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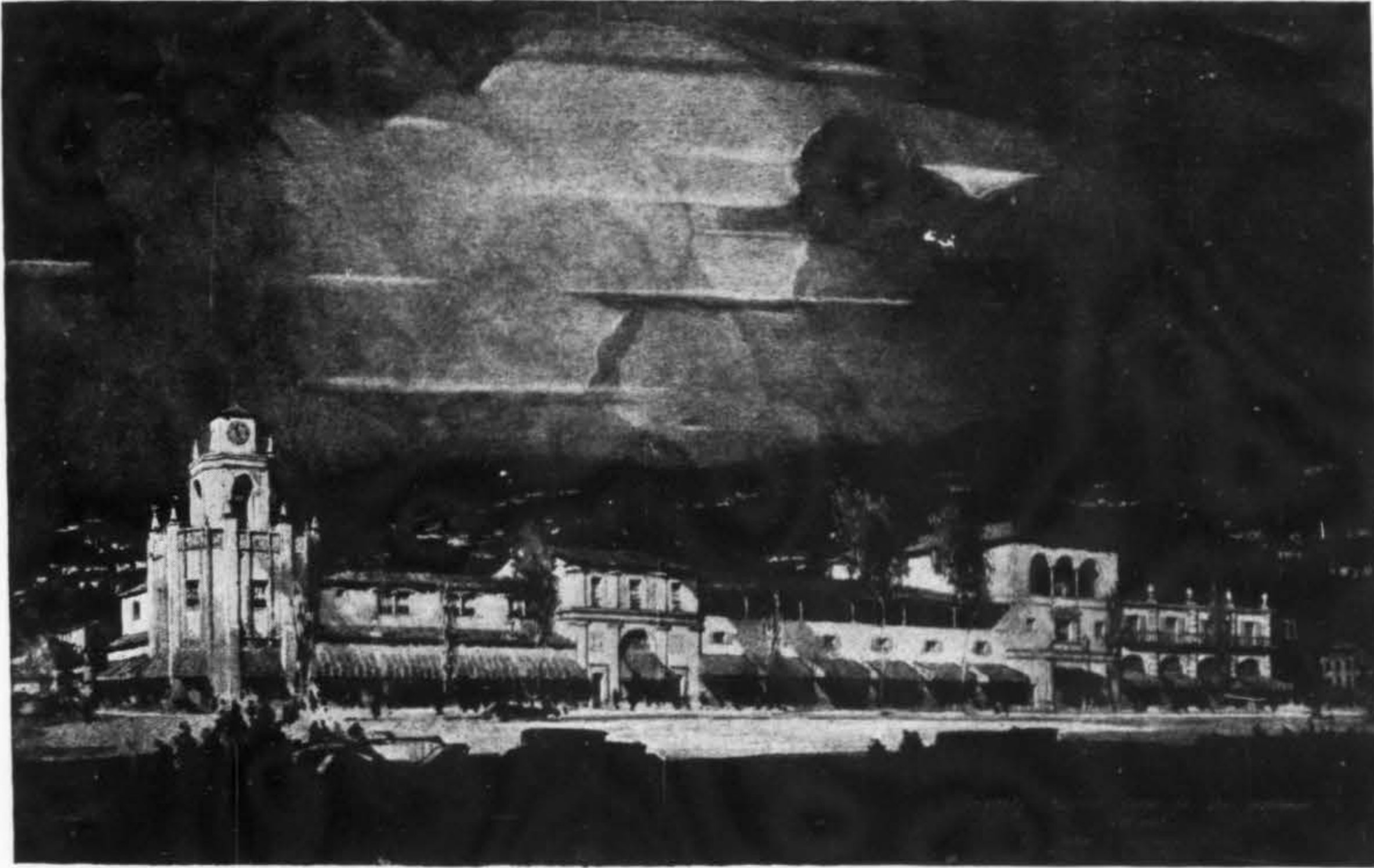


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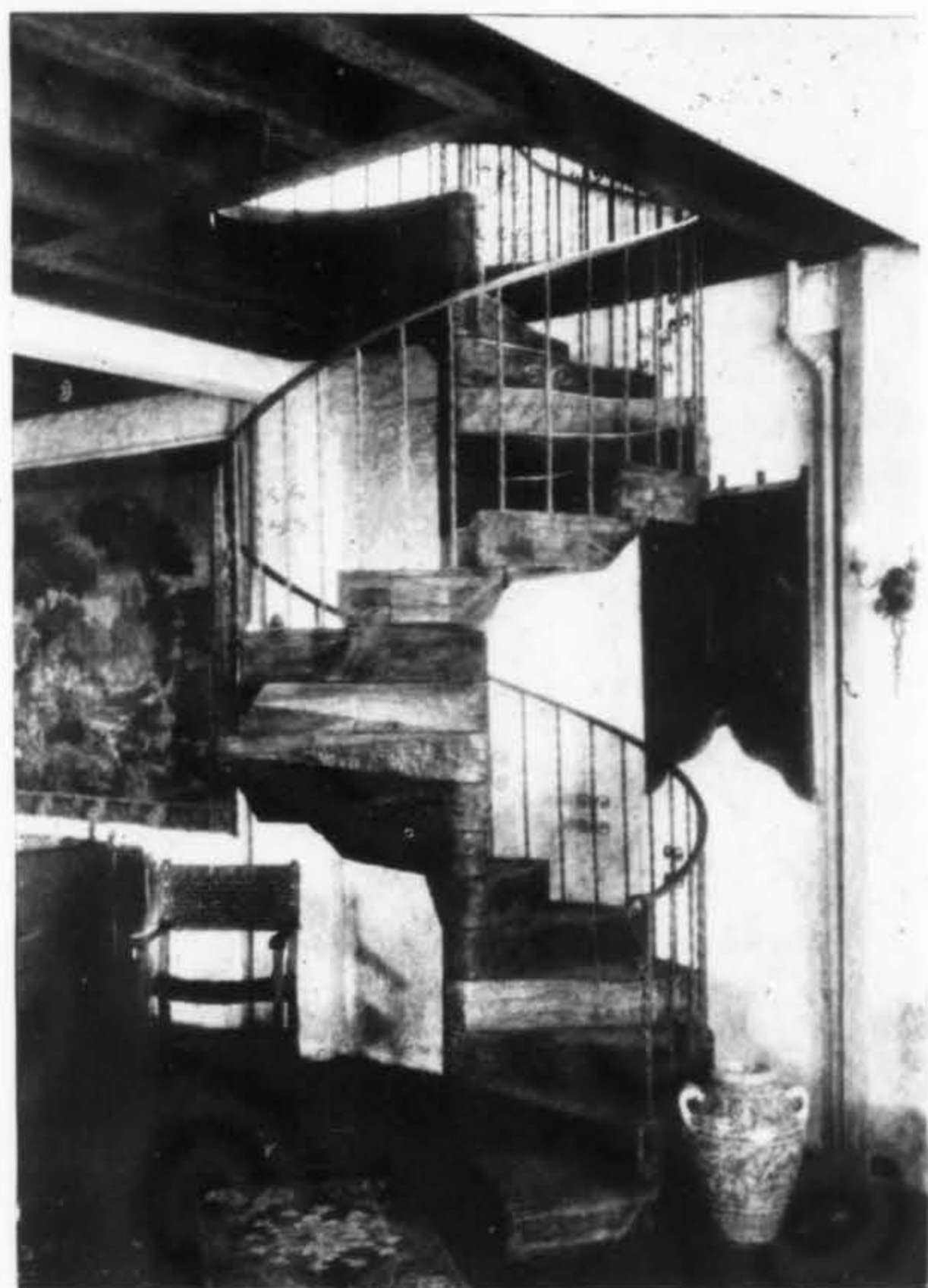
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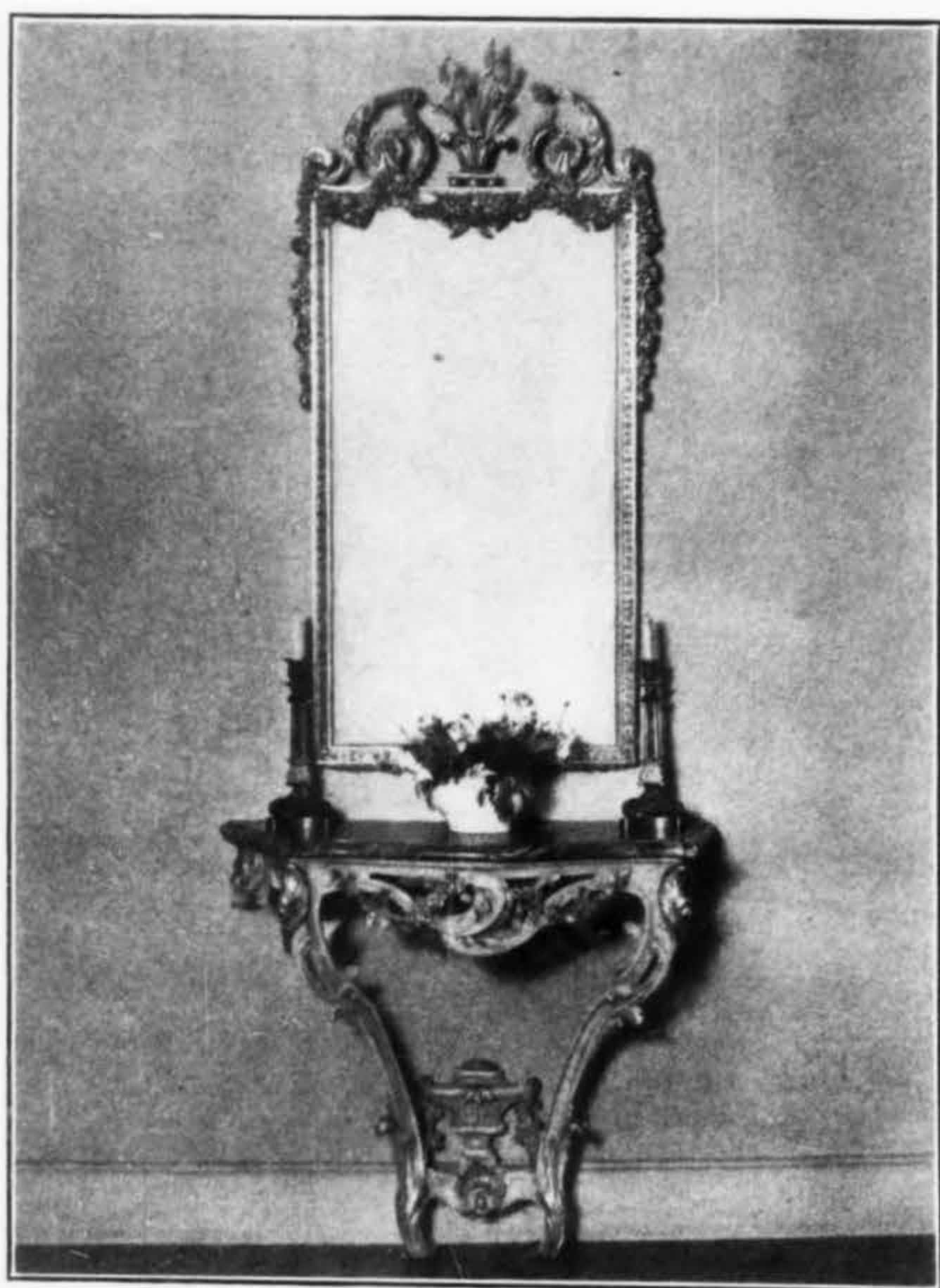
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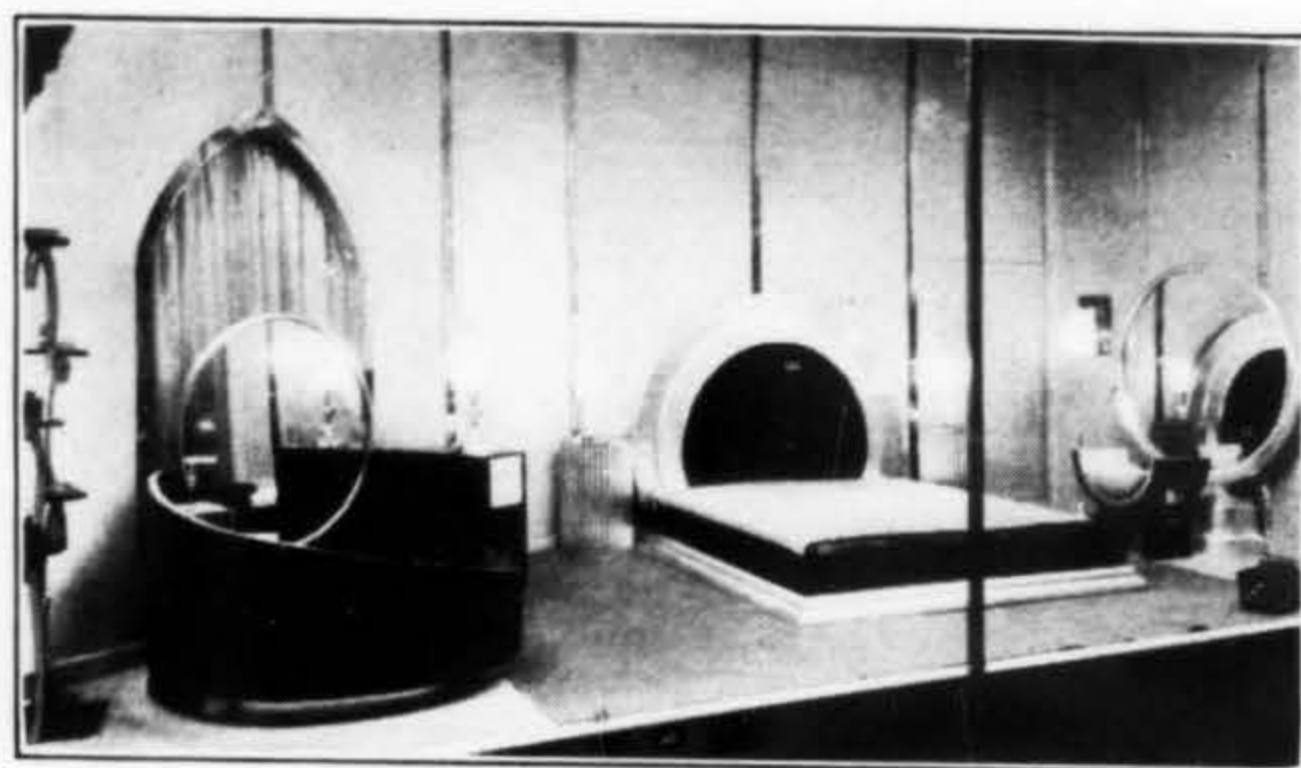
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DECORATIONS and FINE ARTS



CHESTS OF OLDEN TIMES

NOW that another stock market debacle has come and gone and we are in a somewhat chastened spirit, it might be well to turn our attention to the fine arts and antiques which offer a safe and sane investment. Because of their growing scarcity they must, with the demand, improve in value all the time.

Many works of art and various antiques have proven time and again the test of their worth. One needs only to follow the prices obtained at some of the action sales in such large centers as London, New York and Boston to realize the increase in values that have taken place in the last few years. Even the retail stores throughout the country show a marked upward trend in the prices of good antiques, and this in the face of a determined modernistic movement. Ask any established artist as to the rise in value of his work in the past five years, or any bookseller about values of some of the present day authors, not to mention those who are no longer living. The trouble with most of us is, we follow the crowd without taking the time to look into other things for ourselves.

It does not take long years of study to become fairly well conversant with good, old furniture, prints, silver, rugs, or pictures. I heard a collector say not long ago that he expected his collection of miniatures to pay for his trip to Europe next spring, and I happen to know that he has been collecting them but a short time. And while he has been getting them together he has added to his cultural knowledge something no one can take from him. But collecting does not mean gathering together everything that is old without regard to beauty or use. We must use some discrimination in following our hobbies, but if rightly directed they provide a most fascinating and certainly a profitable investment.

Chests are among the engaging pieces of furniture that not only add much to the decoration of a room but have a romantic appeal to the collector as well. It has been said by no less an authority than the great Jacquemart, that the chest was man's first piece of furniture. From earliest times he has packed his choicest possessions in a chest and journeyed to the far corners of the world. They have not only served as receptacles for valuables when traveling to strange lands but were later used for seats and tables in the new home.

What stirring tales these chests could tell if given the power of speech! In them have been stored money, arms, grain, clothing and other valuables. They have held a king's ransom in jewels, safely hidden during a siege. In the history of our own country more than one family has the proud story to tell of the ancestor who hid the precious silver safely away during the early wars. In the romantic past they served as dower chests and many a cherished dream has been tucked in with the sweet lavender and fine linen so beautifully woven by the maidens of olden days.

Some of the old bridal chests are real works of art covered with leather richly decorated in design and with hinges, lock, and key of finely wrought brass. Again they are elaborately carved, with the straps, hinges and locks of ornamental iron applied. Indeed the iron work on some of the old Spanish chests formed a distinctive part of the decoration. Other chests are covered with leather held in place by large-headed brass nails, the glint and sheen of which adds an unusual decorative note. Many of the old English chests are carved, a design evidently much used being the arched



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panel. The best work is done in relief, the incised method being found only on cheaper pieces. The backs and ends of the old chests are seldom decorated.

The earliest chests found on the Atlantic coast came from England and were soon copied or new designs worked out by the early craftsmen here. The American carving is more shallow than the English—a point to be noted in determining origin. The wood used was mostly pine and oak. The backs and ends often being made of pine and the front of oak.

On the Pacific coast chests of unusual interest are found which come from old Mexico and some of the states bordering on that country. They show the Spanish influence and are in demand for certain types of architecture popular in this section. Many of these chests are elaborately carved, and as is characteristic of these people the same designs are worked today as were used by their ancestors of long ago. We find here, also, a brightly painted chest of a peculiar shade of red made from the oil of a certain Mexican worm. The decoration consists of a crude design of flowers mostly in white, pale buff and blue, with the coat of arms of Mexico in the center. Quite beautiful inlaid chests come from there and also old leather covered ones. It is on these last we find the fanciful designs in nail heads. Many of the chests were made in miniature and if one is fortunate enough to find any of them they make charming pieces on a table to hold odds and ends.

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Chests have as practical a use today as at any time in the past, so that one may feel this hobby is well worth the time and money spent on it. Like all things worth collecting, however, they are not to be found easily, but there are several places here that are good "hunting grounds." Alice Rollins.

FROM London it is reported that the antique dealers are on the alert to pick up room panelling from old and historical buildings to sell to their American clients. A recent sale was the 17th century panelling from the old Treaty House at Uxbridge, in Middlesex. This old Treaty House witnessed the agreement between Charles I's agents and Cromwell in 1645. There is so much of a demand for this old panelling that ways and means are being discussed for keeping some of the most desirable examples, at least, in England.

WHAT is broadly known as "Colonial" furniture has as distinct an appeal today as at any time in our history. For it represents the type of furniture used by our fore-fathers and to those who are fortunate enough to have a few choice pieces as heirlooms, the desire is for more like them or as nearly like them as possible.



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As genuine antiques are becoming more and more scarce it follows that if one wishes to furnish a home in the Colonial manner, reproductions must be used to fill in until one is fortunate enough to find original pieces.

At the shop of Anthony D. Colby, 4280-2 Beverly Blvd., Los Angeles, one may find exact copies of Colonial antiques. They are designed true to pattern, and are joined and fastened as was old furniture. Every detail of workmanship is as carefully followed as possible. The result is a product substantially made and one that can take its place with the work of the craftsmen of other days. Just as careful attention is given to refinishing and repairing treasured old pieces that one may wish done over.

THE screen has always exercised a dominant note in the furnishing of a room. Whether it is a small one to set before the fire to temper the heat, or a large one to bring an air of coziness to part of a room, it occupies a distinct place in the decorating plan.

There is charm and interest in the screen aside from its utilitarian value. In days of the leisured past many hours were given over to fine needlework for decorating its panels. Again they were embellished with paintings, and more than one artist left to posterity some of his beautiful work on the panels of a screen.

At the W. Jay Saylor Galleries, 5514 Wilshire Boulevard, Los Angeles is a fine example of such a screen. It is five paneled and mounted on a handsomely carved walnut frame. The painted panels were found in Seville and were once the property of Senor Don Juan de la Camora, whose mother, the Countess of Mantijo, was a relative of Empress Eugenie. The painting dates from the latter part of the 17th century and is a beautiful work of art.

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THE CALENDAR

Music & Art & Clubs & Sports & Announcements

ANNOUNCEMENTS

MOUNT DAVIDSON, a part of the city of San Francisco, and closely associated with its history, was dedicated as a public park with fitting ceremonies on December 20. The crest of this tree-clad slope is the scene of the annual Easter sunrise service and is a city beauty spot, well adapted to the purposes of a city park. The City and County Federation of Women's Clubs sponsored a movement to preserve the mountain for posterity and after a campaign of three years twenty-five acres were purchased by the city and six acres were added by private gift. The mountain was originally a part of the San Miguel Rancho, owned by Don Jose de Jesus Noe, and through various changes of ownership remained a bare and rocky hill until in the eighties the school children of the city planted the slopes with thousands of small trees, cedars, pines and eucalyptus. The dedication services were held on the eighty-fourth birthday of the city's Superintendent of Parks, John McLaren.

THE HISPANIC SOCIETY, composed largely of the Spanish families of early Los Angeles, have built a memorial to their past in the Casa Adobe, an authentic reproduction of a Spanish Hacienda of 1800. The Casa Adobe is furnished with fine examples of the furniture and art of that early day and is open to the public on Sunday and Wednesday afternoons from two to five. The address is 4607 Pasadena Avenue, Highland Park, Los Angeles, California. A garden of early California days surrounds the low adobe building, and the restfulness of the quiet patio proves the wisdom of its provision. The Hispanic Society built the adobe in 1915 and gave it to the Southwest Museum in 1925. The Director of Research of the Southwest Museum, M. R. Harrington, is in residence there. Mrs. Adelbert Fenyes aided the late Hector Alliot in making it accurate.

SAN DIEGO CHAMBER OF COMMERCE, San Diego, California, announces five major harbor development projects for the year. First, Opening the Lindberg Field, America's first A-1-A government classification airport, to the commercial air liners of the world on January 1; Reconstruction of the Broadway Pier, making it ultimately one of the finest ocean passenger terminals on either the Atlantic or the Pacific Coast; Deepening the entrance to the bay, and dredging the north and south edge of the main channel, and realignment of the United States Navy mooring area.

TOURNAMENT OF ROSES, held at Pasadena, California, January 1, each year, has more entries, and from more surrounding neighborhoods, than in any previous year. City and County of Fresno is represented in the Tournament by a beautiful floral float, entered by the Exposition Branch of the Chamber of Commerce. Mayor Rolph of San Francisco accepted an invitation to come to Pasadena and lead the Parade.

GENERAL FEDERATION OF WOMEN'S CLUBS include two important dates in the year. January 6 to 10 the annual mid-winter meeting of the board of directors is held in Washington, D. C., attended by representatives of the federated clubs from all sections of the country. In June the biennial convention will be held in Denver, Colorado, and will be attended by women throughout the world.

MILLS COLLEGE, California, announces the Summer School of Music, Drama and Art will be held, June 30 to August 9, 1930, and is co-educational. Detailed bulletins and outlines of courses in the three branches will be issued in early February by the secretary of the session, Miss Mary Dewees.

CALIFORNIA INSTITUTE OF TECHNOLOGY, Pasadena, California, announces the construction of at least twelve new buildings within the next two years. The projected buildings were designed by Bertram G. Goodhue and his associates.

EDUCATIONAL LECTURE COURSE, sponsored by the Oneonta Club, South Pasadena, California, continues lectures in this the fourth season at the South Pasadena Junior High Auditorium. The current dates and speakers are:
January 3, Dr. Morris Fishbein, "Prolongation of Life";
January 24, Dr. Roy Hidemichi Akagi, Ph.D., eminent Japanese scholar, "Dominant Problems of the Pacific".

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SAN FRANCISCO CENTER, San Francisco, California, sponsors a series of sessions dealing with India. The first half were held in November. The second half opens January 21, at the St. Francis Hotel, in the afternoon at three-thirty. Dr. Kenneth Saunders, head of the Pacific School of Religion, and Dr. Manilal Parekh, of India, are the speakers. Dr. Saunders' subjects are, "India and the Race Problem", "Problems of Education", and "India and the British Commonwealth". Dr. Parekh will speak on "India's Future".

ALINE BARRETT GREENWOOD presents her Schedule of Reviews at the Shakespeare Clubhouse, Pasadena, California, the third Wednesday of the month at eleven. The current date is January 15.

PAUL ELDER GALLERIES, 239 Post Street, San Francisco, California, offer to the public, as in the past, the Fifth Series of Events, and these include lectures, book reviews and current dramatic criticisms. These events are eagerly awaited and widely attended.

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 given by Dr. William F. Meyer, Associate Professor of Astronomy in the University of California.

LECTURE COURSES, arranged by the Astronomical Society of the Pacific and the Mount Wilson Observatory, are presented in both Los Angeles and Pasadena, California, during the winter. The lectures in Los Angeles are given at the Public Library, Fifth and Grand, and in Pasadena at Culbertson Hall, California Institute of Technology. The current date in Los Angeles is January 17; in Pasadena, January 16, and the subject for both lectures is "Double Stars," by Dr. R. G. Aitkin, of Lick Observatory.

THE DRAMA LEAGUE, Pasadena, California, has arranged for the season an interesting course of lectures. These lectures are given in the Recital Hall at the Community Playhouse at 11 a.m. The lectures for this month are:
January 9, Dr. Benjamin H. Lehman, "Contemporary Drama and Current Problems."
January 23, Glenn Hughes, Scripps College, "Subsidized and Community Theaters."

NAVY DEPARTMENT has announced plans for the winter concentration and maneuvers of the United States fleet in the Caribbean area. The battle fleet leaves San Pedro on February 14, thirty-four units only participating; the total force of the fleet at the concentration will be 104 ships as against 180 vessels at previous winter maneuvers.

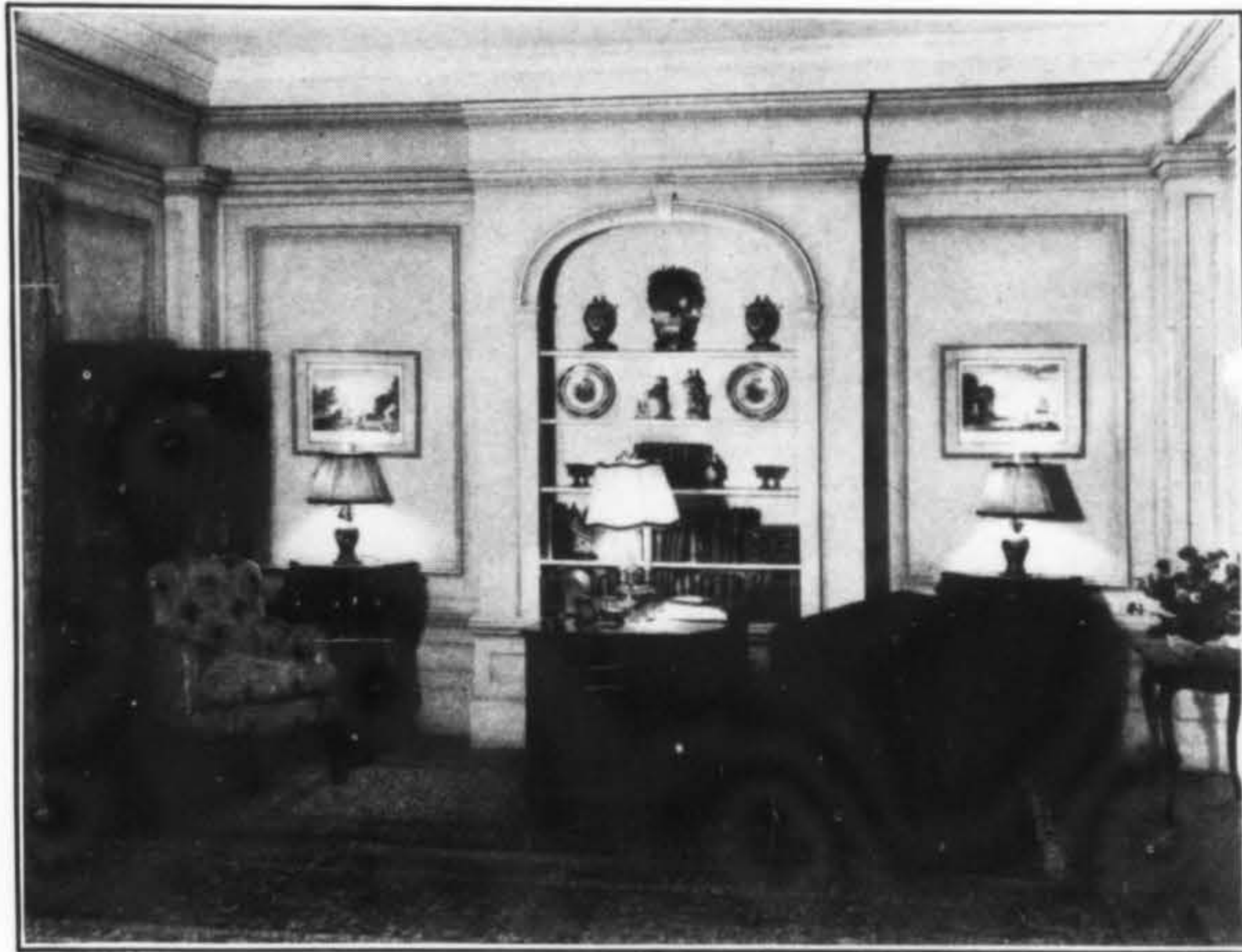
INTERNATIONAL SECTION, Business and Professional Women's Club of San Francisco, California, is continuing the study of foreign relations. Miss Jeanette Doub, chairman, arranged an intensive course of study for the winter session under the direction of C. Osborne of Stanford University, covering the League of Nations and the World Court.

PASADENA LECTURE COURSE, on Current Topics, given for the past ten seasons, is continued during 1930. The lectures are held in the Community Playhouse, Pasadena, California, on Mondays at 4:15 p.m. The object of the lectures is to encourage the intelligent discussion of public affairs. The dates and speakers for the month are:
Jan. 6—Morris Fishbein, editor of the American Medical Journal, "Fads and Quackery".
Jan. 13—Chester Rowell, Delegate to the Institute of Pacific Relations, "The Kyoto Meeting of the Institute of Pacific Relations".
Jan. 20—Edna St. Vincent Millay, readings of her own poems.
Jan. 27—Richard C. Tolman, California Institute of Technology, "Space and Time in Modern Physics" (with charts).
Feb. 3—George Pierce Baker, Yale University Theater, "The Drama Since 1900".

IN THE CELEBRITY LECTURE SERIES, arranged by Alice Seckles, at the Scottish Rite Auditorium, San Francisco, California, Captain Donald M. MacMillan will illustrate a talk on Antarctic expeditions with motion pictures and slides, on January 16.

(Continued on Page 54)

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San Francisco

NEW YEARS DAY seemed like the Fourth of July in Pasadena. So many bands playing martial airs, so many boy scouts and veterans with soldierly bearing who are in the American Legion, marched in the procession of The Tournament of Roses.

Peace was indeed the motto on all the banners; and for once the armies of peace, marching to the stirring, compelling music of the drum corp played on the emotions of the tremendous crowd with as deep an inspiration and as vigorous an impulse to the arts of peace as ever was wrought by the armies panoplied for war. It did not seem a day for reviewing the past and again making new resolutions for the future. Movement, the quick step—the procession of accomplished and beautifully clothed facts expressed the spirit of the day. To fall in line, to carry on, to wave the banners and exult over the glory of the warm sunny day, the blue of the sky and the loveliness of young girls in diaphanous garments surrounded with great garlanded mountains of flowers, made this first day of January, 1930, seem more like a patriotic day on which to recite victories completed and to come.

With the sound of that steady, deep, droning hammer of the drums in unison still in our ears we can do nothing but march on. Right over the top into the new year this conquering army of peaceful Californians has passed in all the beauty that art could muster, and turning to our task of making new resolutions for the future of this magazine, the editors find the same spirit of victory dominating, the same compelling drum-driven incentive to march on in the beaten path the year just past has opened for us. Each issue since the first one, of February, 1929, has been built up and clothed and decorated, adorned with youth and beauty, like the floats in the Tournament of Roses, to the best of our ability. Between the issues, drums have stirred us to action. "March on," they say, "from manuscript to proof sheet, from photograph and engraver to pressman, from writer to compositor and the linotyper to the finished product"; and then another, next month. There has been and is no time for making resolutions. The whole field of California Arts and Architecture is so full of interest, life and opportunity. Victory is ours in everything we have attempted this first year of collaboration between the Architectural and Allied Arts and Crafts of the entire state.

Symbolic as the Tournament of Roses was of California's New Year's resolutions, in nothing did it stir the heart of Californians more than in the coming in of the cities of Fresno, San Jose and San Francisco, in floats representing historic, floral and fruit pageants to be given this year again in California.

Editor's Note Book

United as one state, uniting the eleven western states in art and journalism, the publishers glory most, at this, the end of its first year of publishing Arts and Architecture, in the good will and enthusiasm coming to it in a constant stream from friends, and approvers of this magazine saying, like an inspiring drum corp in unison—"March on to further victories."

MOST houses are small houses; they make the town, the landscape, the view from everybody's windows or sidewalk. Therefore, small houses should be designed enmass for the benefit of the community. No realtor has the moral right to skip the architect's advice and let friend-contractor do the designing as well as the building. As well expect the surveyor to make his instrument and compass.

But no unendowed architect can afford to make plans for nothing. Nor is there any compass provided by the profession in general to guide the investor in mass production of good small houses.

The big oil companies, in providing homes for employees, have done some good work in this direction, but isolated. This repetition must be limited or become intolerable. Does not the solution lie in giving good design to stock elements and teaching builders in general how to put them together in varying quantity and position?

The master builder of colonial times had well designed elements of a house at his command, and generations of Greeks did his designing for him. The modern builder untrained in design of any period or virtue, seldom knows how ridiculous he has made both himself and his client when he originates his own design or changes an architect's plan he has pilfered.

In their organizations, State Realty Board and the State Association of California Architects, both the real estate men and the architects are arriving at high standards of ethics and knowledge. Soon they will meet on this high plane and by skillful cooperation make our cities, towns and countryside more adequate and fitting as shelters and more satisfying to look at in the aggregate.

