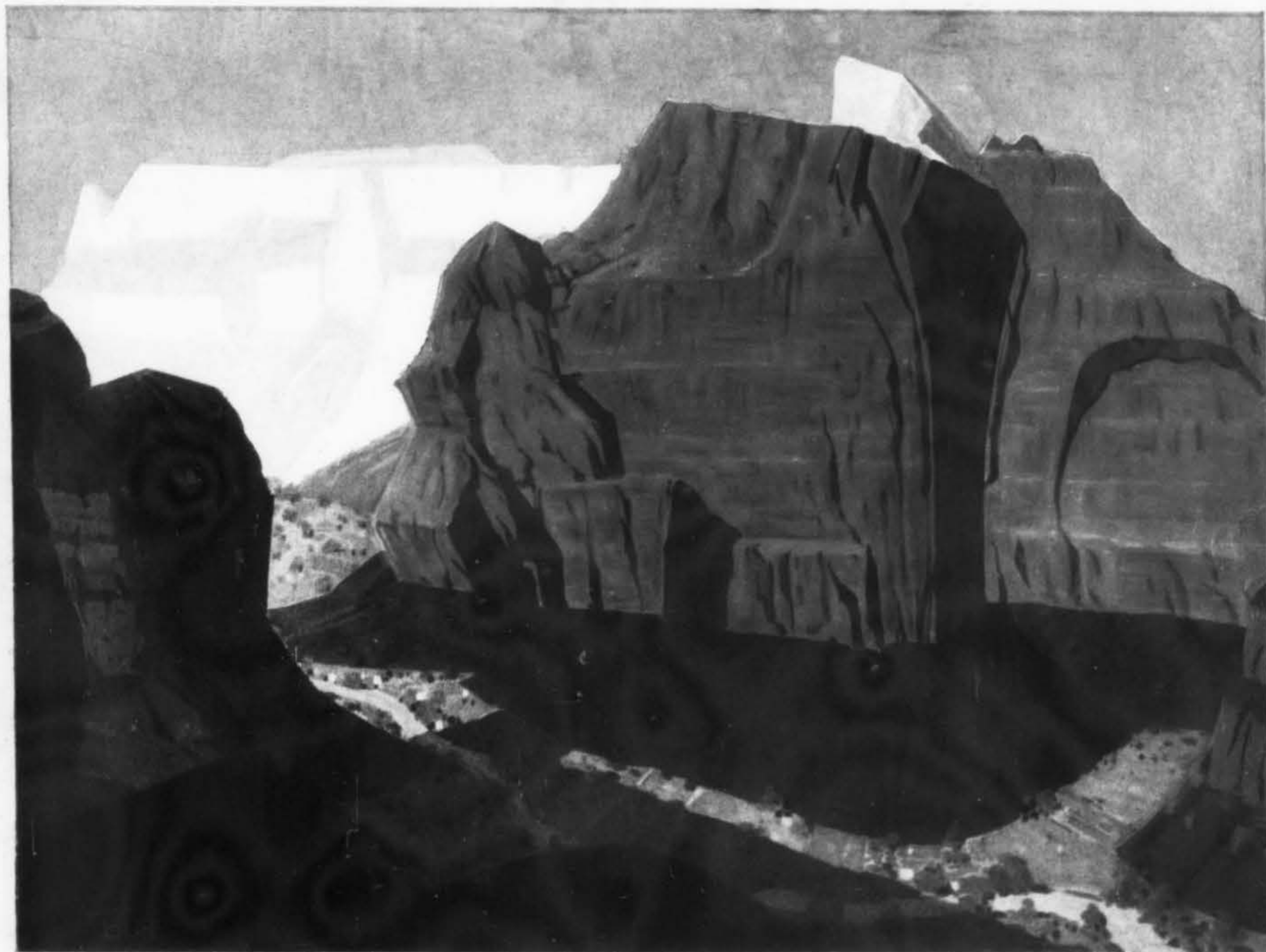


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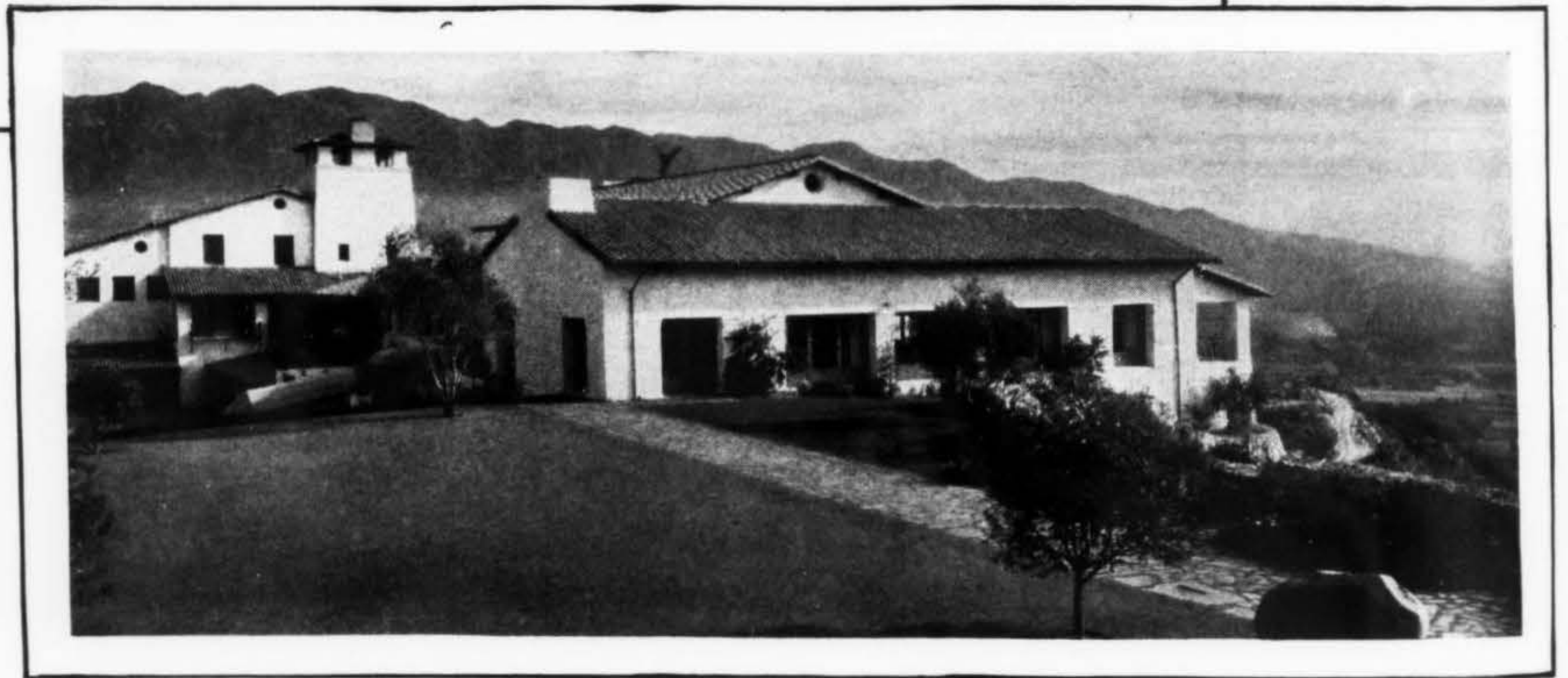
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# The Flintridge-Biltmore



*A view of the delightful patio—of authentic Latin design—ample in area to admit California's gorgeous sunlight, and providing inviting shelter beneath awnings and archways. Around this patio are grouped the main dining-room, the great tea-room and the principal bed-rooms.*

*The Flintridge-Biltmore is atop a long spur of the Flintridge hills, overlooking LaCanada and Pasadena valleys. Ingeniously designed and built, this group blends the rare charm of old Spanish architecture with the panoramic beauty of landscape so typical of southern California.*

*Myron C. Hunt and H. C. Chambers, Los Angeles, Architects. Frank P. Flint, Los Angeles, Builder. Forms furnished by Monolith Hollow Wall Company, San Diego.*

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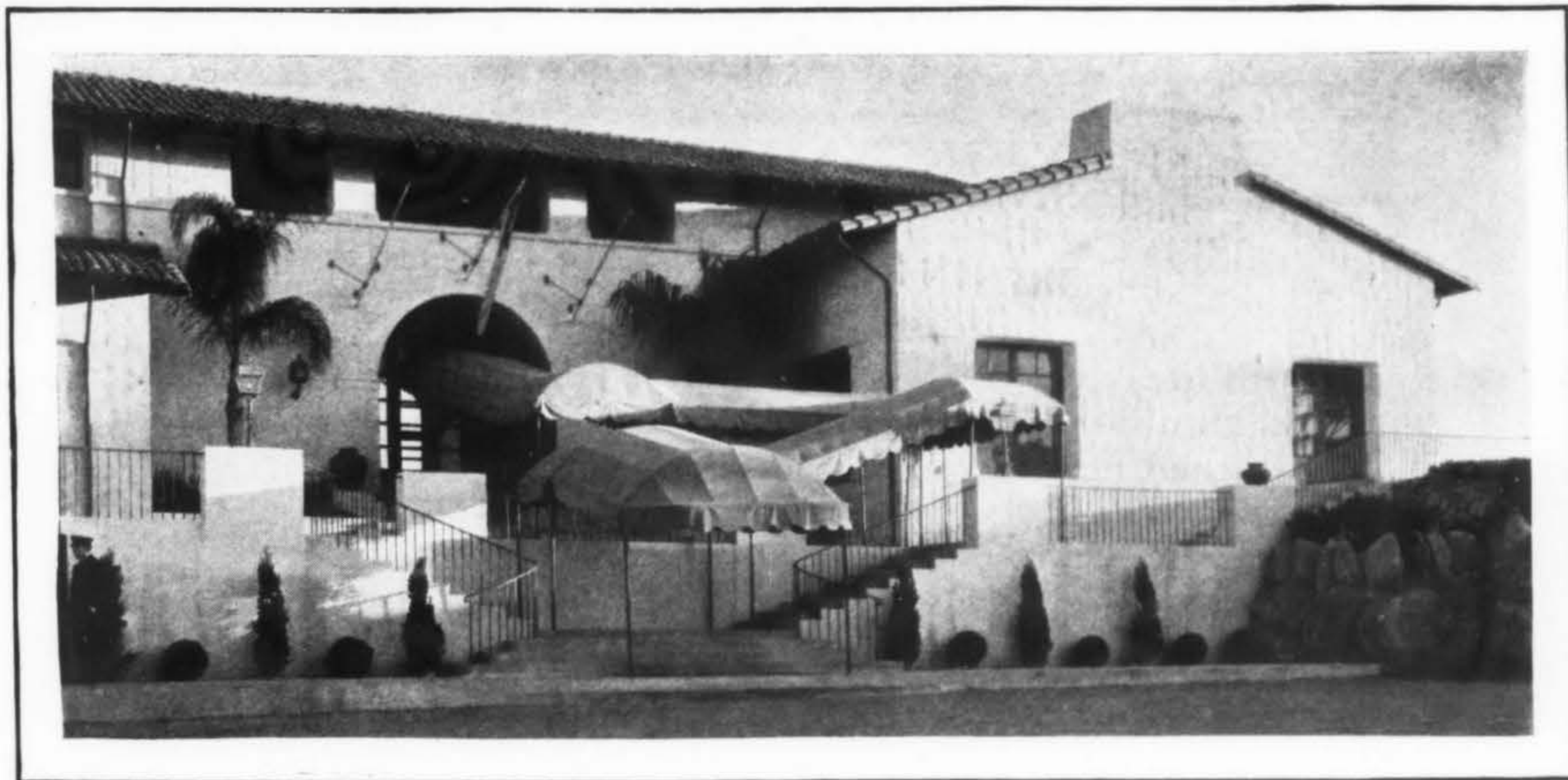
**A**T FLINTRIDGE, on a high knoll overlooking Pasadena, is picturesque Flintridge-Biltmore. Even in this land of the unusual there has been here achieved an entirely new and most distinctive note in building construction.

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The Flintridge-Biltmore evidences but one of the many ways in which concrete is influencing the style and construction of today's modern buildings. A wealth of literature on this subject is available, without cost or obligation.

*Individuality is a keynote of the Flintridge-Biltmore. Here, an intimate view of the exterior wall treatment affords opportunity for close study of its unique appearance. Permanently embossed in concrete, neither age nor weather can detract from the original effect.*



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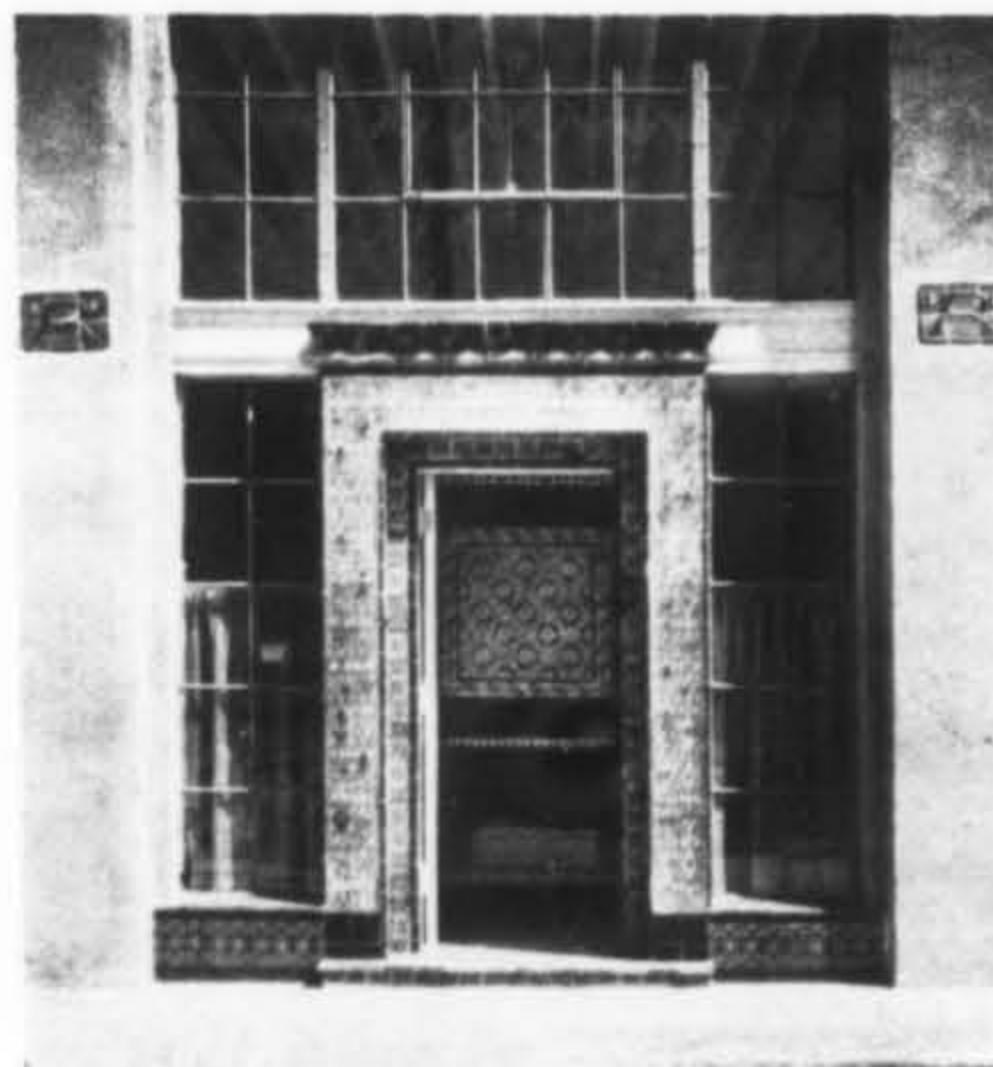
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H. L. ZELLERBACH  
RESIDENCE

*Illustrated in this issue*

By

**JOHN QUINN**

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**T**HE origin of pot-lids is found in the covers of the small, round, china boxes made by the Staffordshire potters to hold various pomades, which were so much in demand during the early part of the 19th century.

When the fashion of wearing wigs went out at the end of the 18th century and men began showing their own hair, fashion demanded it must be kept smoothed down with a pomade or some such preparation, and the boxes were made to hold these products. The jars or pots were probably broken or discarded when their contents were used but the lids were preserved because of the quaint pictures with which they were decorated.

It is these old lids that wise collectors are seeking today, for they offer almost a virgin field here. And they well deserve collecting for they are at once charming in colour, and intensely interesting in subject. They make an attractive display in a cabinet, or mounted in round, black, wooden frames, add a welcome, new note in wall decoration. There is a softness of tone in their coloring, a pleasing quality of harmony so often found in the things of a bygone day which the heritage of time alone can give. Added to this is an interest in the historical and pictorial scenes depicted, together with portraits of many famous personages of the times.

It can be stated that pot-lids date from early in the 19th century—certainly from 1800-1840. After that the boxes or jars were used more for potted meats and various culinary pastes, but their manufacture has never entirely died out. The writer saw recently some modern tobacco jars decorated with reproductions of old hunting scenes that were quite attractive. It may be stated here that the modern lids are somewhat poor in coloring and inferior in glaze, and come, most of them, from the Continent. How can you distinguish the old lids? By the date of the subject, the style and mode of treatment.

The decoration on the lid was generally by transfer, sometimes touched up with paint. The subject was first engraved on a copper plate, then an impression in color was taken off and transferred to the lid which was then glazed. Much skill was

**T**his red hanging olla is colorfully ornamental as well as being a very practical water cooler



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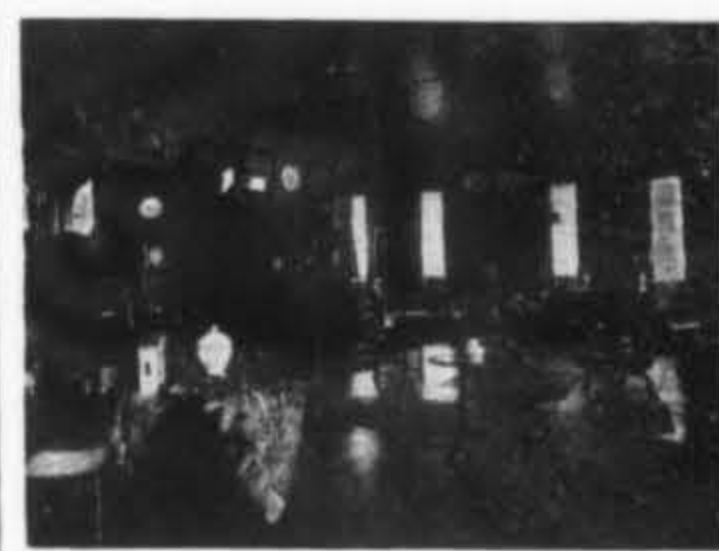
**Jessie Tarbox Beals**  
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shown in these pictures as they often depicted scenes which included a number of objects and persons.

Recently a rare lid changed hands in a famous London auction room, which is of special interest to Americans. This lid sold for \$190, which is no doubt the highest price ever paid for one. Ordinarily we find them on the market for prices ranging from \$7.50 to \$15, and we have seen them priced as low as \$2.50.

The subject of the one sold in London was "Washington Crossing the Delaware." The inscription at the top shows it was made for a firm in Philadelphia—"H.P. & W. C. Taylor, Perfumers." It will be interesting to note if any more of these lids are found.

Another pot-lid recently "discovered" is "The Buffalo Hunt" and was made for the same firm. This lid is described as picturing "a rolling prairie across which a man dressed like a cowboy, in a yellow costume, and wearing a big sombrero hat, is galloping on a grey horse in pursuit of a fleeing buffalo." The coloring though true to nature is subdued and but adds to the beauty of the scene. One may but guess what this decorated lid, once the cover for a jar holding, perhaps, *Bear's Grease* will bring at auction if put up for sale. At any rate here are two lids well worth looking for. It is this chance of finding a rare bit that adds zest to the hunt for the true collector.



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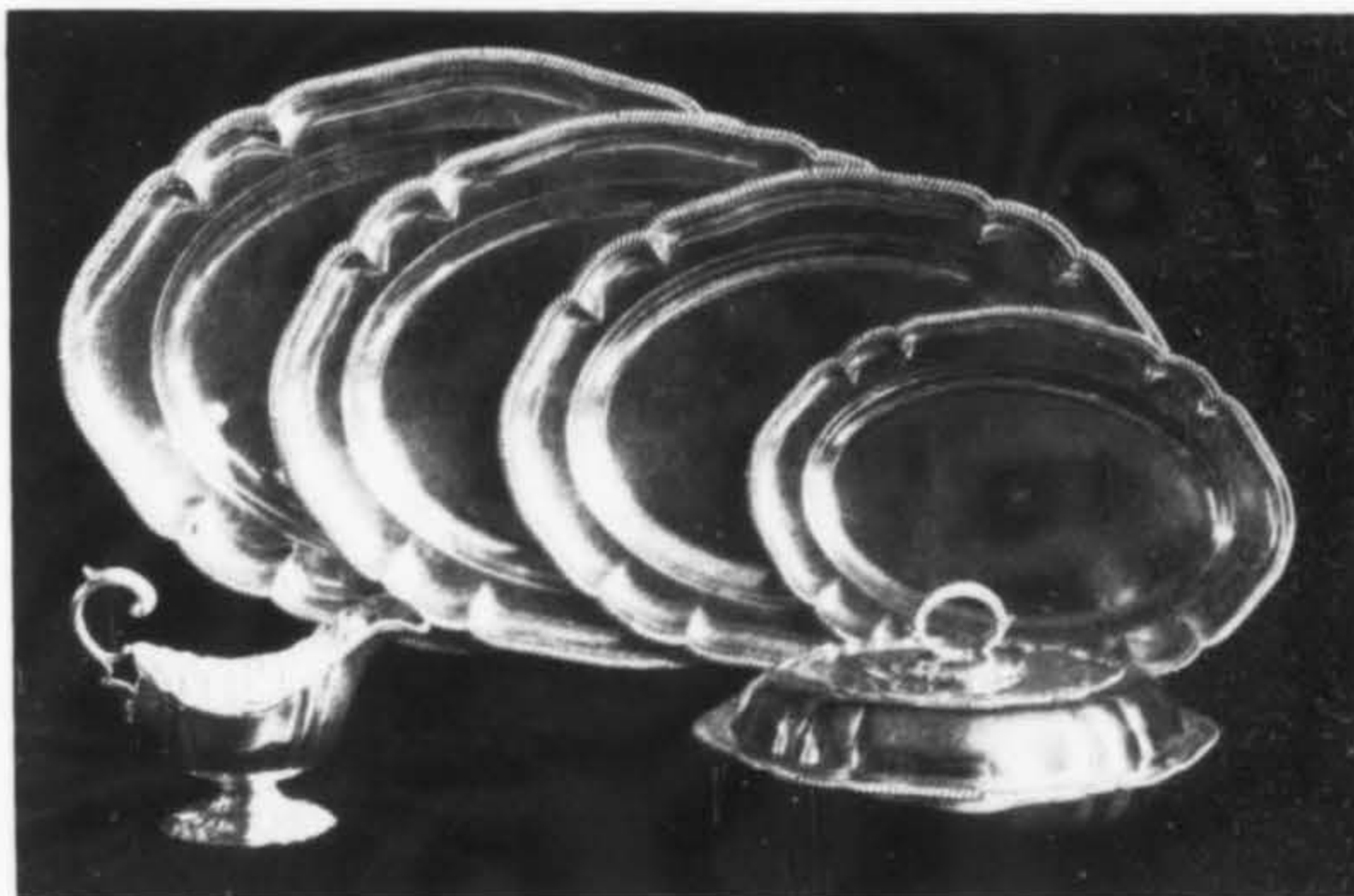
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*Catalogue on request*

Many other pictured lids of various subjects are found, for they covered a wide range. All are worth collecting for they are unique as a decoration and make a most pleasing and colorful collection of miniature pictures of a very romantic time in our history.

*Alice R. Rollins.*

THE very term "worker in wood" has an old world charm and seems to carry the promise of genuine production, we feel it is not only succinct but dependable, and a visit to the shop of Hammond Ashley on West Seventh Street, Los Angeles, serves to confirm the impression. Mr. Ashley feels all the delight of an artist in his medium and works in wood with the same clarity of vision, enjoying and bringing out for the pleasure of others every shading and form of design wrought by the grain. To the natural beauty of the wood Mr. Ashley is able to add graceful design, and his antique reproductions have the real feeling of age, which may only be obtained through physical effort. Mr. Ashley not only knows the value of his work but has a personal interest in each piece and because of this he is perfectly willing, at any time, to buy back his reproductions at full purchase price. As more and more woodwork is employed in the enrichment of the present day home it is necessary that the wood be treated properly and finished wisely, and to this end Mr. Ashley also specializes in the designing and execution of interior woodwork.

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LOS ANGELES

## THE CALENDAR

*Music & Art & Clubs & Sports & Announcements*

## ANNOUNCEMENTS

SAN FRANCISCO HARBOR will have a statue higher and more colossal than the Statue of Liberty if the plans of the Native Sons of the Golden West mature. The public park at the summit of Telegraph Hill is chosen as the site, and the present plans include a museum at the base of the statue for the preservation of historical data and relics. Lewis F. Byington is Chairman of the committee on plans, which committee intends to open competition among California artists, with a suitable award, for the best design embodying the spirit of the pioneers of California's golden days.

INSTITUTE OF INTERNATIONAL RELATIONS holds the annual meeting at the Mission Inn, Riverside, California, December 8-13. "Agencies for International Understanding" is one of the major topics of the program of this fifth session. Women's clubs with an international relations division will be a subject for discussion.

YOSEMITE WINTER CLUB, organized in Yosemite National Park, California, is the first outdoor amateur winter sport organization to function in California. The following events are announced under the supervision of E. Des Balletts, director of sports for the club. January 2-5, College Week, with competitions in ice hockey, speed skating and skiing. An international speed skating meet is scheduled for the latter part of January, it is to be a two-day even run in a regulation eight laps to the mile track. For the last part of February plans are forming for a State-wide ski-joring meet, in this sport the contestant is mounted on skis and is pulled over a hard-beaten snow track by a fast horse.

WESTERN ASSOCIATION OF HIGHWAY OFFICIALS, meeting in advance of the fifteenth annual convention of the American Association of State Highway Officials, held at San Antonio, Texas, last month, indorsed the proposed plans for an international Pacific Highway from Alaska through Nogales, Arizona, to Buenos Aires, Argentina. The Western Association is composed of the officials of California, Washington, Montana, Oregon, Idaho, Wyoming, Utah, Nevada, Arizona, New Mexico and Colorado, and adopted resolutions urging Federal and State governments to complete all sections of the International Highway.

PAUL ELDER GALLERIES, 239 Post Street, San Francisco, California, continues the Fifth Series of events, which include lectures, book reviews and current drama criticisms. These events in the Paul Elder Gallery are a distinct contribution to the literary life of San Francisco and are widely appreciated.

THE DRAMA LEAGUE, Pasadena, California, sponsors a lecture course again this year. The lectures are given in the Recital Hall of the Community Playhouse at 11 a.m.

December 5, Mildred C. Struble, Ph.D., University of Southern California. Subject will be announced in daily press.

January 9, Dr. Benjamin H. Lehman; Contemporary Drama and Current Problems.

January 23, Prof. Glenn Hughes, Scripps College; Subsidized and Community Theaters.

February 6, Clare Kummer, this well known and successful playwright will later announce a subject, which cannot fail but interest.

ASTRONOMICAL SOCIETY OF THE PACIFIC, Merchants Exchange Building, San Francisco, California, sponsors illustrated popular lectures on the third Monday of the month at 8 p.m., in the Auditorium of the Pacific Gas and Electric Company. The lectures are presented by Dr. William F. Meyer, Associate Professor of Astronomy in the University of California. The current date is December 16, and the subject, "The Major Planets—Jupiter, Saturn, Uranus and Neptune."

JOHAN HAGEMeyer, internationally known artist-photographer, has decided to make his home in Pasadena, California, coming south from Carmel, and has opened a studio, with his wife, Elsa Nuess, concert pianist, at 1072 East Green street. Mr. Hagemeyer held an exhibition and open house last month, revealing the deepest and most amazing photographic studies. Outdoor studies vie with character poses for the attention.

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LECTURE COURSES, arranged by the Astronomical Society of the Pacific and the Mount Wilson Observatory, are offered in both Los Angeles and Pasadena, California, for the season. The lectures are given in Los Angeles at the Public Library, Fifth and Grand, and in Pasadena at Culbertson Hall, California Institute of Technology. The current date in Pasadena is December 12; in Los Angeles, December 20. The subject is the same for both lectures, "From Planets to Nebulae" by Dr. Paul W. Merrill of the Mount Wilson Observatory.

ALINE BARRETT GREENWOOD gives her Schedule of Reviews at the Shakespeare Clubhouse, Pasadena, California, the third Wednesday of the month at 11 a.m. The current date is Dec. 18.

PERIN'S LTD., has been selected as the name with which to designate henceforward the "Serendipity Antique Shop." The change in name marks no change in policy or service but seems better adapted to a corporation of such diversified activities. The shop in its lovely garden is located at 2966 East Colorado Street, Pasadena, California.

ARIZONA, through R. L. Bayless, State Game Warden, announces the annual buffalo hunt in House Rock Valley, December 14-15-16. Kane Spring is the operating base.

CHRISTMAS FESTIVAL AND CARNIVAL is held at St. Helena, California, throughout the month.

NATION'S CHRISTMAS TREE CELEBRATION is announced at Sanger, California, for December 25.

IMPERIAL VALLEY MID-WINTER SHOW, Imperial, California, is announced for December 11-15.

ARIZONA BILTMORE, Phoenix, Arizona, opened formally for the season, 1929-1930, with dinner dances on the evenings of November 27 and 28.

MILLS COLLEGE, Oakland, California, announces a miracle play in Lisser Hall, December 8, by the freshman class. It is an old play of Provençal, and like all old miracle stories is a combination of Biblical and local tradition.

BUSINESS AND PROFESSIONAL WOMEN'S CLUB of Pasadena, California, sponsors a series of lectures this winter. The speaker of the month is Arthur C. Pillsbury, botanist, December 5. Vincent Sheean, foreign newspaper correspondent, talks to the club, January 16. The fourth and last lecture is given by Dr. Rustem Vamberry, criminologist, April 10.

ASSISTANCE LEAGUE, Hollywood, California, extends a cordial invitation to friends to attend its third annual dinner dance and early California pageant, Monday evening, December 9, Ambassador Hotel, Los Angeles, Coconut Grove, at 8 o'clock. For reservations phone Hollywood 9885.

THE AMERICAN ACADEMY IN ROME has announced its annual competitions for fellowships in architecture, landscape architecture, painting, sculpture and musical composition. The competitions are open to unmarried men not over 30 years of age who are citizens of the United States. The stipend of each fellowship is \$1500 a year with an allowance of \$500 for transportation to and from Rome and \$150 to \$300 for materials and incidental expenses. Residence and studio are provided at the Academy, and the total estimated value of each fellowship is about \$2500 a year for three years, with opportunity for extensive travel. The Grand Central Art Galleries of New York will present free membership in the Galleries to the painter and sculptor who win the Rome prize and fulfill the obligation of the fellowship. Entries for competitions will be received until March first. Circular of information and application blanks may be obtained by addressing Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York, N. Y.

MAESTRO CIMINI, who conducted this fall, as in past seasons, several operas for the San Francisco and Los Angeles Grand Opera Associations, trained the chorus of eighty mixed voices in recording "Rio Rita," known as the "Cimini Grand Chorus."

*(Continued on Page 56)*



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# Merry Christmas and Happy New Year



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IT is an interesting and significant fact that California architects continue to win prizes and honorable mentions in the National architectural competitions, to an extent entirely out of proportion to their numbers.

When first prize in each of two classes (one of these receiving also a Grand Prize Award), a third prize, and three mentions—out of a possible total of twelve or fourteen awards—are carried off by California men, as was the case with the most recent competition, and similarly with many others of late years, there can be only two conclusions: that architects elsewhere in the country are too modest to enter their buildings in the competition—or that more original, creative talent is to be found here than in any other state or region.

