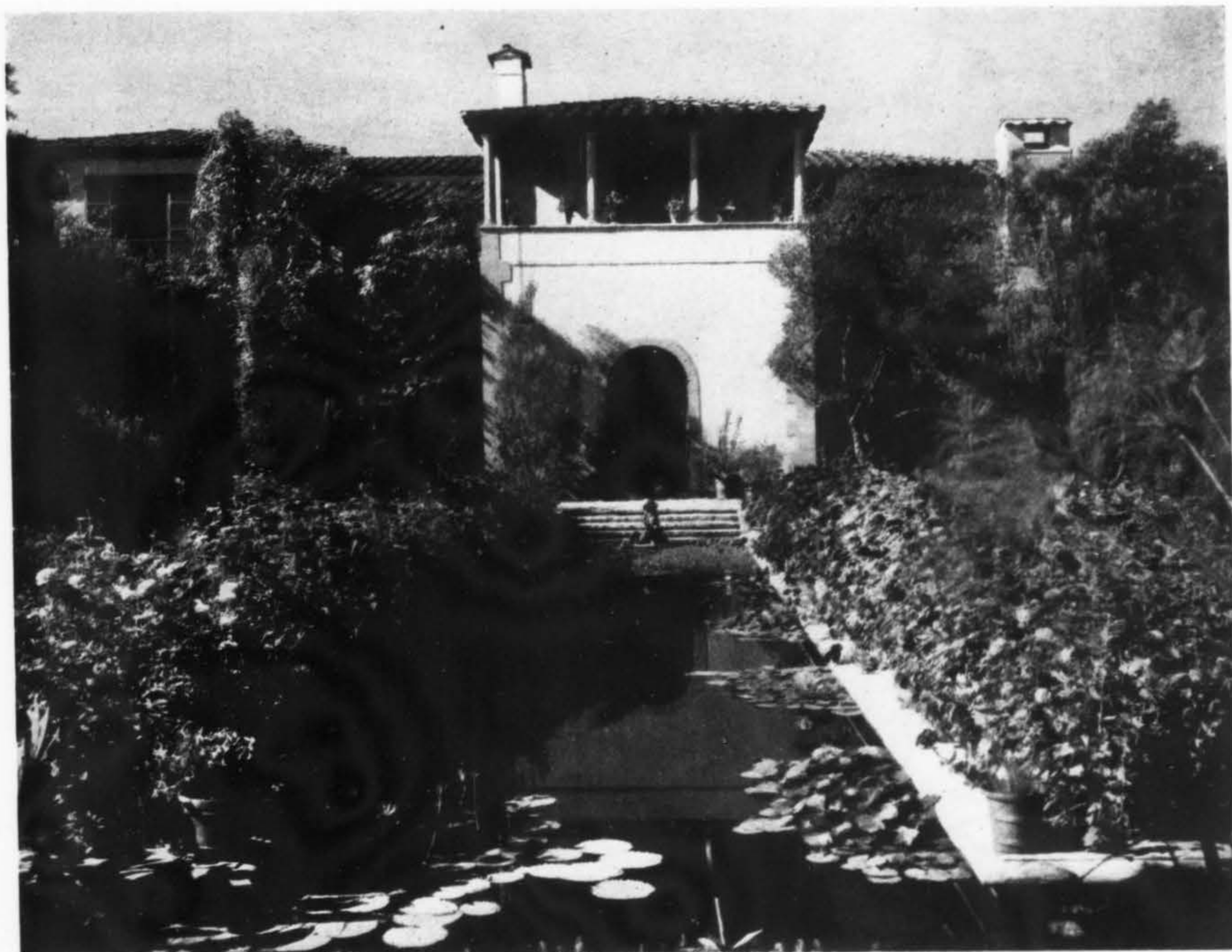
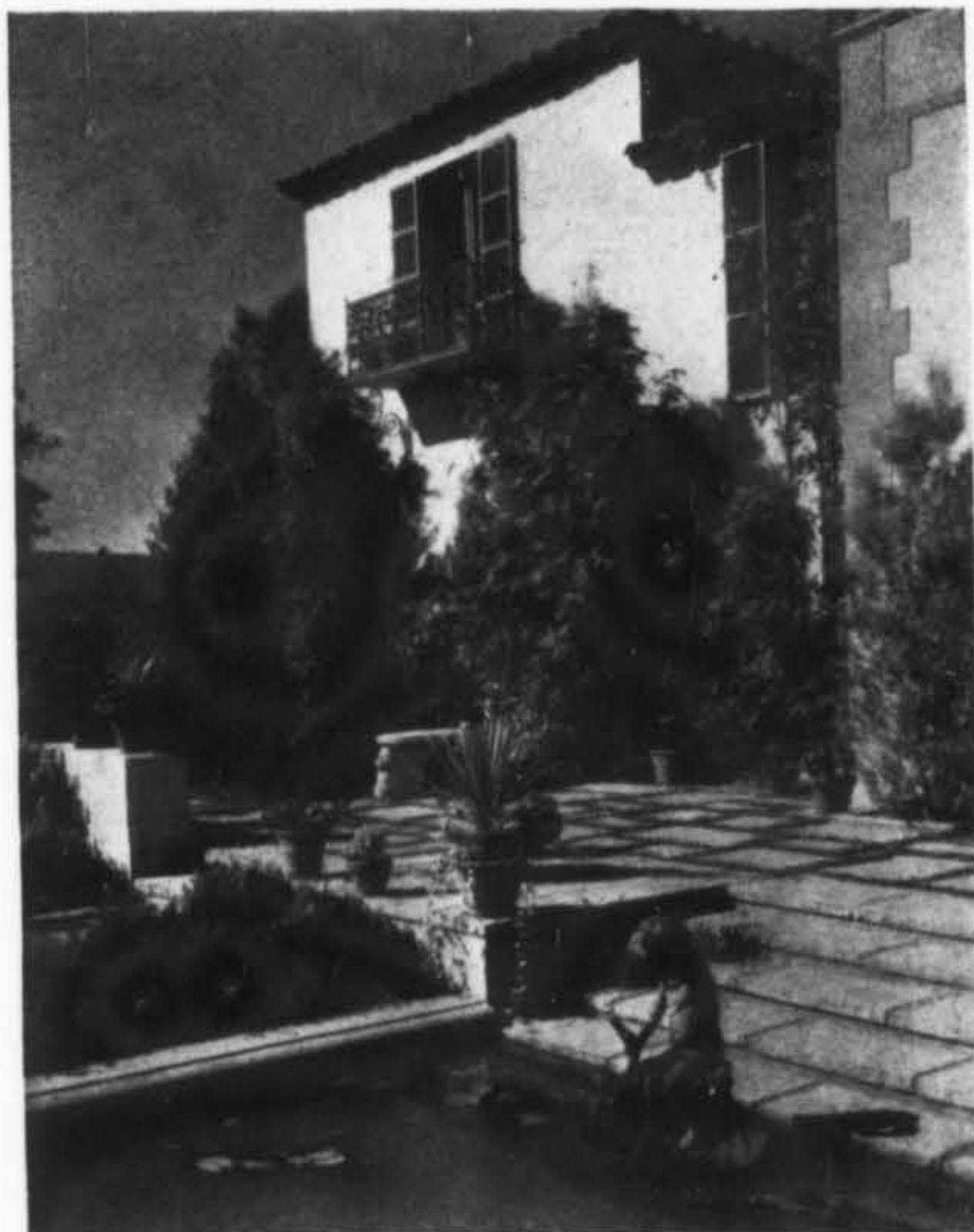
The estate of Mr. J. Eisner in Los Angeles is a remarkable example of how the effect of space and variety of gardening can be produced on a city lot by skillful planning and planting. The plan should be carefully studied to appreciate the relationship between the various garden features and the house. A large paved central court is a striking feature; from the library one looks down a long, narrow lily pool to a pergola-sheltered isidra.





Above is a corner of the central court in Mr. Eisner's residence, showing a door and one of the mullioned windows of the great banquet hall.

Other views are of the library terrace and the lily pool connecting. Flower beds bordering the pool constitute a somewhat unusual feature, tending to emphasize its length and the cool blue-green mirror that it forms





Approaching Mr. Eisner's residence from the street, one finds an expanse of solid wall; but the architectural proportions are so fine, the landscaping so lovely, that the effect is far from forbidding. Gordon B. Kaufmann, Architect; Paul G. Thiene, Landscape Architect.

THE IMPORTANCE OF GARDEN DESIGN

*It Should Fit All of the Conditions
of Site, Climate, Home*

By HOWARD GILKEY, *Landscape Architect*

A GARDEN which combines beauty with practicability and usefulness is not a hap-hazard thing. More and more, gardens are becoming outdoor living rooms, to be used and enjoyed not only by day but by night. They are not mere repositories for plants.

Thus, the design is of paramount importance; it is a fundamental thing and goes back to the inception of the building project. It is not the adaptation of what is found to be existing when the residence is complete and the need for a garden brought to one's attention by moving in. Nothing worth while is accomplished on the spur of the moment. Ruskin says, "Beautiful forms and compositions are not made by chance."

Those who have built numerous gardens,



A bird bath is the center point of a circular terrace.

who have seen over and over the construction of a home in all its complexities and ramifications, with all its worry and oftentimes the straining of human relations, only they can realize the importance of utilizing every advantage in such a project. These advantages lie within the reach of every owner.

It is erroneous to assume that an owner can personally attend to all the details of construction and execution, no matter how tasteful he may be in matters pertaining to a home, for the crafts involved are legion. Garden craft embraces a wide range of separate and distinct specialized forms of endeavor, running the gamut from technical mechanical installation to the execution of simon-pure art which may be the design of mosaic, garden ornament, panels and even buildings.

Landscape architects are trained in these things. They are the co-ordinators of the crafts of the garden as are architects in houses. They are "out-door minded," so



A corner of Mr. William Mainland's garden, Piedmont.

to speak. Their "scale" is expanded over that of interior design. By scale is meant the size and bulk of things—width, breadth and height. Though the plot of ground to be landscaped may be less in area than the house, the "feel" of the open air is greater, larger and freer than that of interiors.

A plan is the crystallization on paper of a conception and must always precede the execution. Each year finds the prospective home owner more conversant with the conventional rendering of a plan. On paper



The stone-paved terrace gives the house a solid setting.

a garden may be made and remade, revised and adjusted, at a fraction of the cost of doing this on the ground.

The demands of a garden in California set up a long list of conditions difficult to be met except by the most skilled planners. There is demanded congenial planting, both with respect to the house, color and surroundings as a background, and with respect to climatic and soil conditions, contour, wind, exposure and moisture. The exclusion or inclusion of the sun's rays are to be thought of. There should be areas for lounging, both in the shade and in the sun, and places to eat and drink. Amusements and recreation must be provided for by means of such features as streams, lakes, play grounds, swimming pools and radios. The proper æsthetic environment must be

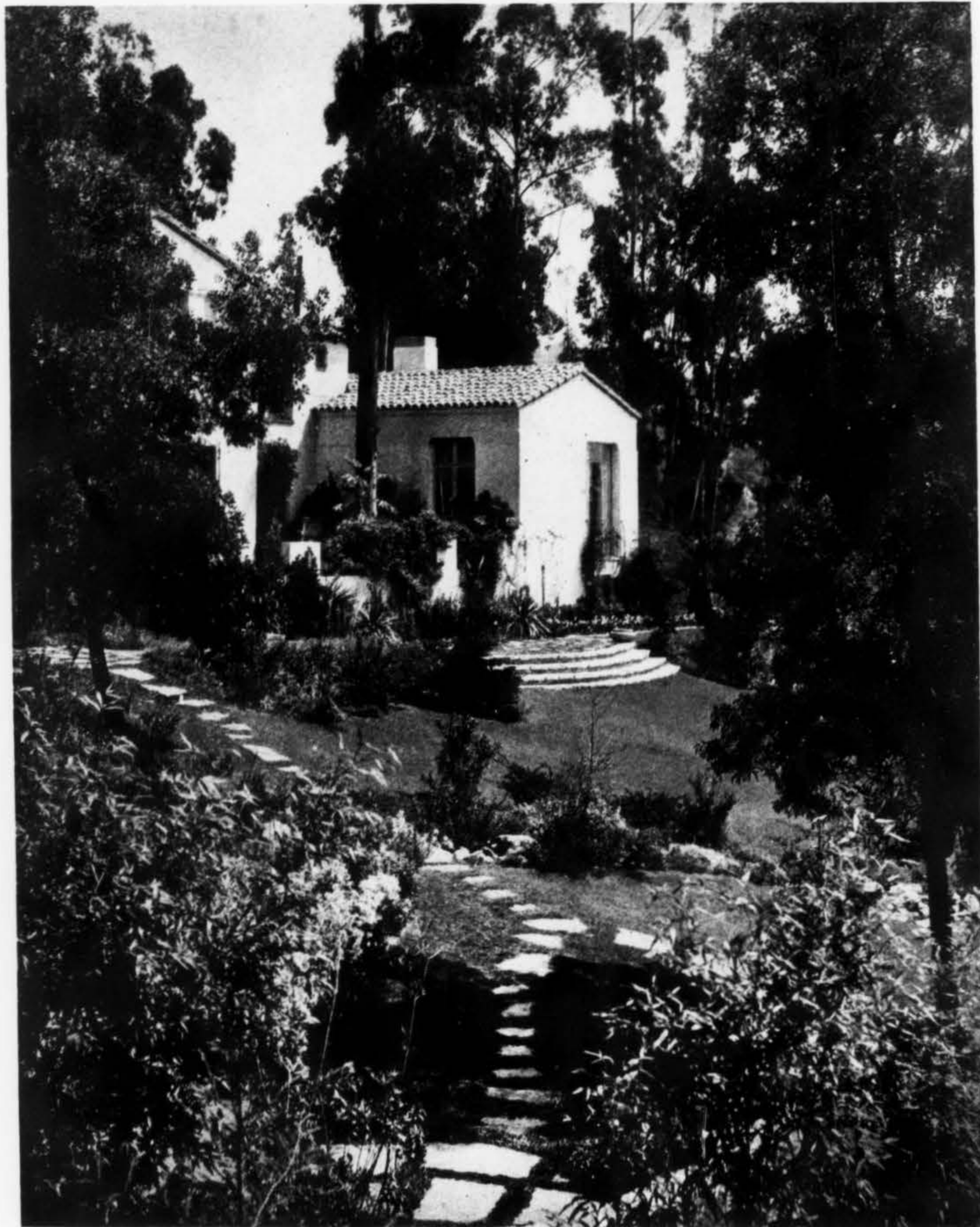


Into one corner fits a stone exedra.

attained by the judicious use of statuary, fountains and decorations. Garden illuminations may be used not only in summer, but to light vistas from windows during a rainy night when the foliage is enhanced by the brisk motion of drops of water. Practical details must be considered too, such as the exclusion of neighbors and passers-by, and the reservation of areas for service even to the disposal of garden debris.

It is no small task to meet all these conditions successfully and to make the whole a picture of great beauty. It calls for all the technician has to offer. These conditions can never be met in a harmonious ensemble without thought and study and orderly arrangement. The general plan is the result.

A garden or an estate will not spring full grown from a general plan, nor can the plan serve as a working drawing to be used in execution. It is the accepted "parti," the fundamental conception of the layout. But that is all. It remains for the creator of this plan to translate its



A general view of Mr. William Mainland's garden, Piedmont, California; New-som Brothers, architects; Howard Gilkey and Alexander Butler, landscape architects.

more or less conventional symbols into working drawings for the carpenter, the painter, the stone-mason, the sculptor, the plumber and the electrician. This is done as in a house, and surprising as it may seem, with as much detail. It quite often occurs that a period of six months will elapse between the completion of the plan and the first delivery of plant material, the interim being taken up with detailed drawings, the construction and the manufacture of units which are often "special" and not to be found, nor desired, in "stock."

It is of vital importance that the planner be the supervisor, for revisions are bound to be necessary and no one can revise a plan so well as the one who originally conceived it. There is a great amount of personal handiwork involved, where the deft touch of the artist is absolutely necessary. Practical details such as the limitation of material, the availability of material, the

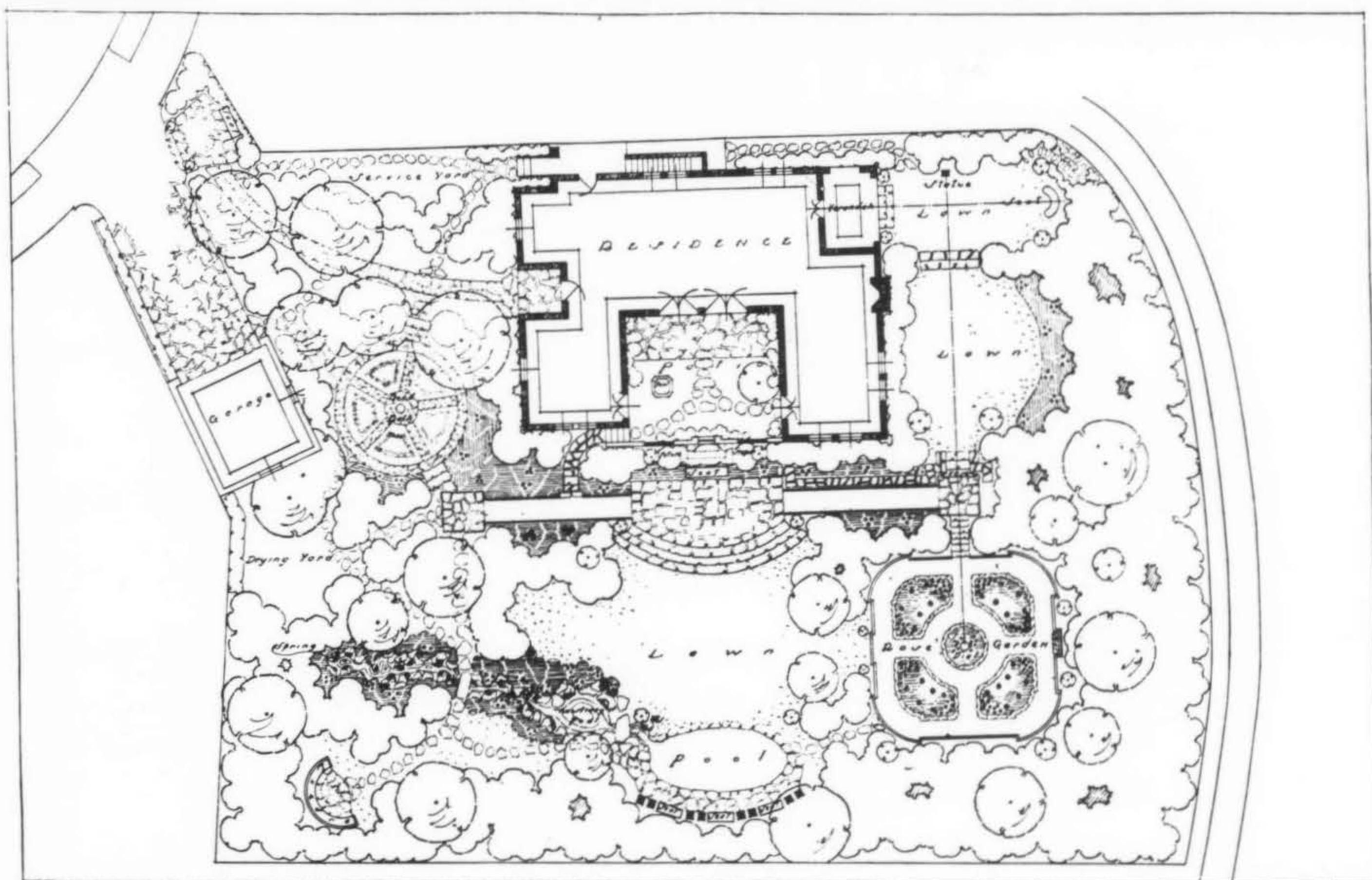
discovered physical condition of the substrata and even the growing interest of the owner in the garden all dictate changes in minor detail.

It is not to be inferred that because changes are often in order the general plan is useless. On the contrary it must exist as the starting point, and it indicates the broad scope of the garden, the division of the areas into component portions and the placement of such features as are desired, including the plant masses. It is useless here to enlarge upon or describe a hypothetical general plan. No two are ever similar. Each garden has its determining factors and conditions to be met. Never will all the conditions coincide, because they are

a combination of ever different house forms, lot boundaries and topography. Moreover they are a product of these with the individualities of the owners, for a garden must reflect the personality of the client.

The client's likes and dislikes, within bounds, must be acceded to, for after all it is the client who will live with and enjoy the garden. The landscape architect must be astute in reading the character of the owner. The perfect garden, the desideratum to be achieved, is one in which the personality of the owner and the designer are logically expressed in terms of the conditions to be met. On the other hand the inclusion of every wish of the client and every whim and idiosyncrasy of the designer will result in a hodge-podge and jumble. The dictates of the landscape architect cannot be absolute. Therefore the confidence of the owner in the designer of

(Continued on Page 75)



The oval lily pond is designed as the main axial garden feature in relation to the house. Mr. William Mainland's garden, Piedmont, California; Howard Gilkey and Alexander Butler, Landscape architects.

THE ENCHANTED GARDEN OF HAWAII

It Waits, Just Over the Horizon, for Guests from California

By IRENE COWLEY

AT ANY season, even Southern California with its flower gardens of surpassing beauty cannot compare in luxuriant foliage with that other just over the horizon from Los Angeles—the garden of Hawaii, the garden where “season” makes no changes, where the thermometer varies but little from year’s beginning to its end.

Mere mention of Hawaii is enough to set the blood tingling with the anticipation of the romantic in the remote. The name connotes the warm breath of the South seas, spreading over cocoanut palm, tropical foliage and exotic flowers. It suggests the indolent strumming of a guitar beneath the slender, leaning palms. It means lithe, bronzed bodies surging through the waters of Waikiki and glistening in the sun. It promises the gracious hospitality of a carefree, light-hearted people with expressive eyes and smiles of welcome as they shower the visitor with flowered garlands of hospitality.

Spring in Hawaii means all this—and more. For when the curtain of Spring is raised on the garden of Hawaii, the eyes of the spectators are dazzled with color. The sets have been painted with a vivid, Gargantuan brush, dripping with the colors of the tropics. The scarlet flame tree flashes against the southern sky. The blue jacaranda blossoms cascade in graceful, sapphire showers. The orange and magenta Bougainvillea enhance the humble, back-stage cottage with their blazing glory. A radiant hibiscus hedge, riotously mingling pink, yellow and rose hues, surrounds the garden, and winds on down the road for mile on colorful mile.

Seated shyly in her garden-by-the-sea is that favored daughter of Nature, Hawaii, her raven hair decked with lavender jasmine, languorous and perfumed. On her lips, carmen as the oleander blossom, is a smile of welcome as she invites the traveler to rest awhile in the magic of her garden.

Incidentally, Hawaii has more with which to delight her Spring guests, for isn't Spring her partner at just this time?

Smiling, she gives her partner her slender brown hand, and leads down paths bordered with Ionic, grey columns of royal palm, brought long ago from the West Indies. The slightest breeze sets the pinnate leaves of shining green to waving and singing atop these regal shafts. On the shore front of Hawaii's garden leans the

feathery-plumed cocoanut palm (*Cocos nucifera*), breathing the very spirit of the tropics in the languid warm sunshine. In a sheltered nook gleams the yellow-green, silvery foliage of the picturesque kukui tree (*Aleurites Molluccana*) offering luxurious shade. The saffron-colored breadfruit (*Artocarpus incisa*), and the shady mango

cherrima) growing to a height of fifteen or twenty feet.

Beloved by the Hawaiian is the algaroba (*Prosopis juliflora*) with its rugged, gnarled and twisted trunk and slender, vine-like branches, the original seed planted in 1837 by Father Batchelot, founder of the Roman Catholic mission.

Should one venture into the forests of these islands the tropical appearance is even more impressive. Ferns and climbing vines form with ohialehua (*metrosideros polymorpha*) a dense forest impenetrable.

And then the sea gardens! As various as the land plants are the seaweeds, and among them float the freer members of the ocean family. Charles Warren Stoddard, in his “South-Sea Idyls” describes a sea voyage to the Islands in his day:—

“The exquisite nautilus floated past us, with its gauzy sail set, looking like a thin slice out of a soap-bubble; the strange anemone laid its pale, sensitive petals on the lips of the waves and panted in ecstasy; the Petrel rocked softly, swinging her idle canvas in the sun; we heard the click of the anchor chain in the fore castle, the blessedest sea-sound I wot of; a sailor sang while he hung in the ratlines and tarred down the salt-stained shrouds.

The afternoon waned; the man at the wheel struck two bells—it was the delectable dog-watch. Down went the swarthy sun into his tent of clouds; the waves were of amber; the fervid sky was flushed; it looked as though something splendid were about to happen up there, and that it could hardly keep the secret much longer.

Then came the purplest twilight; and then the sky blossomed all over with the biggest, ripest, goldenest stars—such stars as hang like fruits in sun-fed orchards; such stars as lay a track of fire in the sea; such stars as rise and set over mountains and beyond low green capes, like young moons, everyone of them; and I conjured up my spells of savage enchantment, my blessed islands, my reefs baptised with silver spray; I saw the broad fan-leaves of banana droop in the motionless air, and through the tropical night the palms aspire heavenward, while I lay dreaming my sea-dream in the cradle of the deep.”

And all this is waiting—just over the horizon at the end of the smooth southern sea route from Los Angeles, California.



Royal palms make a majestic aisle in the garden city of Hawaii

fruit (*Mangifera Indica*) with large, dark-green leaves, and rich, purple-red younger leaves, add to the beauty of the landscape.

Closer inspection of the scarlet-flowered royal Poinciana (*Poinciana regia*) discloses that its rich green foliage is arranged in horizontal, spreading layers of fine, pinnate leaves, the blossoms forming a solid mass of crimson,—as if Hawaii had cast her evening cloak across the branches.