PUBLIC opinion, so long tolerant of mediocrity in this conglomerate democracy called the United States of America, has at last shown signs of demanding recognition of its own honors and awards.

All men may be free and free to become equal, but that the opinions and the service of all are not therefore of equal value to the community is emphasized by the State in granting to certain men and women a definite standing in the profession they have chosen to prepare themselves for, be it medicine, law or architecture.

Laws are made to protect the people who obey them. Having equal rights under the law means that those who comply with it are rewarded, those who do not, are unrecognized as of the elect.

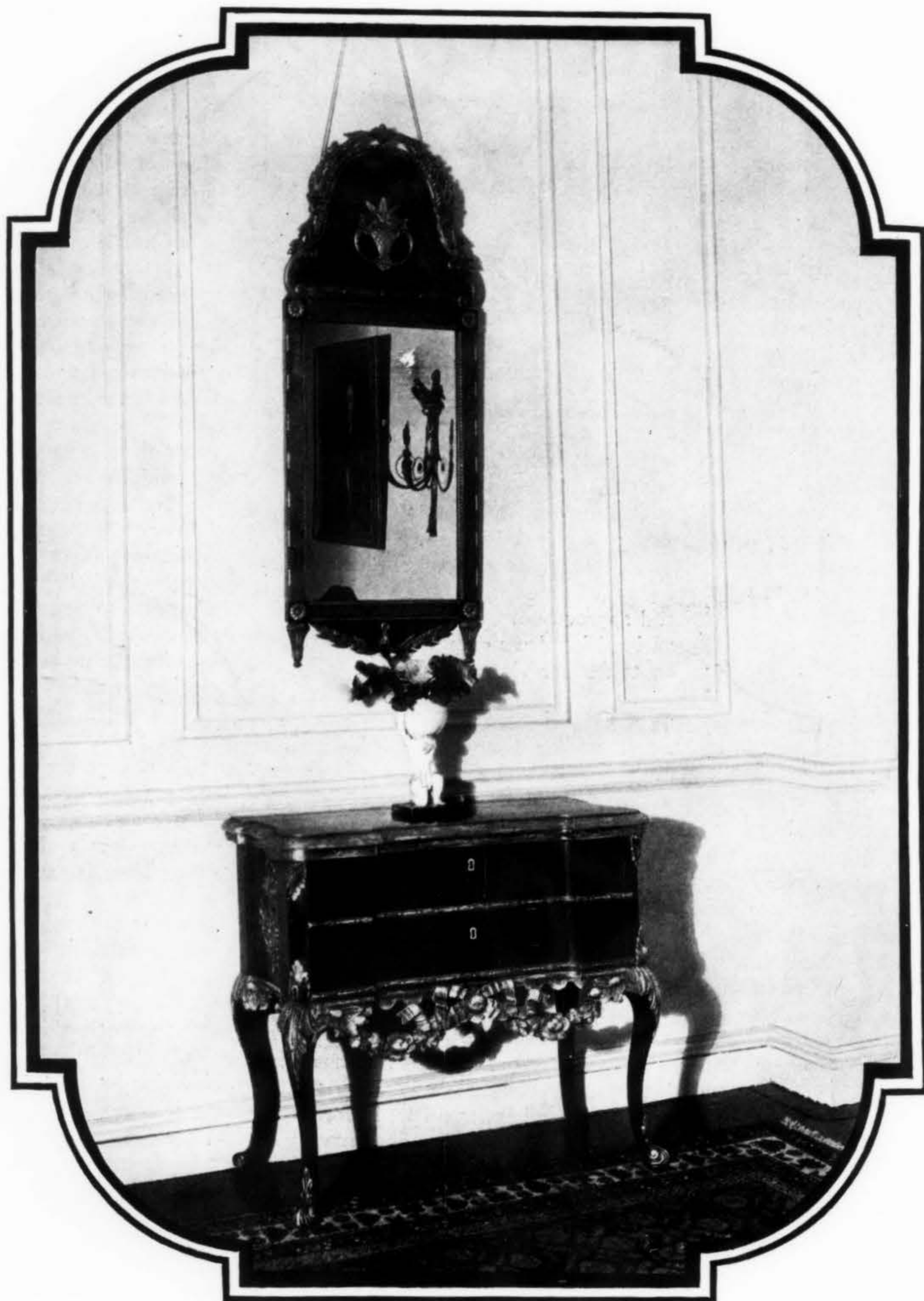
When the State delegates its power of award to a Board of Examiners; and candidates come before it and are given a certificate to practice architecture, law or medicine, he is indeed pretentious who, ignoring the usual channels of preparation, application and examination assumes on his own initiative the title conferred on others by the State.

To protect the community from ignorant practitioners, to protect the trained from competition with the untrained, the common law undertakes to punish those who violate its acts. The education and intelligence of a community may be estimated by the rapidity with which it clears itself of fakers, Senate Bill No. 177, effective August 14, 1929, provides "that it shall be unlawful for any person to practice architecture in this state without a certificate." It will not allow any one to earn his living by deceiving the public, or offering it something 'just as good' as the service of an architect.

In Judge O'Brien's Court (San Francisco) December 24, J. D. Northcutt was convicted of violation of the Act to Regulate the Practice of Architecture in the State of California. He was convicted on the charge of operating as an architect for the Greater City Lumber Company. The State Board of Architectural Examiners pressed the charge before the Court under the act quoted above.

The defendant was sentenced to pay a fine of \$100 or serve a term of 20 days.

A SUBSCRIBER writes from Texas, "I wish to give my new home a name. Will you give me a list of names used in California or will you write on it sometime in the magazine." Obviously, this is a big order. Perhaps our readers will assist us in starting such a list, which we will be glad to publish from time to time. When you write us we should be pleased to have you tell us also what you think of California Arts and Architecture, and to have your suggestions for possible improvements in editorial contents.



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A Castle Courtyard In Old Zurich

From a pencil drawing by Wallace Neff, A.I.A.

What Is a Specialist?

By MARK DANIELS

WHO said "this is the age of the specialist?" and I wonder if he meant what he said or said what he meant. Whether or not there is any truth in the statement is of negligible importance in comparison with the suffering, abuse, restraint, misdirection and mental anguish that is following in the wake of this high sounding phrase. "Give me liberty or give me death." "Virtue is its own reward." "The rolling stone gathers no moss." No wonder these sayings ring clear from the silver tongues of our orotund statesmen. Think of the cavern behind that gives them resonance. But the pity is, they are taken up by the too credulous public, who begin shaping the careers and education of the rising generation to fit the particular statement whose euphony has impressed them most.

What is a specialist anyway? Must he be one who does only one thing, such as making spit balls, or can he be a specialist in generalities? If being a specialist means staying in one place and performing a certain set of motions eight hours a day throughout life, until they become all but perfect, then God forbid that this is an age of specialists. If, on the other hand, to specialize is to go through life gathering all the useful knowledge to be had and applying it to a single purpose, then is specializing at once the most laudable ambition and the most misunderstood of pursuits.

The chances are that the man who puckers his brow and sagely remarks that this is the age of specialization, is thinking of giving his son a course in banking without the unnecessary and time-consuming appendages of language, history, civil government and mathematics. He is going to make a banker out of him, yes, sir, a banker. Why does he need to know about syntax, unless it has to do with the inheritance or some other tax, or painting, or dates other than those on a desk calendar? All he wants him to know is banking, banking and more banking.

If slogans are in order, let us set up one. "To know but one thing is worse than knowing nothing." A general today going into battle with a knowledge of nothing but artillery, would be more certain of defeat

than a layman. You would not sit for your portrait by a painter who knew nothing but color. A writer who knows only words and their meanings is a poor novelist, as witness some of our current literature, and an architect who knows only the science of building brick structures is hardly an architect.

"This is absurd," you say, "specializing does not mean such narrow limitations." Very true, but just where are the limitations? Art, science and commerce today are so interwoven as to be interdependent. If an engineer takes up the practice of city planning with the sole foundation of a single college course, will he not find the competition too keen when opposed by another who has travelled, studied sociology, municipal government, landscape architecture, sanitation, transportation, and, yes, mob psychology? The same line of reasoning is applicable to any branch of endeavor, but, I think, more strongly to architecture than all others. Here come together all of the arts and most of the sciences, clamouring for intelligent understanding upon the part of the designer. If Ambassador Choate sent his sons to study engineering in order, as he said, that they might be better lawyers, how much more important is it that the students of architecture study painting, music, literature, sculpture and psychology. They would, if so many parents did not think this would not be "specializing."

California Arts and Architecture has happily broken away from the rut of specialization. It could publish nothing but designs for door knobs and wallow in the glory of "specializing" to the tune of a deflated budget. If you want to call arts and architecture a specialty, that is all very well, but you will find that such a field embraces several hundred actual specialists whose interests must be considered.

Who were the great men? Leonardo De Vinci was a painter, engineer, sculptor and architect. So also was Michael Angelo. Lorenzo de Medici was a banker, statesman, soldier, poet. Voltaire, Disraeli, Marconi, Roosevelt—were they specialists, did they know but one thing? If it is true that these men were all specialists, then their specialty was greatness.



Photographs by Beck Studio

A Contemporary Cathedral of Commerce

Bullock's Wilshire Department Store, in Los Angeles, designed by John Parkinson and Donald B. Parkinson, Architects. Framed in steel and concrete, clothed with buff terra cotta, green metal and glass, its soaring lines eloquently express the spirit of America, bold, inquiring, aspiring.



"Its luminous, emerald-crowned tower"

A BUILDING DESIGNED FOR TODAY

An Expression of Contemporary Ideas Deserving Consideration

By HARRIS ALLEN, A.I.A., San Francisco

TO WRITE as a critic does not necessarily mean to criticise—nor, on the other hand, does that fact justify extravagant, indiscriminate praise, although one might think so from the panegyrics written for the daily press by so many "theatrical critics" and "musical critics" and so on, ad nauseam. The newspapers, however, do not seem to include, in their staff, writers on architecture or decorative art. There may, or may not, be a sordid reason for this omission; let us not cavil at conditions when a change of heart might produce a worse confusion in the public mind than already exists.

To any person assuming, or having thrust upon him, a continued prerogative as critic, a radical departure from precedent must needs be as refreshing as a shower after a long spell of sunshine. There is always the curiosity as to whether it is only a shower, whose brief moisture will be soon dried up, or whether it may be ushering in a long rainy season which will eventually produce new, vigorous growth over the land. The creative forces of Nature never die; but they hibernate, and their production is stunted by periods of drouth.

Even to the most conservative and skeptical of—let us say, instead of critics—observers, it must be evident that the departure—amounting virtually to revolt—from precedent, which now permeates all forms of art activities, is no temporary, barren incident. It is, doubtless, transitory, or rather transitional, for it consists of a series of studies, experiments, forming and testing theories, accepting or discard-

ing them; a process of evolution. At intervals in this process, occurs a long step forward, an experiment which stands out conspicuously as the achievement of intelligent thought and creative imagination.

As such is to be considered the new department store in Los Angeles known as Bullock's-Wilshire. Those of us who are conservative by training and disposition will not accept all its forms as final, nor yet all the principles as proved; but none of us can sincerely reject its claims to

beauty and distinction. It constitutes an unmistakable advance in the movement of contemporary design. Much of its effect is due to color and light; and it must be actually seen for its artistic significance to be realized. Since we have eyes with which to see, and emotions which respond to the influence of colors, these two elements are inherent parts of every form of art, and a very convincing demonstration is now presented to us.

Radicals in the realm of art, "prophesying in the wilderness", have preached that color is all-important, form non-essential. They did not get far with that; and where architecture is concerned, it is obvious enough that a structure must have form, and it must be based upon some principles of proportion, balance, meaning.

The designers of Bullock's Wilshire have not neglected the element of form, in their development of color and light. And to a considerable extent it is treated logically, intelligently, so as not to give offense even to the academic eye. We will have to admit there are some instances where the desires of the designers have carried them beyond exact sincerity, or even plausibility, in constructional forms. But such cases are not frequent or blatant enough to interfere seriously with the pleasure received from the general effect.

What is especially remarkable about these ensembles is the evidence of mutual collaboration. Not one or two, but a number of different persons worked together in creating this extended and complicated series of compositions, which constitutes a



Each show window is a picture, framed and sheltered by crisply moulded and etched lines and surfaces of bronze.



small village of specialty shops. Yet there is a general continuity, or perhaps it would be preferable to say, there is no consciousness of any abruptness or conflict in the transition from any one decorative scheme to another. The departments are on the best of terms; there is a friendly politeness, a harmony, in their relations with one another, while each maintains its own personality, and strikingly individual it is, in many cases.

The architecture of the exterior indicates what may be expected—and so often is not fulfilled—on the inside. It is a distinctly original composition which maintains the dignity and coherence eminently desirable in so large and important an enterprise. Its picturesque grouping of masses, culminating in the very fine tower placed with happy balance, its vigorous but not crude use of vertical lines, the interesting, sparing, well-scaled, ornamental detail, the striking color scheme, all tend to compel attention. And this, naturally, is an essential requirement for the function to which the building is dedicated. In the matter of abstract beauty, and its significance as an entity, as an architectural composition, view it at sunset, silhouetted against a pale saffron sky; its tower softly luminous, crowned by an effulgent emerald; the remaining daylight disclosing the interlacing lines and surfaces of verdigris and tan, brighter above, deepening toward the base—who would not experience a shock of pleasure, the sense of seeing a vision in a dream?

With interest aroused, then, and in hopeful anticipation of further pleasant sensations, the visitor enters, and finds himself in a great marble basilica. That sounds

Herman Sachs has expressed modern transportation in the porte cochere decoration. "Time flies" is motif for bronze gates.

cold, formal, austere. Nothing could be farther from the truth. These lofty walls (which are of a western stone called St. Genevieve Rose Marble) are glowing with warmth and color—more like onyx than marble. The air is full of light, but there is no glare. None of the ordinary evidences of commerce are visible; the low glass cases, filled, apparently, with objets d'art, on rosewood stands reminiscent of the Orient, suggest a museum rather than

a store. The transept aisles give vistas of delicious color, in harmony, not in conflict, with the central hall, which at the far end curves into a many-sided apse surrounded by elevator openings, and opens to the porte cochere, whose vivid decoration is glimpsed through swinging doors.

To describe in detail each of the departments, the decorative treatments, the color schemes, would be a lengthy and complicated process. Suffice it to say that as one goes from floor to floor, from room to room, there is an ever changing, never repeating, succession of novel effects, a shifting, shimmering blend of suave color harmonies, of fabrics, of glass and metal and wood combined as on a painter's palette. Even so unusual a wall covering as cork becomes the framing to that elegant and sophisticated apartment known as the "Fur Atelier," a fit setting for the magnificence of sable and ermine, caracul and mink. Here it is that the visitors gasp "Wonderful! there is nothing like this in the world!" and when the polite attendant asks "May I help you?" the answer comes "Yes—give me some adjectives!"

Perhaps enough has been suggested in this brief discussion to indicate the genuine importance of this new store building as an intelligent and sincere effort to interpret the civilization of today. There is so much that is beauty—even the conservative, however reluctantly, must admit this point—so little that is bizarre, so much that is refined, so little that is crude, that it constitutes for this region, at least, an architectural landmark. Every architect should look forward as well as back; and this building challenges consideration for its effect upon the public opinion of tomorrow.



A SIGNIFICANT CONTRIBUTION TO CULTURE

The Interior of a Great Californian Store As An Interpretation of Modern Life

By PAULINE G. SCHINDLER

BULLOCK'S-WILSHIRE is a significant contribution to the culture of our generation. It will affect a revolutionary development in taste in southern California, which will eventually penetrate to the more conservative north, and will strongly modify the development of architecture.

The outer shell of the building has followed rather definitely a direction and a style for which there is already precedent in the east. The interior, however, is a new utterance, branching sharply and independently from the parent stem of European modernism.

This interior shows an amazing fecundity of creative vitality. Every detail, from drinking fountain to clock, ventilator grille, mirror hinge, has been creatively evoked from the future and not from the past. Certainly the achievement is equal in magnitude to the designing of a great mediaeval cathedral.

Greece built temples. The middle ages built cathedrals. But we, whose life lies not in worship, but in producing and buying and selling, build great stores. The attainment in Bullock's-Wilshire of a high degree of taste, of rightness, of soundness in thinking, strongly affects the quality and the taste of the merchandise shown, bought, consumed, and assimilated into the culture of a city.

With something like a click of recognition the newcomer entering the store is aware that he is not merely in a luxurious establishment cleverly planned in an authentic mode, but in the presence of a work of art. As though there were after all an absolute in art, he recognizes the superb rightness of this work. Imitative and insincere examples of "le style moderne" which have so far served only to confuse his judgment and his taste, fall quickly away in the presence of this true and authentic achievement.

With all the richness of detail in the interior of Bullock's-Wilshire, the countless units so good that they are arresting, there is (and especially on the three floors designed by the creative genius of Mr. Jock D. Peters



A "fitting" alcove in the Fur Atelier

working under the direction of Feil and Paradise), almost no applied decoration. That is, the decor is functional; there is no "trimming." There are only architect-

tural forms moving with dignity and superb flow into one another; lighting fixtures, chairs, units for the showing of wares—every detail designed for its place.

Every room flows into the next by way of a design transition in form and color, which relates what went before with what is to come. Each leads fluidly into the next. The old box architecture is over. Each unit here is designed not alone as an individual item, but in relation to the whole. There is a fine organic integration, a harmony of thousands of individual parts.

New and revolutionary uses of materials pervade the store. The fur salon uses cork in panels of graduated tones, for the walls, against which the black wood and the textiles of dull Chinese vermilion, have an added richness. There are chairs, in many variations of invention, of cast metal piping, light to lift, and astonishingly comfortable. Aluminum, copper and synthetic metals, are used in new ways. A complete study might interestingly be made of the drawer handles alone—their fine functional simplicity. It is utter rejoicing to come upon beauty so stripped to its essence.

The beauty shop uses black synthetic marble, of which all its plumbing fixtures have been designed. Sometimes, as in the lingerie rooms, a lighting fixture will have a line of absurd and witty grace, delicious as laughter. The artist has kept the feeling contemporary, and known how to interpret femininity in modern terms. The atmosphere of the store has both sprightliness and dignity, and makes many other, larger establishments seem suddenly dowagers of heaviness.

The use of color in these interiors is of a subtlety and delicacy which makes it almost impossible to display garish or tawdry wares in the store. On the other hand the consistent taste with which its wares are chosen and displayed is a tribute to the dominating quality of the building. Container boxes, display lettering, even the newspaper advertisements of the establishment, serve in some measure or other to carry this out.

(Continued on Page 74)



Looking into the Saddle Shop from Wilshire Boulevard



The central foyer, on the ground floor of Bullock's Wilshire at Los Angeles was designed by the firm of Feil and Paradise and their organization, with all its ultra-modernity, there is an intangible Oriental tang; it is the translated shrine of a Pagoda of Perfume. Walls of Rose Marble—with the veining and tone of onyx—ceiling of gray, tan, cream, showcases of teak-like rosewood, combine in a suave, glowing color scheme.

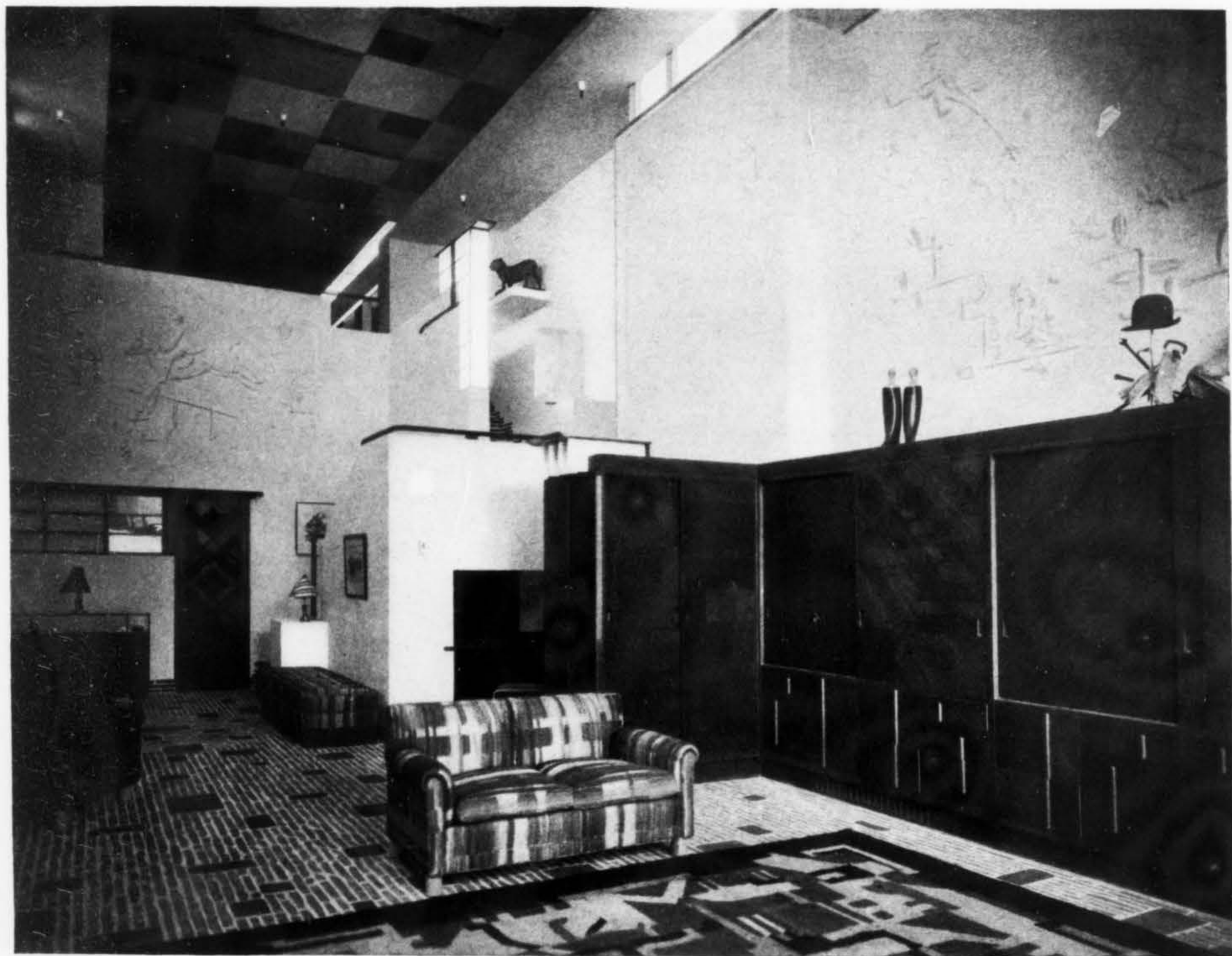


The ground floor is planned with rooms for women's accessories, with octagonal alcove for shoes, in delicate pastel shades of pale tan and robin's egg blue, with taupe ceiling panels edged with pink; and much crystal and glass



Photographs by The Mott Studios

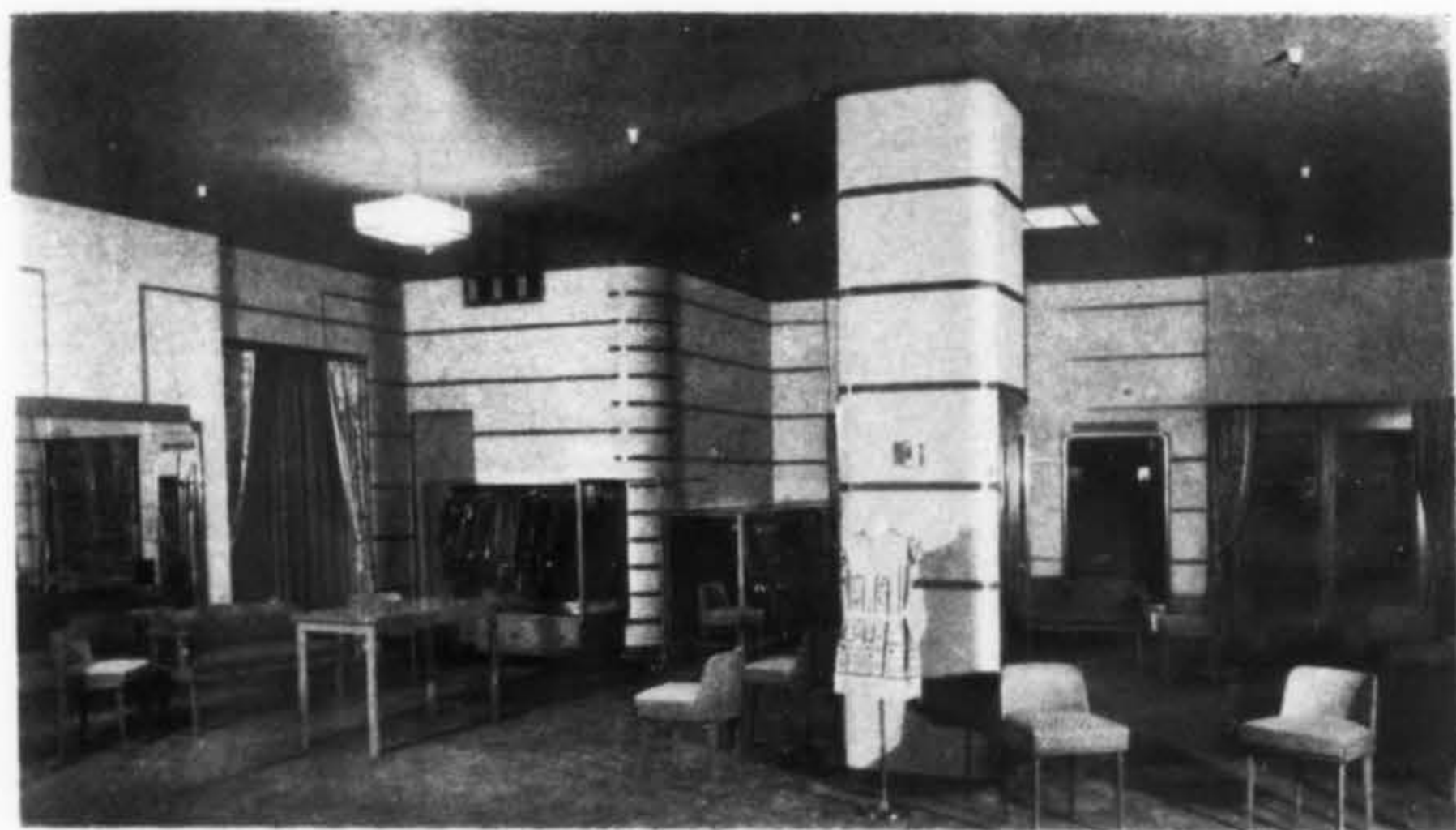
The "Piecce de Resistance" of the Sportswear Shop on the ground floor of Bullock's Wilshire (by Jock D. Peters collaborating with Feil and Paradise) is the mural decoration by Gjura Stojano. "The Spirit of Sports," an expression of action, speed, movement, in which myriad colors are woven together into the smooth harmony of a splendid tapestry. Flat fresco, silvered plaster relief, thin strips of wood veneer, are variously used. The lower walls are of sycamore in a warm brown tone, joined by strips of copper.



Bullock's Wilshire

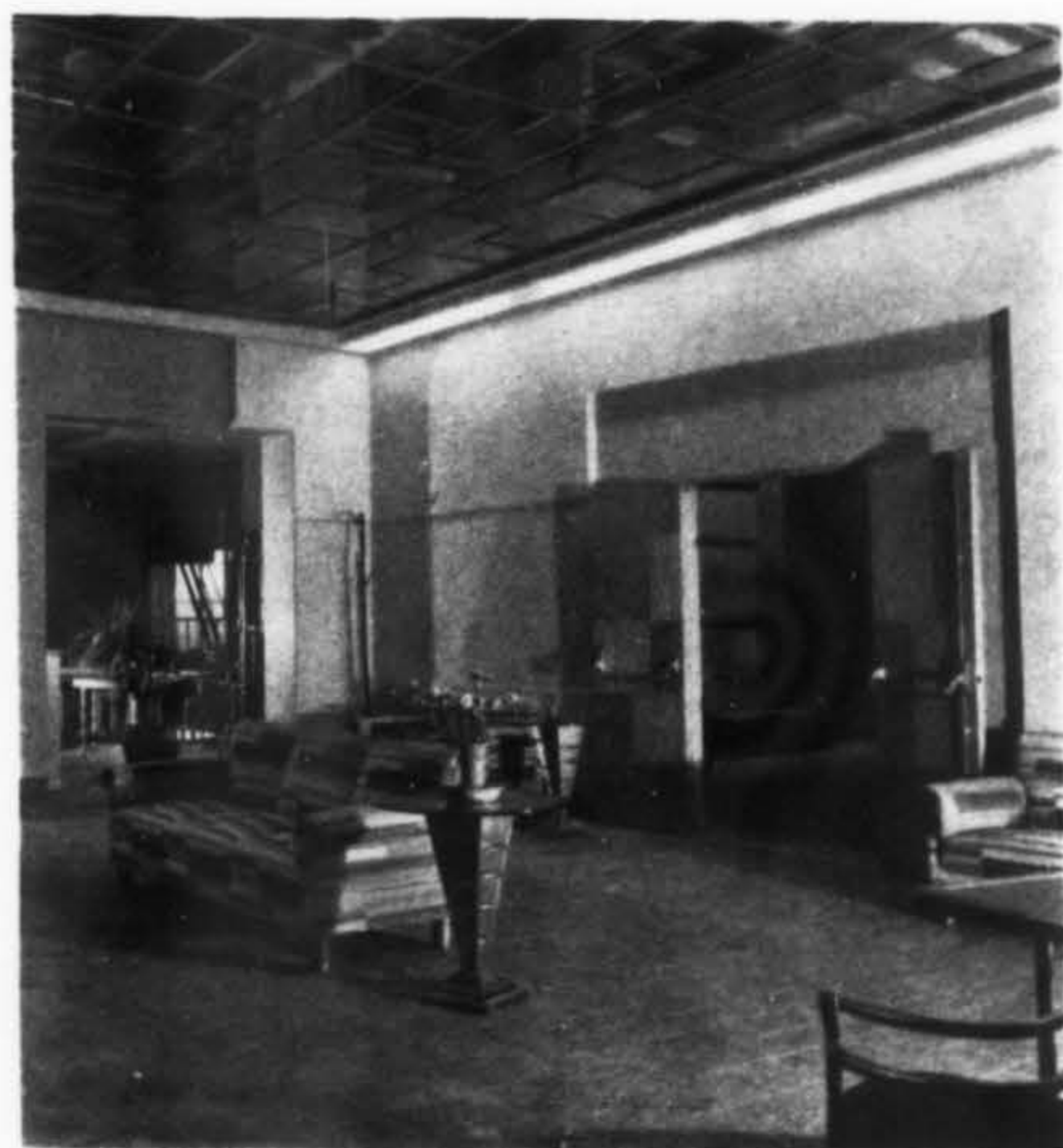
Los Angeles

Leading from the sportswear department (of which a general view is shown on the left) is the Saddle Shop. With a vigorous symbolism, the spirit of the hunt and the bridle path are interpreted in notes of dark fumed oak, russet, brick-like tile, white plaster; a ceiling checkered in blue and gray, buff and maroon. Freely modelled plaster reliefs by Mayer-Krieg enliven the walls in playful vein—hurdlers and polo players, deer, falcons, squirrels, a chubby child riding a comet's tail. In the main room, a taupe-colored ceiling panel, edged with lines of blue and orange, balances the travertine floor and its thick, deep-toned rugs.



For this corner of the children's floor of Bullock's Wilshire, David Collins (of Bullock's staff) has designed an airy ensemble in spring-like tones of pale green, mauve, pink, dividing the walls by narrow wood strips, stained a soft fawn brown, and grooved with a painted line of pink; the woodwork of light green enamel.

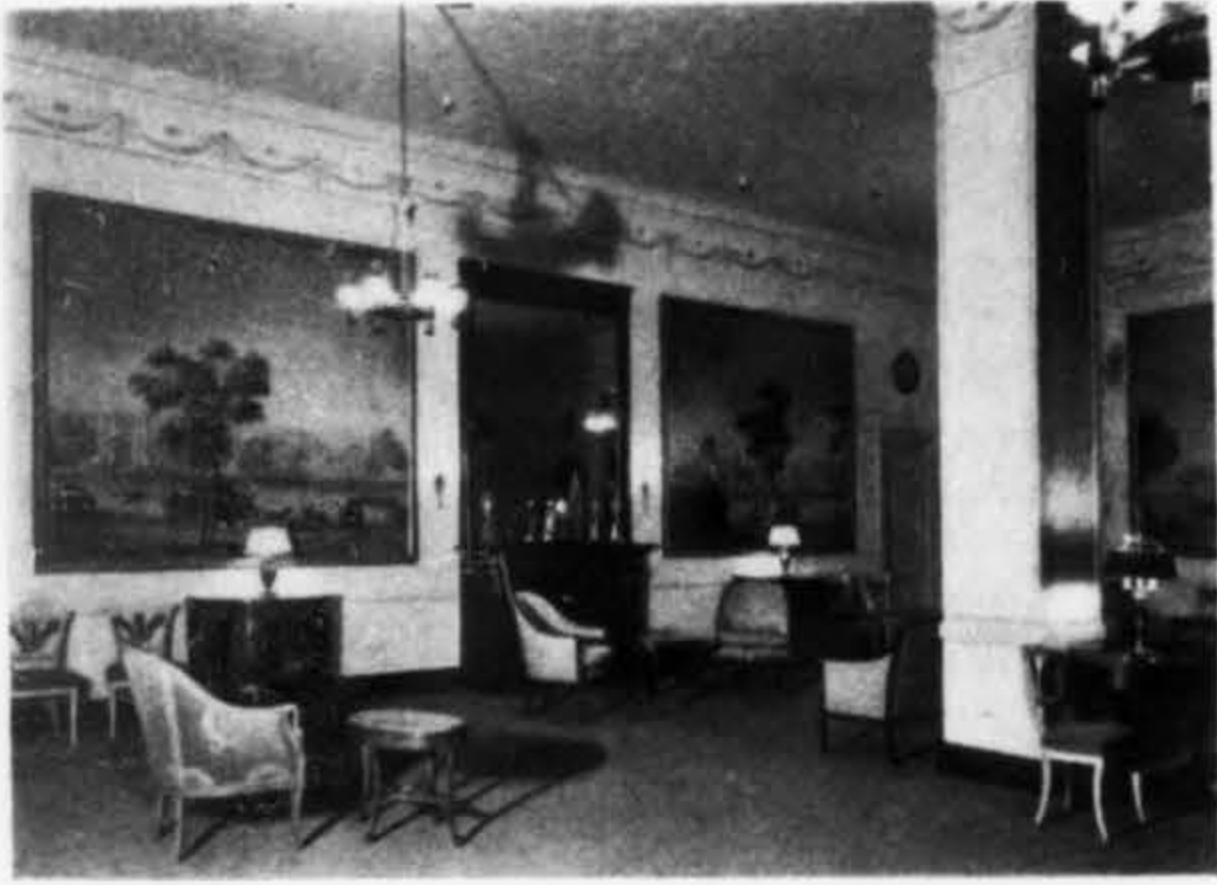
At the right, the main millinery room—should it not be called "parlor?"—was executed by Feil and Paradise and Mr. Peters in a general tone of warm, pinkish cream, with woodwork enameled in jade green, decorated with pumpkin-colored brocade; a soft, thick carpet of dark blue-green covers the floor. Light fixtures are shimmering, delicate showers of clear and frosted glass and silvered metal executed by Solar. Below, the "Cactus" Lounge, on the top floor, the work of John Weber of Bullock's, features an illuminated glass ceiling designed by Herman Sachs in strong colors—green, yellow, brown, black—to which lead floor and walls from maroon tile sandy plaster, pink, tan, yellow, cream. A striking room.