There is probably some truth in both of these theories. No one can doubt that certain individual architects (or firms) in New York, Chicago, Philadelphia, other Eastern and Central cities, are doing work of a high character; and many of them are too busy or indifferent to compete for comparatively small cash prizes: and we cannot, perhaps, avoid the inference that our California architects have become, to a degree, infected with the enthusiasm and pride which have produced such floods of publicity for the Golden State within the past ten years.

But after making all possible graceful concessions and comparisons, we can still feel reasonably certain that there is concentrated, in our corner of the country, a greater number of active, ambitious minds in the profession, of men who are impelled by nature, training, and the influence of the freer, more unconventional West, to design beautifully, sincerely, appropriately—than is to be found in any other region.

It is the policy of wisdom for Californians to take advantage of the presence of these men, and give them increased opportunity for the display of their talents—a policy which will redound to the State's benefit and prestige.

DURING recent years, manipulations on the stock market have kept a vast amount of money from normal investment channels. The real estate business and the building industry have been particularly subject to this condition.

It is reasonable to expect that as investors recover from the effects of the stock market debacle, many of them will be looking for safer, more stable ways of putting their surplus funds to work. Real estate, granted that choice of location and type of improvements are sensibly made, is the most stable, secure, permanent form of investment. The methods which made the Astor fortune so great have been followed to advantage repeatedly, in countless communities, scattered throughout this great

## Editor's Note Book

and growing country of ours.

And whereas the rapidity of our growth has slowed down elsewhere, here in California it is still increasing with an amazing vigor, enthusiasm. We are safe (let us hope) from the dangers of a "Boom" era; our growth is healthier, more permanent; our property values more stable. The folly of "get-rich-quick" hopes has been clearly demonstrated. A burnt child should dread the fire; and we can logically look forward to a period of legitimate development in real property, to produce stabilized income on adequate security.

OUR color plates on the cover for December are used by courtesy of the artist, Conrad Buff. The subject, found in Zion National Park, interprets the amazing color and formation of our mountain scenery in terms of modern painting that is delightful, understandable and true. Miss Sonia Wolfson of Stendahl Galleries gives us the following: "Structural solidity and compositional charm distinguish Conrad Buff's paintings at the Stendahl Art Galleries. His color is vivid and striking without ever being strident; his brush is boldly eloquent without degenerating to mere virtuosity; and with a vision free of the soft sentimentality so frequently engendered by California's climate, his work strikes a new note of dignity in Western art.

The bigness of mountains, the vast arid expanses of desert, the picturesqueness of gaunt crags silhouetted against flat turquoise skies are depicted with telling sincerity and a very personal sensitiveness. Essentially a naturalist, Mr. Buff has recently had ample scope to exercise his special talent in this direction. He has just completed a decoration for the Guarantee Loan and Investment Company in Pasadena. He is the author of the group of murals in the Church of the Latter Day Saints, Huntington Park; and executed a mural for the William Penn Hotel, Whittier.

Born in Switzerland in 1886, Mr. Buff studied in Munich. He is a member of the California Art Club, and the Chicago

Galleries Association. In 1925, he was awarded the Mrs. Henry E. Huntington prize at Los Angeles Museum, for "Desert Hills," and in 1926 won the first Fine Arts Prize at San Diego Museum for the same painting, which is included in the group now showing at Stendahl's Ambassador Galleries, Los Angeles. Mr. Buff was also given the award for the best display of paintings at the Sacramento State Fair, in 1924.

DEVELOPMENT of land, so that homes can be built upon it, is closely allied with architecture—the proper building of shelter. One must select a lot or an estate before he decides what kind of a house he will build; and in this selection he is chiefly limited by the towns or subdivisions which the realtors have seen fit to prepare for him. One may, to be sure, go off into the hills or the mountains and build a cabin and live in it without the aid of a realtor, but if a crowd follows him and settles all around him, it soon becomes necessary for someone to plan proper streets, put in accessories, and "fix the bounds of their habitations."

The realtor precedes the architect in any community; he is also closer to the people. He knows what the majority of people of his time demand in a home, what sort of houses sell easily, and what features of a home can be standardized profitably. Short calculations on the part of a real estate developer will show in actual figures what amount an investor can afford to put into a house and lot, what rent he can get for a house in that locality, and what interest on his money is necessary to cover deterioration and obsolescence.

But what the realtor does not know in the majority of cases is the value of an architect's advice in this competition between man in his desire for shelter, and the elements which combine to destroy it.

The opinion which even intelligent realtors generally have of architects would be funny if it were not so unutterably pathetic. For if anyone needs the advice of an architect to make him successful it is the realtor, and if the architect is to succeed in his profession, he must hobnob with realtors.

The success, too, of the whole community as a place to live in depends on the combined talents of the realtor and the architect, for in these days of growing good taste among people in general, a subdivision that has been built up without benefit of a trained architect's knowledge of proportion and plan becomes obsolete before it is finished; and although the subdivider may have sold his "model" houses and gone away, yet he is a defaulter, having fooled the people who bought his houses into thinking they had a permanent investment. The subdividers who cooperate with architects are wise, for good design is never obsolete.



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# California Arts & Architecture

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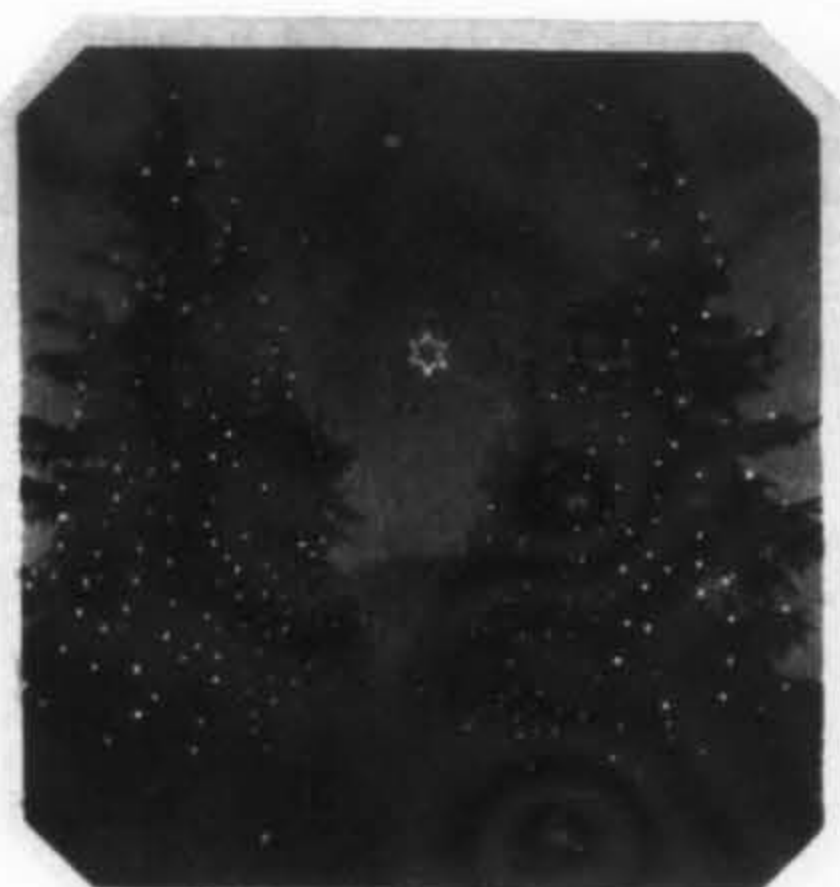
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*The Out-door Christmas Tree in California*

*Before this home in Beverly Hills and  
others throughout the State the out-door  
Christmas Trees are all aglow on  
Christmas Eve*



*Below: Governor Young of California planting a Christmas tree. Center: The Street of The Christmas trees, decorated by Kiwanis Clubs.*

## CHRISTMAS IN CALIFORNIA'S OUT-DOORS

*Where Everybody's Christmas Tree Belongs to Everybody Else  
And Christmas Cheer Becomes a Universal Joy*

By JEAN SCOTT FRICKLETON

TO those who love birds and flowers and trees and out-of-door things in general, saving the country's beautiful Christmas trees from ruthless destruction is no small part of inspiration for the forming in this state of an Out-door Christmas Tree Association.

No thinking person can lend support to the slaughtering of young trees for a Christian holiday, after the thought of using living trees has mastered him. Like Charity, the Outdoor Christmas Tree movement properly begins at home. If the Van Hornes decide to decorate the little deodar on their front lawn instead of selfishly having an indoor tree that nobody but the family can enjoy, it is certain that the Smiths and the Browns and all the other neighbors and friends and even strangers who pass by will be inspired to decorate outdoor trees in their own yards.

Sometimes such a praiseworthy resolution is somewhat hampered by lack of a Christmas tree to decorate. Many persons last year were forced to decorate other kinds of trees and even shrubs and rose-bushes. While this was picturesque and unique, still a string of colored lights on a heather branch cannot really form a satisfying substitute for a Christmas tree.

That is why it is advisable to plan your garden so that it shall contain at least one honest-to-goodness Christmas tree to stand as a symbolic sentinel to all that the Outdoor Christmas Tree movement means.

The first annual state-wide Outdoor Christmas tree campaign was launched last year under the leadership of Clarence



*The street of deodars, Pasadena*

F. Pratt, of San Francisco. There are six aims to the association:—To assist in the preservation of California's forests; to teach the children, as well as the grown-

ups, forestry; to encourage the planting and caring for of outdoor living Christmas trees; to emphasize California's all-year-around climate; to enable more people to see and enjoy each Christmas tree, and to assist in bringing back the old-fashioned family Christmas reunion.

At the outset of the campaign the appeal was quickly taken up by the press, public service clubs, chambers of commerce, women's clubs, Boy and Girl Scouts, civic bodies, school children and nature lovers generally until thousands are enrolled in the cause and the work is begun in every city and town.

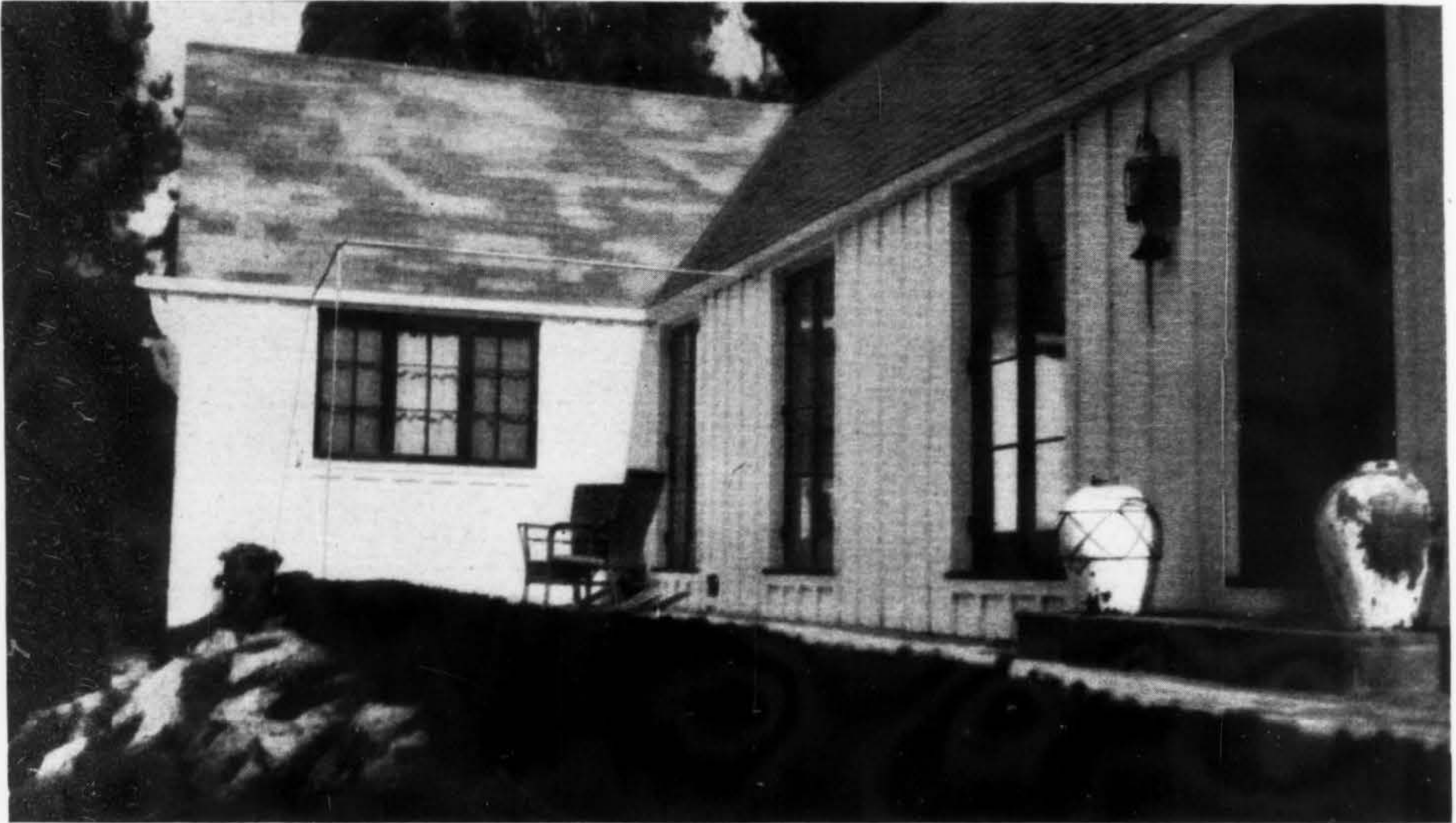
There are, perhaps, in this tourist, newly settled country, more lonely people than in any other part of the world. They come from homes uprooted in the East. So many of them have to seek the health resorts alone. Neighbors themselves are new to California and seldom try to call.

But planting a Christmas tree in the front yard has solved this universal problem. A joyous impulse is obeyed; the Spirit of Christmas flows out from every home and the whole town keeps open house that day when Christ was born.

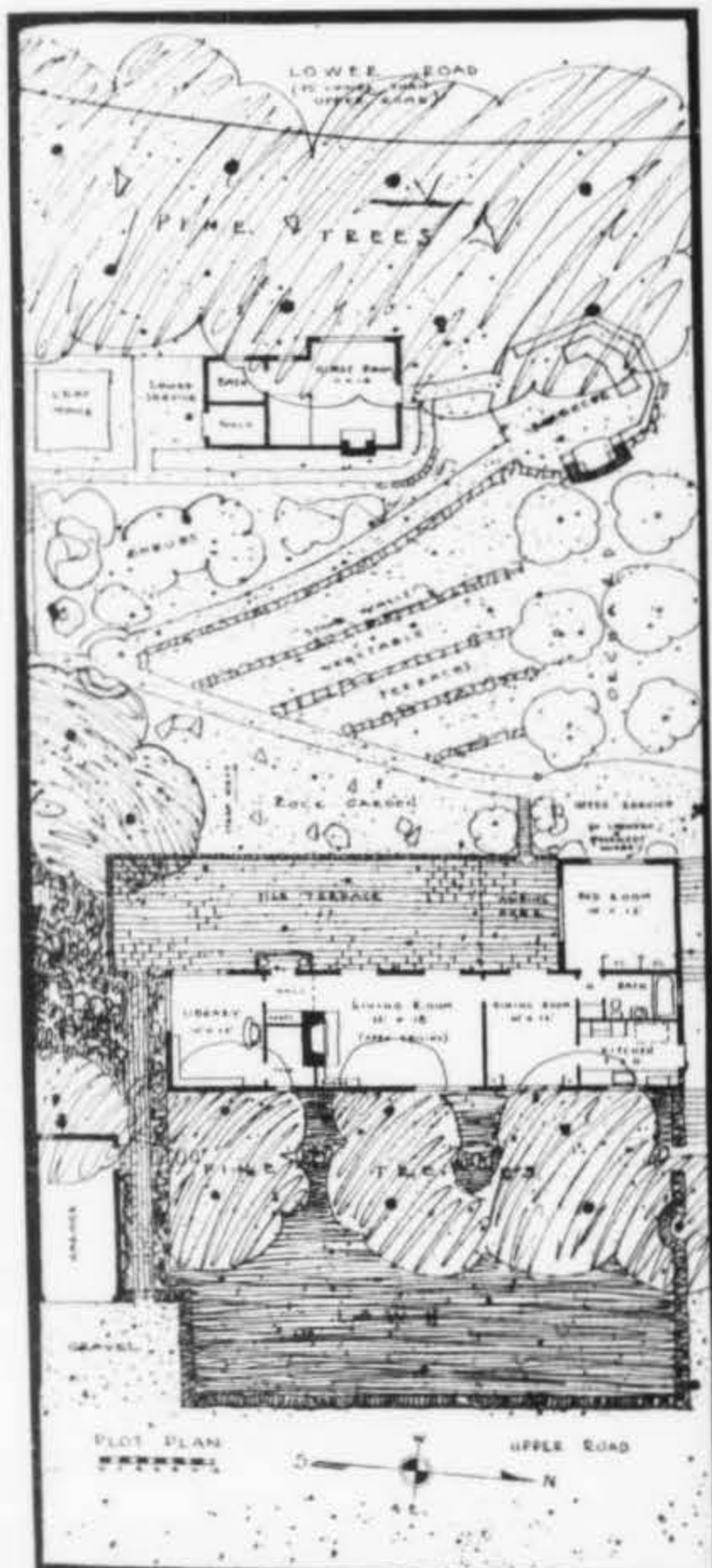
Since 1920, a mile of Christmas trees in Altadena has given joy to thousands.

"Only God can make a tree." But all can have a part in keeping green the Christmas tree, a constant pleasure through the years and a memorial to Christmas past a token of the joyful ones to come.

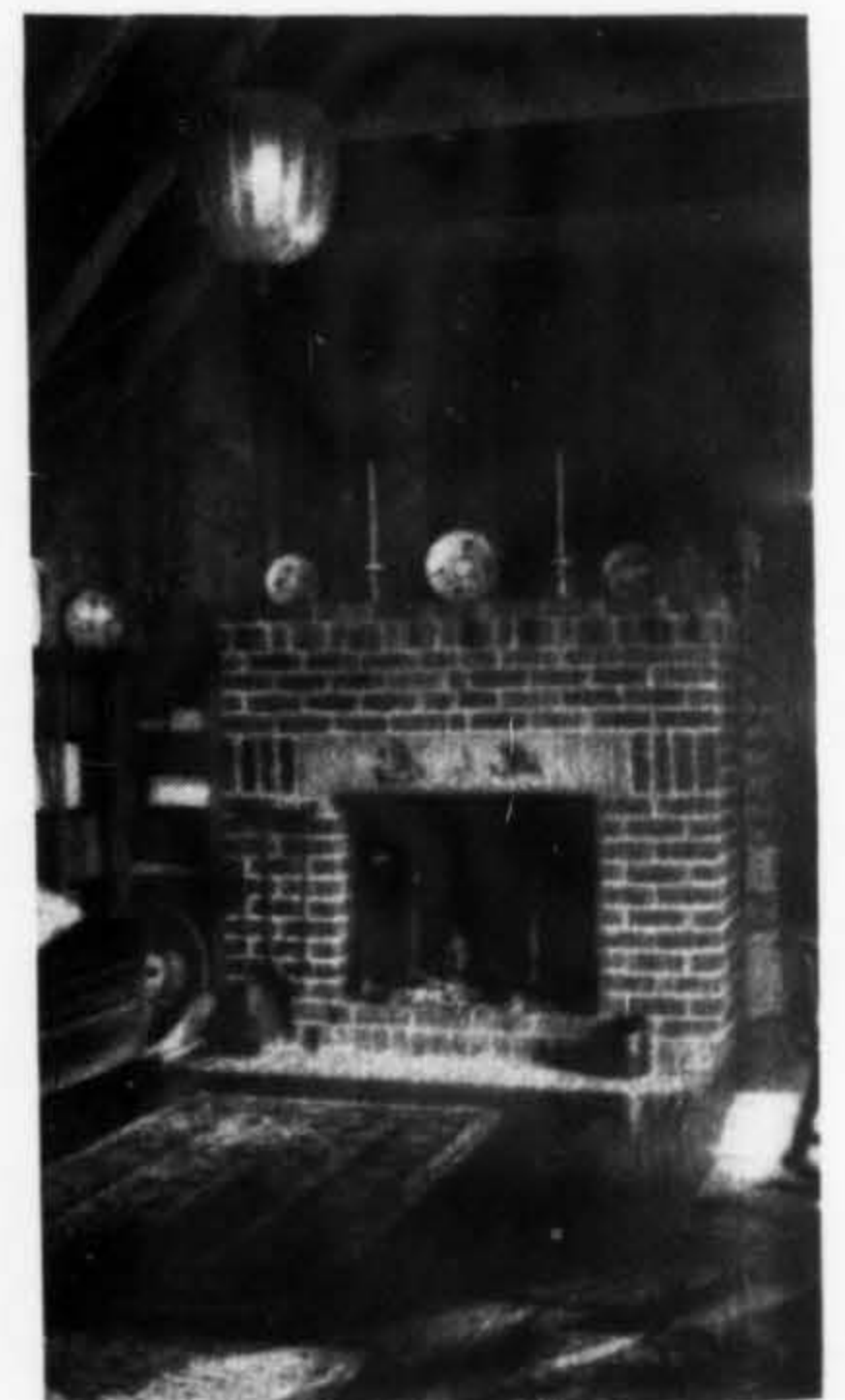




*On a difficult site in Oakland, a steep uneven slope, William Wilson Wurster, A.I.A., has designed for Mr. G. G. Gillespie a cottage which is constructed of the simplest materials but possesses character and charm.*



*Vertical boards painted white, a gray-green roof, good lines, but no asserting feature to contest with the splendid surrounding forest. (The sawed-out woodpeckers at gutter-ends seem quite at home.) Inside, stained wooden walls and rough brick fireplace combine to make Mr. Gillespie's house, a home.*





*A quaint doorway gave "atmosphere" in "Gammer Gurton's Needle"*

## THE BERKELEY PLAYHOUSE

*A Community Enterprise That Is No Longer an Experiment*

By MIRA MACLAY

"We're not quarreling," a Bernard Shaw character somewhere explains. "This is English family life."

"This is not confusion," Alice Brainerd, general director of Berkeley Playhouse, anticipated an apparently logical conclusion "this is our regular process, getting ready for the season."

The phone's staccato ting-a-ling cut the air, still odorous with fresh paint. Miss Brainerd's smooth, warm voice was saying, "Yes. Let me look at the calendar—"

"October 23d. That will be all right. The box office is not supposed to be open now, but I'll put it down—"

"The Angel in the House"—Eden Phillpotts.

"Eden, E - D - E - N, Eden—where Adam and Eve were before they were—" "Kicked out," a voice from the foyer called, but Miss Brainerd, with necessary dignity, spoke "banished" into the receiver.

"Is it S for Sam or F for Frank? I've got it now." . . .

"Remember," it was Everett Glass, producing director, quick, nervous, alert, with a sparkling, brittle quality about him, something like his name, "that here you rise."

Exemplifying his words, Glass shot himself up so straight that he seemed to have arisen, though standing still. He was rehearsing "The Angel in the House" in the foyer. Alice Brainerd was sitting in the box office (supposed to be closed.) Irving Pichel was re-

hearsing Joan of Arc on the auditorium stage. One of the men of "The Angel in the House" cast was discussing, in-between-times, with Miss Brainerd, a call for a Playhouse performance at Santa Rosa. Other members of both casts passed

and re-passed, chatting, laughing, fetching and carrying.

"There is an exit on this side of the arch," Glass explained to a dark-haired girl, who, as she looked up, seemed all eyes—eyes that were twin pools of shadowy beauty.

"Stand so!"

Glass inclined slightly to one side as if listening—

"Raise your voice as you call," he suggested. "A little more. That's it."

"'He's coming back,' that's your cue," to a man who looked the college professor, whatever his job.

In the auditorium, Irving Pichel was leaning against the wall, close up to the stage and just below it—where footlights would be in a theatre of another type. A bit nonchalant and quizzical he seemed as if not paying attention. Yet he was deeply engrossed, missing no word or tone or gesture. When he spoke, his mellow voice flowed evenly, a richly-colored amber stream—New Orleans molasses, raised to some nth degree of velvet-like loveliness.

Violette Wilson, Pichel's wife, as Joan of Arc, was "pumping pep" into the weak and cowardly French King, Charles VII.

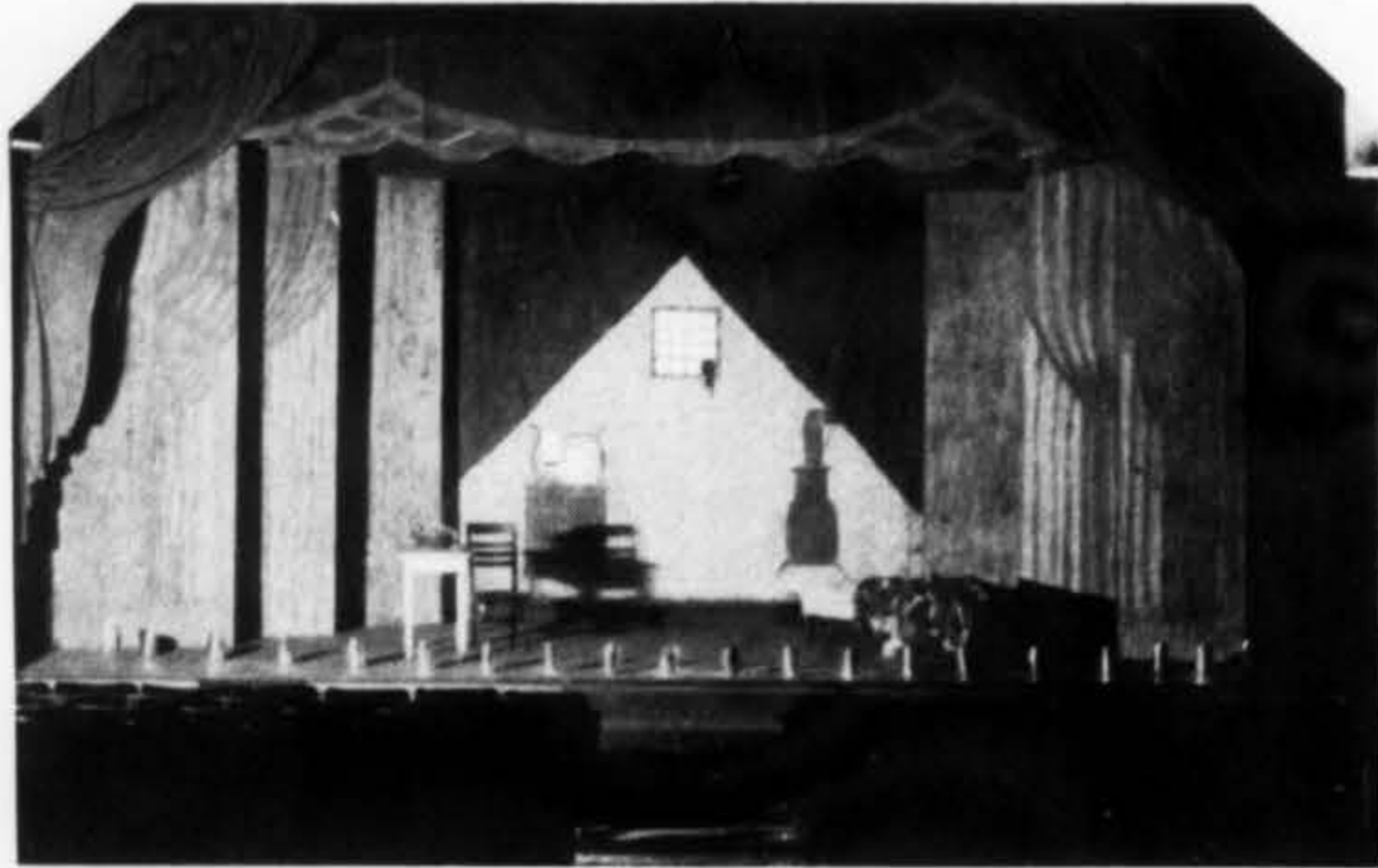
Pichel did not need to pump pep into his players. Or, maybe, that had already been done.