The golden shower tree (*Cassia fistula*) with its primrose yellow, fragrant blossoms, blends in pastel coloring with the lilac-hued flowers of the pride of India (*Melia Azedarach*). Visitors who have sailed from Los Angeles recognize the lacy, swaying branches of the pepper tree (*Schinus Molle*) which grows prodigally in the streets of the mainland city, as well as the crimson poinsettia (*Euphorbia pul-*



A Delightful Small Garden

Designed by Miss Katherine Bashford, Landscape Architect

These two inviting views of a seemingly sylvan retreat give something of an idea of the charms of a garden owned by Mr. and Mrs. Robert L. Leonard, Monterey Road, South Pasadena. This spot so favored by Nature has been developed by Miss Bashford in a very artistic and pleasing manner. At the end of the alluring vista shown in the picture, is a swimming pool most popular these warm summer days with the younger set, while on the sward in the foreground their elders gather for afternoon tea and gay chatter. The smaller picture shows the rose arch and sun dial, and the path leading to them is perennially bordered with the flowers of the changing seasons

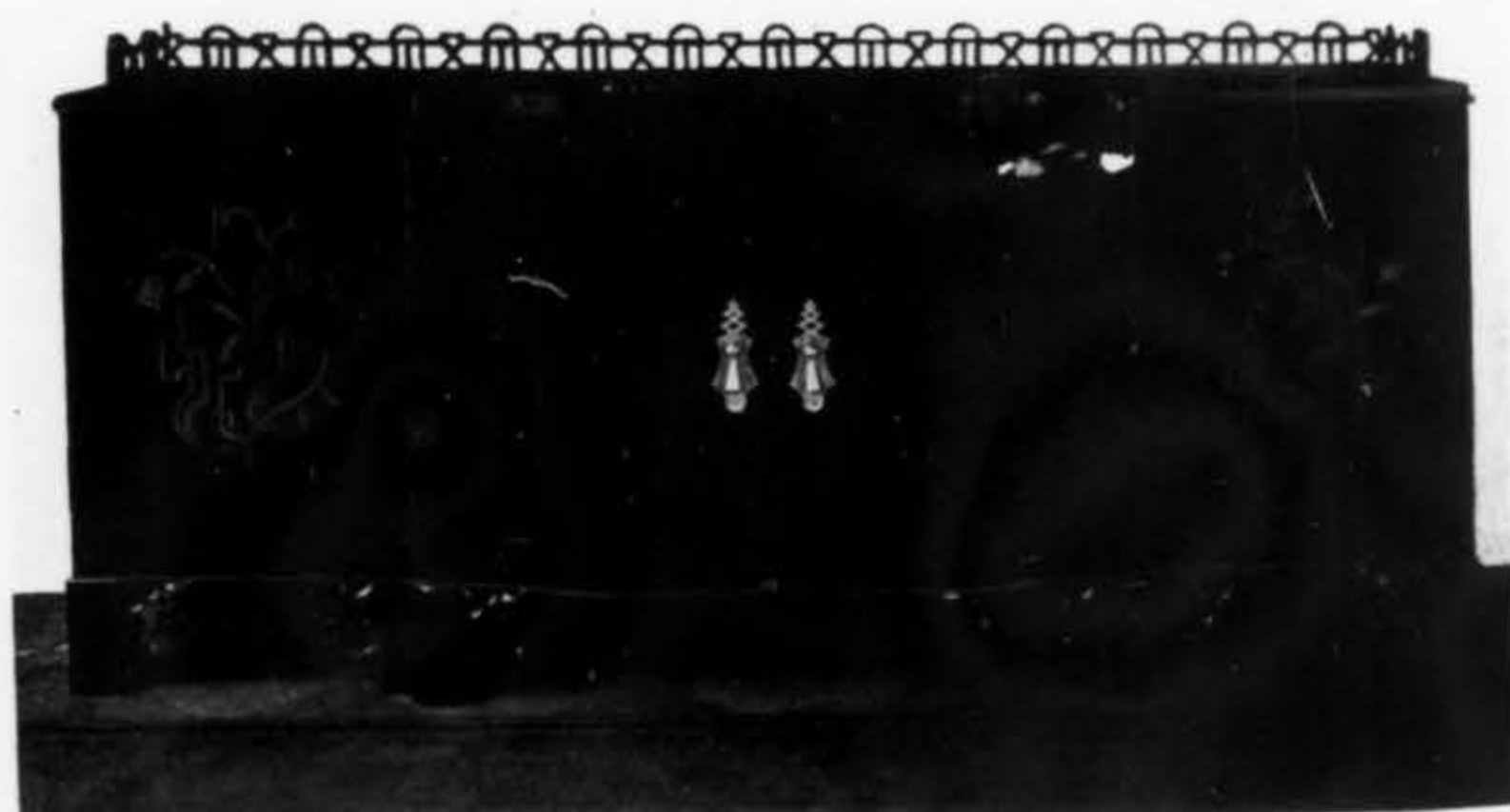




A narrow, lofty room in the San Francisco home of Mrs. Geo. A. Oppen has been transformed by the A. F. Marten Co. into a smart and sophisticated card room with a modernistic atmosphere. By means of a false wall two very ordinary high windows were brought down to the floor; their pointed heads lend themselves to a capricious frieze-like decoration (in blue and white on a pale yellow ground) which also tends to lower the apparent height.



Designed along modern lines by F. E. Baldauf of the A. F. Marten Co., are sideboard, cabinet and chairs of Macassa ebony veneer; the panel doors are inlaid with rare foreign woods; the handles are of hammered silver.

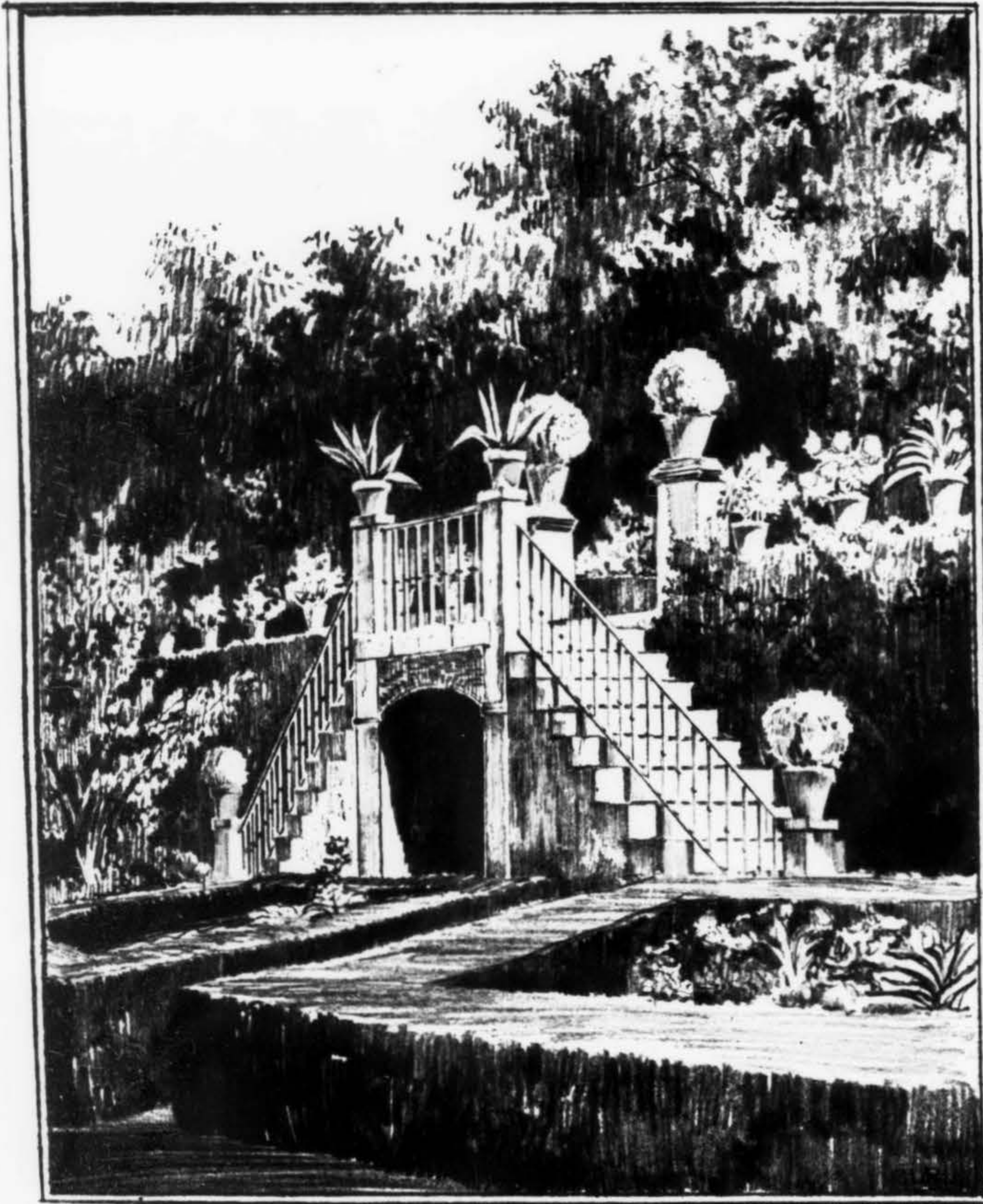




Above and below are shown groupings of furniture designed for Mrs. Henry Colby of Berkeley, California, by Mr. Baldauf in a modified modern style; sideboard and chairs are of carved walnut; the drawers and doors are of stainwood. The large mirror is treated in a manner that is bold and yet subtle.

Above is a closer view of the Oppen card room, showing the whimsical decorative scheme; the cherry and redwood burl of the bookcase; chairs finished in leaf silver with coverings in brilliant color and futuristic design. Incidental pieces of furniture are of polished lacquer in blue and DuBarry rose. The room is a clever conceit, excellent for its social purpose;.. distinctly.. not.. a man's room.





The Arabs "took the best of the garden art handed down to their day from Mesopotamia, Persia, Greece and Rome and crystallized it into the loveliness we know as the Spanish garden." From "Patio Gardens" by Helen M. Fox. This pleasing volume will prove valuable to Californians interested in planning attractive homes and surroundings.

Stairway in Generalife Gardens, Granada. One of the many fine illustrations made from drawings in "Patio Gardens" by Helen M. Fox. Courtesy Macmillan, publishers

A BOOK FULL OF LORE AND LURE

For Garden Lovers

By LOUISE MORGRAGE

Gardens in Spain

THE readers of "Patio Gardens" (Macmillan) by Helen M. Fox will be pretty likely to take to fancying "gardens in Spain" rather than the familiar "castles in Spain," and all because Mrs. Fox has written a very delightful treatise on Spanish gardening. Her equipment for doing so is more than satisfactory. The spell of Spain's variegated past has entered her artistic consciousness and she never loses sight or allows the reader to do so, of how many racial elements in two thousand years and more have contributed ideas of art and charm to form the makeup

of modern taste and inspiration among the Spanish people. One and all of the diverse races formerly inhabiting Spain, Greeks, Romans, Visigoths, Arabs, Moors and African tribes, took eagerly to garden art, and as a result the gardens in that country go a long way toward making a fine art of living, and Mrs. Fox is acutely aware of this on every page of her book. Besides being inspirational she is also practical, since she is convinced that these patios which are really outdoor living rooms can offer many opportunities for adaptations in other countries and surely here in California where the climate is

similar and Spanish architecture at present so popular, this should be especially true. Her descriptions in vivid detail of the many types of gardens to which she had access are extremely helpful in this respect. Her publishers have given the book a very pleasing format and the illustrations of gardens, whole and in part, both public and private, palatial and otherwise, and of every kind of accessory, are really superb, having been drawn on the spot by Ralph I. Reaser, instructor in landscape architecture at Columbia. The volume ought to make a most satisfactory gift for one's garden-minded friends at Christmas time.



The new building which is the result of Society's pet charity, is not only successful in fitting its special purpose, but possesses such merit in design and execution that it received the Honor Award in its class in the 1929 A.I.A. Architectural Exhibition. Ashley, Evers and Hayes, architects and engineers.

THE JUNIOR LEAGUE HOME AT SAN FRANCISCO

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HEARD ON BROADWAY, SEEN ON BOULEVARD

*It Must Be the Humidity When Shopping for
Entertainment Excludes All Thrills*

By ELLEN LEECH

"O L' MAN RIVER" in many ways, under many aliases has cast spells throughout the ages, but it is only as the Big River nears the gulf that it becomes part and parcel of the life of the people. There its influence smacks of voodoo, not feared but wooed, and there life is attuned to the slow lap, lap of the water. Nobody has explained it, nobody can, but the people in their homes along the banks of the Mississippi, as it surges slowly to the sea, never resent but rather revere its might. And it is to this necromancy of the river that "Show Boat" owes a vast debt, but for this sorcery the picture would be only another dialogue film. Without minimizing the work of Edna Ferber, the producers and director, or the cast, the real hit of the picture lies in the songs of the river, particularly the theme song as given by Laura La Plante. That is a dramatization of the river itself, bringing its slow, sleepy but watchful cadence.

Some long while ago the Prince de Ligne said "The Court has forgotten you, sing. A pretty woman quits you for one of your friends, sing." And now in the present day land of Cinema this worldly advice is followed literally in all pictures, not necessarily referring either to Courts or Ladies. A Theme Song marks all the audible films, several songs are usually introduced. When the companies are not issuing

contracts to grand opera singers, the musical comedy favorites are signing on the erstwhile dotted line, and at all hours of the day and night the song writers are being importuned for melodies. Music is certainly paramount, and melody—if not always harmony—characterizes every studio and lot.

"Was it good?" was the query that halted an exit from the theater one warm afternoon, and surprising from the fact that the query came from a dainty lady of white hair, and bearing the etchings of years; not a flapper grandma but a curious

mixture of the past and present day grandmother. "I don't want to see a war picture," she added, "and I don't feel like being harrowed up," making it a trifle difficult for one to stand sponsor for any entertainment. Here was conclusive evidence of shopping for films. The picture in question was "Four Feathers" and while war does impinge it is not the World War, and since the hero survives surpassingly it is not harrowing, and anyway the animal features can be highly recommended. The camera effects are amazingly clever in following the pursuit of the two English fugitives by native warriors, including crossing a river in a rowboat surrounded by a herd of hippopotami, and dodging a brush fire in company with a troop of monkeys.

To the growing list of revivals "Trilby" was added last month at the Community Playhouse, Pasadena, and while excellently done does not explain the furore attending the premiere production. If purple passions were evident to an audience in 1895 they have faded to a pale mauve in the strong light of today. The machinations of the dramatist surpass those of Svengali as, while DuMaurier's Trilby was a creature of light and shadow, gay, lovable but with more than a trace of hautgout, she emerges now inextricably mixed with the purity of "Sweet Alice, Ben Bolt."

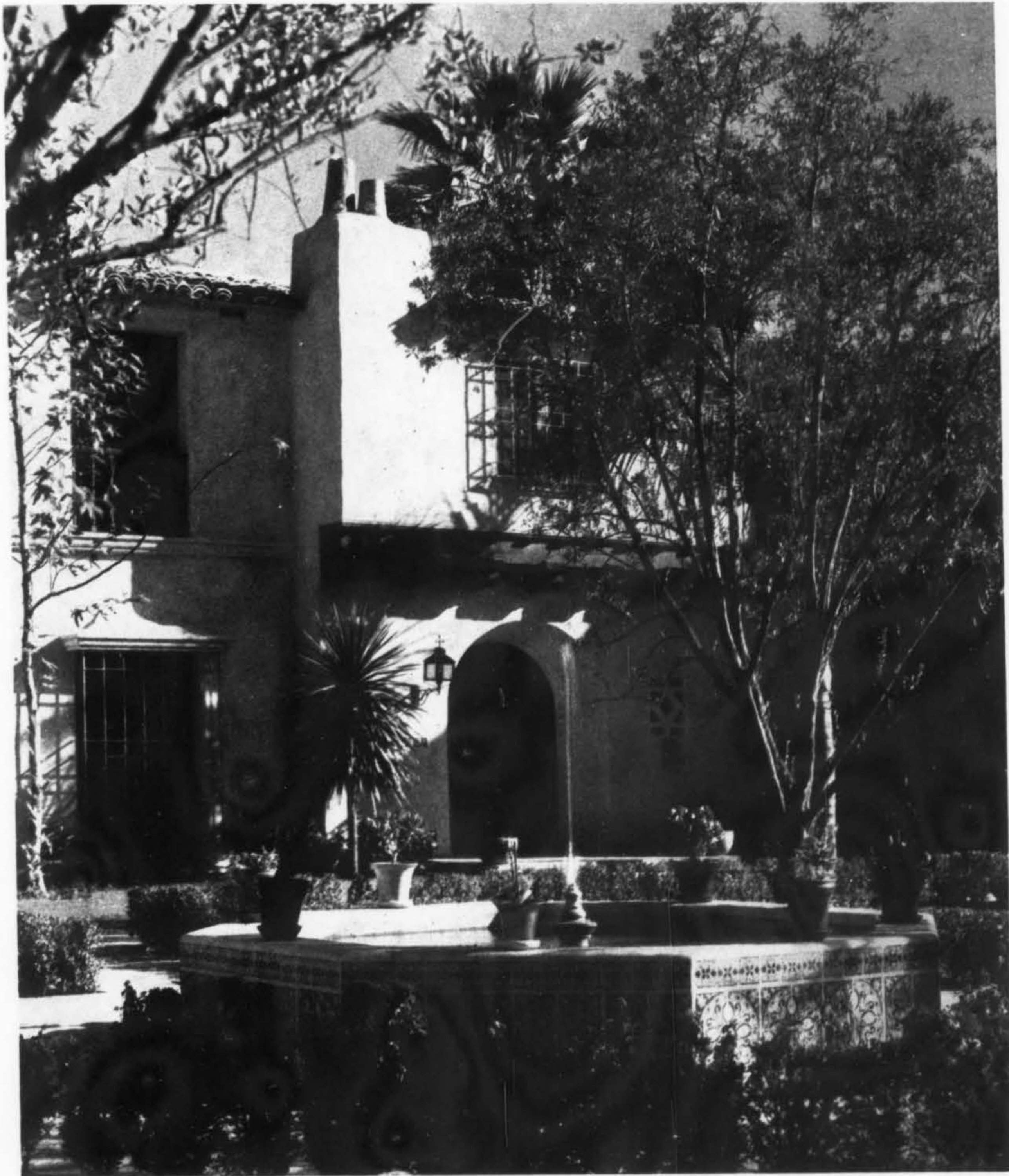


Right: Jerome Coray, after three years of association with the Pasadena Community Playhouse, has gone to New York to try his fortune on the professional stage.

Left: Frieda Inescort, of The Theater Guild Acting Company, appearing in Pygmalion as presented by the Theater Guild of New York.

Above: Norma Terris, a star of Zeigfeld's stage production of "Showboat", is soon to be seen in Fox Movietone musical comedy, "Married in Hollywood."





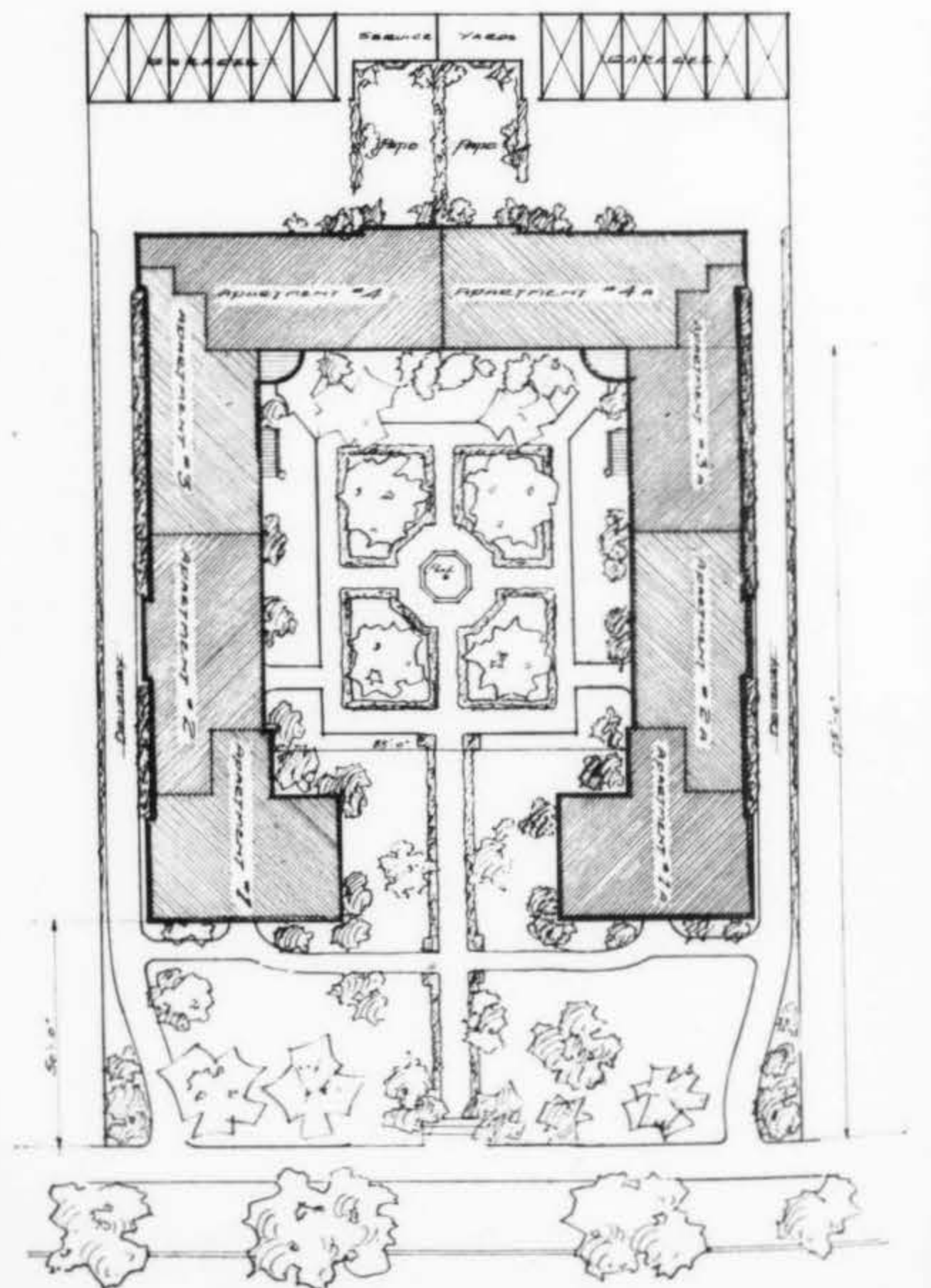
An unusually interesting and well-planned group of apartments has been planned for Mr. R. A. MacDonald, in Pasadena, California, by Robert H. Ainsworth, architect.



The delightful gardens of Andalusia are recalled by the octagonal tiled pool, bordered by box, shaded by olive trees, rimmed with flower pots, in the center of the apartment court.