The Interior Decoration of Bullock's Wilshire

At the right is the large lounge, beyond the Cactus room (also Mr. Weber's design), a restful place in quiet colors; grays, toned almost imperceptibly into pink, blue, green, tan; gray shades to carpet and furniture; subdued lighting through side strips at the ceiling's edge.



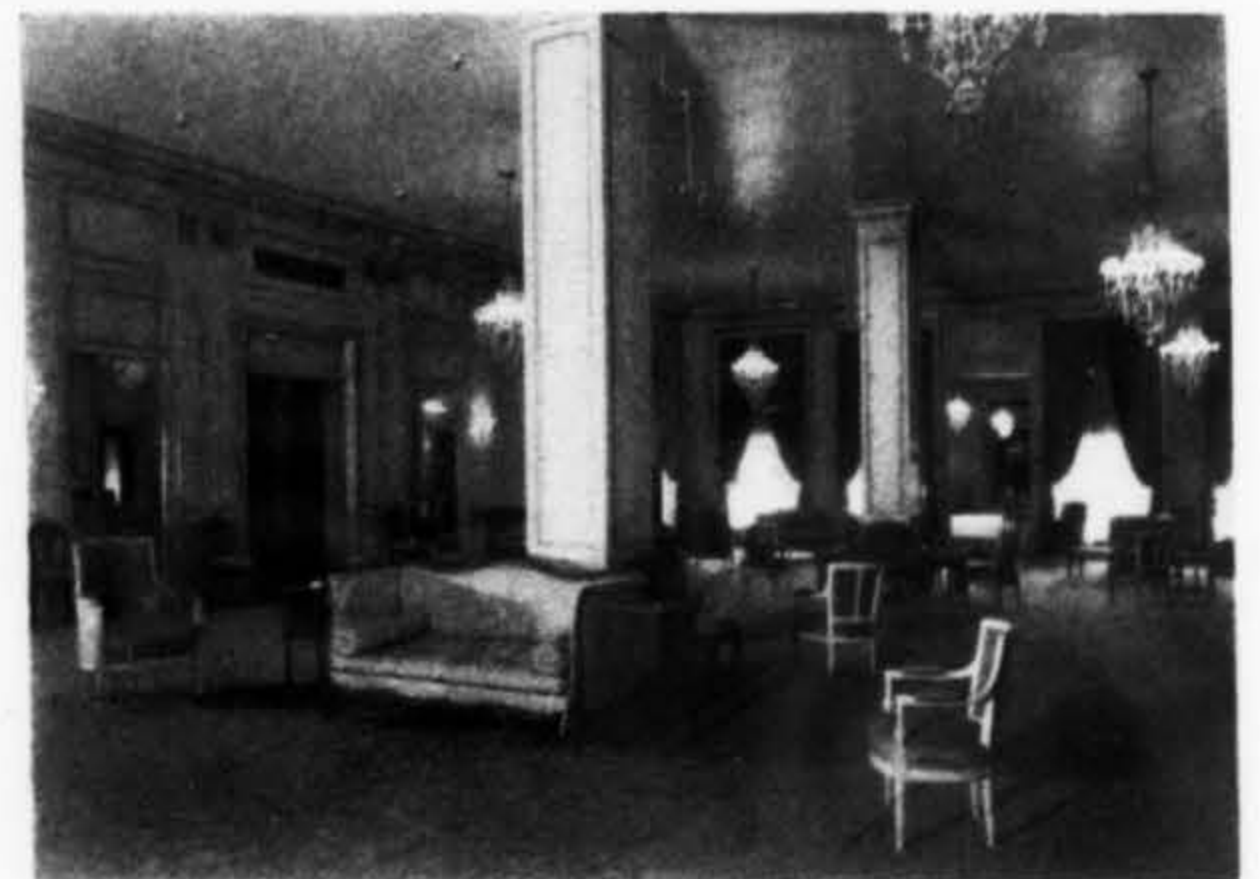


Perhaps the most extraordinary of the rooms in Bullock's Wilshire is the "Fur Atelier," Feil and Paradise, Jock D. Peters collaborating. The walls are of cork board in varying natural shades of brown, with wide double borders of white and black. The ceiling is dull pink, with an oyster-gray center panel. The floor is checkered in random blocks. Seats are of brilliant coral velours, display boards of black enamel, edged with Chinese vermilion—which wonderful shade is repeated in the columns and edges of the windows, mirrors, cases. From the ceiling hang long, opal glass lanterns, which with their silver rings and black tassels are like exotic ear pendants. A brilliant, elegant, sophisticated setting for the luxury of modern apparel.



Two—and only two—"Period" rooms are to be found in Bullock's Wilshire; designed by Feil and Paradise and decorated by George De Winter; and they are admirable examples of their type, exquisitely detailed, finished, and furnished.

The Directoire room (above) has walls paneled to receive copies of "Monuments of Paris; they are predominately green in tone. The finely-modeled mantel is in mahogany and gilt, the carpet in plain grayish green. Chairs are in crackle ivory, light blue and pink brocade. The "Louis Seize Room," shown below, is all ivory and gold, antiqued, with a mauve carpet, furniture brocaded in tones of bronze, green, old gold, and chandeliers of crystal and gilt.





The residence of Mr. and Mrs. H. W. Schultz at San Marino was designed by Albert J. Schroeder, architect, to fit the conditions and traditions of California life, and by its very simplicity and straight-forwardness achieves a certain distinction, a quality almost of elegance.



The excellent lines of the Schultz house are developed logically from the plan, a well-studied arrangement which provides excellent circulation and concentrates family life around a sheltered, paved patio. The placing of garage is frank and practical.

A HOUSE THAT IS UNMISTAKABLY CALIFORNIAN

GARDENS—FROM FORTY FEET TO TWO ACRES

Effects That Can Be Secured Within the Limits of City Space

By MARY GOODRICH

THE gardens of San Francisco are a curious study in the elaboration of idea. An original fancy, in some cases as old as fifty years, may be found in good strength and beauty, while in its territory—often the original ground—is the old idea elaborately developed. To be sure there are new gardens in which the most modern of landscaping is to be seen and



At the edge of Mrs. Koshland's garden

do not over-crowd the small area. The Baileyana Acacia is a favorite, appearing repeatedly in company with flowering trees of several varieties. English ivy and Virginia creeper cover the side garden fences and at the rear line break off to give precedence to the most vigorous lion's tail one could imagine. It forms a beautiful background of green and orange for the young bloom beneath.

White broom and syringa, the dainty Daphne and mirror leaf substantiate the beds of bloom in which appear snapdragons and stock, marigolds and verbena, primroses and cineraria. A cactus garden, bounded by wire Maidenhead fern, displays interesting varieties, and window boxes everywhere are brilliant with primroses and statice.

Perhaps the surveyor's chart would show this garden to be formed within an area of forty feet square, but there are baskets of bloom harvested in the small space. It is a foretaste of the garden to follow, in which there is room and to spare for all the developments of garden arts.

Very properly the garden of two acres stands in Edgewood street within the Sutro forest where Mr. and Mrs. M. H. Levy resorted twenty years ago. The fact that the acres stretched over precipitous slopes did not dismay them; over these slopes their garden's indulgences now rise, monuments to patient and painstaking effort.

A heavy wall of eucalyptus trees, which were brought from Australia in early days and planted on the hills, forms on one side

of the Levy place, a natural patio that these wise builders have aided architecturally. The protection of the trees gives an unbelievable warmth to the spot,—from the Iceland poppies in its floor stones to the Tritoma and Christmas quince around the patio, there is surprising vigor in the plants. No provision against unseasonable weather has been made in either patio or court, but

types borrowed from old world patterns are ever present. But the first flora and vegetation in a garden is oftentimes the hint out of which a permanent garden grew. Sometimes an acquisition of land has permitted the elaboration easily; more often the old garden stands in the original enclosure. In a few cases the encroachment of business has been steadfastly denied and these are the gateways before which one pauses. A fascinating incongruity! Such a spot belongs to Madame Solari and is of interest by reason of its ownership as well as on its merits as a garden. The Solari Grill, famous the world over, shares its claim for time and attention with the garden, now twenty-five years old. The noises of down-town traffic rasp and clang all around the little garden; into its air zones reach the pinnacles of apartment houses and great buildings that as yet have failed to reduce the allotment of sunshine and showers; over its tall lattice fences vigorous vines trail without hindrance into the areas of other landlords. But it lives, and by its example other small plots have risen to comfort and delight the district.

A giant date palm is the cornerstone of the garden, bearing in its roots the birthday of first plantings. On the borders is an amazing number of trees that thrive yet

do not over-crowd the small area. The Baileyana Acacia is a favorite, appearing repeatedly in company with flowering trees of several varieties. English ivy and Virginia creeper cover the side garden fences and at the rear line break off to give precedence to the most vigorous lion's tail one could imagine. It forms a beautiful background of green and orange for the young bloom beneath.

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A pool in the Milton Eisner rock garden

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Mme. Solari's garden defies the crowding city.

apparently the elements deal kindly with the tender plants; even pink pearl rhododendrons, native to greenhouses, find comfort in this quarter of windy San Francisco.

But if the eucalyptus trees went with the purchase price, there was nothing else,—not even soil in which to root the annuals and exotic things for which these householders yearned. Soil came in by slow degrees, hillside paths that avoided the sharpest declivities grew out of broken paving and cobblestones over which San Francisco traffic had one time made its way. The flora found foothold by dint of experimentation, each variety in the situation to which it is best adapted. The results are charming and enduring.

Another garden built upon a steep hillside where winds are *not* tempered, has achieved beauty of a different sort. With the odds against it, the Milton Eisners have made a garden on a slope overlooking the Marina, and, although there is no level of more than three or four feet, the plants and trees are of an appropriate type and are set in rock so cleverly and artistically that a wild garden has quickly developed. The pool pictured here is caught on the

(Continued on page 73)



On the edge of the old Sutro forest, on land tilted at a precarious angle, Mr. and Mrs. M. H. Levy have built a home and developed a series of gardens and terraces, a little "hanging garden of Babylon" except that everything has been kept informal, natural, almost wild; certainly a far cry from the busy city hardly a stone's throw removed.

Photographs by H. S. Lawson



Nestling against the piers which support the house, like a wayside shrine in the hills of Italy, a high curving wall permits a sun-bathed paved terrace, from which a series of steps wind down to the lower terraces of the hill garden.





Photographs by William M. Clarke

The vista pool and terrace on the garden side of Mrs. Frank W. Emery's residence at San Marino, a California home designed in the home-like spirit of the English manor-house by Myron Hunt and H. C. Chambers, A.I.A., architects.

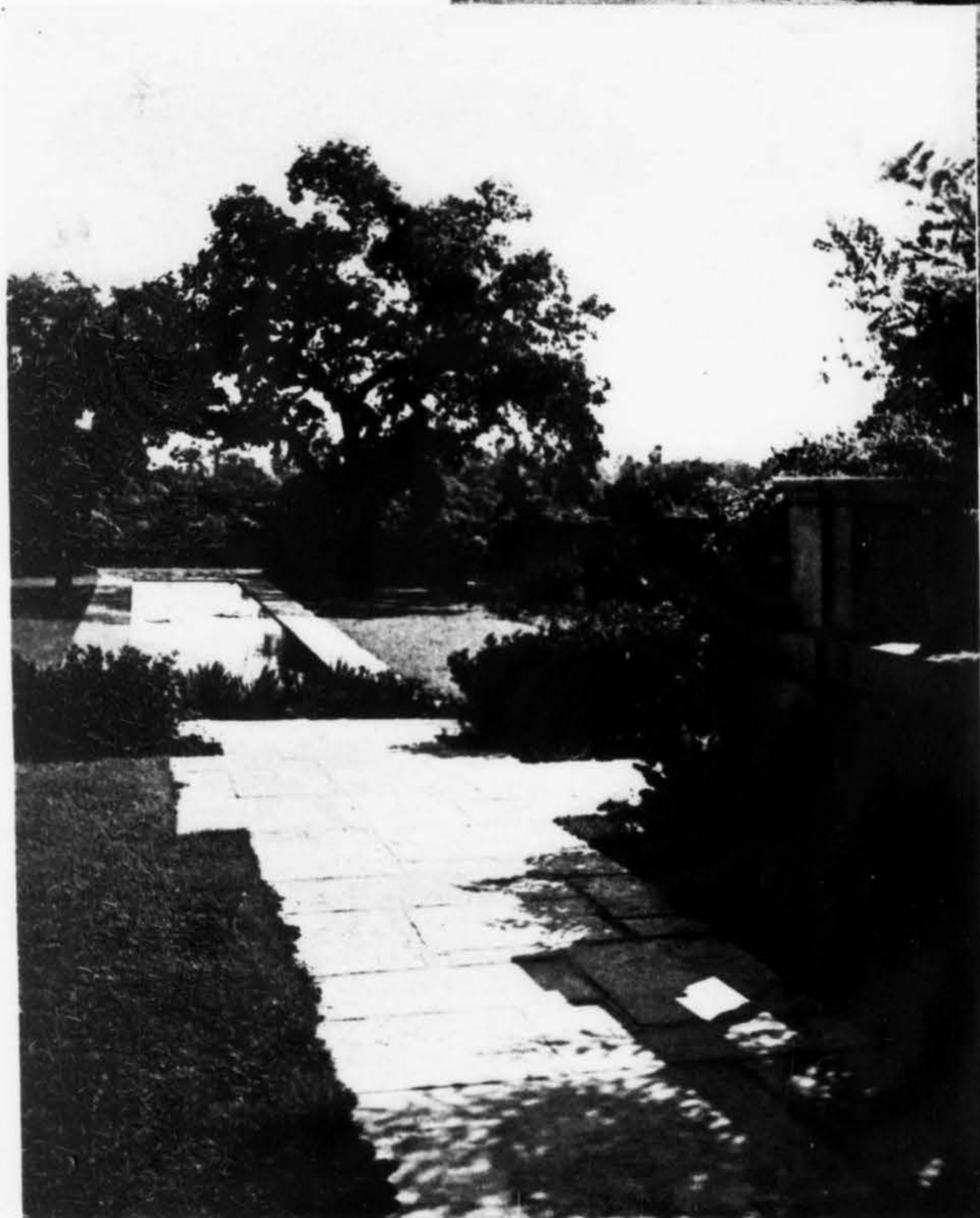


The development of Mrs. Emery's estate has a particularly interesting history. About fifteen years ago the border planting was started by the late S. Y. Parnay, under Mr. Hunt's direction, including many interesting native specimens of California shrubs and trees, and has so grown as to give complete privacy and a remarkable effect of space within the grounds. From the crown of land on which the present house stands, nothing can be seen except the surrounding lawns and gardens, the border trees, and above them the ranges of mountain tops.

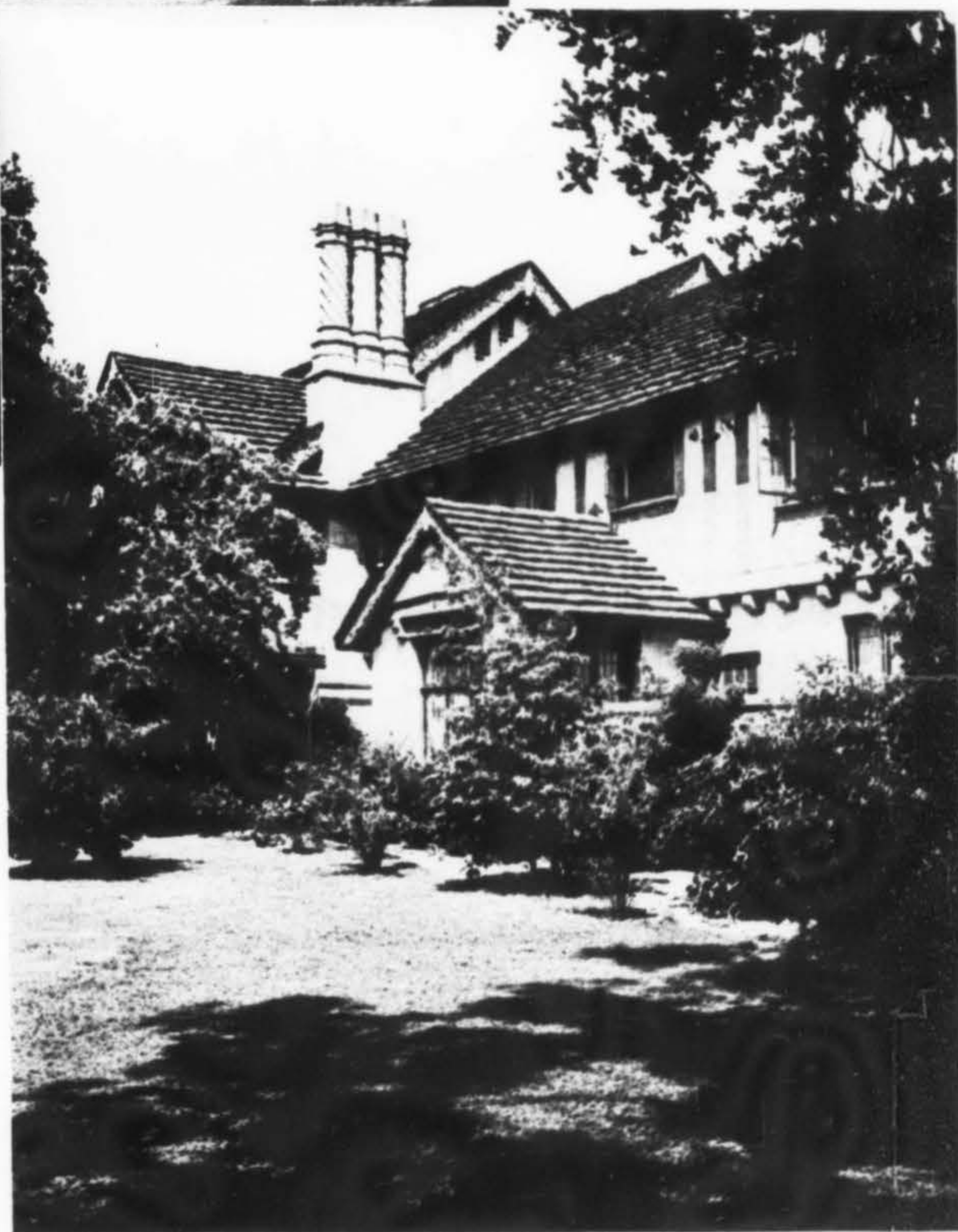


Not only buildings and balustrades but the entire plan and every detail of landscape gardening for the Emery estate were designed by the architects, and executed under Myron Hunt's personal supervision. For special advice Florence Yoch was consulted (especially on entrance and garden terraces), and also Katherine Bashford at times. Such a happy combination of house and grounds is rarely to be seen; it seems inconceivable that this mellow perfection is not the result of steady care and attention for several generations. Above are shown the flagged forecourt, stone entrance porch, great stone-mullioned hall window.

OLD ENGLAND COMES TO CALIFORNIA



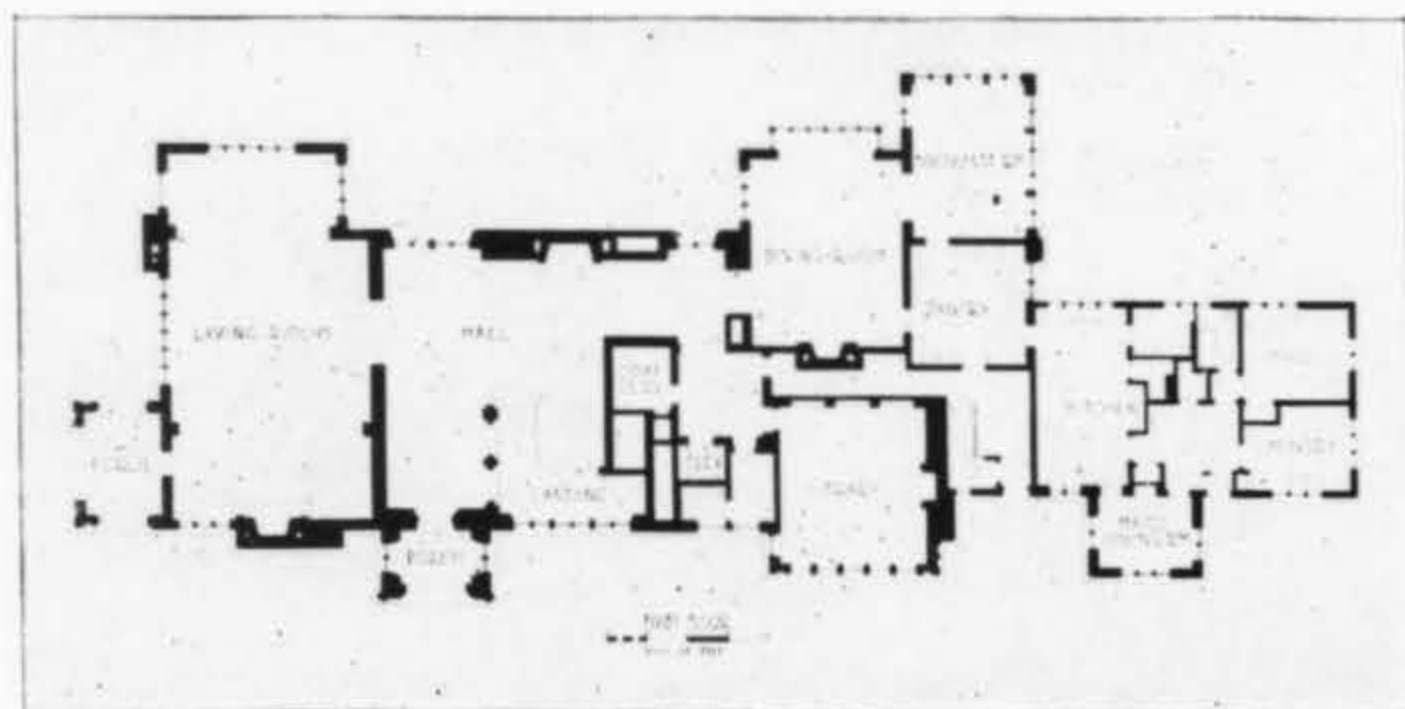
The principal rooms of Mrs. Frank W. Emery's home at San Marino open to a broad terrace, part lawn, part garden, part paving of stone flags, and down a gentle grassy slope to the irregular masses of trees and shrubbery on the southeast. A happy feature is the long stone balustrade, which defines without confining the main, flat terrace, so widely spaced are its well-proportioned balusters. Occasional stone flower pots are effectively placed to relieve the long horizontal lines. Myron Hunt and H. C. Chambers, architects.



Not only are the masses and lines of Mrs. Emery's house extremely well composed, but the various materials have been welded skillfully into a harmonious integrity of color, form, texture; buff sandstone, creamy plaster, oak carved, or adzed, and stained a soft gray-brown which gives the effect of mellow weathering through many seasons—embraced by the generous roof of heavy, hand-split brown shakes—it would be a captious critic who could find fault with this example of its kind. The brick chimneys shown in these pictures, are especially interesting.



The living room of Mrs. Frank W. Emery's San Marino residence is large, but so informal in its arrangement and furnishing that it becomes a gracious, friendly place. There is an impression of quiet dignity, however, a sense of balance, which is explained by studying the plan; there are three divisions to the room, defined by shallow pilasters and their connecting ceiling beams, and in each the main features—doors, windows, mantel—are placed with inherent symmetry. The charm of the room does not come by chance, therefore, nor merely by the beauty of oak-paneled walls, leaded glass, the delightful plaster parquetry of the ceiling.



The main story has been planned by the architects, Myron Hunt and H. C. Chambers, to provide open spaciousness but with proper seclusion for such features as library and dressing rooms.



Few American homes reproduce so well the essential quality of the English hall, the heart of the house, as is the case with the Emery residence. Here is fine craftsmanship, rich carving in stone and oak; the afternoon sun pours in through the mullions and muntins of the splendid window on the stair landing; the noble proportions of the hall insure an atmosphere of calm comfort, of effortless distinction. A glimpse is given below of a "sun porch" opening from the second story sitting room, with a suggestion of its garden panorama without.



It is obvious that the second story arrangement is suited both to the exposure and the beauties of the surrounding scenery, and to the requirements of family and guest life. Myron Hunt and H. C. Chambers, A.I.A., architects

MUSICAL PERSONALITIES AND EVENTS

Amelita Galli-Curci. The New Columbia Grand Opera Company

By JESSICA KATE SENECA

THE voice of Amelita Galli-Curci has in it something of a delicate inhumanity, a sort of other-worldliness, as though it were that of a spirit not native to this sphere, a gentle visitant eager to assume our ways and tones, but forever removed from full participation in human joys and sorrows. This inhumanity is part of its spell. It lends to her singing of the old airs, *Home, Sweet Home*, and *Just a Song at Twilight*, an alien, and yet most touching sweetness. These songs were addressed to a community that has wandered far, and changes often its home; that knows not the long grey twilights of that song, nor, in its bewildered hours, has leisure for slow contented lingering amidst the dreamy sway of shadows, and half lights, and tender dimness, and sentiment's gentle, half-melancholy flow. So that her voice, remote and spirit-like, seemed also that of one singing dirges for things no longer loved, now dying; dirges for lost tenderness in the changing human heart. In Galli-Curci is a little of the Spaniard. She does not in the manner of another great Italian, Rosa Ponselle, yield herself to the bosom of the audience, coming with her flowing, caressing movements, and soft upward glances giving and gathering love. This singer, too, gathered responses and gave in those silences before the song began, but differently; with a sort of gentle pride, a radiant assurance, visibly strengthened and delighted by that vast concentrated gaze, absorbing its spirit to inspire her song; and singing, at last, with an exquisite remoteness, as though from a world apart, into this world of worshipping human beings.

Out of a gown of deep glimmering gold, that curved and billowed gently to her feet, her fine dark head rose, instinct with vitality, and power. Her brief and friendly regard was given to two yogis seated in a box, conspicuous in robes of vivid pink that caught the eye between the brilliant shallow green of a girl's satin cloak in the crowd on the stage, and the insistent crimson of an *Exit*. The chief yogi, his plump smooth dusky face framed in long waving hair, calmly contemplated the house, and patted his smooth plump hands together in applause.

Some loss in brilliance and in its ineffable delicacy her voice betrayed, but her art seems, perhaps, finer and deeper. Most exquisitely was it revealed in the songs with flute accompaniment, from Gounod's *Baucis and Philemon*, Bishop's *Echo* song, and

that in which she first won fame in America, *Dinorah's Shadow-Song*. Mozart's *Das Veilchen* was very beautifully given. Schubert's *An Silvia* seemed hardly the best choice for an opening song. The audience appears to need something a little grave and impressive to help it collect its wandering thoughts, and subdue its mood to that of the music.

Homer Samuels accompanied, as usual, in a most admirable manner, but his spirit



Vladimir Horowitz, acclaimed as greatest Russian pianist since Rachmaninoff, plays this month with the Los Angeles Symphony Orchestra, now having one of its most brilliant seasons under Dr. Artur Rodzinski.

seemed weary. And, with that weariness pathetically evident in his grey eyes, his reception of all the importunate back stage seemed admirable, too: an unbroken sweetness and courtesy to all who eagerly asked favors, or crudely commented, or merely approached for his attention, being unable to battle through to the throng-beset diva herself.

Los Angeles has reason for pride in having lately given birth to the new Columbia Grand Opera Company, which has had a most promising opening. Alexander Bevani, its founder, inspires confidence as its director, with his lean, brown, interesting countenance, the long grey eyes very steadily observing, and careful to miss nothing that seems of import around them, his tall distinctive figure, and pleasantly controlled voice.

Entering the theatre whose most poignant memory is that for two rare and blessed nights it held Raquel Meller, the Columbia Opera Company was first embodied

to the sight in the person of this Alexander Bevani, with those long, light, steadily watching eyes, that seemed to question all who approached as to whether they might sustain, or what might be their possible relation to this purpose that absorbed him, the new creation of his operatic genius.

Exhilarating in their effect on the familiar French and Italian operas were Boris Deutsch's modernistic settings—architectural and geometric shapes, neutral in color. In *Lucia di Lammermoor*, these shapes, throwing up the softly outlined and richly-colored dresses of the chorus, seemed insufficiently related to the action. They suggested a logic and philosophy hostile to scenes full of abandonment to emotion. More significant seemed that tragic figure of Lucia outlined against the spaces of darkness that lay between those tall indifferently shapes.

Margaret, too, was poignantly seen against that darkness; another piteous figure—both victims, both murderesses, both lunatic, with golden locks that fall forlornly, and white robes that symbol the unstained purity of their spirits. Pictorially effective was her last scene, though dramatically unfaithful.

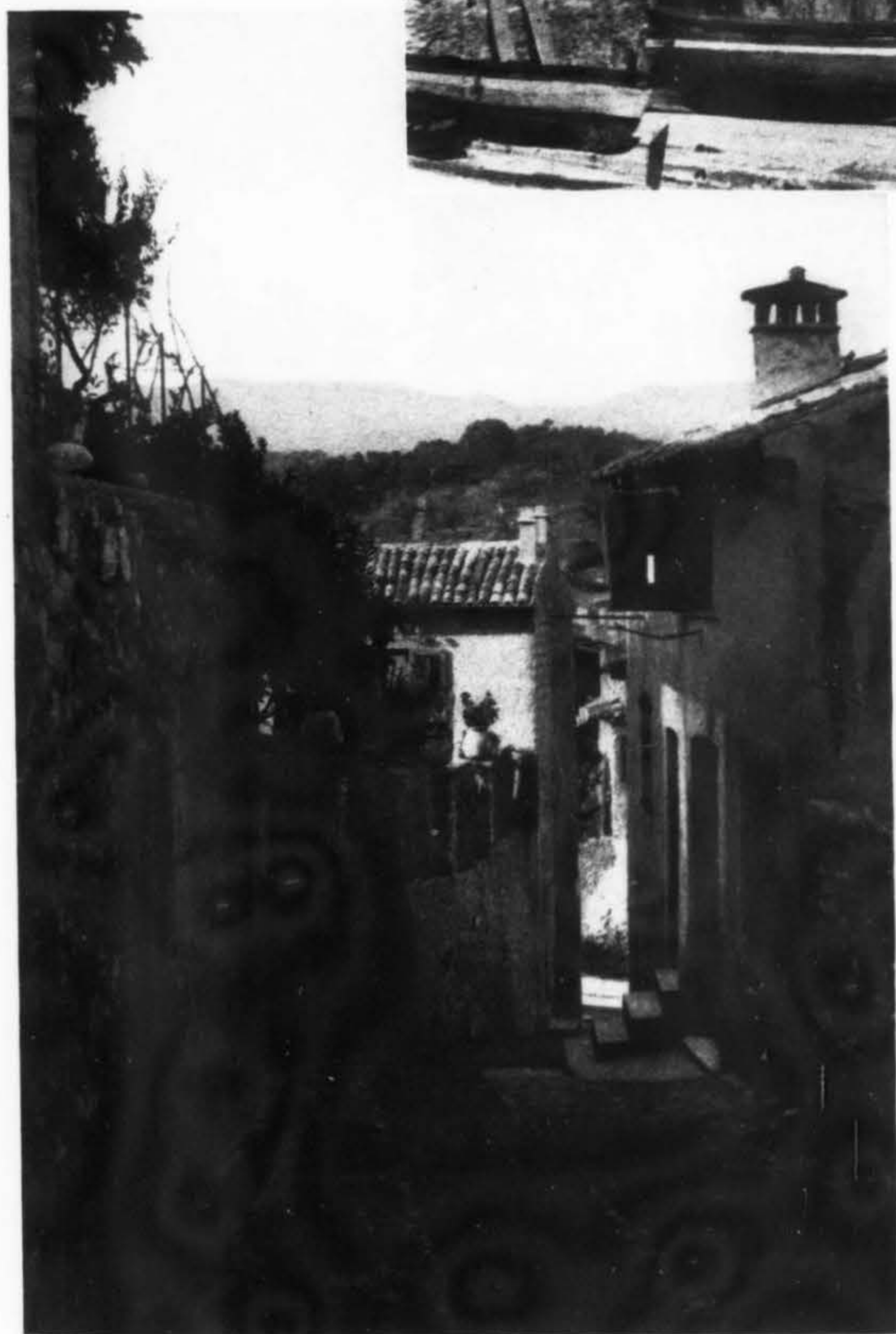
Her cradling of the pillow was childish make-believe. A fold of her gown circled in her arms, a babe of air cherished against her breast, would have better told the tale.

Myrna Sharlow was Margaret, and sang with tender warmth and beauty. Barsotti as Faust lacked that imaginative conception of his part that would have lent him ease and conviction as an actor.