Tlan Blanchard, electrician, stepped out from a right entrance, a boyish figure, his slender youth accented by the red sailor suit he wore—a real Breton sailor suit,

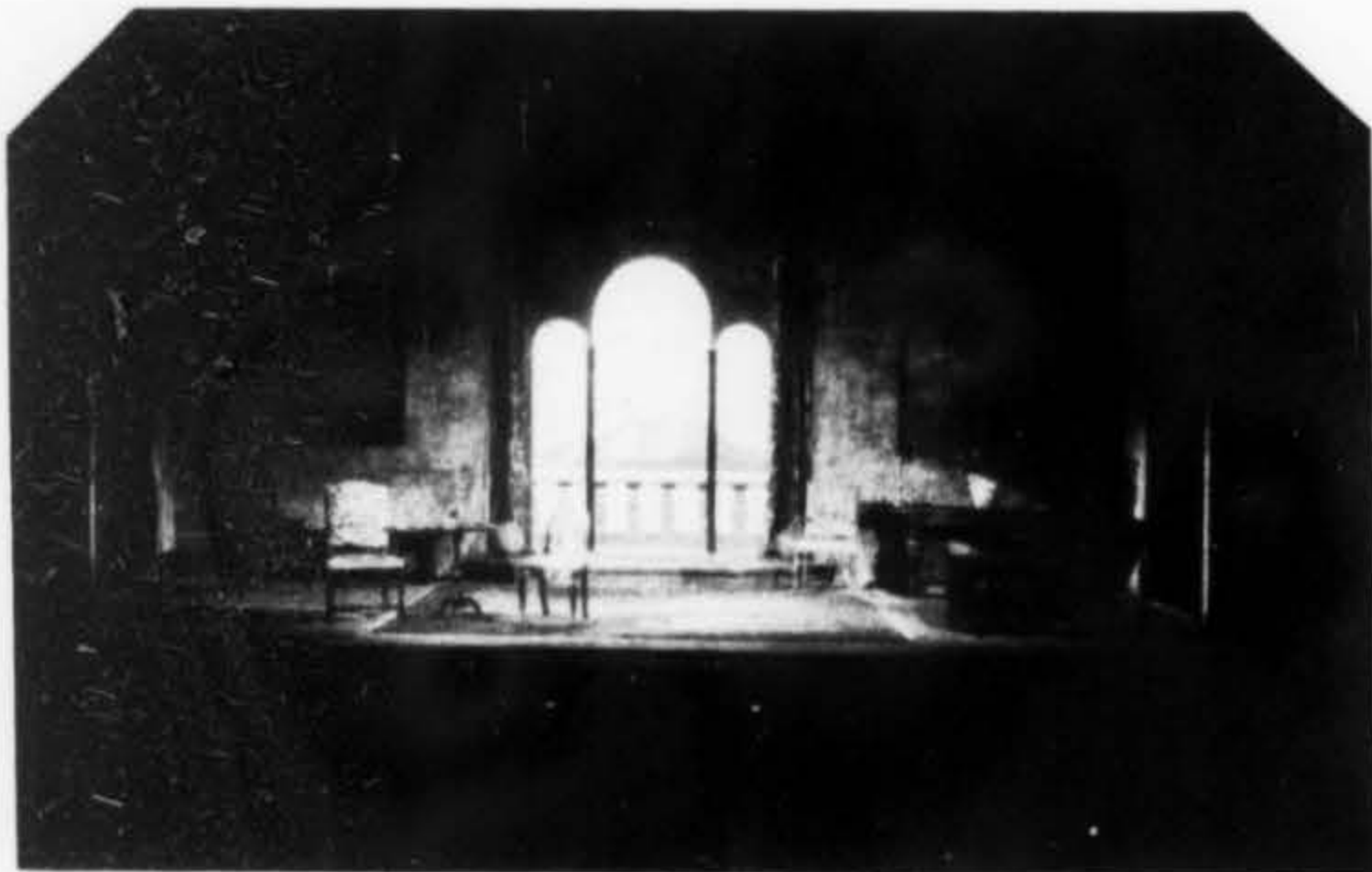
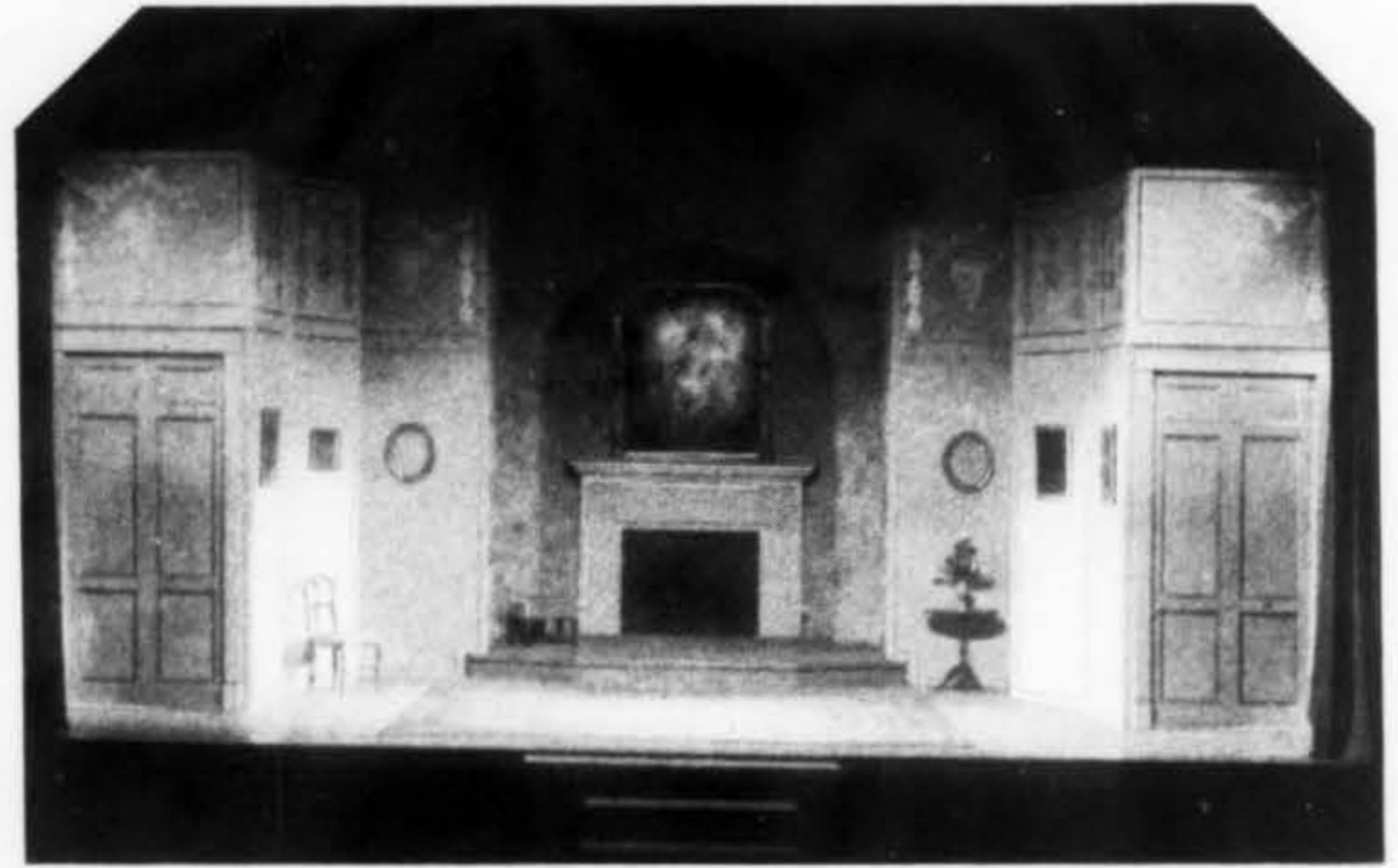


*The simple, beautiful altar scene for the "Nativity Play"*

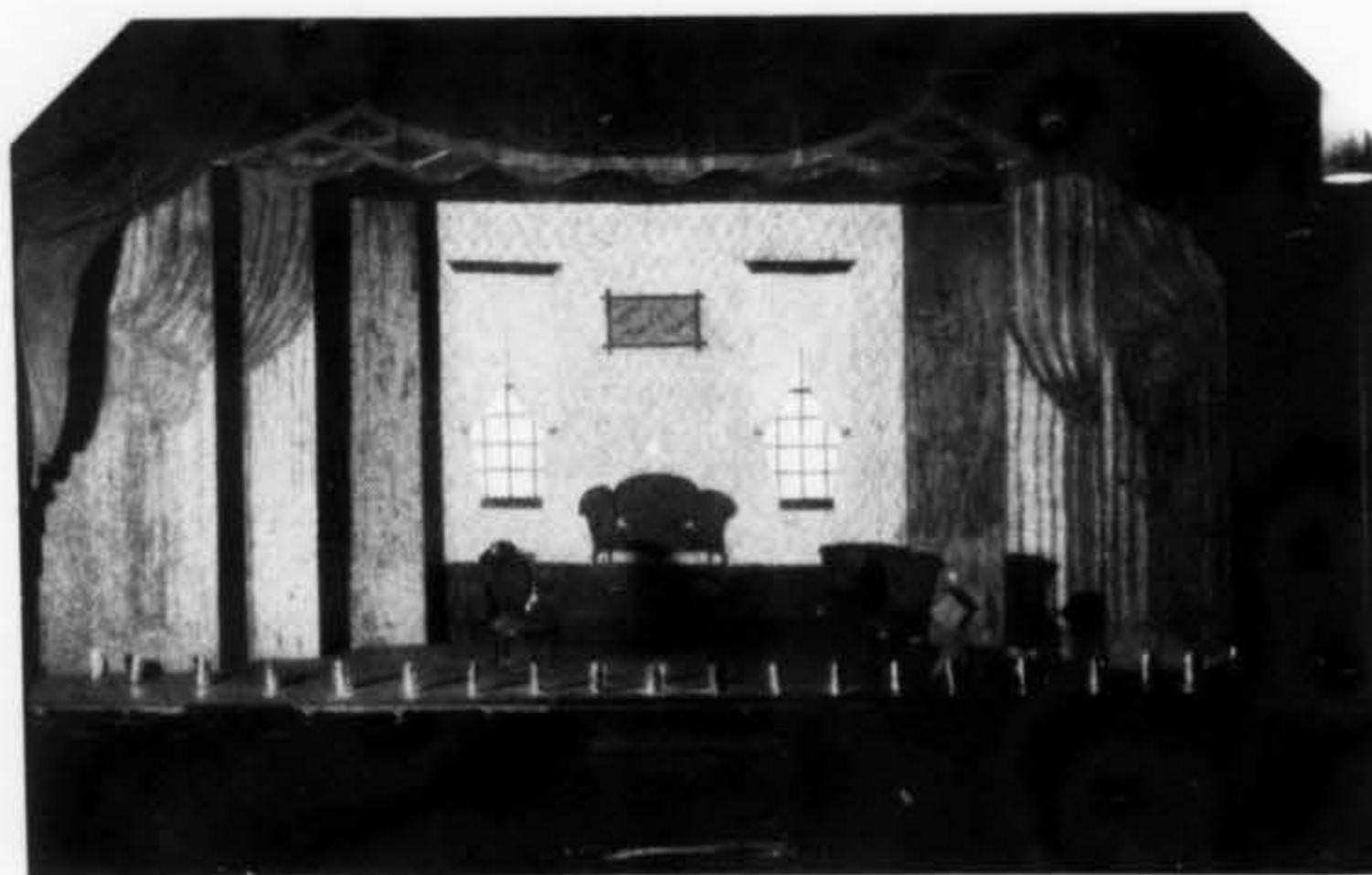
*At top and bottom are shown the "attic" and "parlor" settings for "The Drunkard;" their obvious artificiality conveys the gentle satire with which this old-fashioned melodrama was produced.*



*Below are, at the left, the setting for a scene in "Our Betters" by Somerset Maugham, and, at the right, one from "The Beaux's Strategem," a delicious old English comedy.*



*In the setting, above, for a scene in "The Mask and the Face," a sumptuous mansion was suggested by the simplest methods, such as the two "old masters" drawn in crayons, on paper, in a few hours.*



*The garden pavilion scene shown above, from "Mary, Mary, Quite Contrary," produced an airy, charming effect, with a glimpse of out-doors, an illusion of sun-drenched space which the camera could not record.*

TYPICAL SETS AT THE BERKELEY PLAYHOUSE



brought home from Europe by Miss Brainerd. Blanchard saluted Pichel, near-military fashion, holding up a decidedly grimy hand.

"Mind if I try this out?" Blanchard asked, displaying a gelatin film.

Pichel nodded "go ahead," and Blanchard threw across the stage a shaft of dazzlingly pure white light—the light to rest upon Joan, while kneeling at the high altar in the cathedral scene.

"You've got it, Alan" Miss Brainerd called, while the players kept on with their lines.

"Try more yellow in that off-stage light for Joan's burning," Pichel suggested, aside, to Blanchard. "More glare is needed."

Lloyd Stanford, technical director, wearing a suit that duplicated Blanchard's Breton sailor, came up to Miss Brainerd, twirling a slender statuette in his hand.

"Good," Miss Brainerd said. "How did you do it?"

"Plain wire, electrician's tape, little dabs of gilt and paint." Stanford made laconic reply, and gave the figure, the discus player, for a drawing room scene in "The Angel in the House," another twirl.

"How's the green curtain coming on?" Miss Brainerd asked.

"Already dipped. Some stenciling done."

The green curtain, Miss Brainerd explained, was the hanging for the rich background in the court scene of "Saint Joan." Outing flannel, dyed and stenciled the "rich hanging" proved to be, on a close-up; but in the enchanted light of the play, the fabric might have been a priceless tapestry.



Shakespeare's *Henry IV*, with Everett Glass as the King, John Logan as the Prince.

The fascination, the lure of the stage world, was all about one—compelling, magical. With the simplest and most commonplace of materials, but with painstaking care, sure skill, a knowledge of psychology as well as of color and line, the Playhouse group were achieving remarkably satisfying results. There was team work, a whole-souled, joyful co-operation that seemed to make a holiday, a play itself, of the entire undertaking.

The little theatre movement, according to Alice Brainerd, reached Berkeley when Sam Hume of the Arts and Crafts Theatre of Detroit, Michigan, came to the college town in 1918 as director of the Hearst Greek Theatre of the University of California, (his Alma Mater). To carry out his ideas, Hume brought with him Irving Pichel, already known as a young actor of ability, and placed him as director of the Wheeler Hall plays on the campus. Around Hume and Pichel as a nucleus, a group of semi-professional players was formed, and public interest in the plays, manner of production, and players, grew apace. The University furnished background, backing, and a prestige that fostered development of the new movement.

In January of 1923, Pichel started out for himself, and opened the Berkeley Playhouse in what had been Berkeley Theatre, a motion picture house on Shattuck avenue. The Playhouse organization subsequently moved to Wilkins Hall, and eventually, after many ups and downs (with the emphasis almost evenly divided), Pichel, in January, 1925, obtained what had been a Baptist church building, on Allston Way, and opened up there. The high-raftered building, with its Gothic windows, lent itself picturesquely to the demands of a little theatre, and here Berkeley's playhouse has remained.

In the summer of 1926 Pichel went to Santa Barbara to become director of the Lobero theatre, operating under the auspices of the Community Arts Association. At the same time Alice Brainerd, who since 1925



"Uneasy lies the head that wears a crown."  
Shakespeare's *Henry IV*, Part II.

had been a member of the playhouse Council as well as chairman in charge of scenery, property and costumes, stepped forward as general director of the Berkeley Playhouse Association. The association was re-organized without a directing council, Miss Brainerd assuming a responsibility quite as broad as her title.

Today, Berkeley Playhouse is unique among the little theatres of America, as it is not subsidized and is entirely self-supporting. Undoubtedly, much of this is due to Miss Brainerd's management. She oversees all departments, aids in the selection of plays and casting, overlooks the designing of scenery and costumes, the box office, publicity, purchasing and bookkeeping ends.

Associated with Miss Brainerd, as producing director, is Everett Glass; as technical director, Lloyd Stanford, who has been associated with the group almost since its inception. Two secretaries, an electrician (Alan Blanchard), property man and janitor have since been added to the staff.

The old church has been still further re-vamped under the present regime, and is quite adequately fulfilling its new mission as a setting for worth-while drama. Under the directorship of Miss Brainerd, a stage, simple, flexible, economical, well-lighted and beautiful, has been fitted up by Lloyd Stanford, who has shown extraordinary ingenuity and artistic ability in stage treatments.

The stage, a permanent structure, is characteristically Shakespearian. The back is pierced by a large Romanesque arch. There are both right and left exits and an approach from the main aisle. The

(Continued on Page 72)

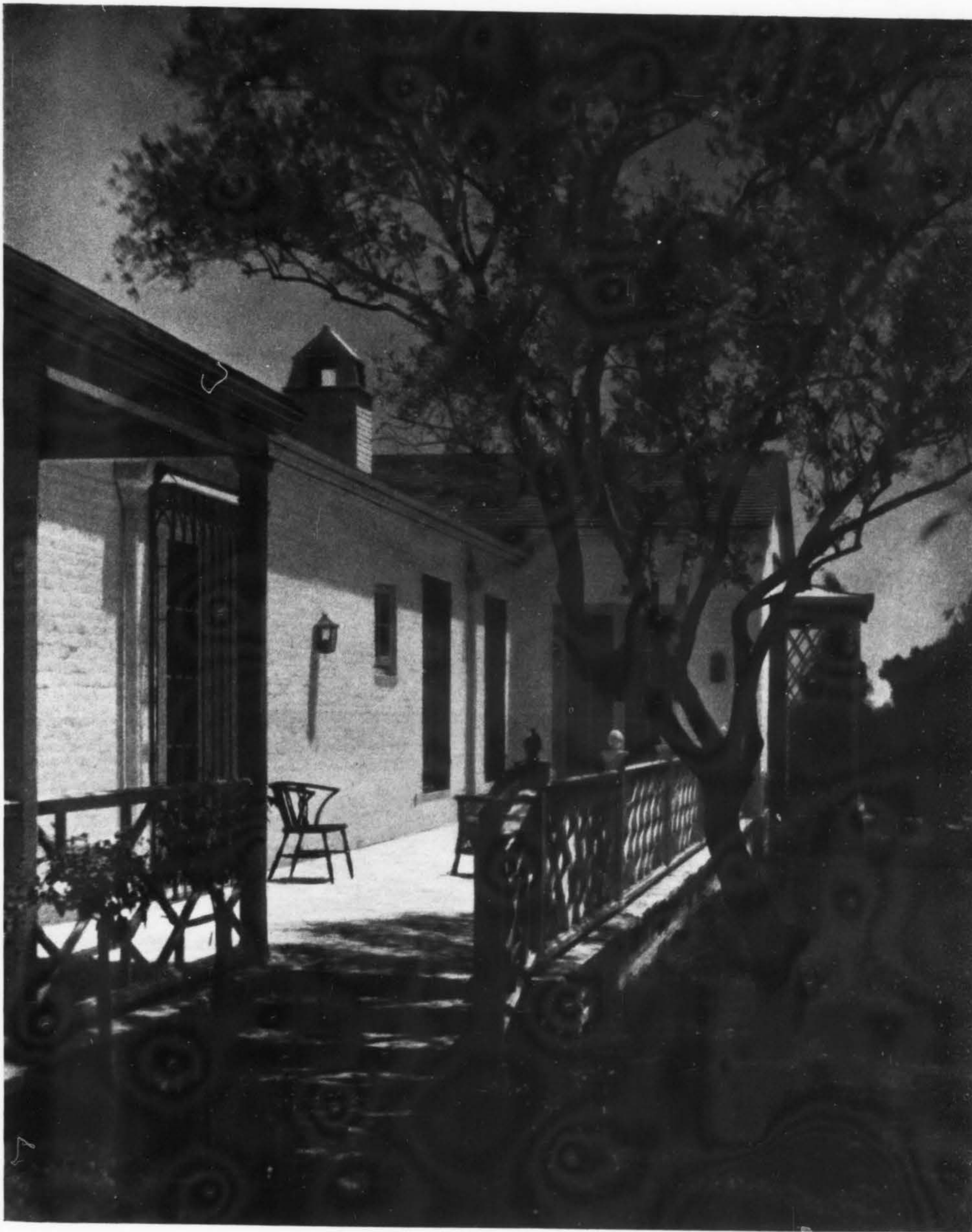


Photographs by George Haight.

The residence of Mr. Leroy D. Kellogg in Pasadena, designed by Garrett Van Pelt, Jr., A.I.A., furnishes delightful proof that a small house can be distinctively Californian without conforming to the massive mission type or to the Spanish-Moresque, dear to the heart of the speculative builder.



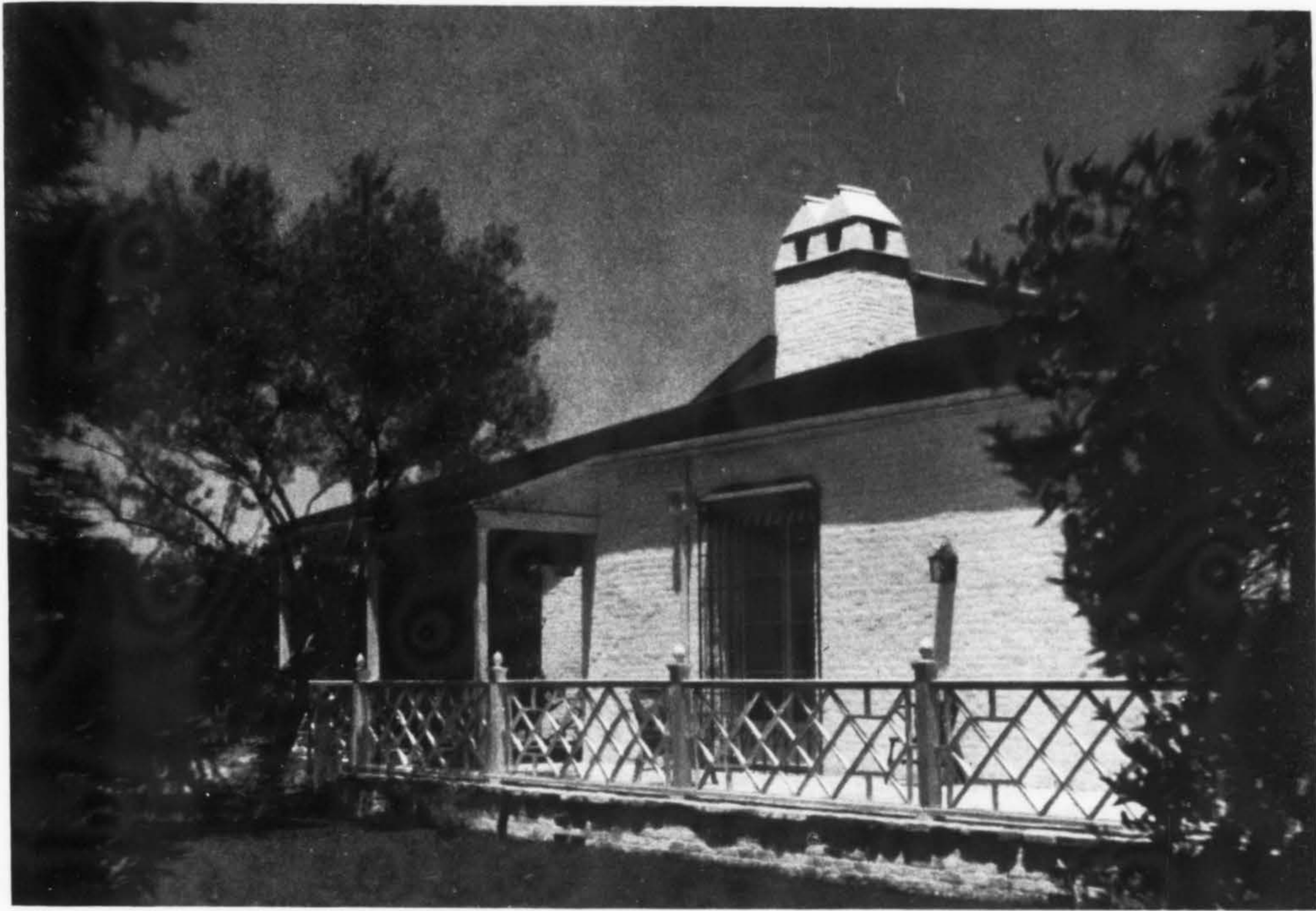
Nor is it necessary to build a two-story house, in the Monterey fashion, to capture the California - Colonial spirit; refreshingly original as is this composition, it is quite unmistakably American, and equally well adapted to the climate and manner of life in California.



*The latticed railings on terrace and bay of Mr. Kellogg's residence in Pasadena are obviously congruous with white-washed brick, green shutters, dark shingled roof; even the iron grille or "reja" is so delicately detailed that it is in harmonious scale.*



*The patio of Mr. Leroy D. Kellogg's Pasadena home is almost completely enclosed, and since it therefore permits use as an outdoor living room is largely paved with brick. An interesting feature in the covered porch is a flower sink, treated to suggest a well—the one quaint, decorative note which emphasizes the porch's cool, sincere simplicity.*



*In this view of the Kellogg patio, there are glimpses of the long-windowed dining room bay, and the gateway to the garage. Treatment of service room windows is noteworthy; also the tile edging to the flower beds—suggesting a row of pots. In composition and detail, Mr. Garrett Van Pelt, Jr., the architect, has succeeded in combining vigor and refinement—an accomplishment no tyro could achieve.*



# A NEW POTTERY FOR CONNOISSEURS

## *Jugtown Ware. A Descendant of Staffordshire*

By JACQUES BUSBEE

**J**UGTOWN ware is the growth of an interest extending over many years. The specimens in our collections of this folkcraft pottery which we brought to New York created such enthusiasm among the ceramic experts and artists who saw them that we decided to make the attempt to put this unique product of our State on the world market. North Carolina is a very large state, the potters were scattered in groups over widely separated areas, and the question was where to go in the state for stock.

Roughly speaking, the potters fell into three groups—the Catawba County "Dutch" and the remnants of the Forsyth County Moravians; the potters around Asheville who were not native potters (with one exception)—and the potters descended from the Staffordshire settlers in the section where Moore, Randolph and Montgomery Counties join.

We decided on the last named section as the most interesting place to begin our operations and our reasons were these: early in the eighteenth century some potters from Staffordshire, England, had settled in this section and their descendants were still making ware reminiscent of the old English shapes and glazes which connoisseurs fight over in the auction rooms. These potters had

remained uninfluenced by the outside world for over a hundred and fifty years and their work had a character and interest unique.

It was in May, 1917, that we began our venture in the extreme Northwest corner of Moore County.

The potters who were still operating their shops in the Staffordshire section were

all men past middle life. They farmed on the side for a support, as there was little profit in the ware making. The potter's sons, with generations of craftsmanship in their hands, were straying off to the sawmills or the cotton or furniture factories; in fact, to any job that offered a living wage. It was difficult to find a man who would undertake to fill orders, even at what to him was a high price. Something else had to be done. First the whole section was searched for old ware in order to re-establish the best local traditions. Some pieces found were dated to within two generations of Peter Craven who was one of the original settlers. Young men in the line of descent were employed who were capable of art training; and then we built the Jugtown Pottery Shop eight miles from Hemp, in Moore County.

The young men who work under art direction at the Jugtown Shop are now producing pottery that is interesting the art collectors and the museums all over the United States. Shipments of pottery from our kilns have gone to England, France, Hawaii and of course all over the States and Canada, New Zealand, Australia and Brazil.

The traditional forms were almost exclusively utilitarian—



*Above: Lily Jar and Tall Oil Jar. Translations of two tenth century Chinese jars, suitable for flowers and lamp bases. One in oyster shell white, the other in black. Beautiful for their primitive simplicity. Mr. Busbee recognizes primitiveness as a state of mind and not a point in time. The Jugtown potters are modern primitives.*

*Left: Teapot, sugar, creamer, cup. "Dirt dishes" for table use were made during the Civil War period when North Carolina was blockaded from the rest of the world.*

*Right: The tall four-handle jar is from a Persian original. The blue glaze flecks with red, accidentally, in these primitive kilns and gives the atmosphere of the old piece that has scaled and corroded from being centuries buried. The globular jar with two small handles is more a paraphrase than a translation from a Han funeral jar. The model in the Metropolitan Museum is catalogued as porcelainous stoneware. The Jugtown funeral jar is in salt glaze stone ware.*



plates, platters, pitchers, bowls, rim pans, candlesticks, tea sets, stew pans, bean pots, pickle jars, butter jars, milk crocks, preserve jugs. When the present Jugtown pottery first began operations its output was exclusively these useful shapes. But to preserve a craft it is necessary for it to be self-supporting,—for its market to take up all the output, since a kept industry is without vitality—just a fad. This also means that the market must be respected. Pickle jars in great variety of sizes can be sold up to a certain point; but after that, the market will absorb no more. With this came another question: Since only the younger men were worth while training what was the best way in which to train them to give them a realization of form, of beauty in line and proportion? Training would quite evidently consist in a study of the classic.

We considered Greek pottery—amphora, krater, kylix, and decided that Greek potters were the Sears-Roebuck of their day; they reproduced in cheap burnt clay the expensive bronze and marble forms that were the fashion. Greek pottery is a trick—it cannot be turned on a wheel. It bears no relation to the technique by which it is produced. An amphora could not be turned on a potter's wheel except in sections and afterward stuck together. The handles usually attached perpendicularly to the body give a disagreeable feeling that they would snap off if used when the vessel was full of water. Mr. Keats' voice probably carries great weight in this matter, but read the ode again and the decoration on the urn is the subject, not the urn.

*Right: Historically these hen shakers for salt and pepper are the most interesting things made in connection with Jugtown pottery. The shakers made by 17th century Staffordshire potters are so like these that we cannot question the survival. They flank a "stew jar," or casserole. On top is a flare bowl in orange, sometimes glazed in black, and a small bowl, a translation in frogskin glaze from a Sung period tea bowl in hare's fur glaze.*



*Above: Two jars translated from Japanese originals in possession of the Metropolitan Museum.*



*Left: The cracker jar in the center is a traditional container for coffee beans. The jars on either side are Chinese in form. They were made to fill the demand for lamp bases or for flowers. They were translated from the great classic period of pottery—the T'ang and early Sung dynasties.*

No potters who have ever lived understood better the relation of technique to the thing produced than the early Chinese. Their perception of form produced by the centrifugal force of a potter's wheel is simply uncanny. Their form seems as spontaneous as natural forces. The wheel becomes a self-conscious vehicle of energy, functioning independently of man. Watch a potter at his wheel, as he pulls up, spreads out, narrows or widens, thins, between his fingers inside the vessel and his chip on the outside, of the walls of soft clay.

North Carolina pottery is of no consequence in itself without beauty. Being made of North Carolina dirt adds nothing to its value unless it is embodied into forms of art. For as a matter of fact, the whole of art is form. We call it form in pottery and sculpture, proportion in architecture, good drawing in painting, feeling or soul in music, style in

literature. Pottery without beauty of form cannot be made interesting by color, glaze or decoration.

Jugtown pottery is now a pace-maker for our community. The other potters have been stimulated into imitation and though their attempts are crude, the effort is in the right direction and ultimately will bring results. Already it has brought financial results, for the roadside potters have a tourist clientele as innocent of Art as the potters themselves.

To train the young men in a sense of beauty, form, fitness—to keep alive this folk craft tradition, seems to us a task undertaken for our state and worthy any sacrifice involved.



Midwick Country Club Team—National Junior and Open Championship Winners, 1924:  
E. G. Miller, Eric Pedley, A. P. Perkins, Carleton F. Burke. Reproduced from "American  
Polo" by Newell Bent, by courtesy of Macmillan, Publishers.

## IN THE SEARCH FOR THE PERFECT GIFT

*These Books Are Recommended*

By LOUISE MORGRAGE

### *A Royal Game*

ALL persons addicted to the polo mania whether actively or otherwise will enjoy reading and later using for reference "American Polo," (Macmillan) by Newell Bent. It is an exposition of polo in this country since its introduction in 1876 from England, where it was likewise a recent importation from the east after flourishing there for centuries.

In the light of the contemporary sophistication of polo, it is amusing to view its anything but showy start—actually renovated croquet mallets were used for playing it. Since then its progress has been tremendous, and the author shows how the famous clubs have accomplished this through their inter-regional and international games. Supplementary to the text are numerous illustrations which in their infinite variety add much significance to this entertaining and instructive volume on a sport that is growing rapidly in popular favor.

### *An Instructive Tour*

Unlike most people who write about their travels, Agnes Rothery devotes no space to her personal experiences in her book "Central America and the Spanish Main" (Houghton Mifflin). She does not need to establish such intimacy with her readers, because her vigorous, well trained

mind and rapid sweeping style can give them something better—the results of her aptitude for observing keenly. Moreover she has the historic background of the region under discussion at her mental finger tips, so to speak, whence it flows readily off to explain or adorn her aspect of these contemporary scenes. And so it follows that her crisp graphic impressions of lands and cities from San Francisco to the Spanish Main take a form of substantial merit which the fireside traveller seeking both information and entertainment will welcome and appreciate.

### *Good Fiction: Better History*

Stanley Vestal's mind is thoroughly saturated with the lore of the frontier west of the fifties, the period which he has chosen to exploit in his novel of adventure called "Dobe Days" (Houghton Mifflin). He makes old Fort Bent on the Santa Fe trail the center of some lively action, popping with the excitement peculiar to the time and place, involving Indians, trappers, traders, emigrants and army officers; and although it is not the most important feature of his novel, he spins a very respectable love theme with a typical heroine sadly beset by constant perils and a handy hero constantly to save and sue.

While this love theme is not without its thrills, where Mr. Vestal scores is with

his pictorial element which recreates the strong and semi-barbaric atmosphere of the old order on the plains. The men experienced in Indian wiles who had so long ably administered it, were just then having to give way inch by inch, and very sore about it, to the blundering tactics of a new regime. In fact one of the inexorable changes in human affairs was blithely on its way, and Mr. Vestal's portrayal thereof, shows how futile was any opposition to its course.

### *Stokes' Books for the Young*

"Marionettes: Easy to make. Fun to use" by Edith Flack Ackley will prove a treasure to talented youngsters. Besides its careful instructions for making and performing the puppets, it contains four original plays for them to act.

"The Attic Child" by Lucile Morrison is a charming tale in an alluring setting about a boy and girl who were playmates in Stockton.

"Young Pioneers on Western Trails" by Orville Kneen introduces young people directly to some of the source material consulted by those who write American history.