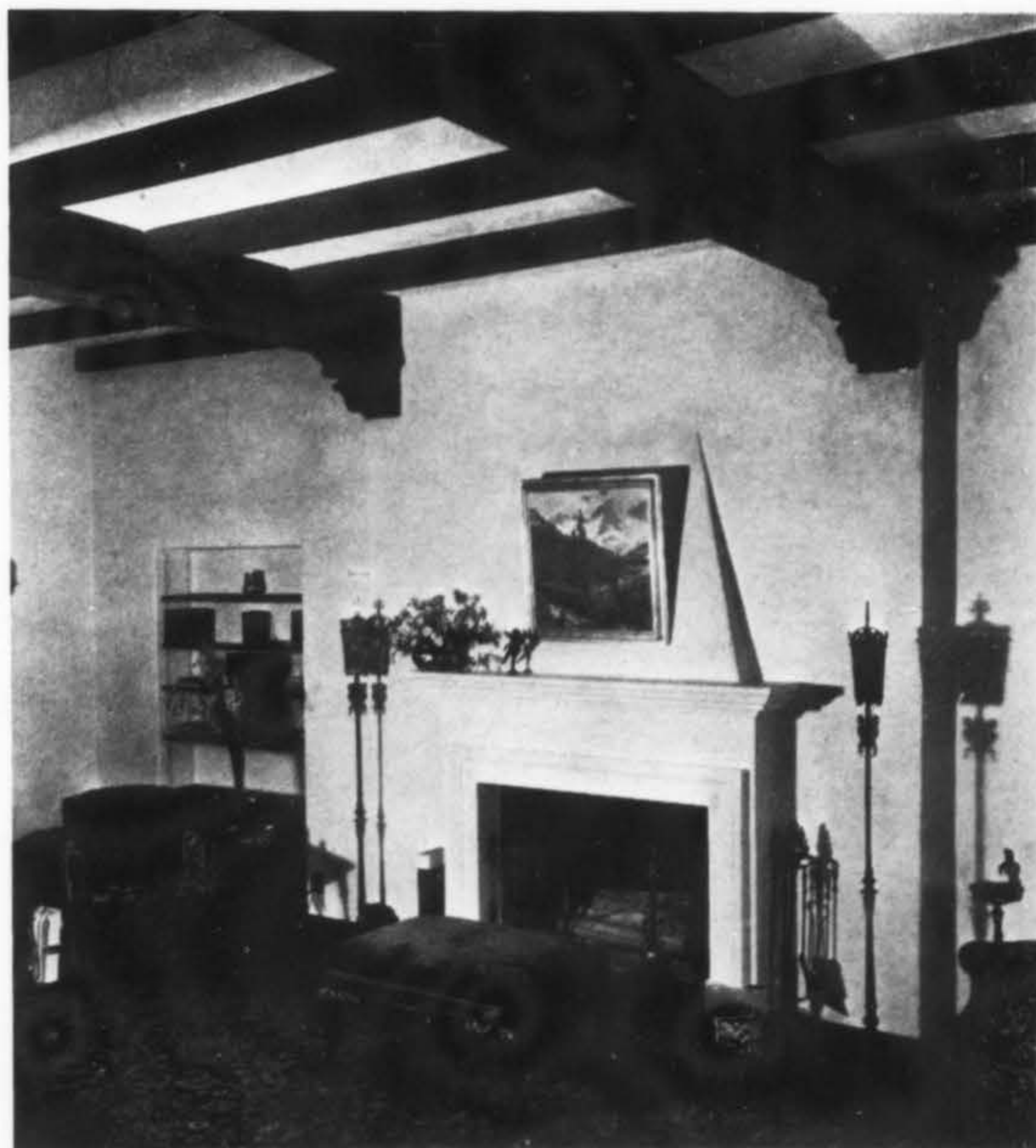
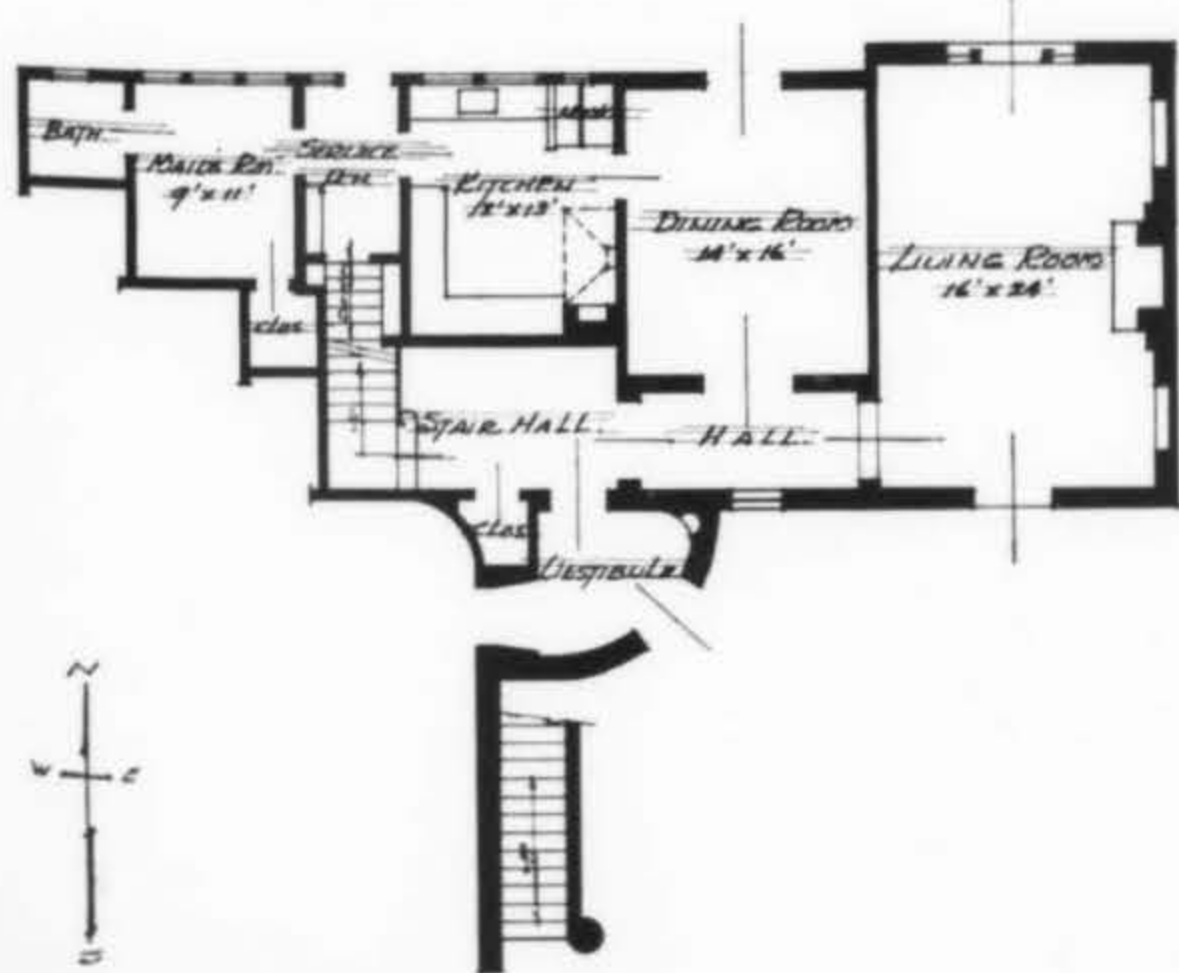
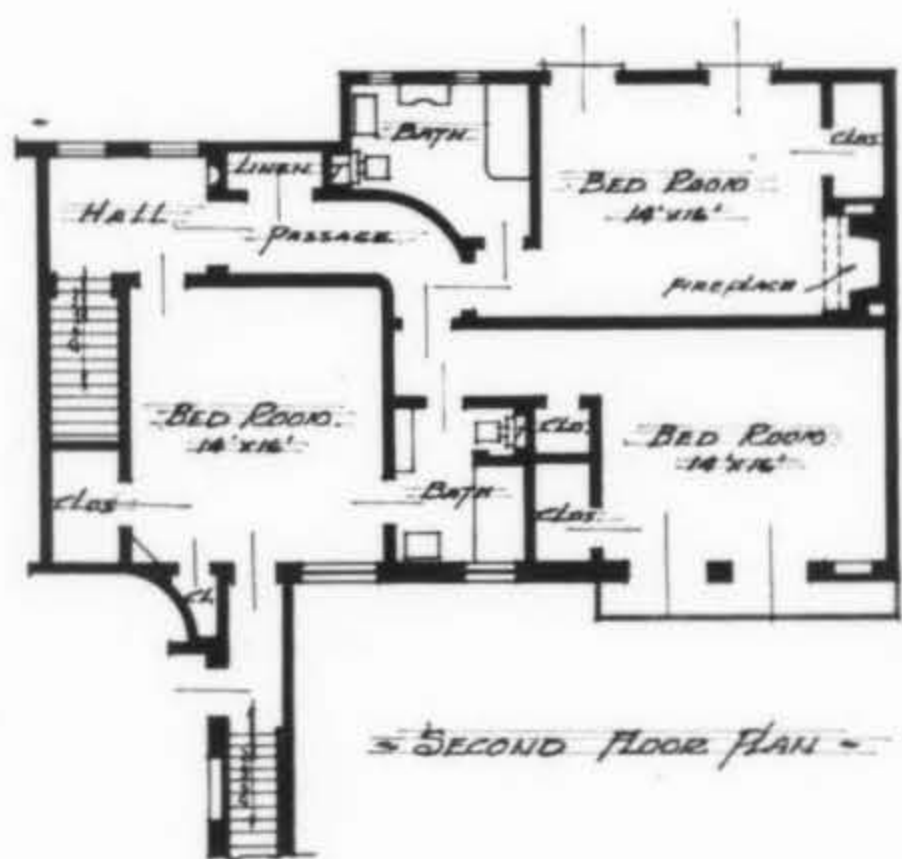


In the MacDonald apartments at Pasadena, the spaciousness of the court provides a sense of individual privacy to the apartments, as may be seen from the general views and the plot plan.





Mr. Robert H. Ainsworth, the architect, has planned the various apartments well, so that they have much the quality of private homes; which is indicated in the view here shown of one of the living rooms.



MODERN FURNITURE COMES OF AGE

Suitable Environment for These Changing Times

By DOROTHY WAGNER

THESE is a handicap for new art movements in the adolescent awkwardness with which they unfold. To follow the energetic floundering is a strain, so that often, while we discern sincerity and promise, understanding does not lead to acceptance. Even the tolerant may not wish to surround themselves with youthful exaggerations.

This is possibly the reason why modern decorative arts, which have aroused so much interest, have not won their way into the average home. For very little modern furniture is found around actual firesides. When we furnish our own rooms we seek the antique dealers, though we study photographs of George Gershwin's apartment eagerly and go by thousands to exhibits of modern decoration.

Watching visitors enter the salons of the exhibitions one would not judge many of them to be "moderns", but they stand before the displays with that open-minded



"The Mountain" by Jacques Schnier

willingness to receive new impressions which every artist dreams of in his spectators. Their enthusiasm seems proprietary, as though they had found after a search the appropriate setting for their lives. We know, however, that their homes are settings for people of the last century. Perhaps when it comes to making an actual selection we do not feel at ease with the new furniture. Is the fault with the artists?

There is one obvious reason for the discrepancy. Modern furniture is often too expensive for the average purchaser, especially the young purchaser. But reasonably priced modern pieces can be found as easily as reasonably priced antiques, and they are not as often chosen. Apparently we do not want them in our houses, at least not yet.

Hesitant admirers of modern furniture have a spokesman in Ralph T. Walker, the architect who

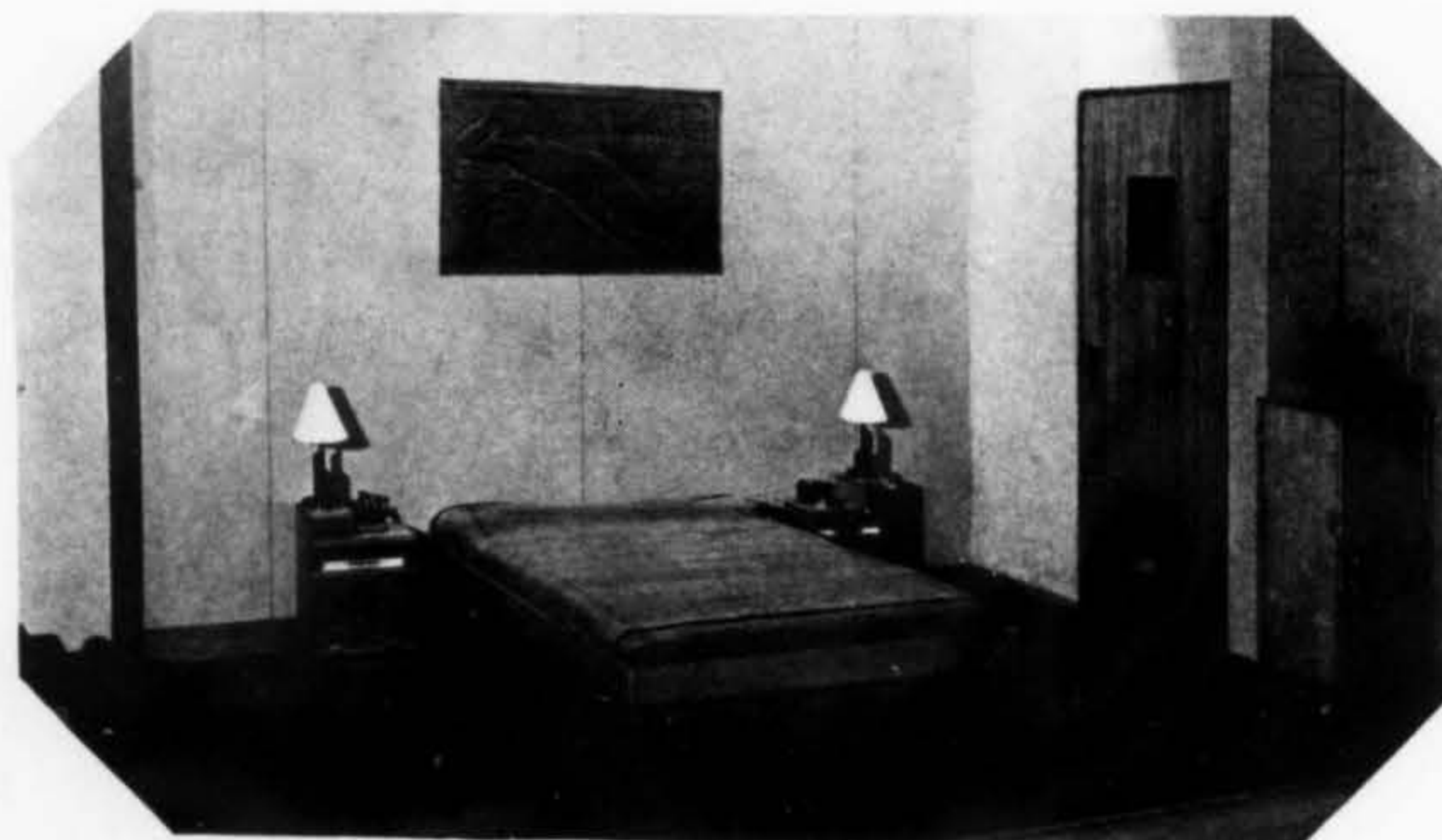


Over-Mantel Decoration in Black Walnut 30"x42". Residence of Henry F. Swift, Berkeley. Roland Stringham, Architect

designed the Sales Information Bureau at Macy's International Exposition of Art in Industry a year ago, and was appointed architect for the coming Chicago World's Fair. He says, "Contrary to some leaders in the modern mode, an interior should lack sharp contrasts of primary forms and colors which yield only temporary enjoyment. A room in its decoration and arrangement should not express finality, but rather lead toward fresh viewpoints, thus encouraging a longer period of appreciation." Mr. Walker also designed two of the dozen units which make up the recent Exhibition of Contemporary Design, held under the auspices of the Metropolitan Museum. One of the rooms, described as "restful in its simplicity of subtle variations of brown", sounds not at all like what we have come to expect in modern decoration.

Modern designers have often ignored the fact that the rooms we live in should remain backgrounds. They have featured a startling quality which instinct warns us will grow less interesting, if not distasteful, with familiarity. In the decoration of hotels, theatres, department stores and pub-

Man's Bedroom. Designed by Jacques Schnier



lic buildings strident effects may be sought for, but in homes must be used with greatest restraint. While brief contacts with them are stimulating we realize that constant association would be tiresome.

The qualities which have been accepted as characteristically modern lend themselves to subtler harmonies. Compact bulk, clean color and concise lines can be used with a delicacy that invites long acquaintance. In the Exhibition sponsored last spring by the San Francisco Society of Women Artists one of the least conspicuous rooms suggested the most lasting satisfaction. The room was designed by Jacques Schnier.

Organized like a painting this interior first pleased because of its balance, emphasized by the simplicity of arrangement. A circular gesture would have outlined the principal form, including the bed and surrounding objects, the right hand door and the cabinet in the right foreground.



"The River" by Jacques Schnier

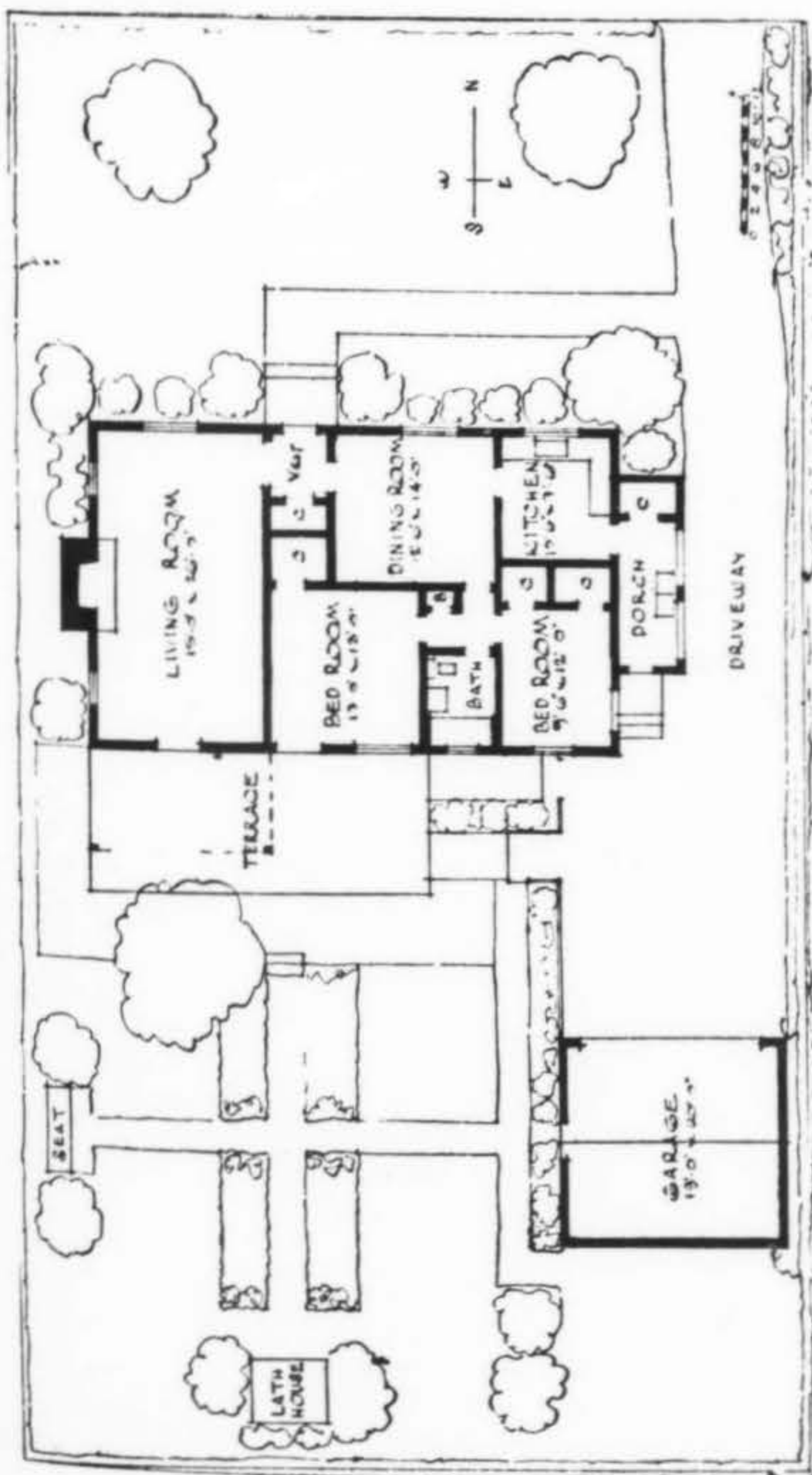
There was a balancing form in the small group on the left, a cubical chest, left hand door and bookshelves with a statue in the niche above.

The color scheme was temperate. Here, then, were quiet tones which would be subservient, even, to one's weariest moods. The walls were of celotex, chosen for its texture and the neutral color, the floor cork in shades of brown, the carved panels black walnut and the furniture our familiar redwood. In this soothing ensemble interest was provided by the hand-woven yellow-green cover on the bed and two bright blue bowls, one of which was filled with red and orange fruit.

In other exhibitions there has been evidence that the new mode is coming of age. The joyous freedom is submitting to discipline. Oblique patterns do not attack our repose with quite so much vehemence and colors are more subdued.

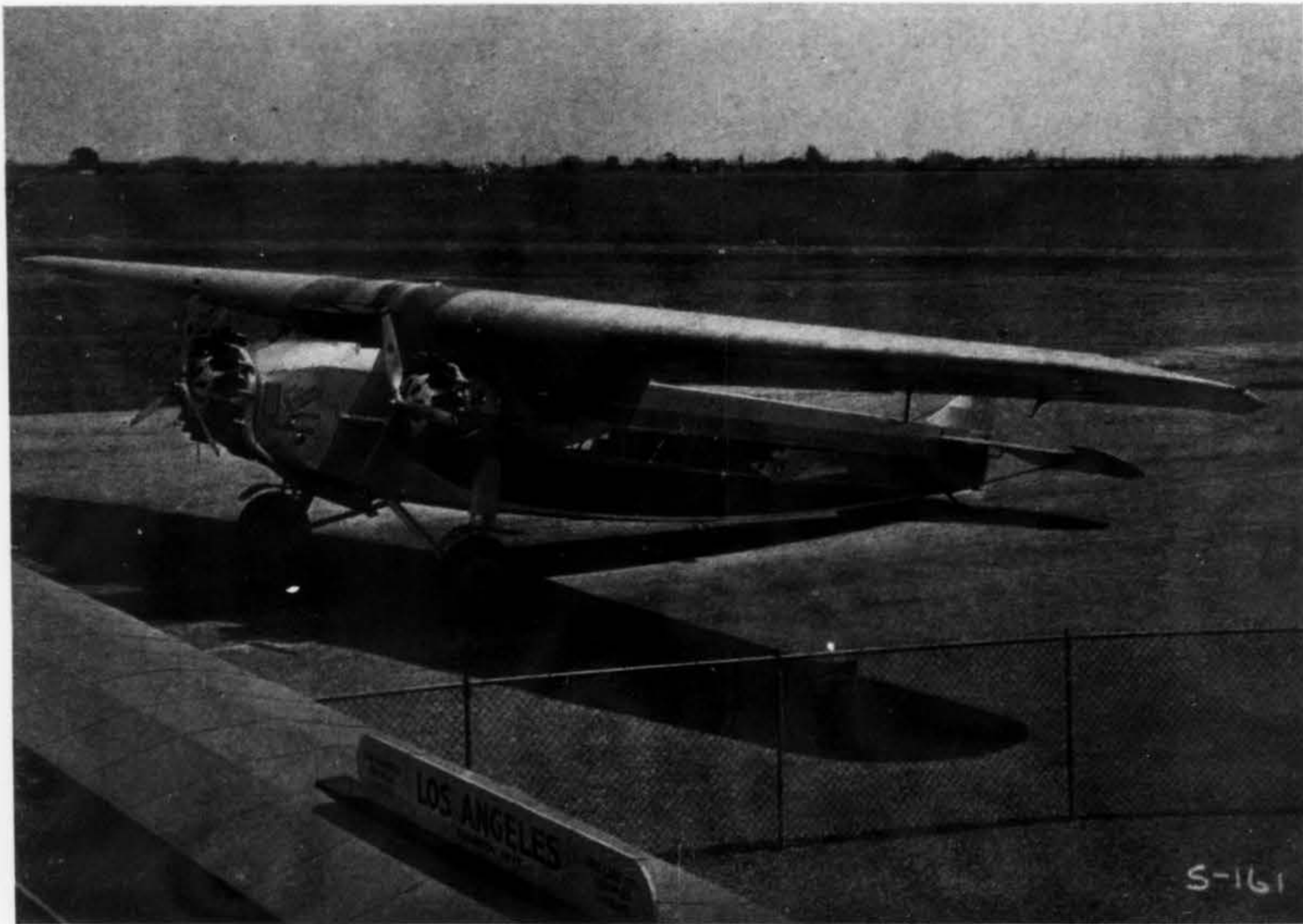


Photograph by George Haight.



It is not strange that the home of Mr. Herbert F. Young, in Pasadena, California, brought to Mr. Donald Mc-Murray, the architect who designed it, an Honorable Mention in a recent National Architectural Competition. The lines, proportions, details, are all excellent, architecturally; and it has that further indefinable quality that we call "character" which cannot be taught nor bought.





✓ *The use of airplanes by business executives is a tremendous advantage and the cost and upkeep is more than compensated for in saving of time. Here is presented one of the most luxurious planes operating in California. It is a Tri-Motor F10-A Super Universal Fokker owned by Mr. James B. Talbot, president of a large oil company. This plane has three 425 H.P. Wasp motors with a cruising speed of 115 miles per hour with an hourly gas consumption of 65 gallons for the three motors. The wing spread is 90 feet and the cabin has accommodation for eight passengers in addition to two pilots.*



These two views of the cabin illustrate the ease and comfort with which one may travel in the clouds. The cabin is completely furnished with chairs, tables and chaise lounge, with a kitchenette, pantry and baggage compartment. The side walls and floor are in black, the upper walls in tan and the ceiling in blue, silver and gold. The chairs are covered in henna and sand colored rodier which is designed after the signs of the Zodiac.





Many have been the claims advanced of the similarity of this or that part of California to the famous Cote d'Azur, along the southern European coast of France and Italy. But nowhere may this claim be as truly realized as at Emerald Bay, the new, exclusive beach development on the Roosevelt Highway between Los Angeles and San Diego. For here, as on the Mediterranean Riviera, one finds a mild climate, clear air, soft limpid waters, the sparkling sand, sloping hills, and year-round flora. Emerald Bay is located beyond Balboa towards Laguna Beach. This illustration gives you a glimpse of the half mile crescent-shaped beach between two rocky headlands. These promontories serve both as limits to the beach and as barriers to preserve intimacy and exclusiveness. The little cove, with its surrounding hills, was handed intact in its natural beauty to the present owners by those who held it from the days of Spanish dominion.

Here is a sketch of the Beach Club designed by Mark Daniels, landscape architect, under whose guidance the streets and houses are being laid out in a harmonious plan. Associated with Mr. Daniels are Roland Coate, Palmer Sabin, F. H. Ruppel and Alson Clark.



Architectural supervision will control the designs of houses, which will conform with the style of Northern Italy. Emphasis will be laid not on the size of the house, but on its adherence to the artistic ideal of the whole.

A N O T E W O R T H Y B E A C H D E V E L O P M E N T



"My motive has always been the revelation of things of the mind and heart that make for beauty and immortality. I have never been content that the Dance should be a plaything, a mere glitter to the eye, a mere stirring of the sensuous blood. All these the Dance should be, but a greater and infinitely more stirring thing should demand its deeper allegiance."—Ruth St. Denis, here shown as The Burmese Umbrella Dancer.

A LEADER OF SYMPHONIES—GOOSSENS

By JESSICA KATE SENECA

THE modernities of music would soon gather new ardent hosts of adherents could there be enough of such lecturers to expound them as Eugene Goossens and Howard Hanson.

A very tall figure in pale grey, Goossens leaned at ease upon his reading desk in Bovard Hall, his face unbronzed by the California sun, marked slightly with fatigue and strain, but steady-eyed and calm, and full of restrained quiet power. Touching humor now and again, his countenance remained grave, and when he smiled once, at last, very winningly, one saw the advisability of refraining from introducing too freely into any serious discourse, so distractingly appealing an element! We regarded at leisure and with joy a human being of splendid achievement.

