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Arts & Architecture



"Indian Girl in Green" by Nicolai Fechin.

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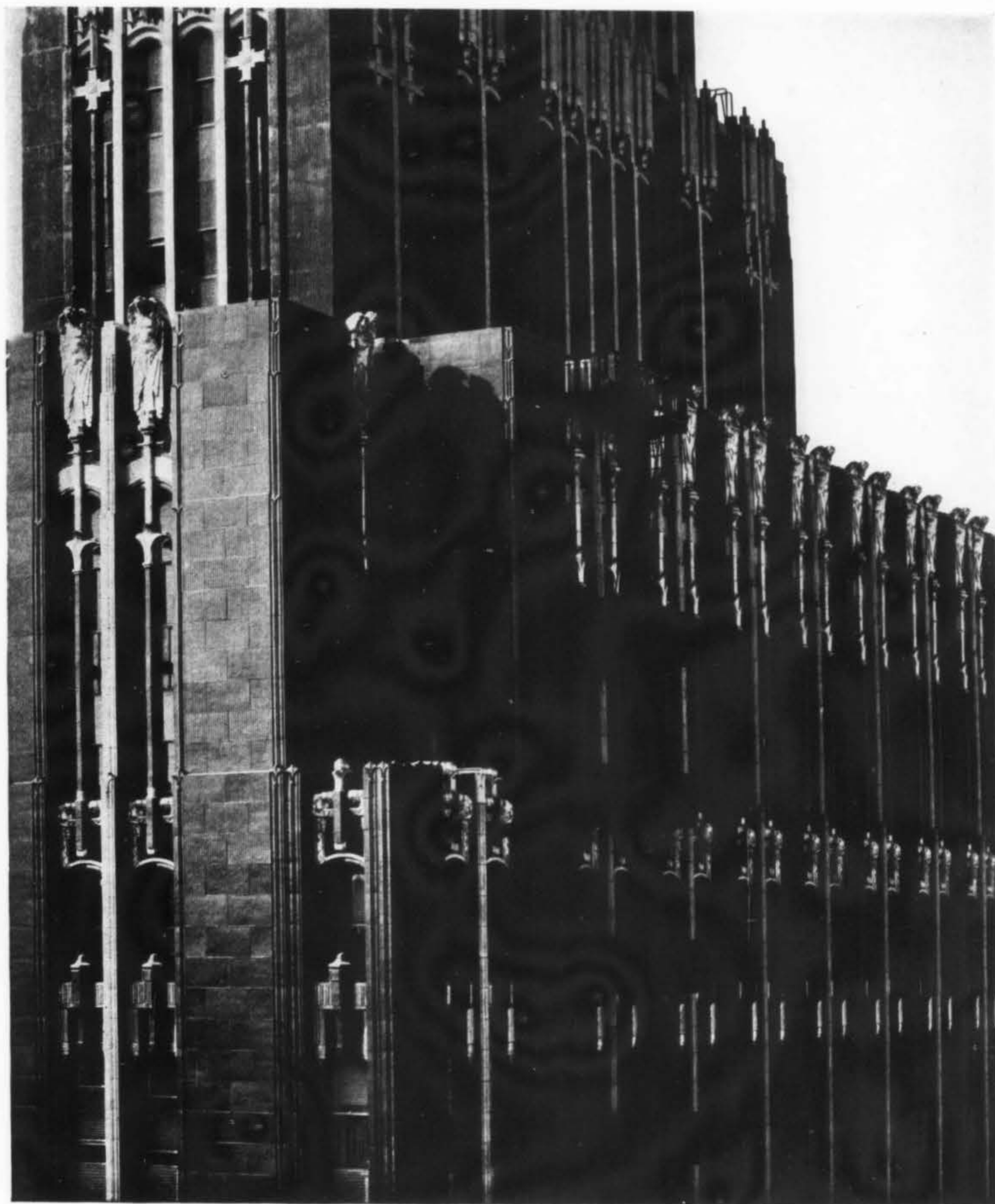
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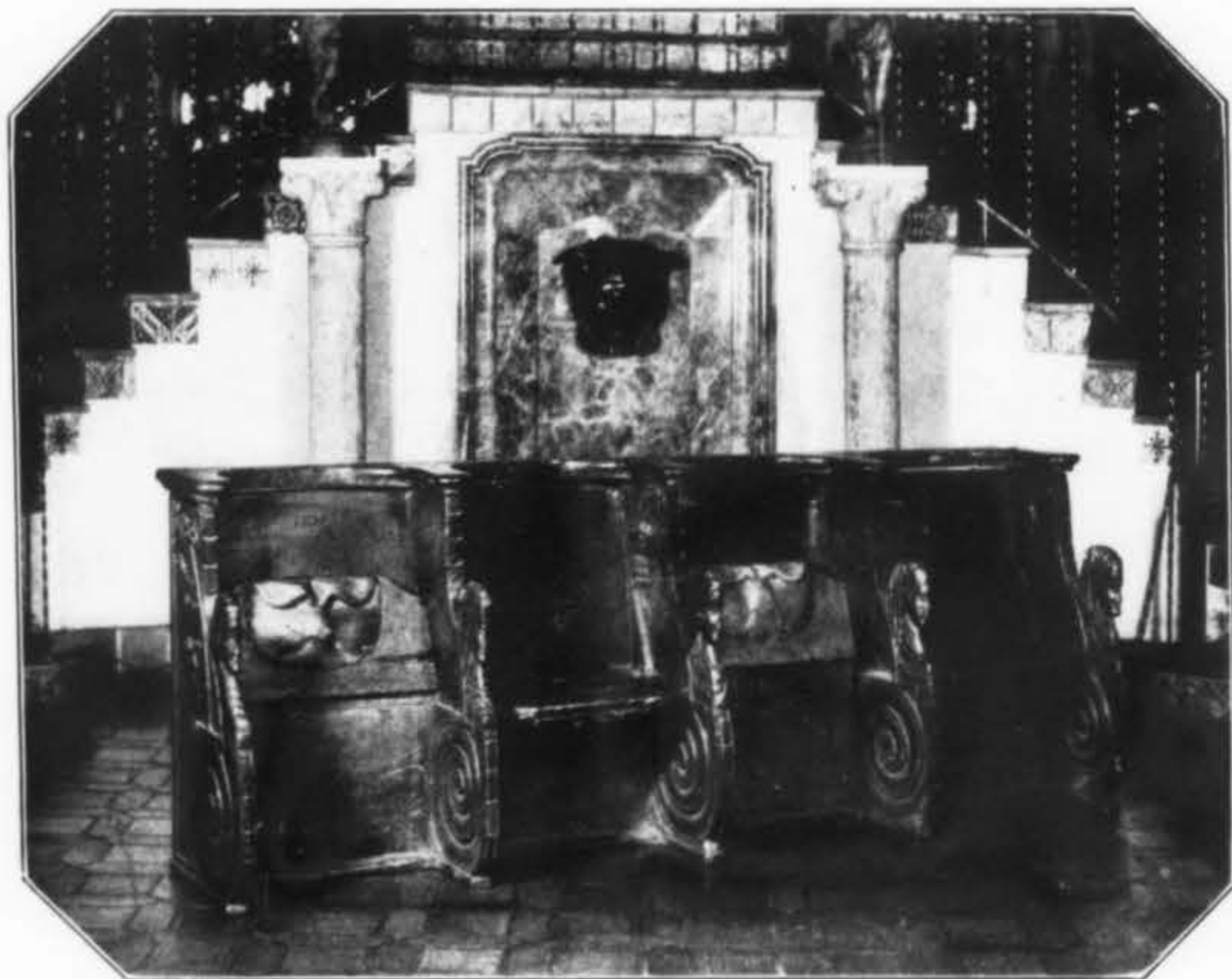
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THE Venetian Glass Industry, of very ancient origin, was first established by Byzantine glass-workers during the Crusades. The first glass-foundries were in Venice itself, but after 1289 their number was greatly reduced. This was due, it was said to the danger of fire and the disagreeable effects of the smoke. Murano, where there had already been a furnace in 1255, now became the only place in Italy where glass was manufactured. This industry reached its zenith in the 15th-16th centuries. In the 18th century, because of the taste for harder glass made in England and Bohemia and the large glass mirrors made in France, the Venetian glass industry declined so much that many of its secrets were lost. However, since 1859 this most fascinating of arts has been revived and beautiful things are being made today in Murano. Several pieces of genuine old Venetian glass—the secrets of whose colors have been lost—may be found at Eleanor and Hollingsworth Beach's in Pasadena.

A BROAD interest in paintings and objects of art during the past season has maintained the same high level as that of last winter, and prices are advancing so rapidly that there is difficulty in appraising values. Of course the big sensation of the season was the sale of Romney's "Blue Boy". This was purchased by Ehrich Galleries of New York from Mrs. Walter S. M. Burns, sister of J. Pierpont Morgan, and resold to a New York collector for a sum said to have been more than \$250,000. This portrait is the second of this type and was painted as a challenge to Reynolds, who claimed a successful portrait could not be painted in blue tones. Romney was a contemporary of Gainsborough whose famous "Blue Boy" is in our own Huntington Galleries.

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WOODCARVING, one of the oldest of the arts, has not always been as sophisticated in its methods as it is today. Previous to the Renaissance the work was done, not from a clay model, as now, but in free-hand, directly from the wood, the artist feeling his way, bit by bit, toward the figure imprisoned within. A very fine example of 14th Century Gothic carving has lately been acquired by S. & G. Gump, San Francisco, in the form of an altar piece brought from a chapel of the old Lambach Monastery in Upper Austria, whence it was removed to make way for more modern appointments. The figures of Virgin and Child, standing about three feet high, are admirably wrought in a manner closely resembling that of Salzberger. The draperies, feelingly modeled, are finished in gold leaf, the gently expressive faces and hands painted in ivory. It is a rare and charming piece, a notable addition to the collection of authentic art objects for which Gump's is famous.

THE recent auction sale at the New York Galleries has set a new high mark for antiques and while there is always the element of competition between certain buyers or the excitement of the sale to be taken into consideration, yet it does establish the fact that high prices are being paid for genuine and marked pieces.

At one time the fact that an antique had a certain historical value

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PERIN'S, LTD., formerly The Serendipity Antique Shop, Incorporated, of Pasadena, will hold an Important Auction Sale of Selected Pieces from their Collection of Imported Antique Furniture, Old Pictures and Bric-a-Brac at the

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on

Thursday and Friday, February 20th and 21st. Afternoon Sale begins at 2:30; Evening Sale begins at 8:30. The Auction will be conducted by Mr. Perin and the lots will be sold in rotation according to their position in the catalogue.

Amongst other items offered for sale will be the well-known portrait study of a man by Sir Thomas Lawrence and the late Renaissance wrought iron Spanish pulpit and Chancel rails from Seville.

Catalogues may be obtained from Perin's, Ltd., upon request.

The antiques to be offered, together with a large collection of imported garden ornaments and handmade reproductions from the Perin's, Ltd. Shops, may be viewed at the Auditorium on Wednesday, February 19th from 10 A. M. until 10:30 P. M. and on the days of sale, from 10 A. M. until 2 P. M.

Motion pictures taken of Perin's, Ltd., will be shown on Wednesday, Thursday and Friday, at 2 o'clock and at 8 o'clock.

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in its association did not especially appeal to the average buyer, but now—put up a piece of Paul Revere silver, an American made Windsor, or a documented piece of furniture by any one of the artist craftsmen of Colonial days and watch the price climb! At this sale a Brewster armchair brought \$4000, a Townsend Pembroke table \$8000, and a paneled oak Connecticut chest \$3700, the inauguration chair of John Hancock \$5600. All of which goes to prove that a good antique is a good investment at any time.



WROUGHT IRON in delightful new patterns for the fireplace are being made after the owner's or the architect's designs at the shop of Robert L. Lewis in the very center of Santa Barbara. The use of iron holders for flower pots and of iron grills and gates in California patios becomes increasingly general as newcomers begin to live out of doors. Mr. Lewis supplies importations from Mexico of which his shop in El Paseo is a veritable museum.

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THE CALENDAR

Music & Art & Clubs & Sports & Announcements

ANNOUNCEMENTS

TWENTIETH NATIONAL ORANGE SHOW opens at San Bernardino, California, February 13. Governor Young officiates at the opening and presents the medal to the champion orange grower. A box of oranges is to be forwarded to the governor of each State in the country.

FOURTEENTH ANNUAL PACIFIC AUTOMOBILE SHOW is staged in the Civic Auditorium, San Francisco, California, February 1-8. The program arranged includes Maurice Chevalier, a personal appearance, and the music is furnished by Rudy Seiger and his Symphonists.

EIGHTIETH ANNIVERSARY of the founding of San Luis Obispo county is celebrated February 18, at San Luis Obispo, California. The History and Landmarks Club, with various civic organizations, planned the pageant, which shows the progressive history of the county.

JUNIOR LEAGUE, Pasadena, California, presents George Arliss in the premiere showing of *The Green Goddess* at Warner Brothers Theater, Hollywood, February 6, preceded by a Junior League surprise, and followed by an after-theater supper dance in their own night club, held at the Embassy Club.

SECRETARY WILBUR was at the California Hotel, Fresno, last week studying conditions for drilling and conserving government oil lands. H. Wingate Lake was host and showed decided satisfaction over Fresno's stupendous future in oil.

LECTURE COURSES, arranged by the Astronomical Society of the Pacific and the Mount Wilson Observatory, 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 Pasadena is February 20, the speaker is Harold D. Babcock of Mount Wilson Observatory, and his subject is "Beyond the Red in the Spectrum." The current date in Los Angeles is February 21, the speaker is Dr. Frederick C. Leonard, University of California at Los Angeles, and his subject is "Comets and Meteors."

PASADENA LECTURE COURSE, on current topics, given for the past ten seasons, continues through March, 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 increase the intelligent discussion of public affairs. The dates and speakers for the month are:

Feb. 3, George Pierce Baker, Yale University Theater, "The Drama Since 1900."

Feb. 17, Joseph Wood Krutch, Associate Editor of "The Nation," "Love and the Laboratory."

Feb. 24, Syud Hossain, Editor of "The New Orient," "The Present Situation in Palestine."

March 3, Max Eastman, Sociologist, "The Russian Soul and the Bolsheviks."

THE DRAMA LEAGUE, Pasadena, California, provided a short series of excellent lectures, which terminate this month, February 6, with a talk by Mrs. Clare Kummer, the author of several successful plays.

UNIVERSITY OF REDLANDS, Redlands, California, announces an intensive debate program; of the seventeen debates arranged several are with colleges from out of the State. The University of Hawaii is sending a team of three and a coach to the Pacific Coast, and of the three debates scheduled one is with Redlands, February 17. An earlier debate is with the Pacific University of Oregon, followed by one with Weber College of Utah. The annual clash with U. S. C. is February 24.

THE FERDERICK MONSEN Ethnographic Indian photographs are shown throughout February at the San Diego Fine Arts Museum, Balboa Park, San Diego, California. The collection embraces types, ceremonies and habitat of the Indian tribes of the Southwest, many of which are now extinct and forms an unrivalled pictorial history of a phase of aboriginal life now rapidly disappearing from our midst.

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NATIONAL ASSOCIATION OF BUILDERS EXCHANGES hold the Nineteenth Annual Convention in San Francisco, California, at the Palace Hotel, February 10-13.

EDUCATIONAL LECTURE COURSE, under the auspices of the Oneonta Club, South Pasadena, California, provides interesting speakers and subjects in this the fourth season at the South Pasadena Junior High Auditorium. The current speaker is Maurice Hindus, author, orator and traveler, who appears February 7, and his subject is "Asia Aflame."

ALICE 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 February 19.

PAUL ELDER GALLERIES, 239 Post Street, San Francisco, California, again offer to the public, as has been the custom for the past five years, a Series of Events, which include lectures, book reviews, and current dramatic criticisms.

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.

PACIFIC COAST CHAPTER of the American Society of Landscape Architects at the annual meeting held in Los Angeles, California, last month, passed a series of resolutions to forward the movement for the preservation of scenic highways. Major George Gibbs, of the Palos Verdes Estates, was elected president of the organization, and other officers elected are L. D. Tilton of Santa Barbara, vice-president; Professor John Gregg of the University of California, secretary, and Charles H. Diggs, director of the Los Angeles County Regional Planning Commission, treasurer.

WILLIS POLK & COMPANY announces the withdrawal of Mr. James H. Mitchell and the association of Mr. Angus McSweeney as partner in the firm, which will conduct business in the name of Willis Polk & Company, San Francisco, California.

IN STICKNEY HALL, THE SCHOOL OF ART, Pasadena, California, opened the winter term, January 6. Life or figure drawing classes are held on Tuesday and Thursday evenings, and on Sunday mornings, for those engaged during the day and week. Alson Clark criticizes the life class on Tuesday evenings, while Conrad Bu.f instructs the Sunday morning class. Arthur Millier conducts evening classes in etching.