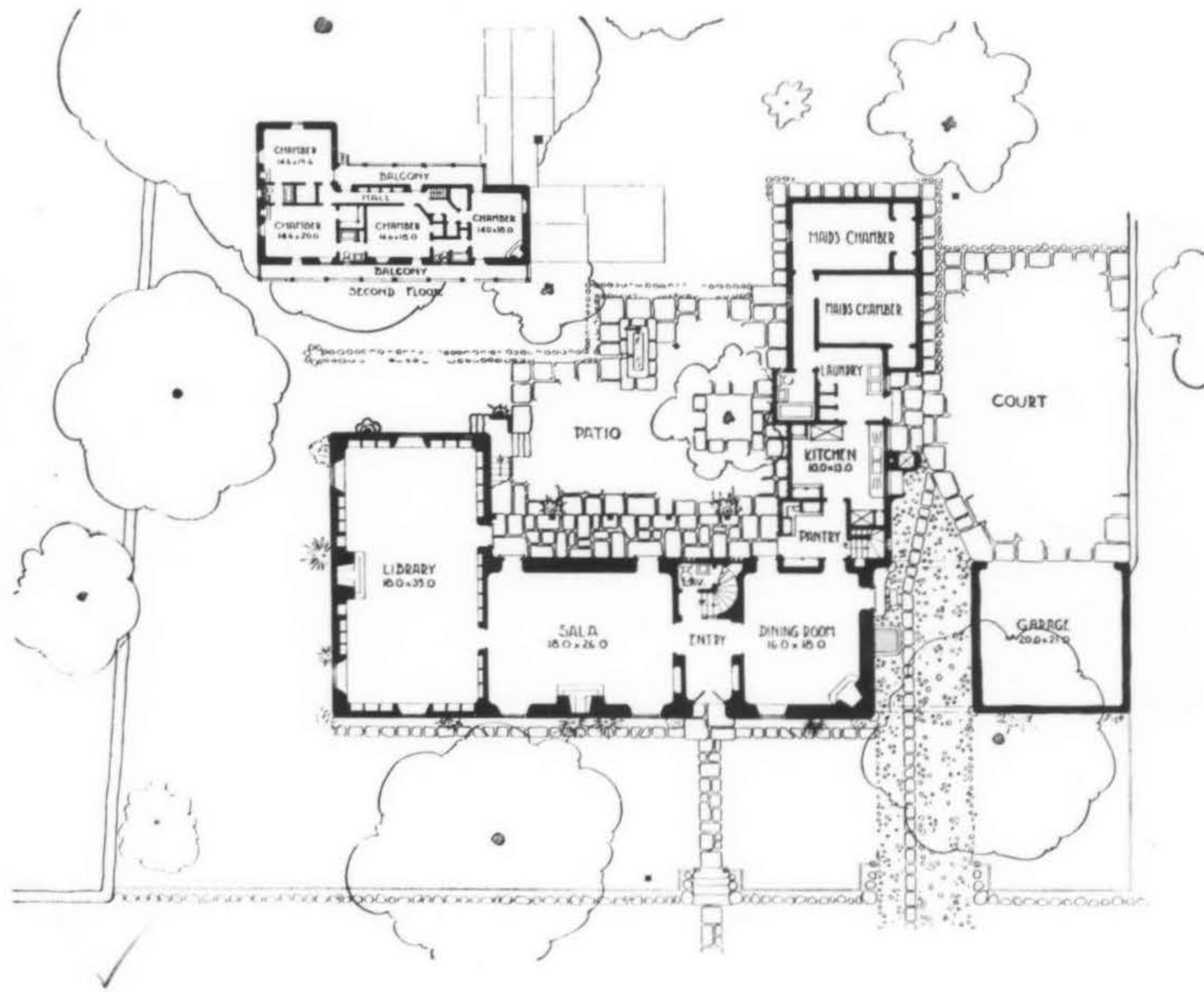
"Magic for Marigold" a story of a little girl on Prince Edward Island was written by L. M. Montgomery, the author of "Anne of Green Gables."





Photographs by George Haight.

*Behind a row of ancient olive trees and a stone-and-picket fence, stands the quiet, friendly house that Garvin Hodson, architect, has built for Mr. Hervey Bates Perin, in Pasadena. It was one of the first to be designed in the spirit of the charming old houses at Monterey—a subtle entwining of Spanish and Puritan character.*



A CALIFORNIA-COLONIAL HOUSE OF PURE DESIGN



*The secluded patio of Mr. Perrin's home in Pasadena, with its verandas and outside stairs, its fountain, its flower beds and potted plants, looks out to a wide space of lawns and gardens and playgrounds, surrounded by high brick walls and rows of lofty trees. Notice the naive use of shiplap on the service wing, an expedient frequently employed on the early houses and adding another note of Puritan simplicity.*



*A wide cobbled driveway leads through covered passage to the garage courtyard and outbuildings. Lamps and hitching posts add a touch of quaintness. At the time these photographs were taken, the annual garden in front of the house did not show the thick luxuriance it attains later in the season. The residence of Mr. Hervey Bates Perrin, in Pasadena; Garvin Hodson, architect.*





*The library of Mr. Perrin's home in Pasadena is a delightful, airy, spacious room all of white painted wood, made warm and glowing by its walls of books.*





*Dining and living rooms in Mr. Perrin's Pasadena home are chastely white, an effective background for his fine old furniture. Garvin Hodson, architect.*





*"Arabesques"; E. Cavasos, the sculptor.*

## ARE WE BECOMING SCULPTURE-CONSCIOUS?

*The Far-reaching Effects of the American Sculpture Exposition*

By HARRIS ALLEN, A.I.A.

ALL attendance records for special national art exhibits have been broken during the American Sculpture Exposition which has been open at the Legion of Honor Palace, in San Francisco, since April 27, and which will close January 1, 1930.

Visitors have come from all parts of the country to view this collection, 1336 objects of contemporary American sculpture, the works of 300 artists. Yet the majority of the million and a half (in round numbers) who will have seen the Exposition, are undoubtedly citizens of California, and it is also probably true that a great number of these consist of those residing nearby, in the San Francisco Bay region, many of them making repeated visits.

It is natural, after going once, to take one's friends from out of town to see the greatest art feature in the city—or to go again with a local friend to point out some particular pieces that one has admired. The almost inevitable result is that one finds,

on each return, new works of art hitherto unnoticed. There comes an obvious conclusion, that no matter how much pleasure and profit may be derived from a single inspection, it is impossible to gauge the entire exhibit, or to make it even more comprehensive, the contemporary work of American sculptors, short of the impressions to be gained from repeated visits and

many hours of observation and study. This, it appears to me, is the significance of the undiminished, increasing interest in the exhibition, and the continuance of the high attendance. It cannot be but that this great collection of American works of art is exerting a profound educational, cultural influence upon the public.

And I cannot agree with those individuals, enthusiastic over the "modernist" trend of the arts, who criticize this Exposition as being reactionary. Containing many sculptural essays, as it must, that are more or less stereotyped, uninspired, never-the-less there is little that is distinctly banal, of a low grade judging by the traditional artistic standard. This, of course, did not purport to be an exposition of "modern" sculptural art; it probably is quite fairly representative of the work of all American sculptors; and after the first confusion of beholding such a tremendous number of exhibits has resolved itself, every lover of American art must find himself grateful and satisfied.



*"Romanza" by John David Bycin (awarded Wm. French Gold Medal, American Artists Exhibition, 1926)*



*Above, "Elephants" by Margaret J. Postgate; below, "Aspiration" by Ruth N. Ball (of San Diego).*



*"The Three Marys" by Margaret J. Postgate, an alabaster group strikingly modern in feeling.*



*On the walls of the newly-named "Desert Room" at El Mirasol, Santa Barbara, have been placed a very remarkable series of mural decorations painted by Mrs. Albert (Adele) Herter.*



Photographs by Collinge.





*For nearly two months Mrs. Herter devoted her entire time (assisted by Mr. Herter and by David Imboden) to this consummation of her dream in the murals of the Desert Room at El Mirasol, Santa Barbara. Against a background of aluminum leaf glazed with a dull gold, loom faintly the desert ranges, and in the foreground are many varieties of cactus and other desert flora, in softly blended natural tones of reds and greens—an exquisite, mysterious, pulsing glow of form and color.*

# A BLESSED DAY WITH THE GARDEN CLUBS

*In Montecito, Santa Barbara, The Garden Clubs Discuss Billboards  
Cactus and Desert Growth Beguile the Time*

By M. URMY SEARES

**F**AR from the busy boulevard, the sign-bedecked highway and the bustling city of the south, the members of our Garden Clubs have found in their quiet patios and porches a place in which to think.

It is well for California that someone has time and place in which to think, to notice how the life of every one of us is being cluttered up with useless things, to study how the world—so beautiful if left alone—can yet be made more beautiful even though occupied by man.

We rode through Montecito to reach the bungalow of Mr. John D. Wright whose day it was to show his moving picture of the billboards on our highways. There are no billboards in Montecito proper. Handsome roadsigns direct the stranger; but even the dwellers in that delectable land must pass down the highway when they venture forth from home.

In a beautiful room with a high ceiling of California redwood treated to retain its natural light color, we saw the slides and moving picture, listened to Lockwood de Forest, Jr. as he gave a landscape architect's impressions of the desert, and heard of Mrs. Wright's success in crossing cactus from South America.

Mr. Wright's attitude in thinking out the problems of preserving the views from the highway is broader than that of reformers who would pull all billboards down. He would restrict them to commercial districts, and thus avoid—for those who insist on putting their magnified business cards upon the public highway—the constant waves of irritation which must rebound to them from signs set up to mar the pleasant countryside. For when the people of a free country go out upon their highways for a pleasure trip they want the open country, not a boxed-in road. Nor do they want some other person to decide for them what views are to be looked at and which are to be hidden by an advertiser's sign. The slides and moving pictures were carefully selected along the coast road from Montecito to Pasadena. We saw the little waves along the Rincon road come lapping in from the Pacific. Then our view of them was cut off by someone's fantastic effort to intrude his ice-cream or his axle-grease upon the view. We saw



*The view of the channel islands over the tops of Montecito gardens, with "neighbors near but no one to be seen."*

the great spread-eagle on the rock near Pasadena and in front of it the very moving picture of the highways chattering signs. Query? Why drive through that portion of Los Angeles called 'Eagle Rock' when La Canada has fewer high-powered billboards? Why patronize a manufacturer who slams his merchandise in your eye when you are out to see the view?

These are not quotations from Mr. Wright's address, but they represent the reaction to his pictures in the mind of at least one person in his audience. "The film will be shown all over the United



*The porch and view. Residence of Mr. John D. Wright*

States by the Women's Clubs who have taken up the matter of billboards on our highways," said one of the members to me while we had tea on the porch.

In his trip through "sign-belittered Victorville," Mr. de Forest noted the natural spacing of desert plants and called attention to the fact that our cactus gardens are apt to look crowded in comparison. "Each desert plant is an interesting object. Mass planting does not apply in their case." He also cited numerous plants he saw in Arizona which could be used in our gardens to good effect: redbud, lobelia, locusts and deciduous fruit trees." A mass of rosy, autumn aspens, for instance, against a group of dark green conifers.

A high honor has come to Mrs. John D. Wright for her skill and bravery in saving the lives of twenty-three out of twenty-five cactus plants which, imported by the Santa Barbara Museum, were held so long in San Francisco that Mr. Hoffman, the Director, despaired of using them. United States Inspectors, sent to follow up the incident, gave such a glowing account of Mrs. Wright's success, that Washington responded with a permit to import from any part of the world. The letter confirming this permission to Mrs. Wright is a family treasure.

After a cup of tea with fascinating accompaniments, served on the porch which looks out to the channel islands through an enchanting group of trees, we wandered in the garden to see the new cactus in the hothouse, or merely wandered—down winding paths among the oaks and olive trees. Alone I sat on a curved white bench that overlooks the sea between the mountain-crested land and the island mountains rising from the level waters, all calm and stately as the sun went down. The golden sun that through the smoky distance gleamed and glowed like an orange of fire. It disappeared but left an opalescent trail across the channel, a golden streak of sky above the fairy isles, and the pure crescent of the silver moon—a little sliver of a silver moon set like a flying victory in the softly tinted, violet sky. Peace fell upon the quiet land.

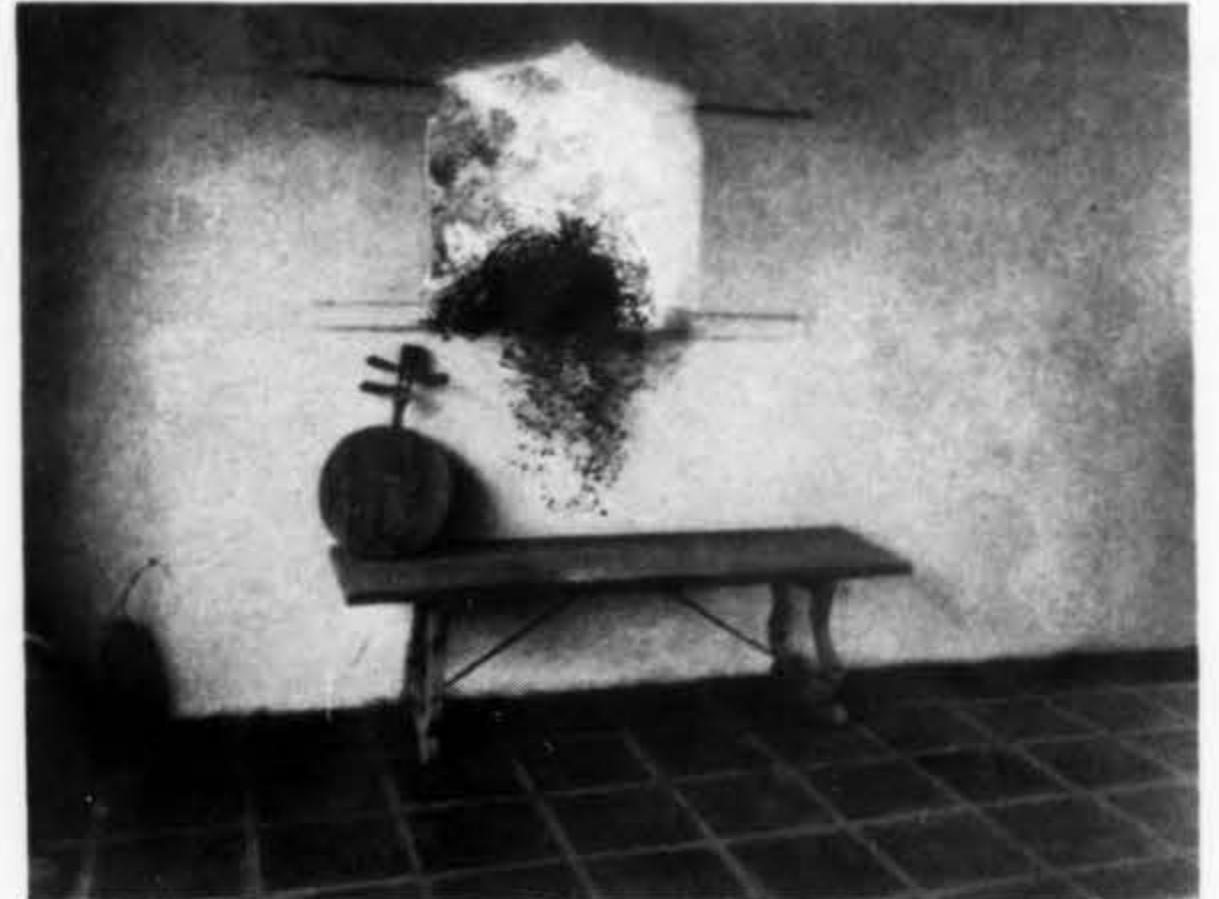
Oh Montecito! How can a Californian ever thank you adequately for guarding as you have, your royal part of California!



*In the foothills of the Sierra Madres, near La Canada, is the ranch of Mr. William Jarvis Earl, "Alta Canada," and for the ranch house a harmonious setting has been designed by Charles Gibbs Adams, landscape architect.*



*Mr. Adams has provided around the ranch house of Mr. Earl at La Canada (designed by the late Everett Babcock) such pleasant features as a walled patio garden, over the blue and white flowered border of which wave Deodars of India; an outdoor, olive shaded, dining room; plenty of potted plants for walls and loggia windows.*



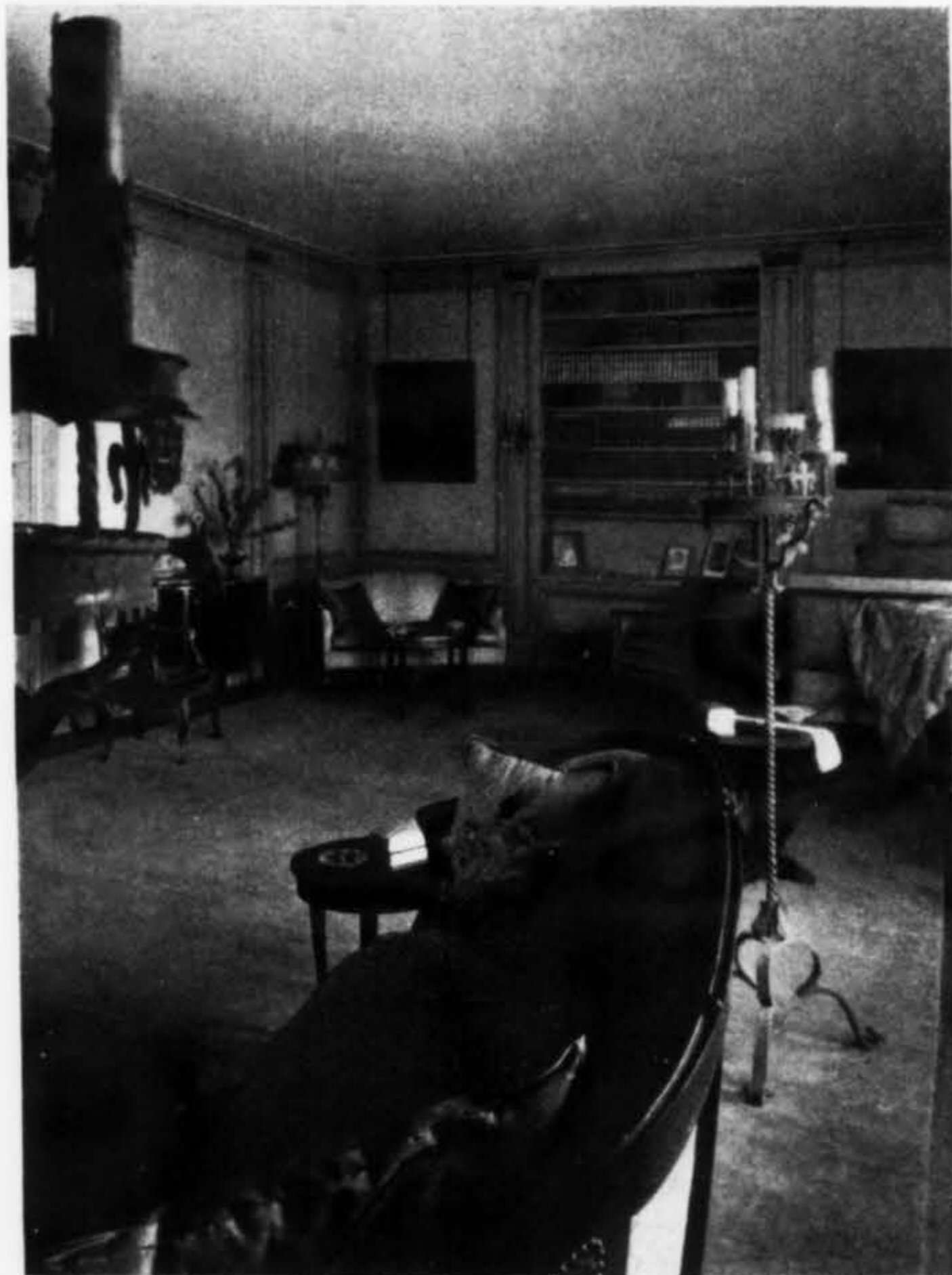


*"La Huerta," the ranch home of Mrs. Colonel Herman Hall at Sierra Madre, was also designed by the late Everett Babcock, and has a sturdy Californian feeling. Charles Gibbs Adams, landscape architect.*

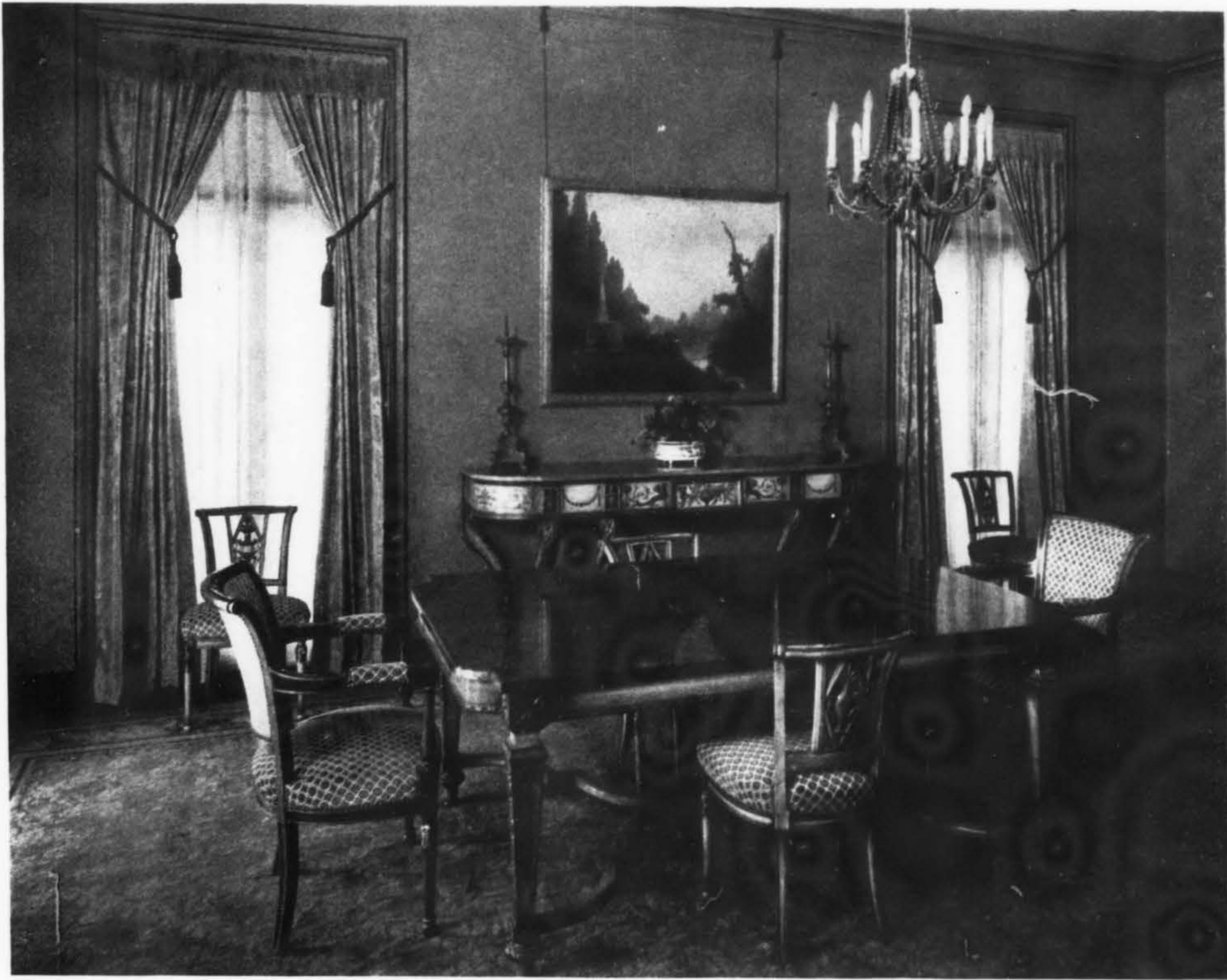


Photographs by Roger Sturtevant.

*John Quinn has created some extremely effective interiors in the redecoration of Mr. H. L. Zellerbach's house in San Francisco—elegant, sophisticated. In the French drawing room, an over-mantel painting (in the manner of Claude Lorrain) has been taken as the color keynote for the amber carpet, russet and gold damask draperies, needlework chairs, antique damask upholstery fabrics.*



*Woodwork and walls are a soft Fragonard green, mouldings enriched with gold. There is a pair of fascinating portraits, attributed to Hogarth, in their original carved wood frames a la Sir Christopher Wren. The piano is lacquered in green and gold, to match the woodwork. A daring, contrasting note is struck in the antique iron electroliers. Two lovely old commodes are in marquetry of Kingwood, tulip, box, ebony.*



The dining room of Mr. Zellerbach's San Francisco home was designed by Mr. John Quinn in the Lalonde manner. Casings and cornice are of French blue with mouldings enriched in antiqued gold; walls are a dove gray; draperies imperial yellow damask; handtufted rug of golds, pinks, grays, blues. A decorated console is finished with antique crackle, has a yellow Siena marble top. Table and chairs are of quartered prima vera; coverings of cream and gold Vel de Genes. A colorful landscape is by Gleb Ilyin, Russian artist now domiciled in San Francisco. Altogether, a brilliant, airy, cheerful room.



A late 18th century breakfast room has woodwork and furniture painted a cool apple green; the decorations were taken from an old piece of Spode china. Walls are yellow, stippled, glazed. The tile floor is in soft yellows and pinks, in "crackle" glaze. An oil painting in the window lunette forms a charming cresting to the plain green glazed chintz draperies. A gay little nook, but by no means crude or loud.



*"Cameo Kirby" is enlivened by the voices of Norma Terris and J. Harold Murray, in the new version. A Fox picture.*

## THE MAGIC TRAGIC LAND OF CINEMA

*Western Chivalry and Old War Chicanery Preserve an Even Balance*

*A Pensive Sadness Marks a Silent Drama of Dolores del Rio*

By ELLEN LEECH

SUSTAINED cheers should arise from around the "Old Water Hole" as more Westerns will follow the success of the "Virginian" as surely as the night the day. But (that great obstacle word) every producer and director must remember the "Virginian" is a mighty good play. Age has not withered nor custom staled its entire dependableness. In the present form Gary Cooper is content to be the type drawn by Owen Wister, lanky and long, pleasantly honest and straightforward and, thank Heaven, without song. The Virginian himself may, as his friend avers, be smart enough to dry snow and sell it for sugar but no such attempt should be made by the next author or producer. The wholesomeness of the "Virginian" is its great appeal, a feud not entailing sex, and a delicate and delightful love story without the fervid introduction of passion.

"Flight" nicely combines romance and adventure and while the adventure is aerial it is especially panoplied with both the trappings of peace and war. It more nearly reproduces the work of the air service of the country than did "Wings", and while dealing principally with man's achievement aloft adds touches of humanness and gives a trifle of romance for the sentimentally inclined. It has the added advantage of bringing back Jack Holt to the screen again after too long an absence.

Intrigue, but intrigue of wide significance is what the superlative art of George Arliss brings to us in "Disraeli". The object gained by diplomacy is the Suez Canal and the domination thereby of England in the far East. The historical subject matter becomes a real thing, vital, through the

artful and delicate touches supplied by Mr. Arliss and a mental stimulation results which, it is perhaps unnecessary to say, is not usual. The introduction of a romance, an incidental one, adds tenderness, but around and through it all the subtle art of the star flows like magic. He succeeds in emphasizing each bit of finesse with humor, forming highlights for the audience, until the realization comes that here is a good picture, one that truly is about something.

To the proponents of the silent drama comes "Evangeline", silent in the sense that there is no dialogue with the exception of a spoken word or two at the close and a few inevitable songs. Perhaps it is intended that the sobs of the audience provide an audible accompaniment, as the pathos is of a haunting kind, pensive and dear to the Victorian era but rather widely divorced from the attachments of today. Dolores del Rio gives a distinguished portrayal of the sad, lonely, lovely heroine.

As "The Tresspasser" deals largely with the same inhibitions that make "Camille" a constant favorite it serves admirably as a vehicle for the return to the films, and entrance to audible cinema of Gloria Swanson. This artist is delightful in the poise and certainty with which she essays the emotional role, and holds her sway even through the rather slow unfolding of the final reels. This should be enough for any artist.



*A Spanish influence is deeply felt by Warner Baxter and Mona Maris in the "Romance of Rio Grande", a picture from the Fox Studios.*





### Carpentier's Training Camp Busch Gardens

*A partial view of the training quarters for Georges Carpentier, the famous French boxer. It was established here in Busch Gardens, one of the Assistance League's most valuable locations, for the making of the film scenes for Warner Brothers Vitaphone production, "Hold Everything." Two camera stands are seen in the foreground. At the left middle distance is a row of reflectors used for casting sunlight to any desired spot.*

*Busch Gardens in Pasadena, California form the private estate of the late Adolphus Busch and is now in the possession of the heirs. For many years it has been one of Pasadena's outstanding show places.*

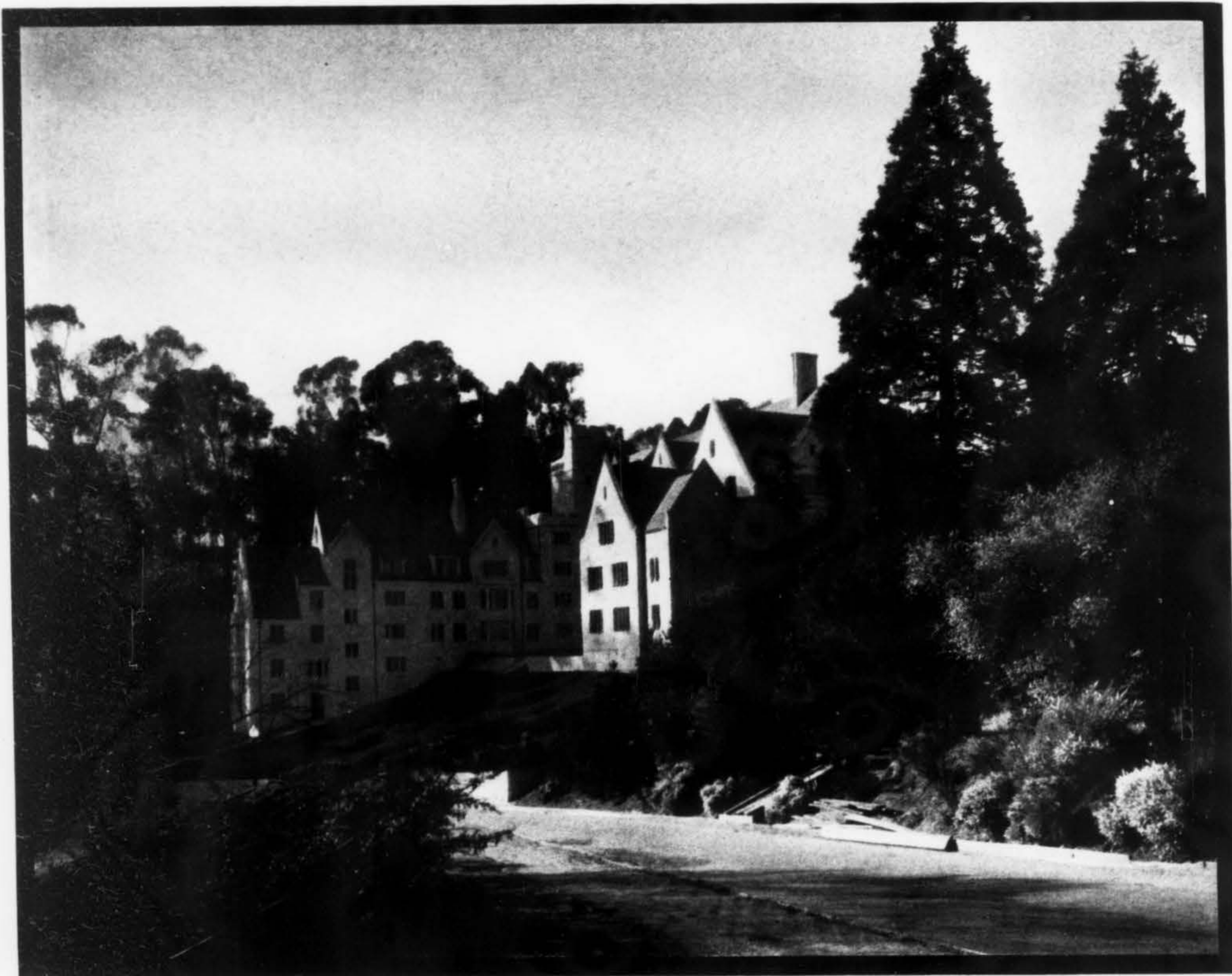
*No more valuable use could be made of this delightful spot; for it gives pleasure to thousands who see the film and the funds accruing to worthy charities through the Assistance League's Location Bureau are notably efficient and intelligently applied.*

*Right—Georges Carpentier in the Busch Gardens during the making of "Hold Everything."*