After Goossens' controlled power and reserve, Howard Hanson seemed to give himself to his audience with a charming and almost child-like freedom. With wide, bright, imaginative eyes, he sat at the piano, giving us some history of dissonances, showing the gradually increasing tolerance of the human ear; half listening to his music, half watching the response upon the faces

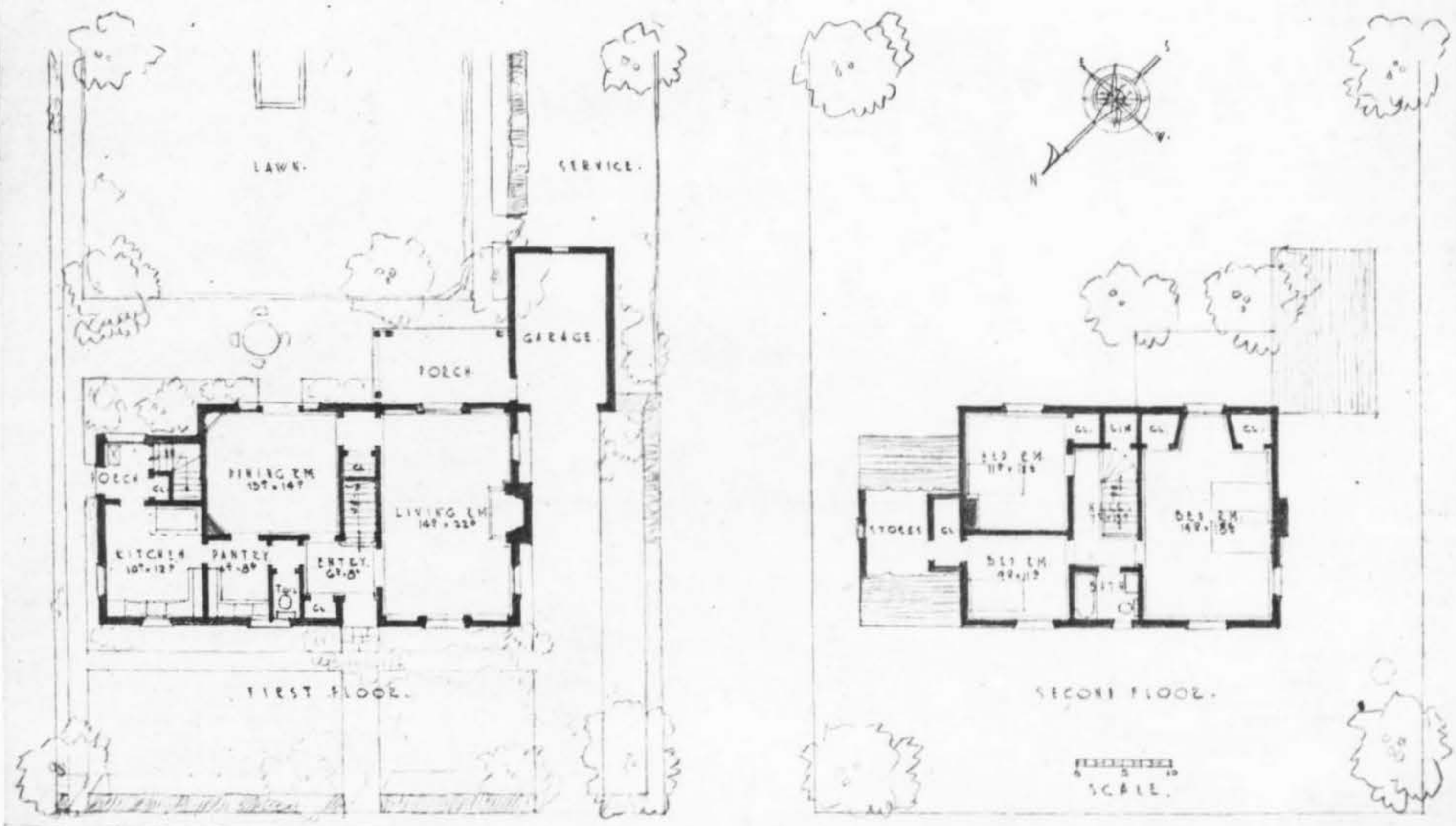
before him, and giving one the delighted apprehension that he would presently forget all about instructing his listeners, and lose himself in his improvisations.

Goossens remarked that today there is in music a reaction from mechanistic and highly technical devices. A new form of romanticism is developing, and music is once more becoming sentimental.

In expressing opinions of several of his contemporaries, he praised Bela Bartok as the most sincere of modern musicians. A recently much criticized work, Bartok's concerto for piano and orchestra, Goossens said is full of tonal distortions, but has beneath its dissonances a themal rightness.

An enthralling Bowl evening was that of all modern music, with Goossens commenting thereon. Only before the Debussy 'L'Après Midi' would one have wished nothing said, for his voice, resonant, powerful, continued echoing through the exquisite dim beginning of that piece. He recalled attending as a small boy its first hearing in England, when three-quarters of the audience left the hall in protest against the barbarities of this music, now considered the most perfect classical ex-

ample of impressionism. Closing the program with a highly exciting number, in which he showed his finest powers as conductor, Schonberg's Five Pieces for Orchestra, he spoke of the first performance of that in Queen's Hall, London, with Schonberg himself conducting. The writer, also present at that interesting event, recalls how uncouth and awkward in gestures this Austrian conductor seemed after the graceful movements of Sir Henry Wood. Goossens that afternoon played in the orchestra, a curly-haired youth, whose vital glance gave promise of his high artistic destiny. The Ballet Music, from Goossens' new opera Judith, which has been used by the Diaghlev Ballet in Paris, was an intensely interesting number. Holofernes, succumbing rapidly to Judith's charms, calls for his dancers. Then through the gay music, he dimly hears the slow oncoming footsteps of the fate that approaches him. And to banish those low sounds of dreadful destiny, the creeping fear that besets him, he calls desperately for louder music, wilder measures. (His voice is heard in the orchestra.) And the dance grows furious and abandoned.



A small house designed by Angus McSweeney, architect, for an International Architectural Competition to develop new and effective uses of wood for exterior treatment of homes

The Calendar

(Continued from Page 12)

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. The tennis courts are in demand for tournaments. The Club's twelve-goal Pacific Coast polo champions entered the summer polo games and continued to engage the Uplifter's Four on the field at Santa Monica. The team competed last month at Chicago for the circuit cup championship and were victors.

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

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

ANNANDALE GOLF CLUB, PASADENA: Monday is Ladies' Day, both for golfers and non-golfers. A special luncheon is served and bridge may be enjoyed. 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. The grounds include 150 acres, and the very active president is Frank W. Pilsbury.

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.

LOS ANGELES COUNTRY CLUB: Ladies' Day, second Monday of each month. A match of universal interest was held last month over the north course for the benefit of the Children's Hospital. Interest centered in the play of Bobby Jones.

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 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. Woman's Golf Tournament is held each Tuesday.

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Pasadena

SAN GABRIEL COUNTRY CLUB is selected for the Southern California Women's Golf Championship early in 1930 by the Women's Auxiliary of the Southern California Golf Association.

WILSHIRE COUNTRY CLUB, Los Angeles, offers an unusually good golf course, and has been selected for the Women's State Championship next year by the Women's Auxiliary of the Southern California Golf Association.

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.

PEBBLE BEACH GOLF CLUB, Pebble Beach, California, provides an unequalled golf course and is the center of much social activity.

September 2-7, National Amateur Championship. First National Amateur ever held west of the Rockies.

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.

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.

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, Balboa, California, is a conservative seashore club, formed for the convenience and social enjoyment of the members. Situated at Corona del Mar, the club provides conveniences for boating and bathing, as well as tennis and croquet. Dining room is open all the year. Entertainments are planned for each Saturday night during the summer, on alternate Saturday nights there is a dance.

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.

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.

EDGECLIFFE CLUB, Montecito, California occupies a strip of beach along the Montecito water front and is the summer meeting place of the favored members and their friends.

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.

PALOS VERDES GOLF CLUB offers an eighteen hole, all grass seaside course, delightful for all the year play, open to residents and their guests. Lunch and dinner served every day. Semi-monthly Tournaments with two prizes; Blind Bogey Tournament every Sunday.

CALIFORNIA COUNTRY CLUB, Los Angeles, is moulding a Junior team. The professional and his assistant conduct a free class for juniors every Saturday morning, open to both boys and girls.

MUNICIPAL GOLF COURSE, PASADENA: This eighteen hole course at Brookside Park is popular at all hours every day. 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.

BRAE MAR PUBLIC LINKS, Santa Monica, opened last month. It is an eighteen-hole, all grass layout with every hole a par three hole. The longest is 130 yards, the shortest about 50 yards. The course includes ten acres, and large trees form additional hazards to the sand traps.

LAKE NORCONIAN CLUB, Norco, California, devotes the 658 acres to recreation, and includes an eighteen hole golf course, boating facilities on Lake Norconian, and horseback riding. The natural hot mineral baths are unsurpassed.

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.

PASADENA ATHLETIC AND COUNTRY CLUB: The men's athletic division offers gymnasium work, basketball, volleyball, soccer, handball, squash, and fencing. Gymnasium work is open to the women members, also classes in swimming, diving, and horsemanship. The dining room is open for breakfast, lunch and dinner, there is also a grill room, and private dining rooms for special parties. Reciprocal privileges are available at the Pasadena Golf Club, San Diego Athletic Club, Chevy Chase Club, and the Sea Breeze Beach Club at Santa Monica.

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

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 hearts 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, arranges sailing and social programs for the summer season.

INTERNATIONAL SPEED-BOAT CHAMPIONSHIP is held at Detroit, Mich., August 31 and September 1-2. Miss Los Angeles II, owned by James Talbot, Jr., is a local entry for the Harnsworth trophy, emblematic of the world's speedboat championship.

THE VALLEY HUNT, The Flintridge Country Club, and Midwick Club pools

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

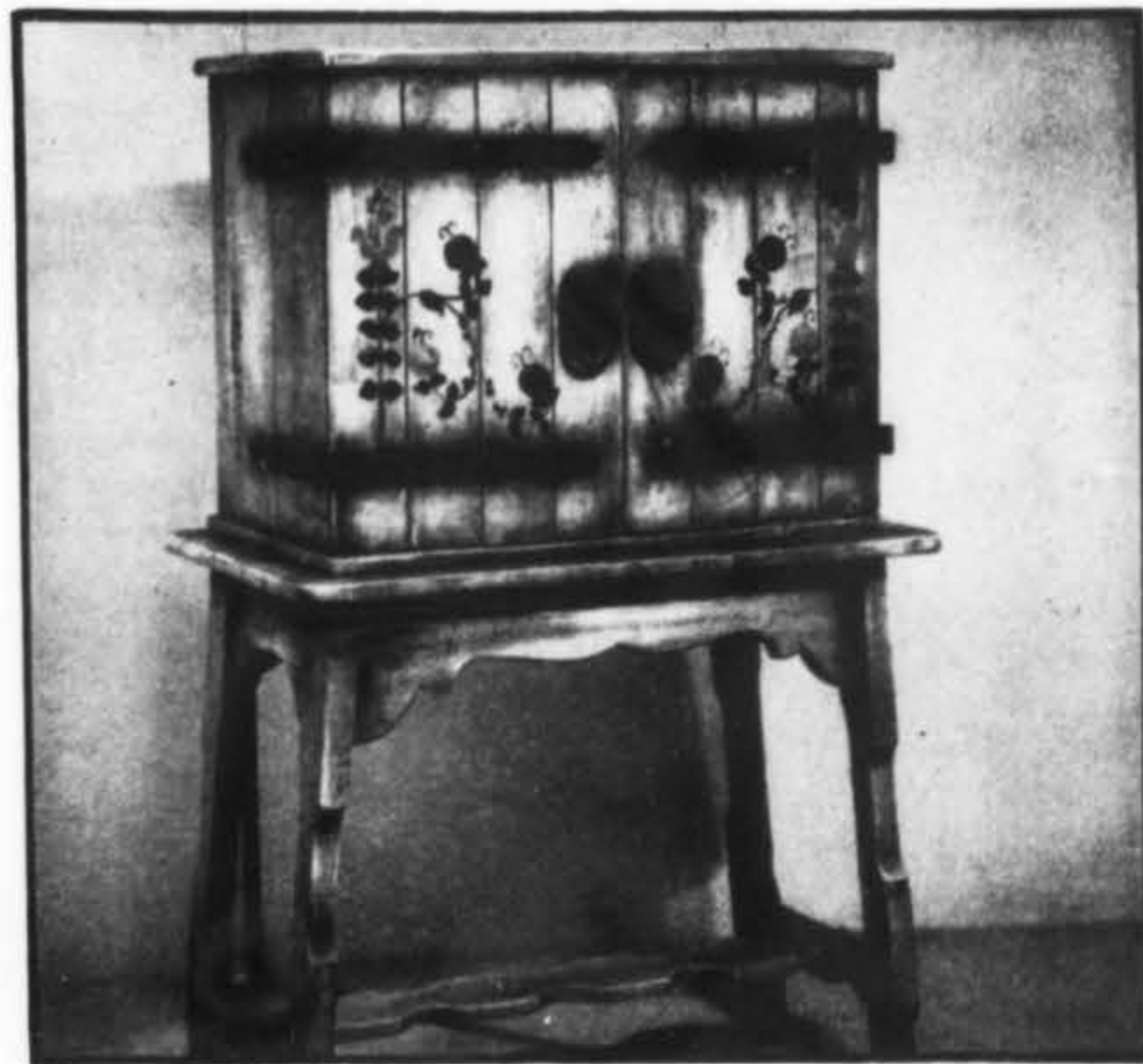
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SEVENTH ST., FLOWER AND FIGUEROA

are centers of summer interest. Brookside park plunge and the High School pool attract collegiates from other towns and make Pasadena a summer watering place.

ART

LOS ANGELES MUSEUM, Exposition Park, announces the following exhibitions for the month: September 1-15, Hanson Puthuff, Conrad Buff, and Lorer Feitelson and Nathalie Newking. September 15-30, paintings by six artists, sent from the State Museum of Ufa, Russia.

PALACE OF THE LEGION OF HONOR, San Francisco, will continue to be the center of art interest in sculpture for the next several months. The National Sculpture Society, sponsoring the All-American Exhibition of Contemporary Sculpture, has decided to extend the exhibition to the first of the year, continuing also the policy of charging no admission. The purposes of the exhibition, as stated by the Society, are "to encourage the American artist and to educate further in artistic standards the American public."

HENRY E. HUNTINGTON ART GALLERY, San Marino, California, will remain closed during September. Two new wings are planned, construction of which will almost double the library capacity and make possible the exhibition of many choice manuscripts, books, and art treasures.

GUMP GALLERIES, 268 Post Street, San Francisco, offer a general exhibition of paintings, a well selected group by well known artists. In the Print Rooms the work of European and American etchers is shown.

JOSE DRUDIS-BIADA held an exhibition of paintings in the galleries of the Art League of Santa Barbara, California, last month.

LAGUNA BEACH ART ASSOCIATION, Laguna Beach, California, added to the building fund through an auction sale of small paintings donated by artist members, no canvas exceeding seven by nine inches. Many delightful pictures were contributed and changed hands.

TWENTY-EIGHTH INTERNATIONAL EXHIBITION OF THE CARNEGIE INSTITUTE of Pittsburgh opens October 17 and continues through December 8. In addition to the usual Carnegie prizes and that offered by the Garden Club of Allegheny County, there will be awarded this year for the first time the Albert C. Lehman prize of \$2,000 for the best painting in the exhibition available for purchase. The award carries with it the guarantee of purchase of the prize-winning painting at its list price up to \$10,000.

FINE ARTS GALLERY, Balboa Park, San Diego, California, Reginald Poland, director, held the fourth annual exhibition of Southern California Art through August.

AN UNUSUAL ART EXHIBITION is planned at the Hotel Del Monte, California, during the period of the National Amateur Championship, September 2-7. Among the painters exhibiting are Alson Clark, Hanson Puthuff, Armin Hansen, Percy Gray, William Ritschel, M. de Neal Morgan, William Silva, Watts, Fitzgerald, Fortune and Piazzoni.

PEAVY ART GALLERY, 702 Patton Avenue, San Pedro, California, is operated by Mrs. Pauline Peavy and maintained for the showing of contemporary art.

WILSHIRE ART GALLERIES, 3309 Wilshire Boulevard, Los Angeles, have arranged for the month a pleasing exhibition of paintings by European and American artists.

THE CLASSIC ART GALLERY, Martin Porkay, director, 647 South Oxford, Los Angeles, shows a carefully selected group of pictures.

LITTLE STUDIO GALLERY, Monrovia, California, is open Thursdays, Saturdays and Sundays. Good prints, etchings, also paintings in water colors and oils may always be found. Last month Esther and Helen Bruton showed block prints of Taos, San Francisco and Monterey.

DALZELL HATFIELD GALLERIES, Wilshire Boulevard, Los Angeles, paintings, lithographs, drawings and sculpture by Robert Hallowell made up the August show.

HANSON PUTHUFF is holding a one-man show through September at the Biltmore Salon, Los Angeles.

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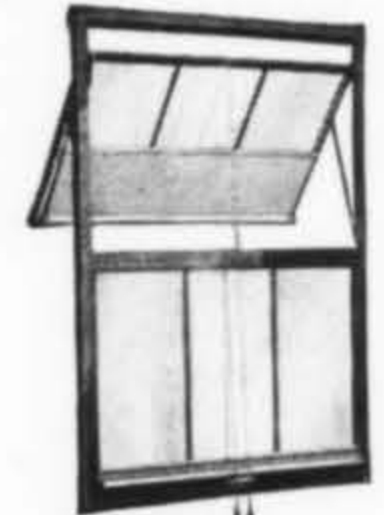
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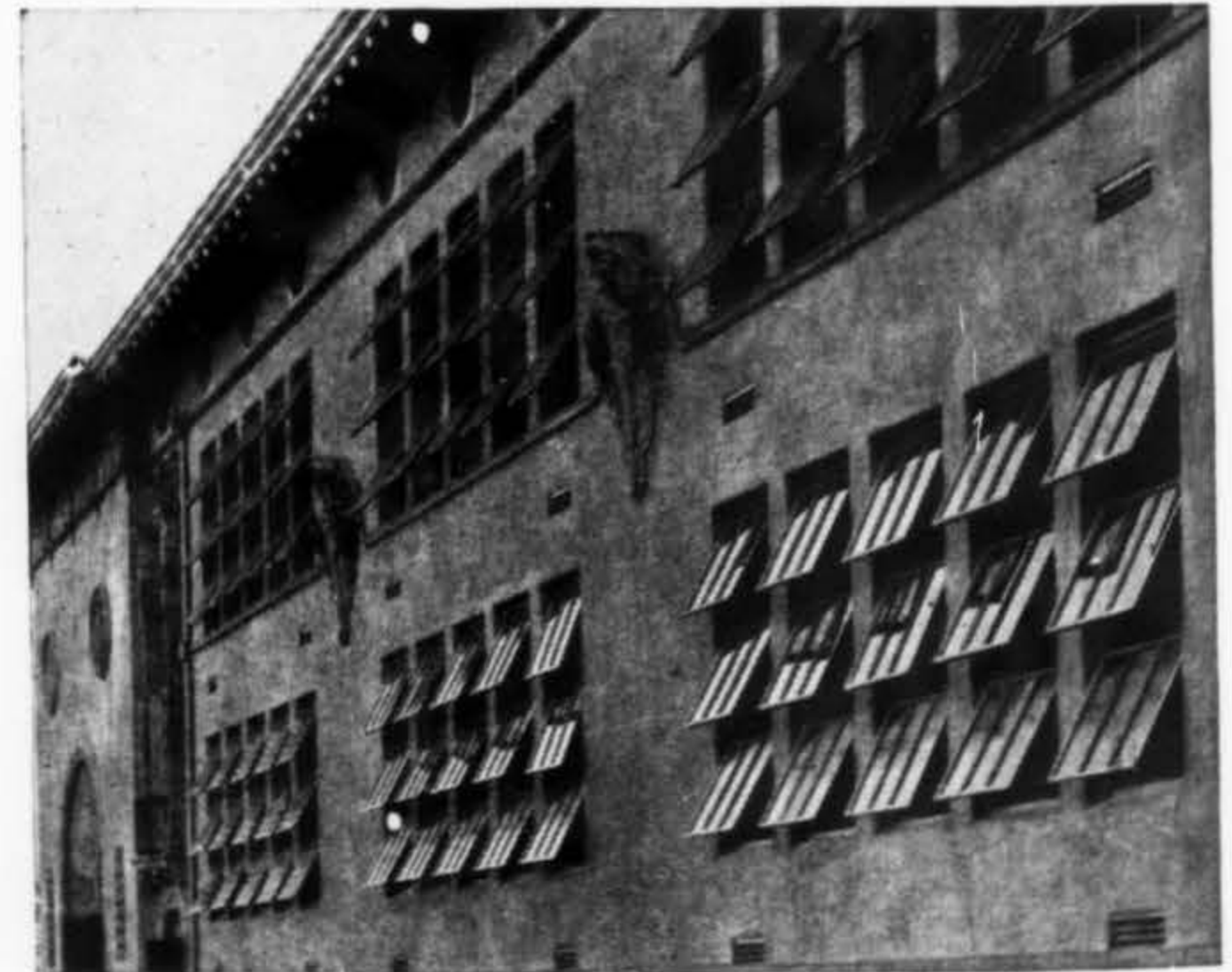
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LAGUNA BEACH ART ASSOCIATION, Laguna Beach, California, holds the "anniversary exhibition" through September. This show of paintings and sculpture opened August 1, and marks the Association's seventeenth year of life.

"**ASSOCIATED ARTISTS OF SAN DIEGO**" is the title assumed by a group of painters and sculptors of San Diego, California, who have organized for the purpose of holding joint exhibitions locally and to send traveling exhibitions on tours throughout the country. The painters are Charles Reiffel, Elliot Torrey, Leslie W. Lec, Maurice Braun, Alfred Mitchell, C. A. Fries, Leon Bonnet, Otto H. Schneider, Aloys Bohnen and Everett Gee Jackson. The sculptors are James Tank Porter, and Donald Hord. The group holds an opening exhibition at the San Diego Hotel, with the intention of holding a show each month, and beginning the travelling exhibitions in the Fall.

ALLEN STOVER is showing California and Oregon landscapes in both oils and water colors at the galleries of Curtis H. Sherwood, 373 Elmwood Drive, Pasadena, to the middle of the month.

ART GALLERY in the City Hall, Los Angeles, includes the following paintings in the exhibition "Along the River," by Paul Lauritz, "Go Forth Under the Open Sky," by William Wendt, A.N.A., and "West Wind" by Edgar Alwyn Payne.

STENDAHL GALLERIES, Ambassador Hotel, Los Angeles, have arranged summer exhibitions which vary with the weeks but include always the work of notable artists.

CALIFORNIA ART CLUB, Barnsdall Park, Los Angeles, continues the summer exhibition of the work of Pacific Coast Painters and Sculptors. In August an exhibition of South Sea Island folk studies in water color by Julian Harrison made a pleasant addition to the show. The galleries of the club are open to the public every afternoon (except Monday) from two until five. Thursdays the admission is free. On other days the charge is twenty-five cents.

BARTLETT GALLERIES, 3358 West First Street, Los Angeles, offer the following exhibitions for the month:
September 1-15, small pictures and prints in a special sale;
September 15-30, a general show, including the work of Edgar A. Payne, DeWitt Parshall, N. A., Maurice Braun, John H. Rich, and Dedrick Stuber.

THE COURT OF THE SEVEN ARTS, Carmel, California, provides interesting art exhibitions throughout the year and is open during the week from two to five.

AINSLIE GALLERIES, Barker Bros., Los Angeles, works in conjunction with the Eastern branch of the same name, exhibiting the work of European artists as well as the canvasses of both Eastern and Western painters. A special gallery is assigned for the display of the work of the artists of California.

ALICE BLAIR THOMAS pleasingly executed the commission of painting in oils a picture of the new Bullock Building on Wilshire Boulevard, Los Angeles. This will be shown at the downtown establishment coincident with the opening of the handsome building.

MARTHA OATHOUT AYRES, sculptor of children, although recently come to Los Angeles, is busy executing commissions for garden fountains, each to include the figure of a child of the family.

ARTHUR HILL GILBERT has rented the Austin James studio at Carmel, California, and expects to stay on through the fall and winter sketching and painting. His picture, "Monterey Oak," that won the New York Hallgarten prize, is now shown at the Hotel Del Monte.

ANNA HILLS has been invited by the Chicago Galleries Association to membership in that organization, and is showing a gorgeous marine in the coming exhibition.

TWO WELL KNOWN CARMEL PAINTERS, Mr. and Mrs. George Seideneck, are holding a one-man show at Stanford, which will be shown later in the season at Pasadena, California.

DANA BARTLETT has finished his latest commission, "California," a large painting done especially for, and now installed in, the new branch library at Lafayette Park, Los Angeles.

AUSTIN JAMES, after a vacation at Pebble Beach, is again at work in his studio at Pasadena.



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LOS ANGELES, CALIF.

MUSIC

THE SAN FRANCISCO OPERA SEASON opens September 12 with "Rigoletto" at Dreamland Auditorium. The same principals appear in San Francisco and Los Angeles during the Fall season of opera and the choruses are the combined talent of both cities. New scenery was constructed during the summer for each of the operas and it is all built for easy transportation as the same sets are used by the two organizations, the Los Angeles and the San Francisco Grand Opera Associations.

LOS ANGELES GRAND OPERA ASSOCIATION, Gurney E. Newlin, president, Gaetano Merola, director and Merle Armitage, manager, announces nine performances beginning October 1 at Shrine Civic Auditorium, Los Angeles. Repertoire: Tuesday, October 1, Verdi's Aida; Wednesday, October 2, Donizetti's L'Elisir D'Amore; Friday, October 4, Double bill, Puccini's La Boheme and Puccini's Gianni Schicchi; Saturday, October 5, von Flotok's Martha; Monday, October 7, Verdi's Rigoletto; Wednesday, October 9, Double bill, Humperdinck's Hansel und Gretel and Leoncavallo's Barber of Seville; Saturday, October 12, Verdi's Il Trovatore; Monday, October 14, Massenet's Manon.