THE CHEESEWRIGHT STUDIOS, Pasadena, California, continue the fifth annual exhibition of the Brainard Lemon collection of Antique Silver and Sheffield Plate through February 7. Mr. Brainard Lemon is known as one of the greatest authorities on antique silver, and the exhibition of this silver has been made an annual event by The Cheesewright Studios.

Another interesting exhibition is of a collection of Antique Furniture. This collection is owned by Lieutenant Colonel Hibbert, is authentic in every instance, and has been accumulated by Colonel Hibbert in his travels throughout the world.

POMONA COLLEGE, Claremont, California, announces additional endowment for chairs by Mrs. Florence P. Halstead, whose gift of a tract of land in Artesia is to be applied to this purpose. Two open competitive scholarships for men have been established through the generosity of the late Henry E. Storrs, Ph.D., of Los Angeles.

MT. RUSHMORE NATIONAL MEMORIAL ASSOCIATION announces that Calvin Coolidge will write the historical data to be engraved beside the figures of Washington, Jefferson, Lincoln and Roosevelt upon the granite face of the Black Hills mountain in South Dakota. Gutzon Borglum is the sculptor of the project and it is his hope to have the Washington and Jefferson figures ready for an unveiling, July 4. Each of the four figures will be 420 feet tall; the history tablet will be 80 feet high and 120 feet wide, and contain five hundred or less words.

(Continued on Page 54)

♦♦♦ PUBLISHER'S COMMENTS ♦♦♦

A RECENT address to the Adcraft Club of Detroit, by Mr. Earnest Calkins (who has been called the dean of American advertising) is so sensible, so timely, that we believe our readers will be interested and edified by much that he says.

"The stock market has taken the place of hospital operations as a subject of conversation. By some strange quirk in the human mind there is no satisfaction in talking about the favorable, the optimistic, the normal. It is always tragedy that flies on the wings of gossip—and in this case, lying tragedy. No one whispers about capital released for a better purpose than holding up the stock market; or the easy money now available for building construction; or the billions that will be spent this year by the government, states and railroads in much needed construction work; or the fact that savings banks report no unusual withdrawals, and insurance companies only normal loans on policies; to say nothing of longer skirts which will require billions of additional yards from the textile industry.

"The only method by which the wealth of favorable conditions can be got to the people, and kept before them, is by advertising. There has never been a time when the advertising man was more needed or could be more helpful.

"Hard times are exactly as infectious as prosperity, and vice versa. Every person who hesitates to spend the money he ordinarily would, helps to create the very situation he fears; an imaginary situation, but a real one if all are affected by it.

"It is peculiarly and emphatically an advertising situation. It was a state of mind that pushed stocks up beyond reasonable levels. It was a state of mind that pulled them down. And it will be a state of mind if the country goes steadily on, unmoved by the comparatively small and isolated happenings on the stock exchange. The public's mind is governed by what it hears and sees most. It should hear and see the immensely favorable aspect of the present situation, until it realizes that the possibility of a business depression exists only in its imagination and fears.

"Prosperity does not consist of stocks and bonds, or of plants and machinery, or even of goods; but only of goods and money in active circulation.

"Most of the effect will be lost if the facts are not given wide, reiterated and continued publicity, which can be done only in the form of public-spirited advertisements. Every individual advertiser should stick to his program, too, without cutting or cancelling or hesitation; and every advertising man should advise his

clients that the business is still there. Advertising now has an opportunity to take the test and prove its worth. It welcomes the chance.

"Prosperity is still here. It will remain if we make it remain. This is advertising's great opportunity, not only to sell goods but to sell the necessity of each and every one of us going about our business as though nothing had happened. The time has come for business to dismiss the stock broker and call in the advertising man."

The publishers of California Arts & Architecture are not influenced by the pessimists who are making unwarranted predictions about bad times and poor business. This will not be a year of prosperity for the pessimist or for those who expect business and good fortune to come without effort. The man who prospers in 1930 will be the one who analyses his business and makes a constructive, intelligent campaign for prosperity. Advertising will play an important part in stabilizing conditions during 1930, and the business man should use this tremendous force more than ever. If intelligently used, advertising will prove its worth.

The past year has been a year of remarkable progress for California Arts & Architecture. Starting in February with a new name, combining three old, established publications into one with a definite high standard, California Arts & Architecture has reached an enviable position in this short period.

Our plans for 1930 call for further expansion, larger circulation and more advertising. We anticipate greater progress and prosperity for 1930.

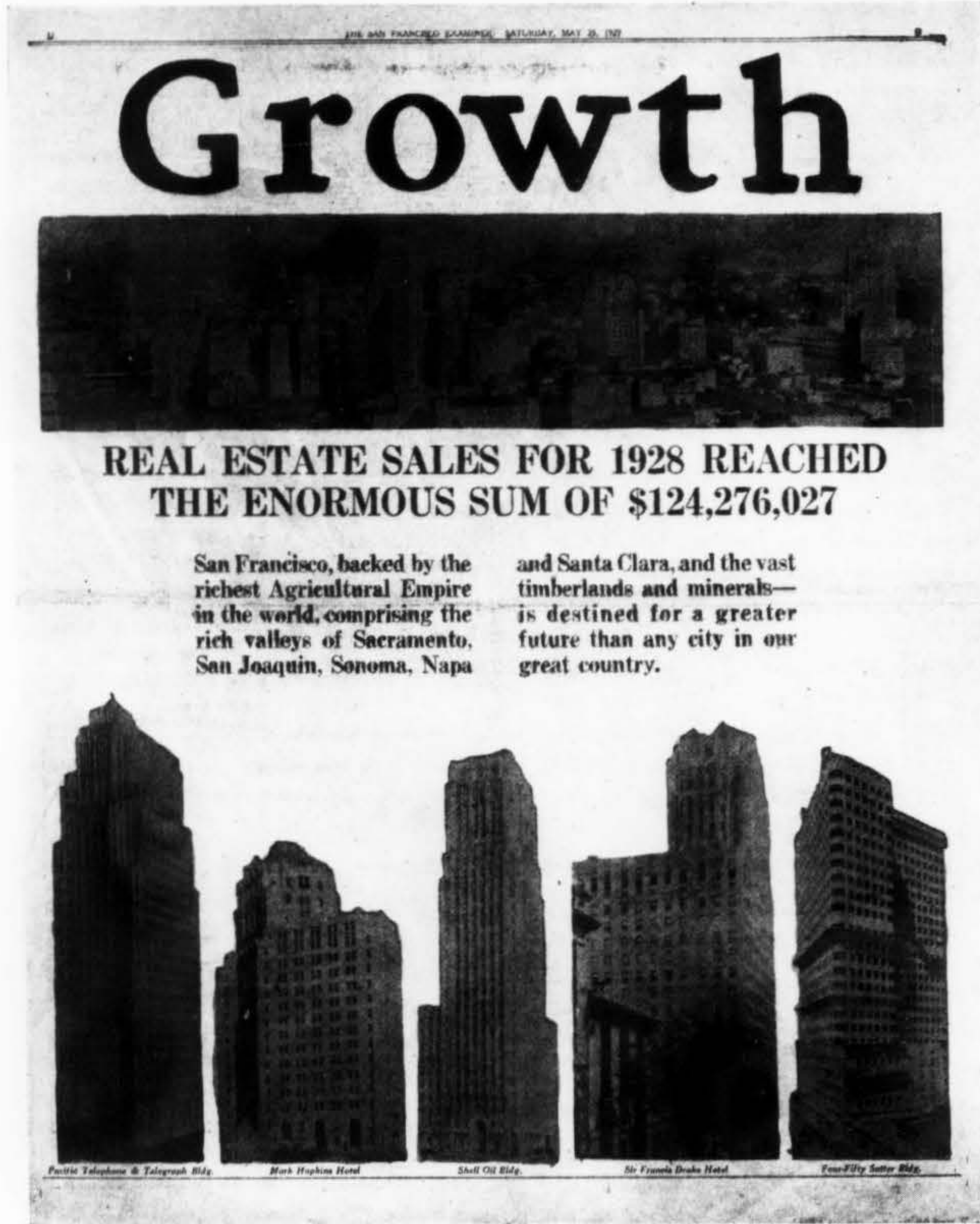
As Mr. Calkins says, "Prosperity is still here. It will remain if we make it remain."

A CORRESPONDENT inquires how much it will cost to have certain material published in the editorial pages of "California Arts & Architecture".

Editors are required to cultivate patience. It would be futile to wax wroth over such a query—or insinuation—for the writer is beyond reach, and, indeed, he is probably quite innocent in his assumption. Doubtless some magazines do receive compensation for publishing editorial matter. We will count ten, take a long breath, and inform our friend (it is, after all, a compliment, when he wishes to pay us for appearing in our pages) that never—under no conceivable circumstances—would we obligate ourselves, and jeopardize the independence of our editorial policy, by accepting compensation for any space outside of the advertising section.

MARK DANIELS' article, "What Is a Specialist" in the January issue was a distinct disappointment but disappointing from one aspect alone; it was all too short. Mark Daniels with his wide and cosmopolitan training and firm foundation starts to develop his subject, intimates great possibilities, and then cuts it short. Lovers of arts and architecture should demand an essay from this able pen, elaborating and stressing the need for wide contacts and more education both classical, and that obtained by rubbing against one's fellows before the idea of specialism is even approached. In the medical profession a man who hails himself as a specialist without first having had experience in general medicine usually finds himself a failure or a quack. Some wag has said that a specialist is a man who knows a great deal about very little, and an expert is a man who knows practically everything about nearly nothing. It is this kind of specialist and expert that Mr. Daniels deplors. Imagine the plantsman or horticulturist who has never studied botany. He occasionally gets to be superintendent of parks or estates; he becomes a specialist, and knows the catalogue names and rule-of-thumb methods of propagating thousands of plants, but when confronted by less of a specialist who has had a more fundamental training and who at least knows how to tell one botanical family from another his inferiority complex is promptly revealed. Go on, Mark Daniels, write us an essay on who has the nerve to be a specialist. I know a specialist in landscape architecture; he did one job 15 years ago with a very clever Scotchman working under him. He sleeps with the pictures of the plans of that job; hangs them in a prominent place, and shows them to the entire world, and it is the foundation of all his jobs since. I bet he can tell you quicker than Mark Daniels how many cubic yards of earth should be removed in order to make a fill or a grade. In a Mark Daniels' job, however, you may find a corner of the garden of Cicero, or the garden of Pliny; a suggestion of one of Shakespeare's "yonder bank whereon the wild thyme grows"; a nook from the vale of Academus; an archway that Montezuma could have looked on, or a Samurai tea corner. The stereotypy of the specialist leans on standardized five gallon cans of a limited range of commercial nursery plants, while the Daniels' garden shows knowledge of the rarer beauties of plant life unknown to the many. Many combinations of sound can be made with a small parlor organ but the combinations brought out by the baton of the symphony leader are endlessly beautiful.

DR. A. D. HOUGHTON.



A page of the Real Estate Section of the San Francisco Examiner, showing the growth of San Francisco—and, incidentally indicating the part our firm took in this construction program.

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We will be pleased to mail on request our folders, showing the work done by us on these three Buildings.

NOTE—Catalogs on 450 Sutter Street to be released later.

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IN his fine editorial on "What Is a Specialist?" Mr. Mark Daniels has raised controversy galore, but no one has yet answered the implied problem in his potent question, "Who were the great men?" The problem is to decide early in life, how great a man is going to be. Can all men be great? House and Garden for January 1930 raises the question whether or not an architect should try to be also an interior decorator. Some architects doubtless can and do cover both fields of knowledge; but they are the "great", the exceptions. Taking the thousands of photographs which cross the editor's desk every month as a basis of judgment the writer in this eastern magazine praises "the superb architecture" and says, "the architectural background of the rooms—the paneling and such which fall within the architect's province—are splendidly conceived and executed. But when the average architect attempts to be a decorator—the net result is appalling." . . . "It is scarcely conceivable that all architects are endowed with all the talents and all the taste. It is not to be expected that they should be as good decorators as they are architects." . . . "Why do many of them conceive themselves as more knowing on such matters than the men and women who have spent years studying and practising decoration? If they are impelled by an unconquerable desire to create complete and harmonious ensembles, then they should first learn something about decorating." A partial answer to this strenuous editorial from House and Garden may possibly be found in the criticism of French and American Educational Methods by Arthur T. North, A.I.A. in The Western Architect for December, 1929. "With all seriousness," he asks, "can we in America devise a system of architectural education suitable for and germane to our needs and conditions?" With western youth education is frequently more a matter of what can be picked up by observation than of scholasticism.

EFFORTS are being made in certain communities in this state to secure preference for local firms and local labor in building operations.

Here two motives come into conflict, each laudable in its way. The ambition and energy which directs persons or firms to increase their activities, to expand their business, to extend their limits, all this is admirable, and the cause of the tremendous development of American business.

But, on the other hand, self-protection is Nature's first law. It is clearly the duty of every community to protect the interests of its citizens, as it does their health and safety. And as a rule, when labor is

Editor's Note Book

brought in from outside, it results in unemployment for local men; and money is diverted both from the patronage of local merchants and the payment of local taxes.

This condition has sometimes arisen from local combinations to boost prices. When that has been the case, no one could blame an owner for cutting down unjustified costs by awarding outside contracts. When price and quality of workmanship are equal, however, it would seem to be good ethics and good business to deal with local concerns.

Not only charity, but business, should begin at home and continue there so long as the legitimate interests of the home are not injured by its diversion.

TOWNS and cities which grow according to a well laid out plan, made by the people who live there, rather than by exploiters, have a distinctive charm.

Take for example the town of La Jolla. All the natural attractions of good bathing cove, picturesque shoreline, equable climate and just the right distance from a conservative city, are unchanged since the first summer residents decided to stay there the year round and keep them so.

A good service section was wisely planned on the level part of the site. Zoning, which prevented beach concessions, was instituted at the outset; and, grow as fast as it will, La Jolla will always attract intelligent people who want a suburban, seaside home away from the noise and crowd of a popular and too public plaisance. It has its banks, its butcher and baker, and, perhaps, a candlestick maker or two; but these are established for the service of the residents by residents and do not constitute a part of La Jolla's distinctive appeal. In the hands of competent dealers in land, La Jolla is growing up over the pueblo lands of the city of San Diego in every direction beside the sea. And San Diego boasts more frequently of La Jolla than of any other residence district within its generous boundaries.

Other towns in the west will be presented in this magazine as La Jolla has been, that home-seekers may choose their locations

easily. Requests for information about any western town will be elaborately answered, with concise descriptions of that town's advantages for the individual homeseeker.

THE editor was invited to speak at a convention last month, an annual affair held at the home office (in San Francisco) of a large company which manufactures paint and accessory products, for the benefit of its fifty odd branches. He talked on "Salesmen I have met—good, bad—and the ideal"; to an audience of about two hundred salesmen.

The speaker profited more than the audience. To have four hundred eyes riveted on one's face, four hundred ears cocked to hear every word, two hundred alert minds absorbing and adjusting the opinions presented—is an experience which is intense and illuminating. A spirit of desire for cooperation with the architect, of enthusiasm for their work, of confidence in the quality of their products, was evident; and it is significant of changing conditions, of a growing recognition of the value of quality and verity.

Moreover, back of this audience rose a vision of the developing civilization of the West. All these men represented just one firm's efforts toward beauty, cleanliness, health, comfort, reaching into every part of the inhabited West, like arteries, blood vessels, carrying the pulse of life through the human system. This is no longer a Wild West.

ASIGNIFICANT comment comes from an architect recognized as a leader in the movement for a new spirit in design: Dear Sir:

"In your comments on Bullock's Wilshire in the January issue you say that "those of us who are conservative by training and disposition will not accept all its forms as final." Is such acceptance even desirable? Can you give a convincing reason why anybody, even a conservative, should regard any form as final? The modernist from conviction rather than fashion realizes that to accept a new form as final merely establishes a new academicism in no way preferable to that from which we are painfully emerging."

Very truly yours,
IRVING F. MORROW

SUBSCRIBERS are demanding more illustrations of small gardens. Frankly, good photographs of small gardens are difficult to find and we appeal to you for help. If you have a garden which you believe our other readers will enjoy reading about, please send us photographs and a descriptive article. Such material will be promptly returned in good condition.