*Sally O'Neill in the swing.*

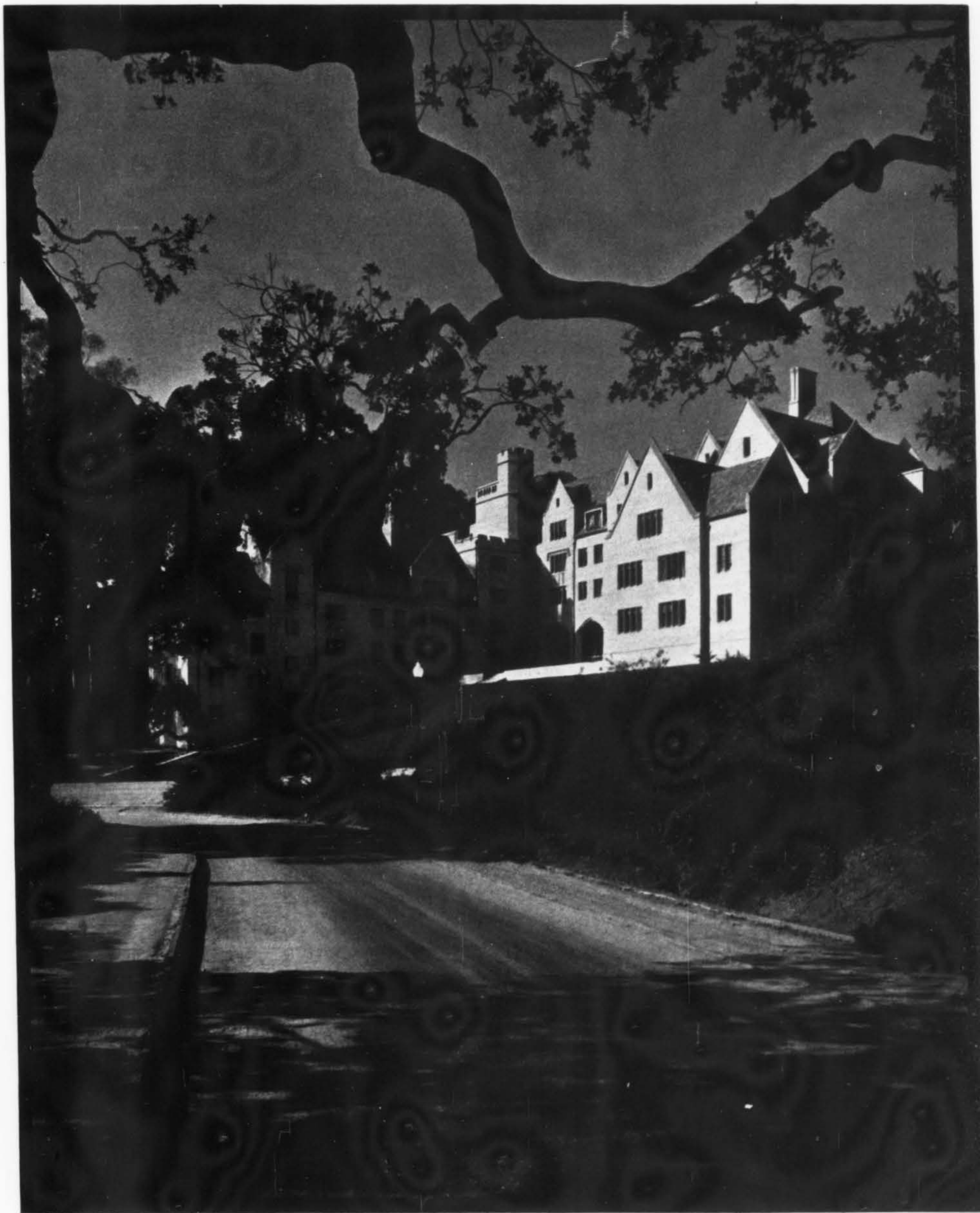


A N A S S I S T A N C E L E A G U E L O C A T I O N



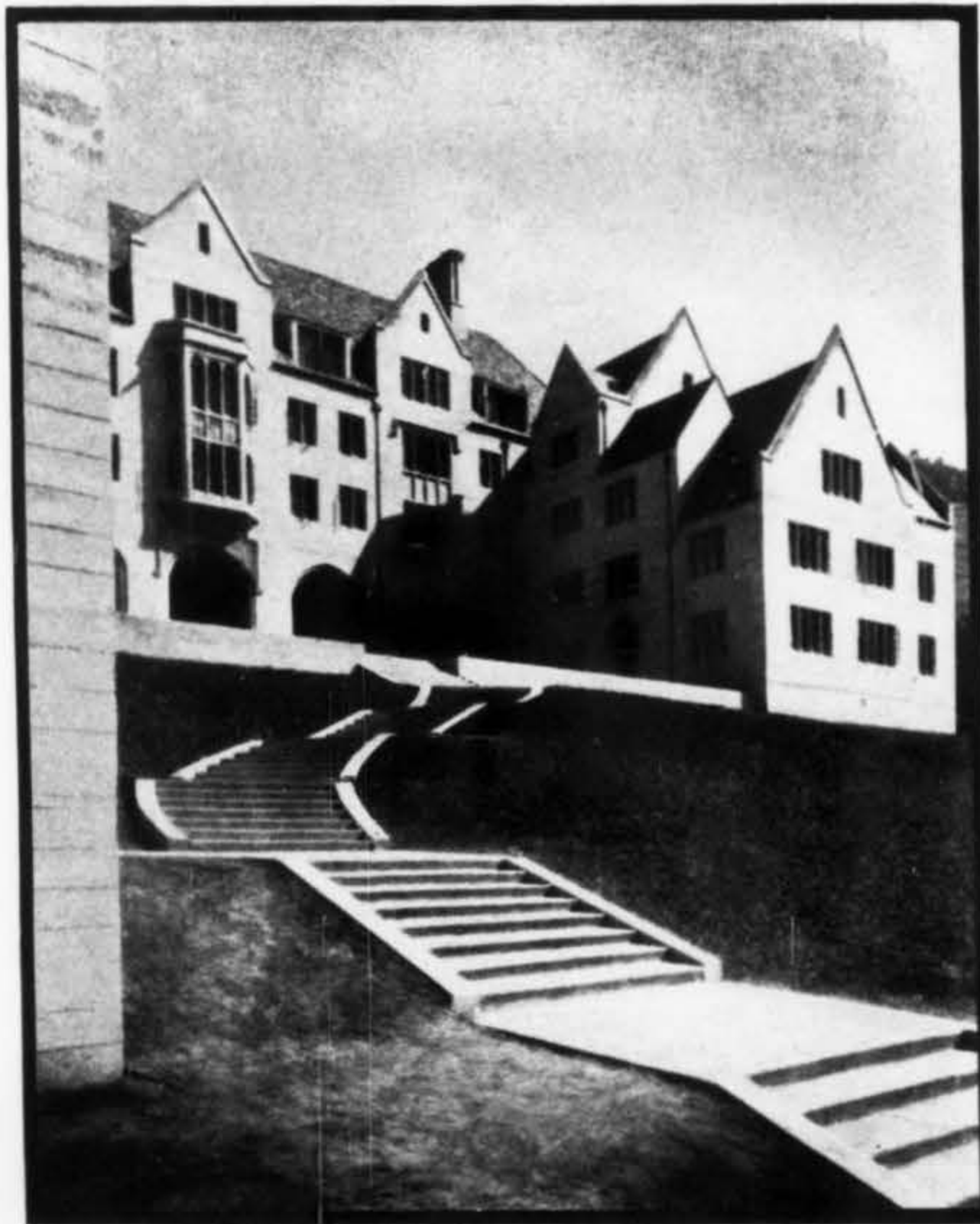
*Bowles Hall, the new men's dormitory on The University of California campus at Berkeley, was erected by Mrs. Philip E. Bowles in memory of her husband. As the crowds descend from the stadium, on the upper road, they get the view shown above. At the left is a vista down the arcaded entrance loggia; to the right, a glimpse into the lounge, paneled in Philippine mahogany.*





Photographs by Roger Sturtevant.

*From the lower stadium road the climbing gables and roofs and chimneys of Bowles Hall form a strikingly picturesque composition, already wedded to its setting of trees and hills. George W. Kelham, A.I.A., architect.*



*Bowles Hall, the upper class men's dormitory on the University of California campus at Berkeley, accommodates 108 students, mostly in suites of two bed rooms and study. It is solidly constructed of reinforced concrete, washed with thin stucco in a warm cream color, roofed with tile in variegated shades of buff. Not far to the left is the famous Greek Theatre, hidden among the trees; from its terrace court, one looks across Strawberry Creek to the approaches and north entrance of the stadium.*



*In its first year of occupancy, already the students living in Bowles Hall have found it a very pleasant home for college days, and there is a long waiting list for vacancies. Its "collegiate" architecture is well adapted to its happy site, and even without the softening vines and shrubbery which will soon be added, or the mellowing stains of time and weather, it deserves the Honor Award bestowed at the A.I.A. Exhibition of 1929 upon owner, builder, and Mr. Kelham, its architect—past President of the Northern California chapter, A.I.A.*



*A setting for "The Queen Was In The Parlour," the charming play by Noel Coward.*



## AN OLD SATIRE IN A NEW SILHOUETTE

*In the Holiday Season the Theaters Offer a Spiced but not a Ruddy Fare*

By ELLEN LEECH

AN unwonted peace—so far as murders, crooks, racketeers and high yallers are concerned—hangs over the immediate dramatic world. Romance, musical comedy and fanciful farce dominate the theaters.

The world should be thankful for so delicious a farce as "Bird in Hand" and trust the chuckles it brought may endure through the worry, fret and fume apparently incident to the Christmas holiday season. Perhaps the fun is increased by the insidious manner in which Mr. Drinkwater upsets every tradition of English life in the provinces. Not a little of the author's pleasure in writing the play must have come from the knowledge that some English critic, now in America, would valiantly and violently protest that rural England was never like that. We do know that the Inn was and is real because Richard Littledale, who assumes the role of the young modernist, and who shares his bedroom with the King's Counsel in the reproduction, lived within its shadow. And it is within this same bedroom that much of the storm rages as to the propriety of a marriage between the daughter of the keeper of the Pub and the Squire's son, and here also we see the very precise, even meticulous preparations attendant to the retiring for the night of the bachelor barrister. No sociological problems enter, the play takes no whack at the universe, is full of essential contradictions and is all the funnier for all of these things.

Stark realism exits for the nonce and the entrance of Romance is even more appreciated. For romance the stage reverts frequently to a Queen and her assailed kingdom, the opportunities are many, thus "The Queen Was In the Parlour" is the alluring title of the charming play by Noel Coward which enticed Pauline Frederick

to the stage after a sojourn in filmland. While Mr. Coward shows no great audacity or fertility in the selection of a plot he brings a perfect touch to the situations and dialogue, and his every idea and intention is smoothly and delightfully translated by a notable cast. There is an old axiom that the more perfect a woman's profile the less agreeable her nature but physical loveliness has never affected the soul of Pauline Frederick and to that fact, coupled with her consummate art, may be attributed the warmth of all audiences, so responsive to her comedy, so sympathetic with her woe, so warm with affection. The age old story of a queen sacrificing love and lover for an ungrateful country is here lightened a bit by the possibility of an enduring affection growing out of an alli-



*Richard Littledale of the cast of "Bird in Hand," the Drinkwater comedy.*

ance with the neighboring Prince. The part of the Prince is so ably assumed by William Stack that it is hardly possible to regret the passing of the lover, as played by Vernon Steele. Mr. Steele is for all that a true and distinguished actor but the drawing of the part is a trifle vague.

The play was given in England some time ago but this presentation was the premiere in America, and as such was accorded an especially designed setting, and the direction was entrusted to Gilmore Brown of the Community Playhouse, Pasadena.

In a trying, changing, not-to-be-depended on world one thing at least never fails, is immutable, the dissenter. In criticism he springs up as inevitably as the morning paper accompanies breakfast. Therefore criticism raged fore and aft regarding the extremely modernistic setting provided by Ralph Scarlett for the production of "Man and Superman" at the Pasadena Community Theatre. Opinion of course is still divided as to the merits of the work of George Bernard Shaw, now the controversy may continue as to whether or not he is more acceptable in modern dress. The play, itself an old one, is so extremely present day in tone and temper, the lines, particularly in the Dream Scene, so advanced in thought as to align it perfectly with the most modernistic setting—and to that it has attained. Not only in building the sets but also in the lighting effects are the most advanced ideas presented, not as symbolism in the usual sense but as a background of unconfined thought, not hampered by sticks and stones. As to the play itself, the cast was excellent, and Harrison Ford managed to make John Tanner a very pleasing young man, for whom one felt deep regret for his impending doom, or delighted in the happiness to be thrust upon him, according to the mood or nature of the beholder.



*Fancy Meeting You Here*



*The Youth's Companion*



*When Do We Eat?*

*All dog lovers are familiar with the etchings of dogs by Morgan Dennis; and here are some recent studies of the "human nature" that makes the dog man's best friend. That they are, technically, little masterpieces of art is almost beside the point.*

NEW ETCHINGS BY THE MASTER ARTIST OF DOGS

## HAPPENINGS, HUMAN AND MUSICAL

*The Pianist: A Meeting. The Perfect Accompanist*

By JESSICA KATE SENECA

MORNING, high on the trail. Mountains in wide violet waves; beneath them flat white mists, touched here and there by the long fingers of the sun into silver radiance, their edges rippling in purple and deep blue. The valleys hidden. Silence, save for small bird voices. Overhead, above the dark sternness of the mountain head, a hawk circling, in slow and perfect movement. Below, the tenderest of little living creatures, shimmering in emerald and ruby, enclosed in murmurous air, the hummer dipped his long bill into the scarlet bell flowers of the mountain. . . Thus was one prepared for a meeting . . . .

Evening. The Hotel. From wall to wall, and floor to ceiling, a wide window, uncurtained and unshaded, letting in remorselessly, all the blank dreadfulness of the city street. No air moved in the warm shut-in room. On the floor glared a bright green carpet, over which one paced moodily, avoiding a snaky-eyed female, intent on advances. In the lobby, dully staring, sat women with gross, unshapely limbs displayed; sordid faces passed in and out of the swing doors; and, as part of the hotel retinue, two news sellers, at the entrance, with dirty bodies and demon voices, yelled, fought in horseplay, and thrust out their crime-laden sheets.

A little strangely, upon this scene, seeking a flower-faced little French person awaiting her there, appeared the artist, her aspect strong, tender and joyous, seemingly unaware of sordid things about her, talking of just seen movie stars, and new motion pictures, and the Coney Island beaches, all part to her wide-embracing spirit, of the joyous activities of life . . . .

A city street lined with the dark magnificence of lofty palms . . . . Against a lighted window pane, a white, eager face pressed, gazing from the darkness of the garden into a half-lit room. A whisper swift, amazed, delighted, 'It's — —!' —then agonized—'and we're *missing it!*' . . . . Within the room close rows of motionless people, their eyes fixed upon the figure with cloudy hair at the piano. Above that player, under the high raftered ceiling, a balcony, hung with embroidered cloths, filled, too, with motionless listeners, like forms in a bright tapestry. Small ovals of faces leaned back against the shadowed wall, and shortened ovals of faces leaned forward on closed hands above the long narrowing ovals of forearms, whitely glistening; fingers drooped over the rail, eloquently still; and all their eyes a mys-

tery, hidden beneath white curved never-lifted lids, bent movelessly upon the scene beneath . . . . There, between the circling listeners below, and that bright tapestry of forms above, the player's figure flamed in all the ardors of the spirit. Over the half-shadowed face, beneath its cloud of hair, every emotion of the music passed—



*Argentina, greatest of Spanish dancers, appearing at Philharmonic Auditorium, December 31, January 9 and 11.*

yearning and lament, joy, tragic questioning, stern passion, pure serenity . . . . If only there could be silence, something would take root and grow there—like a golden branching tree . . . . If only they would be silent: not clap their hands softly upon one another, or move their chairs ever so gently, or tinkle glasses faintly in some distant room, or strangle whispers, or murmur "marvellous!" or pass so slowly and carefully down those stairs.

The listening faces faded . . . . Against a scarlet chair, stood a sword in its scabbard . . . . dimly perceived, the grace of its long curve, the remote strangeness of its intent . . . . That, too, faded . . . . there were only luminous shapes, that glowed and moved . . . . From the music waves of strength, and peace, and serenity flowing. And all desire was stilled, and music seemed the only utterance in the world: as though through it alone all life could be expressed, all knowledge, all communications . . . .

It became suddenly and unaccountably necessary to do something—to move, to

have refreshments, to go away, to say, in the American manner, 'It has been a great treat! . . . . Why? Why refreshments, unmeaning speech, movement, noise, going away, when something perfect had been at last created, and all the spirit needed was to continue awhile in that world wherein flowed strength, serenity, and peace . . . . O passing paradise! . . . . A little mournful was the beauty of the night outside, lined with the dark magnificence of lofty palms . . . .

Pierre Luboshutz, as an accompanist, shines in memory. The union of violin and piano, of Kochanski's will and Luboshutz' is complete. One has never moments of rage or apprehension where the piano is concerned, but perfect peace and certainty. His playing, lovely in itself, adapts itself flawlessly to the instrument and player it companions. He abstained from altercation with his cuffs, nor rustled the music sheets, as on his previous visit; but retained his lively interest in the audience, gazing upon them in all moments of leisure with an insatiable curiosity. Backstage, too, those dark, brilliant eyes wandered restlessly from face to face. One wondered what he sought in faces, and what he found, and what record he would give to Paul Kochanski of these Los Angeles types. He seemed unaware of being himself an object of interest, and when this was made obvious to him, he smiled dutifully and pleasantly, recalling the dimpled beautiful smile of his sister, Lea Luboshutz, the violinist, that splendid artist who made an eight-mile walk so worthwhile last winter, and whom one is so eager to hear again. Los Angeles has that fine pleasure still to come. Paul Kochanski one would rather listen to than some more famed violinists because of that fine taste and rare intelligence he shows, the spiritual beauty and sweetness that seem to flow out of the artist's own nature into his playing. His program was, as usual, lovely, well-balanced and satisfying. Brahms, Mendelssohn's Concerto, Szymanowski, Dohnanyi's Rurality Hungarica, Manuel de Falla's El amor Brujo, and his own composition "Flight," dedicated to Lindbergh. Out of the Brahms A major Sonata he distilled a divine sweetness and tranquility. One would have liked more of a composer for whom he has a special sympathy and understanding, Szymanowski. After his Fontaine d'Arethuse, one awaited shrinkingly the applause, that fell like a blow upon that exquisitely delicate creation.



# ON TOURIST TRAIN TO CALIFORNIA

*Mr. and Mrs. Tourist Discuss the Virtues of Flat or Hilly Lots*

*Miss California Tells the Truth and Scores*

By M. URMY SEARES

IT actually happened to me! We sat in the parlor car. The buxom daughter of the prairie had bombarded me with questions as we entered the lush plain of San Bernardino and the trim, green orange groves of Riverside. Finally she propounded the usual question of tourist. "Where are you from?" To the answer, "I was born here," she stared, regarding me with wonder as though I might have been an ostrich or an alligator pear! Then turning to the stately couple seated comfortably across the aisle, she called, with her hand upon my chair, "Ma! Pa! She was born here!" As though the marvel of it should amaze them all. The magazine I had been reading was my refuge then, but as I turned back to it, I caught a gleam of eager inquiry in the father's eyes. His glance caught mine. He rose and took a chair beside me. "Can you tell the truth?" he said. It was more a fundamental inquiry than a personal impeachment, a call for help and facts. "Californians born have no reason to exaggerate," I answered. "What seems remarkable to you, is native land to us."

Accepting this, his clear-cut business mind went to the point at once: "This is our second trip. We have been discussing, Mrs. Blank and I, the best situation for a home in California. I thought, perhaps, to make myself at home, I would invest a little in some industry near Torrance, which is a model village; and if we lived nearby somewhere on that flat plain between Los Angeles and the shore, I could be content to give up my business. Doctor's orders," he interjected casually, and I noted the high color that belied the quiet of his poise. "Wife likes the hills such as she had in her New England home; but for industry we need flat ground."

"Yes," I answered. "Industry has found that out in California, and so has business. So, the service sections of our towns are claiming all the level country and the residence districts are climbing up the hills."

"That is the well-known habit of towns everywhere," he mused. "Upstream, and up the hills. We of an older generation miss our winding, mixed-up streets and the little corner grocery we have always known." His

eyes looked through the window at a passing "civic center" with its white, plastered walls in a pseudo-"Spanish" style.

"But we are not all new like that," with a wave of my hand dismissing these fictitious efforts to attract the crowd. "Take Santa Barbara for instance. It has its winding streets, its little shops, its industries and service on the flat land below the residence section. As its population has increased with the general growth of California, it has retained its old time, home-like features and has welcomed the stranger to a town flavoured and ripe with age. You know its history goes back to the time of the American Revolution; and Californians who lived there "fought and bled" and their descendants are still fighting to retain their homes and the customs of the old California they love."

He turned from the window where his eyes rested, but unseeingly. A ray of comfort seemed to have touched him. "Tell me about Santa Barbara as a place for home," he said. "Santa Barbara is a true Californian town. Much of it cannot be bought. Wholesale realtors and their high powered salesmen find it "a slow turnover." but cultured people find it "home."

In Santa Barbara, where ocean, valley

and mountain meet intimately as they do in but few places, you will be impressed with the value of unrestricted views. Flat land when unbuilt on, has often a splendid view, but built up and thickly inhabited it becomes shut in by other peoples' trees and one's view is only of paved streets, back yards and the sky. People who live in the flat portion of Santa Barbara take their friends to the Old Mission, and then on to Fenzi-Freeman Park on top of Mission Ridge to get the view which they used to have from their own windows. Viewed from this scenic ridge and Riviera of Santa Barbara, the smiling blue Pacific Ocean stretches on to China, Australia and New Zealand; past Japan, the Philippines and Hawaii, while twenty-two miles off shore lie the cameo-like Channel Islands, Anacapa, Santa Cruz, Santa Rosa and San Miguel."

His eyes were far away again but this time he looked west instead of east and did not notice that I had stopped.

The mother and daughter were now listening so I proceeded with dry facts. "It is well understood in Europe that the French and Italian Riviera Hotels located on the hillsides facing full south as is El Encanto on Santa Barbara's Riviera, have but to mention that one fact in their advertisements to keep them filled all winter long."

"Yes, I know," said the maiden, now quieted into a respect for California's Riviera, "but Dad won't stay in Europe; he says it's too far away from home."

"Mr. Fenzi was an Italian Botanist," I continued. "He chose the Mission Ridge of Santa Barbara on which to consummate his world renowned work with plants. There has never been a frost on this full south frontage of Mission Ridge between its elevation of 350 and 700 feet. Below 300 feet and anywhere on the north frontage frost occurs between December and March. A full south frontage means as much to the human frame as it does to plant life. Members of The Garden Club of America who live on Santa Barbara's Riviera have to choose between their favorite trees and their favorite view continually. But whether they dig in their gardens or devote themselves to Community or creative work in the patio, they themselves

(Continued on Page 73)



*A view of Santa Barbara's finest residence sites looking north from the courthouse tower*

# 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**, near Los Angeles, California, provides an unexcelled golf course. The tennis courts are in demand for tournaments, and during the season the polo fields are the scene of weekly matches.

**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, California: Monday is Ladies' Day, both for golfers and non-golfers. A special luncheon is served and bridge may be enjoyed.

**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**, Flintridge, California: "Maid's Night Out" on 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 golfers' luncheon, is an attractive feature.

**LOS ANGELES COUNTRY CLUB**, Los Angeles, California, provides two courses for the large membership, and has established Ladies' Day as the second Monday of the month.

**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 Ingleside, San Francisco, California.

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

**MONTECITO COUNTRY CLUB**: Between Montecito and Santa Barbara, California, provides an 18-hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.

**LA CUMBRA GOLF AND COUNTRY CLUB**, Santa Barbara, California: 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.

**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, California, is essentially a town club, unusual in its simplicity and dignified hospitality. The outdoor life is fostered by the popular tennis courts and the plunge.

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

Annual Amateur-Pro Tournament, with a purse of \$1000 for the pros., December 17-18.

Ladies' Day has been changed from Friday to Tuesday.

A series of Bridge Teas has been arranged, play begins at two, refreshments served at four.

**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.

December 25, Santa Claus Tournament, December 29-31, New Year's Tournament.

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

December 6-8, Old Guard Reunion Tournament.

**MONTEREY PENINSULA COUNTRY CLUB**, Del Monte, California, is another mecca for the golfers of the Monterey countryside.

**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. Women golfers have resumed their Friday sweepstakes tournaments.

**SANTA CATALINA ISLAND COUNTRY CLUB**, Catalina, California. The Catalina \$7500 Open Tournament, sponsored by William Wrigley, Jr., is scheduled for December 13-15. Every player qualifying for the final thirty-six holes will win a share of the prize money.

**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**, La Jolla, California, 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, California: 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, California: 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.

**REDLANDS COUNTRY CLUB**, Redlands, California, is the second oldest golf club in the State, having been established more than thirty years ago. The club provides an eighteen hole course and a hospitable club house.

**OAKMONT COUNTRY CLUB**, Glendale, California, located in the Verdugo Hills, held the third annual 4-ball invitation tournament late last month. This is an interesting 18 hole course, noted for its hospitality.

**PALOS VERDES GOLF CLUB**, a part of the Palos Verdes Estates, southwest of Los Angeles and beyond Redondo, California, along the coast, offers an eighteen hole, all grass seaside course, open to residents and their guests. Lunch and dinner is served every day. Semi-monthly tournaments with two prizes. Blind Bogey tournament every Sunday. Every Tuesday is Ladies' Day.

**EL CABALLERO COUNTRY CLUB** on Ventura Boulevard, near Hollywood, California, is now conducted as a public links.

**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, California, 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**, California, 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**, Pasadena. A series of events, opens December 6, beginning the indoor aquatic season. The men's athletic division offers gymnasium work, basketball, volley ball, 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.

**LOS ANGELES ATHLETIC CLUB**, Los Angeles, California, is promoting inter-club sports in the L.A.A.C. chain of clubs, and holds regular meetings to stimulate competition between the L.A.A.C., Hollywood A.C., Pacific Coast Club, Santa Monica A.C., and the Surf and Sand Club of the Mercury club group.

**MUNICIPAL GOLF COURSE**, Recreation Park, Long Beach, California, is again the scene of the annual golf tournament, January 3-4-5. The event is sponsored by the Chamber of Commerce, the purse is to be \$3500.

**MUNICIPAL GOLF COURSE**, Bookside Park, known as the "Brookside Golf Club," Pasadena California, holds the second annual \$4000 Open, December 20, 21, 22.

**RIVIERA COUNTRY CLUB**, near Los Angeles, California, has been selected for the Los Angeles \$10,000 Open, January 8, January 12.

**AGUA CALIENTE COUNTRY CLUB**, Agua Caliente, Mexico, holds the \$25,000 Open, January 14-17. The entry is limited to field of ninety stars.

**ART**

**PASADENA ART INSTITUTE**, Carmelita Gardens, Pasadena, California, announces the Third Annual Exhibition of Oils, open to all artists residing in California, January 5 to 31. Closing date for receipt of entries, December 26. Prizes offered are: First Prize, \$500, known as the Harold A. Streater Memorial Prize; Second Prize, \$300, donated by Mrs. H. A. Everett; and Third Prize of \$150.

**M. H. de YOUNG MUSEUM**, Golden Gate Park, San Francisco, California, is not closed during the work of reconstruction, which will add twenty-eight display rooms to the museum, giving a large gallery in the center, surrounded by two tiers, containing twenty smaller galleries. The museum offers notable permanent and loan collections.

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**LOS ANGELES MUSEUM**, Exposition Park, Los Angeles, holds the following exhibitions through the month:

California Art Club's Twentieth Annual, oils, water colors, prints and sculpture.

The work of a group of the Younger Painters, both men and women.

George and Martin Baer show Prints and Drawings.

French Regional Costumes, shown in drawings, water colors, and, in some instances, fabrics.

E. A. Niera exhibits photographic studies.

**GALERIE BEAUX ARTS**, 166 Geary Street, San Francisco, California, announces the following exhibitions for the month:

To December 2, Oils and Water Colors by Ray Boynton.

December 2-24, Christmas showing, Prints, Etchings, Lithographs, Water Colors, Small Oils.

December 26-January 2, small showing Oils and Water Colors, and in Gallery 3, the work of Diego Rivera.

**FINE ARTS GALLERY OF SAN DIEGO**, Balboa Park, San Diego, California, is one of the outstanding galleries of the west.

Gallery is open Sundays, 12 to 5 p. m., free; Mondays, 9 a. m. to 5 p. m., free to members, 25c to others; other week days, 12 noon to 5 p. m., free.

Recent acquisitions to the gallery include in paintings: "Thanksgiving Still-Life" by Emil Carlsen; "The Raising of Lazarus" by Max Bohm; "Philip IV" by Juan del Mazo y Matinez; "Blanche" by Pedro Pruna (modern Spanish). In sculpture, "The Young Mother" by Bessie Potter Vonnah; "Mountain Lion" by A. Phimister Proctor.

**SANTA BARBARA ART LEAGUE**, De la Guerra Studios, Santa Barbara, California, provides an exhibition of the work of members.

**OAKLAND ART GALLERY**, Oakland, California, provides a permanent collection of value, and has an interesting loan collection.

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

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

**PALACE OF THE LEGION OF HONOR**, San Francisco, California, continues to the first of the new year the All-American Exhibition of Contemporary Sculpture, sponsored by the National Sculpture Society.

**HUNTINGTON ART GALLERY**, San Marino, California, provides the best examples of the English portrait masters, Flemish and Italian paintings, and tapestries. Cards of admission are issued on written request, accompanied by a stamped, self-addressed envelope, specifying the number of tickets desired and approximate date.

**VICKERY, ATKINS AND TORREY**, San Francisco, California, show an unusually fine collection of Prints by European and American etchers.

**DALZELL HATFIELD GALLERIES**, Wilshire Boulevard, Los Angeles, California, calls attention to an important showing of English portraits and English landscapes. A sale of pictures, priced at \$50 and at \$100, is in progress.

**AINSLIE GALLERIES**, Barker Bros., Los Angeles, announce a one-man show by Theodore Lukits. One display room of the galleries is always at the disposal of the artists of California.

**COURVOISIER**, 474 Post Street, San Francisco, California, shows to December 7, the work of Elizabeth Norton, wood blocks, etchings and bronzes.

**BLANDING SLOAN**, artist of San Francisco, California, is represented in the Brooklyn Museum through a recent purchase by the Museum of his wood block prints.

**STENDAHL GALLERIES**, Ambassador Hotel, Los Angeles, have arranged a notable exhibition for the month, a Group of Masters of the West, Guy Rose, William Wendt, Armin Hansen, William Ritchel, John Frost, and Joseph Kleitsch.

**BILTMORE SALON**, Biltmore Hotel, Los Angeles, continues the exhibition of "Painters of the West" through December 7.

**PASADENA ART INSTITUTE**, Pasadena, California, is showing as follows:  
Pasadena Society of Artists.  
Theodore J. Morgan, of Washington, D. C., landscapes in oil.  
M. de Neale Morgan, oils.  
California Water Color Society.  
Henri de Kruif, water colors and etchings.  
Small oil sketches by Otto Schneider.

**EAST WEST GALLERY**, 609 Sutter Street, San Francisco, California, offered a varied program in November: In the main gallery was an exhibition of drawings, paintings and frescoes by Edith Kinney Stellman; in the foyer, water colors by Frank W. Bergman; and hand woven textiles from the Indian Craft Shop in Monterey.

**JULES KIEVITS** is showing in his galleries, 464 East Colorado Street, Pasadena, California, the farewell exhibition by Louis Hovey Sharp, December 3 to 31. Mr. Sharp is in the galleries on Tuesday and Thursday afternoons from two until five o'clock. Mr. Sharp is leaving, with his family, early in the new year for the Alpine country of Austrian Tyrol.

**GUMP'S**, 246 Post Street, San Francisco, California, announce an exhibition of original block prints and color etchings in the south gallery.

**VALLEJO GUILD OF ARTISTS** held the second annual exhibition at the Casa de Vallejo gallery, Vallejo, California, through November to December 1. Co-operating artists, exhibiting with the Vallejo artists, are Gottardo Piazzoni, Maynard Dixon, L. P. Latimer, Otis Oldfield, Robert Boardman Howard, James Swinnerton, Peter Ilyin, Jacques Schnier, Seldon Conner Gile, J. Vennesson Cannon, Agatha Churcher, Clara Main, Haig Patigian, Earl Cummings, Charles Dickman, Richard Sullivan, Sadie Van Patten Hall, Gustav Liljeström and John Greathhead.