THE de LARA OPERA ASSOCIATION, Manuel de Lara, director, Ignacio del Castillo, assistant conductor, presents "Aida" this month at the Teatre Mexico, Los Angeles, with soloists, orchestra and chorus. The cast includes Eleanore Woodforde, Beatrice Huntley, Henry Cantor, Alessandro Giglio and Ignacio Ruffino. The season will include five favorite operas, including "Il Trovatore," "Faust," "La Traviata," "Il Pagliacci," and "Cavalleria." The Association will offer also five operatic concerts on Sunday evenings.

BEHYMER CONCERTS, under the management and direction of L. E. Behymer, are held at Philharmonic Auditorium, Los Angeles, each winter and contribute much to the musical season. The first event on the regular Tuesday Course is scheduled for October 29, Mary Lewis, soprano of the Metropolitan Opera Company is the artist.

SAN FRANCISCO SYMPHONY ORCHESTRA, under the direction of Alfred Hertz, gives all concerts for the season, opening in October, at the Curran Theater, San Francisco. The programs, as outlined, include a return of the Sunday afternoon "repeat" programs of the preceding Friday.

SEATTLE SYMPHONY ORCHESTRA, Seattle, Washington, under the direction of Karl Krueger, gives three series of concerts in the season of 1929-30, totalling twenty-five events. A Monday evening symphony series of ten concerts, at the Metropolitan theater, opens October 7. A series of five Saturday evening symphony concerts at the Civic Auditorium opens October 26. A series of ten Saturday morning young people's concerts opens at the Orpheum theater, October 5. The concerts for the young people are of great educational value and are supplemented by explanatory lectures by Mr. Krueger.

LOS ANGELES PHILHARMONIC ORCHESTRA will be led next season, opening October 24-25, by Dr. Artru Rodzinski, and in addition to the regular fourteen pair of symphony and the fourteen Sunday afternoon concerts at the Philharmonic Auditorium, Los Angeles, California, Dr. Rodzinski plans one or more popular-priced concerts at Shrine Auditorium to test the possibilities of offering the community special low-priced popular concerts.

MUSICAL ARTS CLUB of Long Beach, California, have made a wise move in appointing a committee, known as the "Clearing House Dates Committee," which functions to prevent the occurrence of conflicting dates of concerts in the community.

SYMPHONY OF LOS ANGELES is a re-organization of the Los Angeles Symphony Orchestra, first organized in 1898 by Harley Hamilton and L. E. Behymer. The reassembling is under the direction of Mme. Norma Lutge, concert manager, and the plan includes a season of three programs a week.

LOS ANGELES SYMPHONY CLUB, Ilya Bronson conductor, opens rehearsals for the season in Los Angeles, October .

ALICE SECKELS MATINEE MUSICALE series at the Fairmont Hotel, San Francisco, opens October 21, presenting Mary Lewis. Grace Wood Jess follows, giving the program November 18.

MILLS COLLEGE, California, announces a series of twelve chamber music concerts, under the direction of Katherine Parlow, violinist, opening in October.

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THE OPERA READING CLUB, Long Beach, California, opens the work of the season, October 3, with "Carmen." Leon Rains gives the analysis.

GLENDALE SYMPHONY ORCHESTRA. Modest Altschuler, director, continued the summer series of concerts through August. During the winter season the orchestra plans to give the first Western hearing of a work by the American composer, Edward Burlingame Hill, the Symphony in B Flat, Op. 34.

PASADENA CIVIC ORCHESTRA, Reginald Bland, director, will open the winter concert season in October in Pasadena, California. The Association is continually receiving new memberships in each of the divisions, patron, sustaining, regular and associate. The Tuesday Musical was the first donor member, followed by the Music and Art Association of Pasadena.

REDLANDS COMMUNITY MUSIC ASSOCIATION closed the sixth season of summer concerts at the Bowl, Redlands, California, late last month. The concerts were eminently successful and the programs of the highest possible order.

VALLEY SYMPHONY, Helen G. Sanford, conductor, continued the series of successful summer concerts at the Greek Theater, Pomona, California, through August. Miss Sanford recruited the musicians, a hundred or more, from Pomona and near-by communities, and has moulded a wonderful organization since the beginning early in the Spring.

CIVIC SYMPHONY ORCHESTRA, Nino Marcello, director, gave a summer season of music at Balboa Park, San Diego, California. These late afternoon concerts were known as "Sunset Symphonies."

A JUNIOR PHILHARMONIC ORCHESTRA is sponsored by the Los Angeles College of Music and Arts with Max Donner as director.

COMPETITION FOR A UNIVERSITY ODE is inaugurated by the University of Southern California, Los Angeles, to be used in connection with the semi-centennial anniversary of its foundation. Dr. Allison Gaw of the faculty advises the opening competition is for a poem, lending itself to choral treatment, and the second competition is for a musical setting for the poem. The first closes November 15, 1929; and the second closes, February 1, 1930.

ANNOUNCEMENTS

COMMUNITY PLAYHOUSE, Pasadena, California, announces programs:

To September 7, "Commencement Days," a musical comedy by Virginia Church and Margaret Mayo, put to music by Earl Eby and Catherine Turney.

September 10-21, "The Plutocrat," by Booth Tarkington, dramatized by Arthur Goodrich. A world premiere.

DRAMA BRANCH, Community Arts Association, Santa Barbara, California, is adopting the policy followed by the majority of community theatres, including the New York Theater Guild, and is asking for patron members. The Drama Branch has assumed the complete operation of the Lobero theater and in this responsibility must have the co-operation of the entire community, and should have a long list of patron members.

TENTH ANNUAL DAHLIA SHOW is held at the Biltmore Hotel, Los Angeles, September 12-13. The premium list comprises 116 separate awards. Frank L. Miller has charge of the exhibition.

GARDEN TOURS of Montecito and Santa Barbara, California, are held on alternate Fridays in September, the 13th and 27th, when the Dahlias and early Chrysanthemums are in blossom. These tours are open to the public but arrangements must be made at Recreation Center, Santa Barbara.

COMMUNITY PLAYERS of Laguna Beach, California, under the direction of George Dunham, gave "Kempy" by the Nugents, as the August production and have planned an interesting series of productions.

JEROME CORAY, after three years of association with the Pasadena Community Playhouse, has gone to New York to try his fortune on the professional stage. The high lights of Mr. Coray's work at the Playhouse have been in glamorous romantic or tragic roles. As Prince Calaf in "Turandot," this personable young man proved his ability to set feminine hearts a-flutter; as Caligula in "Lazarus Laughed," he played behind a mask, with a cumulative dramatic intensity and a quality of genuine spiritual insight that made his performance a highly individual achievement. In between these extremes of love and madness he has died many deaths, heroic, tragic, melodramatic; and incidentally has made a reputation as a quick study and an alert actor who can be depended on in an emergency.



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THE CHILDREN'S HOUSE, a progressive school for pupils under eight years, opens in Pasadena, California, September 25 for its sixteenth season.

STICKNEY MEMORIAL SCHOOL OF ART, 303 North Fair Oaks Avenue, Pasadena, California, continues the summer classes through September. Pasadena Architectural Club supervises the work of the school. The evening life class is held on Thursday of each week, when Alson Clark instructs in drawing from the model in various mediums. L. Grace McLean and Clare Shepherd Shisler give instruction in drawing, painting and composition. Classes are held in the morning on Monday, Wednesday and Friday.

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.

DR. JAMES A. B. SCHERER, Director of the Southwest Museum, is president of the University Club of Pasadena and in that capacity is giving to the community in which they exist, interesting, and yet authentic, information from the four outstanding institutions: Mount Wilson Observatory, Huntington Library, California Institute, and the Southwest Museum which, situated on the Pasadena side of Los Angeles, is, by reason of its scientific standing as a research center, fundamentally affiliated with the other institutions. The Master Key (member's bulletin published by the Museum at Highland Park) gives fascinating stories of the anthropology of the Southwest; and at the monthly dinners of the University Club distinguished members of the groups connected with the four institutions talk interestingly on subjects selected by the laity.

MANUSCRIPTS in the Huntington Library have from the first been the most unique portion of this remarkable gift to the people of the California Coast. A delightful talk on this subject was given by Capt. R. D. Haselden, curator of manuscripts in the Huntington Library since its inception, at the regular monthly meeting of the Pasadena University Club in August.

ATHENA, goddess of wisdom, is to be honored by California Institute of Technology in Pasadena in an Athenaeum composed of members of the staff of local, associated institutions of science and learning and the distinguished visitors who come to work in any one of them. Foundations for the handsome building to house the members and guests of the Institute are now being laid. Gordon Kaufmann is the architect. Excavations show a ground plan of two great wings set on the main axis of the campus facing the east on the Hill street side. Graduate students of the Institute and that body of over one hundred local residents known as "The Associates of the Institute" will become members of the "Athenaeum" and share in the hospitality of this new center of professional life.

CRUMBS FROM MT. WILSON'S tableland show to the press but little in regard to the new reflector to be established "somewhere in the southwest." It will be two or three years before the best site can be decided on. Observations are being carried on in various localities over a term of years and their results will have to be compared and carefully weighed before the expensive equipment of the great telescope can be carried up to the mountain top chosen on roads first to be built. Meanwhile experiments in fused quartz are being made by the most experienced workers in that substance, the General Electric Company, and plans and specifications for the mountings and other equipment occupy the time of those experts appointed by the Institute and the Observatory to do that work.

A CATALOGUE of the Stars will be issued by the Carnegie Institution of Washington as one of the publications of the Mount Wilson Observatory. The reading of proofs, in itself a tremendous piece of work, is now being completed by members of the observatory staff and the volume will soon appear. Frederick H. Seares, Assistant Director of the Observatory, has made this study of the actual distribution of the stars in space his research work since 1910, carrying on the elaborate program of the most notable astronomer of his day, Professor P. J. Kaptyn of the Astronomical Laboratory at Groningen, Holland, whose intellect essayed a comprehensive study of the structure of the universe, through the use of selected areas, and intensive measurements taken at convenient stations in different parts of the world.

AVIATION

THE VACATION at one time occasioned family argument only as to where, ocean, mountain or valley; now it is how to arrive, with the vote veering to flying. The more distant the point selected the more varied the transportation, as motor, train and airplane may all be included. While flying still remains a romantic adventure to most of us it is already a wholesome industry, thoroughly and carefully organized.

FOUR MAJOR SYSTEMS own, control or are interested in every important air line in the country and are designated as the Aviation Corporation of Delaware, the Curtiss-Keys Group, United Aircraft and Transport, and the Western Air Express-Talbot-Hanshue Group. Through these groups came the establishment of passenger lines, irrespective of air mail contracts, and there are now developing four great transcontinental passenger lines. Only one of these is an outgrowth of the transcontinental mail route, the other three are new projects, depending entirely on passenger traffic for existence. In connection with these major groups local service and feeder lines are being established throughout the country.

AVIATION CORPORATION OF DELAWARE controls the most extensive passenger system of the country. Foremost among its subsidiaries is the Universal Aviation Corporation, operating the Universal Air Lines System, which includes a new air-mail hook-up. In the southern part of the country the corporation controls Southern Airport Transport, Inc., which owns important air mail and passenger lines. In the northeast three mail and passenger lines are operated under the Colonial Airways System.

AVIATION CORPORATION OF THE AMERICAS carry on operations in Mexico by Compania Mexicana de Aviacion, S. A., the lines extending along the entire east coast of Mexico, and west to Mexico City. The service also extends from Miami to Nassau, and to Havana, to the Yucatan Peninsula, through Nicaragua to Christobol and along the north coast of South America to Curacao. Through Peruvian Airways and Chilean Airways routes are operated south of Christobol to Mollendo on the west coast of South America.

MADDUX LOS ANGELES-SAN FRANCISCO LINE has increased the service to three planes from each terminal daily. Northbound planes leave the Grand Central Air Terminal, Glendale, at 8 a.m., 10 a.m., and 3 p.m., while southbound planes leave the Alameda airport at the same hours. Bakersfield and Fresno are intermediate stops.

HAWAII AIRWAYS COMPANY, LTD., inaugurate a new inter-island airplane service for the Hawaiian group, September 1. Planes are operated twice daily on schedule between Honolulu and Hilo, and other points on the islands, including Kauai and Nani.

AN AIR ROUTE is established and maintained for adequate reasons, among them being probable mail contracts, lessened time and added comfort to passengers, and a need for fast express.

OAKLAND MUNICIPAL AIRPORT INN is the first exclusive hotel erected at any United States airport, and is operated by the Interstate Company under lease to the City of Oakland.

WESTERN AIR EXPRESS in connection with the new airport on Valley Boulevard, near Los Angeles, has built the largest and most unique airplane hangar in the world. Aviation knowledge matched with architectural skill has made this possible. The hangar is an enlargement on the principle of the railroad roundhouse. It is hexagonal in shape with six doors, which are controlled by electricity and may be opened within thirty seconds. The outstanding advantage of the design is that servicing and movement of a large number of airplanes may be had without interference. The hangar is constructed entirely of steel, concrete and glass.

POSTOFFICE DEPARTMENT is fostering airway development to increase the coverage of America by air mail service. In addition to defining a permanent air mail system for the whole country the officials of the government are co-operating with the Canadian government to complete the international service, opened first between Montreal, Canada and Detroit, Michigan.

PNEUMATIC MAIL TUBES from airports to postoffices are visioned as an air mail need, both architects and pilots recommend underground "air mail" deliveries. In all sections of the country urban traffic is too intense to maintain

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\$3.00 for 25; \$10.00 for 100,
and \$50.00 for 1000.
Immediate Delivery

air mail speed with a mail truck, but with installation of mail tubes a pilot may toss his mail into a tube five minutes after he lands and within another three minutes it should reach the main postoffice. Various authorities agree "the air mail can never assume its potential importance to the business of the country until some adequate measures are taken to overcome the handicap under which the air terminal suffers by its distance from the city."

ARMY AND NAVY DEPARTMENTS of the United States have awarded contracts involving an expenditure of over nine million dollars. The order includes 314 planes and 12 engines, with eight experimental types.

CALIFORNIA is to have two new Army air bases, one to be established at Alameda, Alameda County, and one at Santa Venetia, Marin County. The Alameda project is to be the Army's Pacific Coast air base and depot, while the project at Santa Venetia will be the Army's Pacific coast bombing squadron base.

EVENTS, RACES, AND EXHIBITIONS of the month are: Carnival of the Sky, St. Paul and Minneapolis, September 1-7; Air Races, Altoona, Pa., September; Schneider Cup Races, Cowes, England, September 6-7; International Aircraft Exhibit, Chicago, September 7-15; Air Meet, Sioux Falls, S. D., September 15-21; Eastern States Exposition, Springfield, Mass., September 15-21; Gordon Bennett Balloon Race, St. Louis, September 28.

AERONAUTICAL EXPOSITIONS for next year have already been approved by the Aeronautical Chamber of Commerce as follows: 1930 National Aircraft Show in St. Louis in February; the third annual All-American Aircraft Show at Detroit, April 5 to 13; and the New York Aircraft Show in Madison Square Garden, May 3 to 10.

AMELIA EARHART TROPHY is announced by the Playground and Recreation Association of America as an award to the girl making the best record in model airplane flights in the national finals in Louisville, Ky., October 18 and 19. The purpose of the award is to develop the interest of girls in the possibilities of airplane designing.

ENDURANCE FLIGHTS while tiresome as news to the masses, accomplished their object, namely that modern planes and engines, properly maintained, can fly indefinitely. Passenger ships of the future will be designed to re-fuel from flying tanks, providing thereby more space for passengers and cargo.

CALIFORNIA AIR NAVIGATION ACT became a law and effective August 13. The law requires all aircraft and all pilots to be licensed by the U. S. Department of Commerce; prohibits local rules or regulations inconsistent with or contrary to Federal law or regulations; prohibits low or dangerous flying; declares that the government of the State of California reserves exclusive legislative jurisdiction concerning the air space; provides that if licensing provisions are determined by the courts to be unconstitutional, the governor shall appoint a commission to license aircraft and pilots and set up a system of regulations.

UNIVERSITIES conducting ground schools on the Pacific Coast are: University of California, Oakland, California; University of Washington, Seattle, Washington, and University of Southern California, Los Angeles, California.

SIX UNIVERSITIES, New York, Michigan, Purdue, Stanford, Washington and California Institute of Technology, being equipped for research in aeronautical engineering, have been selected by the Aeronautical Chamber of Commerce to test commercial airplanes in accordance with the code of procedure on standard performance. The code, drawn by a committee of the Aeronautical Chamber of Commerce, is intended to provide manufacturers with a standard basis upon which to compute the speed, rate of climb, ceiling, and landing speed, as well as other performance data.

AVIATION COUNTRY CLUBS, INC., grows in enrollment each week. Clubs are being established at San Francisco, Del Monte, Santa Barbara, and Los Angeles. Approximately ten clubs are in existence in addition to the original organization, Long Island Aviation Country Club. The second unit of the country club's system is the Westchester Club, Greenwich, Conn., and the third is in the Lake Forest section of Chicago. Organization work is under way at Cleveland, Pittsburgh, and Philadelphia. The purpose of the clubs, while primarily serving flyers, is to arouse interest in aviation.



ABOVE: A PAINTING OF THE VIEW FROM EL ENCANTO HOTEL. BELOW: VIEWS OF THE GROUNDS

Crowning the California Riviera where Boulevard Rey Alberto joins the Alameda Padre Serra in Santa Barbara stands El Encanto, Hotel of the Enchantment. Its hill-set pergola and pool enhance the garden background of perfectly appointed bungalows whose private balconies look out over enchanting views shared by the garden and the dining room and lounge.

The heart of California is Santa Barbara. For there resides the subtle essence of the state's allurements. The prestige of past occupation, the fine character of colonial America, and all the expert knowledge of modern methods here combine to keep this portion of California's Road to Romance true to tradition and yet a perfect part of Tourist land.

Climate and contours, opalescent sea and fairy islands, an abundant flora, native and exotic, mountains and sea in close rapport, and many pleasant beaches make this the choice of California's first families as well as of enlightened tourists seeking rest and sport.

Between the popular seasons, mid-winter and mid-summer, many a discreet and discriminating Californian secures a bungalow at this, the first of American Spas, where menu and exercise and an enchanted rest under the direction of one's own physician restore the wasted tissue or bid it ultimately be gone.



EL ENCANTO'S NEW BUNGALOWS, SANTA BARBARA

HOTEL and TRAVEL



EXPRESSING THE HOSPITALITY OF THE WEST

Hospitality of the West finds its most finished expression at The Palace Hotel, one of the world's models for comfort.

Commodious guestrooms . . . each with spacious bath . . . Strategic location in the very center of things . . . three famous Dining Rooms.

These combine to make The Palace Hotel the finest address a visitor can have.

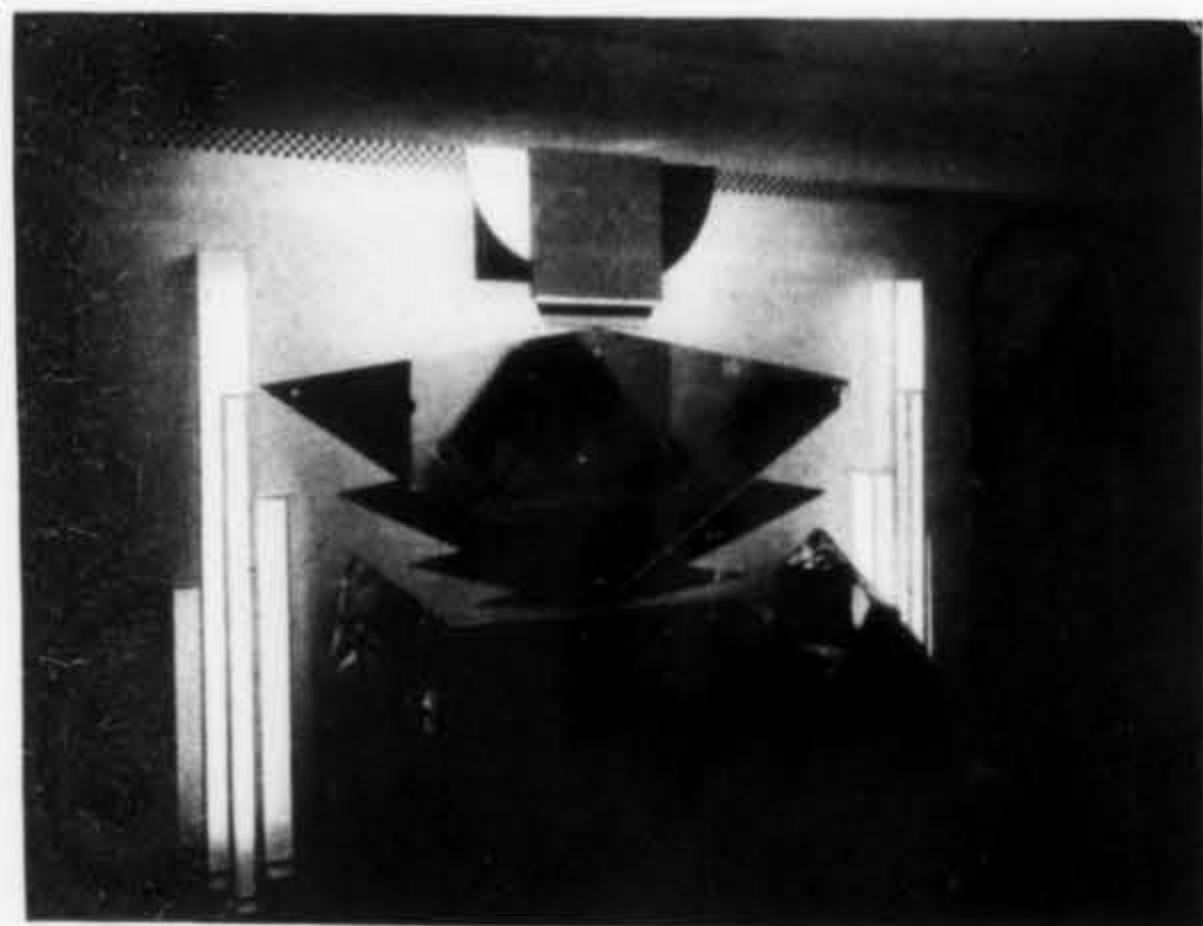
ALL ROOMS WITH PRIVATE BATH
Singles, \$4, \$5, \$6; Doubles, \$6, \$7, \$8, \$10; Suites from \$15

In San Francisco it's the

PALACE HOTEL

An American Tradition

Management HALEY E. MANWARING



Claude Neon Tube Lighting

Adapted in Interior with striking results—In this home of Mr. R. P. Jennings at Beverly Hills, Claude NEON tubes of various colors are placed behind the frosted glass panels.

Our engineers are constantly finding new uses for this type of lighting and will be glad to consult with architects and owners.

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SANTA BARBARA, CALIFORNIA

SAN YSIDRO RANCH

California's Famed Foothill Resort

Nestled in the foothills among the Orange Groves, overlooking Valley and Sea. Elevation, 600 feet. Furnished Bungalows, 2 to 7 rooms. Central Dining Room. Electricity, hot and cold water. Surf-bathing, Tennis, Horseback Riding. Six Miles from Historic Santa Barbara, two miles from ocean and country club. Moderate rates. For Folder, address San Ysidro Ranch, Santa Barbara, California.



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Santa Barbara

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Centrally located near Country Clubs, Polo Fields and Beaches.

Reasonable Rates
European Plan.

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Burt Birdsell
Manager

Santa Maria Inn

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A HOME-LIKE INN, up-kept with home-like neatness for the convenience of wayfarers.

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Write or telegraph for reservations.



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European Plan Hotel
With Apartments

La Valencia Hotel

On the Ocean

Accommodations and Food Unexcelled

Summer on America's Riviera

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GETHIN D. WILLIAMS, Mgr.



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To the EAST
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THIS great flyer leaves at an ideal hour—6:05 p. m. The business man can put in a full day at his office—reach the station with ease—and then, as the train speeds through the orange groves, settle himself leisurely to the enjoyment of a surpassingly good dinner.

**6 1/4 Hours
to Chicago**

Arrival in Chicago is equally convenient—9:20 a. m., making most satisfactory connections with trains further East and South.

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CONTINENTAL LIMITED**

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Mountain Girded, Island Guarded*

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H. G. CHASE
Santa Barbara, Calif.
Established 1903

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*Grand Ave. and Lock-
haven, Pasadena*

*A quiet, well-appointed
small hotel on the West
Side near Orange Ave.
where cool breezes blow
up the Arroyo in summer.*

SUMMER RATES
NOW ON

**Bluebird
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Phone 9050

**OVERLOOKING THE BLUE PACIFIC!!
The Magnificent!!
Breakers
Hotel
at Long Beach, California**

THE MANAGEMENT of this 12 story modern fireproof seaside hotel now under the direction of the famous Ambassador Hotels System offers you the best there is in California hospitality. Here you will find every facility for your comfort combined with surprising economy.

Cheerful rooms, all outside, and with fresh and salt water shower or tub bath. Handsome lobby, Dining Rooms, Coffee Shop, Coconut Grove and Shops. Adjacent to the ocean, surf bathing, yachting, deep sea fishing invite you. Golf club privileges, dancing, horseback riding, concerts and games for your diversion.

Single rooms with shower at \$2.50. With bath from \$3.00. Double rooms from \$4.00. Attractive monthly rates. Delectious meals in dining rooms and coffee shop at surprisingly moderate cost.

For information and reservations please write

**The Breakers Hotel
Long
Beach,
Calif.**



The World Famous
**Ambassador
Los Angeles**

is graciously acknowledged by
**Their Imperial Highnesses
PRINCE and PRINCESS ASAKA of
JAPAN**

Chuichi Ohashi, Japanese Consul, in writing of the recent stay of Prince and Princess Asaka, said:

"I take pleasure in conveying to you their hearty gratitude for the courtesy and hospitality with which your hotel accommodated them."