Spada was whole-heartedly the Devil, and made a loathly fiend. He is one of the company's best actors. In *Lucia* his voice was spoilt at times by a tremolo, and there was a little too much spreading in mid-air of light-gloved hands. Mario Fiorella is one of the most satisfying members, having grace and ease, a mellow and beautiful baritone of very sympathetic quality, and being generally in harmony with his surroundings. The company retains the villainous custom of encores. Tina Paggi, as Lucia, sang her mad song in a pure, clear and lovely voice, with admirable rendering of its vocal mechanics. Some feeling we had for that Lucia, poor hapless soul. But the singer delayed her dying, bowed and smiled to the applause, and sang the same again! Lucia vanished. O perfidious Tina Paggi! become thus doubly a murderess, destroying that image of the distraught maid, and that belief and pity it is the aim of the opera to engender.



Photographs by Donald B. Parkinson, Architect



Villefranche and Cagnes

Villefranche is picturesquely located on one of France's finest Mediterranean harbors a few miles distance from Nice. Although the town lies just below the Corniche Road and is accessible from Nice by trolley, it is very little visited by tourists and has therefore retained much of its native charm and atmosphere. Due to the steep hill on which the town is built, all of the circulation is provided by narrow footways with the exception of one wagon-way which connects the harbor with the Corniche Road. About every two years, when the U. S. Destroyer Fleet in the Mediterranean drop anchor in the harbor, Villefranche throws off its cloak of sleepy modesty and the shorefront cafes blossom out with lights, music and painted ladies to welcome the doughty American sailors. This is a high class event and anyone visiting Villefranche during one of these hectic periods will witness an amazing exhibition of concentrated activity.

Cagnes is a typical Mediterranean hill town that has been largely taken over by English Artists. Left: A street in Cagnes. Above: Villefranche.

RECENT BOOKS OF MERIT

Selected for Honest Comment

By LOUISE MORGRAGE

Thrills and Spills

IN "Down the World's Most Dangerous River" (Stokes), Clyde Eddy gives a modest, unassuming, but deeply engrossing account of the expedition led by him down the Colorado River at flood tide in 1926. He started in June from Greenriver, Utah, with thirteen men, mostly college youngsters, three boats, a bear cub and a puppy, and landed some six weeks later at Needles, California, lacking three men and a boat. The men had lost their nerve and left at some of the few points along the river where leaving was good, while the boat was smashed into kindling wood in one of the frightful rapids encountered in the rushing torrent. Had it not been for expert generalship on the part of Mr. Eddy and his riverman, all boats would have met the same disastrous fate.

How these leaders brought everything through three hundred roaring rapids makes a bracing chronicle of a man's struggle with Nature's mighty forces, which is full of thrills and spills and never a dull moment from start to finish. In addition to all this entertainment for the adventurously minded reader, the narrative contains no end of valuable information about this river which is just now very much before the public eye. Mr. Eddy is to be congratulated on his natural facility for writing a book and managing men.

It's a Great Book

The so-called novel "It's a Great War" (Houghton Mifflin) is beyond any doubt a most extraordinary performance. In it, its author, Mary Lee, breaks the rules of rhetoric and gains unheard of effects by her clever use of modern literary tricks. She adapts these so adroitly to her own purposes, that her cumulative evidence is fairly crushing in its power to convince the reader as to the worth of her testimony about those Americans abroad in the war, who were engaged in various capacities outside the trenches.

And if the behaviour of these people was nothing to brag about, surely Mary Lee should know; she was there as a war worker after June, 1917. In her various

jobs and in different localities, she had every opportunity to observe in a world gone completely topsy-turvy the madly gyrating scenes which she incorporates into her book. She whirls them past her readers in a manner which copies to the dot the sensations of a person who comes in constant daily contact with swiftly passing events and throngs of people. As she omits



Badger Creek, one of the ten rapids which the Eddy expedition failed to run out of three hundred. This photograph shows that the Federal Government claims ownership of the Colorado River, because it is not navigable.

From "Down the World's Most Dangerous River." Courtesy of Stokes Publishers.

nothing, the detail becomes copious and minute, also unrelated, yet there is unity of theme because of a fictitious heroine, Anne Wentworth, whose personality becomes more and more intriguing in the midst of this fast and furious tempo. There is little time for pondering while the story is in progress, but after Anne returns to America and sits down to think it over, the reader can come to any conclusion he pleases, perhaps that war is surely hell and human nature a most uncertain quantity in times of storm and stress.

Animals and Their Moods

"Animals Looking At You" (The Viking Press) by Paul Eipper is the fetching and novel title for a book on animals which demands some such sort of title—it is so different. It is a collection of animal character studies and descriptions made by a man whose business is publishing and whose hobby is watching animals in captivity in the big German Zoos. These short tales

and sketches contain incidents and much animal lore of interest to those curious to know how captive birds and beasts manage to spend their days. Paul Eipper is perfectly certain they have instincts at least similar to those inherent in the human race; and the remarkable photographs sprinkled throughout the volume might appear to support his theories. One picture that is priceless shows an orang in reflective attitude, with the illuminating caption, "Heavy eyelids rise slowly; two eyes burn beneath a high forehead—the orang is looking at you." The effect is almost uncanny; one gazes at it in wonder and fascination. There are other very striking photographs, which must have taken hours of patient waiting to catch the subjects off their guard. Animal lovers will appreciate this book.

A Thoughtful Novel

Gilbert Seldes, the noted critic, has turned his attention to writing fiction and "The Wings of the Eagle" (Little Brown), a novel, is the result. Undoubtedly it is a significant undertaking, despite its weaknesses which at the time of reading seem pretty glaring. Afterwards the performance as a whole grows on one, and in retrospect its merit becomes far more obvious.

If Mr. Seldes has failings as a novelist, he also has accomplishments, such as an air of complete detachment from his subject matter. He likewise has a faculty for gliding smoothly from one point to another which makes the story he has to tell easy to follow, if not always easy to understand. His hero, Stephen Lodor, is an idealist who burns to improve the human lot. He practices what he preaches in a small laboring town in the east, and begins upon himself by defying the accepted moral code and living with his affinity. A situation gradually develops between the two and involving the lady's husband which in a way is unaccountable yet is somewhat similar to that entanglement which existed in another age and another walk of life between Nelson and Sir William and Lady Hamilton. However Mr. Seldes' heroine is no Lady Hamilton; she lacks even enough charm to enthrall an idealist.



The history and romance of paper making are portrayed in ten mural panels being painted by Warren Chase Merritt for the Board Room of the Crown Zellerbach building, San Francisco, under the direction of John Quinn, decorator. Starting with Egypt and the forming of split papyrus fiber into the first known type of paper, next comes the presentation to the Chinese Emperor Hoti of paper made into sheets; and as the Moorish invasion brought the idea to Europe, we see a Spanish grandee inspecting the first paper made in Toledo. These and the remaining panels are remarkably rich in color and texture; warm, vivid tones in the foreground, and uniting all a lovely, translucent blue of sky above.

"JOURNEY'S END", A SAGA OF THE SOUL

America Sees the Perfection of Shakespearian Productions

A Story of Heroes without Heroics

By ELLEN LEECH

BEFORE seeing "Journey's End" you are concerned rather with the enigma of how a young insurance clerk could contrive drama so deep, so wide as the world in its appeal. Once seen you realize the very essence of humanity went into it, and when that is true no background, no traditions, no horde of rules and regulations as to writing a play are essential; nothing is needed as nothing can exceed the God-given spark.

The play, by R. C. Sherriff, a young Englishman, has been talked of and written of for months, receiving only praise of the highest order, the critics and reviewers vying with each other to find the most searching and descriptive phrases, and yet it is not a play for the reviewer, it must be, should be, seen by everyone.

The most a critic can do is urge its attendance as, through the unique power of its unusual appeal the weakest minds are forced to think, and to the thinkers it brings a restored belief in mankind. The drama proceeds without heroics but full of everyday heroism, with no trace of theatricality, each character is essentially real, as is the whole action and atmosphere of the play. Perhaps in the last analysis it remains a psychological study of how different men react to the same circumstances,

rather than allowing the circumstances to make the man.

In the presentation the task is entrusted to an English cast thoroughly alive to the meaning and the extent of the play and to which they bring an artistry perfected by intelligence and through experience.

The Stratford-Upon-Avon Players bring again to America the perfection of Shakespearian productions. The Stratford Company has been in existence for fifty years, is incorporated under the royal charter of Great Britain, and is under the patronage of His Majesty, the King, and in spite of, or on account of all this, does not expend its strength in vain glories but gives a faultless performance of every play offered.

During the years of growth the company has numbered among its members many celebrities of the English stage and has remained throughout a repertory group in every sense. The present company comprises thirty-five people, at least half of whom are capable of playing leading roles in Shakespearian drama.

During the long period in which we in these United States were treated to stars, and only stars, the remaining constellation shining but dimly and often not at all, the repertory group practically vanished but

now through the New York Theater Guild and other organizations we are renewing an acquaintance with that form, though rarely do we find the perfection attained by the Stratford-Upon-Avon Players.

The Los Angeles Civic Repertory Theater opens the second year with the presentation of "Goin' Home" by Ransom Rideout. This play outlines the problems which confronted the negro members of the American Expeditionary Force, the peculiar social conditions to which they were entirely unaccustomed, but by which they were confronted in the Argonne, and particularly while awaiting transportation to their homes in the various sections of the United States. The play was selected by the Drama League of America as the best offering of its year, and has earned the sympathetic appreciation of many audiences.

The Civic Repertory Group will use this season the Hollywood Music Box Theater, opening the week of January 20, and will present in all eight plays. The list of plays selected includes "And So To Bed," a comedy by James B. Fagan, built around the traditional Mr. Pepys and his Diary; "The Skin Game," by John Galsworthy, and "An Enemy of the People," by Henrik Ibsen.



Hugh Williams as the nerve-wrecked hero, Captain Stanhope; and Basil Gill as the second in command, "Uncle" Osborne, in "Journey's End," that most significant drama of the century



Again a National Architectural Competition is won by California architects. The Grand Prize, and the first prize in Class B (700,000 cubic feet and over) offered by the Common Brick Manufacturers' Association of America for school buildings built of common brick, has been won by Miller and Warnecke, architects, with the East Oakland High School, recently built in Oakland, California. It is a pleasing Tudor design in common brick, relieved with klinkers, and trimmed with cast stone of a light buff color. The roof is of heavy slate in varied colors. First prize in Class A (under 700,000 cubic feet) was won by Dean and Dean of Sacramento.



A CALIFORNIA SCHOOL WINS NATIONAL FIRST PLACE



The California desert has come into its own as one of the Golden State's chief glories. Located in Coachella Valley, near Indio, La Quinta, ("royalty's country home") has been designed by Gordon Kaufmann, A.I.A., in the spirit of its setting and in keeping with an atmosphere of "dolce far niente."

LA QUINTA -- THE LURE OF THE DESERT

Around the Corner of San Jacinto into the Quiet Places

There to Find a Perfectly Appointed Refuge

AS a reward for building a tremendous tourist business, southern California has now been given the Colorado Desert and its possibilities to play with. Half a century of experience in catering to the retired American, fifty years of advertising the climate, two million and a half contented but itinerate population, give assurance of success.

But no precedent has been established in this matter of the desert's occupation as a playground; no precedent that we, at least, can adequately follow. Souks of Tunis, Persian gardens, Arabian Nights and tales of mystery in desert countries, glories of ancient Babylon and tragedies of Egypt; these are not ours to conjure up by the magic of our modern building.

Nor does it become us to build fake Spanish ruins where no adobes, Missions or pueblos ever have existed. We must leave to Germany this simple-minded way of amusing tourists by constructing ruined towers to house their places of refreshment.

Here is a new, delightful problem to intrigue the best minds of California bent on its development. Tourists are coming, coming, coming; clamouring for something new and entertaining. Our problem is to make the peerless climate and the dry air that eastern doctors order for their wealthy patients something that tourists may enjoy in comfort, become enamoured with, and finally possess as Californians.

Out of necessity and a love of beauty

grow the best handicrafts. Out of environment and use and knowledge of all the beauty that the human race may cherish has developed the best architecture, past and present. To create, then, on the California desert, a form of shelter demanded by the



climate, fitted to the level lines of landscape and the calm beauty of the barren mountains; and to fill it with the comfort and convenience of modern living, is an answer to the problem of the moment.

This has been done with distinction at La Quinta in the Coachella Valley. Mr.

Walter Morgan of San Francisco and his Los Angeles architect, Mr. Gordon Kaufmann, have together solved the problem. La Quinta is exquisite, Californian in simplicity of line and masses, fitted to the situation.

It forms a perfect setting for the life of travelled people who would rest amidst the silences. Above them are the stars in the same clear sky that forced attention from the ancient tourists in Arabia. (One who has resources of her own and does not need a vaudeville performance to amuse her, has taken a little modern telescope and set it up outside her cottage at La Quinta.) Around them grow the desert flowers, the cactus blooms, more interesting than orchids, less talked about and yet more beautiful under the microscope than jewelry of Cairo. Full of a brilliant mist made of tiny, bright blue flowers shaped like a humming bird, the smoke tree fills the heart with joy when caught abloom; and the tall ocatillas wave their red flags to warn the unsophisticated of the spines that lie in cholla, barrel cactus and the thousand other self-protecting plants discovered when one has time to rest and let the silent desert talk to him.

And slowly, as the rest and recreation bring a solace to the heart and mind, new vital interests in the world about us come to make the desert's guests forget themselves in the deep joy of dream planning all this lovely land—for generations to come.

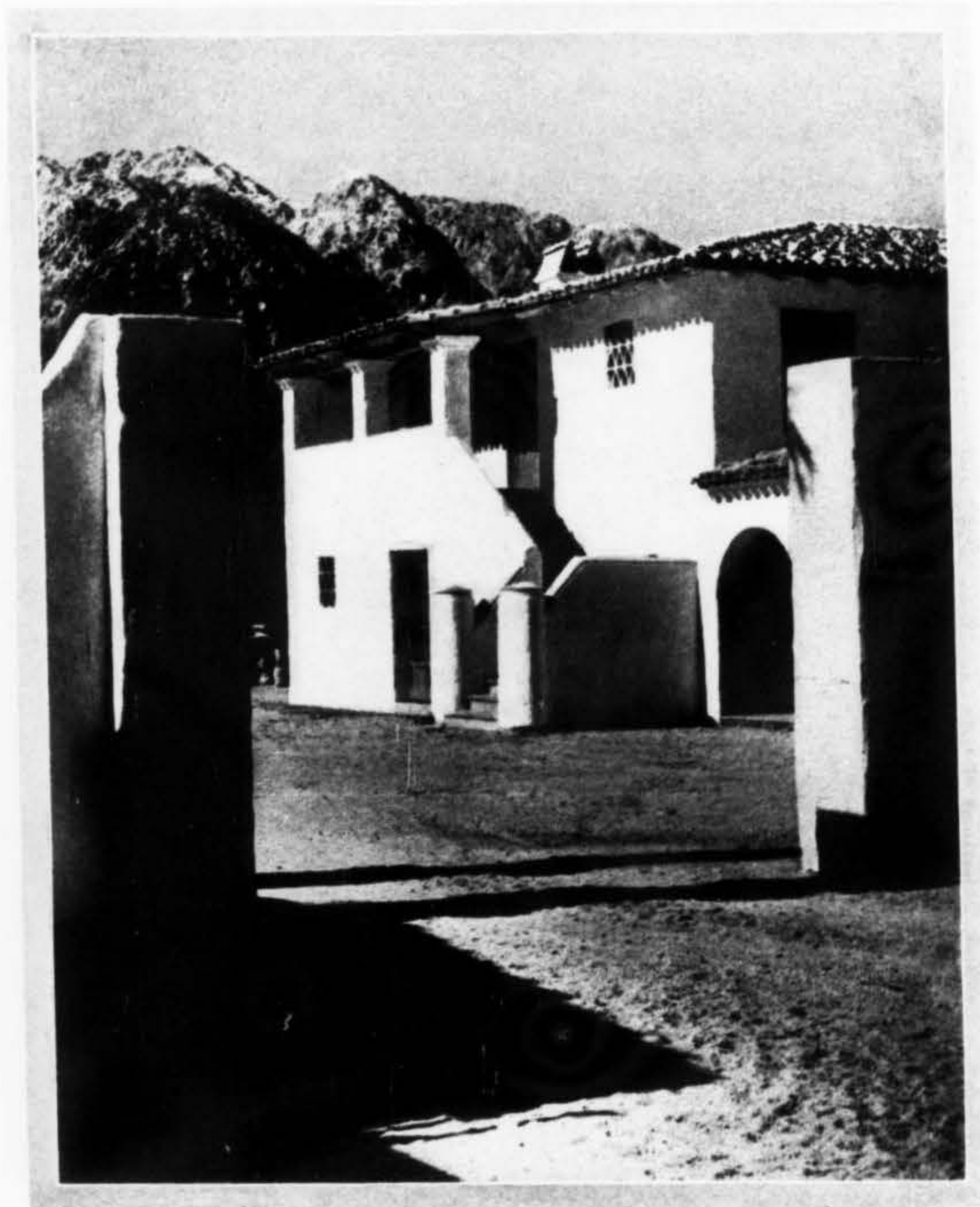
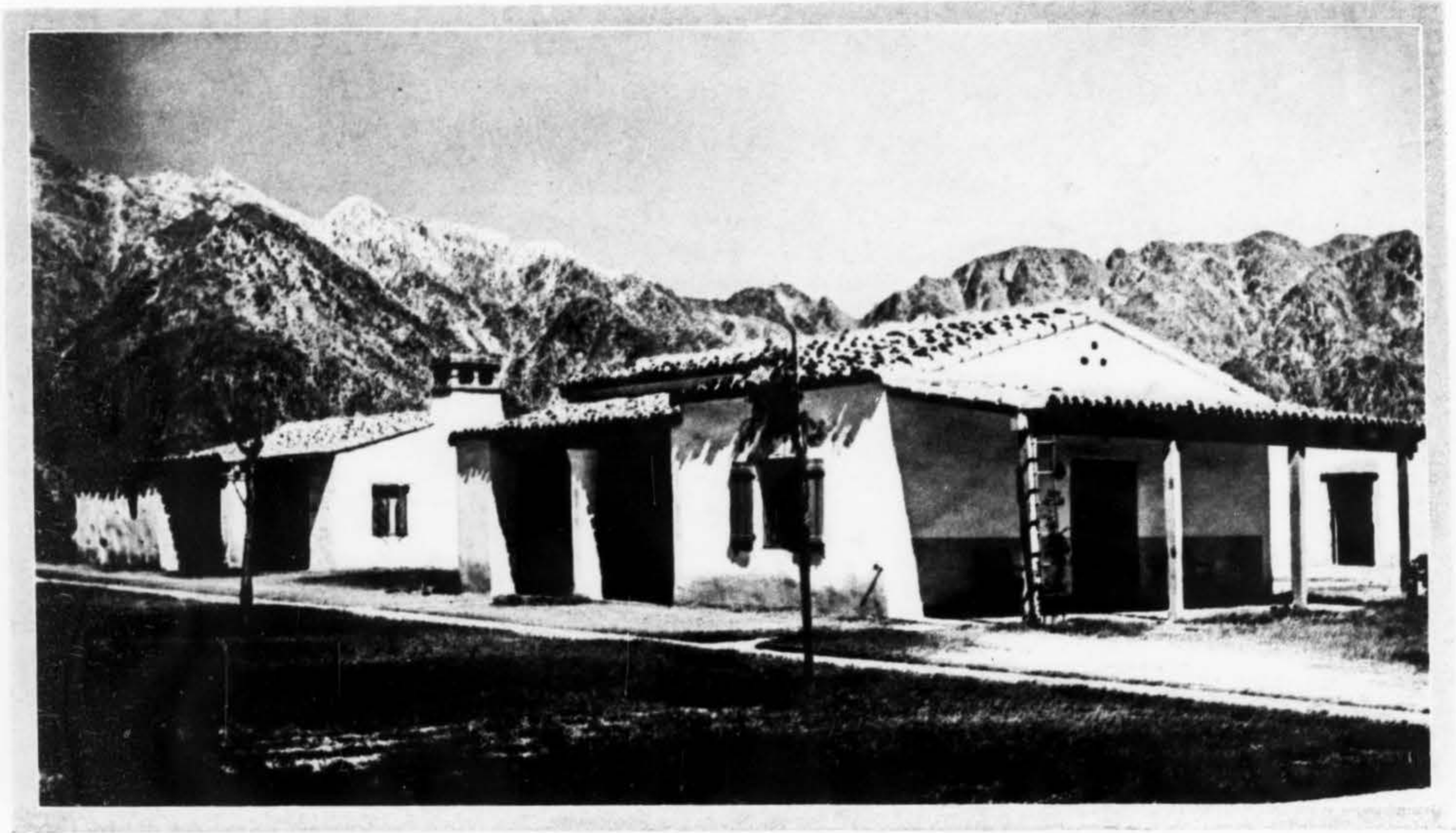


A guest cottage loggia

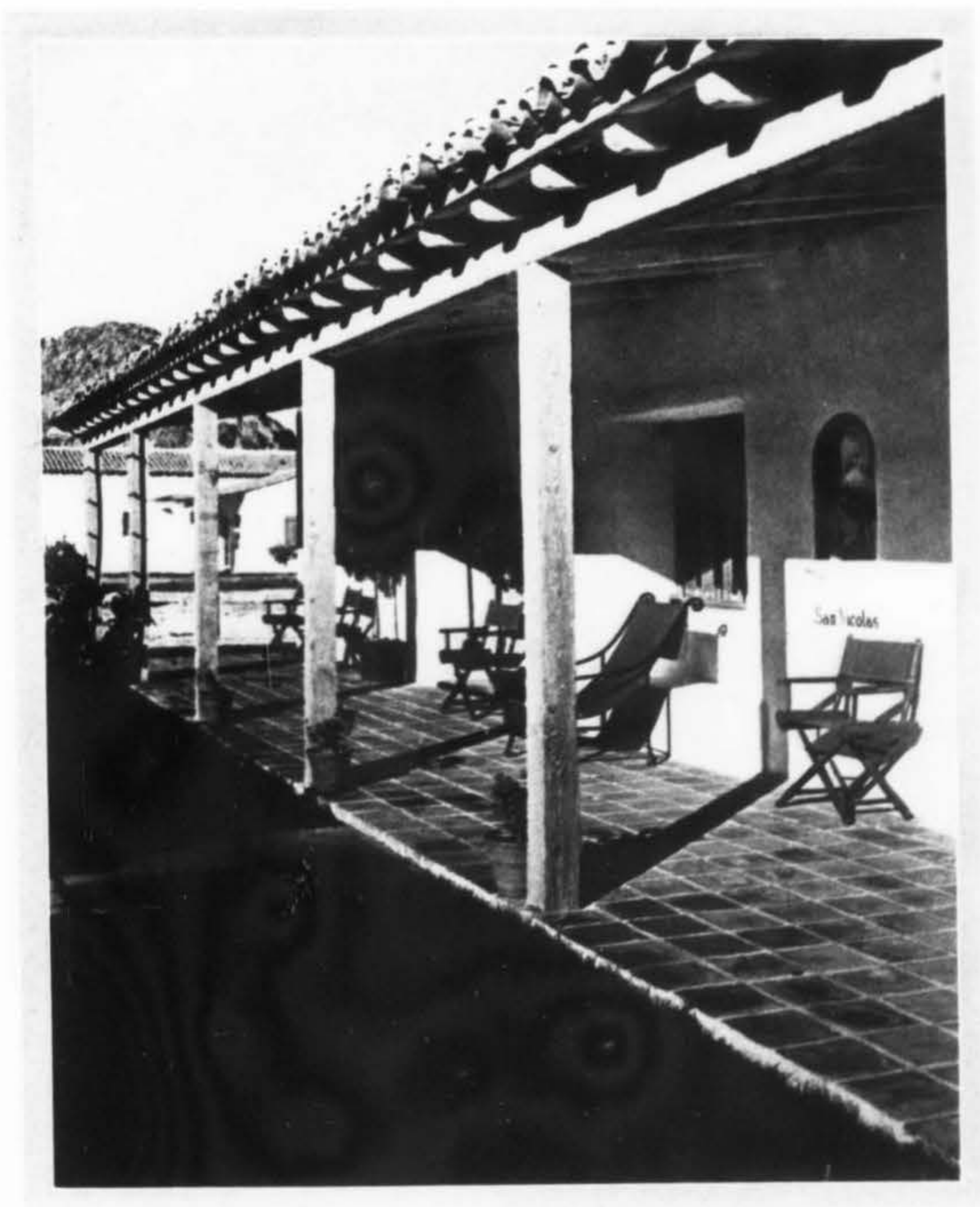
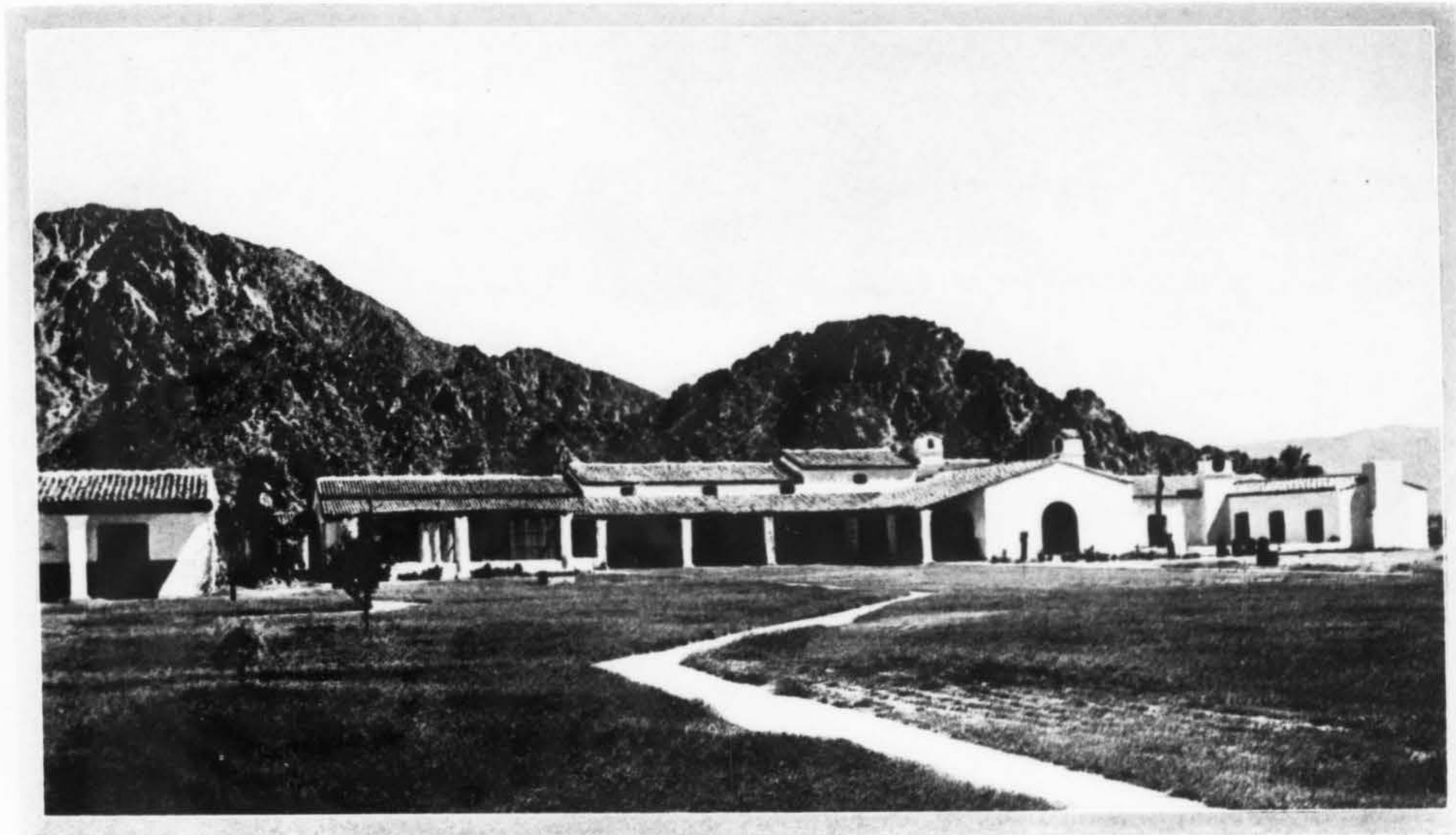
The main lounge of La Quinta has the sociable air of a large living room in one of our comfortable California country homes; it suggests a hostelry in the sense of hospitality. More like a Mission or a Monastery is the refectory—a cool, quiet place in which to satisfy the wants of the inner man.

Interiors of Lounge and Dining Room by Cheesewright Studios

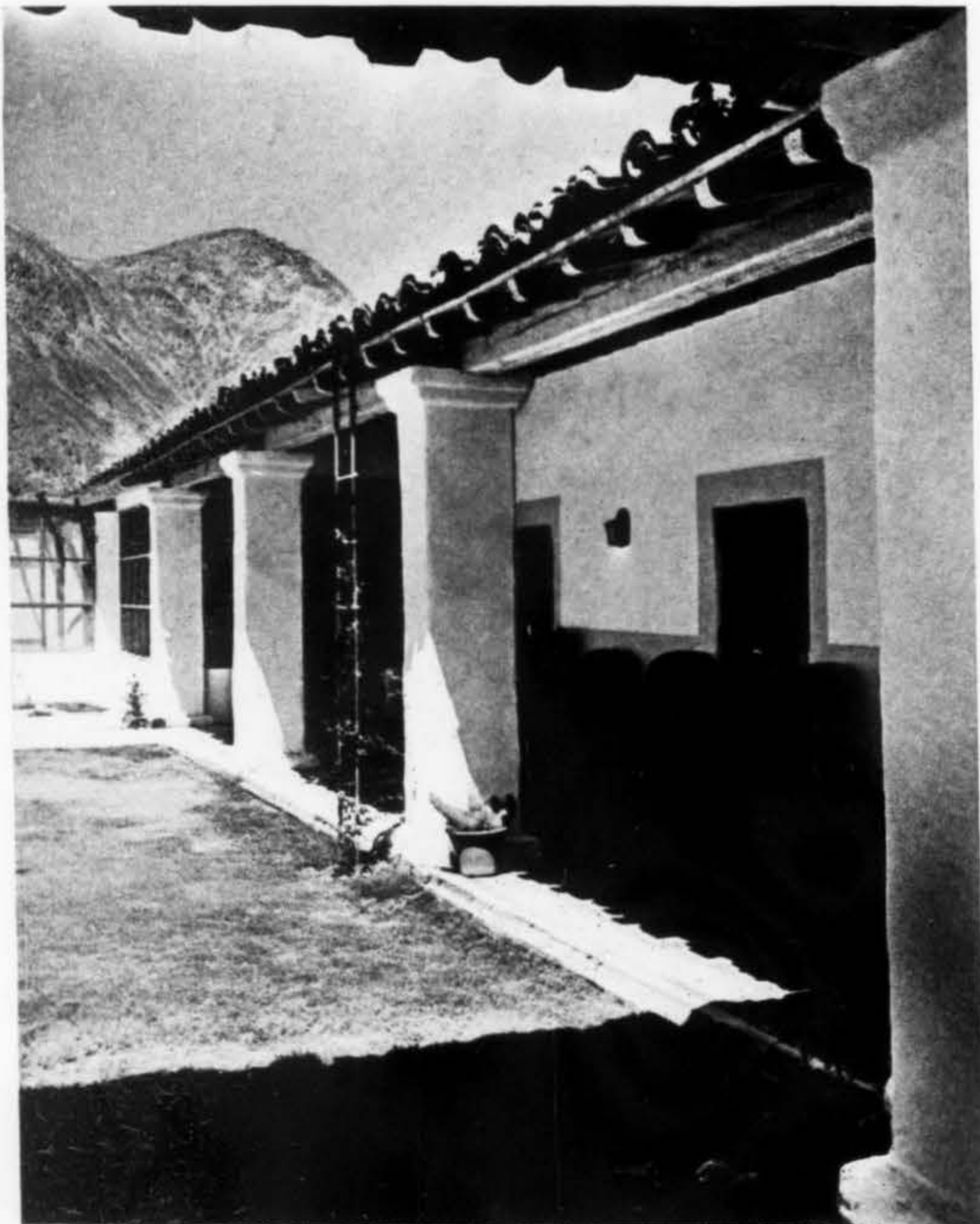




WHERE VISITORS SOJOURN IN THE HEART OF THE WEST



AT LA QUINTA WHERE DESERT AND MOUNTAINS JOIN



There are twenty cottages, of various sizes, at La Quinta, in which are all of the guest bedrooms; they are built of adobe with tile roof and tile floors—all of which was made on the spot. Even the porch furniture is made by the Shops of the Desert Development company, which controls the entire undertaking. The indescribable, resistless fascination of the desert has brought about the establishment of various private homes adjoining the hotel. At the left is shown the "ramada" before the dining room



*One of the patios in the main hotel building at La Quinta—
sparkling with California winter sunshine—eloquent of the
clear desert atmosphere. And a charming bit of architectural
composition; designed by Gordon B. Kaufmann, A.I.A.*



On the mezzanine floor of the Arizona Biltmore Lobby looking into "the oasis", the men's room, furnished after designs by Kem Weber. Albert Chase McArthur, architect.

DISCOVERING ARIZONA FROM THE WEST

*A Personal Investigation of the Colorado River and its Scenery
Arizona's Archeology and Her Sportsmanship*

By M. URMY SEARES

ARIZONA is, like Gaul, conveniently divided for descriptive purposes into three parts.

The northern slice contains the Grand Canyon of the Colorado River. It is fed by the Atchison, Topeka and Santa Fé railroad and the Fred Harvey restaurants and is at present very much in the public eye because the site of the long belabored Boulder Dam is there.

Across the central section, south of the Santa Fé line and north of the Southern Pacific railroad civilization has swept along the courses and canals of the Little Colorado and the Gila Rivers for more than twenty centuries. Today the fertile plains use all the water available. Here are remains of the community life of our country's oldest inhabitants and here are the most modern of America's communities today.

South of the Gila River, which, bending north and south among what is left of eroded desert mountains, runs in a general direction west from Black Mountains of New Mexico to Yuma, lies the third portion of Arizona. Here are our archives of the Mother Country, Mexico; here, at Tuscon, is the University of Arizona coping with all the problems of archeology, geology, mining and the modern methods of handling them;

and here is the magazine, "Progressive Arizona" to publish them.

We did not motor over this part of Arizona excepting to run down from Phoenix to the Casa Grande ruins, center of United States government explorations directed by Superintendent Frank M. Pinkley.