**BARTLETT GALLERY**, 33 58 West First street, Los Angeles, California, holds to the original purpose of the proprietor, Dana Bartlett, of showing good, small canvases by American artists. The artists exhibiting oils in December are Karl Yens, De Witt Porshall, N.A., John Edward Rich and Dana Bartlett. Etchings by Carl Oscar Borg.

**STATE EXPOSITION BUILDING**, Exposition Park, Los Angeles, maintains a permanent exhibition of small sculpture, art and craftwork, furniture carvings, bookmaking, and prints, the work of local artists. Women painters of the West held an exhibition here last month, and continue with individual showings.

**ROY V. SOWERS** in his new gallery on East Green Street, Pasadena, California, shows rare prints. Recent acquisitions include etchings of John W. Winkler, Roi Partridge and Armin Hansen. The selection of Christmas cards contains English and French importations, and especially good California designs.

**OLIVER MILBURN**, who has been studying and sketching abroad, returned to Los Angeles late in November.

**MILLIARD SHEETS**, after a six months' stay in Europe, sketching and painting constantly, returns to his studio in Los Angeles this month.

**AUSTIN JAMES**, sculptor, of Pasadena, California, has in the California Art Club's exhibition at the Los Angeles Museum, Exposition Park, his recently completed portrait sketch of Dr. Robert A. Millikan, the head of the California Institute of Technology. A strong likeness, the bust has been greatly admired. Mr. James is now finishing a bust of General Fremont.

**THE AMERICAN SOCIETY OF LANDSCAPE ARCHITECTS**, Pacific Coast Chapter, announce for January an important exhibition of landscape architecture in co-operation with the sculptors of the Pacific Coast. The exhibition is to be held in the Architects Building, Fifth and Figueroa Streets, Los Angeles, California.

## An Old Shop with a New Name

*We beg to announce that we have found it advisable to change the name of the Serendipity. We have long since ceased to be an Antique Shop, pure and simple, and the word "Serendipity" has become a very real handicap to us in our present diversified activities. Rest assured, however, that the change of name will not mean a change of policy.*

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**HOLLYWOOD CHAMBER OF COMMERCE**, Hollywood, California, expresses the civic interest in art by displaying each month the work of the Hollywood artists.

**KANST ART GALLERY**, Hollywoodland, Los Angeles, shows to good advantage the work of the artists of California, and provides carefully selected paintings by both Eastern and European artists.

**GOTTARDO PIAZZONI** has been commissioned to paint a mural decoration, comprising ten panels, for the upper foyer of the Public Library, San Francisco. A fund was raised by private subscription to pay for and install the paintings as a gift to the city.

**LOS ANGELES MUSEUM**, Exposition Park, issued an invitation several months ago to the artists of the world to submit designs for a mural painting to occupy a continuous frieze space of the four walls of Mural Hall, the recently opened central foyer of the second unit of the Museum. The prospectus suggested it was appropriate that this great mural should organize into one great design, "The Dynamic of Man's Creative Power." Much discussion has ensued and many artists are interested.

**PRINT MAKERS' SOCIETY OF CALIFORNIA**, Pasadena, California, are accepting prints, and arranging travelling exhibitions.

**GARDENA HIGH SCHOOL**, Los Angeles, California, has added another painting to the collection owned by the school, and all purchased by the graduating classes. The last acquisition is Clarence Hinkle's "Girl in Hammock," which took second prize at the Spring show of the Painters' and Sculptors' Club at the Los Angeles Museum. The School held a show of its own in the early summer, giving two prizes, the first went to Maurice Braun for the landscape, "California Hills," the second to Clarence Hinkle for his figure study, "Quiet Pose."

**MAURICE STERNE**, American sculptor, completed in Rome, using the Tuscan peasant as models, the monument to the Pilgrim Fathers erected this summer in Worcester, Mass., to be known as the Rogers-Kennedy memorial.

**THE EBELL SALON**, the new art gallery of the Ebell Club, Los Angeles, California, offers each month a well and carefully selected group of paintings. The large room has an excellent picture lighting system, and shows sculpture advantageously.

**CATHERINE G. POLK GALLERY**, Villa Riviera, Long Beach, California, displays a group of old paintings, and a representative collection of local canvases.

**RAYMOND HENRY**, the master of the Old Adobe Studio at San Juan Capistrano, California, held showings in both Beverly Hills and San Francisco last month. Mr. Henry now plans to open a permanent gallery in Beverly Hills, California.

**ARTHUR BEST**, Piedmont artist, held a most successful exhibition of paintings at the Worden Galleries, 312 Stockton Street, San Francisco, California, recently.

**THOMAS HANDFORTH**, the Washington artist, who makes his home in Tacoma, held an exhibition of etchings at the Paul Elder Galleries, San Francisco, California, in the early Fall.

**NEWARK MUSEUM**, Newark, New Jersey, announces the appointment of Miss Beatrice Winsor as successor to the late John Cotton Dana as director.

**CARNEGIE INSTITUTE**, Pittsburgh, Pa., holds the Twenty-eighth Annual International Exhibition of Contemporary paintings through December 9.

**ART INSTITUTE OF CHICAGO**, Chicago, Ill., is holding the Forty-Second Exhibition of American Paintings and Sculpture through December 8.

**PHILADELPHIA WATER COLOR CLUB**, Pennsylvania Academy of the Fine Arts, holds the Twenty-seventh Annual Exhibition November 3 to December 8.

**NATIONAL ACADEMY OF DESIGN**, New York, held the Winter Exhibition at the American Fine Arts Galleries, through November.

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MUSIC

**LOS ANGELES PHILHARMONIC ORCHESTRA**, Artru Rodzinski, director, presents the winter series of symphony concerts at the Philharmonic Auditorium, Fifth and Olive Streets, Los Angeles. The orchestra gives approximately ninety concerts in southern California this season. The season in Los Angeles includes the regular fourteen pairs of symphony, and the fourteen Sunday afternoon concerts. The current dates are December 5-6 and December 19-20 for the pairs; and December 1-15-20 for the Philharmonic popular afternoon concerts. During the month the orchestra is heard over the radio on two dates, December 12 and December 26.

**SAN FRANCISCO SYMPHONY ORCHESTRA**, Alfred Hertz, conductor, in this the fifteenth season presents the symphony events in pairs on Fridays and Sundays at the Curran Theater, San Francisco. The orchestra alternates a series of popular Sunday afternoon programs with the pairs, given also at the Curran Theater.

**SEATTLE SYMPHONY ORCHESTRA**, Seattle, Washington, Karl Krueger, director, gives three series of concerts during the season. The division is as follows: A Monday evening symphony series at the Metropolitan Theater, a series of Saturday evening symphony concerts at the Civic Auditorium, and a series of Saturday morning Young People's concerts at the Orpheum Theater. Explanatory lectures are given by Mr. Krueger in connection with the latter series.

**PASADENA MUSIC AND ART ASSOCIATION**, Pasadena, California, presents in the Artist Series for 1929-1930 the foremost artists of the day. The programs are given at the Pasadena Junior College Auditorium. The artists and dates for the month are: Galli-Curci, soprano, December 4; Horowitz, pianist, December 17.

**MARIN COUNTY SYMPHONY ORCHESTRA**, Clinton Lewis, conductor, is composed of the orchestral talent of the north bay cities with headquarters in San Rafael, California, and is now in its fourth year.

**UNIVERSITY OF CALIFORNIA**, Berkeley, California, announces the postponement of the series of four concerts of the San Francisco Symphony Orchestra until Spring. The probable dates are the Tuesday evenings, February 11 and 25, March 25, and April 1.

**MUNICIPAL POPULAR CONCERTS**, sponsored by the Board of Supervisors, are provided for San Francisco and given by the San Francisco Symphony Orchestra, directed by Alfred Hertz. The soloists and dates of the four remaining concerts are: Dusolina Giannini, dramatic soprano, January 14; Serge Prokofieff, pianist, February 18; Giovanni Martinelli, opera tenor, March 29; Yehudi Menuhin, famous boy violinist, April 15.

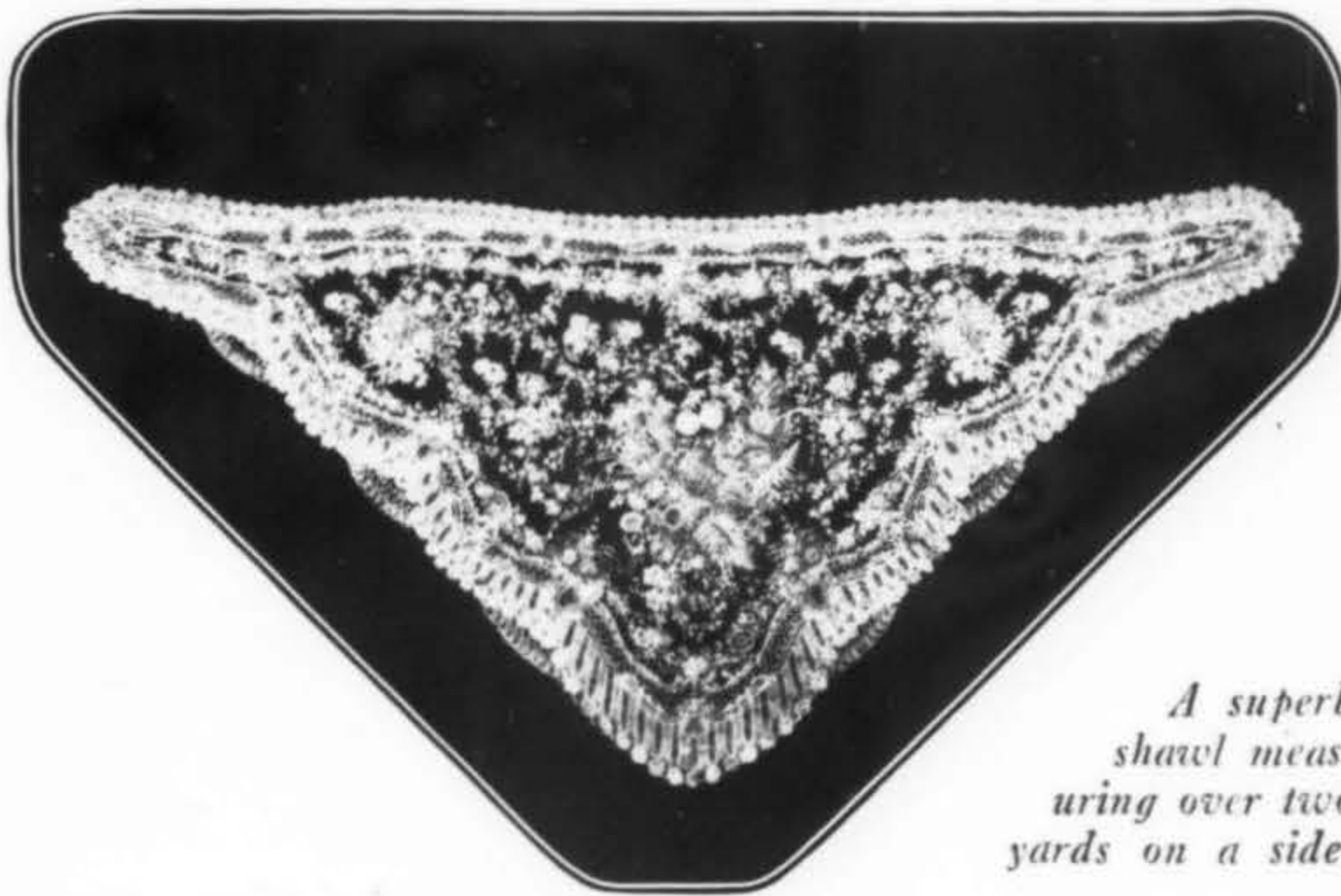
**COLEMAN CHAMBER CONCERTS**, Alice Coleman Batchelder, founder and director, are given at the Community Playhouse, Pasadena, California, during the season. This group of concerts by famous ensembles is divided into two series, the Regular Series of Sunday afternoon concerts; a Children's Junior Series. A third series, the Historic Chamber Concert Series, is presented at the home of Mrs. H. A. Everett, Pasadena. In the Children's Series, December 8, is heard the DeBusscher Wood-Wind Ensemble, Winifred Hooke, pianist. In the Sunday afternoon series the next concert presents the Roth Quartet, Budapest, on January 5.

**NEW MUSIC SOCIETY**, San Francisco, is sponsoring a series of three concerts this season, embodying selections of modern composers. Arthur Hardcastle, pianist, opened the series at the Galerie Beaux Arts last month. The December dates are 5 and 17.

**PASADENA CIVIC ORCHESTRA**, Pasadena, California, Reginald Bland, director, offers the current concert of the series, December 6. This concert, as well as all others to come, is free to the public.

**BILTMORE MORNING MUSICALES**, sponsored by Genevieve Gray, and held in the Sala De Oro, Biltmore Hotel, Los Angeles, present the English Singers, December 11.

**THE ALICE SECKELS MATINEE MUSICAL**, Fairmont Hotel, San Francisco, December 9, presents opera excerpts. Ora Hyde and Arthur Johnson sing the love scene from Deems Taylor's opera in English, "The King's Henchman."



*A superb shawl measuring over two yards on a side.*

The De Pourtales - Braggiotti Lace

By LOUISE BRONSON WEST

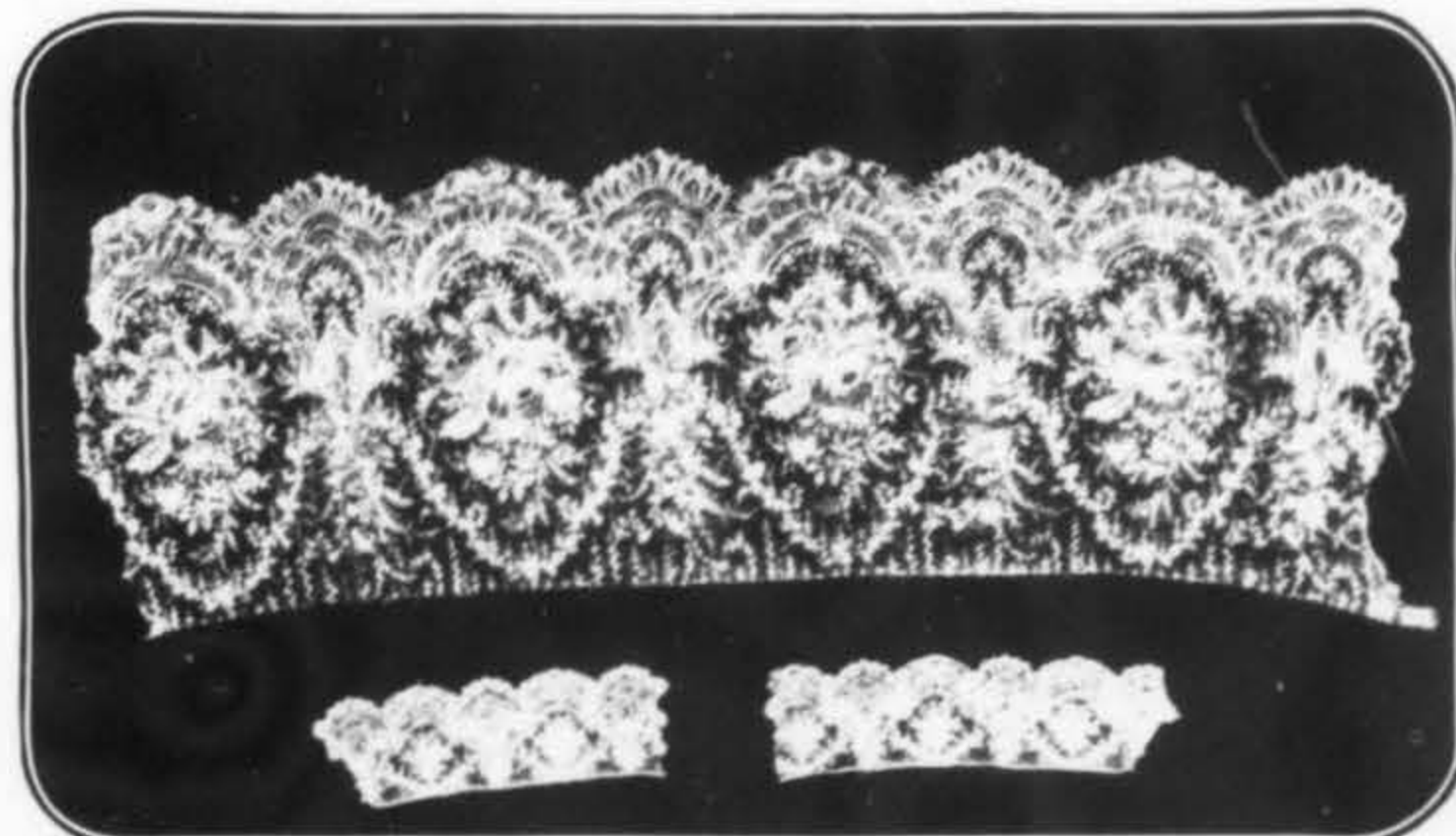
A LITTLE shrine "To the Illustrious Obscure" at the San Francisco Exposition was so secluded, so poetically placed, that comparatively few saw it, but those who did still think of it with emotion, especially when they see, in museums, in the collections of the rich, and among the treasures of those fortunate enough to inherit such heirlooms, the inimitable work of unknown master craftsmen.

No one knows the names of those who made "the most beautiful lace in Europe," which Maestro Isidore Braggiotti inherited through his wife. It belonged to her mother, Countess James de Pourtales of Glumbowitz, Silesia, who was famous throughout Europe and also in Washington, New York, and Boston for her charm and elegance, her pearls and her lace.

It is "lace" which gives personality to accounts of her. But only when one has actually seen the marvels she loved and wore can one really imagine her. Only a supremely lovely woman could have worn such lace. "Un songe de dentelle." Paul Valery must have had such lace in mind when he wrote that verse. It really is ineffably beautiful, as moving as poetry, music, and early morning. No one remembers who made it. She knew, but all her heirs remember is the fact that three generations of a family of lace makers created the lace which she wore at a memorable ball given at the Austrian court, for visiting royalty. Everyone marvelled at her lace. The next day the Emperor Franz Joseph tried to buy it for the Empress, who said it was the most beautiful lace in Europe, but the Countess de Pourtales refused to sell it.

Ultimately it will be acquired by some museum, but it is now in California, most of the time in a safe deposit box. Occasionally it is taken out and shown. After the first breathless wonder, one finds oneself looking at it through tears, thinking not of the woman fair enough to stand comparison with such exquisite beauty, but of the three generations of beauty lovers who made it—obscure peasants, but nevertheless, creative artists whose masterpiece is as final in its genre as Chopin's Nocturnes or Shelley's odes.

Photographs by Hiller.



*There are six yards of this lace which is half a yard wide*

**CHAFFEY LITTLE SYMPHONY ORCHESTRA**, Ontario, California, directed by Fred Wilding, Jr., is one of the great musical assets of the community, comprised of forty-five musicians, many of them musically well known in the East and now living in California. The current concert is December 6. Miss Elsa Van Norman, contralto, is the soloist. The concerts are given at the Chaffey Union High School.

**THE CAULDRON SINGERS** of Pasadena, Roy Verbeck Rhodes, director, appear in concert with the English Singers of London, December 6, at the Pasadena Junior College Auditorium.

**COLERIDGE-TAYLOR CHORAL CLUB**, colored chorus of thirty voices of the Booker T. Washington Community Center, gives a recital in the Scottish Rite Hall, San Francisco, December 4.

**GREGOR PIATIGORSKY**, Russian 'cellist, appears in recital at the Scottish Rite Hall, San Francisco, December 12.

**ABAS STRING QUARTET** gives the second public concert of the season at the Community Playhouse, San Francisco, December 13. This series of six concerts is sponsored by the Civic Chamber Music Society. The Abas ensemble consists of Nathan Abas, William Wolski, Romain Verney and Michel Penha.

**PARLOW STRING QUARTET** presents the current concert at Mills College, California, December 3. The program is Mozart's B Flat Quartet, Bridge's "Irish Melody," and Shubert's D Minor Quartet.

**YOUNG PEOPLE'S SYMPHONY CONCERTS**, Wheeler Becket, directing, opens the fourth season, January 17, Curran Theater, San Francisco. The remaining concerts of the series will be given January 31, February 14, February 28 and March 14.

**WOMAN'S LYRIC CLUB CONCERT** is held December 9 at the Philharmonic Auditorium, Los Angeles.

**ORPHEUS CLUB CONCERT** is given at the Philharmonic Auditorium, Los Angeles, December 12.

**TITO SCHIPA** appears in recital at the Philharmonic Auditorium, Los Angeles, December 17.

**LA ARGENTINA DANCE RECITAL**, is given at the Philharmonic Auditorium, Los Angeles, December 31.

**THE ENGLISH SINGERS** appear at the Philharmonic Auditorium, Los Angeles, December 10.

**COLUMBIA GRAND OPERA COMPANY**, Alexander Bevani, general director, opens an engagement at the Biltmore Theater, Los Angeles, December 2, to close December 14. The repertoire includes La Forza del Destino by Verdi, La Traviata by Verdi, Carmen by Bizet, Rigoletto by Verdi, Zaza, Leoncavallo, Don Pasquale by Donizetti, Il Trovatore, Andrea Chenier by Giordano, Lucia di Lammermoor by Donizetti, Faust by Gounod, and the double bill, Cavalleria Rusticana and I Pagliacci.

**ALEXANDER AKIMOFF**, Russian basso, sings in recital at the Scottish Rite Hall, San Francisco, December 5, under the management of Alice Metcalf.

**LA ARGENTINA**, Spanish dancer, makes her reappearance in San Francisco in new programs at the Geary Theater, January 14-19, under the management of Selby Oppenheimer.

**JUDSON-WOLFSOHN CONCERT SERIES**, San Francisco, announces the return engagement of Gunnar Johannsen, young Danish pianist, December 19, at the Scottish Rite Hall, San Francisco.

**PRO MUSICA SOCIETY** of San Francisco presents Nina Koshetz, Russian soprano, as guest artist in a recital at the Community Playhouse, December 14.

**FLORENCE RINGO**, dramatic soprano, appears in recital, December 6, at the St. Francis Hotel, San Francisco. Edward Harris is the accompanist.

**GREATER PACIFIC SAENGERBUND**, an organization of German choral societies of California, Oregon and Washington, is sponsoring the Saengerfest to be held in San Francisco in the spring of 1930. The plans include the assembling of a chorus of a thousand voices to be heard in three concerts, featuring standard works, also the participation of a large orchestra and well known soloists. The first performance on the Pacific Coast of Liszt's great choral work, "Prometheus," and the presentation of the Finale of the first act of "Lohengrin," will especially mark the Festival. Frederick G. Schiller has been appointed musical director in general.



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**BEHYMER ARTIST COURSES**, also known as the Philharmonic Courses, were established in Los Angeles in 1897 by L. E. Behymer, and through this concert bureau the best musical artists of the world are booked for this series. The concerts are given at the Philharmonic Auditorium, Los Angeles, California, and in co-operation with the Music and Dramatic Clubs of the southwest.

**GALLI-CURCI** appears in recital at the Philharmonic Auditorium, Los Angeles, California, December 3.

**PRO MUSICA**, Los Angeles Chapter, Los Angeles, California, through the Board of Directors recently chose the following executives: Mrs. J. Boyce-Smith, chairman of the Board; Mrs. Leland Atherton Irish, Mrs. Earl R. Holland, Roscoe Shrader, vice-presidents; Mrs. Calvert Wilson, recording secretary; Mrs. W. E. Dunn, corresponding secretary; Mrs. George A. Eastman, membership secretary; Joseph J. Levy, publicity director; Arthur M. Perry, treasurer.

**WESTERN MUSIC AND RADIO TRADES ASSOCIATION** at the recent convention at Salt Lake elected Ernest Ingold, of San Francisco, president; W. H. Graham of Seattle, first vice-president, and Don C. Peterson of Bakersfield, California, second vice-president.

**ANNOUNCEMENTS**

**COMMUNITY PLAYHOUSE**, Pasadena, California, announces programs:

To December 14th, "Atta Boy, Oscar" by Hazel Christie Macdonald.

December 19 to January 4, "The Blue Bird," by Maurice Maeterlinck.

January 9 to 25, "Jack Straw," by Somerset Maugham.

The new plays open on Thursday evenings, running two weeks, with matinees on Saturdays only. No performances on Sunday.

**DRAMA BRANCH** of the Community Arts Association, Santa Barbara, California, is now in the tenth season of subscription performances. The season comprises a series of five productions under the direction of George Bamman; five plays, four performances each. The December dates are 12-13-14. Matinees on Saturday.

**THE BERKELEY PLAYHOUSE**, Berkeley, California, has announced the plays to be given this season, which include "Saint Joan" by George Bernard Shaw; "The Angel in the House" by Eden Philpotts; "Machinal" by Sophia Treadwell; "Lucky Sam McCarver" by Sidney Howard; "The Duenna" by Sheridan.

**THE SHAKESPEARE FOUNDATION** announces the initial productions are given the week beginning December 2, at the Westwood Theater, the auditorium of the University of California at Los Angeles. The cast includes R. D. MacLean, who plays "Richard" and "Falstaff," Francis X. Bushman portrays Richmond in "Richard III," and Ford in "Merry Wives." Belle Bennett is Mistress Ford in the "Merry Wives."

**LONGMANS GREEN** are conducting the Drama League Playwriting Contest under slightly different conditions this year. The contest is open later, and plays may be received at the local centers up to December 31. Further information is available at the Drama League Service Bureau, Community Playhouse, Pasadena, California.

**ARTS AND CRAFTS STUDIO**, 353 Coast Boulevard, Laguna Beach, California, Jessie Washburn has assembled an exhibition of beautiful examples from the various handicrafts and art crafts.

**BUSINESS AND PROFESSIONAL WOMEN'S CLUBS** elected the following officers at their recent convention held in Pasadena, California: Miss Ida M. Reed, of San Francisco, president; Miss Katherine Ham, Visalia, first vice-president; Miss Winifred Fry, second vice-president, Santa Barbara; Miss Ethel Carroll, third vice-president, Oxnard; Miss Margaret Green, fourth vice-president, Colusa; Miss Monte Bedwell, fifth vice-president, Bakersfield; Miss Dana Williams, recording secretary, Ontario; Miss Caroline Bachich, corresponding secretary, San Francisco; Miss Myrtle Harwell, auditor, Hollywood; Miss Grace Stoermer, treasurer, Los Angeles. Ada Margaret Brayton of Pasadena is the retiring Federation president.

**AMERICAN ASSOCIATION OF UNIVERSITY WOMEN**, California Division, at their recent convention at Whittier, California, elected the following State officers: Mrs. Malbone Graham of Los Angeles, president; Mrs. Hugh Penland of San Francisco, vice-

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president; Miss Rosemary Button of Long Beach, corresponding secretary; Mrs. T. E. Wilson of Ceres, recording secretary, Miss Martha Frost of San Diego, treasurer. Santa Barbara was selected as the convention city of 1930.

**AVIATION**

**GUGGENHEIM FOUNDATION** has appropriated \$250,000 to establish a school of research for lighter-than-air craft, and the supervision of this school is in the hands of the California Institute of Technology. This aeronautics institute for study of lighter-than-air aviation is to be located in Akron, Ohio, but administered from Pasadena, California, through the California Institute of Technology. The Graduate School of Aeronautics at Caltech was founded several years ago through this fund, and the Guggenheim Laboratory at the Institute has already played an important part in research work in development of airplanes.

**INTERNATIONAL SAFE AIRPLANE COMPETITION**, Mitchell Field, Long Island, was arranged and awards provided by the Daniel Guggenheim fund for promotion of aeronautics. The competition provides a thorough session of aeronautical laboratory maximum speed, rate of climb, minimum speed, maneuverability, on the ground and in the air, control in case of engine failure, recovery from violent disturbances, general controllability, and all other safety factors. Tests were delayed somewhat last month but awards will be made in December or early in January. The British entry to pass qualifying tests is the Handley-Page, with the slotted wings. The American entry passing is that of the Curtiss Aeroplane and Motor Company, Inc.

**STANDARD FLYING SCHOOL**, a division of the Aero Corporation of California, announces a national chain of flying schools from coast to coast and from Canada to Mexico, with headquarters in Los Angeles, California. The plan calls for the establishment of schools first in the larger cities of California, Arizona, New Mexico and Texas, probably ten within the coming year.

**WINGS** and their variations are the subject of intensive research by engineers. To find the perfect wing section is the goal. At present manufacturers offer the slow, thick high-lift wing, and the fast, thin, low-lift wing, with a number of variations between. Each has definite limitations, and the problem to be overcome is broadening the speed range, making for greater top speed, without increasing the landing speed, or to decrease the landing speed, and yet hold to a high top speed.

**AVIATION CORPORATION OF THE PHILIPPINES**, with a capitalization of \$5,000,000, has been completed in Manila to operate a mail, passenger and express service between island points. Extensions are in prospect to connect with other points in the Pacific. Twenty planes will constitute the fleet.

**ANNUAL AIR CRAFT SHOW**, Class B, is scheduled, Dec. 1-9, Chicago, Ill.

**THE AUTOMAT**, or Sperry Gyroscope, was used in a test flight during November. A giant tri-motored Ford transport plane was equipped with the "automatic pilot" and flew thus controlled from Dayton, Ohio, until it neared Washington, D. C. The new device, it is claimed, will keep a plane level on a given course indefinitely, at least until the gas supply is exhausted.

**WESTERN AIRCRAFT SHOW**, held in Los Angeles, California, in November, included exhibits ranging from a mechanical set of airplane controls to giant transport ships and parachutes. The fastest ship shown was a seven-place Lockheed-Vega monoplane, capable of a speed of 194 miles an hour. Practically every part of a modern airplane was shown in cross sections in the various exhibition booths. Standard motors were cut away and lighted inside to demonstrate how they function in actual flight.

**NATIONAL AIR CRAFT SHOW**, sponsored by the Aeronautical Chamber of Commerce, is planned for February, 1930, at St. Louis, Mo.

**NEW YORK AVIATION SHOW**, sponsored by Aviators' Post 743, American Legion, is scheduled for February 7-15, New York City.

**CURTISS-WRIGHT FLYING SERVICE** is the official title of the corporation, formerly known as the Curtiss Flying Service.

**NATIONAL AIR BOAT EXPRESS** announces the operation of an Amphibian line between Minneapolis, St. Paul and New Orleans, to fly the Mississippi River. The headquarters of the organization is St. Louis.

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## TEN DAY TOURS

THE DESERT calls at this time of the year. Summer storm conditions are ended and the winter climate is ideal. All that has ever been said about the virtues of southern California's climate is more truly said about her desert climate; and while the old tourist country, once made known to tourists by that name, has been gradually absorbed into the state as a whole, the desert has been made habitable both for tourists coming on trains de luxe and for residents of the Pacific Coast who have time to take vacation from the tremendous business this coast has developed and to find the inspiring rest and recreation which the Arizona Biltmore with its superb situation on the elevated desert and its complete Biltmore service under the direction of that price of hosts, Charles Bedell Hervey, now gives to its sporty guests.

THE DESERT TOUR which was described in this column as a part of the loop through San Diego—down the desert and up the coast—can be extended into a ten-day trip most pleasurably by thus annexing Arizona to Los Angeles. Just so the trip to Fresno, 'up the Valley and down the Coast,' can be extended profitably up the Sacramento Valley and down the Redwood Trail on a ten days trip. One may stop for the first night at Yuma, if a comfortable room and bed are the only requisites, and reach Phoenix the next night in time for dinner at the Biltmore. Mr. and Mrs. Kayser of Pasadena made this a week-end trip last month but stopped at the Barbara Worth Hotel in El Centro for a night's rest and breakfast before taking the all-desert trip to the Biltmore and Phoenix where Mr. Kayser has established a new branch of Wetherby-Kayser.

MR. AND MRS. WILLIAM WRIGLEY, JR., also visited the Arizona Biltmore in November. Mr. Wrigley, whose splendid development of Catalina Island was shown in this magazine last month in an article by the architects of the new casino, has taken an added interest in the Arizona Biltmore, and its future as a great center

for sport as well as a health resort is assured.