No other hotel in the world offers more varied attractions. Superb 27-acre park, with miniature golf course, open air plunge and tennis courts. Riding, hunting and all sports, including archery ranges and 18-hole Rancho Golf Club. Motion picture theatre and 35 smart shops within the hotel. Famous Coconut Grove for dancing nightly.

Write for Chef's Cook Book of California Recipes

**BEN L. FRANK,
Manager**

**Hospitality - - Comfort
Convenience**

... these at reasonable rates have made the Savoy popular with experienced travelers desiring the best without extravagance. *One block from Pershing Square* ... convenient to theatres, cafes, leading shops, financial institutions, ticket offices and electric line depots for all resorts. Parking space and garage adjoining.

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All Outside Rooms—Each With Bath

{ One person - -	\$2.50, \$3.00, \$4.00
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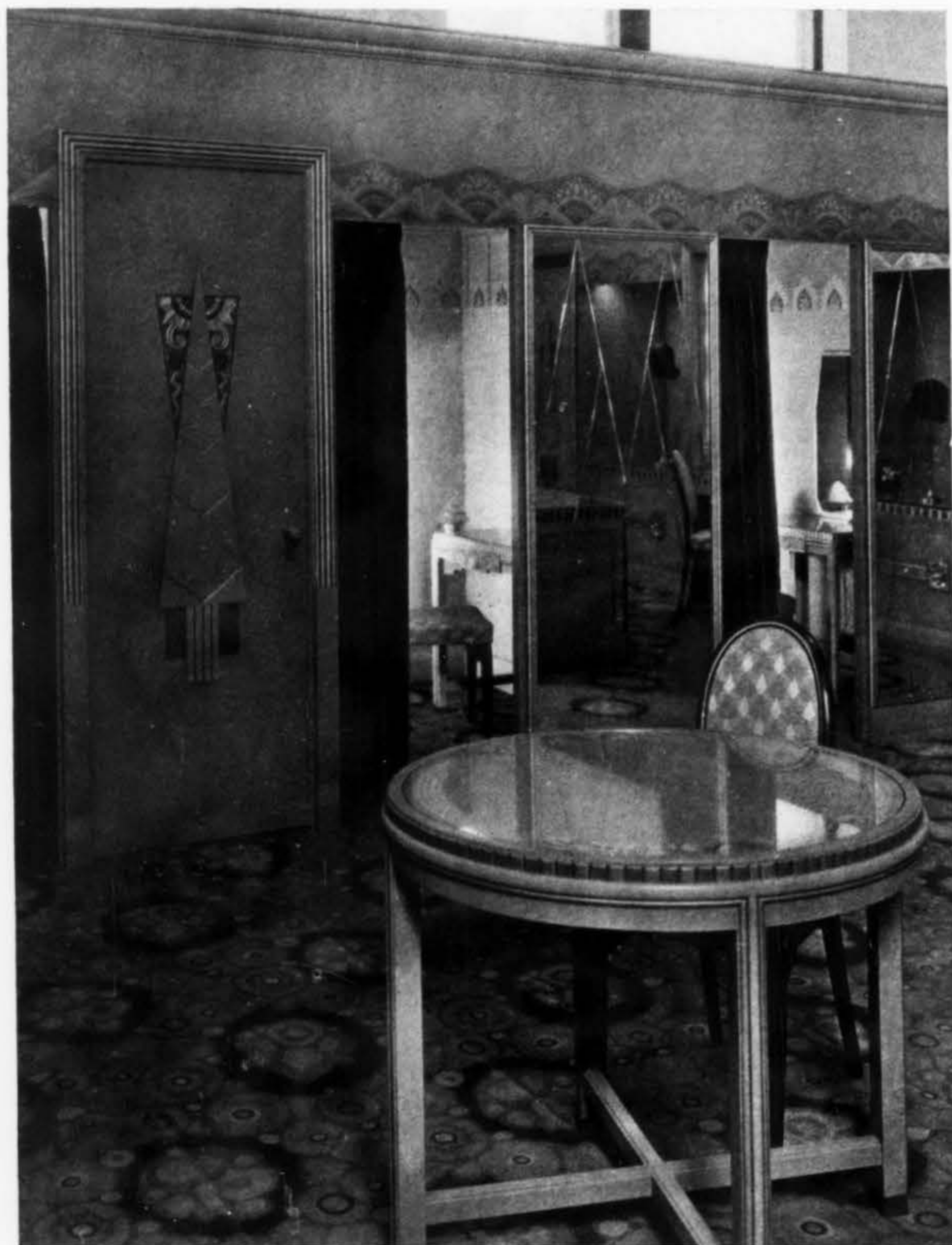
NOTED FOR GOOD FOOD

Breakfast, 30c to 50c - - - - - Luncheon, 45c to 75c
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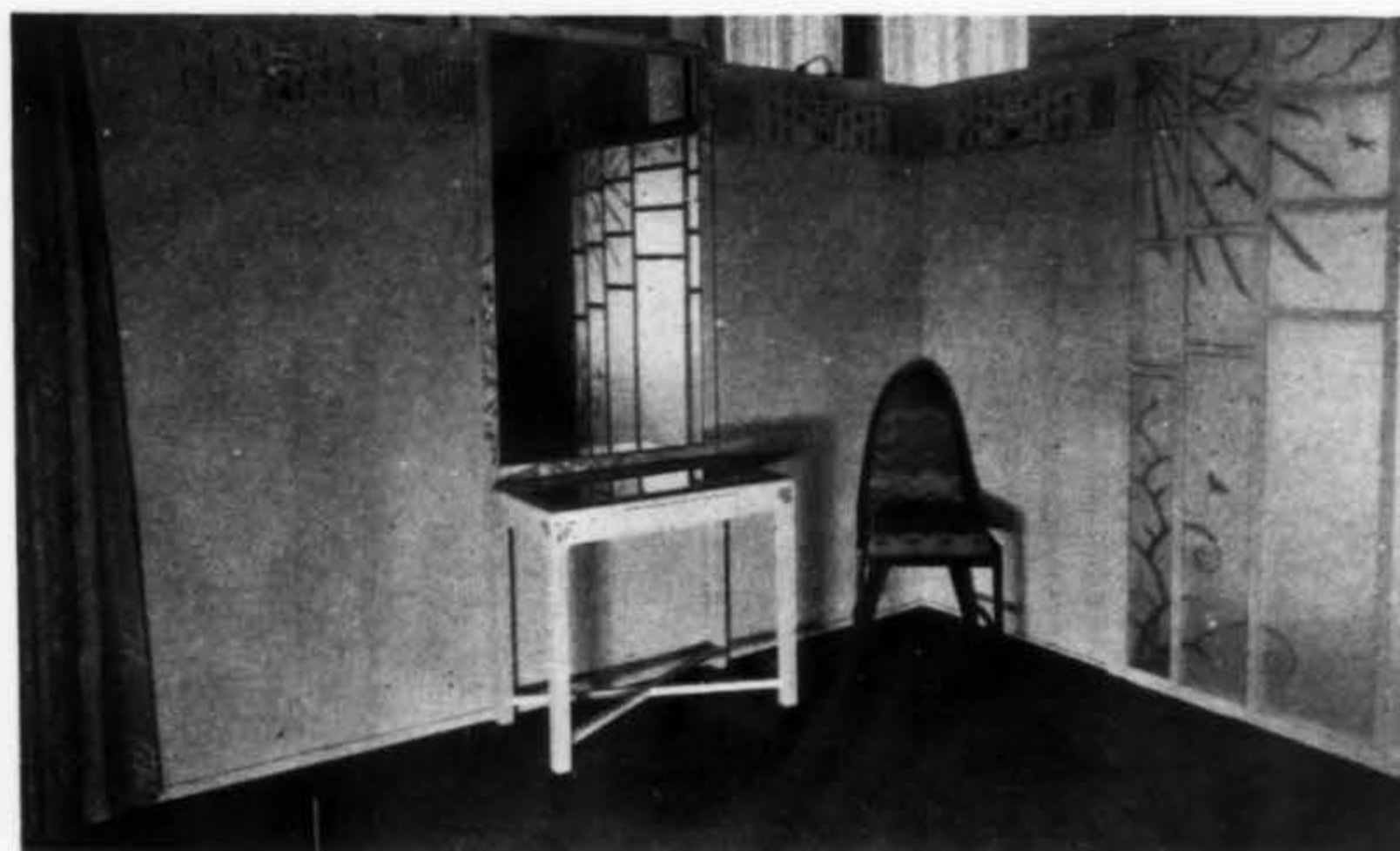
FRANK SIMPSON, JR.
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THE LOVELINESS OF LACQUER



The Millinery and Evening Gown Rooms, in the new Department Store of H. C. Capwell Co. Oakland, California. Starrett and Van Vleck (of New York), architects; Ashley, Evers and Hayes, associate architects.

Color reigns supreme in these most modern sales rooms. All wood trim, and decorated tables are lacquered and glazed, in tones of ashes-of-roses—orchid—sap green—pale blue—gray tan. Moldings in silver lacquer. Friezes in silver, black, yellows, purples, greens. Furniture ebony and green. A brilliant but subtle ensemble. Cabinet work by Ostlund and Johnson. Lacquering and Decorating by A. Quandt & Sons, Painters and Decorators (since 1885), 374 Guerrero Street, San Francisco.



GARDEN CALENDAR

September

♦♦♦

♦♦♦

"Come out 'tis now September
The gardener's moon's begun." —Paraphrases Old Song.

SEPTEMBER should be the busiest month of the year for the gardener. It is so easy for you to miss sowing your seeds in September, and then find that you have no color in your winter garden. In a California garden—winter-flowering Sweet Peas may be had in such profusion as to well repay the effort that must be made this month in order to grow them well. The seeds should be sown in a trench, prepared by digging three feet in depth; well rotted manure and some leaf mould must be thoroughly incorporated in the soil for perfect results. If you know Mr. McNab of the Aggeler Musser Seed Company, Los Angeles or the Morse Company, San Francisco, you may be able to buy a few seeds in advance of the market of the new Bodger double flowered Apricot Sweet Pea, but any good winter-flowering Sweet Pea will do. Sweet Peas need copious watering, and of course, provision must be made for trellis or strings for them to climb upon. Pansy seeds sown this month will add delight to your winter border. *Linaria* (Toad Flax), *Nemesia*, *Columbine*, *Lobelia*, *Calendula*, *Candytuft* and *Petunias* give good results if planted now.

If you are so fortunate as to possess the little gem, the double-flowered *Lobelia* called *Kathleen Mallard*, make cuttings at once, as its bright blue double flowers produce no seed. The Wall Flowers, *Violas* and *Forget-me-nots* which you sowed last month should now be pricked off into flats and grown until strong enough to set out. *Cosmos* seed sown now, will give handsome, flowering, dwarf-plants by November; they will not become leggy as do those planted in the Springtime. A little *Mignonette* seed will give a homey and fragrant touch to the winter garden. All your *Freesia* bulbs should go in the ground this month. In northern California use plenty of *Cyclamens*; they can even be done in southern California, in a shady place with plenty of humus. For large *Chrysanthemums*, these plants should be carefully disbudded, that is, all side buds should be pinched out with the fingers and the ground worked and mulched with well rotted cow manure. Roses should be moderately pruned, the ground around them well worked, and their rest broken by a good watering. Put in your *Ranunculus* and *Anemone* roots, and have a brilliant prismatic bed of gorgeous beauty at Christmas. *Amaryllis*, *Callas*, *Hyacinths*, *Tulips* and *Iris*, should all go in the ground towards the end of this month. If you figure on just making a hole and putting these bulbs in, you will wonder why your neighbor has such a superior strain. The places where bulbs are to be planted must be dug deeply,

enriched, and watered, then let stand for four or five days.

Summer flowering annuals being over, they may be replaced with plants out of flats—*Snapdragons*, *Sweet Williams*, *Stocks*, *Centaureas*, *Canterbury Bells*, *Pentstemons*, *Foxgloves*, *Columbines*, etc. September is a good month to make new lawns. A good planting of *Blue Grass* and *Clover* put in now, will form a mat which will keep down the germination of winter weeds. Then there is the *Watsonia*. Be on your guard against my statements regarding these early flowering bulbs. I am an enthusiast. I believe that I have raised the best novelty *Watsonias* in the world, and that in a short time, the *Watsonia* cult will grow from its humble beginning to rival those of the *Gladiolus* and *Dahlia*. Species crosses are easy in this genus, and the results obtained so far point to a joyous future for this flower.

A recent article in "Science" is valuable to all persons using seeds. Instead of sowing your seeds and hoping that they have life enough to germinate, try the new test of vitality, devised by the Russian botanist Dr. D. N. Nelubov of Lenigrad. Mix one fifth of an ounce of Indigo-carmine into one gallon of water, if the seeds have hard coverings break them and put them in the harmless dye for 4 hours. The live seeds will not be colored; the dead ones will stain deeply; then all you have to do is to tell your seedsman what you think of him.

Half the joy of gardening is in reading and talking about it, and I know of no greater pleasure than visiting with Sidney B. Mitchell, the Irish man of Berkeley, except perhaps in reading his books. His little brochure "Adventures in Flower Gardening" published by the American Library Association, bears the same relation to the ponderous tomes on garden lore that Lewis Carroll's "Alice at School," does to the study of mathematical analytics; it is an intriguing little dab, which gives an outline of the best things to read. Then his other book "Gardening in California" which I love throughout. I have two faults to find with him; first that he does not like yellow and *Bougainvillea* color combinations, overlooking the fact that this color combination is in the *Bougainvillea* itself. Also, I wonder if he has ever seen a *Bignonia venusta* intertwined with the *magneta Bougainvillea*. The second fault that I must find with my friend is that he has discovered my horticultural Bible, it is called the "Propagation and Improvement of Cultivated Plants" by F. W. Burbidge. To my mind, it is the greatest

work on gardening ever written, and though old (1876) it is the last volume I would part with.

This is a good month to hunt around San Francisco and older portions of the State for bits of gardening ornamentation. You must rely on our advertisers in Los Angeles, as we do not even have a bit of statuary worthy of the name in our parks. *Cannell and Chaffin*; *Serendipity*; *Glad-ding*, *McBean*; *Italian Terra Cotta*; and the beautiful bird baths of the *Marbelite Corporation of America*, are recommended. For some strange reason the *Marbelite Corporation* which makes the beautiful, classic style lamp-posts seems indifferent to selling its garden pieces. A palace *Pomona* or lightly poised *Mercury*, a *Diana* or *Pan* half seen through shrubbery forms a mental connecting link between the garden of today and that remote day when *Theophrastus* with his 5200 botanical students trod the *Vale of Academus* while the *Sycophant* gathered for his master the fig.

The wild flower garden may be of absorbing interest to its possessor, as well, possibly, of great scientific value; but it is usually a great disappointment to those not trained to understand its especial beauties. It usually conveys the impression of an unkempt weed patch. I remember a large acreage, widely advertised, and went, expectant, to see it; the poor wildings look as happy as the *Igorrotes* at the Chicago World's Fair. For the average person to enjoy the wild garden much care in arrangement must be taken and even the whole plan calculated for a certain period or for suitable successions. Practically all those that I have seen have been sad affairs; and yet it is possible!

Patriotic gardening is another phase which may be overdone. In this connection it will be interesting to observe what will be the outcome of a proposed three million dollar project of all native California plants said to be in progress in southern California. Think of all the glories that must be excluded because they are not native sons; and think how unhappy the dwellers of *Tuolomme Meadows* the *Ferns* and *Dodecatheons* (*Shooting Stars*) of *Susanville*, or the *Skunk Cabbage* of *Humbolt County* would look on the parched terrain of *Orange County*.

The true garden has been from remote antiquity cosmopolitan; the strangers from far off fields from every clime have been introduced. The gardener's motto has always been: "Try all things, hold fast that which is good."

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

PLANNING THE WHOLE COUNTRYSIDE

*Real Estate and Regional Planning Have Formed a Partnership;
The Cities Are Also a Part of the Landscape*

SINCE the occupation of California's lovely countryside seems unavoidable; since cities must be built and good roads paved between them; since all the intricate machinery of traffic and of commerce, of building and maintenance of homes and offices must be made and kept efficient—it is well that in America, the land of "the latest," we put our minds on these great problems and reserve our high thinking time for that purpose.

More and more the best minds in all American communities are concentrating on problems of the whole countryside, solving them in chambers of commerce, or regional conference, non-political bodies where men are not limited and hampered by their own backyard or bailiwick.

"Anyone who has noticed the development of our cities during recent years must be impressed," said President Hoover, "by the effective and constructive services rendered by their chambers of commerce."

"Regional planning," explains A. G. Dalzell, vice-president, Town Planning Institute of Canada, in *Town Planning* for June, 1929, "is evidence of a higher level of public and personal thinking than even town and city planning. Regional planning is mainly directed toward

the prevention of mistakes, whereas town and city planning, for want of regional planning in the past, has to be in the main corrective rather than directly constructive."

So important, so vital in its every day

California is offering a course in City Planning in addition to the course in Landscape Architecture it has given in the past.

In *Regional Planning Notes*, prepared by Bryant Hall of the Statistical Division, Regional Planning Commission of Los Angeles County, the following local application of this course is quoted

"For students who desire to take up this subject, P. N. Snyder's new community on Atlantic Boulevard, near Montebello, was selected for study by Professor H. W. Shepherd. Last week the entire class came from Berkeley and were shown over the property by Mr. Snyder. Professor Shepherd expressed his appreciation of the comprehensive plan worked out by Cook, Hall & Cornell, city planners of national reputation, as well as his approval of the work completed and under way to carry forward the plan. The attention of the university faculty was first attracted to Midwick View Estates when this tract won the first award, the 'Diploma of Distinction' at the Southwest Pacific Exposition in Long Beach last fall."

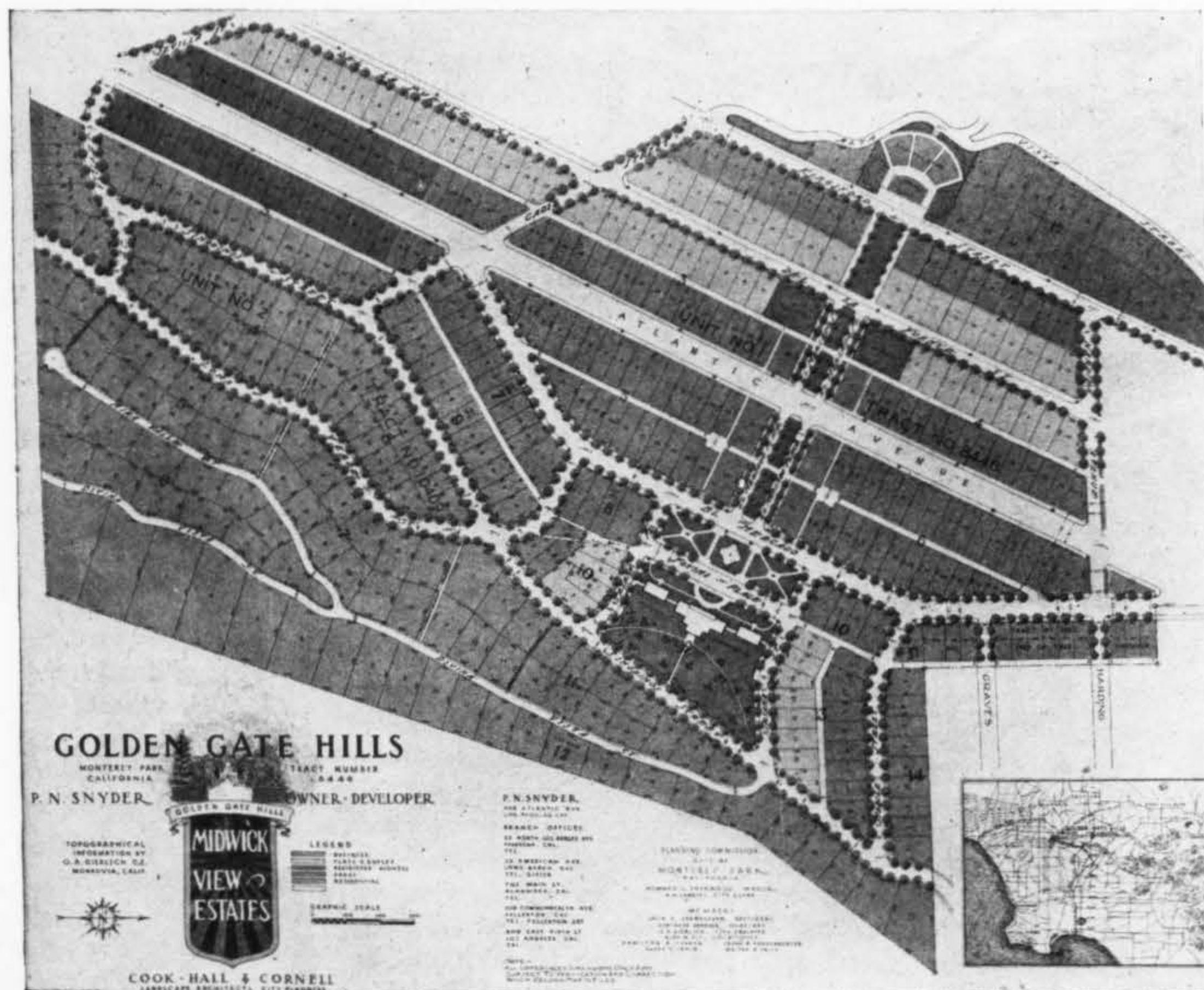
Commenting on such examples of wise employment of professional experts for recent subdivisions, D. W. Pontius,

(Continued on Page 74)



Three road boulevard running west from Fresno. Oleanders, pampas, palms and pepper trees.

application to progress and present day conditions has this general planning become that the university of the State of



Tentative plat plan for a subdivision near the Midwick Country Club, by Cook, Hall & Ralph Cornell, Los Angeles.

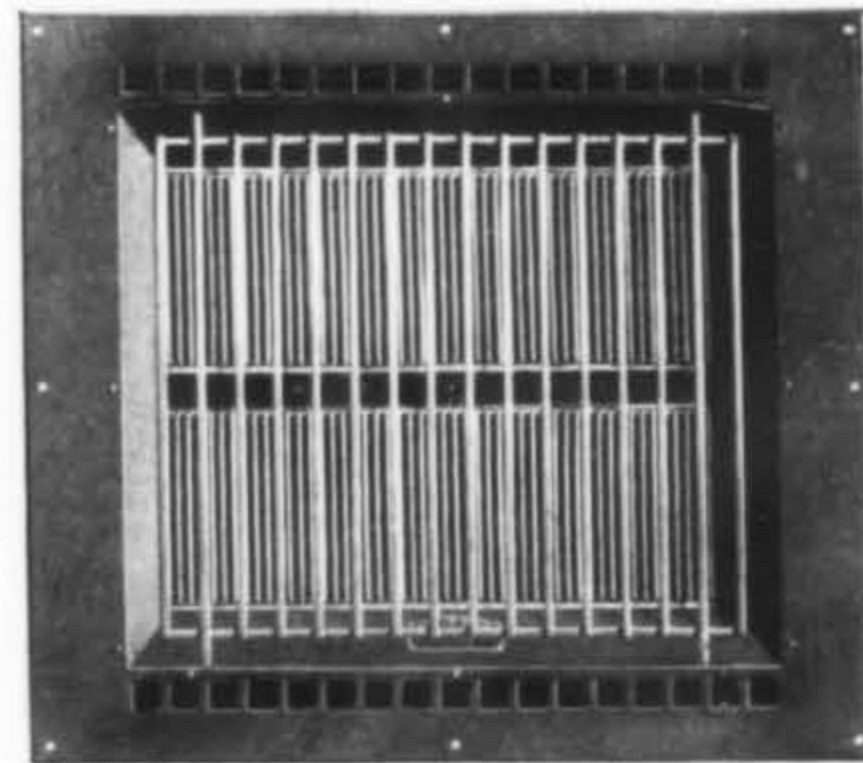
Expert planners can get more value out of a subdivision than a subdivider. Beauty now pays bigger dividends than does avarice.

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*Modernism and comfort that
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architects and clients*



The Fred Niblo residence, Beverly Hills, Calif.; Wallace Neff, Pasadena, architect; J. W. Bean, contractor. This charming home is equipped with eight Majestic Bathroom Heaters



MAJESTIC ELECTRIC WALL-INSERT HEATERS

A beautiful heater, finished in statuary bronze. Inserted flush with wall. Majestic Wall-Insert Heaters require but a 4-inch recess, save valuable floor space, and eliminate unnecessary projecting moulding. Made in seven sizes.

THE design, manufacture and installation of efficient, economical electric heating for fine structures is a specialist's task. Majestic engineers and technical experts are alert to the heating needs of western types of construction. Readiness to cooperate with architects, builders and home owners is an essential point of consideration. Full information concerning a most unusual line of heating equipment is contained in our brochure "Majestic Electric Heating." Yours on request!

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<p>SEATTLE 110 Main Street, MAIn 1438</p>	<p>KANSAS CITY 237 Railway Exchange Bldg., VICTor 5233</p>	

Successful builders capitalize the value of reinforced plaster



The NEW RIBBED STEELTEX reinforces plaster walls and ceilings in this home of Mrs. Frank Gaynor, Westchester-Biltmore Country Club, Rye, N. Y. One of eight houses built or under construction by Thomas W. Gotti, 506 Main St., New Rochelle, N. Y., in each of which lasting wall-beauty is assured by the NEW RIBBED STEELTEX. Richard W. Buckley, Mamaroneck, N. Y., architect.