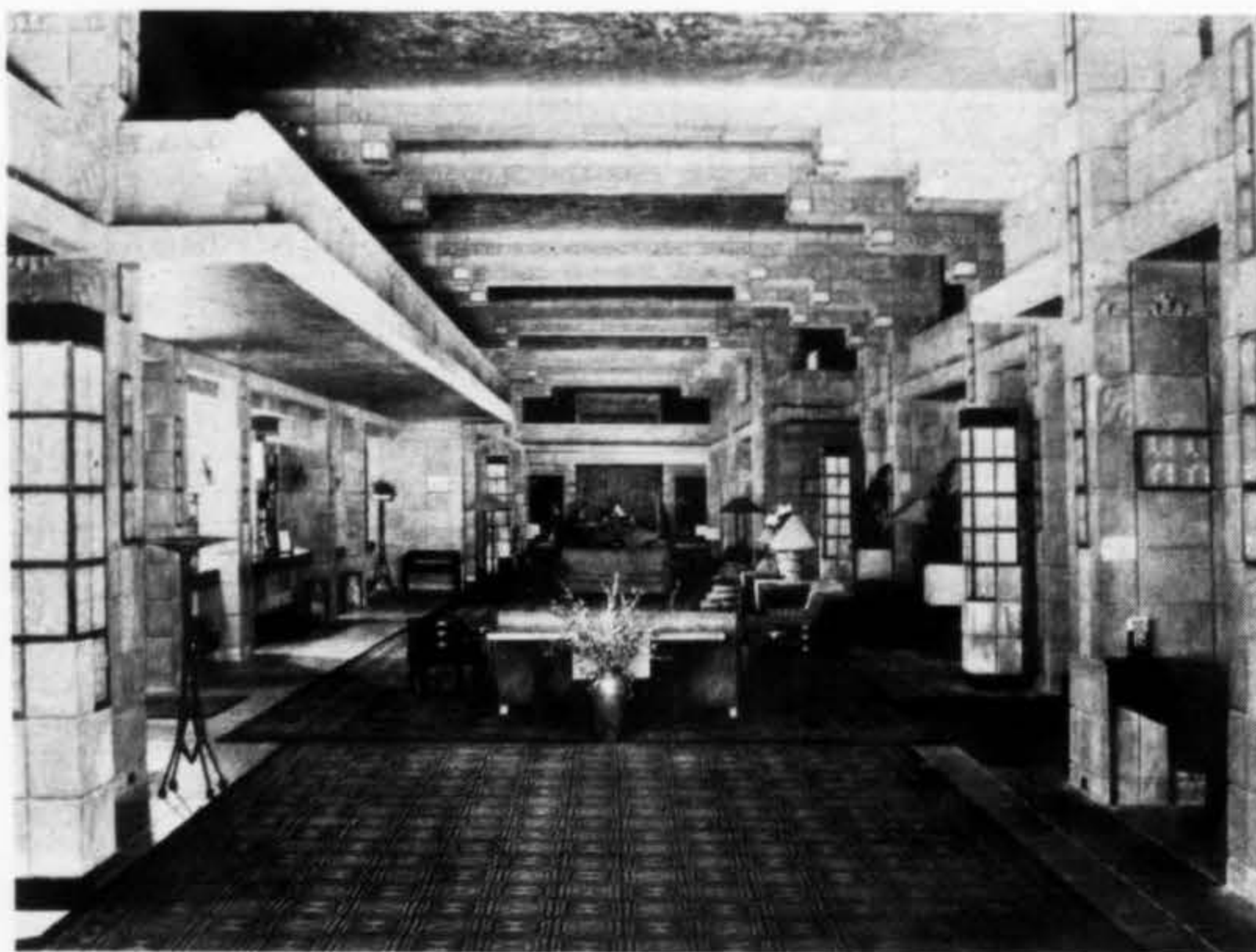
Tourists are, however, traveling to Arizona in rapidly increasing numbers, for reasons more appealing than this. Scientific farmers are planting date palm gardens, citrus fruits and extensive cotton fields. Ideal homes are set in these fertile ranches and the streets are lined with pomegranates.

Another trip from the Arizona Biltmore is the famous road of the Apache Trail. Roosevelt Dam and other artificial lakes down Salt River were almost empty in November, and Arizona's need of her portion of the Colorado River water is evident to the merest tyro of a politician.

Up the state we motored through the cotton fields, and the varied beauties of Yavapai County to Prescott with its Granite Parks, its vacation mountains luring to Alpine climbers, and its mines. Material for many a tale is found here; but, north the Colorado River calls.

At the Grand Canyon we thrilled to the scenic wonder and yet took time to satisfy that wonder in the information given at the new museum fitted with graphic description of how the great river bed was formed. Like a great book on the history of the earth's crust it unfolds before the layman in these records of old rock.

We did not go to Boulder Dam. Motoring to Needles along the Santa Fé we saw at Kingman a great valley of desert leading up to it. As we rode we read Senator A. H. Favour's lucid and logical treatise on the River Pact; and we can not see why Arizona's possession of the Gila should be used as an argument to prevent her from keeping all of the Colorado that she needs.



The interior of the Arizona Biltmore at Phoenix, shows the lobby with its hidden lights and decorated concrete wall blocks. Furnishings by Sloane. Lighting and iron work designed by the Architect.



Mary Garden plays golf on the links of the Arizona Biltmore Golf Club, with its "pro" attending. Beyond the giant sahuaro cactus, that distinguished denizen of the Arizona deserts, is seen the hotel "a notable contribution to modern architecture. Against the sky rises "Squaw Peak". To its top this fascinating mountain is carved with Indian trails offering exercise to dwellers in the hotel cottages at its base.

Two democrats of the old school, Mr. William Gibbs McAdoo and Mr. Charles Bedell Hervey, Prince of Hosts, who successfully started the Arizona Biltmore on its way last year and this, and has resigned to attend to personal business. Behind them is the block design used so delightfully throughout the building of this "modern Art" hotel, of which Mr. Harry Boyle is the manager under the direction of Wm. Wrigley, Jr., owner.

At the right is a view of the Stock Exchange of the Biltmore. So near New York and Washington is Arizona, because of the throngs of Easterners who take their vacations there, that this room seems logical even at a Sports Hotel and famous Health Resort.



THE ARIZONA BILTMORE, QUEEN OF SPORTS HOTELS

FILM FICTION FOR THE GAY OR THE SERIOUS

*Comedy in Old English and Romance in Eighteenth Century Costumes
Into the Jungles of India with Science via the Screen*

By ELLEN LEECH

IN THE flood of recently released pictures it is only a grouch, one rabidly opposed to screen filaments, who cannot find something of entertainment. It is true several of the pictures offer song where there is no occasion for melody, but since the list includes practically every type of picture every varying mood and temperament should be satisfied, and a careful selection will provide interesting film-fare.

One release held a double and especial interest, the long anticipated co-starring of Mary Pickford and Douglas Fairbanks. The choice of "Taming of the Shrew" as a medium seemed to promise a part made to measure for Douglas, but her public, as a whole, could hardly be expected to regard Mary as a shrew. The production keeps to the Shakespearian idea in its entirety, and even though it may be jazzed up a bit with the old type of slap-stick comedy that can hardly be said to take it far from the outline of the original play. Shakespearian lovers will hardly object to the innovation, and this film version will bring Shakespeare to many who probably have not and possibly will not see the stage version.

The admirers of Chevalier, and they are legion, awaited with impatience the release of "Love Parade," written, and the music composed, especially for the inimitable and irresistible Frenchman. The plot, if it may be so dignified, is pretty thin, but so long as it allows Maurice to appear in splendid uniforms, to make love, not only to a Queen, but several and sundry other ladies, and to sing the lilting music provided for him, what matters the absurdities of the fiction? The comedy is deliciously sophisticated and the bit of music quite delightful.

In "General Crack" we are given the first opportunity to hear John Barrymore in a dialogue picture. He provides a highly individual performance and we realize how much he has been denied of expressiveness and distinction in the silent medium. The picture, a costume one, is noted rather for the beauty of the production than depth of plot, but carries more than one moment of good acting, particularly the scenes between Barrymore and Lowell Sherman. The locale is Central Europe in the Eighteenth Century and Barrymore appears as a gypsy prince with



Lawrence Tibbett brings to the screen one of the great voices of America and also acting ability of high order

a strain of royal blood who, in time of need, aids Leopold of Austria whom he later renounces but whose royal sister he finally marries.

Screen fans have become used to seeing George Bancroft in untamed parts, the man who knows no fear, and in his last picture, "Mighty," he quite lives up to expectations but turns a mighty poor deal for his former crook-confederate. The film fiction ends well for George and his love but rather takes a whack at preconceived notions as to "honor among thieves."

You may not welcome danger in your own province but it is easy to have Harold Lloyd do it for you. As one who has always realized the value of action Lloyd does not, in his last picture, engagingly entitled "Welcome, Danger," allow the introduction of dialogue to slow down the performance, instead the words speed the performance. Conversation, no matter how clever, cannot satisfy a movie audience, one accustomed to motion, but the desired combination has here been achieved.

It is just too bad for all of us who like Lupe Velez that she could not have been assigned a better picture for her first appearance in the audible medium. Since she is so entirely of the South it seems scarcely short of cruelty to transfer her to Canadian borders and make her Spanish accent serve as French-Canadian. While the Northwest Mounted Police have long stood for romance and were dear to the hearts of early picture-goers it would not seem necessary to cast her in the retake of a film that must have been made originally before she was born. Her sincerity in the role is apparent but all the earnestness in the world cannot do much with so silly a story and such banal lines.

Those who enjoyed "Simba" and "Chang" will find rare entertainment and much interest in "Tiger Hunting in India," which might easily have carried a more glamorous title. This picture, also a sound vehicle, is the record of the A. S. Verney Hunting Expedition, sponsored by and for the benefit of the American Museum of Natural History. Only a portion of the interest is concerned with the tiger hunts, as it abounds in incidents, being a cleverly told adventure involving the lives of elephants, the deer of the land, black-bill and swamp, and the rarely pictured one-horn rhinoceros. Many other animals of the Indian jungle are shown, and Commander G. M. Dyott, of the British Naval Air Service, who acted as cinematographer to the expedition, describes each event.

Smacking of war time, the picture, "Three Live Ghosts," derives its title from the fact that three British soldiers were reported killed in action but were in reality taken prisoners by the Germans. When these men finally escape and return to England they find they cannot draw back pay, the paymaster advising them that in the eyes of the Army they are dead. The story and humor revolves around the necessity of acquiring money, the most of which commodity is accumulated by the activities of the quietly insane member of the group who has a leaning toward burglary. There is a romance, not outstanding but visible, and the girl involved is the attractive Joan Bennett. The casting, as in several recent films, is particularly good and results in more effective entertainment.

SEEKING A HOME IN SANTA BARBARA

*Mr. and Mrs. Tourist Agree that Sunshine and View are Desirable
But How Shall Four People Agree on a House Plan?*

AS it turned out we did not go to Santa Barbara together. The pleasant family, Father, Mother and Daughter, I met on the overland train last month had gone on to San Francisco to meet the architect son (called out to the Coast from Boston on business) and all four motored down to Santa Barbara together.

After a few days' study of some of the secluded hill homes built by San Francisco architects on that city's seven times seven hills, beautiful Belvedere, Berkeley and Piedmont, the whole family was enthusiastically primed on the subject of hill houses and terraced gardens; (the idea of a frostless garden had not yet entered their heads) and each knew just what kind of a site they should have. That these opinions did not always coincide only made life more interesting; up from the street, or down the hill from the other side of the street; flat space in front for the house, or flat on the lower level; garage in front or at the back on the street below—all the fascinating possibilities of the hill lot confronted them.

"Entering Santa Barbara from the north gives one a very pleasant impression of the place," said Mr. Blank that evening when I joined them in the cheerful lobby of El Encanto. "We tried to skirt the hills to the left as we came in but could find no road there, so we turned to the right onto some nice, rolling country." "And discovered a beautiful Persian garden," the daughter took up the refrain, "hidden away behind another hotel. I want those cute little arches in our house." But her brother shook his head vigorously. "Out of key with the western American home," he deliberated. "All right for a hotel, and delightfully carried out in Samarkand. But only their use of the house-tops is an acceptable hint from the far East for our hill-towns. Don't you think so, Sir?" turning to his father. Sister pouted a little. The pretty arches with their mystery and romance had intrigued her.

But it was too near dinner time to argue. "Come out and look at the sunset," I suggested. Domiciled that afternoon in one of the secluded bungalows of El Encanto, they had not yet seen the glorious view from its South Front. It burst upon them as we sauntered toward some seats on the lawn-covered terrace.

For a moment no one spoke. Santa Cruz Island and Anacapa's shoulder to the south lay like fairyland on the distant edge of water and the Rincon rose in the east like Vesuvius from Posilipo. The setting sun

sank below the far horizon while a million arrows of rose and gold darted out to make a halo behind the sainted isles and light the red-tiled roofs of homes and buildings in the city below us. Along the shore the quiet waters of the channel were dotted with fishing boats, and yachts in the harbor of the Yacht Club, and far out at sea the fog, following the established air currents, drifting in to cling lovingly to the lower land levels.

I turned to repeat a prediction printed in the "Santa Barbara News" of February 17, 1928—"this is destined to be the most



Looking south over the city of Santa Barbara from the hotel cottages on the Riviera.

beautiful hill, as the new County Building will be the most beautiful Court House in California." I pointed to the handsome tower of the Court House and the rapidly expanding gardens maturing the hill's charm.

But I paused as I saw them looking into each other's eyes these two who had been married many years and evidently yet were lovers. And I knew that in the silence they were saying to each other that they thought they might take up the broken home life and be happy here.

"Oh Boy! What a place to live in," the younger man broke out. "I wish I could pull up and come out here with you."

"You'll be here often if we build," affectionately from "Mother." With a boyish smile in her direction he caught his sister by the hand and drew her across the slope to investigate the new bungalows being built for Eastern guests of the hotel.

"Really, Bud," she panted, "I can't

chase around on a side-hill like this. I want a flat place for garden parties, and a Persian garden for myself." "Easiest thing in the world," said the architect. "Look, Hebe, see how this little house is set into the hill and how the lower story is hidden from above but opens out onto a garden terrace of its own. There is the place for your garden. "I like these hill lots on the Riviera. They are really small estates and must have been restricted to prevent houses being placed near one another. There is no conflagration danger, and I remember that the 1925 earthquake damage on the Riviera was negligible, as it was in the hill district of San Francisco in 1906 and in Tokio in 1924."

The rest of us had followed to examine the new houses. They were planned by the guest-owners to be built on land belonging to the comfortable Riviera hotel. Set into the hill and entirely covering the necessary cutting, these cottages made use of sloping sites to enhance the beauty of the buildings. The traveler in delicate health finds, in these Santa Barbara foothills the warmest winter nights he can find in California or on the mainland of the United States—the most southerly part of Florida, near Key West, excepted.

"Be sure and get an architect who knows the local soil foundation and the California climate through and through," the young man advised his father. "You find one for me," was the answer. "That's what I brought you down here for." And then the discussion took up the question of styles and materials, which lasted all through dinner and beyond.

Coming from San Francisco, the bugaboo of wind was raised, but I was able to assure them that the wind movement south of the Santa Ynez mountains was the lowest in the State, there being a gentle daytime breeze from the ocean and from evening to morning an even gentler ocean-ward breeze from the warm Santa Ynez mountains. What fog is here generally follows established air currents which drift in from the ocean, clinging lovingly to the lower land levels. I quoted from Dr. Richter's article read at the 33rd Annual Meeting of the State Medical Society—"If we consider then once more the comparative purity of the air and absence of wind, the great amount of sunshine, the small relative humidity, the very high winter and the comfortably low summer temperatures, we must admit that among all known health resorts Santa Barbara and

(Continued on page 74)

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.

MUSIC

LOS ANGELES PHILHARMONIC ORCHESTRA, Artru Rodzinski, director, presents the series of symphony concerts as usual this winter at the Philharmonic auditorium, Fifth and Olive Streets, Los Angeles, California. Other concerts are presented in neighboring towns also, until approximately ninety symphony affairs are given in southern California by this orchestra. The season in Los Angeles includes the regular fourteen pairs of symphony, and the fourteen Sunday afternoon concerts. The current dates are January 2-3 and 16-17 for the pairs; and January 12-26 for the popular afternoon concerts.

SAN FRANCISCO SYMPHONY ORCHESTRA, Alfred Hertz, conductor, is now in the fifteenth season of its existence and presents the winter series of symphonies in pairs on Fridays and Sundays at the Curran Theater, San Francisco, California. The orchestra alternates a series of popular Sunday afternoon programs with the pairs, given also at the Curran Theatre.

SEATTLE SYMPHONY ORCHESTRA, Seattle, Washington, Karl Krueger, director, provides three series of concerts during the season. The arrangement is as follows: A Monday evening symphony series at the Metropolitan Theatre, 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. Mr. Krueger addresses explanatory lectures to the young people preceding these latter concerts.

MUSIC BRANCH, Community Arts Association, Santa Barbara, California, presents a series of musical events during the winter. The concerts and the artists for the month are:

January 4, Roth String Quartet; first event of Chamber Music Series, Lobero Theater.

January 7, Vladimir Horowitz, pianist; second event of Artist Series, Lobero Theater.

January 20, Hulda Lashanska, Soprano, third event of Artist Series, Lobero Theater.

January 28, Los Angeles Philharmonic Orchestra, Artur Rodzinski, conducting, first concert, Granada Theater.

PASADENA MUSIC AND ART ASSOCIATION, Pasadena, California, presents the following artists in the Artist Series for 1930 in January:

January 3, La Argentina, Dancer.
January 31, Lawrence Tibbett, Baritone.

The concerts are given at the Pasadena Junior College Auditorium.

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 artist, and the date of the current concert is Dusolina Giannini, dramatic soprano, January 14.

COLEMAN CHAMBER CONCERTS, Alice Coleman Batchelder, founder and director, are given at the Community Playhouse, Pasadena, California, during the winter season. The concerts are diversified in style and are given by famous ensembles. The group of twelve is divided into three series: the Regular Series of six Sunday afternoon concerts; a Children's Junior Series of two Sunday afternoon concerts, both to be held at the Playhouse; and a Historic Chamber Concert Series by the world famous London String quartet at the home of Mrs. H. A. Everett, Pasadena. In the Children's series the next concert is offered, February 2.

BILTMORE MORNING MUSICALES, sponsored by Genevieve Gray, and held in the Sala De Ora, Biltmore Hotel, Los Angeles, presents Dusolina Giannini, soprano, January 6.

PASADENA CIVIC ORCHESTRA, Pasadena, Reginald Bland, director, comprises seventy-five members, both professional and amateur artists, and will give the next public concert, January 25, at the Pasadena Junior College Auditorium.

YOUNG PEOPLE'S SYMPHONY CONCERTS, Wheeler Beckett, directing, open

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COLORADO STREET
AT MARENGO
PASADENA

the fourth season of these concerts, January 17, at the Curran Theater, San Francisco. The second concert of the month is presented, January 31.

COLUMBIA GRAND OPERA COMPANY, Albert Conti, conductor, Alexander Bevani, impresario, arranged to present "Faust" at the Granada Theater, Santa Barbara, California, January 9.

PASADENA WOMAN'S CHORAL CLUB, John Smallman, conductor, opens this the twenty-third season with a concert, January 14, at the Pasadena Junior College Auditorium, Pasadena, California. Mrs. S. A. Conrad is the president of the organization.

SELBY C. OPPENHEIMER announces a season of German grand opera in the Spring for San Francisco. The Dreamland Auditorium has been reserved and the opening is scheduled for March 17.

COLUMBIA GRAND OPERA COMPANY, a Pacific Coast organization, brought together by Alexander Bevani and conducted by Albert Conti, present "Lucia di Lammermoor" and "Carmen" the evenings of January 7 and 8, at the Pasadena Junior College Auditorium, Pasadena, California.

ORPHEUS CLUB, directed by Hugo Kirchhoffer, gave the first concert of the season at Los Angeles last month. This club, comprising eighty voices, was organized in 1904 and is preparing for the silver anniversary.

SEA SONG FESTIVAL, comprising sea music and story, similar to the one held last winter, will be presented in Victoria, B. C., this month, at the Empress Hotel.

THE OLYMPIANS, a quartet of singers, directed by Mynard Jones, and organized within the circle of the Family Club, San Francisco, California, made its first concert appearance under the management of Selby Oppenheimer last month at the Scottish Rite Hall, San Francisco.

SYMPHONY ORCHESTRA, Long Beach, California, is conducted by Leonard J. Walker.

AT STANFORD UNIVERSITY, Palo Alto, California, sponsored by the Associated Students, the fourth annual series of concerts is given at Stanford Pavilion this season. The artist appearing in the current concert is Efram Zimbalist, violinist, January 15.

THE SYMPHONY BREAKFAST of the monthly series is held at the St. Francis Hotel, San Francisco, January 10. Alice Seckels announces there will be guests of honor and interesting speakers.

LORING CLUB, Wallace A. Sabin, conductor, perhaps the oldest musical club in San Francisco, opened the fifty-third season last month with a concert at the Scottish Rite Auditorium. The club has in the past given four concerts each season, but this year the number is reduced to three that the preparation may be more complete. The second and third events are announced for March and May.

THE SAN FRANCISCO MUSICAL CLUB gives a regular bi-monthly program at the Community Playhouse, San Francisco, throughout the season.

EFREM ZIMBALIST, Russian violinist, appears in recital in the Oppenheimer concert series at the Dreamland Auditorium, San Francisco, January 7. On the evening of January 8 he gives a concert in Oakland, California.

ALEXANDER GRETCHANINOFF, Russian composer, gives a recital of his music in San Francisco this month, under the management of Alice Seckels. He appears as pianist and is assisted by Albert Rappaport, tenor.

PHYLLIDA ASHLEY, pianist, gives a recital at the Scottish Rite Auditorium, San Francisco, the evening of January 22, under the management of Alice Seckels.

MUSICAL EVENTS at the College of the Pacific, Stockton, California, include a faculty recital, January 7.

ANGNA ENTERS, pantomimist, appears in the series of Alice Seckels Matinee Musicales, Gold Room, Fairmont Hotel, San Francisco, January 13.

SAN FRANCISCO CONSERVATORY OF MUSIC announces a course of weekly lectures on the history and appreciation of music by Alexander Fried, music critic and editor, January 11 to March 23.

BACH CANTATA SOCIETY of Los Angeles, Hal Davidson Crain, director, will be heard in a program this month, and the choir will also be heard in May.

THE SYMPHONY CLUB of Los Angeles, Ilya Bronson, founder and director, presents symphonic and orchestral works during the season.

ART

LOS ANGELES MUSEUM, Exposition Park, Los Angeles, holds the following exhibitions through the month:
 Exhibition by the National Mural Society, showing original drawings for murals, in the Main Gallery.
 Group of contemporary American painters, Eastern artists.
 Sculpture by Eli Harvey.
 Batiks by Gustav Grtle.
 In the Print Rooms is shown an International Exhibit of Photography, sponsored by the Camera Pictoralists of Los Angeles.

FINE ART GALLERY OF SAN DIEGO, Balboa Park, San Diego, California, purchases at least one art treasure each year and has now acquired a magnificent painting by the Spanish master, Bubarán, judged the best of its kind in America. This painting formerly belonged to King Louis Philippe of France, was exhibited for a long time in the Louvre, then passed to Lord Heysterbury's collection, where it remained until about four years ago.

ALL AMERICAN EXHIBITION OF SCULPTURE at the California Palace of the Legion of Honor, San Francisco, closes January 1. It is estimated that more than a million people have visited the exhibition since it opened in April and it has proved to be one of the great events in the history of American sculpture. Beginning with the March, 1929 number every issue of this magazine published last year has contained its comment and pictures of this incomparable exhibition.

M. H. DE YOUNG MUSEUM, Golden Gate Park, San Francisco, provides notable permanent and loan collections, and each week lectures are given at the museum on the exhibits and are open to the public. Additions are now being made to the Museum which will give twenty-eight display rooms, with a very large gallery in the center.

PASADENA ART INSTITUTE, Carmelita Gardens, Pasadena, California, is holding the Third Annual Exhibition of Oils, January 5 to 31. This exhibition is open to all artists residing in California, and carries First, Second and Third prizes.

OAKLAND ART GALLERY, Oakland, California, announces the work of decoration is completed and the gallery reopens this month, with two exhibitions:
 January 2, Authentic Old Masters of the Italian School, through the month.
 January 2, A permanent but constantly changing no-jury exhibition of contemporary local art. Work is exhibited "in the order of receipt and regardless of its merit."

SANTA BARBARA ART LEAGUE, Casa de la Guerra, Santa Barbara, California, announce the following exhibitions for the month:
 January 13-21, Sara Kolb Danner;
 January 27-February 8, Lilia Tuckerman.

GALERIE BEAUX ARTS, 166 Geary Street, San Francisco, California, has arranged the following exhibitions for the month:
 To January 13, Water Colors by Beaux Arts Artist Members;
 January 15 to 31, Oils, Water Colors, Drawings, by Marian Simpson.
 Beatrice Judd Ryan is the manager of the galleries.

LAGUNA BEACH ART ASSOCIATION holds the winter exhibition through the month, and is preparing an unusually good and interesting show for February to mark the anniversary of the opening of the new art gallery. The attendance has grown with each succeeding month, and the art auctions have been particularly successful.

HUNTINGTON ART GALLERY, San Marino, California, is open to the public on presentation of cards of admission. These cards are issued on written request, accompanied by a stamped, self-addressed envelope, specifying the number of tickets desired, and an approximate date. The gallery offers the best examples of the English portrait masters, Flemish and Italian paintings, and tapestries.

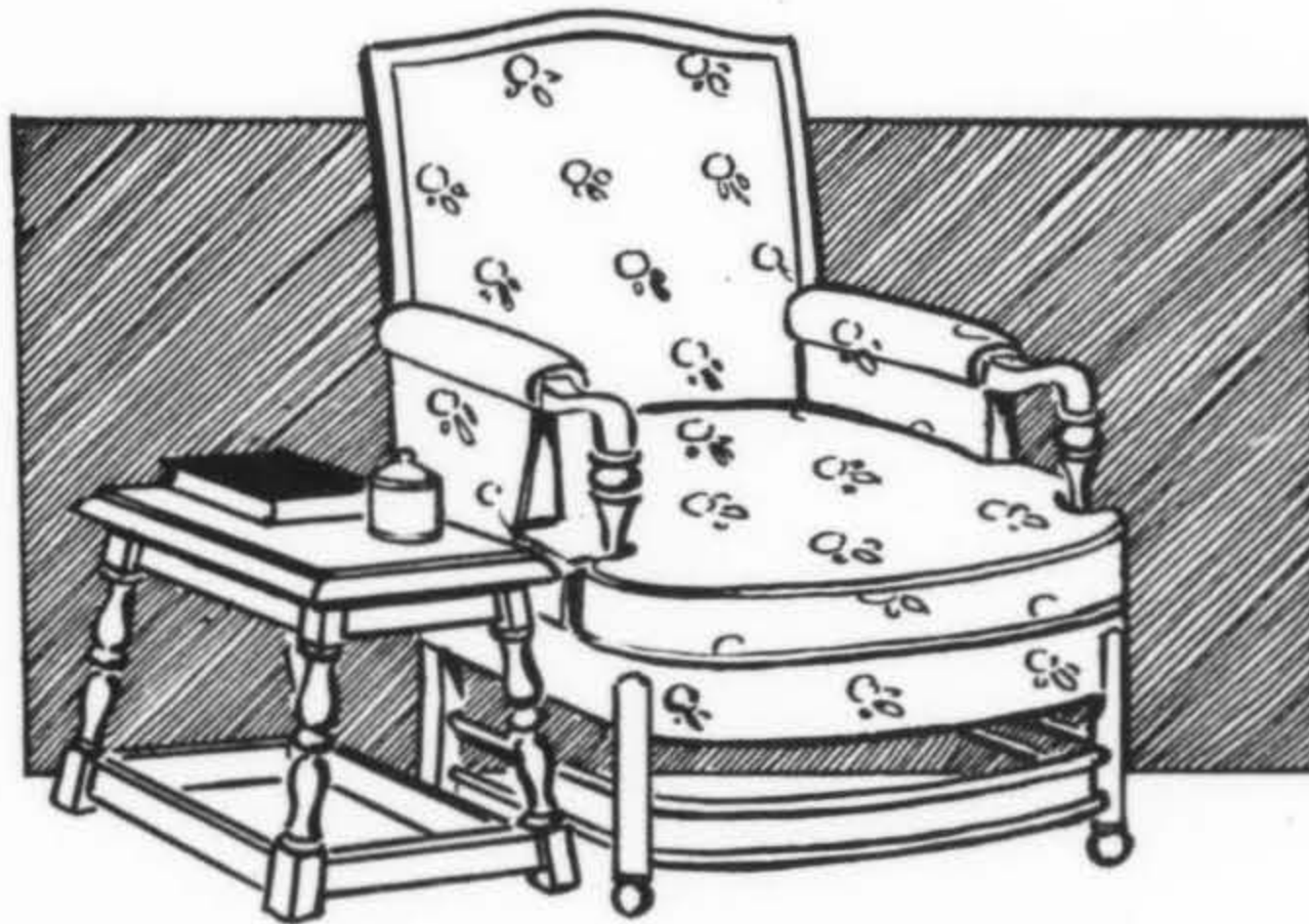
GUMPS, 246 Post Street, San Francisco, California, presents a general exhibition, and shows etchings and prints of interest.

BILTMORE SALON, Biltmore Hotel, Los Angeles, California, is showing the work of Eastern and Western artists, a general collection.

OXNARD ART CLUB, Oxnard, California, organized in 1925, has a valuable permanent collection, purchased by popular subscription, and includes paintings by Colin Campbell Cooper, John Cotton, and Kathryn Leighton, as well as etchings and color prints.

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SANTA CRUZ ART LEAGUE sponsors the third annual California Statewide art exhibition at Santa Cruz, California, in February. The jury has been announced and includes Josephine Blanch, director of the Del Monte Gallery; Myron Oliver of Monterey, and Arthur Hill Gilbert of Carmel.

STENDAHL GALLERIES, Ambassador Hotel, Los Angeles, California, continues the Elizabeth Nelvi Craig exhibition to January 5. On January 5 the Art Committee of the Ebell Club holds a reception and tea for Lillian Genth, whose paintings are shown for the remainder of the month, and whose painting "Cuenca" is reproduced on our cover this month.

BARTLETT GALLERY, 3358 West First Street, Los Angeles, California, is holding a general show, made up of new work of Western painters. Dana Bartlett, the proprietor, founded the gallery originally for the showing of small canvases by American artists and holds to that purpose.

COURVOISIER LITTLE GALLERY, 474 Post Street, San Francisco, California, held an interesting show in December of the work of Dan Sayre Groesbeck, consisting mainly of colorful monotypes of European village folk, fishermen and their boats. Several etchings of the series made in Russia were included in the show. Mr. Groesbeck is best known in California for his murals but his illustrations and war cartoons made up his earlier exhibitions. He is now in the south of France, near Nice, sketching and painting.

EAST-WEST GALLERY, 609 Sutter Street, San Francisco, California, showed the work of Albert Gos, the Swiss painter, through December. A pleasing incident of the exhibition was the playing by Hother Wismer of the Ysaye Sonata in D minor before Albert Gas' painting of the tree he calls "Eugene Ysaye" at a reception given in the gallery.

DALZELL HATFIELD GALLERIES, Wilshire Boulevard, Los Angeles, California, show 18th Century English Portraits and Landscapes to January 15. From January 15 to February 1 a general exhibition is arranged of paintings by European and American artists.

MARIN ART ASSOCIATION held the first sketch show by members last month in the Anvil Studio of Miss Mabel MacIntosh, San Rafael, California. The show included oil sketches by William Rauschnabel of San Anselmo, Mary E. Call, Clyde Scott of Mill Valley, Paul Romer and Archibald Burns of San Rafael; pastels by Anita Diblee of Bolinas; water color sketches by Scott Miller and May Cooper; and craft work in metal by Mr. and Mrs. Relzy Aitkin and Harry Dixon of Sausalito and Mabel MacIntosh of San Rafael.

FINE ARTS GALLERIES, San Diego, California, are showing during January the hand made rugs of Elizabeth S. Gane, done in Spanish, French provincial and Colonial designs.

GRACE NICHOLSON GALLERIES, 46 North Los Robles Avenue, Pasadena, California, are showing, January 2 to 31, portraits and paintings by Count Casella Tamburini.

ZEITLIN'S PRINT SHOP, Sixth Street, Los Angeles, California, is showing prints from the Lloyd Wright collection, including many fine Japanese plates.

KATHRYN LEIGHTON is again busy in her studio in Los Angeles after a sketching tour of England and the Continent. Mrs. Leighton held an exhibition of her paintings of Indians at the Abbey Gallery, London, which received much attention and favorable commendation.

JOHN FROST spent the latter part of December at Palm Springs, California, and returned to Pasadena with sketching material for several delightful desert paintings.

MILLARD SHEETS, while in Paris, during his recently completed visit to the Continent, painted a picture which has been accepted for the Spring Salon.

DOUGLAS DONALDSON offers three new courses in color, theory and design. These are held at the Donaldson Studio, 4960 Melrose Hill, Hollywood, and at the Little Studio Gallery, Monrovia, California. The courses are arranged for afternoon or evening classes, and include a Saturday morning course. This is for ten weeks, opening January 9, 10 and 11.

RUDOLPH SCAEFFER SCHOOL OF DESIGN, 136 St. Anne Street, San Francisco, California, held the first applied arts exhibition last month. The students showed finished products that required designing ability and craft skill, the theories of design were applied to the decoration of actual objects.

HOPE RANCH PARK AT SANTA BARBARA

*Five Examples of Californian Architecture Adorn this Homeland
In Its Supremely Livable Environment*

FOR the use of those whose ideal home consists of many acres set with orchard trees, with stretch of lawn beneath tall oaks and wandering paths down little seaside canyons and along their palisades, there stretches north from Santa Barbara along the coast mile after mile of untouched country called—since the building sites were made accessible—Hope Ranch Park.

Untouched it seems, except by fairy hands that changed its old ranch house of farming days into a useful center for a riding club of neighbors; that lit with fairy lamps the smooth roads threading the woodland; and that rubbed Aladdin's lamp to set white palaces among the trees.

As if to ask forgiveness of Dame Nature for cutting graded roads at all, the little cross-roads triangles and meeting places of the bridle-paths are set with flowers and shrubs; and down beside the lake the tules grow and wild fowl nestle unafraid.