GOOD ROADS on the desert are the most satisfying sign of man's mastery of nature that the present scientific age presents. Any one who has traveled for miles on a road made by wheels alone in desert sand will have no complaint to make on this score. For civilization has made its road and gone on, leaving the desert solitudes undisturbed for those that love them. The oiled highway through the sand dunes east of the Colorado River at Yuma is a marvelous piece of engineering and the thrill of its accomplishment greets every one who knows what the remnants of the "board walk," mean.

PHYSICIANS OF THE MIND as well as those who treat the body are sending the tired business man out onto the desert to rest and recuperate. Worries of society as well as those of business fall away in the great "air-hole" of desert space. An entire change of life is inevitable and one has opportunity to formulate anew his philosophy of life. One modern youth evolved this jingle at a feast of wit and flow of soul on the terrace of an Arizona Biltmore bungalow:

"Sport and Beauty parlors for the body;  
Art and Science for the Mind.  
Through them all we discipline  
The Spirit  
And—a Master find."

THE GRAND CANYON is a part of this trip from the coast to the edge of the Rocky Mountains and back again. Four or five thousand feet above the pleasant climate of sea level at the Salton sea and Palm Springs, this high desert country from Prescott to the Utah line is better visited in summer when snow storms are not imminent. Along the line of the Santa Fe railroad one is assured of good hotels established by the Fred Harvey Company for tourists when tourist travel first began. Even the Mojave Desert has been renamed "Moharvey" by the affectionate "desert rats" who know what that desert owes to these Santa Fe eating stations-de-luxe. A good road is now being finished all the way from the Colorado River at Topoc and Needles to the cities of the fertile plain.



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A Christmas different from any they have spent for years! Outside, the gleam of ice and snow . . . and the music of sleigh bells on the frosty air! Within, the warm glow from crackling logs . . . luxurious comfort . . . old memories . . . and hearty good cheer!

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Located in Hollywood, this popular rendezvous is nearer to everything to see and do. Beaches, the downtown shopping district, smart Hollywood shops, golf, night life and all sorts of diversions surround the hotel.

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Every room with bath.

Halfway between Los Angeles and San Francisco on the Coast Highway.

Write or telegraph for reservations.

PRESCOTT, ARIZONA, will have much to say for itself later on as a summer resort for Californians who love a higher altitude. The city has a fine Chamber of Commerce which is alive to all the most modern methods; and a handsome hotel built of tapestry brick shows the taste of the people who make that mountain city a refuge from the heat of a Salt River Valley summer. A high standard of taste is shown too in the statue which adorns the central park. Los Angeles has nothing to compare with this splendid "Rough-Rider" by Solon Borglum, a memorial to veterans of the Spanish war. Once the Capital of Arizona, Prescott retains the historic interest of pioneers of that state. Sharlot Mabridith Hall, writer and historian, has restored the old Governor's home in Prescott and is asking for articles of historic interest with which to furnish it. Already the original andirons—for many years preserved in a private family—have been returned to the double fireplace in this interesting pioneer house of split pine logs.

THE NATIONAL PARKS which the government has provided for the people's enjoyment are the result of far-sighted action. In 1832 Hot Springs, Arkansas, was the first and for nearly a half century the only National Park in the United States. In 1872 Yellowstone was added. Yosemite, Glacier, Rocky Mountain, Grand Canyon, Crater Lake, and seven others were established in succession.

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## IN AND ABOUT THE GARDEN

SANTA BARBARA GARDENER for November is full of good things as usual. Elizabeth Sanderson Fryer writes interestingly of Carnation Roses and of "lost roses" which come back. George K. Freeman tells us all about the California oak worm which has defoliated the fine old oaks of the Coast counties again this year, and teaches us how to control it. This local garden journal is especially valuable to Members of the Garden Club of America who have not learned California garden lore. For Santa Barbara is old California; and in one column, "The Gazebo" readers are told where to look for fine specimens of typical plants which have proved their worth in that perfect climate.

WE HAVE QUOTED often and generously from this monthly because, edited as it is by Elizabeth and Lockwood de Forest we regard it very highly and wish to share its knowledge with all western gardeners. In the October number of this magazine on page 72 is a long list of "Bulbs to bloom in the Spring" which was published for this purpose. It was prepared by the editors of SANTA BARBARA GARDENER with infinite pains and after much hard work, and we were so enthusiastic in carrying on the good work that we forgot to give credit to the producer of the valuable information. It was reproduced word for word from the Santa Barbara Gardener which our garden lovers will find a very useful addition to their monthly literature.

LOCKWOOD de FOREST, who is one of Santa Barbara's most successful landscape architects and an interpreter of California's flora, has been on the desert lately and brings back, among other interesting news, printed in Santa Barbara Gardener the following about Mrs. John Wetherhill of Navaho fame.

"For years Mrs. Wetherhill has been collecting the flora of that remote section of Arizona and Utah, mounting the pressed specimens carefully on paper, getting the botanical and common names as far as she can, and then adding all the Indian lore pertaining to each flower—how they are used medicinally, where their power lies, what chants they appear in, etc. She has over 300 of these herbarium specimens with all their folk data carefully appended. Some day when she has the botanical names straightened out she is going to publish this material and when that book appears there will be reading matter of the greatest possible interest to all who have a taste for folklore."

THE CONDOR, a magazine of western ornithology, published at Berkeley, California, gives as its leading article in the November-December number an interesting study of "Bird Pollination Problems in California" by A. L. Pickens. The author's description of the odd shape of the white sage blossom and its pollination by California's beautiful humming birds will add much to the pleasure of nature lovers who have not delved in the scientific side of our fauna and flora.

SAN DIEGO'S FLORAL ASSOCIATION publishes THE CALIFORNIA GARDEN, a monthly discussion of interesting garden material by San Diego's many leaders in that subject. In November the journal printed the story of a blue water lily developed by Mr. John Davidson of Mission Cliff Gardens and Mr. E. D. Sturtevant of Bordenton, N. J. and Hollywood. The latter crossed a wild blue lily, found by Mr. Davidson in a little canyon off Rose Canyon, with Zanzibarensis and secured a most gorgeous new variety. Mrs. W. S. Thomas, the writer, speaks of it as the "blue Triumph."

MISS KATE O. SESSIONS, because of her intense devotion to plant development and her long experience in "finding" fine specimens of native flora and making them come true over a cycle of years, is doubtless San Diego's most world-renowned citizen. If she had done nothing more than develop the rich, dark blue wild lilac which Mr. Briggs Keck shows with pride and joy on his ranch at Rancho Santa Fe she would deserve this title from Californians.

DR. RAPHAEL LORINI OF CORONADO has written to Miss Sessions a letter from Europe full of practical information for us which she publishes in the San Diego garden magazine. It is too long to republish here but it has many suggestions on leaf mold, trained fruit trees, pruning, and the cultivation of flowers and vegetables by thrifty home owners. In many of the Pyrenees towns he noted the Sequoia Gigantea of California growing in the parks. One most perfect, he says grows

GARDEN CALENDAR  
DECEMBER

"The Mistletoe Hung in the Castle Hall"  
—Old Song

GARDEN operations during the month of December are likely to suffer on account of Christmas. The central event of the month one that brings in this country all grades and classes, Jews and Gentile, into a harmony of love and goodwill—is Christmas. The entire month is spent in either getting ready for or enjoying its spirit. From the garden standpoint the central figure is the Christmas tree. When the three wise men in the East saw the Star of Bethlehem they started on their way to greet the world's new Light bearing three gifts, gold, frankincense, and Myrrh, the frankincense obtained from a species of Boswellia and the myrrh from Commiphora myrrha. These marvelous species from Africa and Arabia are still given with the gold every year by the King of England in a ceremonious manner. The antiquity of the idea is proved by the fact that the Queen of Sheba brought from Somaliland in Africa rooted plants of these species as a gift offering to King Solomon. The Star of Bethlehem is always placed at the top of the Christmas tree.

The best tree for the out-door Christmas tree is, of course, Cedrus deodara—The Himalayan cedar—made famous by Kipling's book title, "Under the Deodars". A street of these trees in Altadena, California, about a mile long, is decorated each Christmas with colored lights by the Rotary Club and is visited by thousands. The California holly or Toyon berry is much in demand for Christmas decoration both in the form of wreaths and cut branches. Each garden of any size should contain a few of these desirable shrubs so as to make the spoliation of our natural beauty unnecessary. With the background of antiquity to support it, the English holly, Ilex europaeus is still the favorite for wreaths, and, of course, for the decoration of the pudding.

Then there is the mistletoe, connected with one of the most pleasurable customs which has come down to us from the hoariest eld. G.F. Scott Elliot tells the quaint story in which "All the gods of Iceland were once gathered together so that a general oath might be exacted of every plant 'that grew upon the earth,' that they would do no harm to Balder the Beautiful. The Mistletoe did not take the oath, because it does not grow upon the earth but upon a tree. Then the enemy fashioned an arrow out of the mistletoe, and killed Balder. It is certain that in ancient days, before the time of the Roman invasion of England, that the Druids met in remote, sacred groves clad in white robes, and that the high priest then cut the mistletoe from the oak with a golden sickle, after which a festival was held. Our gardeners have not been very enterprising with regard to mistletoe, and seem only to know or care about the pale and pallid form of tradition. There are many wonderful forms of mistletoe which might be brought into cultivation. There is in Chile, growing upon the giant cacti of the region, Loranthus, a sister of the mistletoe, with bloodred flowers, which grow in dense masses. The climate where this beautiful plant is found is not unlike that of California. There are many beautiful forms of mistletoe in western South Africa with colorings of gorgeous beauty. Why some of our rare plant cranks don't introduce these forms is an unsolved mystery.

While we are speaking of introducing new forms or re-introducing old ones, let me suggest to you a little delving into the matter of wild geraniums and pelargoniums. Geraniums are said to belong to the Cranesbill family, while pelargoniums belong to the Storksbill genus, the chief difference being that the geranium has equal petals while those of the pelargonium are unequal. There are many species of both geranium and pelargonium. They have been pushed into the background by their more flamboyant hybrids. Few things exceed in beauty geranium anemonaefolium with its widely spread heads of flowers elevated above and entirely covering its beautifully regular cut-leaved foliage. The plant, before flowering, reminds one of a handsome tree fern. Then there is the delicate little geranium argenteum and, for shady nooks, G. Wallichianum. There are many others in this genus which would repay a little effort in obtaining and growing.

near the famous grotto at Lourdes. No one whom he found knew even the name of the tree or by whom they were planted.

ALFRED D. ROBINSON to whose devoted work the readers of this magazine of the Floral Society are indebted, writes on "Soils, Good and Bad" and gives a delightful report from Berkeley on the little flower, Lessingia Chamisso, a Californian whose one hundred years of interesting history forms the thesis of John Thomas Howell, graduate student with Professor W. L. Jepson. This editor gives good advice to architects on the doubtful virtue of grouping shrubbery at the base of fine buildings where the amount of water necessary to keep plant growth in good condition in this dry climate is "very unhealthy for stucco walls." "The method implies that, of themselves, our buildings are incomplete, that near the ground they need to be hidden." Mr. Robinson's knowledge of Lath House Matters is well known and is given freely in every number. Many other good things make up the November number.

THE THIRD REGULAR DISPLAY of the flowers of the month is to be staged again at the Edward H. Rust Nurseries, 352 E. Glenarm St., Pasadena, California, December 14. The outstanding feature will be a colorful array of hundreds of potted Rhododendrons, Azaleas and Primroses, equally good for your shady garden and house decoration. The greenhouses and show-rooms will also be filled with poinsettias, cyclamen, cherries and ferns of all kinds. Consider this as an invitation to you and your friends to attend this display. Other similar monthly displays will feature stocks, the sweet-pea and flowering bulbs of winter and spring.

GARDEN CLUB of Santa Barbara and Montecito, California, was represented by Mrs. A. Stow Fithian on an English garden tour this summer, planned by the English-Speaking union. Incidents of the tour are discussed at a meeting of the club, December 2, at the Montecito Country Club.

ALTA DENA BEAUTIFICATION LEAGUE, Altadena, California, has launched a movement for the establishment of a community garden in every square in Altadena where there is now a vacant lot. The planting of wild flowers is suggested. The discussion of a garden contest for Altadena is one of the subjects taken up at the meeting of the League, December 4. Gen. C. S. Farnsworth is the president.

GARDEN SCULPTURE is placed in competition by the San Francisco Society of Women Artists. Any medium may be employed in the competition, lead, cement, wood, stone or terra cotta. A scale model may be submitted if it is impossible to carry out the design to the finished product. Mrs. Stuart Edward White has offered two prizes of \$100, and \$25, respectively, for the first and second awards. The prizes are offered to encourage artists to create garden sculpture that may be executed at a cost not to exceed \$250, that a larger public may be reached by well designed work of moderate price. It is possible the prize winning sculpture may be used as the keynote for a garden unit in the 1930 decorative arts annual exhibition sponsored by the San Francisco Society of Women Artists.

THE THIRD TREE-PLANTING DISTRICT has been organized in Glendale, California, to include sixty miles of parkways planted to various varieties of trees. In laying out the tree-planting districts the park department selects one variety for each street, subject to the approval of the property owners. Completion of the planting of the third district will give the city 16,000 trees, put in under this system, besides the others planted by individual owners.

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of Christmas blossoms  
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In pelargoniums there is our old friend Pelargonium inquinans with its intense scarlet to rose-and-white flowers. It is the parent of the improved pelargoniums. Pelargonium peltatum, the father of our ivy-leaved section, and P. echinatum, or cactus geranium, which in California, as in its native habitat, during part of the year, loses its foliage and looks like a cactus plant. There is nothing more fairy-like or charming than a little corner filled with this plant. While its beauty is on the naive order it is by no means an insignificant flowering plant. It does well in either sun or shade, but when grown in part shade its stems elongate and its trusses expand in a beautiful manner, reminding one of some joyant form of gypsophila. Of course, if friends prove neglectful, or the world seems sour, or Christmas doesn't seem quite what it was at some other favorite period of your life, you can still go into the garden and dig worms. You can still insert those belated rose cuttings, and divide your water lilies, and after the rain (if any) you can prepare the ground for spring planting and sowing. Poplars, willows, and sycamores may be put in as cuttings, anything from the thickness of a pencil to a big branch, buried rather deeply and in a shady place. It is a good time to clean out ancient seed package and debris, ready for the new start to be made in January and February.

Merry Christmas to you all!

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## NOVEMBER BULLETIN

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

The regular meeting of the Northern California Chapter, A. I. A. was held at the Clift Hotel on November 26th, 1929, at 6:30 p. m. President Frederick H. Meyer presiding.

The following members were present: Messrs. Hurd, Evers, McCool, Weihe, Gutterson, Magee, Bruce, Hildebrand, Garren, Johnson, Michelsen, Allen, Meyer, Mitchell, Ashley, Maury, Coxhead, Bakewell, Howard, Jeans, Bertz, Wyckoff, Dean, Clarke, Donovan, McSweeney, Osborn and Jorgensen.

Guests present were: Messrs. Roeth, Schalk, Kent.

The minutes of the previous meeting were approved as published.

### Program

This being the occasion of Mr. Allen's retiring from the presidency after two years of valuable service, a token of appreciation was presented to him by Mr. Gutterson in behalf of the Chapter. This was disclosed to be a beautiful bound portfolio enclosing an expression of esteem in these words:

"Devotion to the high ideals of the Institute; unceasing effort in its cause; dynamic energy coupled with the gift of leadership and fellowship; these qualities he possesses.

"Whereas his giving freely of all has inspired such worthy stimulation under his leadership, the American Institute of Architects, Northern California Chapter, gratefully inscribes this appreciation of its retiring President, HARRIS C. ALLEN."

Mr. Meyer, in proceeding with the program, desired the Chapter to know of his surprise upon returning from a trip to Europe to find that during his absence he had been elevated to the Presidency. Continuing his remarks, he gave a glowing account of his travels, what he saw, and the impressions made upon him.

Mr. Fred Ashley gave an enlightening talk on cost accounting in an architect's office. Large charts had been prepared and hung so that all could see. These showed exactly how the problem has been solved and how the system is operated in the office of Ashley, Evers & Hayes. Step by step, one job was carried through to show the cost of operation at any particular stage, and final determination of profit at completion.

The talk was followed by a wide range of discussion and questioning by those present. Some explained their own system, whereby they had been able to establish, with reasonable accuracy the cost of their operations. It was interesting to note the respective variances with Mr. Ashley's plans, all however, attaining approximately the same result by different methods.

The meeting was brought to a close with the general expression prevailing, that talks of this nature are of untold benefit, and that by such an established policy the Chapter can be of inestimable help to its members in presenting and attacking similar problems and difficulties so common to all.

Respectfully submitted,

JAMES H. MITCHELL,  
Secretary.

At the meeting of the State Board of Architectural Examiners held Tuesday, November 26th, the following were granted Provisional Certificates to practice architecture in the State of California:

John E. Dinwiddie, 2815 Oak Knoll, Berkeley, California; Guy O. Koepf, P. O. Box 644, Carmel, California; Walter Clifford, 1253 Clay Street, San Francisco; Mr. Edmund J. Resing, 488 Pine Street, San Francisco, California.

## NOVEMBER BULLETIN

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

The members of the Southern California Chapter, the American Institute of Architects, met in 252nd meeting held at the University Club, Los Angeles, California, at 5 o'clock p.m. on Tuesday, November 12, 1929.

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

Backus, J. J., Chambers, H. C., Davis, Pierpont, Flewelling, Ralph C., Haskell, Fitch H., Hawes, Arthur W., Hubby, R. Germain, Hunt, Sumner P., Hutchason, A. R., Johnson, Chas. R., Johnson, Harold S., Kelly, H. Roy, Knox, Alex. N., Krempel, John P., Lee, Chas. S., Marko, Geo., Martin, A. C., Nibecker, A. S. Jr., Orr, Robert H., Rea, Alfred W., Sabin, Henry Palmer, Scholer, Frederick, Sommervell, W. N., Stanton, J. E., Walker, F. W., Watson, L. F., Weston, Eugene Jr., Wilkinson, D. R., Withey, H. F., Witmer, David J., Zeller, J. T., Bishop, Horatio W., Barker, H. L., Hales, Geo. P., Samuel E. Lunden, Monaco, A. R., Mueller, Floyd, Nomland, Kemper.

President Pierpont Davis, called the meeting to order. He announced that this was a joint meeting with the Los Angeles Architectural Club, called for the purpose of honoring members of both this Chapter and the Architectural Club, Mr. H. Roy Kelley and Mr. Harris C. Clark, who were the winners of the first and second prizes in the national competition conducted by the Home Owners Institute and sponsored in southern California by the Los Angeles Times.

President Davis stated that a good deal of thanks is due to the management of the Times for the very efficient and pleasant manner in which they conducted this competition and the accommodation they furnished the jury of award and he therefore took this occasion to extend a hearty vote of thanks of the architects to the following members of the Los Angeles Times Staff who were present at the meeting: Messrs: Trueblood, Editor, Steven McGroarty, C. G. Hansen, Miss Alma Whitaker.

President Pierpont Davis stated that after conducting the necessary business of the Chapter he would turn the chair over to Mr. Geo. P. Hales, President of the Los Angeles Architectural Club.

The reading of the minutes of the 251st meeting was postponed until the next meeting.

### Report Nominating Committee

Due to the absence of Mr. John C. Austin, Chairman of the Nominating Committee, Mr. David J. Witmer, presented report for that committee which presented the following names for the Chapter officers for the year 1930:

Messrs: H. C. Chambers, President; Donald B. Parkinson, Vice-president; H. Roy Kelley, Secretary; C. Flewelling, Treasurer; Gordon B. Kauffmann, Director for 3 years.

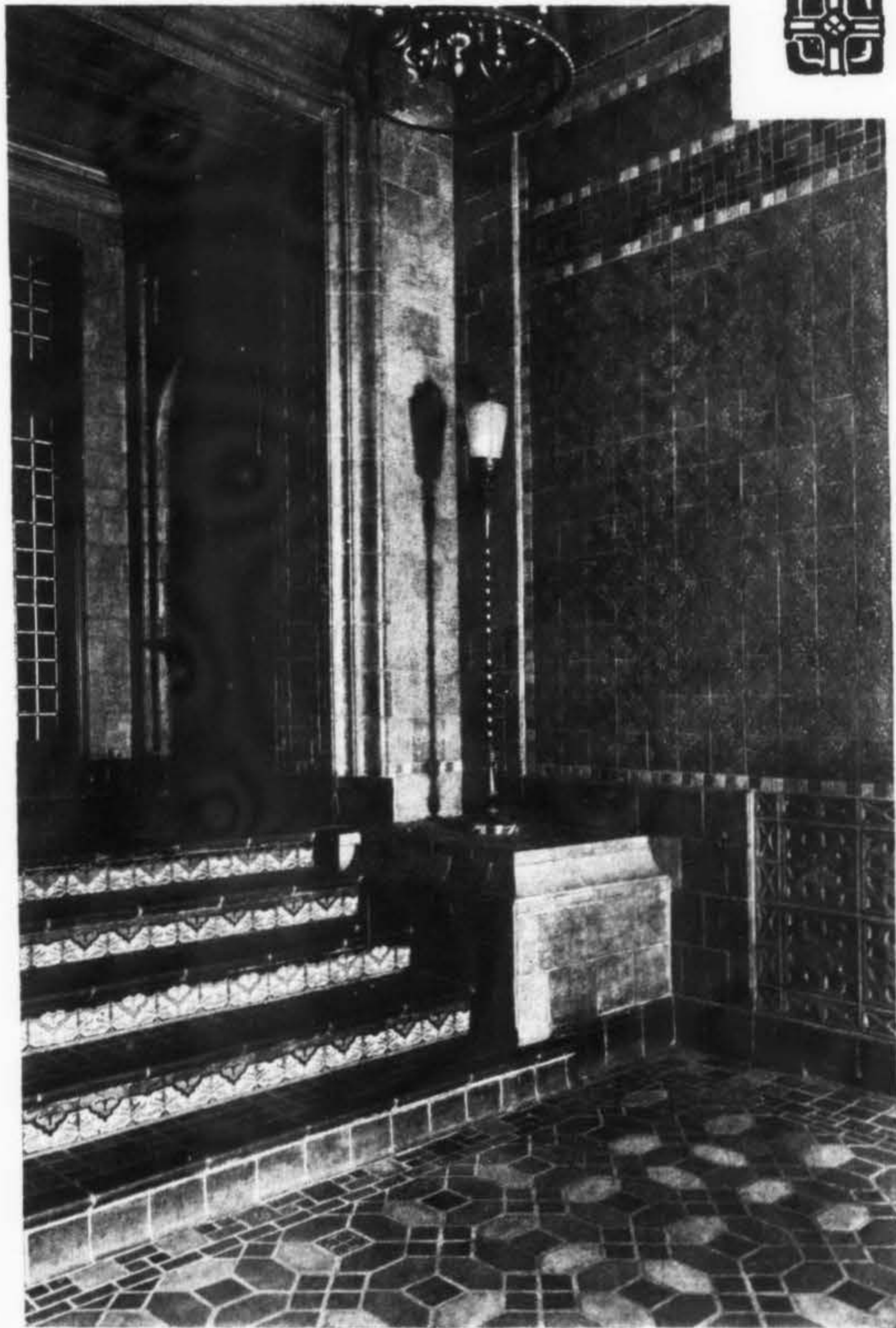
### Appointment of Building and Safety Commission

President Pierpont Davis called attention to the fact that Mr. Robert H. Orr, a member of this Chapter, had recently been appointed as a member of the City Building and Safety Commission in place of Mr. C. E. Noerenberg, whose term expired last July.

Mr. Geo. P. Hales, President of the Los Angeles Architectural Club acted as Chairman for the remainder of the evening and as there was no business of the Chapter requiring immediate attention, the meeting adjourned to allow the members to proceed to the Architects Exhibit for the purpose of viewing the drawings of the prize winners in the Home Owners Competition.

A. S. NIBECKER, JR., Secretary.

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## A national authority on public health says overheating greatly lessens bodily resistance

Dr. W. W. Peter, associate secretary of the American Public Health Association, states that millions of dollars could be cut from the nation's bills every year if house temperatures were taken out of the hands of chance and properly controlled during the months when heat is needed.

"The avoidance of overheating is the primary essential in all systems of ventilation. Careful experiments with the influence of room temperature on health and comfort prove that the ill effects of a poorly ventilated room are primarily due to excessive temperatures and the consequent interference with the processes of body temperature regulation."

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## Architectural Club Meetings

### LOS ANGELES ARCHITECTURAL CLUB

The University Club was, on November 12th, the rendezvous for a memorable gathering of architects. In addition to its being the occasion of the regular monthly meetings of the Los Angeles Architectural Club and the local chapter of the American Institute of Architects, it was, further, a special gathering to honor H. Roy Kelley and Harrison Clarke. As winners of the first and second prizes in the National Better Homes Architectural Competition, they were accorded places of honor at the dinner, and later, the guests adjourned to the Architects' Building to view their drawings, as well as other prize-winning and honorable mention designs in the Competition.

Not only were many well-known architects present at the dinner, but representatives from the Los Angeles Times, which sponsored the Competition locally and has done much to further Better Architecture, assisted in the entertainment—notably, John Steven McGroarty, chief speaker of the evening, and Alma Whitaker. David Witmer, member of the Jury of Awards, introduced Mr. Kelley and Mr. Clarke, both of whom could be persuaded to say only a few words. George P. Hales, president of the Los Angeles Architectural Club and Pierpont Davis, president of the A. I. A. Chapter both spoke. The Architectural Club Quartet sang.

### AWARDED CERTIFICATES

Under heading CERTIFICATES of the Rules and Regulations of the State Board of Architectural Examiners, section II, reads, "The District Boards shall, after granting PROVISIONAL CERTIFICATES to applicants, publish the name of such applicants in an architectural or daily building journal, appearing in both districts of the State." The following list of persons were granted PROVISIONAL CERTIFICATES at the meeting of the State Board of Architectural Examiners, Southern District, held October 29th, 1929:

Gilbert T. Lord, 4927 Marathon St, Los Angeles, California;  
Charles A. Stone, 2219 Juliet Street, Los Angeles, California.

The persons named below were granted a PROVISIONAL CERTIFICATE, by the Northern District Board of the State Board of Architectural Examiners, at the meeting held September 24, 1929:

Nathan Lindell Coleman, 1558 North Vine Street, Los Angeles, California; Douglas Honnold, 1747 Cahuenga Avenue, Los Angeles, California.

### ANNOUNCE NEW ROOF TILE

The first roof tile used in California was made by the Indians molding the clay over their thighs, so says Rafael Romero, venerable maker of roof tiles at Alhambra Kilns. Spanish peasants had practiced this for generations. When the padres built the first missions they taught the art to the Indians. And the thigh being a handy and natural mold, the Indians continued the practice.

Squaws were the best tile makers merely because Indian men were not inclined toward labor. Students of early California architecture have whimsically observed that the best looking tiles were made by the most shapely squaws.

The primitive hand-made roof was beautiful, continued Rafael, because it was heavy and the surfaces irregular from the palm and finger marks of the makers. No two tiles were alike. As a result the early roofs are the most beautiful and interesting found in the Southwest.

To obtain this hand-made, heavily textured and thick-butted effect has long been a problem of modern roof tile manufacturers. Alhambra kilns of Alhambra, California, recently announced a process for accomplishing this. An interesting feature of this new tile is its moderate weight, which makes it practical for virtually every type of roof.





**T**HE many friends of Mr. Austin W. Sperry, both those in the architectural profession and those who know him through his wide musical reputation, will be pleased to learn that he has recently been appointed manager of the Crane Company National Exhibit Rooms in San Francisco.

Mr. Sperry will also continue to carry on his promotional work for Crane Company, through his contacts with the profession, which has been indebted to him so often for his contributions to their pleasure at Chapter and Convention meetings.

**ARCHITECTURE AS A CAREER FOR WOMEN  
DISCUSSED IN NEW BOOK**

"Without the influence of woman, architecture will lack the warmth, breathing beauty and comfortable proportions that she has it in her nature to contribute," writes Marcia Mead, Member, American Institute of Architects, in "An Outline of Careers for Women", edited by Doris E. Fleischman and just published by Doubleday Doran and Company.

"It is in the sense of an assembling of the arts," says Miss Mead, "that architecture should be considered as a career. The architect designs in collaboration with the structural engineer, to make the building safe and strong; with the plumbing and heating engineers, to make the building clean, sanitary and comfortable. He works with the decorator, the finisher and the furnisher to make the building practical and beautiful; the sculptor and the mural painter have their places, which in the last analysis, can only be determined by the architect, who knows the fabric of the whole. He works with the landscape designer to surround the building with beauty and attractiveness, and collaborates with the city planner to make for neighborliness, convenience, harmony, goodwill and healthful living. While designing is his chief joy, all the elements of a building operation from the plan itself to its remotest surroundings concern him in his diagnosis of a planning problem. . . ."

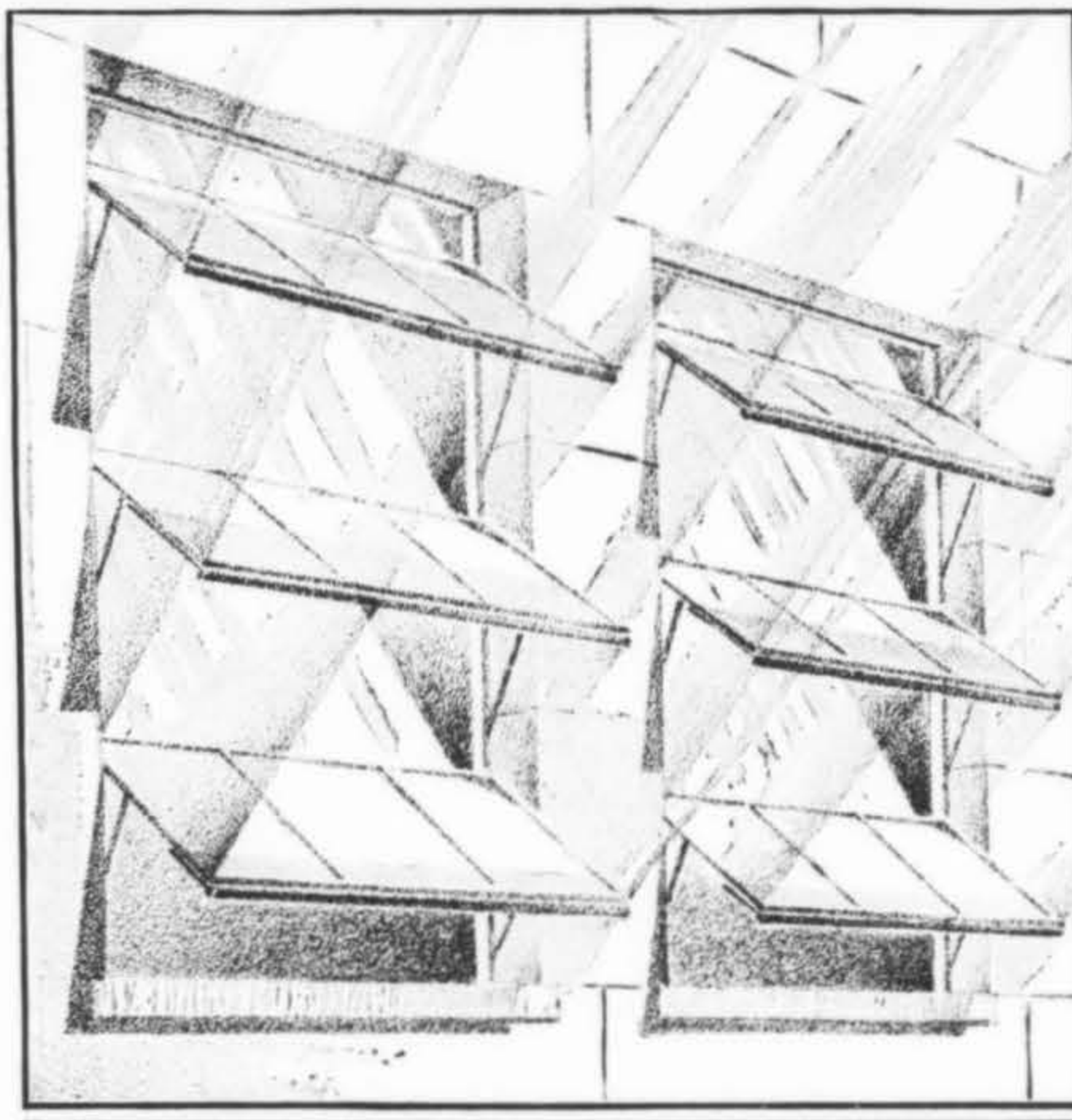
"From the beginning woman has been devising, inventing, arranging, and setting in order the living places of the world. In this sense I feel sometimes that a woman is far better qualified fundamentally for the profession than a man. . . ."