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California Arts & Architecture

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

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FEBRUARY
1930

VOLUME XXXVII

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

GEORGE H. OYER
President and General Manager
Secretary—J. B. JOHNSON

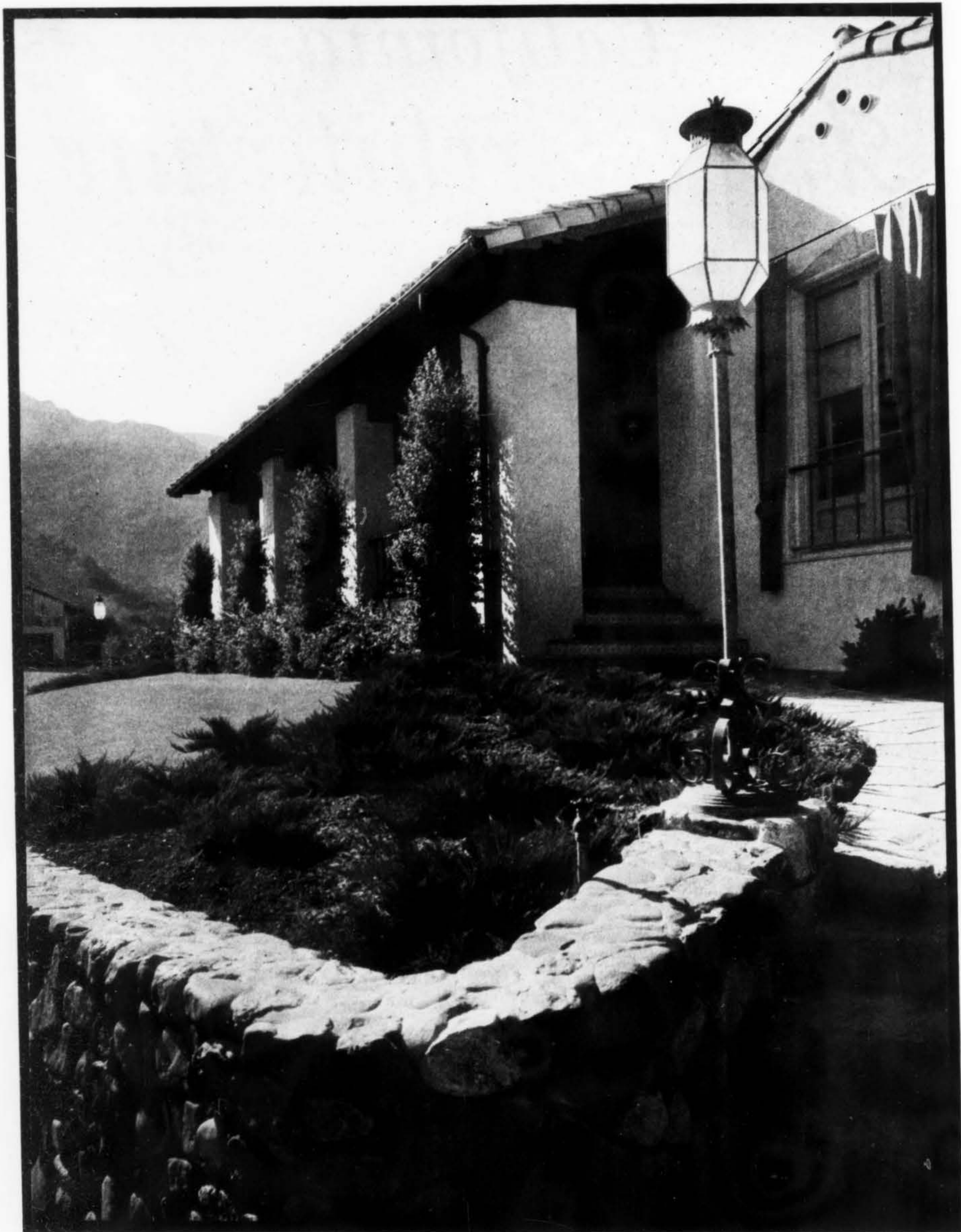
Advertising Staff—NED BRYDONE-JACK, F. J. DENNIS, JEROME FIELDING, R. F. SPARKS
Art Director—HARRY CALDWELL

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CHICAGO NEW YORK PORTLAND

John D. Ross, 608 Otis Building Wm. D. Ward, 254 W. 31st Street Arthur W. Stypes, Jr., Security Building

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

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The California Tradition of Hospitality Inherited from The Dons

The entrance to Mr. Max Cohn's country home, in the Los Gatos hills, was designed by Bertz, Winter and Maury, architects, to express a feeling of welcome and comfort to arriving guests.



The peasant court in Granada has a direct passage to the street. It is paved with the characteristic rough cobbles, and its only decoration is a profusion of flower pots.

PEASANT COURTYARDS OF SPAIN

Patios That Are Useful, Simple, and Still Charming

By THOMAS D. CHURCH, M. L. A., *Landscape Architect*

MUCH has been written of the patios of Spain. They have a rich heritage and a long history. It is the Mediterranean tradition that when man came out of his caves and built his dwellings, they were built around a court. The Persian and Egyptian gardens were court gardens. The Greeks had their peristyle; the Romans their atrium. A court was the center around which they built.

These civilizations have all contributed directly to the development of the Spanish garden. The Phœnicians and the Greeks brought their architecture and pottery; the Romans their systems of irrigation. The Visigoths followed the Romans and brought the Byzantine arch and column. Then the Saracens, Arabs and Moors, excellent artisans and potters and weavers, brought the riches of Persia and the East, and blended these many influences into the harmonious whole which is the Spanish garden today. Evidences of this illustrious family tree are found in the many mosque gardens, cloisters, and patios of the wealthy nobles and townsmen of Spain.

It seems especially suitable that we in California should study these gardens of southern Spain, for the similarity in climate and topography is all but startling. It is hard for a native Californian, travelling across Spain to believe he is not in his homeland, for he sees orange covered foothills, and in the background snow covered Sierra Nevadas. It is no wonder that the Jesuit priests exploring the new world, called it "New Spain," and that the architecture that they brought with them fits so admirably into our own

hillsides and plains. It is fortunate that our architects are finding the best in the many traditions which have contributed to the architecture of old Spain and adapting it to the changing conditions of modern life. It is interesting, and again fortunate, that they are finding inspiration for our smaller houses in the peasant farmhouses and urban architecture along the Mediterranean.

What, then, of the gardens which accompany this peasant architecture? How has he built and what gardens can his limited resources command? For the Spanish peasant no matter how poor, always has

a garden, even though it be only a few pots of flowers around his doorway. But then he builds his house around a court, and so has some garden space, always limited, and always delightfully intimate with his house. Obviously the Byzantine and Baroque detail, the intricate fountains and abundance of bright tile have been out of his reach. He has been forced, economically, to build simply. He uses bare white-washed walls and cobble paving. His wrought iron and carved wood are simple and are used sparingly, although in peering through the "slums" in Granada one sees heavy and delicately carved beams and rafter-ends, relics of the Mudejar art of the Moors which has left an indelible impression on all Andalusia. If we find a naive beauty and charm in their arches and doorways, their primitive wells and tile roofs, it is because the lines are fundamentally structural and not because they have been built with any especial consciousness of their art.

Their gardens can best be called courtyards rather than patios, for when we think of the patio we picture neat tile or mosaic walks, polychrome tile seats and fountains and Spanish ladies in bright shawls. But what we see in the courtyard is peasant women washing their clothes at the crude wells and basins. It is a court of many uses. It will compare, in this sense, to our now famous and lamentable American backyard, for in it they chop their wood, spank their children and stretch their washing out over the cobbles to dry.

Their use of water in wells, basins and wall fountains springs largely from



An interior court in Seville which is used by many families.



No. 50 Alamanzor, Seville.

To the right is the entrance to the Granada wineshop which leads to the court and fountain shown on the opposite page. The ornate column and carved beams are relics of the time the Moors held sway in Andalusia. Directly above and below are views of a house at No. 50 Alamanzor in Seville. It is from this simple and direct architecture that we can derive much inspiration in building in California.

In the lower right is a gate in the gardens of the convent of Santa Marta in Cordoba.



A Granada wineshop.



No. 50 Alamanzor, Seville.



Convent, Santa Marta, Cordoba.

practical motives, but if we wish to reproduce the spirit of the thing we can well turn them to a decorative purpose. Often they bring their roof drains down and shamelessly pour them into their wall fountains—a feature we take care to hide or make as inconspicuous as possible.

The most characteristic attempt at decoration is by the use of clay pots. This may truly be said to be an old Spanish custom. They are used with great profusion, even in the humblest quarters. Pots of flowers and vines and bulbs line the walls and steps and window ledges. They outline their shrub beds and line their walks with them. Conical pots and birdcages appear hit or miss on the bare white walls. While terra cotta pots predominate, they use anything that is handy—barrels, tin pans and tubs. They are piled casually in all available space in the court. The result is a delightful confusion of color and arrangement, and a pleasant contrast to the plain and simple architecture.

The photographs which accompany this article were taken at random throughout Andalusia, by the author and Mr. G. Leslie Lynch, Professor of Landscape Architecture, Ohio University. It will be noticed that the plants are largely soft-textured and round-headed—a contrast to our prevailing idea that a Spanish house immediately calls for yucca and cactus. It would be more in the



A fountain in an old Granada wineshop. Note the roof drain which empties into the basin.

spirit of the Spanish garden to keep the desert out of it. The cactus and "spiky" type of planting has a precedent in the gardens of Mexico and of our own Southwest where it seems suitable to the pueblo type of architecture, but it reproduces none of the feeling of Mediterranean gardens.

A rich deep green is the predominating note in the planting. Flower beds are used sparingly, and flowers are seldom seen except in pots and are changed with the seasons. Among the trees, their favorite was the citrus family. Orange and lemon trees found their way into most of the Spanish gardens and were especially favored for their fruit and their shade, and their fragrance, for the Spaniards especially cultivated the more aromatic trees and shrubs. The flowering almond and peach so often seen over their walls, like the Spanish shawl, have an oriental ancestry. The cypress and oak and olive are abundant.

What these humbler courtyards of Spain can teach us, above all, is simplicity. Simplicity of line, of detail; of planting and of building material. While their simple effects may have been forced upon them by a lack of variety in materials and resources, we can well afford to learn from the example which they have set. Surely never was plagiarism more justified than when we contemplate this peasant architecture and its gardens on California soil.



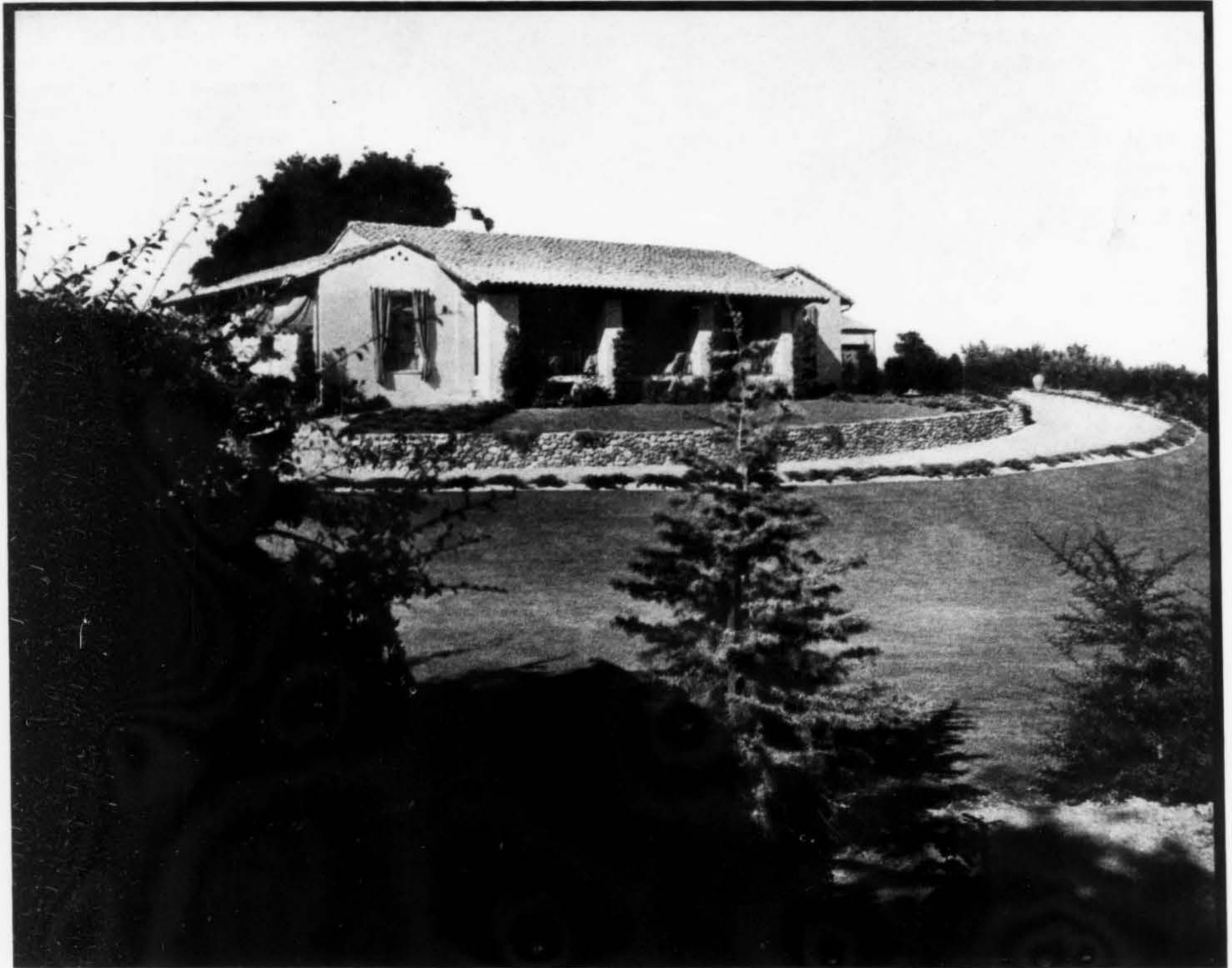
Flower-pots, bird cages and the family wash add color to this charming architecture.



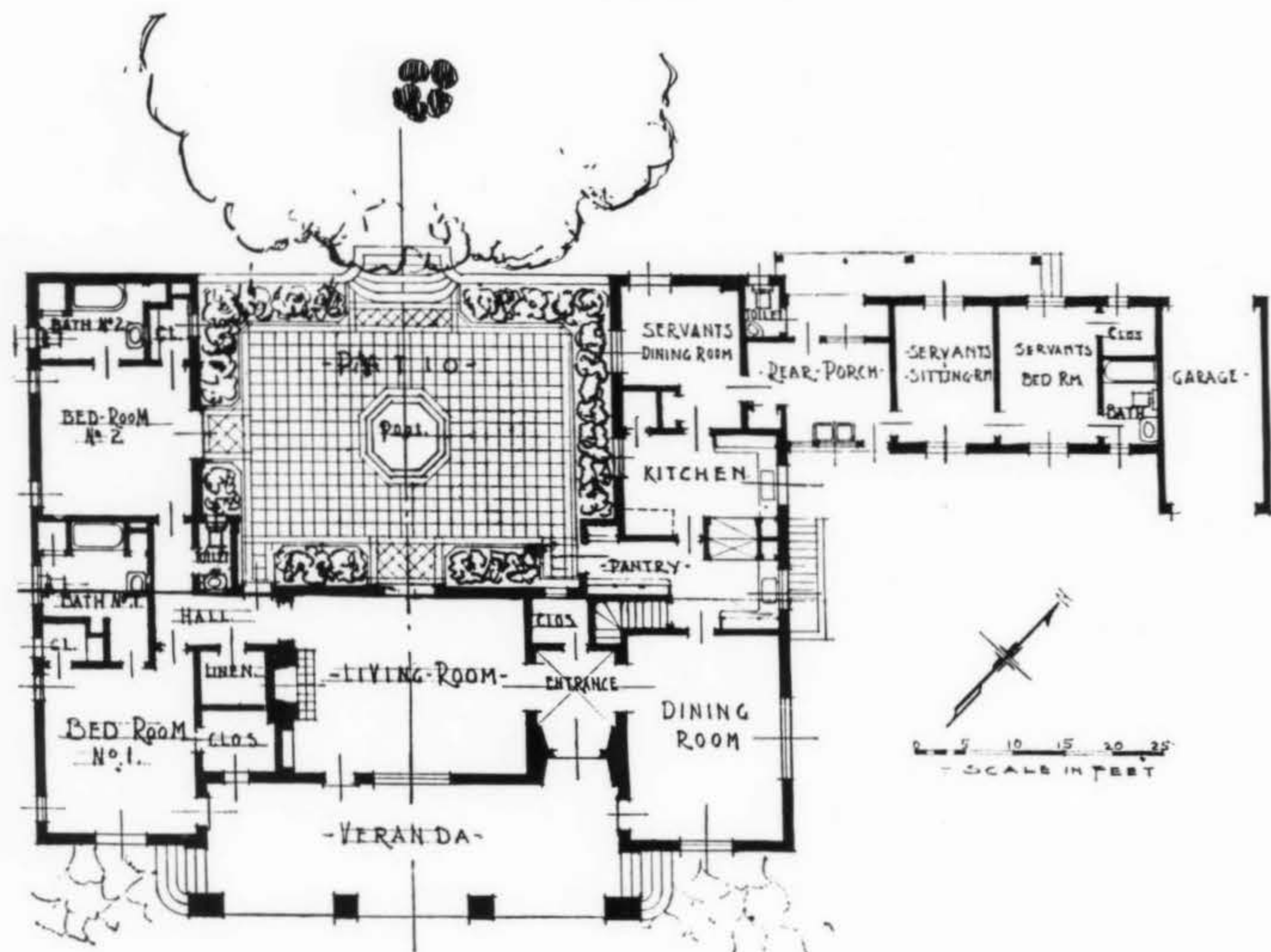
Pots of all shapes cover the walls and ledges of this window which looks out over a Cordovan courtyard.