From south and west and east the land is open to Pacific breezes and to the north a great range of mountains catches the sunlight in its many moods or lets cloud shadows make their patterns on its flanks.

A little house set on the hill above the lake and golf links has one of the loveliest

settings in California. For dwellers in these homes, golf club and bathing beach, polo field and many miles of bridle paths are there to enjoy. For connoisseurs



Above: Patio, house of Mr. C. M. De-Mott, Santa Barbara, California. Reginald Johnson, Architect.

Below: Airplane picture of the part of Hope Ranch Park in which these new houses will be built at once.

north, south, east and west is found available.

Into this background, finished off to live in, many homemakers are building carefully and leisurely what may be considered the

best types and examples of modern Californian architecture.

One might indeed say that newcomers need but drive around among the residences of Hope Ranch Park to find the types best suited to be set among the California live oaks, on sloping hills or level mesa, or in orchards of citrus fruits and avocados growing there. To select an architect among those serving on the Jury of Hope Ranch Park is certainly a safe way to choose.

The fine proportions of a house by Mr. Reginald Johnson, lately made Fellow of the American Institute of Architects for his residence work; the beauty of facade and fenestration in a home by George Washington Smith of Montecito and the homey structures skillfully set into the hillsides by Edwards and Plunkett, architects and engineers, are but a few of the studies to be made with profit here.

Today, Mr. Roland Coate is planning for Mr. John Stewart a house at Hope Ranch Park illustrated here. Of this he says: "The general scheme of the plan has been inspired by certain groups of
(Continued on page 75)



AN AIRPLANE VIEW OF HOPE RANCH PARK

JEAN du BOUILLIER is holding an exhibition of original velvets at the Hotel Huntington, Pasadena, January 18 and 20. The fabric is treated by a process garnered in India, the color baked in mud, through a slow heat for fourteen to eighteen days. The color is obtained from vegetables and worked out through a long period of elimination. Mr. du Bouillier designed costumes for Pavlova, Elsie Ferguson, and for the "Earl Carroll Vanities." Jean du Bouillier is also known as a poet and illustrator, having published collections of his poems, illustrated, entitled "Wind Song," "Fantasia," "Flowers of a Dreamer" and "Bits of Colored Glass."

ANNOUNCEMENTS

COMMUNITY PLAYHOUSE, Pasadena, California, announces programs:

To January 4, "The Blue Bird" by Maurice Maeterlinck.

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

January 30 to February 15, "The Armoured Train" by Vsevolod Ivanov, the American premiere of this Russian success with realistic settings by Janis Muncis of the Art Theater of Riga.

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

DRAMA BRANCH of the Community Arts Association, Santa Barbara, California, continues the tenth season of subscription performances. The season includes a series of five productions under the direction of George Bamman; five plays, four performances each, matinees on Saturdays only. The current dates are January 23, 24, 25. The play is "Ned McCobb's Daughter," by Sidney Howard.

THE WORKSHOP, an integral part of the Community Playhouse, Pasadena, California, uses the Recital Hall for the presentation of original plays, directed by the members of the Workshop group. The plays are given two performances, on successive Saturday evenings. The production for the month is of special interest, being a three-act play by Harriet Green, entitled "Undoing the Knot," and given January 11 and 18.

THE BERKELEY PLAYHOUSE, Berkeley, California, Alice Brainerd, general director, has announced a list of worthwhile plays for presentation during the season.

THE PAGEANT-DRAMA, "Hear, O Israel" is presented at the Shrine Auditorium, the night of January 15, as a feature of the triennial meeting of the National Council of Jewish Women in Los Angeles. The drama is the joint work of Lillian Burkhardt Goldsmith and Ruth Comfort Mitchell.

THE MISSION PLAY opens in the Mission Playhouse at San Gabriel, California, January 1. This play by John Steven McGroarty depicts life in the early days of California, shows the Padres and their work with the Indians, as well as the Fiestas and wedding festivities. R. D. MacLean will again be seen as Father Serra.

EXHIBITION OF LANDSCAPE, ARCHITECTURE AND SCULPTURE by Members of the Pacific Coast Chapter of the American Society of Landscape Architects, and the Sculptors of the Pacific Coast, is held in the galleries of the Architects' Building, Fifth and Figueroa Streets, Los Angeles, California, January 15 to February 15. A preview and reception is held, January 14, seven to ten, in the evening. The exhibition is non-competitive and there are no awards. Committee on exhibitions is George Gibbs, chairman, W. D. Cook, L. D. Tilton, F. Tolles Chamberlin, and Sumner M. Spaulding.

PILGRIMAGE PLAY FUND, to rebuild the open air theatre, Los Angeles, California, destroyed by fire in October, is under the direction of Mrs. Robert J. Burdette, chairman of the committee. The Pilgrimage Play has been presented each summer during the past nine years and the drama presents the life, the work and the death of Christ.

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.

First Polo game of the season was played December 22 by the Midwick horsemen and the San Mateo Red. This was a special match game, the season regularly opens in January. Besides an international series with Argentina, the Pacific Coast open championships and other high goal meetings will be held



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Dinner, 75c to \$1.25 - - - - - All Meals Also a la Carte

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on the Purple Field, which is located on the outskirts of Alhambra, California. A three-day tennis tournament, open to all tennis stars now residing in California, is held January 3, 4, 5.

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.

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.

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.

VALLEY COUNTRY CLUB, Montecito, California, opened December 29. A reception was held in the new club house, which is of English type, and the golf course was opened to members.

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

DEL MONTE GOLF AND COUNTRY CLUB, Del Monte, California, is unsurpassed in country club annals, providing a golf course that has been the scene of unnumbered tournaments.

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

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 a local social center. Women golfers have resumed their Friday sweepstakes tournaments.

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. The Club has sold its new boat house to C. I. T. for a marine biological base. Cabañas will be built on the Club's beach.

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, 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.



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LOS ANGELES, CALIF.

BRAE MAR PUBLIC LINKS, Santa Monica, California, is one of the new public courses. 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 eighteenhole 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: 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 \$3500.

MUNICIPAL GOLF COURSE, Brookside Park, is known as the "Brookside Golf Club," Pasadena, California. The new club house has been completed and is open for the use of golfers and gallery.

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.

LONG BEACH KENNEL CLUB, Long Beach, California, holds a show, January 18-19.

KENNEL CLUB OF SAN BERNARDINO, recently organized at San Bernardino, California. The first event is scheduled for January 18-19.

TENNIS CHAMPIONSHIPS, the annual Los Angeles City Open, are held for three successive Sundays, opening January 5.

ON FLEISCHMANN FIELD, Santa Barbara, California, is held the series of polo games with the Midwick team. The first match of the three is January 5, the second, January 8, and the third, January 12.

SOUTHERN CALIFORNIA YACHT RACING ASSOCIATION is sponsoring a match race between the schooner "Jubilo" and the yawl "Sinbad," January 12, in an effort to settle the mooted question as to the relative merits of the two boats as to speed. Jim Dickson is the owner of the schooner, and the yawl belongs to Douglas Radford.

SANTA MONICA, California, sends the Pacific Coast Championship boys' team to meet the best tennis players of the Bay District at San Francisco, California, January 2-3-4. The schedule reads: January 2, Burlingame Country Club; January 3, Berkeley Tennis Club; January 4, California Tennis Club.

POLO OFFICIALS of the Midwick Country Club, Alhambra, California, through Carleton Burke, announce the Pacific Coast open polo championships are held on the fields, January 26 to February 9. The famous Argentine players are competing, arriving January 20, as are the pick of the world's international players.

ON DEL MONTE POLO FIELD, Del Monte, California, the finals of the low-goal tournament are played January 1.

SANTA CATALINA ISLAND COUNTRY CLUB, Catalina, California.

AVIATION

LEHIGH AIRPORTS COMPETITION, the first American contest for designs for modern airports, was decided last month. Raymond Hood, chairman of the jury of awards, on behalf of the Lehigh Portland Cement Company, announced the winners of the awards. The first prize of \$5000 was awarded to A. C. Zimmerman and William H. Harrison, associate architects and engineers of Los Angeles, California, who submitted a joint design. The winning design was unanimously chosen by the jury from among the 257 submitted. Fifteen other prizes were awarded. The second prize of \$2500 went to C. GiTord Rich, architectural designer of Chicago. The third prize of \$1000 was also awarded jointly to O. Nansett, East Orange, N. J., and Latham C. Squire, New York. The fourth prize of \$500 went to Will Rice Amon, New York architect.

AIRWAYS DIVISION, Department of Commerce, has extended the weather information radio phone broadcasting stations until there are twenty-four stations broadcasting weather reports to pilots every thirty minutes, with plans to increase the number as necessity demands. The major transport companies have installed receiving equipment on all planes, and the example will be followed by all companies, as the Air Commerce Regulations will require this installation, within a comparatively short time, on all planes carrying passengers in inter-state service.

ADCOX AVIATION SCHOOL, Portland, Oregon, offers a course in aeronautical engineering, opening this month. The course includes the theory of flight, drafting, blueprint reading, etc. Small scale models are to be drawn, made and put through tunnel tests.

UNITED STATES CIVIL SERVICE COMMISSION, Washington, D. C., announces competitive examinations for the positions of junior aeronautical engineer and junior mechanism engineers. Applications must be on file with the commission at Washington not later than February 4, 1930. The examinations are held to fill vacancies in the various branches of service throughout the country.

SOCIETY OF AUTOMOTIVE ENGINEERS hold three national meetings: January 14 at Miami, February 18-19-20 at St. Louis, and April 8-9 at Detroit. Aeronautic questions will be dealt with at these meetings. From January 20 to 24 the usual annual meeting of the society is held in Detroit.

LOUISIANA AERONAUTICAL SOCIETY has been organized with the intention of fostering the building of well designed and properly planned airports throughout the state. The headquarters of the Society is in New Orleans, the president is L. B. Tribkin, and Gilbert J. Fortier is chairman of the Board of Governors.

AERIAL SURVEY DIVISION of the Curtiss-Wright Flying Service has practically completed for the government an aerial survey on 8481 square miles in the Mississippi river flood control program. The work was done at an altitude of 12,400 feet, and more than eleven thousand negatives made, from these prints were made, and delivered to the government, in addition to index maps for control and locating the individual photographs from which to make line maps. Five planes were used constantly.

SCHNEIDER INTERNATIONAL SEAPLANE RACES were inaugurated in 1913 by Jacques Schneider, a Frenchman, who offered a cup for racing seaplanes, the event to be international and the country successfully competing in three straight contests permanently to retain the prize. The contests were interrupted by the World War but were resumed in 1919. Italy was the victor in 1920-21 and 26. The United States won in 1923 and 1925. England was successful in 1927 and 1929. Throughout the history of the event France won the race once, the United States twice, Italy three times and England four times. The Schneider races are now limited to once every two years. The value of these seaplane events is in the perfection of the speed craft, and of the skill of the pilot. The international rivalry engendered will continue to improve the design of the racing model as well as that of the motors involved.

MEXICAN ASSOCIATION OF AERONAUTICS sponsored an Aviation Week in Mexico City in December, special privileges being offered to exhibitors.

EMSCO AIRCRAFT CORPORATION claims a fuel economy record for light airplanes of 4.8 gallons per hour for its new Emsco Cirrus sport monoplane, or 19.4 miles per gallon.

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ASSISTANCE LEAGUE

TO THE MEMBERS:

Your Board of Directors met on Dec. 17 at ten thirty. Mrs. Edwards Laughlin, presiding, announced that Mrs. Banning has returned to Los Angeles much improved in health and ready to resume the chair at the next meeting. The many meetings at which Mrs. Laughlin has presided and the businesslike manner in which the Board has functioned under her leadership deserves comment and the expressed appreciation of every member. An order of business was carried out, as usual, at these meetings, each department reporting in order, and the finances of each committee presented in detail.

THERE ARE SIXTY MEMBERS on the Board of Directors. Answering "present" at this meeting were fourteen. There are sixteen members on the Executive Board. The work accomplished by this body and by the department heads as now so splendidly organized, calls for the gratitude of those who, through the League, are giving to Charity so generously and in such intelligent ways.

MONEY PAID TO SKILLED SEAMSTRESSES who do the beautiful work of the Assistance League Exchange is credited to that Department. That is what the Exchange is doing. Making it possible for fine needlework to pay its own expenses and show a fine profit in the income of the workers. The fact that the young society women of the League know what will sell in the lingerie line and give much time to planning it makes this profit for the sewing women possible and also gives the customer exactly what she wants. Children's clothes are also made here.

MRS. BENNETT REPORTED receipts of \$2000 from the sale of articles made for the Exchange or sold on commission. The sale put on at Town House, by courtesy of the Junior League of Los Angeles, was most successful. Not only were many articles sold but people who saw or heard about the articles there traveled to Hollywood days afterward and the receipts at Community House have since averaged \$125 per day.

THE DINNER DANCE at the Ambassador Hotel was a great success. Never has there been more enthusiastic praise, never before was such a good time enjoyed. The Pageant was especially beautiful. Representing an early California wedding, but omitting the ceremony itself, the pageant opened with the bridal procession. Monks (courtesy of University of Southern California and Harold Roberts), the bride, Miss Estella Carrillo del Valle, and the groom, Mr. Basil Rathbone, were followed by the mother and father, Mrs. Arthur Bumiller and Dr. Isaac Hampshur Jones and duenna, Mrs. Eugene Consigny and a procession of bridesmaids, señoritas, Mexican girls and boys and Indians. The Pageant was under the direction of Mrs. Walter Perry Story, assisted by Mr. John Browne of the Ambassador.

MRS. HOWARD WELLS was General Chairman of the event and Mrs. Harcourt Hervey in charge of decorations and favors. This party, like all similar entertainments, is notable for the pure enjoyment and gaiety of the entertainment itself and the absence of anything that could be construed as begging for charity. Gardenias were sold, and cigarettes for the convenience of the guests. Gardenias were one dollar and cigarettes at their regular prices, and that was all that was offered. Receipts were over four thousand dollars.

THE DAY NURSERY is doing wonderful work with the sixty children it now cares for and there is a long waiting list. Many pounds have been gained by the little ones since we added five o'clock supper to the dinner at noon. Under the devoted administration of Mrs. Sully and a corp of up-to-date members and staff, this added meal gives opportunity to all who love to give to children. Jellies and jam, apples by the box, and oranges, sacks of lettuce, any fruit and vegetables are recommended by the skilled physicians who oversee this model day nursery and are especially asked for from members who can send them after the Holidays.

NINE O'CLOCK PLAYERS is the clever name of the group of clever people whose plans were presented at the meeting of Dec. 16 by Mrs. Story, Chairman of the Players Committee. Plays will be given at the Winsor Theatre and tickets will sell at popular prices. The first play will be given early in February.

A NEW SIGN contributed through an artist by a member of the League tells the passerby on De Longpre or St. Andrews that the Tea Room of the League is beautifully housed in the upper story of Community House, one block west of Western and one south of Sunset. Card parties are being given there conveniently and happily. Use your Tea Room!

HOTEL and TRAVEL

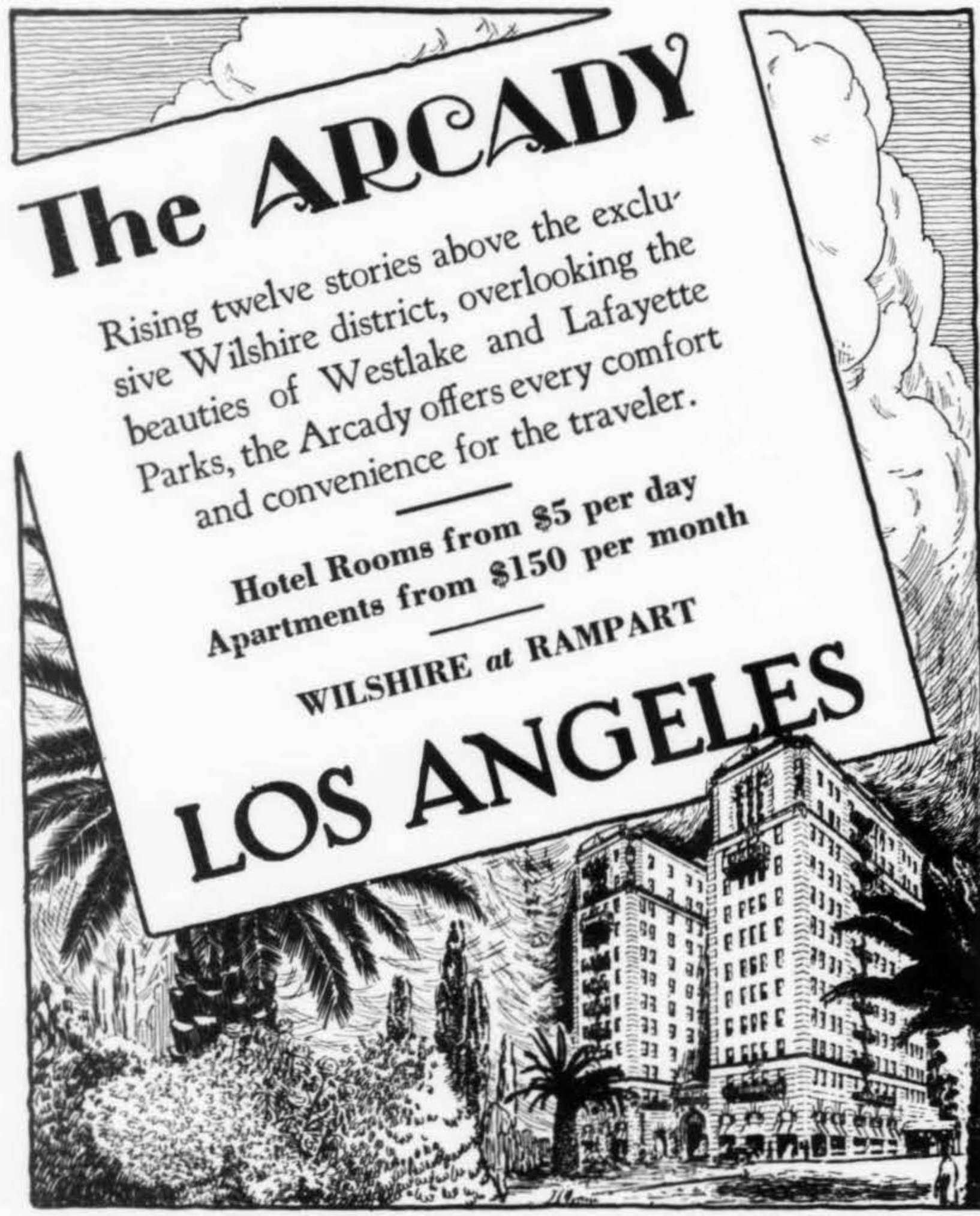
The ARCADY

Rising twelve stories above the exclusive Wilshire district, overlooking the beauties of Westlake and Lafayette Parks, the Arcady offers every comfort and convenience for the traveler.

Hotel Rooms from \$5 per day
Apartments from \$150 per month

WILSHIRE at RAMPART

LOS ANGELES




La Jolla's
European Plan Hotel
With Apartments

La Valencia Hotel
On the Ocean

Accommodations and
Food Unexcelled

Winter on America's
Riviera

WILTSIE - GORTON, Props.
GETHIN D. WILLIAMS,
Mgr.



IN MONTECITO
Santa Barbara
"The Sportsman's Inn"
Centrally located near
Country Clubs, Polo Fields
and Beaches

Reasonable Rates
European Plan

MONTECITO INN
Owned and Operated by
THE MONTECITO
COMPANY

*On business or
pleasure
bent...*



You'll enjoy stopping at the Palace . . . at the center of things San Franciscan . . .

One to five minutes to financial and commercial districts . . . smart shops, clubs, theatres . . .

And a short eight blocks to ferries, steamship piers or railroad station.

Alert, friendly attention . . . a restful, spacious guestroom . . . the interesting activities of three famous dining rooms and Jesse Stafford's irresistible dance orchestra.

Every room with spacious bath
Singles: \$4, \$5, \$6, \$7, \$8
Doubles: \$6, \$7, \$8, \$10, 12
Suites from \$15

The **PALACE** *Hotel*

The finest San Francisco
address a visitor can have

Management
HALSEY E. MANWARING



**NO
EXTRA
FARE**

SELECTING
the finer things of life
is an art obviously possessed by those
who choose the *Los Angeles Limited*.

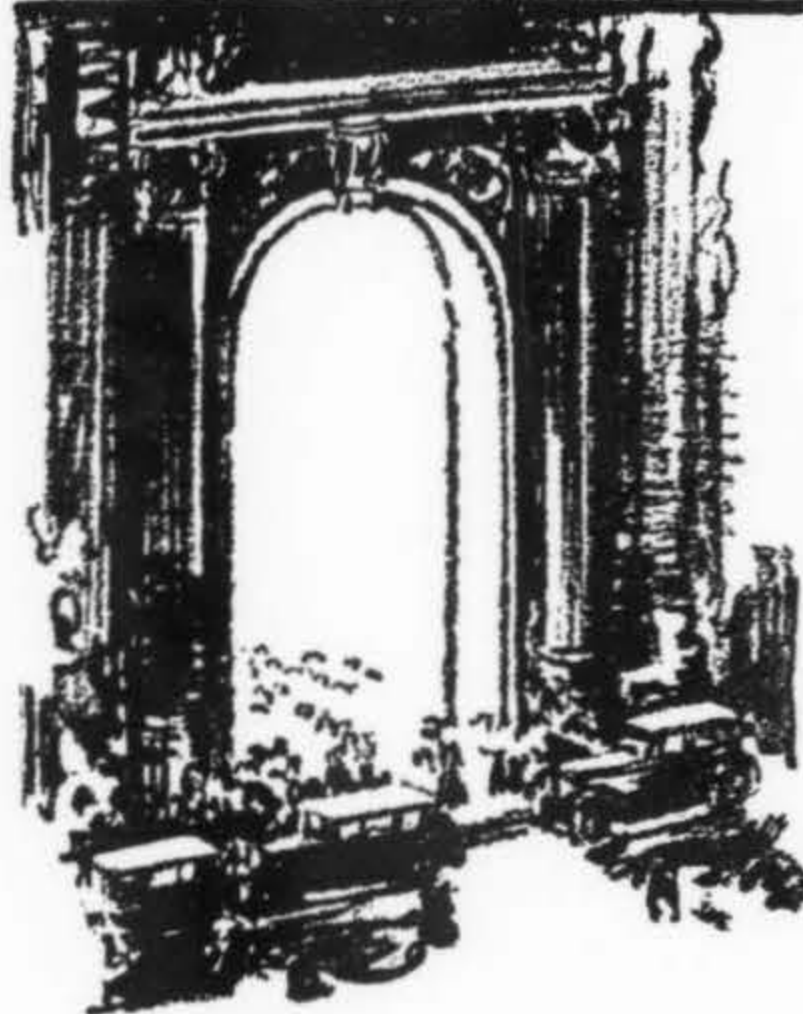
Luxurious Pullmans of the latest type
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valet...men's club-buffet and women's
lounge...and Union Pacific dining car
service...famous for excellence.

UNION PACIFIC

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HOTEL and TRAVEL

THE Doorway of Hospitality



THE SOUTHLAND'S favorite hotel is the Hollywood Plaza. Here Californians congregate when in Los Angeles.

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.

Pig'n Whistle Dining Service insures the best of food. Therefore, when you are next in Los Angeles be sure to stop here.

THE HOLLYWOOD PLAZA HOTEL

Vine Street at Hollywood Boulevard
LOS ANGELES, CALIFORNIA



Santa Maria Inn

SANTA MARIA, CALIFORNIA

A HOME-LIKE INN for the convenience of wayfarers. Every room with bath.

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

Where flowers bloom the year 'round.

Write or telegraph for Reservations

SHORT MOTOR TRIPS

INYO-MONO! Could there be a combination of words more fitted for conjuring? They just pick a vacation out of the air and present it to you. Nor do these words appeal only to the imagination, lead you a firefly dance and disappear, not by any means, the words promise and the land fulfills. The state highway (El Camino Sierra) leads through the Inyo-Mono land and from San Francisco and the north it may be reached through Yosemite and Tioga Pass or Lake Tahoe and Bridgeport. From the south the route lies north from Los Angeles through San Fernando Valley, Saugus, Mint Canyon, Lancaster and Mojave, Independence, Big Pine and Bishop, along the base of the Sierra to Bridgeport.

A land of wonder is opened by following a good mountain road from Big Pine inland ten or twelve miles. Big Pine Creek leads the way, leaping and dancing along by the road, drawing its strength from the glaciers. In here is located Glacier Lodge and from its vantage points you see the ice fields at the head of the south fork of the creek. A good trail may be followed from the Lodge up the north fork to the Palisade glacier, the most southerly major glacier in this country, two miles in length and a mile in width. Saddle and pack animals are available for the Palisade trip, and for many others, all holding interest for the botanist, the geologist, the artist, and lovers of beauty. Weeks may be spent here and still the days will offer more pleasures.

Bluebird Taxi

Montecito or Santa Barbara
Phone 9050

Breakers Hotel
at Long Beach, California

OVERLOOKING THE BLUE PACIFIC!!
The Magnificent!!

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

Cheerful rooms, all outside, and with fresh and salt water shower or tub bath. Handsome lobby, Dining Rooms, Coffee Shop, Coconut Grove and Shops. Adjacent to the ocean, surf bathing, yachting, deep sea fishing invite you. Golf club privileges, dancing, horseback riding, concerts and games for your diversion. Single rooms with shower at \$2.50. With bath from \$3.00. Double rooms from \$4.00. Attractive monthly rates. Delicious meals in dining rooms and coffee shop at surprisingly moderate cost.

For information and reservations please write

The Breakers Hotel
Long Beach, Calif.



Sun Kissed
Ocean Washed
Mountain Girded
Island Guarded

SANTA BARBARA, CALIFORNIA

Enjoy its climate and scenic charm. Furnished houses for rent of all sizes and prices in Santa Barbara and Montecito. Write your requirements. Send for literature and maps free. Properties of all kinds for sale.

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

LA SOLANA

Grand Ave. and Lockhaven, Pasadena

A quiet, well-appointed small hotel on the West Side near Orange Ave. where cool breezes blow up the Arroyo in summer, and sunshine cheers the tourist all winter.



"The Phoenix"
Highest Class Limited Train to Phoenix and Return

Lv. Los Angeles 5:45 p.m.
Ar. Phoenix 8:55 a.m.

Lv. Phoenix 7:20 p.m.
Ar. Los Angeles 8:25 a.m.

Both ways, you have ample time in the morning for dressing and breakfast before arrival, a substantial advantage

Fred Harvey Diners

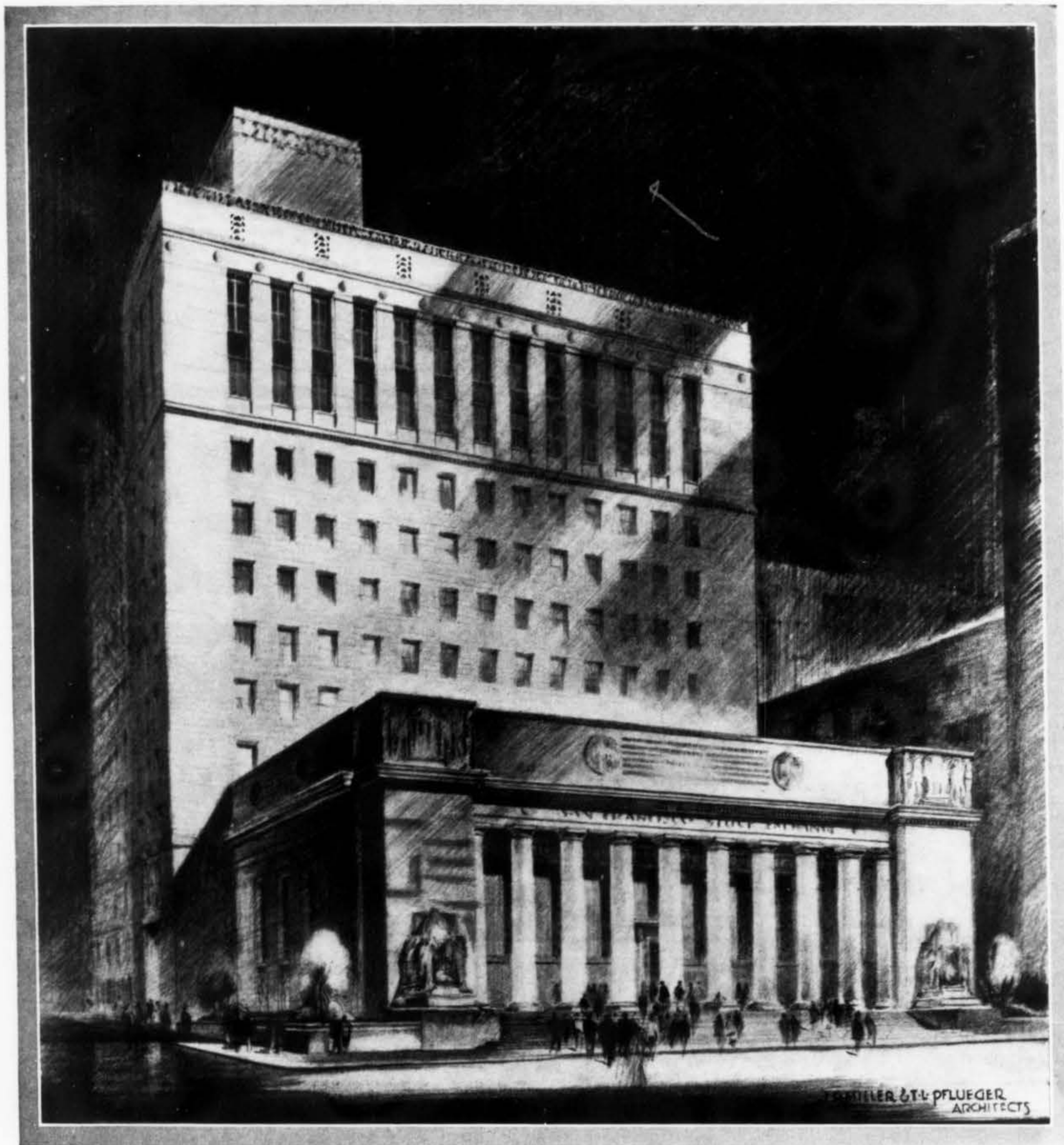
Club Cars all the way

No 514 **Santa Fe Ticket Offices and Travel Bureaux**

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LOS ANGELES

HOLLYWOOD 6405 Hollywood Blvd.	SANTA MONICA 312 Santa Monica Blvd.	GLENDALE 119 East Bdwy.	PASADENA Santa Fe Station
LONG BEACH 220 W. Ocean Blvd.	HIGHLAND PARK Santa Fe Station	SAN PEDRO 121 7th Street	WHITTIER 125 N. Greenleaf St.
ALHAMBRA—132 West Main Street		INGLEWOOD—111 South Market St.	



There is an interesting history to the new San Francisco Stock Exchange Building : : : An architectural competition had resulted in plans for an unusual building of modern type, when it was decided to buy the old United States Sub-Treasury, a massive one-story granite structure, remodel it, and add an office wing : : : The architects, J. R. Miller and T. L. Pflueger, have succeeded in producing a coherent and imposing design, well-suited to its semi-public function : : : Construction and finish are of the highest character throughout : : : Lindgren & Swinerton, Inc., Builders : : : All lacquering, decorating, painting, by A. Quandt & Sons, Painters and Decorators (Since 1885) 374 Guerrero Street, San Francisco : : :

QUANDT  QUALITY

THE FINANCIAL HEART OF THE WEST

IN AND ABOUT THE GARDEN

TWO GARDEN CLUBS of California, the Diggers Club of Pasadena and the South Pasadena Garden Club, united last month in presenting John D. Wright to the public, with his showing of pictures depicting the defacement of highways. Films and slides of scenery marred by billboards were shown, as well as the roadside statutory section of highway advertising. It is the desire of the clubs to show the urgent need of restrictions, regulation and censorship, in the matter of outdoor and billboard advertising.

IN GOLDEN GATE PARK, San Francisco, there is a Shakespeare Garden. Back of the Academy of Sciences in the Park is a section wherein may be found practically every flower, tree and shrub mentioned in the plays and poems of William Shakespeare. The garden was the inspiration of Miss Alice Eastwood, at that time the first vice president of the California Spring Blossom and Wild Flower Association, and to members of this Association is given the credit for the planting. Shakespeare Clubs throughout the country might do well to emulate this example.

MRS. SHERMAN HOYT, state chairman of the conservation committee of the Garden Club of America, is leading in the work of preventing the destruction of our forests by the use of living Christmas trees. By offering prizes and co-operating with the schools, education in this regard is spreading rapidly and the sight of rows of little trees sacrificed at holiday time now gives pain instead of pleasure.

TALKS ON GARDEN SUBJECTS are given at the meetings of the Garden Section of the Palos Verdes Woman's Club. Speakers from the Staff of the Landscape Architects or from the Art Jury have been invited to speak. At the next meeting, Mr. Morton of the Palos Verdes Nursery speaks at the home of Mrs. W. R. Dorr, Chairman of the Garden Section.

PALOS VERDES BULLETIN, issued every month to members of the Palos Verdes Estates, shows the beauty of the veritable Californian architecture there being originated. White walls, tile roofs, good design in the placing of windows and doors are the elements of beauty that go to the making of these charming houses.

This red hanging olla is colorfully ornamental as well as being a very practical water cooler



No. 249—Roped and with faucet
Diameter 12 inches, weight
20 pounds
Delivered freight prepaid west
of Mississippi \$7.50, east \$8.25.

WHITTIER TERRA COTTA WORKS

WHITTIER, CALIFORNIA

GARDEN CALENDAR
JANUARY

"The gentle race of flowers are lying in their lowly beds."

—William Cullen Bryant.

THE quotation with which we open this month's calendar is not by the writer, but by Bryant and expresses the true condition of things in gardens more accurately for less favored places than for California. The grammar is Bryant's. Still January is more a work month than a flower month in California. To those that crave the beautiful Matilija poppies and find them hard to get, let me suggest that at this season of the year long branches may be entirely buried in the ground and kept well watered. In this way you may propagate this difficult subject from your neighbor's plant. There are two Matilija poppies available to us: *Romneya coulteri* and *Romneya trichochalynx*. The latter form is Mexican, more beautiful and more floriferous than the native form and can easily be told from *coulteri* by the hairs upon the outside of the flower. To a thing so beautiful, the disagreeable local name of Fried-Egg plant used only by morons and Philistines is a shame. The large white-petaled flower with central mass of bright yellow stamens, I must admit, is reminiscent of the succulent comestible alluded to, but I cannot conceive, even if the egg were cooked by Brillat-Savarin, calling this delicate flower by such a name.