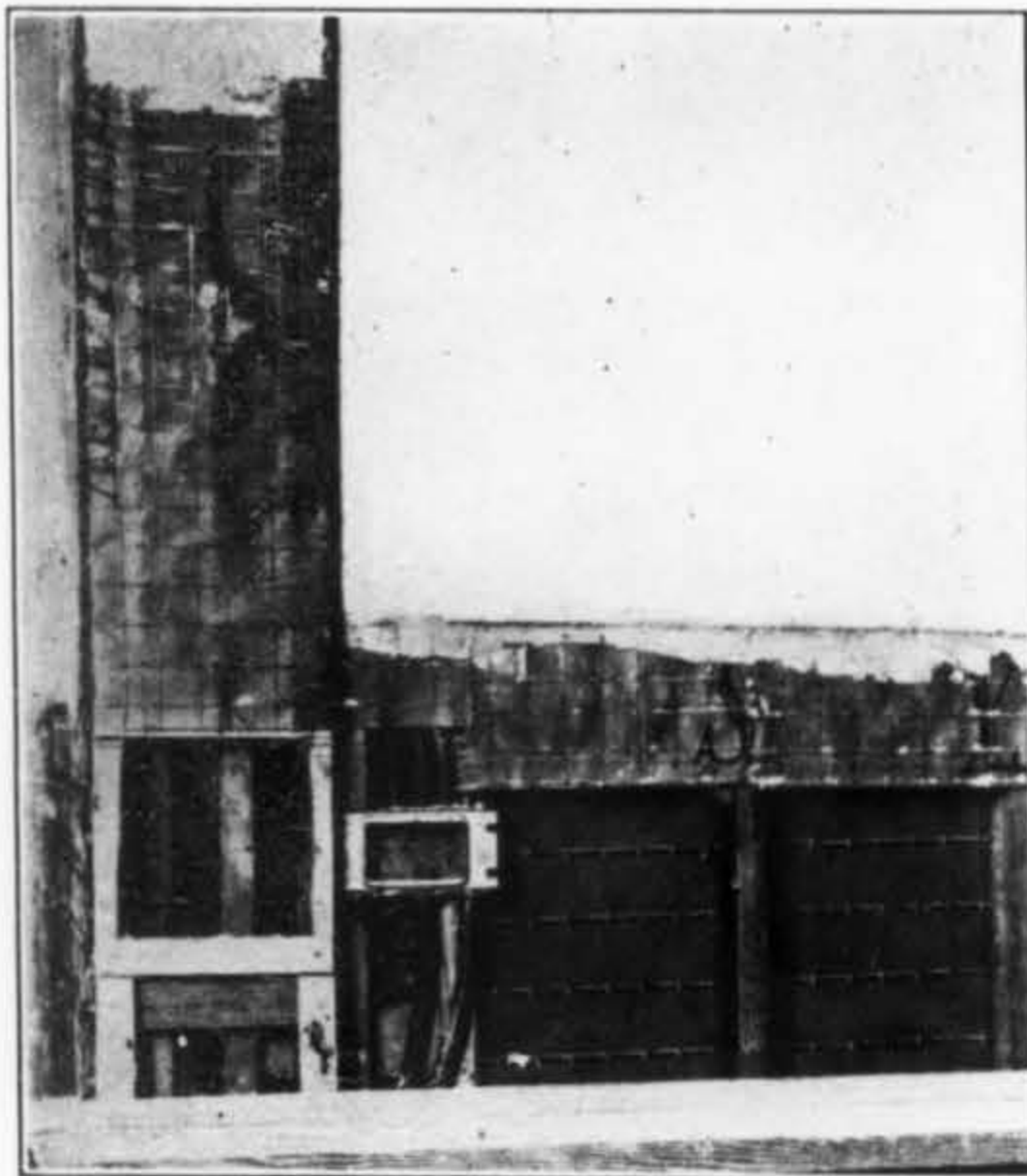
In this attractive modern apartment house at Woodmere, L. I., N. Y., all plaster adjacent to exterior walls, and certain other plaster surfaces where conditions are most severe, are reinforced by the NEW RIBBED STEELTEX. Architect, William L. Rouse, 2 W. 43rd St., New York City; owner and builder, Farwood Realty Co., Far Rockaway, L. I., N. Y.



STEELTEX is adapted to safeguard plaster walls and ceilings in homes of modest proportions, as well as in the most elaborate structures. Witness this attractive moderate-priced home of Mr. Oscar J. Nollett, Roosevelt, L. I., N. Y., designed by Louis J. Day, Floral Park, L. I., architect. It is reinforced throughout with the NEW RIBBED STEELTEX, for permanently beautiful plaster.

Four economies of the New Ribbed STEELTEX

1. Low first cost—lathers and plasterers like it, and work is rapidly finished.
2. No upkeep costs—plaster reinforced with RIBBED STEELTEX takes on new strength.
3. Reduced operating costs—the heavy backing adds heat insulating value—also sound-deadening.
4. Tenant satisfaction—through permanently beautiful walls and ceilings.



REQUIRES NO NEW APPLICATION METHODS—Lathers and plasterers like it. Plaster goes up easily on RIBBED STEELTEX with long, smooth sweeps of the trowel. The level, rigid sheets save mud on the scratch coat and assure even thickness of plaster slab with uniform reinforcement. Note fibrous, absorptive backing, furred-out steel reinforcing fabric, and new V-rib stiffeners on back of sheet. The initial investment is low, for RIBBED STEELTEX adds nothing to the cost of the finished wall.

Permanent Wall-Beauty insured with economy by

the New Ribbed STEELTEX

These shrewd investment builders are profiting from the fact that plaster on walls and ceilings can now be made a permanent building material that adds to sale and rental values!

Your prospects, like theirs, will be immediately interested in the greater economy and value of beautiful plaster permanently strengthened against strains with the NEW RIBBED STEELTEX.

The NEW RIBBED STEELTEX is the result of more than eight years of effort to bring reinforced plaster construction to even the most modest home. It is a plaster base consisting of welded steel fabric and a tough, fibrous backing. The new features include a V-rib stiffener

that brings board-like rigidity and a heavier, absorptive backing to which the plaster clings tight.

Our free book, *Better Walls for Better Homes*, gives full information about the economy and lasting value of reinforced plaster, which STEELTEX alone can provide. Write for a copy. Ask also for information about other members of the STEELTEX family, including STEELTEX for Stucco and Overcoating, STEELTEX for Brick and Stone Veneer, and STEELTEX for Floors and Roofs (concrete and gypsum).

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Pittsburgh Steel Co.

4409 Union Trust Bldg. Pittsburgh, Pa.

the New Ribbed
STEELTEX

"BUILDS LIFETIME WALLS AND CEILINGS"



THE STATE ASSOCIATION OF CALIFORNIA ARCHITECTS

Consisting of all persons holding a license to practice Architecture in California

The Building

As all buildings are seen, society has a right to demand that none be ugly; the life of the community requires that none be unsafe or dangerous to health; social economy requires that they be not wasteful of space or ill-suited to the purpose for which they are created. Every building is to some extent a public matter—even a private house. No building should be erected that is not an attractive addition to the landscape. A well-designed building is a more valuable property—a better investment. A well-constructed building is a more economical investment. No owner however gifted in other ways, no contractor however skilled, can design and build the simplest house equal in beauty, utility and cost to one completed under the guidance of a trained architect.

*Your Architect's Plans and Specifications Are
More Truly the Foundation of Your Building
Than the Concrete Under It!*

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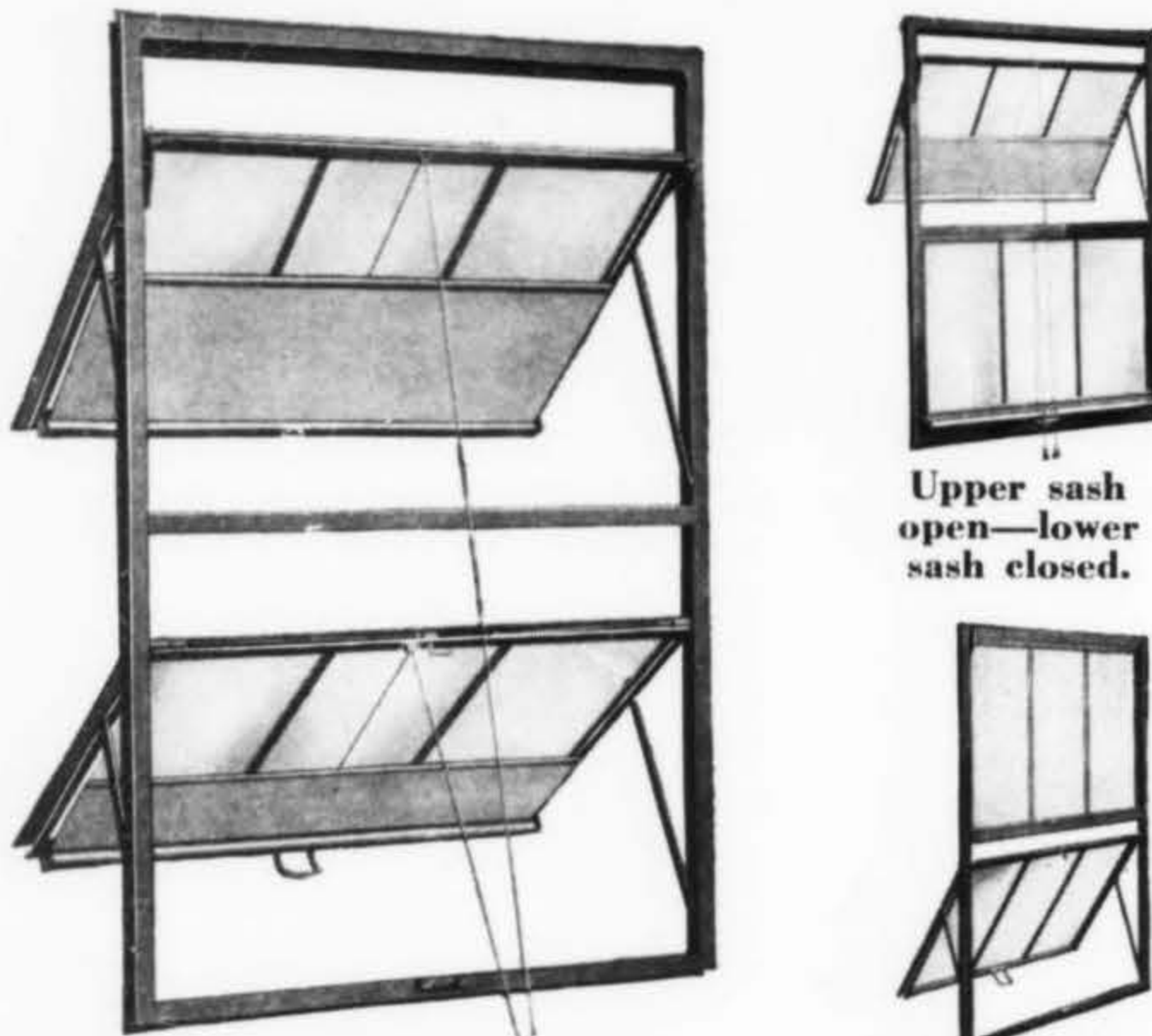
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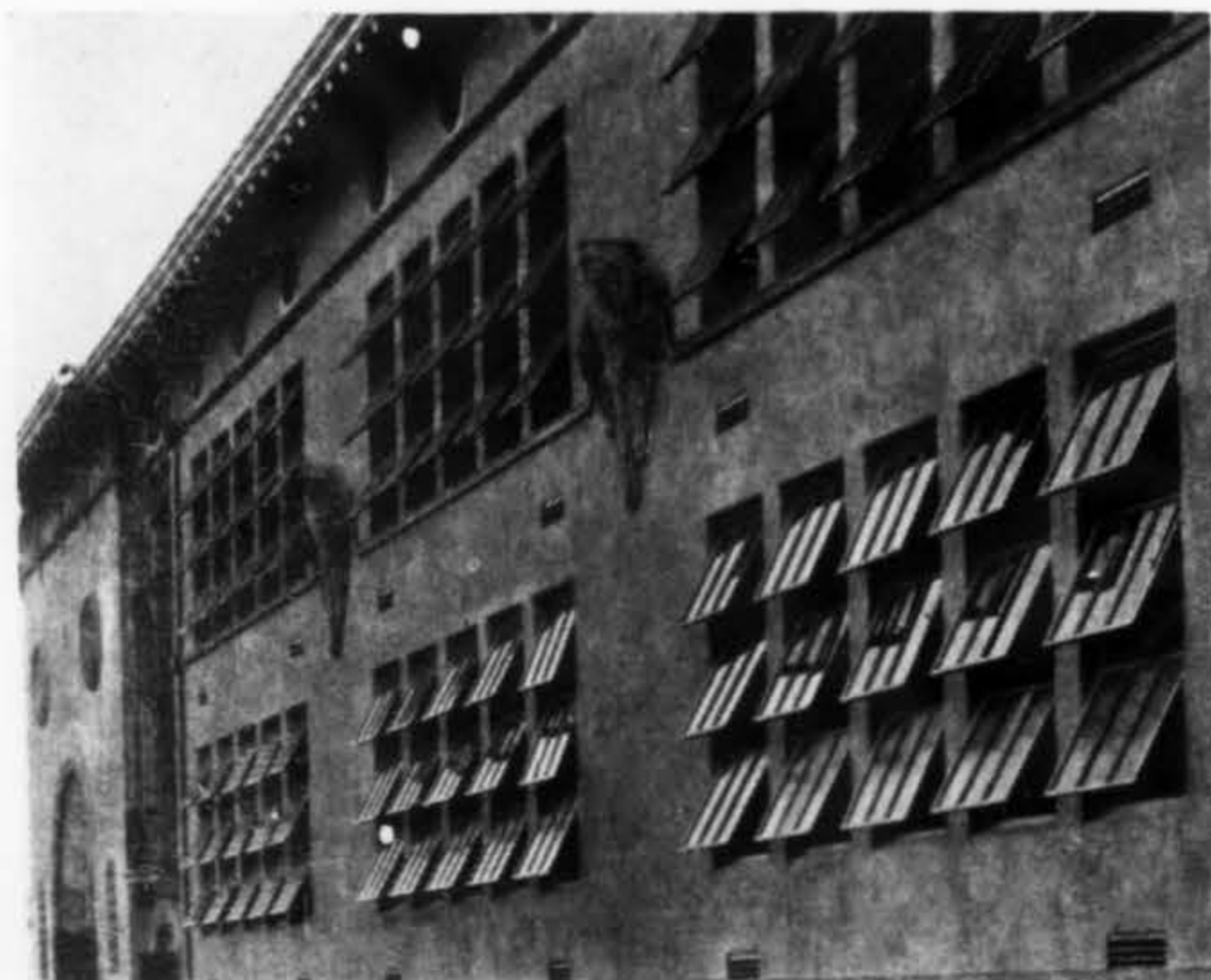
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Architectural Club Meetings

ARCHITECTS' CONVENTION

THE State Association of California Architects has selected the Beverly Hills Hotel for its second annual convention to be held October 11th and 12th. The following tentative program was decided upon by the Program and Entertainment Committee at a meeting held at the University Club, August 16, 1929.

FRIDAY—OCTOBER 11, 1929

Registration of Delegates.

Meeting of State Executive Board

OPENING SESSION

President A. M. Edelman, Chairman.

President's Address.

Address of Welcome—John C. Austin, Vice-Pres. L. A. Chamber of Commerce.

Appointment of Committees—Credentials, Resolutions, Convention.

Report of Executive Board. Discussion from the floor.

Report of Treasurer.

Announcements.

Adjournment.

LUNCHEON

Harris C. Allen, Chairman.

Resume of work on Uniform Building Code,

Edwin Bergstrom, Editor-in-Chief.

AFTERNOON SESSION

A. M. Edelman, Chairman

Standing Committee reports:

Report of Professional Betterment Committee:

Lester W. Hurd, Chairman, Northern Section.

Vincent Palmer, Chairman, Southern Section.

Discussion from the floor. Resolution.

Educational Committee:

E. Geoffrey Bangs, Chairman, Northern Section.

Sumner M. Spaulding, Chairman, Southern Section.

Discussion from the floor. Resolution.

Addresses: Earthquake Resisting Construction.

Rigid Construction, Prof. Martell, California Institute of Tech.

Elastic Construction, H. J. Brunnier, San Francisco.

6:30 P.M.—BANQUET—THEME, "IDEALS"

W. Templeton Johnson, Chairman.

W. J. Donovan, Toastmaster.

The following toasts limited to 5 minutes, except as noted:

The Ideal Established Architect—H. Roy Kelley.

The Ideal Young Architect—Sumner P. Hunt.

The Ideal Contractor—A. J. Evers.

The Ideal Editor—W. I. Garren.

The Ideal Banker—A. R. Walker.

The Ideal Client—Will Rogers (20 minutes).

The Ideal City—Harry Carr (20 minutes).

Film—The Future Development of Washington—Chas. H. Cheney.

SATURDAY—OCTOBER 12, 1929

CLOSING SESSION

Chas. F. B. Roeth, Chairman.

Report of Publicity Committee:

Harris C. Allen, Chairman, Northern Section.

Chas. H. Kyson, Chairman, Southern Section.

Discussion from the floor. Resolution.

Unfinished Business.

New Business.

Address: The New Contractors' and Engineers' Laws and Their Relation to the Architect, Ford J. Twaits.

Legislative Committee:

Wm. Richards, Chairman, Southern Section.

Discussion from the floor. Resolution.

Selection of 1930 Convention City.

Adjournment.

SIGHT-SEEING TOUR

4:30 P.M.—BARBECUE AND ENTERTAINMENT AT UPLIFTERS' CLUB
W. J. Dodd in charge.

THE ARCHITECTS' LEAGUE OF HOLLYWOOD

BEFORE the next issue of this publication goes to press the "Cost Data Campaign" of the Architects' League of Hollywood will be definitely under way. A certain number of the form sheets will be enclosed with a letter to every practicing architect of the Pacific Southwest. The letter will explain the purpose and use of the cost data campaign and will contain an urgent plea to the architects for their whole-hearted support and cooperation in supplying accurate and comprehensive data.

Remember, fellow architects, this data is being obtained, edited, and distributed back to you for your own particular use and benefit. You can not fail to see the benefits you will derive from the finished results but it is absolutely up to each and all of you, by your interested and early replies, to make the results comprehensive and available at an early date.

We of the "Committee" of the "League" will do our part in the final compilation of data. We intend to use every effort to insure the accuracy of all the data we shall incorporate in our tables, and will endeavor to put all data in such a manner as will be most readily available.

We desire to have our final data as complete as possible with unit costs on every type of building construction. Most of the data is already at hand in the files of each architect. It is our desire to collect the individual figures and compile them into a comprehensive, readily available table for the use of the architectural profession and those who are closely allied therewith. We believe that the results will be particularly interesting to banks, finance companies, material dealers, etc., and of course to the general construction industries.

Let us give our final exhortation. Watch for the letter and data sheets from the "League". Give both your serious attention and early action. We need quantity as well as quality of information and we need it promptly. Give us your support and your data. It will cost you only your time and will repay you much.

The Committee of the "League" will welcome suggestions from all interested.

Address the "Cost Data Committee" of the "Architects League of Hollywood", Hollywood Chamber of Commerce, 6520 Sunset Boulevard, Hollywood, California.

LOS ANGELES ARCHITECTURAL CLUB.

"AND a fine time was had by all. . ."—'All' meaning those who attended the recent meeting of the Los Angeles Architectural Club, held the 20th of August at the Santa Monica Athletic Club.

Following the policy of more strictly social meetings during the summer months, friends and families alike were invited and serious Club business was laid aside for the day. Festivities commenced in the afternoon (which was one of August's hottest!) when many came down to swim. Dinner followed in the charming new dining room of the Club. President Hales welcomed the members and their guests and at the conclusion of the dinner, introduced Mr. R. A. Curry, architect and Club member. Mr. Curry, who has practiced architecture in China for 17 years, gave a most interesting talk on what he called "chop-suey" architecture. This term he applied to present-day architecture in China, which is a hybrid mixture of the occidental classic style plus ancient Oriental forms, with some American "moderne" thrown in. The lecture was illustrated with interesting photographs and colored reproductions.

After Mr. Curry's talk, the tables were cleared away, and dancing concluded the evening.

Chester H. Treichel, formerly of Weeks and Day, San Francisco, Cal., announces the opening of an office for the general practice of architecture, at 409-10 American Bank Building, Oakland, California. Manufacturers catalogues and samples are desired.



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THE ASSISTANCE LEAGUE at its community house in Hollywood is a clearing house in which are balanced some of the inequalities of life. Families who have much of this world's goods here may divide with those who have none. Through the gentle ministrations of this group of wise and well organized American mothers and sisters, funds which are often given away heedlessly might, in the hands of these workers of the Community Chest be changed into a revolving fund for endless mercy.

Mrs. Ethel M. Turk, expert social science worker under the Good Samaritan Committee gives the following outline of the work of that department; which is endorsed by the Social Service Commission of Los Angeles and is a member of the Community Welfare Federation of that city. Other ideals of The Assistance League which aid in the preservation of the American home will be set forth in this magazine in a series of articles by prominent women.

"Out of a broad sympathy and understanding of the need of artists, professionals, and others who have not been able to adjust to conditions in Los Angeles, the Good Samaritan Department of the Assistance League has developed.

It is now financed through the Los Angeles Community Chest and, in addition to the work with its original clientele, is responsible for all non-sectarian family case work in a section of the city which is bounded by Pico Boulevard on the south, Vermont Street, west. Particularly does it recognize family relationships and the relationships of every member to his social environment. There are many determining factors in these relationships. Heredity, past environment and experience play a large part in moulding attitudes, habits and life patterns.

When a new applicant says that his only problem is the lack of a job, he may, at first, be somewhat puzzled and resentful about our interest in what he has heretofore considered his private affairs; but, as our motive unfolds, he becomes intrigued and is usually quick to cooperate, feeling that at last he has found someone who not only understands the complexities of his problems but who may be able to show him how to surmount his difficulties and start him on the high road to success.

The average monthly case load of the Good Samaritan Department is seventy families. From twenty to forty of these are new applicants. The very much overworked staff consists of one Social Worker and a secretary. If there is a more generous response from the public to the Chest drive this fall there is reason to hope that another worker may be added and the volume of work increased to meet the constantly growing demand for social service."

PLANNING THE WHOLE COUNTRYSIDE

(Continued from Page 68)

Vice-President and General Manager, Pacific Electric Company, says in the California Real Estate Magazine, "I wish to compliment realtors upon the splendid city planning evidenced in recent years throughout southern California. Contrasted with the haphazard laying out of most cities in the early days, the intelligence and far-vised planning inaugurated by realtors of this era stand out in bold relief. Future generations, as well as the present, will be indebted to them for the provisions now being made in city and suburban planning."

But the town has yet to be built in California so architecturally beautiful that it interferes with traffic. Where it is at all possible, the driver out for pleasure will go around any town rather than slow up to go through it. We are ashamed to acknowledge it, but it is nevertheless true in general, that what man has made in California is not as good looking as that which he despoiled in making it. This is not as it should be. If we cannot add to the beauty of the countryside when we build we should leave it alone. Our most important job at present is to preserve the beauty of California for our children. At the present rate of destruction there will be little of it left in a few generations. If we can acquire land contiguous to our cities and hold it from exploitation by putting it in the hands of the city, county or state for parks we shall be doing the most monumental thing which this generation can accomplish. In medieval Europe, castles and lordly parkland that once belonged to the rulers of the people are now the public parks of every little town or growing city; surely in democratic America the people have a right to keep

their most beautiful sections for parks rather than allow it to be subdivided for the benefit of some salesman's pocketbook.

"The acquisition of land for parks does not necessarily mean that large sums should be spent on their development and much money that is being devoted to artificial improvement of park areas and construction of travel through them would be better spent in buying land. Natural beauty may be destroyed by extravagant schemes to substitute artificial for natural beauty." says the American City, in its issue of July, 1929.

The people of Santa Barbara who spend their days on the flat part of the city in office or store should have a park on the top of the hills where they can go at evening to look out over the panorama of lights and their lovely sunset sea. Those who can afford it buy homes on the hills, but the mass of the people have no outlook and this park which Mr. Freeman has offered to Santa Barbara is the kindest gift of all that pampered city has been given. Left as nature made it the site is in itself a glorious outlook and a favorite sight-seeing place for those who live below.

THE IMPORTANCE OF GARDEN DESIGN

(Continued from Page 38)

recognized ability should lead him frankly to express his wishes and then to allow the designer free rein in matters of technicalities and allow him to be the sole arbiter thereafter. The niceties of proportion and the finer points of design are the province of the trained mind and arbitrarily to alter them will only result in incongruous forms and shapes to the later dissatisfaction of all involved.