Looking into a courtyard from a main street in Seville.



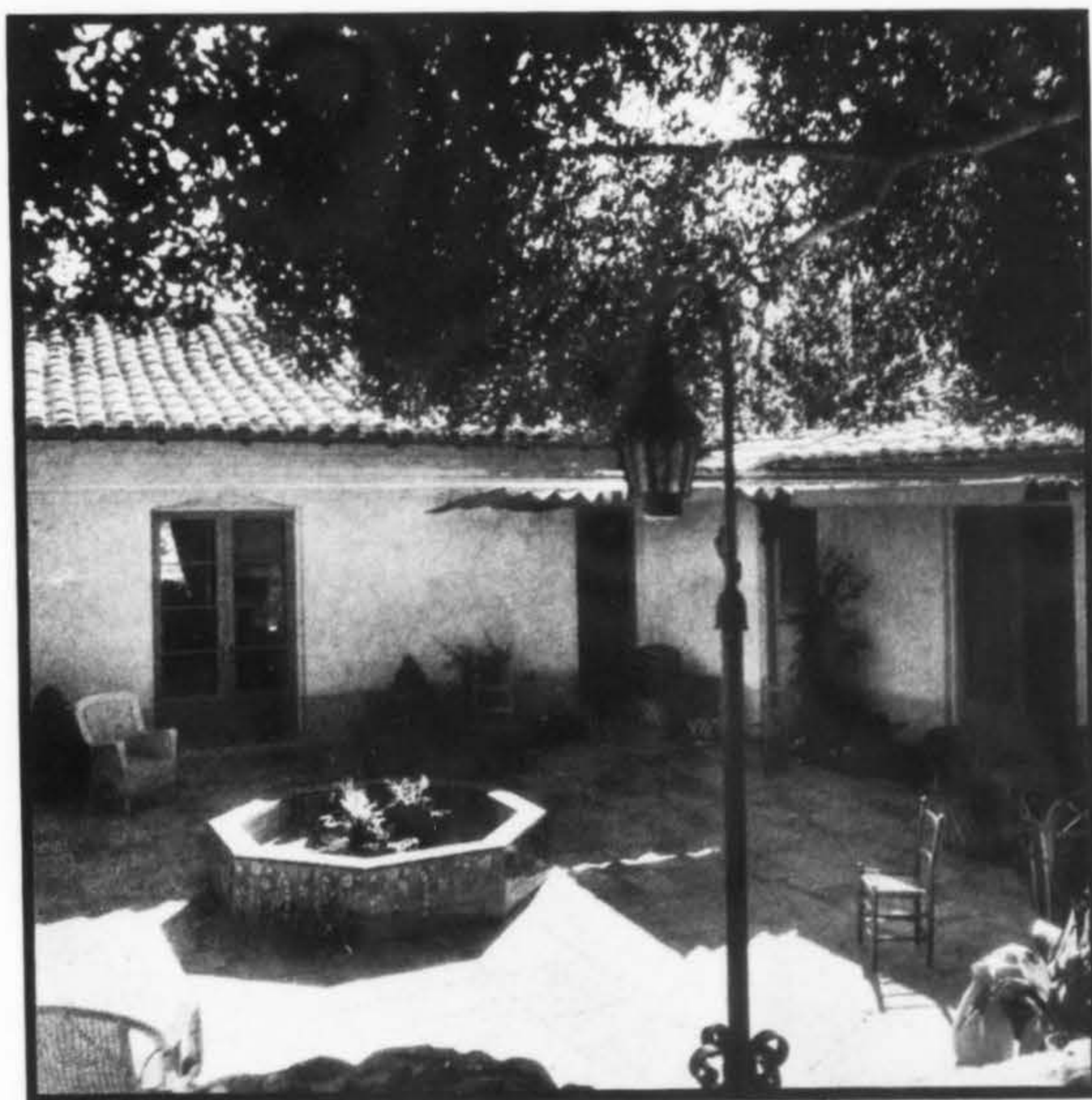
Around the house sweeps a drive and rolling terraces of lawn, and a panorama of the valley.



M R . M A X C O H N ' S C O U N T R Y H O M E



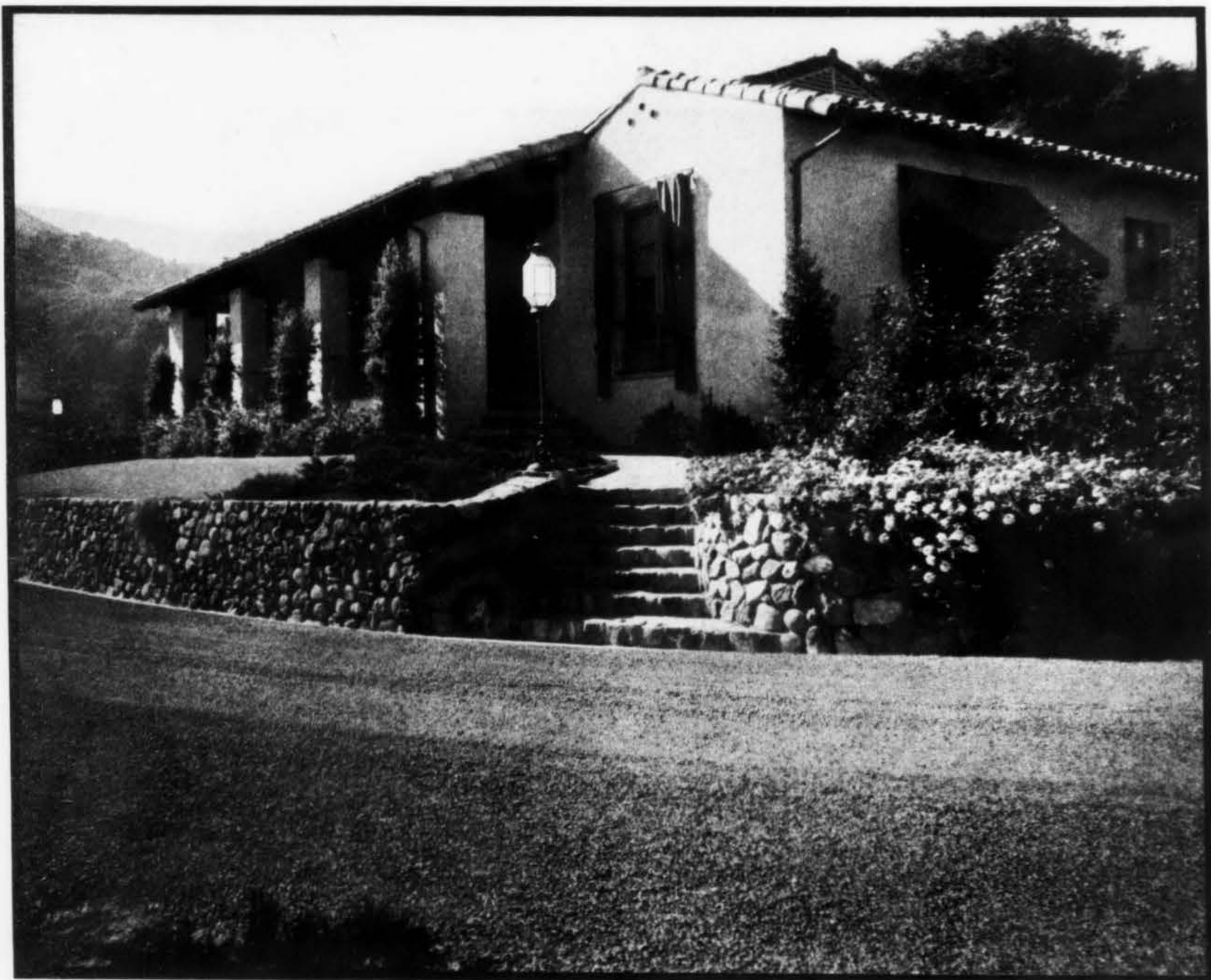
Bertz, Winter and Maury, architects, utilized a magnificent cluster of oaks to feature the patio.



SITUATED IN THE LOS GATOS HILLS



The veranda of Mr. Cohn's house at Los Gatos overlooks a splendid arena of hill and dale.





Decorative possibilities of the cactus are becoming known; and some Santa Barbara treatments are shown in these views. Above is a natural setting in the Blakesley Garden, and one in Miss Amy du Pont's estate. The Sacred Garden of the old Mission needs no comment. Below are glimpses of the Mission Canyon Museum of Natural History and Mrs. Ann Stow Fithian's collection, on the estate of Mrs. Oakleigh Thorne.





Photographs courtesy S. & G. Gump Co.

Doves carved from an unusually beautiful example of Jade, shading from Emerald green on the heads to palest lettuce green in the body and Emerald tipped wings and tail

Spinach Jade HO birds, Phoenix. This fabulous bird is the symbol of the Empress of China



Buddha in translucent yellow jade, with the right hand raised in the attitude of expounding, and the left holding the begging bowl





White jade figure of
the Goddess of flowers.
Imperial Ch'ien Lung
Dynasty

JADE: THUNDERBOLT OF THE STORM GOD

Chinese Workmen Excel in the Ancient Art of Jade Carving

By DOROTHEA OYER

JADE is ranked by the Chinese as the most precious of stones. With its polished surface and varied tones of color, it is idealized as the quintessence of creation; forged from the rainbow into thunderbolts for the storm god. Various ancient weapons in the shape of jade axes and celts which are occasionally turned up on to the surface of the ground after heavy rains, are said to be discarded weapons of this god. Jade is also the traditional food of the Taoist genii; and it is, moreover, endowed by the Chinese with many magical and healing properties, as it was by other ancient nations.

The name "Jade" is derived from the Spanish *piedra de hijada* or "Stone of the Lions," through the French *piere de lejade*, which is said to have been changed to *le jade* through a printer's error when the word was yet unfamiliar. Jade was first brought to England from Spanish America by Sir Walter Raleigh as a medicinal stone, and in his books he extolls its many curative virtues. It is remarkable that jade played its solemn, ceremonial part in Chinese life for 4,000 years before its name or appearance were known to foreigners.

The Chinese lapidary has all the tools of his art, which may be traced back to ancient Chaldea and Susiana, from which it seems to have spread westwards to Europe and the Americas, southwards to India and eastwards to China. The modern lapidary has invented no new tools. The Orientals seem to delight in tasks that call for a miracle of patience and skill. Surely the Chinese in the working of jade have achieved with their crude tools effects that leave modern lapidaries open-eyed with wonder. The

actual carving and fashioning, laboriously done, is still only half the labor required to turn out a finished jade piece. There is still a prolonged polishing of the surface to bring out the intrinsic merit of the material. The harder the jade, the more it will repay the patient handiwork of the craftsman, who must carefully rub down all scratches and angles left by wheel and saw as he follows every curve of intricate carving. He must go over the ground again and again to attain in hard stone the fluent lines and delusive softness of the perfect piece, which would seem to be some plastic substance. The polishing tools are made of wood, dried gourd skin, and ox leather with ruby-dust paste, the hardest material of all. For polishing the surface there is a graduated series of revolving wooden wheels from fifteen inches in diameter downwards, which are mounted on a wooden spindle and worked upon the reciprocal treadle lathe.

The Chinese connoisseur likens a finished work in white jade to the liquescent mutton fat, or to congealed lard, shaped, as it were, by fire. A bit of carved jade, seen

from the distance imposed by the glass of a museum case, seems to us to be an object truly desirable. However, the value placed upon jade by a Chinese collector makes the appreciation of the eye seem negligible. He turns a piece of jade in his hands, feels its silky surface and strikes it lightly to hear its musical ring, with a subtle form of appreciation almost unknown to the western collector. This beauty of texture peculiar to jade is the quality most highly prized by the knowing Chinese.

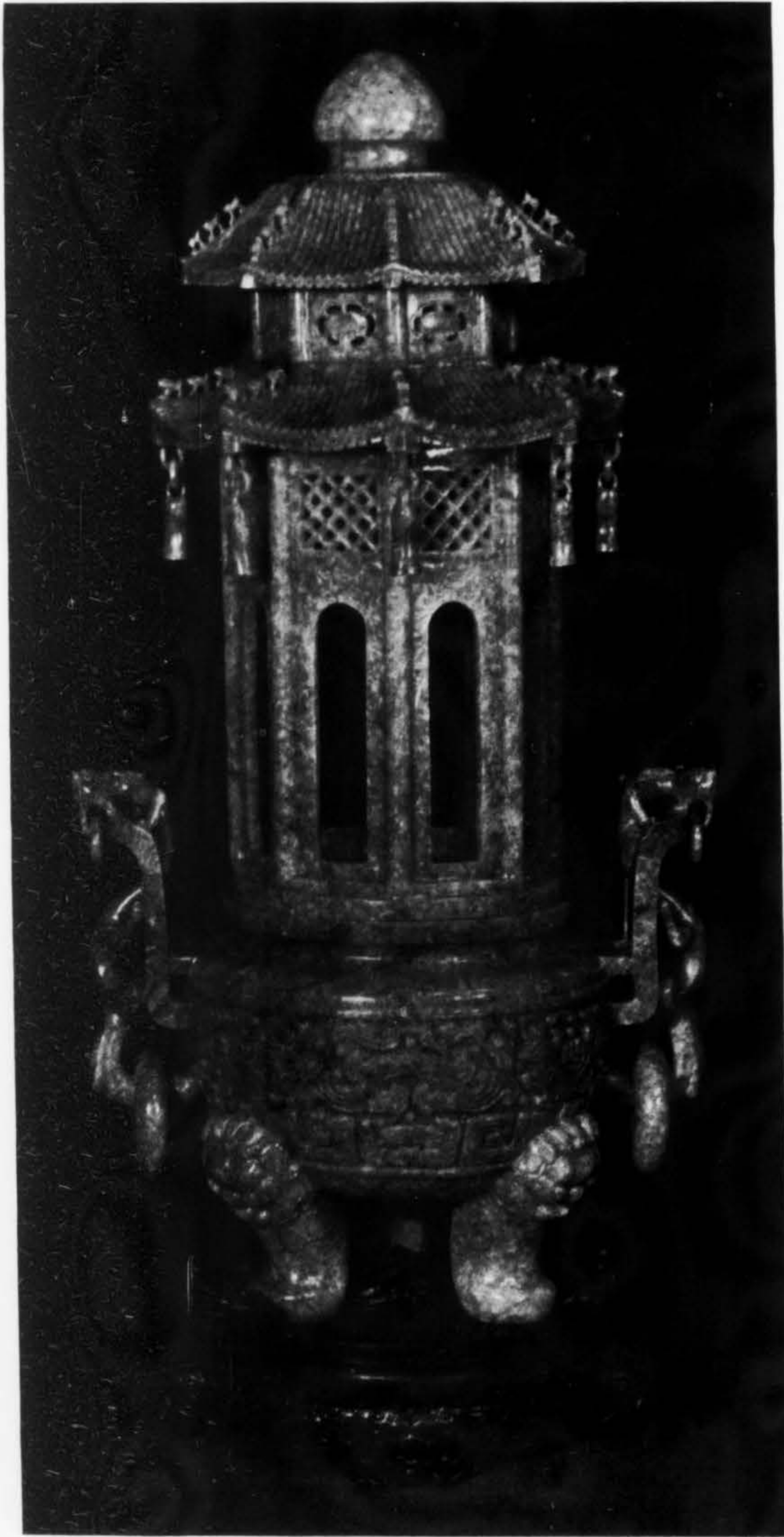
It is known that although the human figure appears in early bronzes, it is not represented in jade except in the strange, conventional figure of the Sage, a triangle of face with the traditional beard and the eyes and mouth crudely gouged out. His robe is long and straight with an opening at the back and the feet partially showing at the bottom. Possibly there may have been a prejudice in old China against representing the human form, for we read of an Emperor Wu Yi (1194-98 who, "having neither faith nor law, made a human shape and called it Heaven. He gave it dice and ordered an attendant to throw them for the effigy. The spirit of Heaven lost, and the Emperor abused and insulted his creation." This sceptical and contemptuous Emperor was suitably killed by a thunderbolt after an evil reign of four years.