January is the month for poring over the catalogues of the newest gladioli. Winged Victory, the wonderful creation of Mrs. Briggs of Encinitas is still to be had, I understand, only one to a buyer, while Carl Salbach of Berkeley has many gorgeous ones to offer. Of course, almost any gladiolus that is offered in the trade today is a thing of beauty, but the newer ones, such as Betty Nuttall, Helen Jacobs, Magna Blanca, O. D. Baldwin, Orange Butterfly, Salbach's Pink, W. H. Phipps, Pearl of California and Mrs. Marie Van Koynenberg are for those who desire only the elite in their gardens, and are willing to pay for them. The perfumed gladiolus of Richard Diener of Oxnard is not yet available, but gives great promise. Mr. Diener is the writer's hated rival since we are both working with the same crosses for perfume in gladiolus, although we are really very good friends, and will shortly pilgrimage together to the really meritorious mid-winter show at Encinitas, San Diego County.

The special object in calling attention to gladiolus at this time is that the good ones are over-scarce and are snapped up early by the cognoscenti.

January is also the ideal month for picking out those things for exhibition at the spring flower shows and beginning their special attention. This spring, California will be an almost continuous flower show in one town or another, and the gardening public has learned that it is not necessary to have a palatial garden or a large and expensive collection to win prizes at a flower show. A geranium plant well grown and well furnished with flowers has just as much an appeal to a judge as a giant clump of *Strelitzia regina*. A bowl of back yard roses in prime condition, tastefully arranged in an artistic bowl, frequently wins prizes over a whole ambitious display. However, it is too late to think about it three days before a show; you must do your work now if you expect or hope to have anything to exhibit. By the way, Doctor, how would you go about winning a prize with a geranium? First, secure a perfectly healthy, well formed rooted cutting; plant it in a small pot, put it in your most favorable place and grow it until the roots have fully occupied its three inch pot. Next, transplant it to a four inch pot without disturbing its ball of roots, using good, rich leaf mould and loam. As soon as the roots comfortably fill this pot, transfer it to a five inch pot; each time the transplant is made, prune back the tops at the eye which points in the direction which needs filling out by a new shoot. As soon as the plant has reached the six inch pot, or seven or eight, according to your tastes, and the roots are well established in this size, feed a little liquid manure, and keep up the feeding every third day. Little sticks may be inserted in the pot to tie the growth into its shapeliest form. All poor leaves and unnecessary

THE LANDSCAPE

WITH THE ADVENT OF CITY PLANNING, County Planning commissions and regional planning, interest in the looks of our landscape has become widespread. The Landscape League is the latest organization of citizens, who view the landscape from some height near their home town and decide what part of it is already beautiful, what is unnecessarily ugly and wherein "only man is vile." In Honolulu they call it the "Outdoor Circle" whose object is to conserve and develop beauty in the landscape.

THE STANDARD OIL BULLETIN for October showed a delightful photograph of bougainvillea planted along the high bank of Muuanu Creek by this Society and says:

"Tourists greeted by a sight of Honolulu's wondrous flowering trees may be directly indebted to the Outdoor Circle for the treat. Tree-planting has been a part of its program since its very start, and numerous streets, parks, playgrounds, and school-grounds, bear evidence as to its activities in this regard. Kalakaua Avenue, the spectacular blaze of color on Wilder Avenue, and the entire "Plains" district, which this year thrilled alike resident and tourist, attest the value of the cumulative work. In another ten years' time more recent plantings, now but little noticed, will yield similar results in shade and color.

These and its correlated activities of an educational nature concern us less at the moment than the fact the Outdoor Circle carried to success a campaign against unsightly billboards—it banished from the Island of Oahu billboards defacing the landscape. Its executive officer, Grace B. Wilder, tells us how this was brought about:

"From the very beginning of the Outdoor Circle the campaign against billboards started and it was a long and slow procedure before satisfactory results were achieved. Letters were sent to advertisers locally and on the mainland explaining our distaste for outdoor advertising and asking for their co-operation toward the preservation of the scenic beauty of our landscape.

"Individual members acting on their own initiative made it clear to the local merchants that they preferred to buy products which were not sold through the medium of billboard advertising—many members used "anti-billboard stamps" on all outgoing mail. Constant pressure of this kind accomplished much; so that in 1921 there were but two local and three mainland firms still defacing the landscape with billboards.

DISBROW BAKER, whose arrangement of Pasadena's Flower Show some years ago set a new standard for the whole history of Flower Shows and made the Pasadena show most notable in California, is occupied this winter with several ranches near Phoenix, Arizona. Exceedingly interesting experimental work is being done along horticultural lines in this new field for citrus fruits, dates and cotton. Mr. Baker is making an intensive study of the value of raising dates and grapefruit of exceptional quality.

SANTA MARIA VALLEY held the record for high sugar content in the beets grown there. The soil in which they were grown is deep and rich, and had stood up under planting to sugar beets much longer than ordinary soils could have endured.

Many of these acres still have been planted to beets last year and this, the crop being shipped to the American Beet Sugar plant at Oxnard. But by the end of 1931, it is said, Santa Maria will again process its own beets. Much of the former beet acreage is this year growing vegetable crops which have a soil-building factor.

Yosemite Slate Flagstone

IN NATURAL VARIEGATED COLORS
SLABS OF UP TO 10 SQ. FT. AND
1" TO 3" THICKNESS

Union Flagstone Company
STONECRAFT

ARTISTIC POOL AND ROCK WORK
STONE GARDEN FURNITURE
LANDSCAPE CONSTRUCTION WORK

VISIT OUR DISPLAY YARD AT
1635 El Camino Real, San Mateo

YEW TREES

The Trees of Beauty and Distinction

For imparting an air of permanence and maturity to a garden no trees can equal the Yews.

We have a block of these trees that is 25 years old and which contains beautiful specimens of English, Irish, Erect, Washington and Elegant Yews.

You are invited to call at our nursery and inspect these trees at any time.



CALIFORNIA NURSERY COMPANY

Established 1865

GEORGE C. ROEDING, JR., President and Manager

NILES, CALIFORNIA

Telephone, Niles 134.



*“Gardens
Beautiful”*

*Suggest that you
Plant your Trees,
Shrubs and Flowers
this month so they
may benefit by the
winter rains*

*Make your selections
now at*

**THE EDWARD H. RUST
NURSERIES
LANDSCAPE ARCHITECTS**

352 E. GLENARM AT S. EUCLID



PASADENA

flowers should be removed close up with sharp scissors. Under no circumstances should the plant be grown under glass as geraniums are notoriously averse to close air. If these simple directions are followed you will produce a thing of beauty.

Don't forget to obtain seed of Thurbingian Gibsoni, the ever-flowering, orange colored vine. Also, don't overlook the genuine ipomea heavenly blue. Of course, if you are a real gardener, and fortunate enough to be in a frost free region and know how to hunt for rare things, you might get a hold of ipomea horsfalliae, whose coral scarlet flowers hang down in great clusters, after the manner of the bignonia venusea. To those who have glass houses, this is the time for propagation under glass of succulents such as: echeveria by leaf cuttings. Speaking of echeverias, there is a little spot in San Francisco hidden behind the world, reached only by a cul de sac of a street where a succulent fairyland exists. A garden sloping to the sea, the rocks placed by that master landscape architect to whom even the Mark Danielses award the palm of superiority, sloping down to the green Pacific the whole covered with the rarest and most wonderful collection of succulents planted with loving care and plant wisdom of the presiding genius, Mrs. Jenkins. I owe my visit to this spot of enchantment to that other high priest of horticulture, Mr. Jimmy West of San Rafael and the world. If you can imagine the tints given to these succulents by the winds and salt spray of San Francisco's Pacific, you have that divine gift of the gods, imagination. Incidentally, Mrs. Jenkins reminds me of something else that my garden friends should remember at this time of the year, that is her remarkable collection of gourds. Of every shape and size from a marble or an egg to giant gourds seven feet long and in all colors and shades, these interesting forms or the susurbitaceae (you know what I mean, cucumbers and pumpkins) should decorate more gardens this year. The seeds are very inexpensive, and the plants need practically no care.

Of course you can make hot beds this month for forcing. An old garden frame or an unused window sash is merely placed over a pit which has been dug to a depth of four or five feet, filled with fresh manure, tamped down, watered, and six inches of soil placed on top. This heats up so that it would burn anything in the plant line that was placed therein. From time to time, the heat is tested with a thermometer and when it has fallen to a little over a hundred, seeds or cuttings may be placed in the earth, covered with the glass sash, and the results are remarkable.

It may seem that I harp upon the subject of getting more and rarer things into our gardens, but you will have to put up with it. When I go abroad and see peasant gardens in out-of-way corners of Europe suffering all the disadvantages of atrocious climate, I realize the poverty of our California gardens with all their climatic advantages. Our seedsmen and nurserymen seem to be merely commission agents for standard, stock varieties, and either lack initiative or avoid the trouble of catering to those who require the better things. When you see things that are mentioned in this column which are not familiar to you, go to your merchant and tell him that if he can not furnish you with the things that you desire, that you won't buy your common stock from him either. Have you zephyranthes aurea, the golden yellow amaryllis from the high mountains of Peru and Bolivia, or its sister sulphurea, or the new hybrid Ajax which is a cross between sulphurea and the white candida or z. verecunda or z. atamasco from Mexico, a strong flowering white sort? Have you the pink zephyranthes, carinata, intermedia, or rosea—no? or z. drummondii or texana? Have you the cooperias? Have you the various Cyrtanthuses? or the new Vallotas or the New Nerines? Perhaps you know what you are missing, and perhaps you do not. In any case if the man that serves you is worthwhile he will try to get them for you.

At this time of the year, slugs and bugs must be hunted in their lairs and if you haven't time to do this work, you should get an assistant; I can recommend one who is exceedingly inexpensive, a very good friend or mine and yours, a Mister Toad. All he needs is a shallow concrete depression with half an inch of water and some decaying leaves for a home in a shady spot, and he will board himself. His diet is literally thousands of your enemy bugs

and slugs. Toads are not slimy; they are clean, and they do not cause warts, that is just a superstition, and they do become friendly and used to your presence. The more you look at a toad, the less you will be repelled, and remember what he does and you will love him, while his eyes are indeed jewels.

Follows a letter;

Thank you especially for the first paragraph; it caused the business manager to increase my emolument.

Dr. A. D. Houghton
California Arts & Architecture
627 South Carondelet Street
Los Angeles, California

Dear Sir:

Your articles in ARTS AND ARCHITECTURE have been amazingly practical and definite. If you answer correspondence—do these iris leaves give indications as to ailment? Hillside location—stiff loam perhaps not quite adobe—some overwatered—some have had no water—watered have had roots covered by earth dammed with stones. Unwatered, the roots are exposed by washing. Both watered and unwatered have on their leaves these spots, then turn yellow, then wither.

Will appreciate any suggestion if you give time to any correspondence.

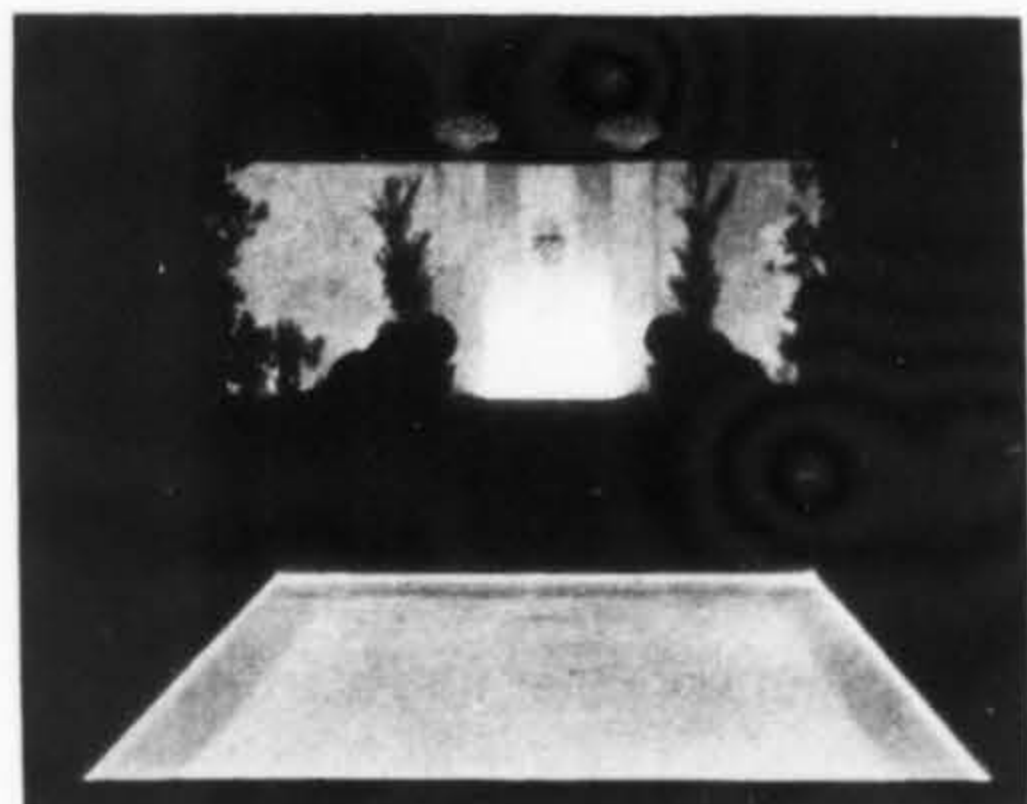
Sincerely,
Signed: Mabelle McColla Stocking.

3146 Cadet Court
Hollywood

Answer: You should have sent me some roots; the appearance of the leaves indicates stem-rot. Dig up and look if there are spots of rot, in that case, throw away entire plants and burn. A treatment of lime at this time of the year is beneficial to all irises of this class; in case I have not guessed right, send entire plant.

Sincerely yours, Editor.

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



NEON LIGHTED POOL

RESIDENCE OF MR. H. L. THOMPSON
Pasadena

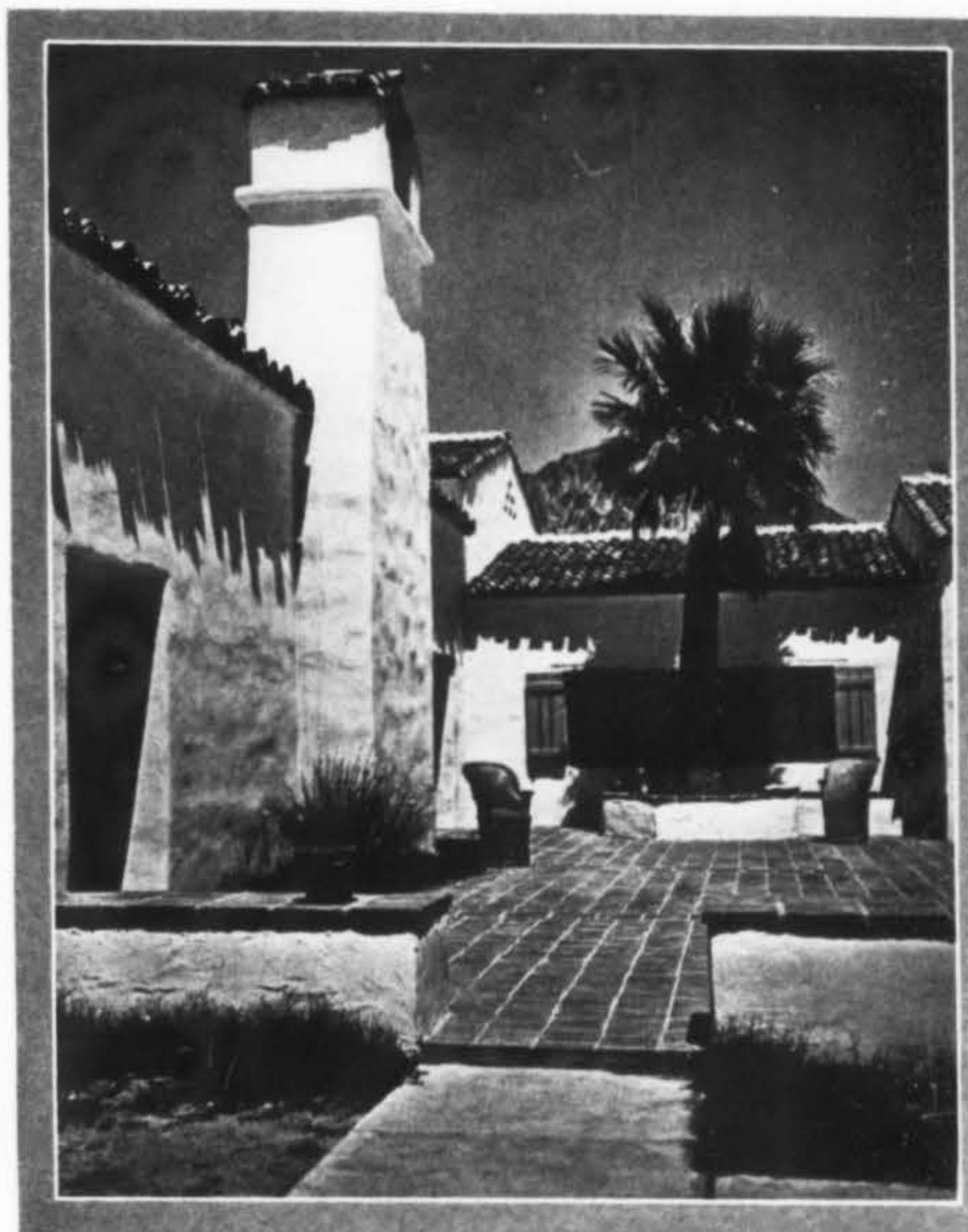
GORDON B. KAUFMANN, ARCHITECT
A. E. HANSON, LANDSCAPE ARCHITECT

Claude NEON light is evenly distributed and adaptable for practically every form of indirect decorative illumination

Our engineers have prepared some interesting facts about this Modern Method of Illumination which will be sent gladly to anyone upon request

ELECTRICAL PRODUCTS CORPORATION

Los Angeles Oakland Seattle
Portland Denver Salt Lake Mexico City



A Corner of La Quinta's Patio.

This Winter

the Sun-Drenched California Desert . . .
the Romance of an old Spanish Hacienda

LA QUINTA is an out-of-the-ordinary wintering place—an hotel created in the manner and spirit of an old Spanish Hacienda.

Situated in the fascinating California desert, it combines restfulness with ample opportunities for amusement. The hotel itself provides every refinement of comfort and cuisine to be found anywhere.

La Quinta is located near Indio, California—138 miles from Los Angeles by paved highways or Southern Pacific main transcontinental line.

Reservations should be made well in advance. Write or wire for our illustrated booklet and complete information. Address: WALTER H. MORGAN, President.

La Quinta

INDIO, CALIFORNIA



THE DESERT INVITES YOU



YOUR ideas are executed with meticulous care at the Vernon Fixture and Cabinet Company, whether they be ideas for interior hardwood trim . . . ideas for cabinet trim . . . hand carving . . . cabinet work . . . special furniture . . . or anything to which painstaking and careful craftsmanship can lend that indefinable finesse which makes for individuality. You will find a corps of skilled craftsmen who have every modern facility with which to aid you at the Vernon Fixture & Cabinet Company, a corporation which has its offices and shops at 2044 Audrey Street, Los Angeles.

OFFICE OF THE PRESIDENT
JOHN G. BULLOCK

BULLOCK'S
LOS ANGELES

Mr. H. Shardlow, President,
Solar Lighting Fixture Co.,
444 N. Western Avenue,
Los Angeles, California.

My dear Mr. Shardlow:-

I have just had brought to my attention your splendid cooperation in the installation of the lighting fixtures in Bullock's-Wilshire - all through the building operation and particularly those last few days when we were rushing to complete the details before opening.

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I want you to know my personal appreciation of this spirit and interest you have shown as well as of the work you have done.

With every good wish

Sincerely,

October
18
1929

John G. Bullock

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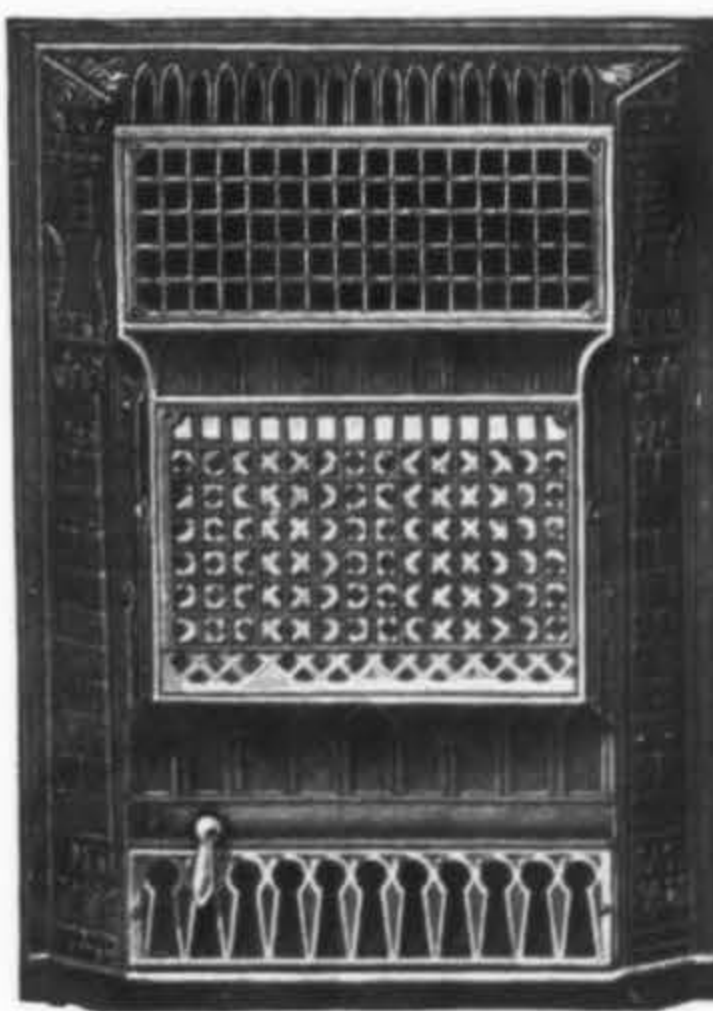


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CONSTRUCTION COST DATA CAMPAIGN

LAST month the Architects League of Hollywood inaugurated their "Unit Construction Cost Data Campaign" by the sending out to approximately 1200 certified architects in the State of California a letter and several data blanks. These blanks were to be filled out with certain definite items of information concerning unit cost of different type of structures completed within the past two years.

It is the intention of the League to group and edit these returned data sheets into a comprehensive "Unit Cost Data Report" to be available to those interested in its purpose, namely, the architects the finance companies, the banks and finally the building public. The idea had its inception as a result of the continuous demands from prospective clients for estimated costs upon many classes of construction. Definite and authentic data, upon this subject will go far towards public confidence in the architect and add much to the latter's confidence in his own estimates. It is a practical impossibility for a practising architect to have recent data upon all classes of buildings especially if he specialize in certain classes of work.

The Architects League has financed the campaign from its own treasury and has given, through its committee a considerable amount of time and thought towards the work. It is asking from its fellow architects, information only, and in return it means to render a definite service to the profession. But we must have data, and plenty of it or all the money and effort will have been spent in vain.

It is with regret that the Committee reports that the replies have not come in as they should and the League takes this opportunity to broadcast its request to the Architects to please give the matter their immediate and wholehearted attention. Look up the letter and blanks recently sent you and fill out the latter and return them immediately. For the benefit of those whose wastebaskets received our initial communication we are sending out a duplicate set. These will be sent to certificated Architects practising in Los Angeles City only at this time. Architects outside of Los Angeles will be sent additional blanks upon request.

So, brother Architects, watch your mail for our second attempt and do not delay your reply. Remember, we ask no money. We ask nothing but a small amount of information which you can practically copy from your own files. It is not even necessary for you to give your name if you do not desire. Simply fill out the blanks and return them promptly. The Committee will do the rest. But remember the comprehensiveness and accuracy of the finished product will be directly dependent upon the quantity and accuracy of the information you give us.

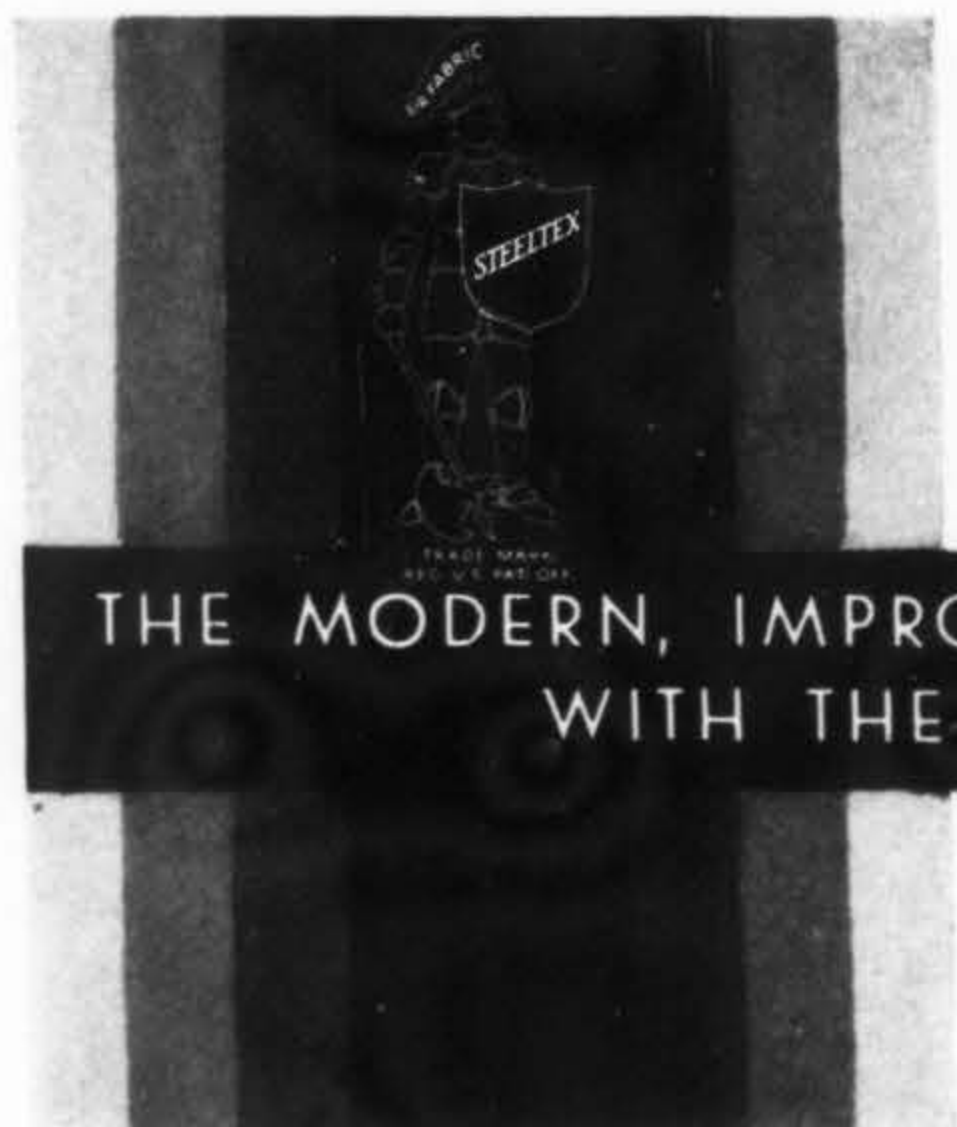
Do your share. Do it now.

LOS ANGELES ARCHITECTURAL CLUB

ASPIRIT of Christmas festivity and color marked the December 17th meeting of the Los Angeles Architectural Club. Members were invited to bring their families and friends to an "informal" evening at the Russian Artcraft Club on Hollywood Boulevard, and ninety guests were present.

Following a dinner composed entirely of Slavic dishes, came a program of Russian music and dancing. Mme Sonia Poushkareff, the hostess of the evening, welcomed the Architectural Club and its guests and presented the artists.

The evening was marked by a spirit of informality and friendliness—due in part to the intimacy of the tiny Club House, and in part to Mme. Poushkareff's own gracious manner toward her guests.



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As this was the Architectural Club's Christmas party, business was postponed to a later meeting. President Hales welcomed the new members of the Architectural Club as well as certain older members who had been too long absent from the meetings.

CALIFORNIA ARCHITECTS AGAIN WIN PRIZES IN A NATIONAL COMPETITION

FIFTY-ONE of the 337 designs submitted in a small homes' competition recently conducted by the Midwest chapters of the American Institute of Architects, will be placed on exhibition from January 1 to 15 at the Architectural rooms in the Architects' Building at Fifth and Figueroa streets, Los Angeles.

The competition also was sponsored by the Monolith Portland Midwest Company, a company affiliated with the Monolith Portland Cement Company of California, and the designs were submitted from virtually every state in the Union and from many foreign countries including England, Canada, Cuba, Porto Rico and Mexico.

While rules for the contest called for a home for a family of moderate means suitable for use in the Midwest sections and not more than six main rooms, 106 of the plans submitted were from California. It is an interesting fact, also, that three Los Angeles architects won first, second and third places.

The winners are Walter L. Moody, H. Roy Kelley and Arthur H. Hutchason who were awarded first, second and third honors, respectively. Among those honorably mentioned for their designs are Edward W. Kress and Harold H. Weeks, San Francisco; Normal L. Low, Rivera, Calif.; Florence Wright, Santa Monica, Calif.; J. Robert Harris, Hollywood, and Yandell W. Nibecker, Los Angeles. The plans submitted by the winners, those honorably mentioned, and others all will be on exhibition at the Architects' Building.

The winner of first prize will receive a three months' trip abroad, first class, with all expenses paid and \$500 in cash for incidentals; the second prize is a two months' trip abroad on a regular tour or cruise with all expenses paid and \$300 in cash for incidentals; third honors call for a three weeks' trip anywhere in the United States with all expenses paid and \$150 in cash for incidentals. Those receiving honorable mention will be given \$50 in cash each and copies of Richard S. Requa's book, "Old World Inspiration for American Architecture."

The competition extended over a period of several months and the judges, members of the Midwest and Salt Lake City chapters of the American Institute of Architects, met in Denver where the plans were considered. The designs were submitted by number and the winners' names were not known until after the prize plans were selected.

In conjunction with the small homes' competition, there also was conducted by the same interests a contest for articles on the importance and value of architects' services in designing and building homes. The five winning articles also will be on exhibition while the small homes' plans are being displayed at the Architects' Building. The prize winning articles were selected in the same manner that the prize home designs were chosen.

Strangely enough, California talent also was conspicuous in the articles' contest since three of the five winners are from this state. Here is the list of winners: First, "Why An Architect?" Elizabeth R. Worsfold, Palms, Calif.; second, "Value of Design In the Small Home," C. H. Williams, Cincinnati, O.; third, "You Need An Architect!" Mrs. N. Palmquist, Albany, N. Y.; fourth, "You and Your Architect," Howard A. Winter, Los Angeles; fifth, "An Accident Or An Architect?" Walter L. Moody, (also won first prize for his plan submitted.) One prize of \$100 and four of \$50 each will be awarded the winners, each prize also to be accompanied by a copy of Mr. Requa's book.

During the exhibition at the Architects' Building, the prize winners will give talks on appropriate subjects, and it is expected that various clubs, associations and classes will inspect the display in bodies.



Senora de Pasetao, by Lillian Genth, A.N.A.