"Without the influence of woman, architecture will lack the warmth, breathing beauty and comfortable proportions that she has it in her nature to contribute. . . . I have faith to believe that history will eventually reveal, by the new and human quality in architectural development, woman's advent into the field."

The chapter on architecture is one of forty-three contributed by distinguished women, leaders in their professions or businesses. The volume was gotten together to supply the demand for information on the part of young women who aspire to leadership and who want to know the qualifications and opportunities for success, the advantages, the disadvantages, the honorary and the monetary rewards, the intrinsic difficulties as well as the special difficulties that must be encountered by women in the various fields of occupation in life today.

Other contributors to the book are notable women on such fields as agriculture, literature, banking, radio, music, retail merchandising, engineering, etc.

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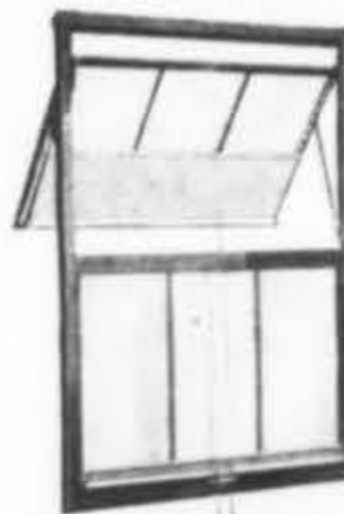
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### THE BERKELEY PLAYHOUSE

*(Continued from page 23)*

background is burlap, painted first with ochre and gold, then washed over with grayish tints. The rough neutral surface, with glints of gold in hidden places, responds admirably to lights and colors played upon it, and with equal facility simulates a crumbling wall or a sumptuous palace. The lighting system is adequate, and in the hands of a competent electrician, yields excellent results.

The entire public portion of the building has been done over, with dramatic feeling for color and background. All walls have been burlap-covered. Those of the auditorium are brown, with henna and a little gold worked in, and are stenciled with yellow fleur de lis as the high lights of the color scheme. Crimson draperies, heavy, straight-lined, accent the windows, that have many small diamond-shaped panes of leaded glass. The drop curtain is of the same material as the window drapes. The auditorium is lighted by two formal rows of lanterns—paper shades, silver-lined.

The foyer woodwork is painted green and yellow, with vivid touches of vermillion outlining panels and moldings. The simple furniture is painted green, and the box office and directors' room, both opening off the foyer, match in color scheme and treatment.

At first, Miss Brainerd made all costumes. Now, due to pressure of work, costumes are, for the most part, rented, only an occasional piece being made at the Playhouse. Furniture for the stage settings is designed and made at the Playhouse.

Everett Glass has proved a splendid director, meticulous in attention to details, naturalistic in tendencies and with a fine sense of rhythm and tempo. Before coming to the Playhouse he was for several seasons director of the Theater Guild in San Francisco. An Amherst graduate, he was associated in the east with Robert Frost, poet, and Starke Young, dramatic critic, and also with the Harvard dramatic movement, in Prof. Baker's "Workshop."

A brilliant array of modern and classical plays has been put on by the Playhouse, which also has to its credit two outstanding achievements: first, the premiere production of "Deep River", tragedy of negro life, by Ransome Rideout; a play that won the Drama League of America prize for 1927 as the best play of the year and which subsequently received Broadway production under the title of "Going Home"; second, the revival of "The Drunkard, or the Fallen Saved", a melodrama of 1840, which was edited and directed by Alice Brainerd, who has recently sold the producing manuscript to a New York publisher.

Among the notable plays produced at the Berkeley Playhouse are: He Who Gets Slapped by Andreyev; The Devil's Disciple by Shaw; Peer Gynt by Ibsen; Playhouse Follies; The Makropoulos by Reicher; Caesar and Cleopatra by Shaw; All God's Chillun Got Wings by O'Neill; Pygmalion by Shaw; Mary Rose by Barrie; The Great God Brown by O'Neill; Aren't We All by Lonsdale; The Circle by Maugham; Mary, Mary, Quite Contrary by Ervine; The Old Soak by Marquis; Henry Fourth—Part Two by Shakespeare; Minick by Kaufman; The Man with a Load of Mischief by Dukes; Lombardi Limited by Hatton; Hazel Kirke by Mackaye; Ned McCobb's Daughter by Howard; She Stoops to Conquer by Goldsmith; Enter Madame by Veresi and Byrne; The Swan by Molnar; Hay Fever by Coward; The Farmer's Wife by Phillpotts.

The plays selected for the present season are: Saint Joan, Bernard Shaw; The Angel in the House, Eden Philpotts; Machinal, Sophie Treadwell; Lucky Sam McCarver, Sidney Howard; The Duenna, Sheridan.

The Berkeley Playhouse Association has had as a further object the fostering and recognition of all the art interests of the community. Exhibitions of paintings have been held in its foyer. There have been concerts, classical and interpretative dances, readings of new plays. For two holiday seasons, Wheeler Beckett has directed Humperdinck's famous child opera, Hansel and Gretel.

No seats are publicly sold but are obtained through membership, open to all, in the Berkeley Playhouse Association. Two types of members are included, active, who subscribe to the entire season, and associated, who upon an initial fee are entitled to single admissions. Each play is given six performances, on Friday and Saturday evenings only.



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**ON TOURIST TRAIN TO SANTA BARBARA**  
*(Continued from Page 55)*

grow well and strong.

"What sort of houses do they build on those hills?" asked the home maker of the family.

I sent the daughter to the Pullman library for the magazine called "Arts and Architecture in California," suggesting that she show it to her mother. On pages so and so there are pictures of a house built on a California hillside. It is adapted to the hill site by one of our best architects. "This magazine is 'truthful' I said in an aside to 'doubting Thomas.' It is vouched for by members of 'The American Institute of Architects.'" "My son belongs," he said. "I know its worth."

"Santa Barbara was so firmly established before the last fifty years of immigration to California began that only its commercial districts were effected by the crude building of that half century. Even that has been decidedly improved since 1925 when the Community Drafting Room of the local Arts Association under the leadership of Mr. Bernhard Hoffmann, a Californian born in San Francisco, started to rebuild not only the old adobes but the whole business section in true California style.

The hill sites above the Mission, which now seem plentiful as were the beach sites twenty years ago, are rapidly disappearing and will soon be like the sites for private beach houses—unobtainable."

The bustle and stir of other passengers warned us that we were nearing Los Angeles, and I rose. With a surprising cordiality the little group surrounded me, and I saw them confer in a glance or two.

"We have 'El Encanto Hotel, Mission Ridge, Santa Barbara' on our list to visit," announced the head of the house. "Won't you be our guest there and motor up with us", chimed in Mama. "Oh do!" exclaimed the daughter. So, with an exchange of addresses and a hurried date arranged, we agreed to go and see if all that had been said of Santa Barbara and its hillset homes is 'true.'"

*(To be continued next month)*

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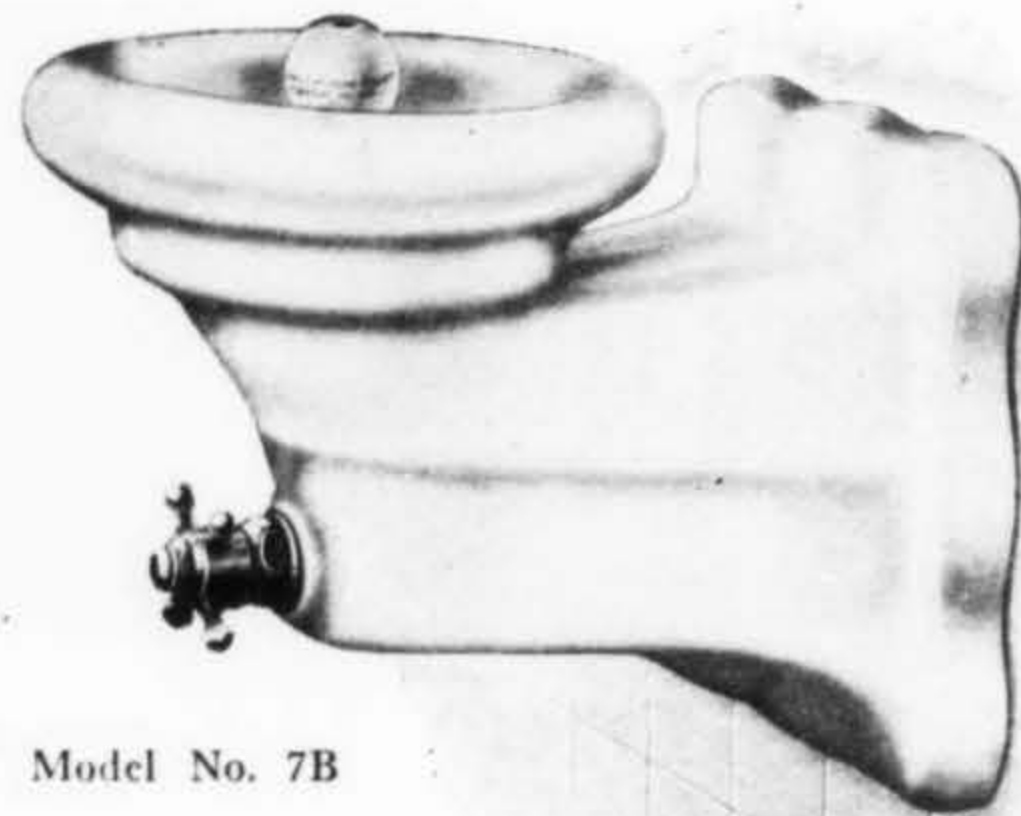
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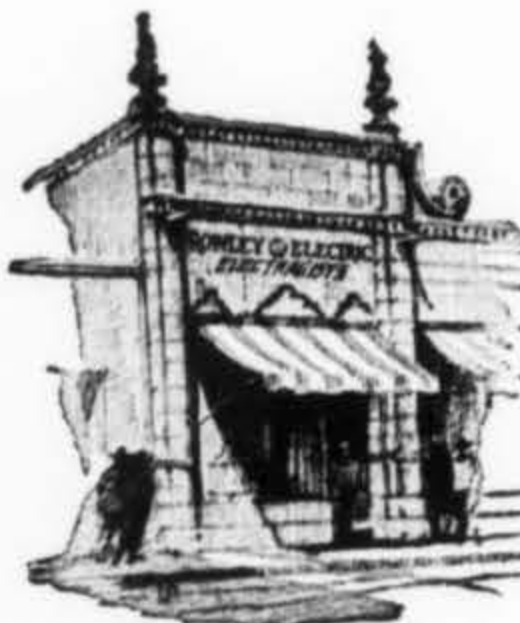
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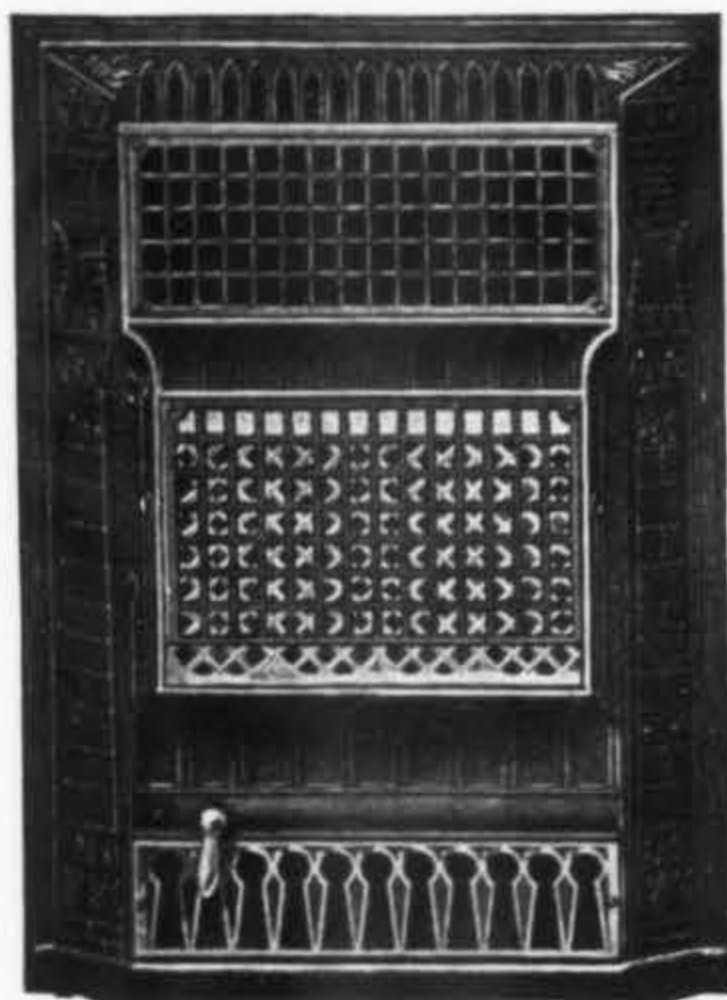
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|--|--|---|
| <input type="checkbox"/> Brick                         | <input type="checkbox"/> Lumber                                  | <input type="checkbox"/> Stucco   |
| <input type="checkbox"/> Building Paper                | <input type="checkbox"/> Philippine Mahogany (Doors) (Trim)      | <input type="checkbox"/> Wall Board                                     |
| <input type="checkbox"/> Cement                        | <input type="checkbox"/> Painting for                            | <input type="checkbox"/> Waterproofing and Decorating for               |
| <input type="checkbox"/> Concrete Units                | <input type="checkbox"/> Wood                                    | <input type="checkbox"/> Concrete                                       |
| <input type="checkbox"/> Concrete Hollow Walls, Poured | <input type="checkbox"/> Cement                                  | <input type="checkbox"/> Brick  |
| <input type="checkbox"/> Doors                         | <input type="checkbox"/> Stucco                                  | <input type="checkbox"/> Stucco   |
| <input type="checkbox"/> Flooring (Hardwood)           | <input type="checkbox"/> Plaster Board                           | <input type="checkbox"/> Plaster  |
| <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                         |  |   |

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- |  |   |  |
|--|---|--|
| <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 |
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| <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"/> Wash Washers                    | <input type="checkbox"/> Incinerators                 | <input type="checkbox"/> Windows, Stained Glass                      |
| <input type="checkbox"/> Electric Iron Receptacles       |   |  |

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- |  |  |   |
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| <input type="checkbox"/> Lawn Sprinklers | <input type="checkbox"/> Garden Art (Statuary) | <input type="checkbox"/> Flagstone                      |

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- |   |   |   |
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| <input type="checkbox"/> Building Loans         | <input type="checkbox"/> Mortgages      | <input type="checkbox"/> Surety Bonds   |

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Date of building (Approximate).....

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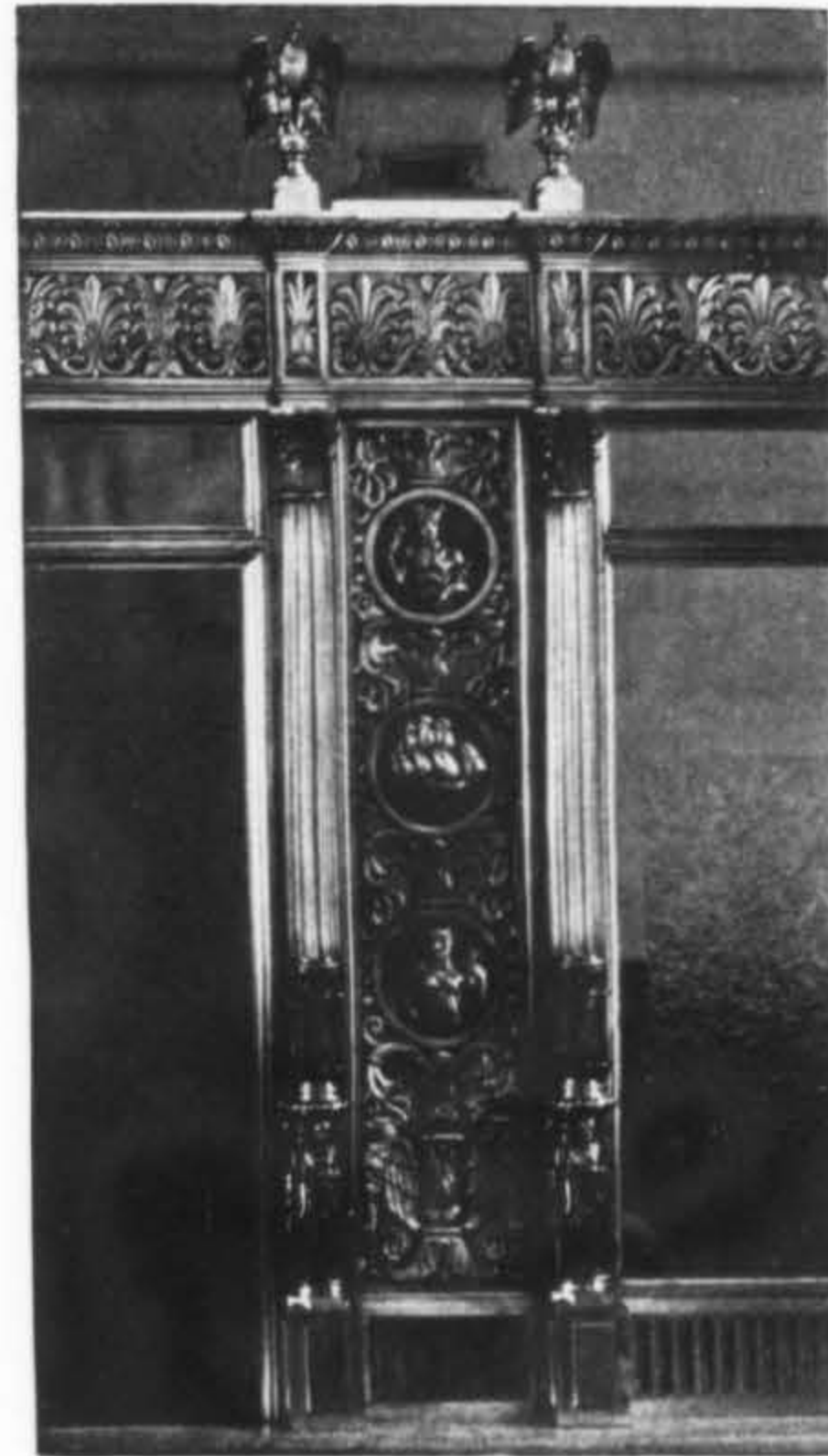
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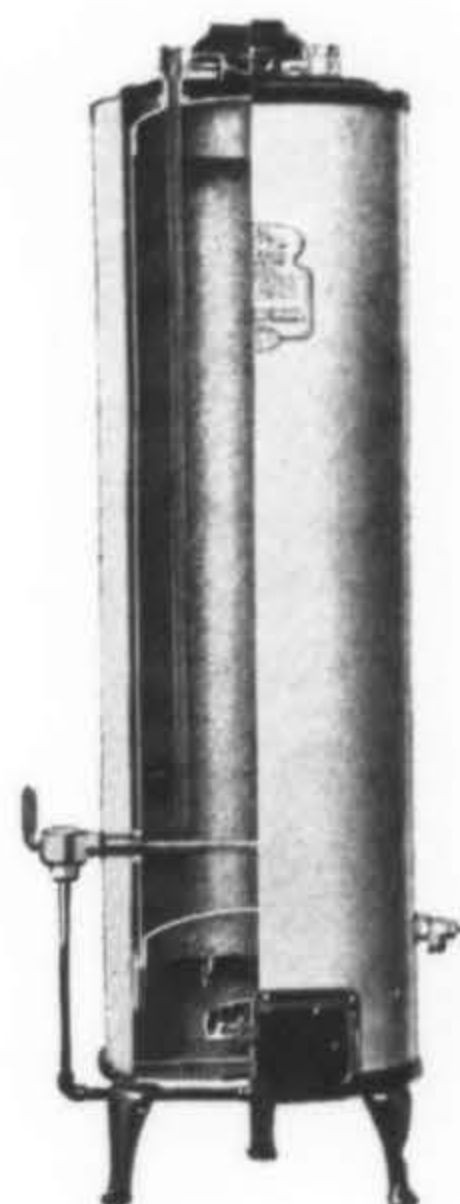
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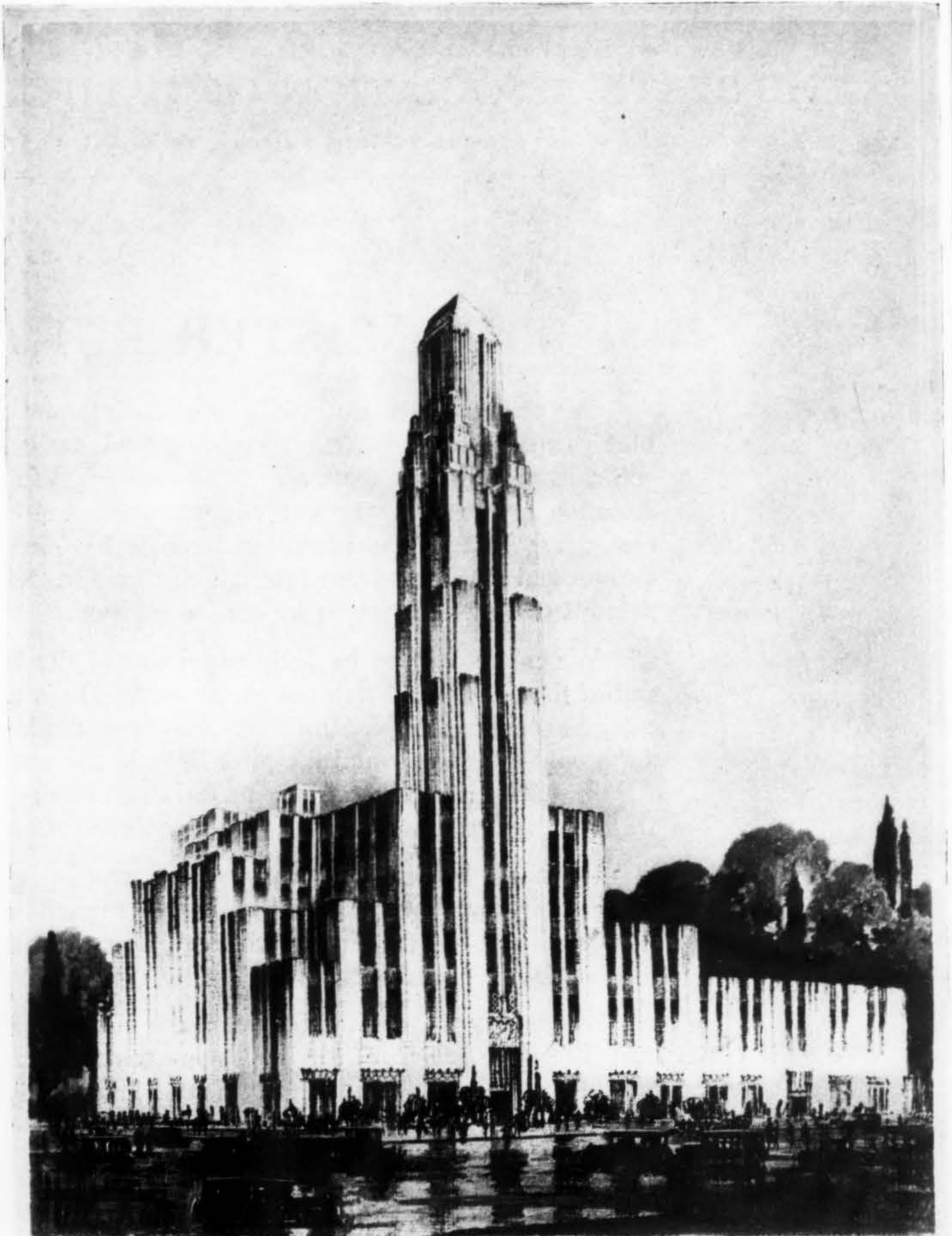
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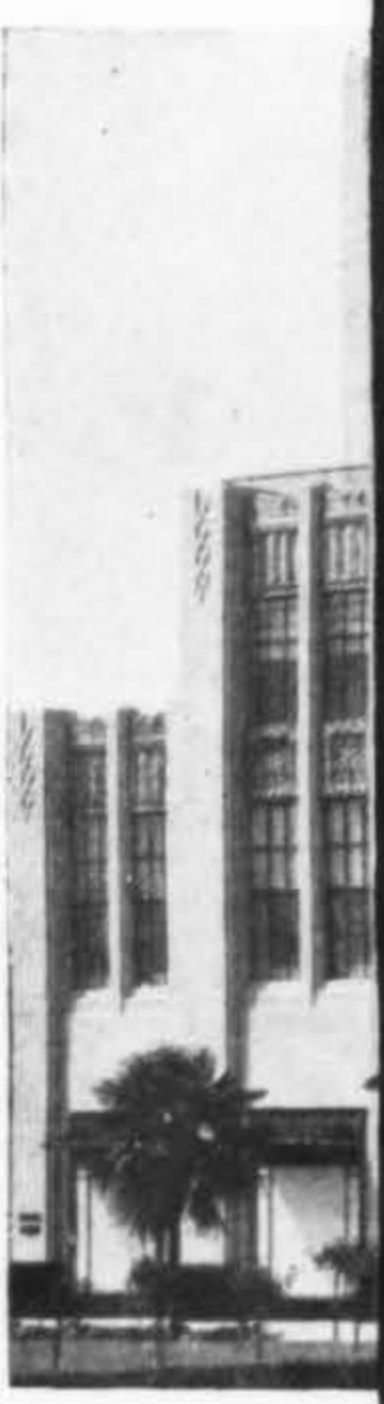


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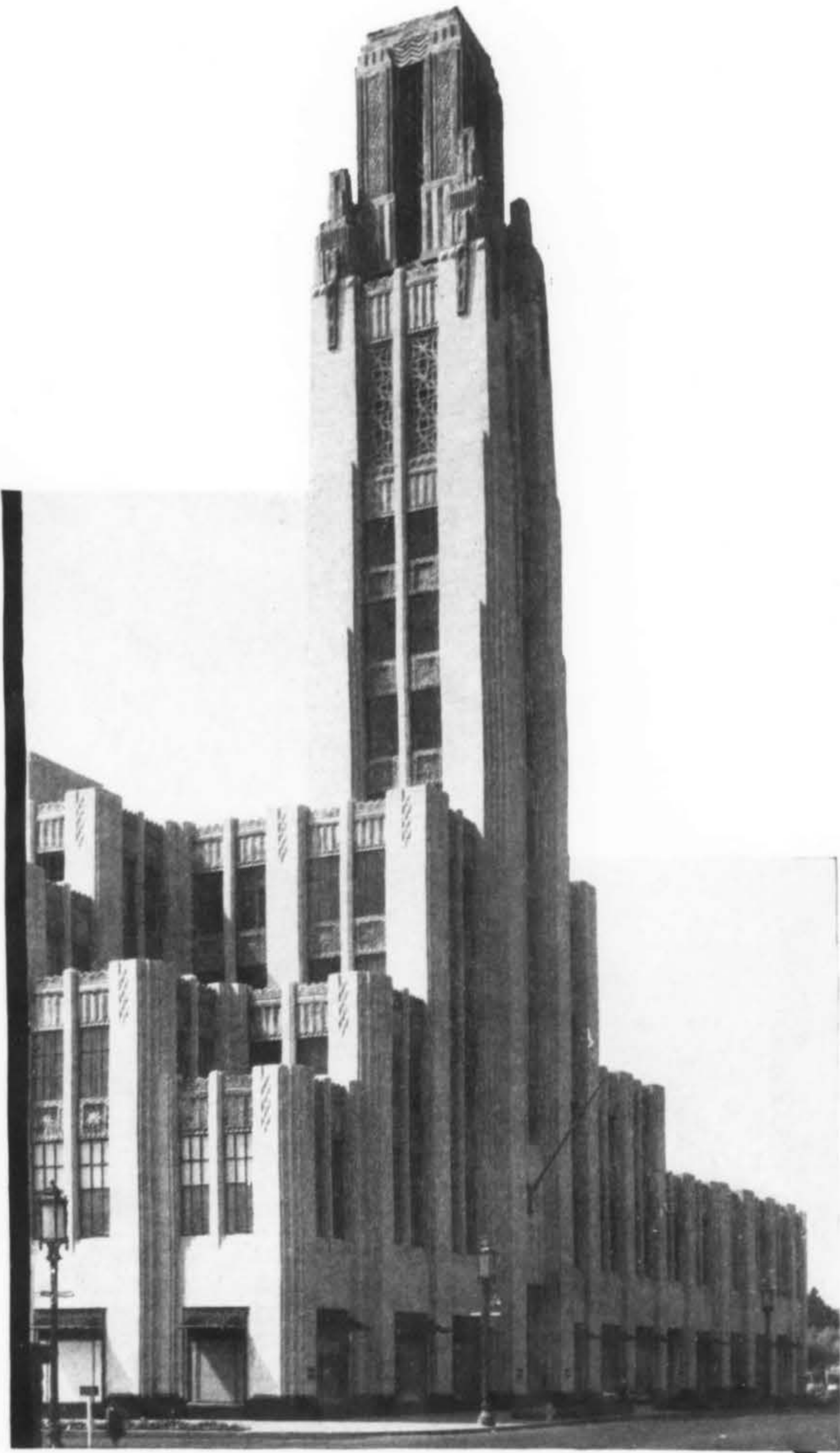


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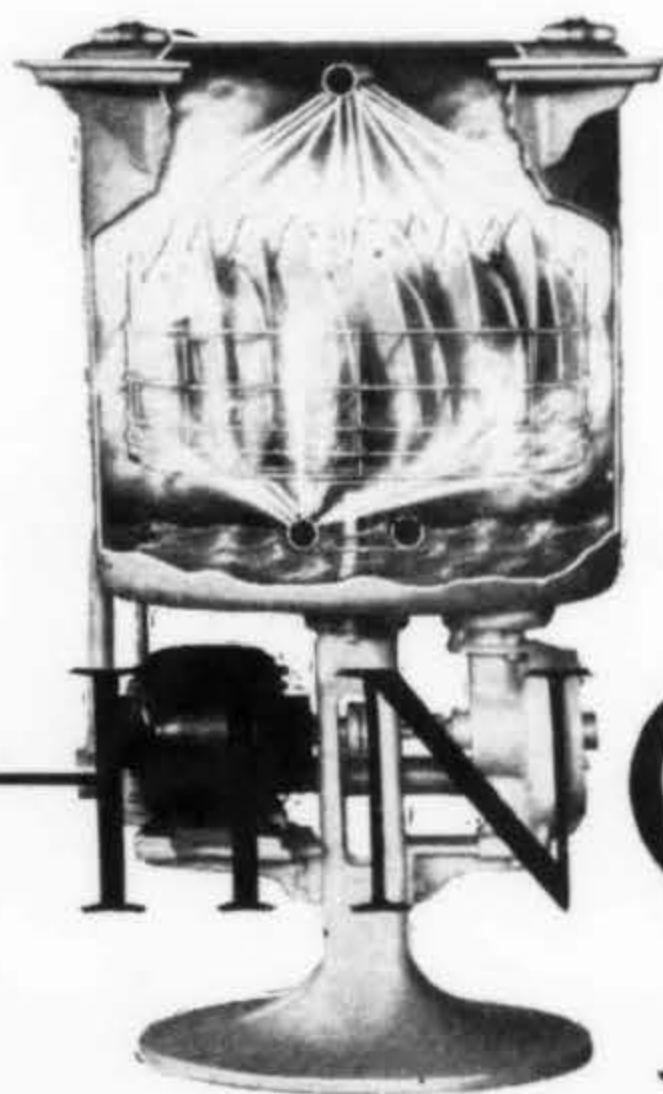
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