The period during the reign of the Emperor Ch'ien Lung (1736-95) was considered one of the most prosperous and fortunate in Chinese history, and was most prolific in the production and carving of jades. The pieces illustrated are chiefly from this period, and are from the collection of a well



Entire Altar set, all perfect, in spinach green jade.
Very rare

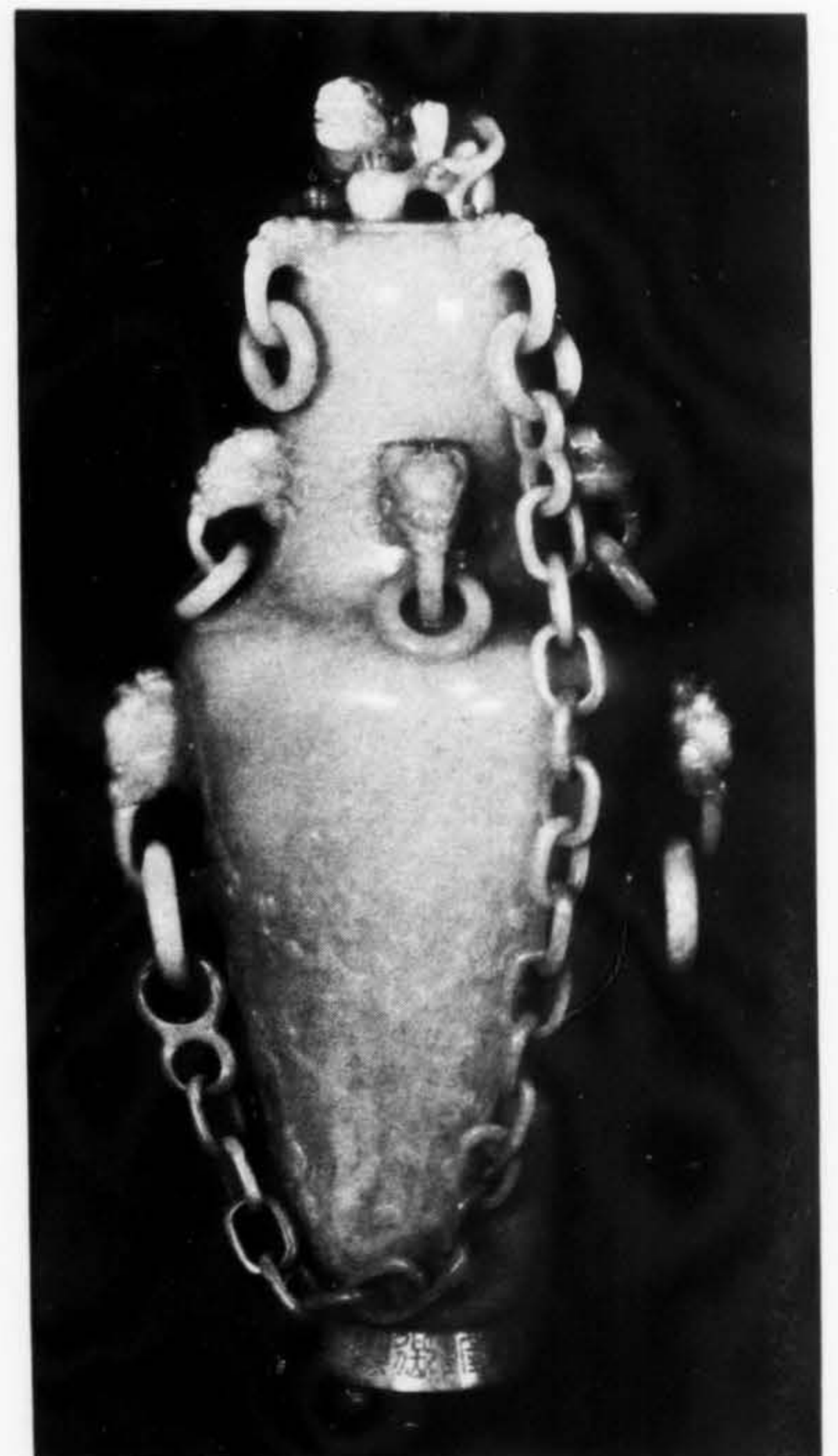
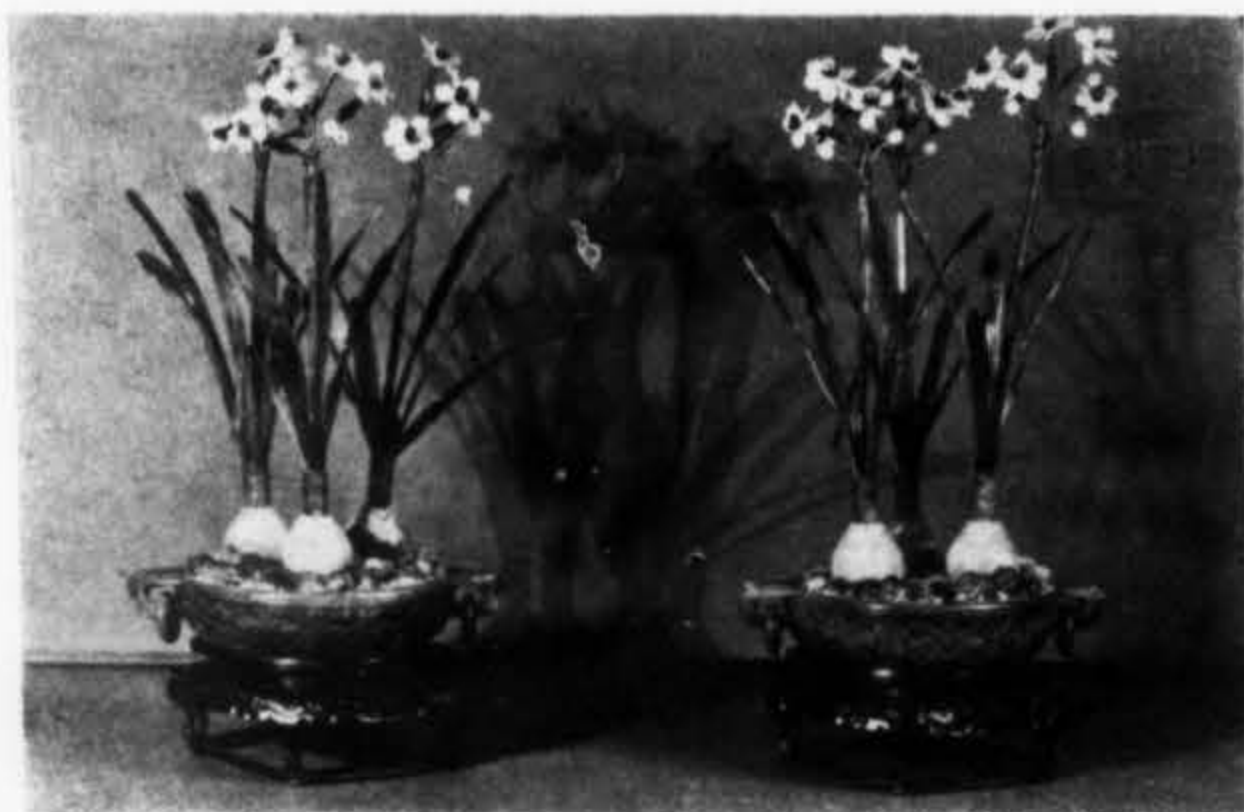
(Continued on page 72)



Left: Apple green jade Pagoda Incensor, 18-inches high, from the collection of Prince Jau Wang at his palace Jau Wang Fu in Peking (Peiping). Among the rare gifts of jade presented by the Emperor on the occasion of the birth of Prince Jau, this Incensor was considered the most beautiful

Lower Left: Fashioned entirely of jade, these bowls of Narcissus are a marvel of delicate artistry. The stems rise from white jade bulbs and shade from palest green to dark green jade in the leaves. The flowers are of white jade and their centers are of amber

Below: Mutton fat jade vase 10-inches high and 5-inches wide. Imperial Ch'ien Lung. Carved from a single block of jade with peony, cherry blossom and bird relief. Circling the neck and forming handles on the sides are elephant heads from which hangs the chain of eternal friendship. On the cover is the Imperial Fo dog holding beneath his foot the pearl of great price





*A Benda mask of
Pavlova, the Incom-
parable.*

THE STORY OF ST. RITUS BENDA

*Artist and Dancer, Who Sees the World Through the Eyes
of His Mongolian Ancestors*

By PHYLLIS MUNRO-WARK

IT WAS the day when the travelling Russian dancing master was expected in a village near Warsaw. Because of his coming the main street was deserted save for sundry ox-carts and denizens of the farmyard. The village children were indoors practising, for they took this monthly lesson seriously. It was the stepping stone to a dancing school in the Polish capital, and from there, perhaps to a coveted position in the chorus of the Imperial Russian Ballet.

Most serious of this group of youthful students was a family who resided in a gaily painted wooden house at the far end of the straggling street. Here the old professor from Moscow had twelve pupils ranging in ages from four to seventeen years of age. Each one was possessed of talent, but the genius of the family was St. Ritus, a lad just entering his teens.

No doubt this little fellow dreamed of the day when he would dance on the stages of the important theatres of the world, as he leaped into the air executing perfect entrechats, or pirouetted across the bare floor of the room where his brothers and sisters practiced. That was thirty years ago; meanwhile his dreams have come true.

Today St. Ritus Benda is internationally extolled as a dancer, artist and maker of masks. Though this man of diverse talents would rather be known as a dancer and creator of exotic dances, his gift for making portrait masks has placed him in the foremost rank of the fine arts. In his studio, which for a breath-taking scheme of decoration has no parallel, there are many of his mask creations of celebrities; each one is encased in a shrine befitting its metier.

The mask of Lady Diana Manners as the Madonna in the Miracle, is enshrined in a niche symbolic of the Virgin; above it is a splendid imitation of a stained glass church

window. Facing it in startling contrast is Mae Murray, as she appeared in "Fascination." Benda recounts with the wholehearted simplicity of a child that he experienced a thrill of triumph in the making of this one, for he visited every second-hand book store in San Francisco until he found an old magazine with a photograph of her in this early picture. There are other portrait masks of Hollywood stars, and all are remarkable achievements.

Benda's ability to catch a likeness is sheer genius. He infuses character into the features, the eyes appear either meditative or smiling, the lips about to utter some sentence and upon closer inspection one can discern the lines which give to every face its individuality.

This dancer-artist is a worshipper of beauty, and it is his regret that we live too rapidly in this age of science, jazz and "prohibition" to appreciate the beautiful

things which nature and art have put on earth.

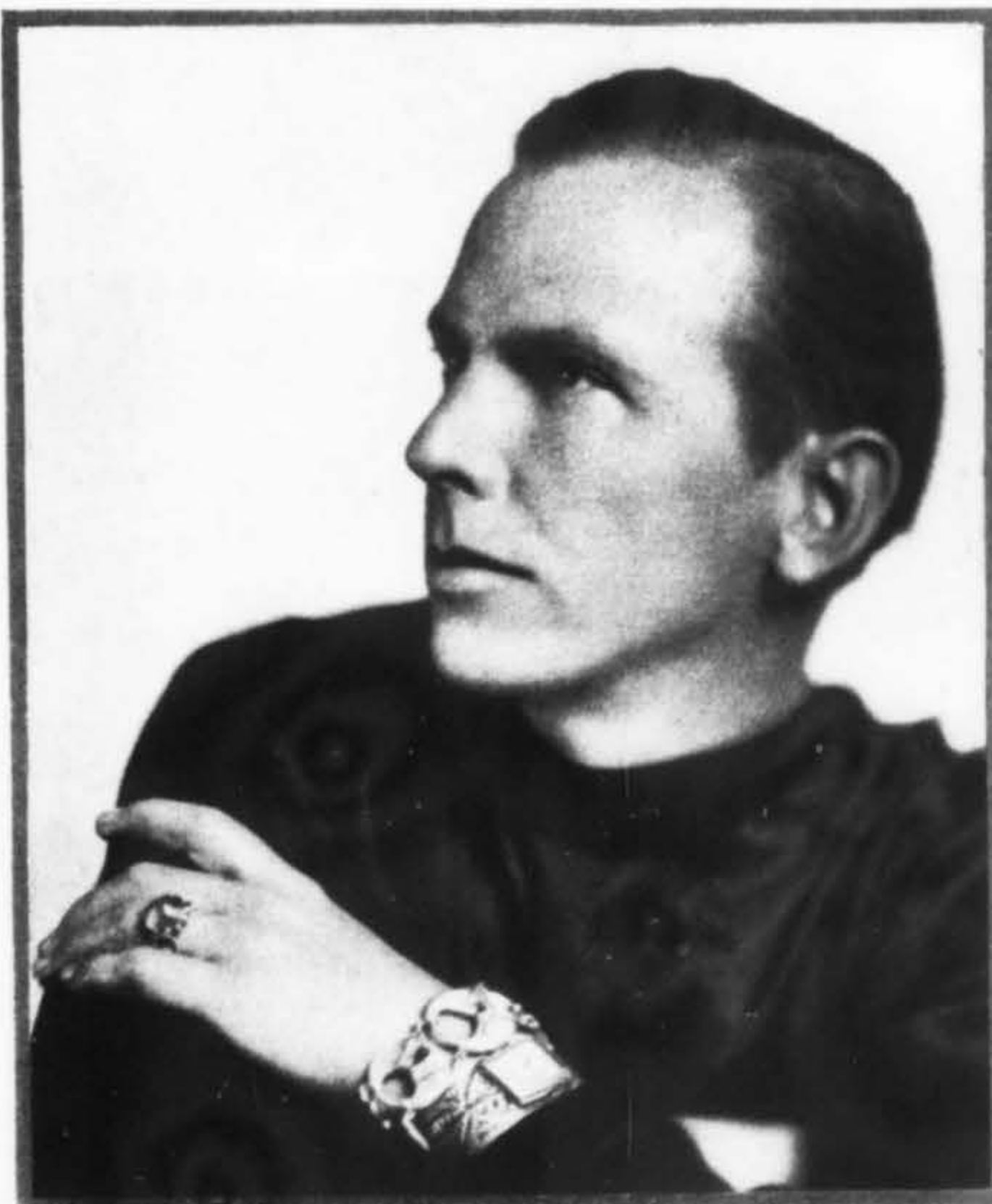
"But the wheel must turn," he said to me, "and the next generation will see nature and art come into their own again."

One glance at St. Ritus Benda reveals that he is not of the work-a-day world. Tall, lithe-figured, he moves with the slow grace of a panther and one is keenly aware of the penetrating, far-sighted gaze of his blue eyes. While at work in his studio, he dons a replica of the uniform which was worn by the masters of the Imperial Ballet before Russia became a Republic. When I commented upon this, he said:

"During the Czar's regime, the masters of the ballet ranked with the ambassadors to foreign countries and the military; also, they were exempt from serving in the army. To distinguish these men from ordinary citizens they wore black satin Russian blouses and tight fitting satin trousers fastened with large black bone buttons."

Benda was born in Warsaw where his father made a living as a craftsman. From him he received a thorough grounding in the rudiments of art, which he developed later in the studios abroad.

"I'm proud of my father," he said, "He was a descendant of a long line of wandering Polish craftsmen, who travelled from town to town in Russia and Poland plying their arts. These artists never worked to any definite pattern; securing a piece of wood or a canvas they evolved the design as they carved or painted. My father's designs generally showed a preference for the Orient. This is probably due to the fact that his ancestry dates back to the Mongolian invasion of eastern Europe during the twelfth century. Because of this invasion the art of Russia and Poland fell under the influence of the Orient. I have inherited much of the Mongol blood of my father's ancestors, it flows thicker in my



veins than the Caucasian blood of my mother, that is the reason why I can create only exotic pictures and objects d'art—modern art—bah—” he shrugged his slim shoulders, “I cannot touch it.” Rising from his seat he pointed to a picture of a golden dragon blotted against an olive-green background. “This, as you are aware, is the Imperial emblem of China, to me it is the embodiment of all the irresistible fascinations of the East!”

Glancing across the room to where he stood silhouetted a slim straight figure against the golden dragon, I suddenly understood the reason of the mystic look in his eyes and his exotic surroundings. From then on my imagination was captivated. All at once his excitement faded and coming back to his seat, he continued:

“When I was a boy the educators in Poland were chiefly circuit professors. These men remained for a few days in a village, then journeyed on to the next one, sometimes having under their jurisdiction a district covering hundreds of miles. They were very learned men, and perhaps we children learned more from them than we should have done at a regular school, for there was a kind of friendly rivalry between the villages as to which one should receive the highest praise for their work.” When I asked him how he came to learn such perfect English, he smiled. “We had an English governess and it was due to her urgings that I left Poland and went to England to enter the ballet.

“I reached London at the time when the ballet was the rendezvous of aristocracy and the intellectual set. Adeline Genée was at her zenith and the Imperial Russian Ballet was playing its premier season at the Palace Theatre. I took part in several ballets at the Coliseum and had just completed a tour of the Provinces when the dream of my life was realized by the offer of a tour to the Orient.

“I can recall the day we sailed from London,” said Benda, with the same enthusiasm as if it had been only yesterday. “It was storming and the wind had blown the leaves off the trees onto the pavements where they were ruthlessly trodden underfoot by hurrying pedestrians. To avoid the congestion of traffic at the foot of Whitehall, the driver of my ancient “four-wheeler” cab—a querulous old fellow with a crimson bulbous nose and beery breath, swerved off on to the Embankment. As we skidded past



Florence Reed with a Benda mask of herself in "The Shanghai Gesture"

Cleopatra's Needle, I was thrilled anew by the spell of the East, and leaning out of the cab window I gazed at the dingy obelisk until it was swallowed by the fog.”

Benda was immediately captivated by the vivid colorings of the Oriental bazaars and the soft-footed natives chattering a strange language. He visited the temples and wandered through the narrow streets of every Indian city where the company halted, until the artist in him was inspired to paint exotic stage settings which were used afterwards in many United States theatres.