AMBASSADOR GALLERIES PRESENT THE WORK OF LILLIAN GENTH

By SONIA WOLFSON

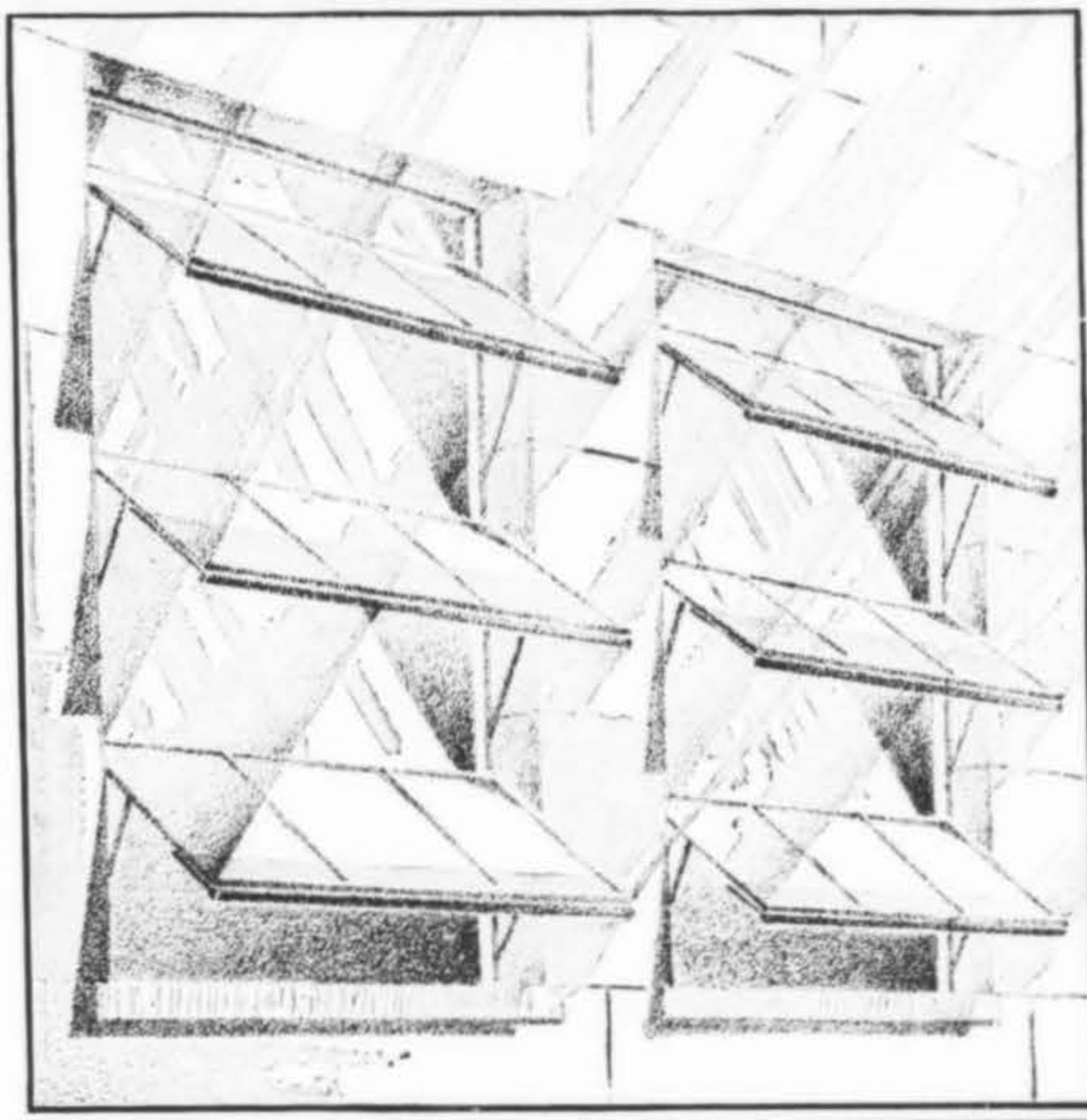
"Romantic Spain" is the title of Lillian Genth's exhibition at the Stendahl Galleries in Los Angeles. It is aptly named for the famous artist presents a picturesque pageant of pictures that turns the staid showrooms into a dazzling foreign fiesta . . . This is an opportunity to see the work of Whistler's favorite pupil. Hers is not the sombre Spain of Zuloaga, nor the withered Basque country of the de Zubiarres, nor even the sunlit beach land of Sorolla. The holiday aspect of Spain is her painting ground, and for this new metier she made the spectacular renunciation of the theme that had won her fame—studies of nudes disporting themselves in verdant glades. Not content with her primary in painting idyllic figures, she wanted a new outlet for her imagination and to use other colors than the perennial flesh tones and sylvan greens on her palette. Essentially a decorative painter, and master of the rich rhetoric of art, she has a painting by Miss Genth.

found in Oriental and Spanish scenes the medium for displaying the full flower of her art. Her señoritas are aristocrats, graceful and gracious, with dark beguiling eyes that bely a faint aloofness of manner. Gorgeously embroidered shawls or the traditional combs with rare old lace mantillas are regal frames for their beauty. The matadors are lithe and dashing and colorful. As an Eastern critic has said: "Miss Genth has an unusual force which reveals itself in the thorough-going sureness and confidence with which she attacks problems, a sureness and confidence which has taken her through successive phases stylistically—first her solid, sober painting of old-world landscapes and people and waterfronts, then her delicate, lovely nude-and-garden studies, and now the full brilliance of her talent as revealed in her paintings of romantic Spain."

The cover plates on Arts and Architecture this month represent a painting by Miss Genth who was Whistler's favorite pupil.

Miss Genth, is a guest at 'The Ambassador during her stay in Los Angeles, and will be tendered a reception on Sunday, January 5th in the Stendahl Art Galleries by the President and members of the Art Committee of Ebell Club. Mrs. A. Bennett Cooke, president of Ebell, will introduce Miss Genth. Mrs. Walter Harrison Fisher, Chairman of the Art Patrons Committee of Ebell Salon, Mrs. J. Willits Hole, Vice Chairman of the Patrons Committee, Mrs. Sidney Temple, Chairman of the Art Exhibition Committee, and Mrs. Grantland S. Long, Mrs. W. O. Jenkins, Mrs. Wm. R. Hollingsworth, Mrs. Leafie Sloane-Orcutt, Mrs. C. Q. Stanton,

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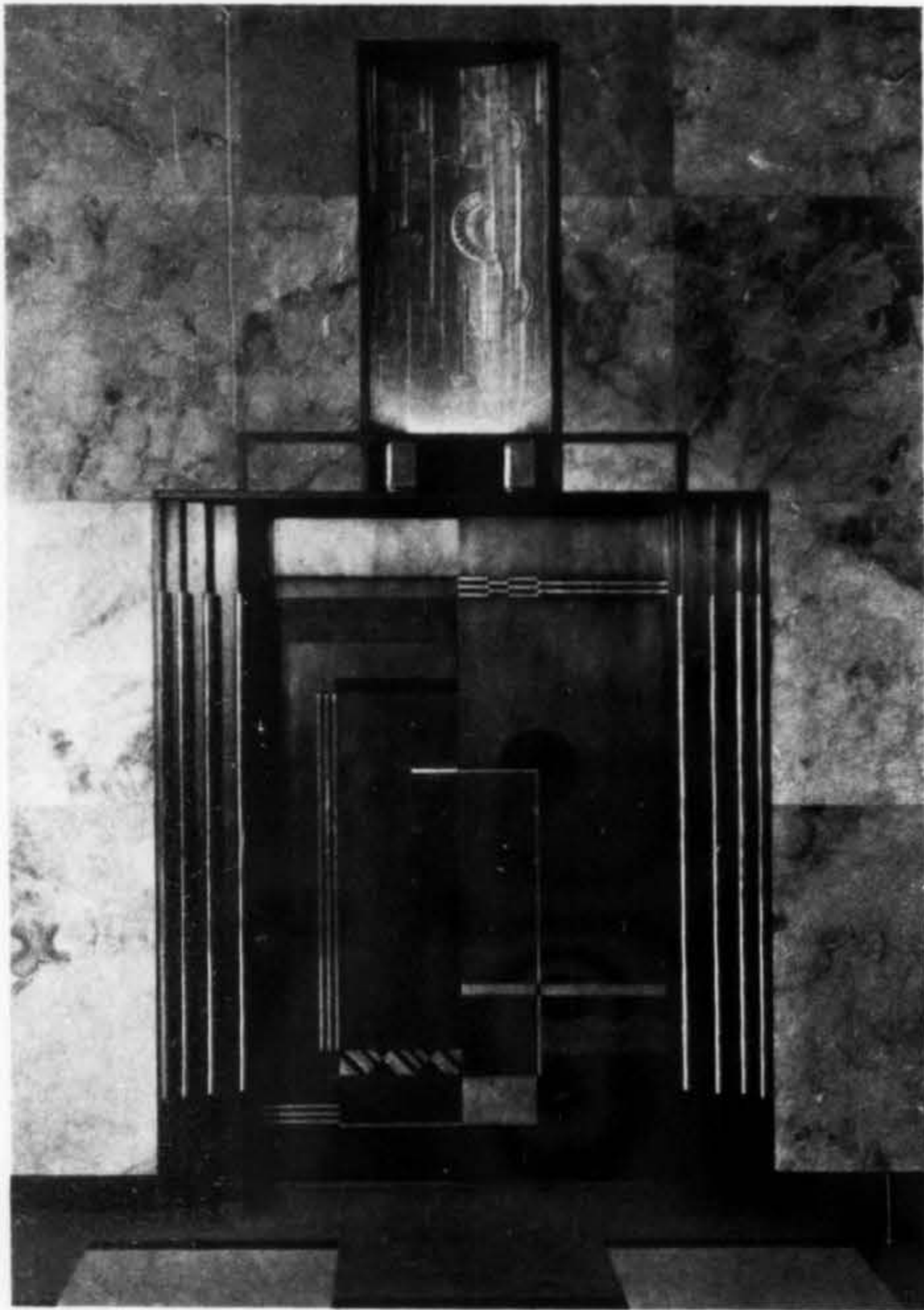
Upper sash open—lower sash closed.



Upper sash closed—lower sash open.



Bottom sash open—upper two sash closed.



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Mrs. Charles H. Thompson, Mrs. W. A. Quinlan, Mrs. George McCoy, Mrs. Oscar Weatherby, Mrs. Raymond Tremaine and Mrs. Ezra Scattergood, who are members of the Art Exhibition Committee of Ebell, will assist on the reception committee.

Another reception honoring Miss Genth will be that of the MacDowell Club on the evening of January 7, in the Indian Room at the Ambassador Hotel.

PASADENA ARCHITECTURAL CLUB

The universality of art and its value as an international bond is exemplified in the following speech by D'Arles at a meeting of The Pasadena Architectural Club. He spoke as follows:

Gentlemen:

I appreciate highly the invitation tendered to me, in your name, by my friend Mr. Gavaza, to attend this meeting of Pasadena's Architectural Club, and to break with you the bread of friendship. Although we meet for the first time, I feel we are already friends. As soon as artists become acquainted, they realize that they are congenial, that they belong to the same spiritual family. There is between them, wherever they come from, whatever race they belong to, what Goethe calls "elective affinities." I have, therefore, the impression of not being a stranger among you; and the warm cordiality with which you are greeting my presence, shows that you see in me something like an old comrade, sharing your aspirations, living in that exclusive world of the Ideal, which none of us would exchange for an existence of mere materialistic luxuries.

The form of art that you practice seems to be far different from the one to which I have consecrated my life. You plan buildings, according to lines dreamt of by your imagination; you transpose in to durable matter, interior creations of your mind. Whilst I work on words, words which are in the dictionary, words which are at the disposal of any one, but whose arrangement and disposition are personal, belong to the writer alone, and constitute that most mysterious thing, called "style." The difference between your art and mine is only apparent, however. The various forms of art are akin. Style is not peculiar to the art of writing. Each artist has his own style. For the style is the expression of the personality, through the medium of plastic forms, or of words, or of musical notes.

The domain of aesthetics is infinite. Whatever branch of art one cultivates, he enjoys and admires all the others, for all have the same object: beauty, splendour of truth, said Plato, irradiation of the divine. There exist, between the divers arts, those correspondencies spoken of by our Charles Baudelaire, in a sonnet which is the gem of French lyric poetry. You and I, we don't toil the same matter, the same land, we work in far distant fields, but we pursue the same ideal: to make life more interesting and charming, and the world more beautiful.

Architecture comes first among the plastic arts. Not that it is the greatest nor the most important of them all. Is there any art superior to others? I think that they are rather on the same level. Each one expresses and reflects a part of an ideal, which is too immense to be enclosed in one definite form. And it is the aim of the artist to achieve perfection along the line he has chosen, and for which he is specially gifted. And when I say that architecture ranks first in the plastic arts, I simply mean that it is their basis. Sculpture and painting presuppose the home, walls and rooms to adorn, surfaces to cover with frescoes.

In a country like this, new and so immense, in a civilization which is in the process of formation, it seems natural that architecture should develop and progress more rapidly than any other branch of art. Circumstances demand that. Now, very good artists have proved equal to them, and have responded to the call of the nation, for a style of architecture that would be typically American. In fact, there is an American school of architecture, recognized and admired all the world over. Time has past, when imitation of Greek, Roman, Italian, French, Spanish styles, was prevailing among builders. American architects realized that they had a message to deliver to their country, a message which was very welcome, message which took the form of a new style, in keeping with the broad landscapes, with the necessities of life, a style reflecting the mentality of a nation, justly proud of its past, but whose forces are projected towards



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the future. The American architects have taken ideas from classical styles, and combined them with inspirations of their own; they have adapted and *naturalized* lines and forms created in the old world, and been able to bring forth a new revelation in the art of building. Such achievement is the secret of their genius, a secret too deep to be ever explained. Art is a mystery. There is no golden key to open the door, leading to the inner recess, where human mind gets in touch with the divine. No one, not the maker himself, can explain how a work of art came to life. Let us admire the result. How the creation originated, no one knows.

Gentlemen, again I thank you for having invited me to attend this very pleasant meeting. I feel honored in having had an opportunity of making the acquaintance of some of the most prominent representatives of American idealism. I shall ever remember, when abroad, the courtesy with which the members of the Pasadena Architectural Club, builders of a nation, have greeted the humble artisan, in whom they recognized a friend, a lover of the eternal Beauty.
HENRI D'ARLES, Laureate of the French Academy.

GARDENS—FROM FORTY FEET TO TWO ACRES
Effects That Can Be Secured Within the Limits of City Space
(Continued from Page 30)

only level possible and it is built in native rock. Above it hangs a dwarf fuchsia and broom, prostrate cotoneaster and golden privet. The paths and stones are overgrown with wild violets, many varieties of sedums, lobelia and forget-me-nots. Dwarf Japanese cedars and the picturesque Juniper have an important place here, and on the lower edge of the garden is to be found massed planting of exquisite wild tiger lilies. The summer lilac, English laurel, Copper beach and tall ferns contribute to the spot; saxifrage and godetia apparently find soil sufficient for sturdy blooming. If it was not built upon sheer optimism, at least, this garden and its results ought to encourage the owner of any perpendicular lot.

The final garden in our group met no discouragements, had no handicaps. All things worked together toward beauty and attained it.

Office and Shop Space Available
in attractive new building at 170 East California Street, Pasadena

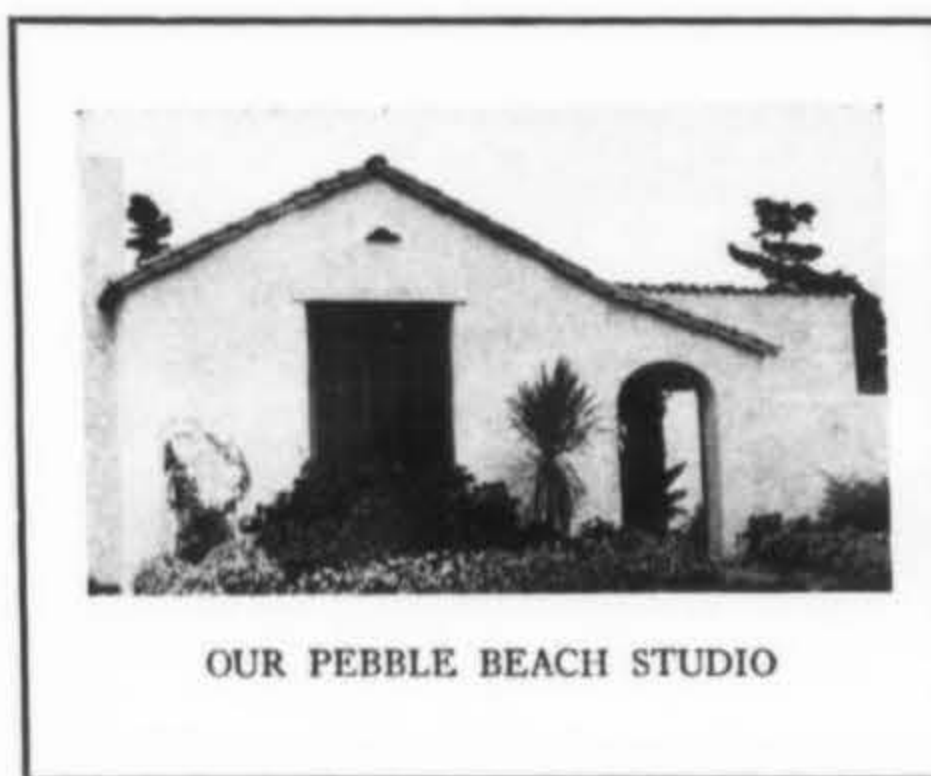
There is one shop on the first floor opening off the attractive patio with a display window. The shop is approximately 17x20'. A small room with similar display space, approximately 11x15', is available.

Two offices on the second floor, each 12x16' and connect. The latter are suitable for business purposes allied with the architectural profession. A larger space at the back of the building, 15x26', is suitable for a studio.

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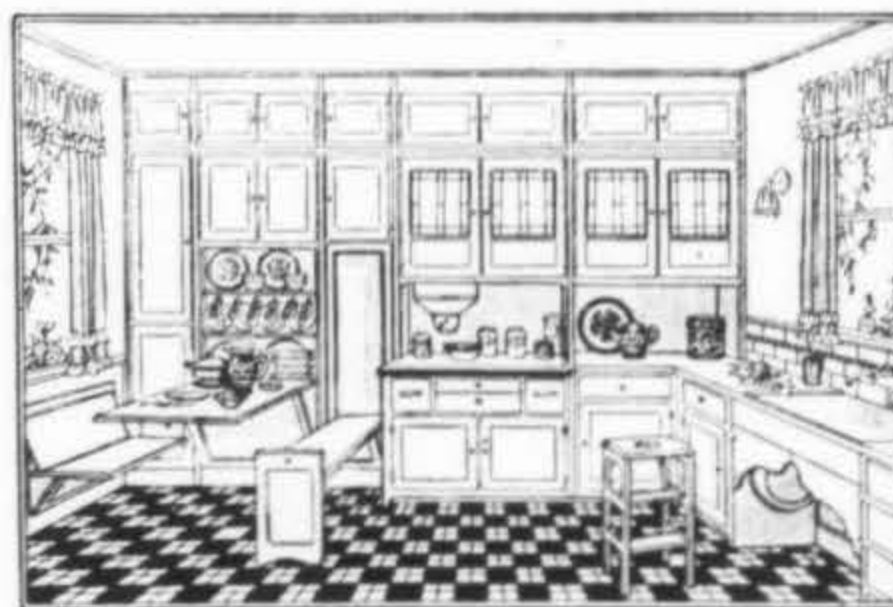
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Mrs. Marcus Koshland's large garden is landscaped in the formal French type, consistently simple and perfect. French urns and jars are used well but sparingly, the entrance dividing the interest between architecture and planting. The garden proper begins on the terraced sides and extends to the rear of the dwelling. The veranda drops to formal gardens there and along the steps the buttresses are hidden under heavy coverings of ivy. A fountain that fronts the formal beds stands in ligustrum trees; and variegated box guards the beds. These are oblong, circular and semicircular in shape.

Jasmine and roses grow over the walls and fences, and pink and white Australian pea vine divide one garden from another. An interesting angle at one side is made of plantings of dahlias, scabiosa, delphinium, chrysanthemum and hydrangea in the order named. Rounded boxwood marks the area, while Mexican tree dahlias and pine trees stand on the outer line.

A SIGNIFICANT CONTRIBUTION TO CULTURE

(Continued from Page 23)

Seldom in the building is pattern anywhere applied as wall painting. And when it does occur, the eye, joyfully having accepted that other kind of thinking in functional forms, resents the outrage. It infinitely prefers the superb forms of well-designed actual things—a drinking fountain, let us say, rather than a painted twiddle.

So right, so true, in fact, is so much of this interior, that any flaw in the sincerity of the design is quickly apparent. There are parts which will, the beholder is aware, not endure through time—which are stylistic rather than timeless. But much, very much, seems now of absolute quality, promising to live beyond its generation and century, while the building stands—sound, vital, conceived at the source of truth.

Passing through these rooms, and conscious of the astounding versatility which the designers have shown in the use of materials and architectural forms, one is aware that the individuals who created these forms—Jock D. Peters, David Collins, John Weber, Eleanor Lemaire, Gjura Stojano—must have had in themselves a conception of life unlike those of the past. In them clearly resides a new culture which they, because they are creative, are able to articulate for the rest of us.

In their work in Bullock's-Wilshire they have done their generation a great service. They have interpreted modern life in terms of a form. They have lifted it out of the agglutinizations of the past. They have made articulate, and so communicable, the fine selective rich asceticism of the new civilization, the luxurious simplicity, the honesty, the clarity.

A HOME IN SANTA BARBARA

(Continued from page 53)

its foothill region deserve the palm. Nowhere else in the United States, in Europe or elsewhere may the invalid find as great a chance as here to remain out-doors with comfort, in constant contact with pure air, summer and winter, night and day."

Early next morning as the sun rose over the Rincon, our party sallied forth to find a homesite.

While the party had no plans ready to thrust on to a lot whether it fitted or not, certain features were in the mind of each member of the little cavalcade as it walked along the winding road on the same level as El Encanto. Mrs. Blank had the first floor opening off the upper garden all thought out in relation to her housekeeping. "Father" wanted a library and billiard-room opening off the lower garden and was determined to have a separate entrance for his "office" adjoining. And I was suggesting a small automatic elevator so useful in modern houses, and broad stairways both up and down and inside and out from the two garden levels.

Father and son strode ahead in earnest conversation.



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HOPE RANCH PARK AT SANTA BARBARA
(Continued from Page 56)



North elevation of a plantation house for Mr. John W. Stewart at Hope Ranch Park, Santa Barbara. Roland E. Coate, Architect.

plantation buildings found in the southern part of this country. With that as a background, we have attempted to adapt a scheme which will be suitable for its setting in Santa Barbara. Drawing upon the material found in the early Monterey houses in particular we have attempted to clothe the exterior of this house with an architecture which is reminiscent of the earliest development in this part of the country."



South elevation of the Stewart House. Roland E. Coate, Architect.

"We are building the house of a handmade brick of a size similar to ordinary adobe. This, when whitewashed, gives a distinctly Spanish or Californian appearance. The roof of the house will be covered with rough hand-split shakes. This again is a material which is characteristic of the Monterey type."

Among other things, Mr. Coate has made especial study of the California ranch house for large estates; and this one for Mr. Stewart is unique thus far in Hope Ranch Park. It is truly Californian in motive and being worked out in plan to fit the generous life that awaits a family building there. This house for Mr. Stewart and the other designed for Clayton M. DeMott by Mr. Reginald D. Johnson are to be immediately erected in Hope Ranch Park. The airplane picture accompanying this text shows the area of Hope Ranch Park in which they will be located.

Gardens galore are growing up around the homes already built in this delightful section of Santa Barbara. Swimming pools and fountains, pergolas and patios are built and used as part of daily life. The out-door part of every home in California is emphasized. Otherwise one might as well live in some other clime.

But best of all, the canyons and the palisades above the beach, especially the picnic canyon leading to the Park's own bathing beach and dressing rooms, are all left as nature made them aided by the art of landscape architect and the Park's expert nursery man. Interested members of the Home Association care for each detail—until this perfect countryside surpasses in use and beauty Dame Nature's own wild jungle of undeveloped lands.



House for Mr. C. M. DeMott, now being built in Hope Ranch Park. Reginald D. Johnson, Architect.



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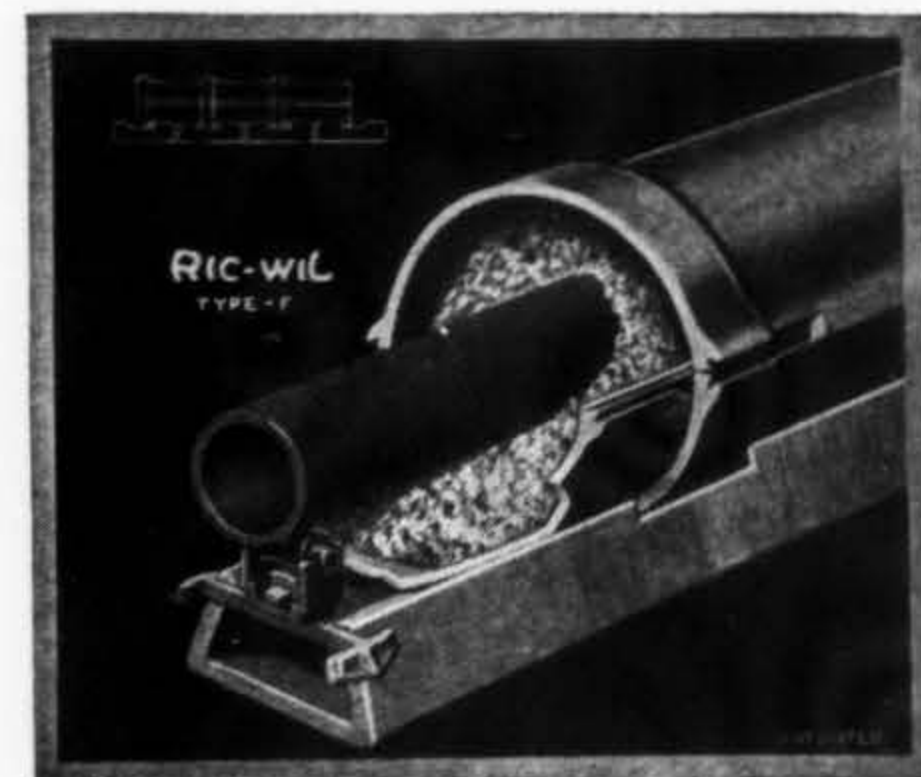
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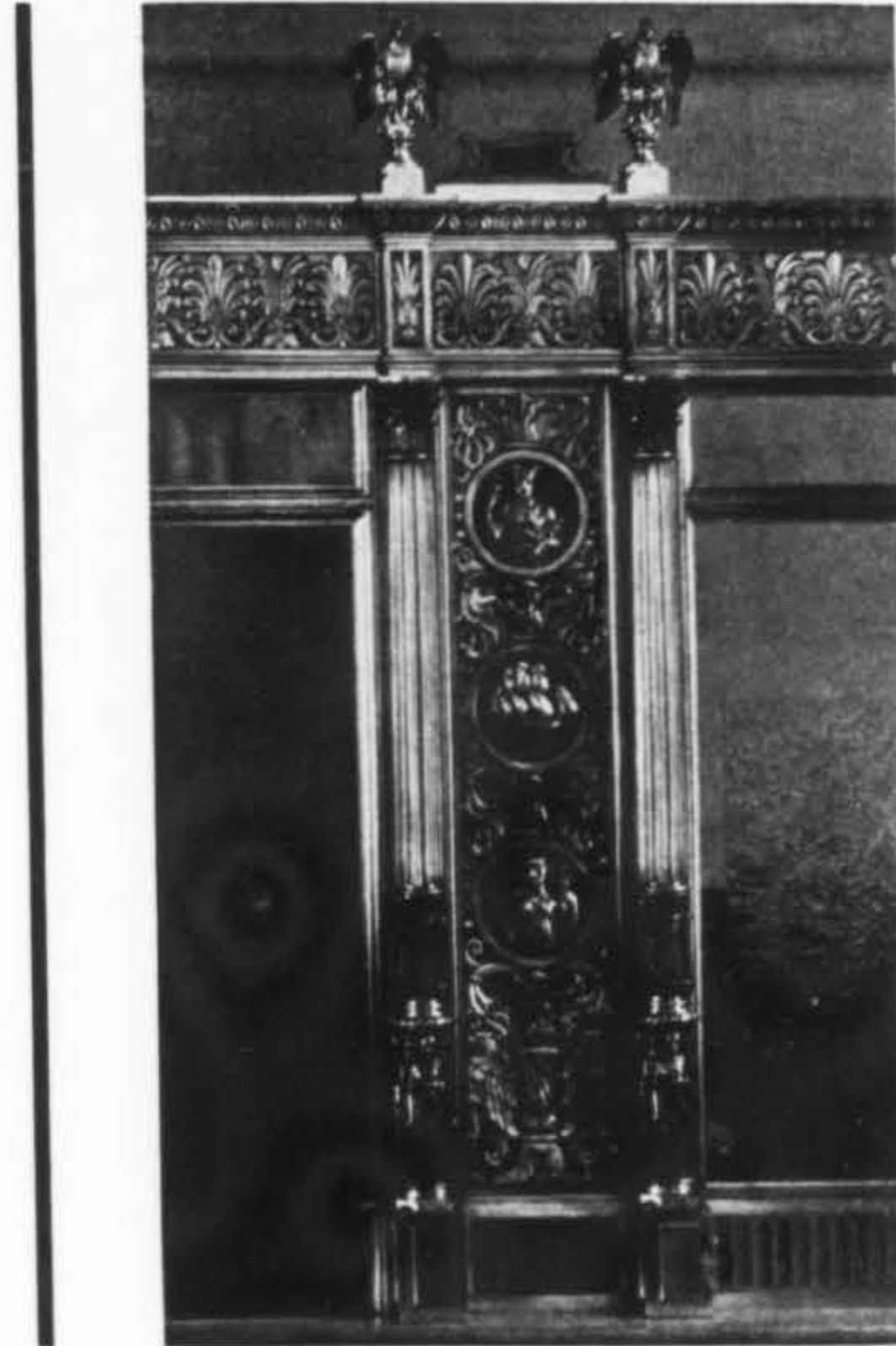
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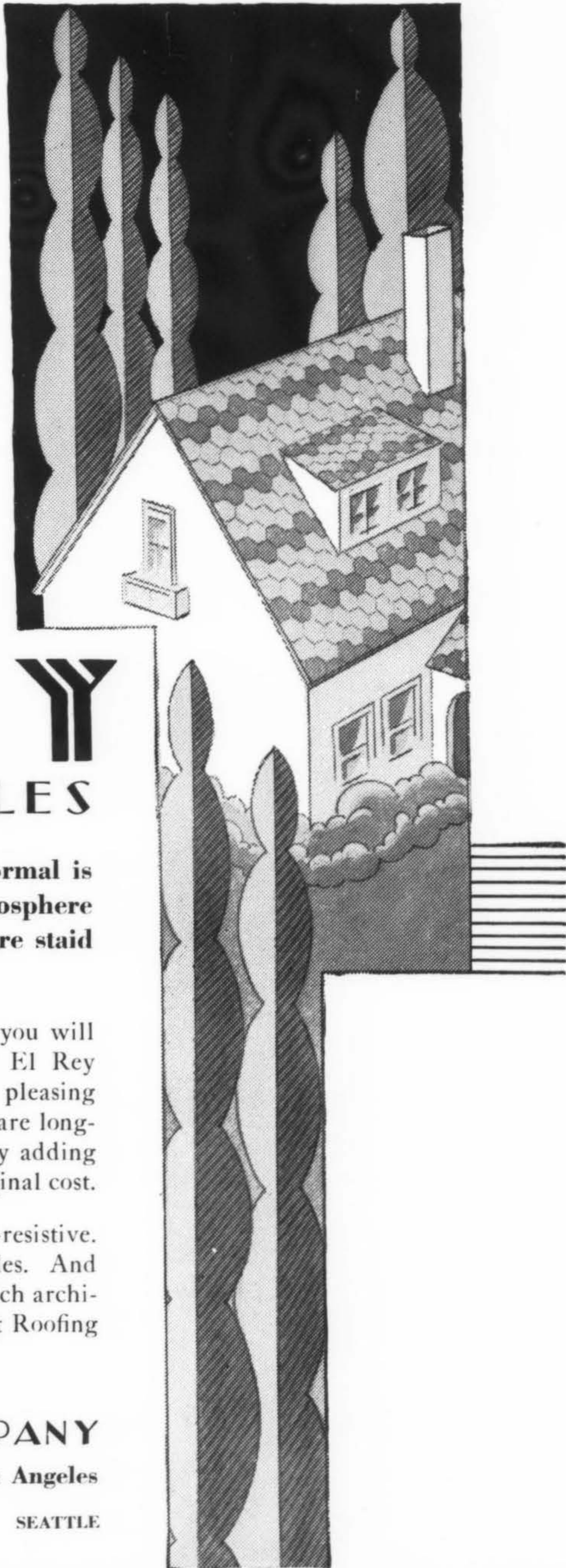


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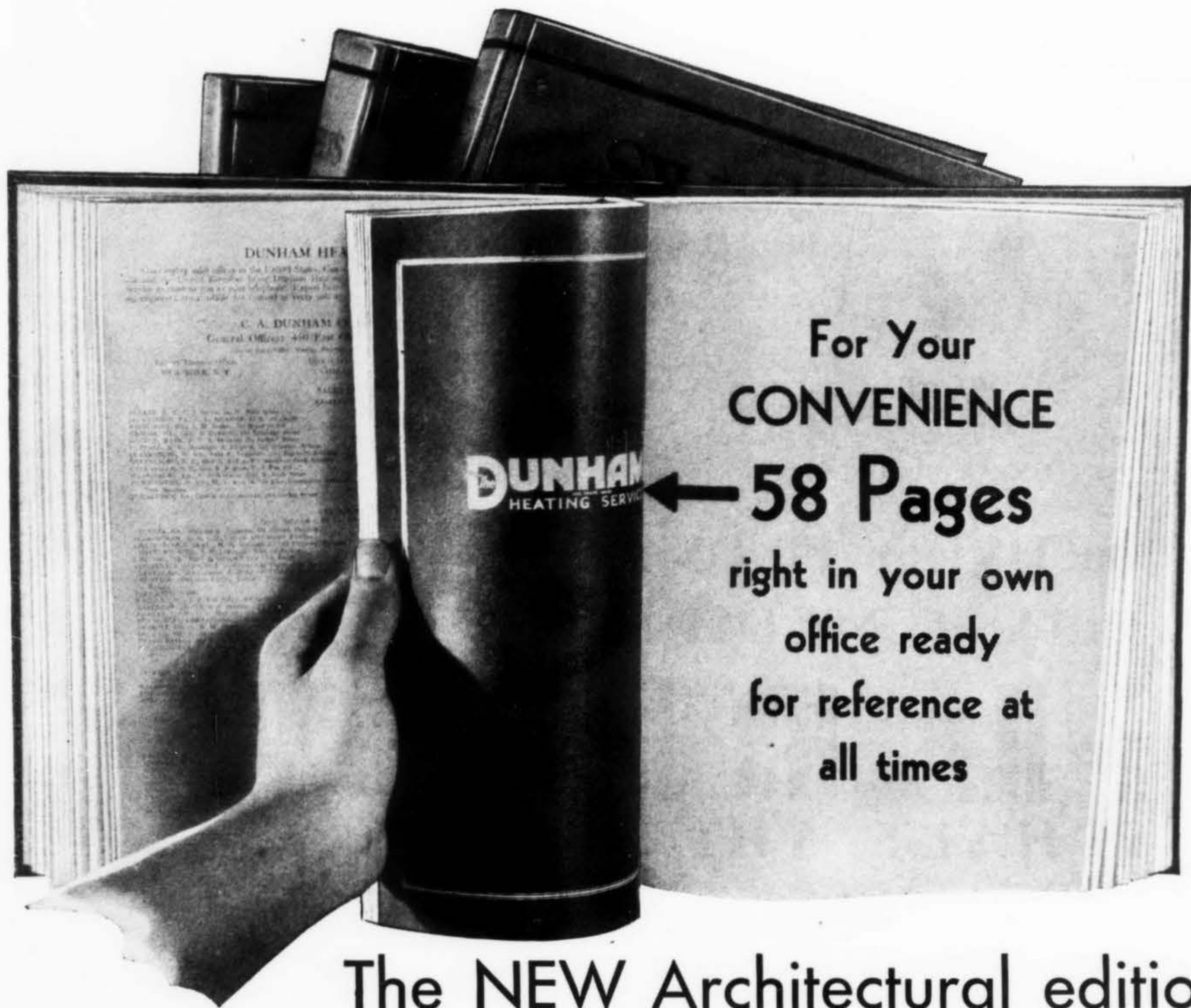
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