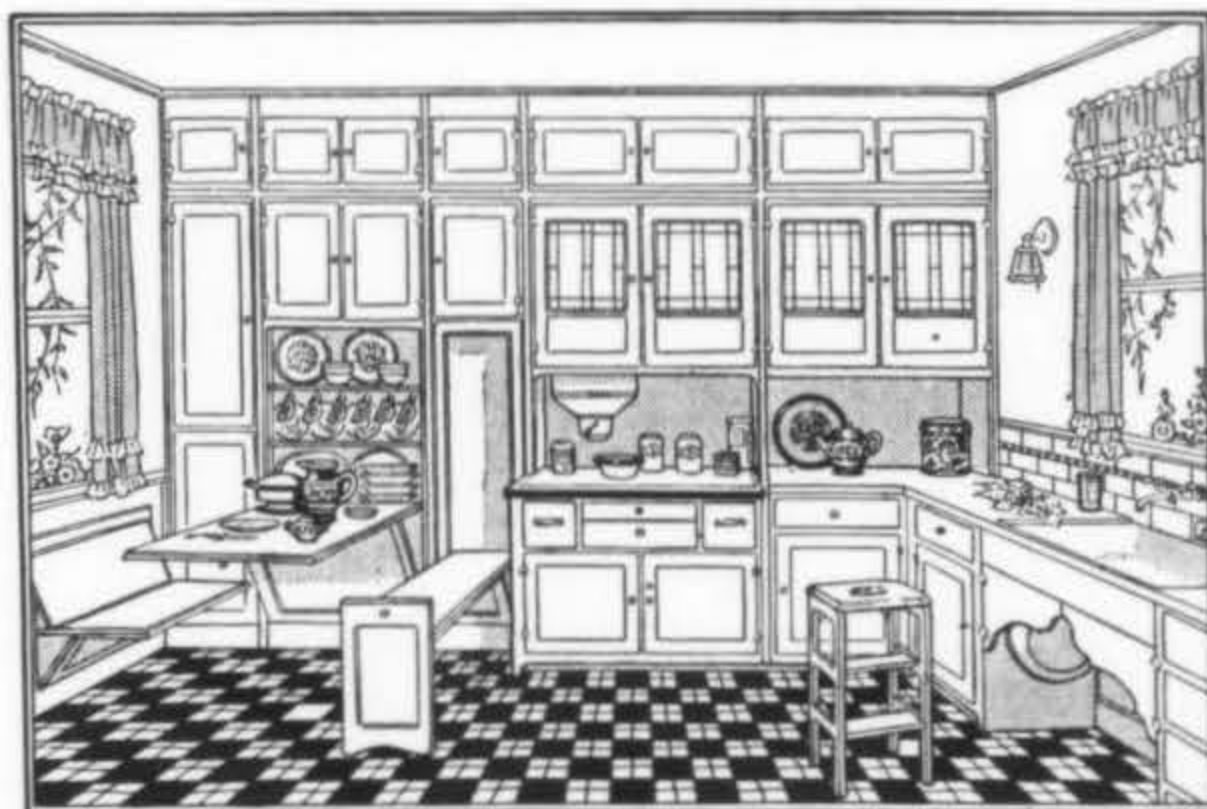
The average impression of the profession of garden making, called landscape architecture, is that to create a garden it is only necessary to order a group of plants and trees, direct the grading of a lawn and to supervise the labor to plant both. This may be true in the now obsolete garden where the base of the house is thickly planted with foliage masses and a few trees scattered here and there in a large lawn. This sort of "landscaping" is the sort the architect often does in making perspectives of houses, which is effective in a way and perhaps sets off the house well from certain angles. But of what use is it? It is like a room carpeted, hung with drapes and pictures, but without furniture, books, magazines, smoking stands and other liveable fitments which add to the grace of living.

That which adds to comfort and a sense of well being is an investment in proper living and will pay large dividends. California offers much to this end. Its native flora is myriad and to it can be added species from all the world. It offers rocks and stones for every purpose. Its clays make tile of every sort. Artisans of every craft have established themselves within her boundaries and supply the needs of every garden.

The trend of present day architecture here is toward typical, honest, simple California houses. These homes are native in environment, with a touch here and there of the foreign atmosphere, but with such foreign adaptations carefully altered and remoulded to suit modern conditions. It does not suffice to copy all the traditions of the old world nor to adopt their solutions for particular problems, but rather we should adapt them to fit our lives and customs. Style in architecture and gardens has been through all the pages of history a revision, an adaptation, a melting down of past forms and compositions.

Let our gardens be typically Californian. Let them recognize our customs and habits and reflect our individualities. There is little reason to fill our gardens with one each of every plant which will grow in this climate. We are not creating arboretums nor horticultural collections, but we can use everything which has grace of form and beauty of color. We may combine the Irish Yew with the Cocanut Palm, or the Sitka Spruce with the Sumac, because we are picking the treasures from the whole world for our use and enjoyment. However, these combinations must form compatible habitat groups, though the actual species used in close juxtaposition may hail from the ends of the earth.

But above all let these complicated infusions of styles and materials and methods be done with care lest we arrive at incongruities, and especially let us work to a plan that we may obtain the benefit of the experiences of those who have solved similar problems successfully many times.



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SPANISH DOORWAYS

(Continued from Page 21)

ing forced in congress his election to that exalted position, his enemies, the Republicans, being excluded from voting. Less than two years did the bombastic, arrogant and pageant-loving Iturbide figure as Serene Highness, when he was forced to abdicate March 20, 1823, and his ambition paid the death penalty July 24, 1824.

Extravagance and pompous display marked the reign of the first Emperor of Mexican history, and the Palacio Iturbide on the Calle de Francisco I Madero, the Fifth Avenue or Strand of Mexico City, gave a fitting setting for such pretentiousness. Huge, highly ornamented portals open to the spacious courts of the palace, and myriads of rooms line the numerous galleries, where the recently created nobility, decked out in the latest fashions of the elaborate mode of the day, vied with each other in seeking the favor of the short lived Emperor. Or his satellites would pass through the “Saquan” into the street, where, then as now, the best shops and restaurants and time-stained palaces attracted the better classes and made it a social center of so-called fashionable life. Now as then, during the morning hours, well dressed women loiter before attractive shop windows of the Calle Madero or pass in and out of shop doors.

In the evening, between six and eight, the scene is changed, for now a steady stream of tooting, shining automobiles, instead of stately coaches and fours, pass slowly along the narrow thoroughfare, according to old Spanish custom, allowing the occupants to see as well as to be seen. For their late “Tea” the fashionable modern Mexican adjourns to Sandborn’s, opposite the Palacio Iturbide and the neighboring church of San Francisco, sitting well back in a tree-shaded atrium, its handsome Churrikeresque facade one of the art treasures.

Quite different is the scene within Sandborn’s at the noon hour, for then it is that the American and English colonies of Mexico gather for lunch in the old world patio of the famous “Casa de los Azulejos,” or House of Tiles, the finest example of the “Mudejar” or Moorish style of architecture in the Mexican Republic. Here soft music accompanies the trickling of water in the fine old fountain carved in Spanish Churrikeresque and Mudejar styles. A loiterer is tempted to ascend the grand stone stairway to the gallery above, blue and white Puebla tiles from the city by that name lining each step, as well as the ceiling and walls. A decorative balustrade of faience encircles the entire space, resting on graceful, delicately carved pillars, and overlooks an animated throng, sitting at daintily set tables, partaking of well prepared and well served food. In the spacious salas built about the patio of the historic manorial house of the sixteenth century are modern, well stocked shops, where all kinds of wares from distant lands can be purchased.

As the belfry of San Francisco tolls the hours of the advancing evening, the diner issues through the delicately carved doorway, the light of old Spanish lamps illumine the delight of the embroidery-like brownstone carving, set amongst lustrous blue and white tiles, and pictures arise in his mind of the time when Don Rodrigo de Vivero y Velasco started the building in 1596. His able son was governor of Mexico and a captain general of the Philippines. It was he who inaugurated the trade that passed in old Spanish galleons between Manila and Acapulco, the Mexican port on the Pacific, bringing so much of beauty and wealth that still influences much of the modern aesthetic and emotional life of the country.

And of the gay, indolent grandson Luis, to whom his father said in chastisement, “My son, you will never build a house of tiles!” But he did! He applied himself diligently to work, became wealthy, bought the then ruinous house, rebuilt it and covered it with tiles, to beautify it for his own joy and satisfaction, and for the generations to come after him, to remind them of the valor, charm, and romance of the Spanish Conquistadores and Colonials of Old Mexico!

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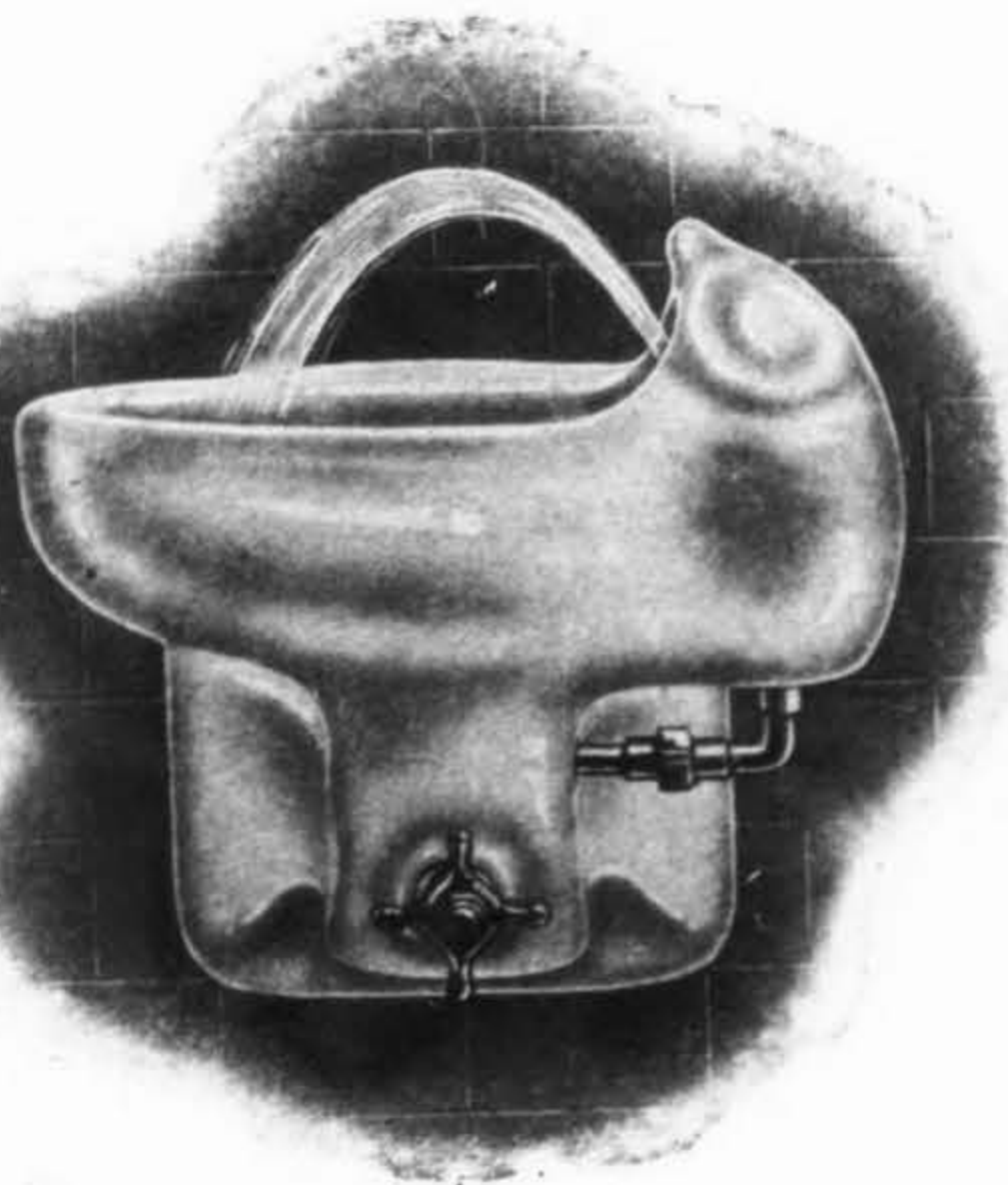
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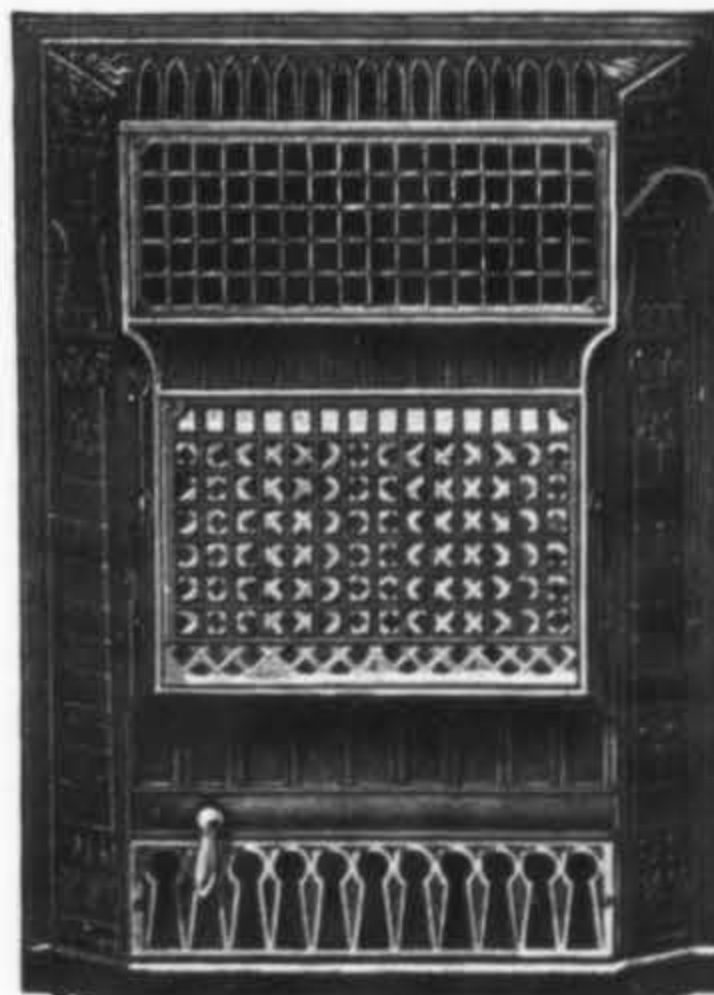
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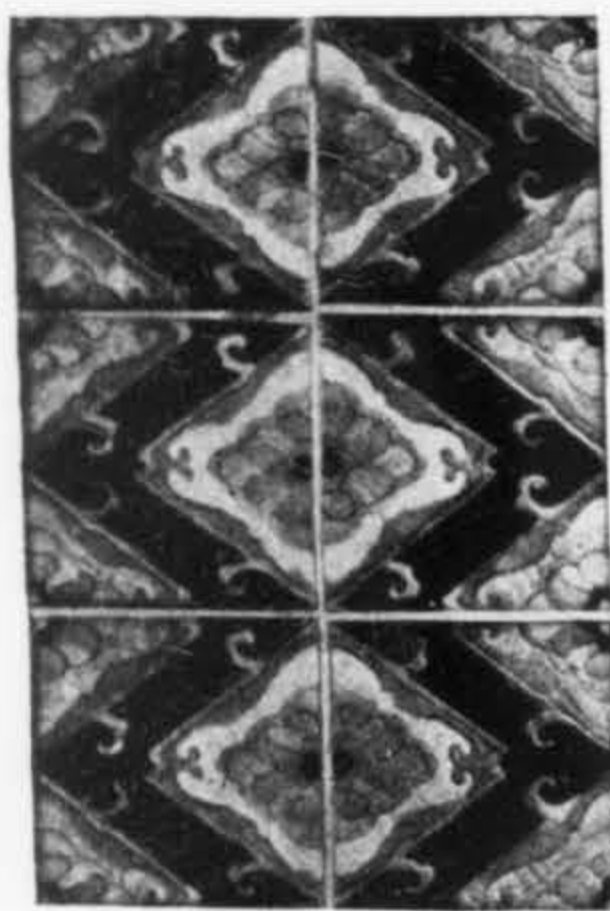
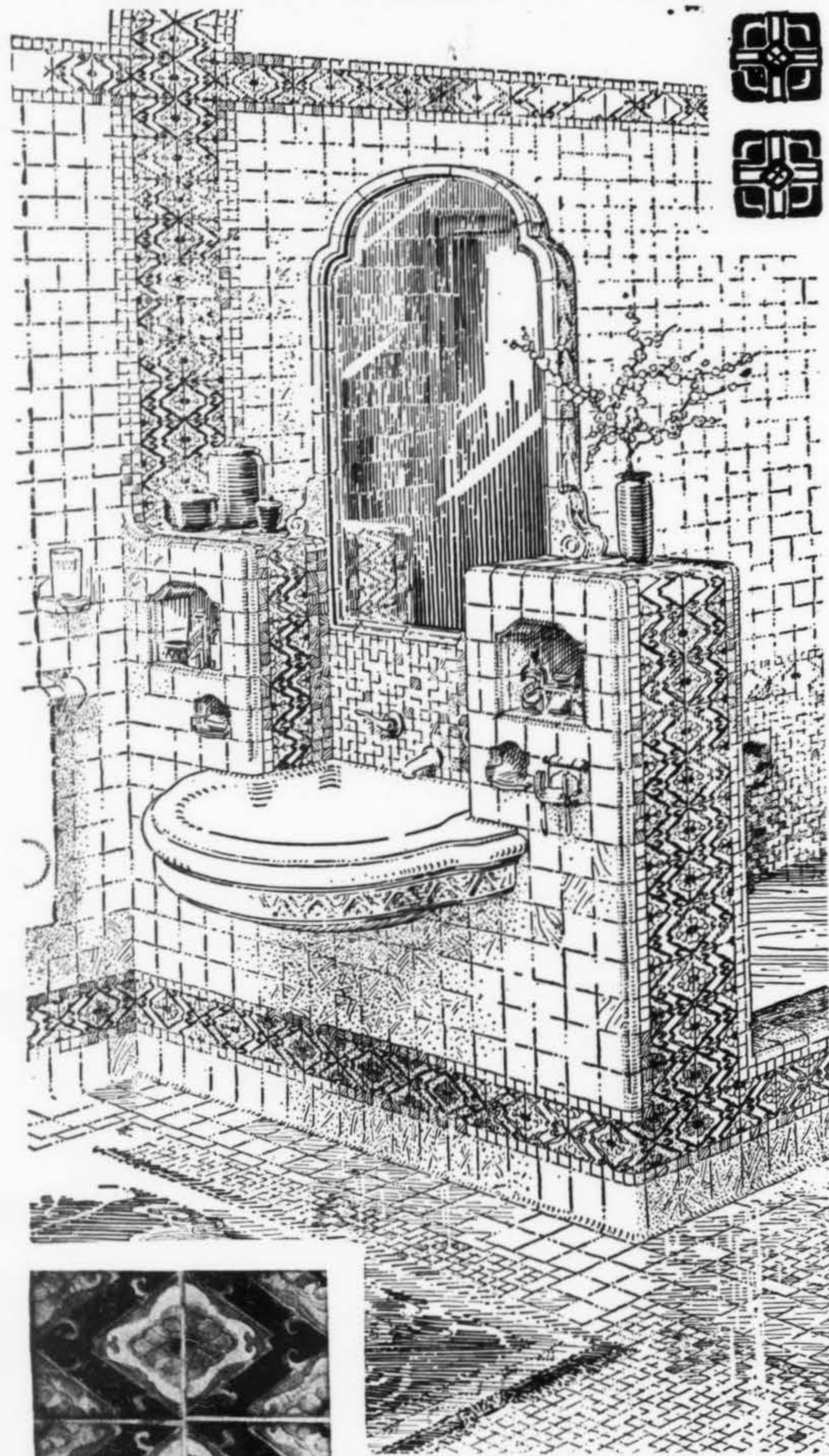
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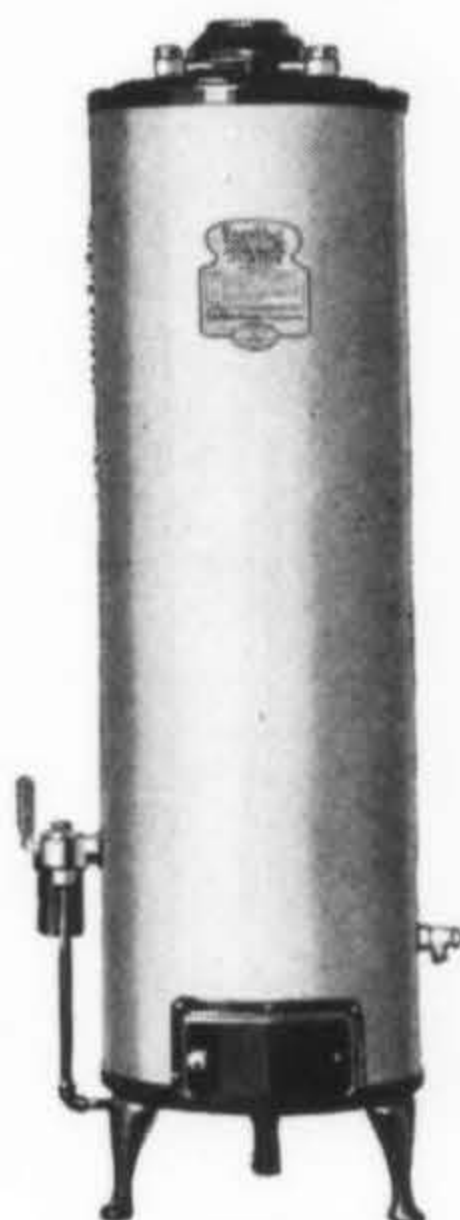
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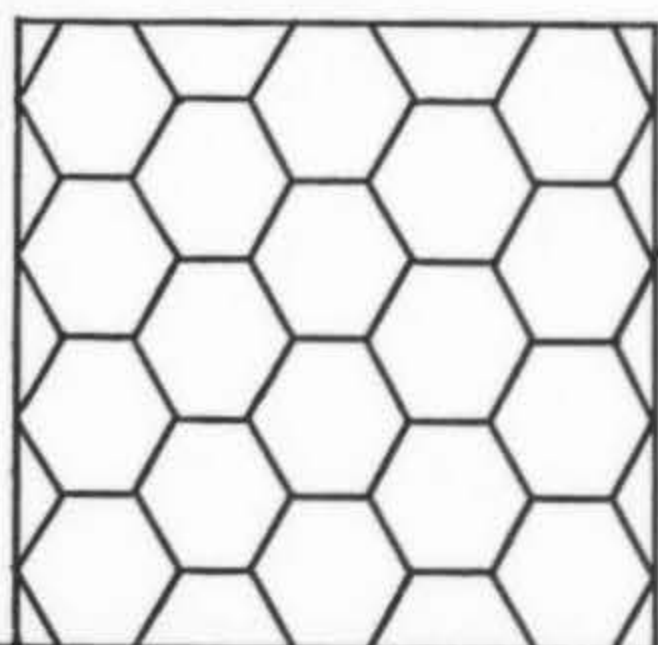
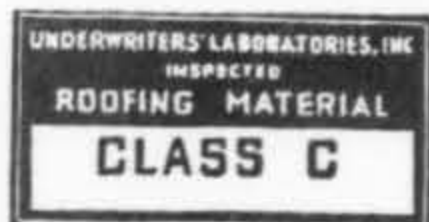


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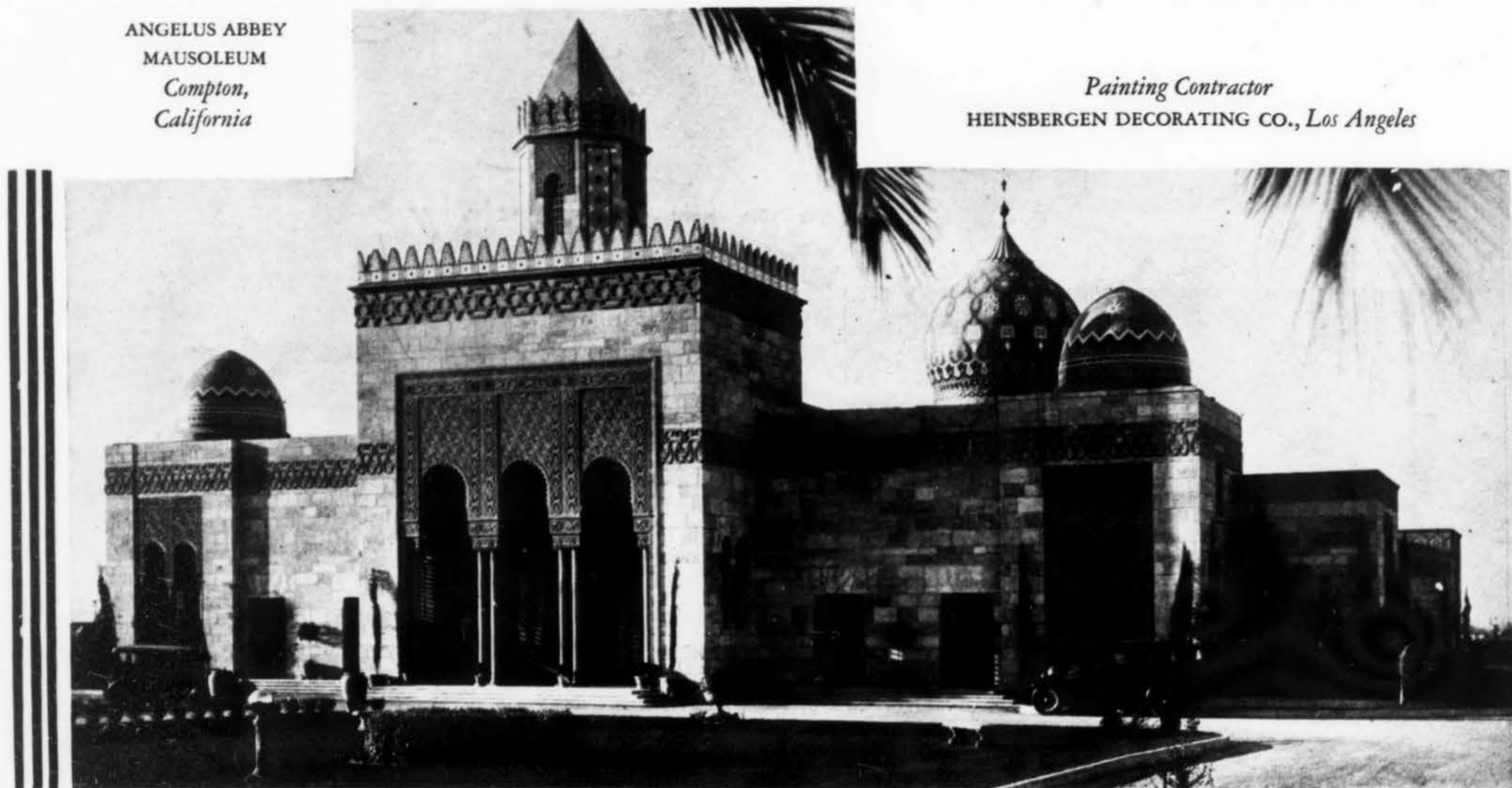
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