Also, he started a collection of seeds and cuttings unknown to Western horticulturists. Upon his return to New York City he made many attempts to grow them in this foreign soil, but they stubbornly



A Benda mask of Mae Murray in "Fascination"

refused to take root and it was not until Benda came to the San Francisco Peninsula that he was successful.

“Here they thrive as though California were their natural habitat,” he told me. “My eastern friends vow I exercise some Oriental witchery over them. Let them say what they please, but I know the reason these flowers grow is because of the richness of the Californian soil.”

Shortly after Benda's return from his first trip to the Far East, he was engaged by Leon Bakst to paint stage settings. He soon tired, however, of the demands which a life of routine imposed upon him, and when the opportunity came for him to tour the Orient again, he willingly laid aside his paint brushes and donned ballet shoes.

“On this tour we went to Indo-China,” he related, “and while there we received a command from the King of Cambodia to give a performance at the palace. Dancing is an exalted profession among the Cambodians. Because of its acrobatic nature the pupils have to endure years of rigorous training before they can master its technic. Only beautiful girls from the upper classes are chosen for the royal ballet, which until not so very long ago, was under the personal supervision of the ruling monarch.

“A Khmer danseuse must be equally accomplished a pantomimist as a terpsichore, because she has to act the parts of Cambodian legendary characters in the ballet. It is said these girls can portray the human sentiments with more realism and simplicity than western actresses.

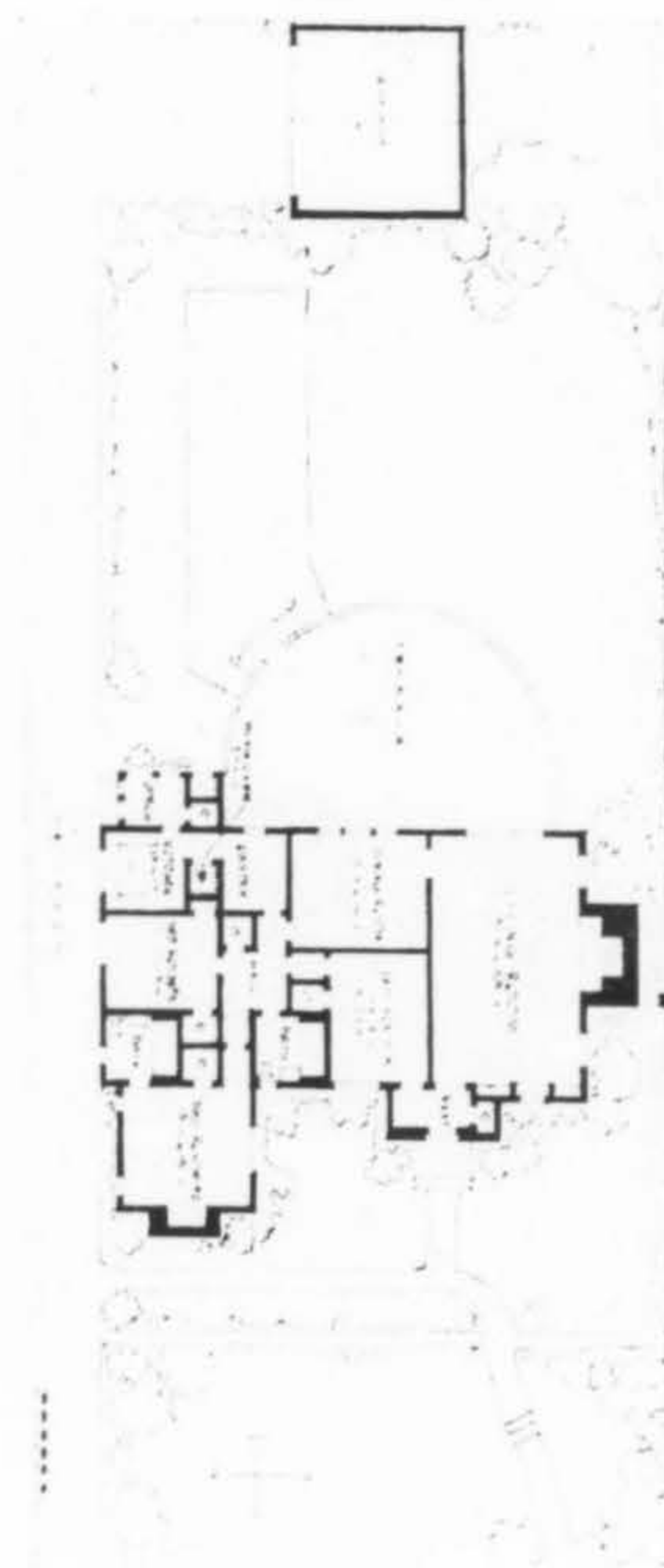
“It was a signal honor for a western troupe to be received by the King, who expressed great pleasure at our offering. Our movements and rhythm intrigued him and he lauded vociferously our unusual technic. Being accustomed to the stiff regalia of the Khmer dancers, he was held spellbound by the airy tarleton flounces of the ballerinas and corps de ballet. At the close of the performance he presented me with a Cambodian mask, a gesture of appreciation.”

“These masks are worn by the dancers to represent mythological characters and religious beliefs. The art of making them is handed down verbally by the Cambodians from generation to generation. As I examined His Majesty's gift closely, I realized what an inspiration it would be to a dancer. By wearing one he could lose his own personality and assume the char-

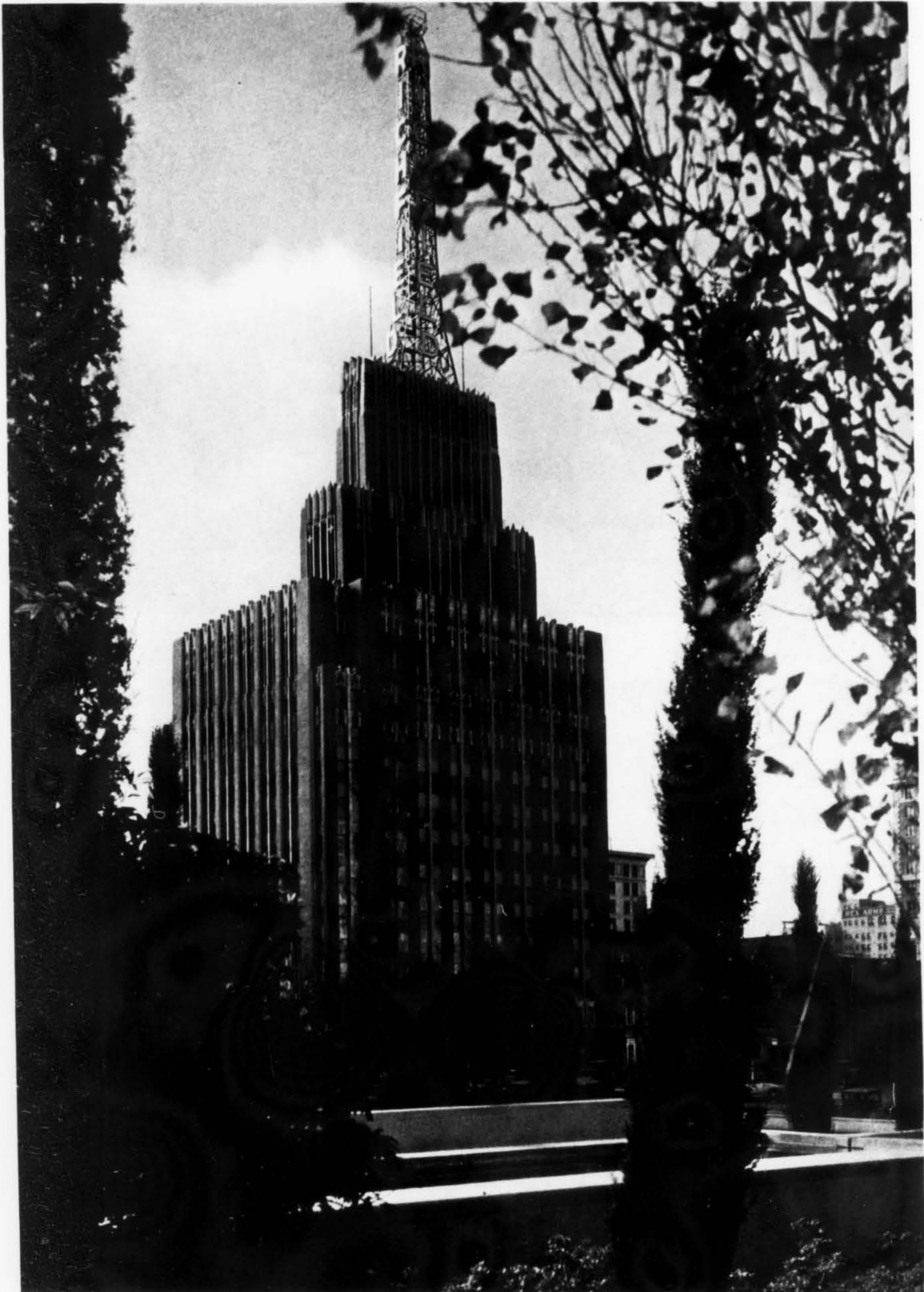
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Although small and compact, the home of Mr. and Mrs. Frederick Falconer has been so designed by Donald McMurray as to seem spacious, hospitable. Every effort was made to have the house "tie in" with its surroundings. The stone on the exterior was taken from the lot, and in the planting not immediately accessory to the house local shrubs, such as sage brush, were used. The design is English in origin, but Californian in effect. It should wear well.



A SMALL HOME IN THE ALTADENA HILLS



The Richfield Building at Los Angeles is a noteworthy example of the new architecture which America has given to the world. Morgan, Walls and Clements, architects.

A MONUMENT TO AMERICAN INDUSTRY



Powerful earth-bound figures, in the nature of caryatids, form bases to the shafts upholding the golden angels.

TERRA COTTA VERSUS TERRA FIRMA

The New American Architecture Reaches Up Toward the Sky

By HARRIS ALLEN, A. I. A.

WHETHER from prudence or from policy, the city fathers of Los Angeles some time ago set a height limit to buildings in their city. One hundred and fifty feet could they go, and no more—with tenantable structural space.

Those were the days when following the style was the unquestionable procedure. (Cynics—or philosophers—will retort that times have not changed in that respect.) The style in those days, for buildings, was definitely horizontal; and even as human beings disguised and concealed their natural anatomy with bustles and corsets—and high collars and pantaloons—so, too, were facades plastered over with ornamentation of the Orders, with colonnades and cornices, with buttresses and balustrades.

A hundred and fifty feet was quite high enough to decorate in such fashion. In fact, it was, but too often, too high. However, the restriction was democratic, in that it applied to everyone; and there was plenty of ground space in which to expand—or so it seemed.

What, perhaps, could not be foreseen was the great and rapid growth of business, and the space it required; its desire, and practical need, for comparative concentration; and the enormous increase in ground values, with complementary costs in taxation.

This is not intended to be an argument for raising height limits. It is merely an explanation of the problem facing the architect in designing the contemporary office building in Los Angeles, and how it has been met in one particular, and conspicuous, instance.

The world has united in admiring the new American skyscrapers, their soaring lines, their successions of stories lifting up and up, diminishing by steps into ever slenderer proportions, becoming tall towers, achieving loveliness out of practical necessities. How to catch this new spirit of lofty beauty in the face of the stern dictum "Thus far shalt thou go, and no farther?"

Look at the new Richfield Building and



realize how the impossible was accomplished. Of course, when you see how it is done, it is as simple as Columbus' egg. Carry your main building to the limit; run your elevator penthouse to the last reasonable foot; upon that raise an electric sign structure, consistently clothed; and thence fling up into the air an airy beacon light! Yes, it is very simple; but it required a tremendous amount of inspiration, of study, of courage, of determination, of persistence.

And it is worth it. Regardless of minor flaws—few things are perfect—it has a compelling, thrilling quality, an effect of lofty aspiration; but of aspiring strength, not fragility. Some high buildings (and some not so high) look as though they might collapse at any moment, or bulge out if filled too full. Not this one. Its sturdy piers are tied by sufficient bands; its skeleton strapped by sinews.

That these straps seem golden does not weaken their effect. Gold is one of our most durable materials; vanishing values of stocks to the contrary notwithstanding. There may be a little too much use of gold in the ornament of construction—which is the first mild criticism offered about this building's architecture. However, it is hard to say just where it might better have been avoided. At the bottom, I think; the sparkling play of sunlight on the upper crestings gives too fine an effect to lose; and the lower stories should be somewhat more solid and dark, as foundation for those broad black piers above.

But they are not really black. The building in New York which first dis-



The splendid mass of the Richfield Building is even more imposing from the rear than from the street front. It is "finished" on all four sides—a logical treatment for a conspicuous building, but one that is seldom found. Morgan, Walls and Clements, architects.



Silvered ornament against the green walls of the assembly-and-dining room.

played a color scheme of black and gold, was faced with a dull black brick, and the gold was confined to the top of the tower. It is certainly less theatrical, more integral, to weave the colors together in a more structural way and the black is more of a gun-metal shade, in some lights bluish or purplish gray. It is a glazed terra cotta surface composed of countless shallow vertical flutes, over which play the changes of light and shade. For the gold coat, the terra cotta received a layer of finely pulverized gold particles held in suspension in a transparent glazing solution. This compound is fused on the surface of the individual blocks and forms a permanent coating of great brilliance.

As to the somewhat sentimental symbolism which relates the color scheme to oil, the "Black Gold" of modern industry, while it doubtless had its influence upon the owners of the building, it need not be considered here. We are principally concerned with the elements of its beauty, as regards design and color, and its significance—and sincerity—as an interpretation of the spirit of modern industry, progress, civilization.

About its beauty as a mass, as a complete architectural composition, there will be

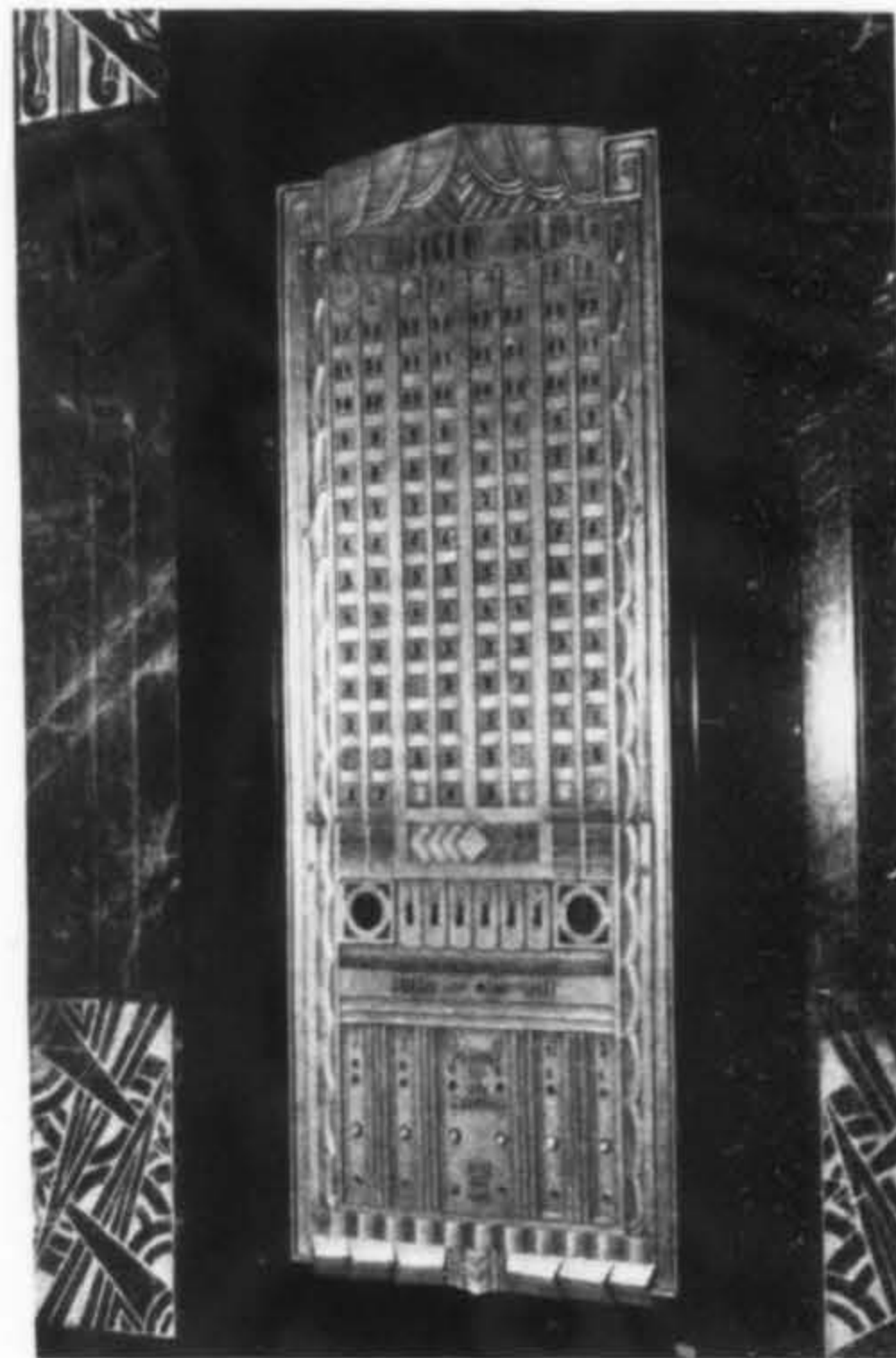
little dispute, I believe, after the public has become accustomed to the adoption of black for a wall treatment, so novel and audacious to Western eyes. Its underlying theory may be explained best by quoting from a statement prepared by the architects: "In response to the demand for a maximum of light and air in modern commercial buildings, the architect has been forced to perforate the outer service with countless monotonous and regularly spaced windows . . . This large area of voids, no matter how skillfully handled by the designer, has detracted from the architectural appearance and focused attention on the windows rather than the mass, or silhouette, of the building, because of the great contrast between the dark voids and the light wall surfaces.

"In recognition of this fact, the new structure has been studied from the point of view of mass and silhouette primarily, and this has been made possible by the use of a satiny black exterior which will not contrast with the dark voids of the windows."

The fully successful demonstration of this theory has been somewhat interfered with by the light color given to spandrels—spaces between windows vertically. Harmonious with the golden terra cotta orna-



At the end of the elevator hall is a great panel of buff marble, and the inset stairway door of crisply modeled bronze.



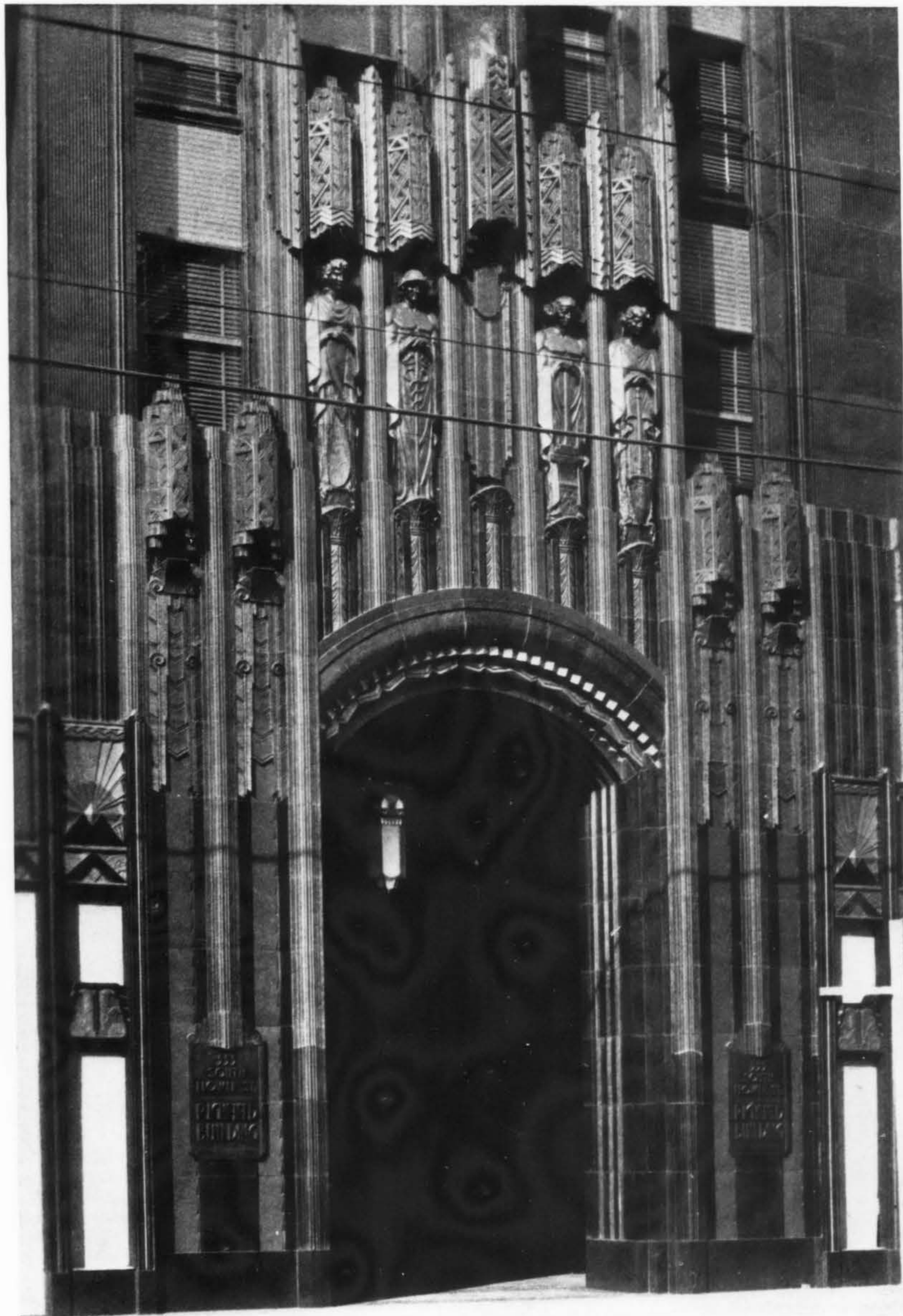
The bronze elevator indicator, set in black and green marble.

ment, still these spaces should have been kept dark, in key with the general tone of piers and windows. This error can be remedied; the surfaces are glass, covering a sort of Venetian blind, which can be re-painted. At present, in the daytime, this pattern of small, light spots, even deeply recessed as they are, detracts from the mass effect aimed at. At night, however, all such slight flaws disappear in the glory of radiance which the system of flood-lights produces. The long, vertical lines are accentuated; the brilliance of the gold is softer than by sunlight, more intimately part of the structure; the upper stages become more ethereal, almost melt into the sky. This night picture is unforgettable, such a marvel of modern achievement, turned into terms of light and color, as to make one fairly gasp in admiration. Topping the beacon (whose illuminated letters I could wish were gold rather than the red which is standard for this company) are five eight-million candlepower lights, one, white, pointing in the direction of the nearest airport; two blue and two amber, revolving. It is said to be the strongest beacon light

(Continued on Page 72)



Heroic in size, impressive in conception, are the sculptural figures designed by Haig Patigian which crown the main walls with a fairly regal procession of silhouetted torsos. This figure is a highly conventionalized suggestion of MOTIVE POWER; and is of terra cotta with a brilliant golden glaze, a new, non-tarnishable finish, specially evolved for this purpose.



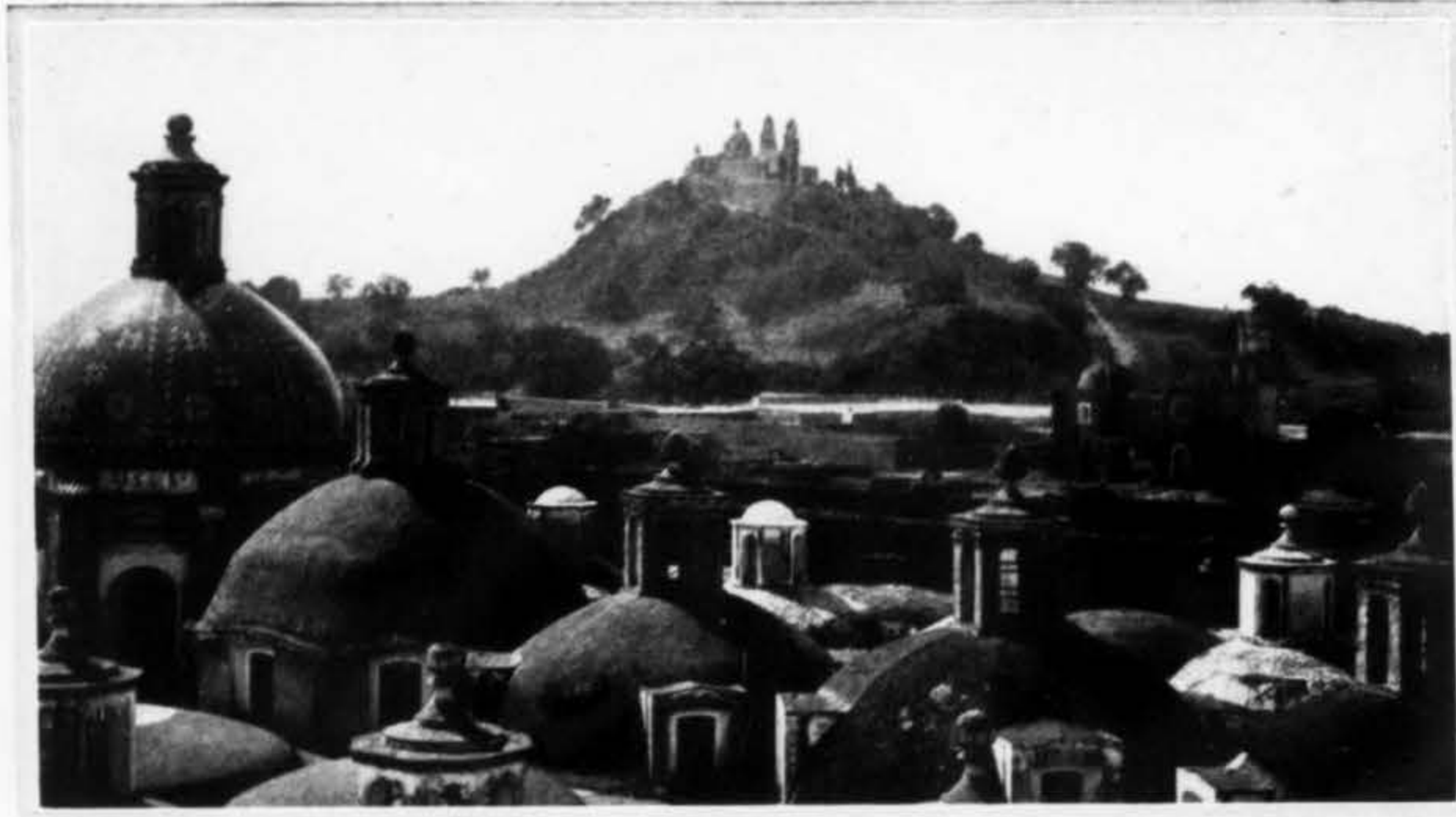
For the main entrance to the Richfield Building, Haig Patigian has modelled four symbolic, heroic, golden figures. From left to right they represent AVIATION, a female bearing the propeller of an airplane and with conventional wings in her hair; POSTAL SERVICE, an adaptation of Mercury (messenger of the Gods) with caduceus and winged helmet; INDUSTRY, holding a hammer resting on an anvil, wearing headgear adorned with winged wheels; and NAVIGATION, a female figure whose hands rest on an oar and for whose head dress two ships' prows furnish the decorative design.



The main elevator lobby in the Richfield Building at Los Angeles is a stately hall with unbroken vertical lines of black and green marble. Deeply recessed elevator screens, in bronze of intricate modern pattern, run also straight to the top, and are faced by similar panels of buff marble on the opposite side of the lobby. The vertical feeling is expressed, too, in the bronze muntins of the inner entrance door screen, whose medallions show in silhouette various forms of transportation. This screen is an unusually fine example of the modern metal worker's art. Morgan, Walls and Clements, architects.



On the upper floors of the Richfield Building at Los Angeles, one steps from the elevator into an amazing atmosphere of warmth, color, beauty, dignity. Yet there is no ornament, save for the patterns etched on the flat, silvered metal doors. Marble work is confined to the black base and the light reddish brown door jambs. Walls and ceiling are of plaster in a warm putty gray, with a suggestion of ashes-of-roses in the borders of ceiling panels. Floors are of blue and gray rubber tile. Simple enough; comparatively inexpensive; and yet an effect of elegance, if not of magnificence, is conveyed. Morgan, Walls and Clements, architects.



The 48 domes of the Iglesia de Laternese, and crowning an old Aztec pyramid, the Church of El Carmen; Cholula, Mexico.

DOMES OF OLD MEXICO

A Contribution from the Moors to America

By EVELYN A. PITSHKE

THE Spanish-Colonial Architecture of Mexico reveals the artistry of the Moors as does that of Old Spain. For 780 years after the Moors had conquered Spain, they dwelt upon the Iberian Peninsula, living much as they had done in the East, establishing their manners and customs in a land of which the aborigines were uncivilized, wandering tribes. Schools and universities were founded where the Wise Men of this Oriental people lived the lives of scholars, spreading the tenets of their scholasticism amongst their own people and those of the land. Stately buildings made a fitting setting for these Meccas of learning and attracted students from far and wide.

And Allah, the Father of them all, was worshipped with reverence and devotion. His great prophet, Mahomet, was ever-present in their minds, and shaped their lives by the religious principles laid down in his great book, the Koran. Students of all ages and sizes gathered in groups about the scholars to learn of their wise teachings, sitting squat upon the floor, swaying back and forth, and repeating to themselves the sacred words of wisdom. High ceilings protected the devotees from the hot rays of the southern sun, and brilliantly colored windows in curving, lofty domes far above, cast a soft, mellow light upon the murmuring throng.

At nightfall, when the students wended their way to their abodes, they would harken to the cry of the Muezzin high up in the balcony of

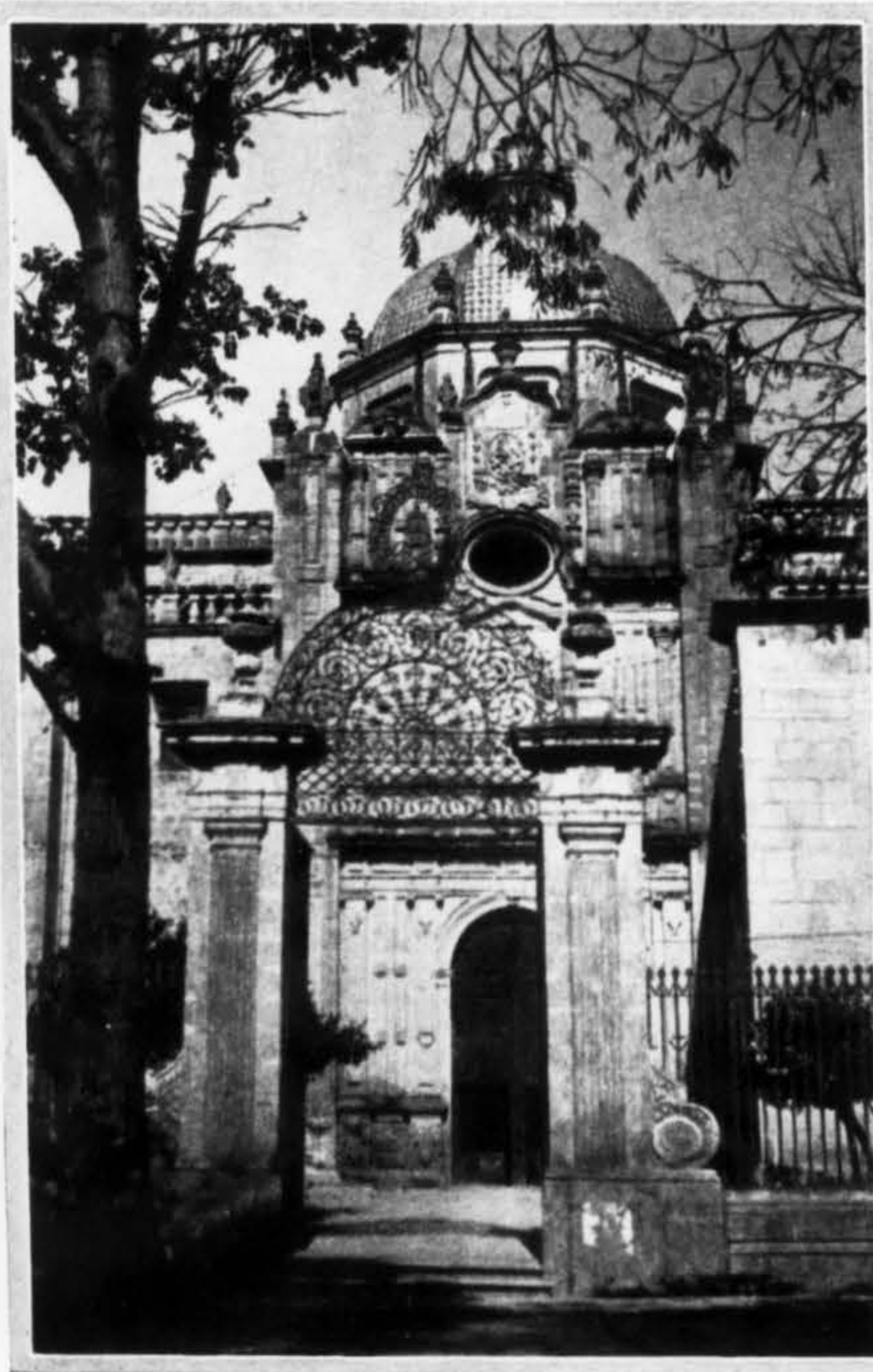
a minaret, calling the faithful to prayer. As they raised their eyes above, they beheld the graceful contours of the dome of the Mosque, gaining added reverence for their prayers from this edifice reared as an expression of devotion to Allah, the Great.

When the Christian monks came from

distant Rome to the Iberian peninsula to convert and Christianize the native tribes, Churches were established for the gathering of their followers. At first they were simple chapels, but as the people gained in learning and culture, large churches were constructed. The domed buildings of the Moors were adapted to the warm climate of Spain, as they allowed for air and light, and their Christian neighbors adopted this form of construction for their houses of worship. And when the bigoted church fathers, brought about the expulsion from Spain in 1492 of this highly civilized, cultured Oriental people, their mosques were sequestered for the services of the Christian God and his Host of Saints.

The vast Mosque at Cordova is the most outstanding church of Moorish origin in Spain which was converted into a Christian Cathedral. Here, unlike other mosques, not one dome, but forty-nine, pierced the clear blue sky, and sheltered vast groups of worshippers where they could pray and meditate amongst the maze of columns that supported the half hundred vaultings.

When the venturesome Hernan Cortes and his valiant band of Conquistadors and zealous padres came to the New World in 1520, to conquer and convert to Christian ways the Aztec Empire in Mexico, ruled over by Montezuma, they brought with them a rich heritage from their Spanish and Moorish forbears. The composite arts,



The blue and white tiled dome, Cathedral of Morelia

crafts, and sciences, as well as their religious beliefs, were imposed by the Spaniards on a people already distinguished for a culture of high degree.

Climatic conditions of Mexico closely resembled those of the motherland, and the style of architecture, so well adapted to the manners and customs of Moorish-Spanish living, were introduced in Spanish-America. Fortress-like walls enclosed spacious pillared courtyards of public buildings and dwellings, where fountains and walls were lined with lustrous glazed tiles, Arabesque in design. White stuccoed churches, with highly sculptured door-ways, were crowned with melon-shaped domes, their shining exteriors of brilliant tiles glistening in the rarified atmosphere of altitudinous Mexico.

The dome, as well as the belfry, was an ever present distinction of the Churches built by the Colonial-Spanish architect in Mexico, a precedent still followed by the architect of today. Cholula, the Holy of Holies in the early days of the Church in Mexico, was a great place of pilgrimage, having within its limits over three hundred churches. Here the Church of El Carmen crowns the great Aztec pyramid, said to be the oldest in Mexico and reaching back in time further than the memory of man. In the high altar of this church, whose belfries and brilliant domes are silhouetted against the snow-clad,



One of the three "Mudejar" domes of El Carmen, at San Angel.

cone-shaped Mount Popocatepetl, is enshrined a wooden figure of the Holy Mary, carried in the saddle bag of Hernan Cortes on his victorious marches.

And below in the town is the Iglesia de Laternese, an exact replica in size,

proportions and manner of building, of the great Church-Mosque of Cordova, Spain, with forty-eight melon-shaped domes surrounding a larger central dome, brilliant with Mudejar tiles. Thousands of devout Catholics came annually on pilgrimages to Cholula while it was a great Catholic center, and crowded the three hundred churches. So great were the throngs of the faithful, that many could not find access within their portals.

Another basilica enshrined in the hearts of all Mexicans, is the Chapel of the Well, "Capilla del Pocito," a huge blue and white tiled dome, ribbed with yellow, vaulting a sacred well. Its waters, according to the Legend of the Virgin de Guadalupe, burst forth from beneath the Holy Mother's feet when she commanded Juan Diego to gather flowers on Tepeyac Hill, which he was to take to the Bishop in Mexico City as a sign of her appearance to the humble peon, who was instructed to have a church built in her honor at Guadalupe.

The vast church of El Carmen was built to hold the great throngs at Cholula. The extensive interior was left free from benches and churchly paraphernalia so that communicants of the dioceses could remain undivided and gather around their leaders in groups upon the floor, much in the way the Moorish students used the great Mosque of Cordova before the Christians came.



Courtyard, Municipal Palace of Queretaro, and dome of St. Augustin.



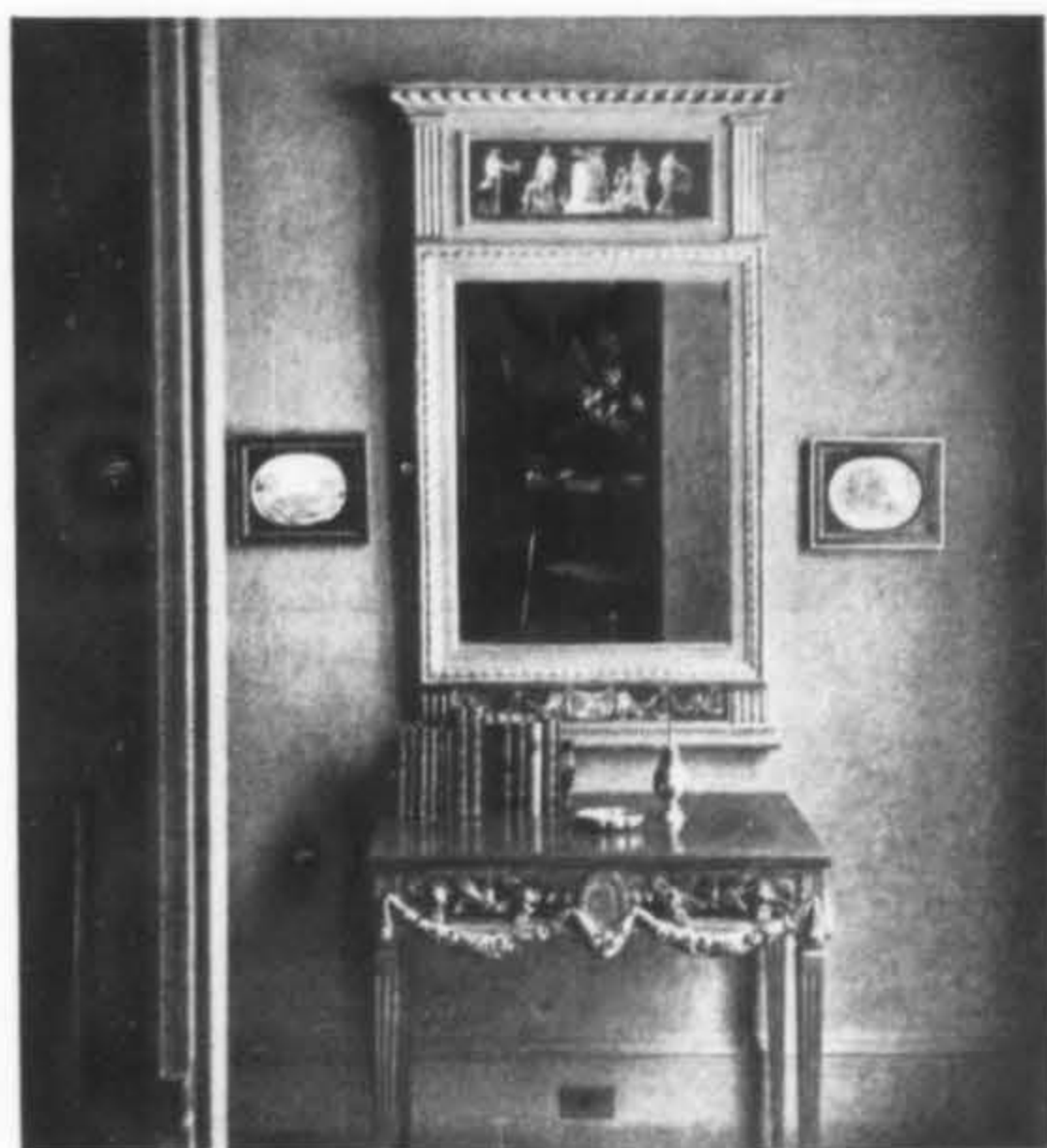
Belfry, Collegiate Convent of Santa Rosa de Viterbo, Queretaro, Mexico



Mr. Arthur Baken, of O'Hara, Livermore and Arthur Baken, interior decorators, has adopted a treatment in the spirit of Swedish tradition for his own home in Marin County. The dining room chairs are of the 18th Century; black frames have delicate carving emphasized with gold; seats are of gray-blue and silver brocade. The rare iron fireplace grille is French. Bror Gothe, celebrated Swedish artist, painted the interesting screen in brilliant tempera on silk. An old Spanish painting is shown.



A damask covered desk in deep rose, with an original Louis XV chair, occupies a corner of Mr. Baken's living room. Above it is a companion piece to the painting in the dining room (from an old Spanish-Californian church). The book shelves hold first and association editions. A hall grouping shows an 18th Century Swedish table in gold, needle work pictures, a mirror in gold with panel painted on black under glass.





The walls of Mr. Arthur Baken's living room are of plaster with a surface simulating velvet, a faded apricot color arrived at by using a rosy gray plaster applied thinly over a brilliant red wall. The damask draperies exactly match the color of the wall. There is a good 18th Century portrait in ancient polychrome frame; below are two Capo di Monte baskets and a 17th Century alabaster figure.



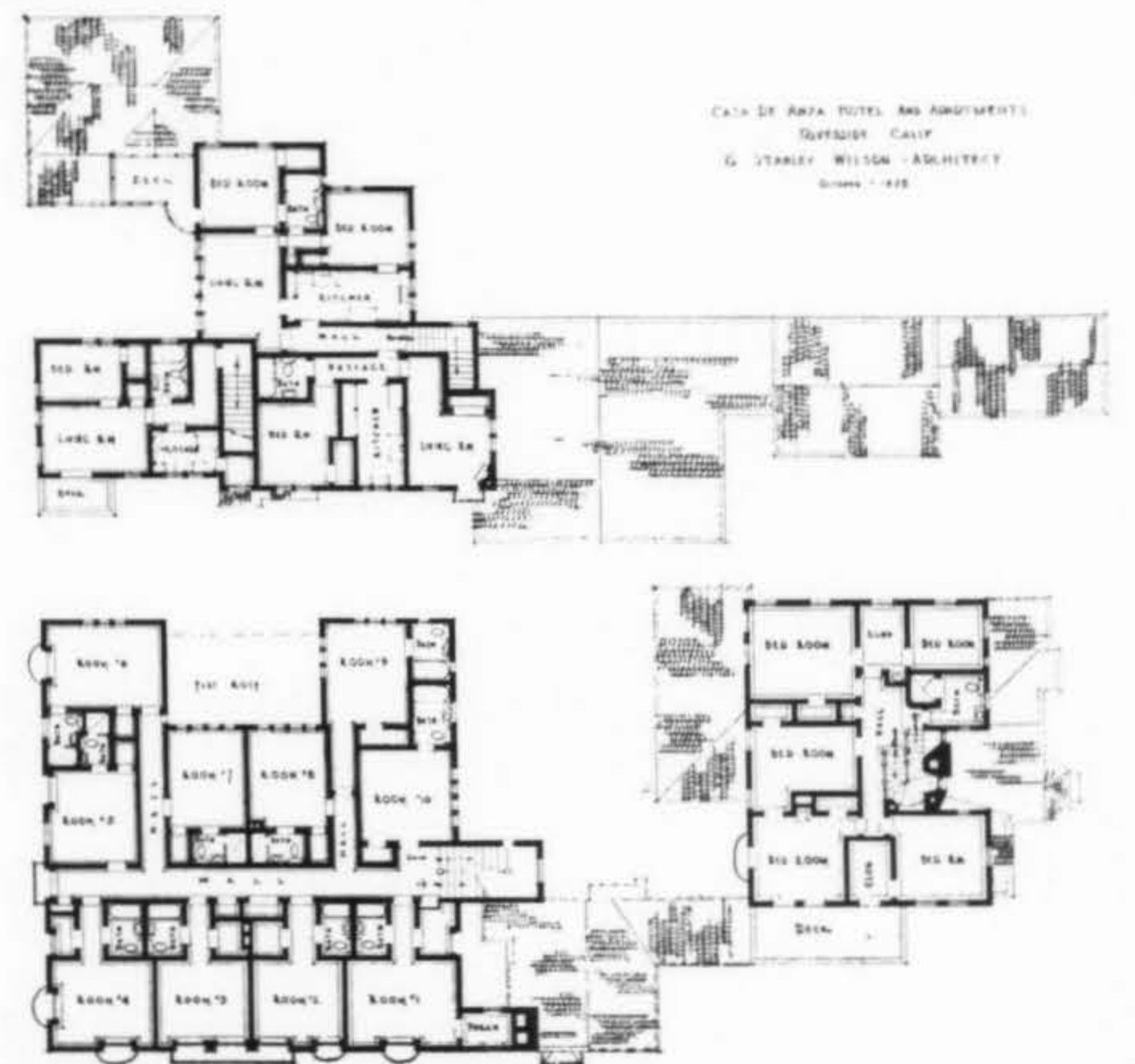
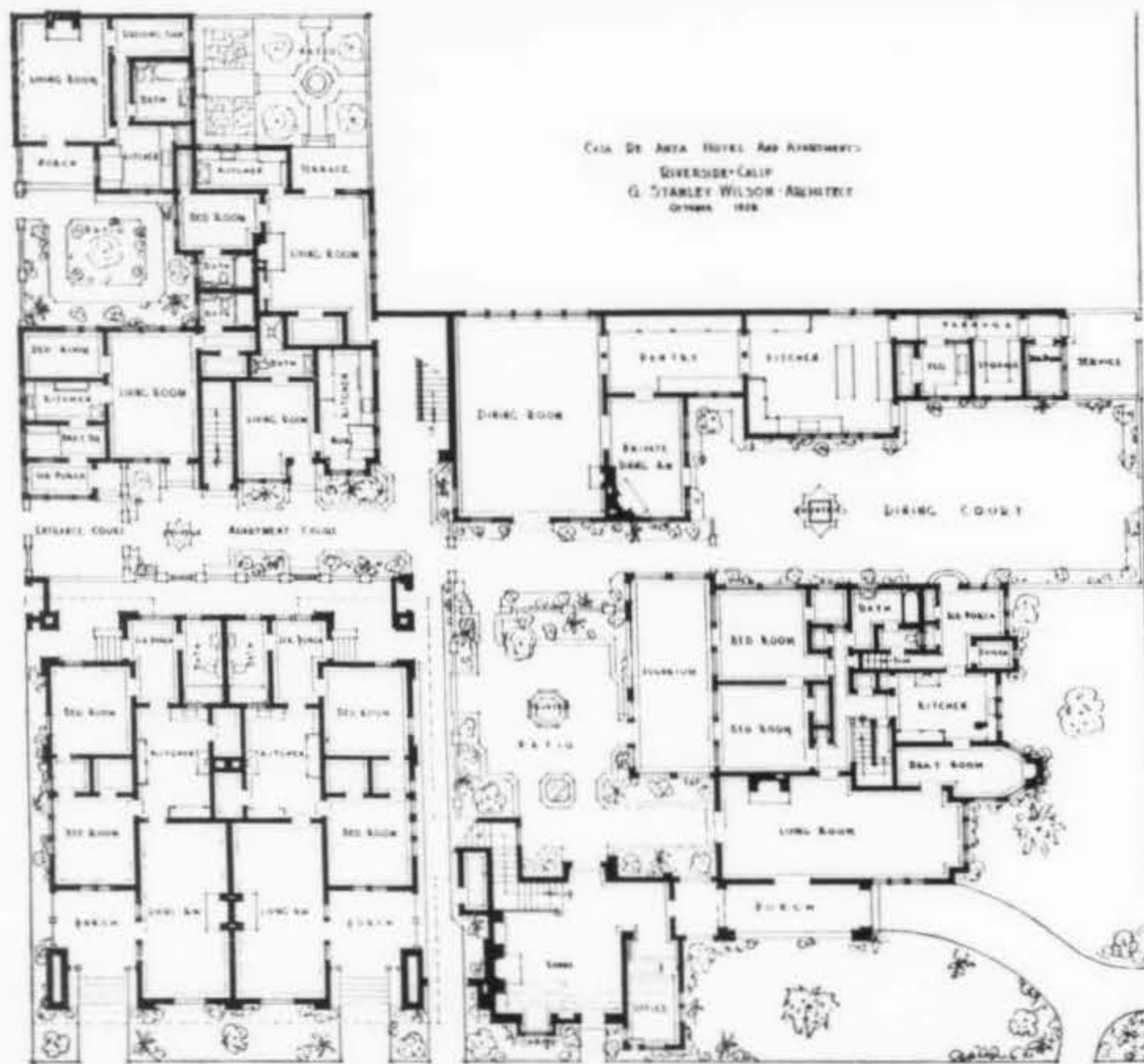
All the furniture in Mr. Baken's living room is original 18th Century. A French chest of drawers has a chocolate-colored marble top; above it is a brocade hanging of turquoise—blue and silver, flanked with needle work pictures of rare beauty.



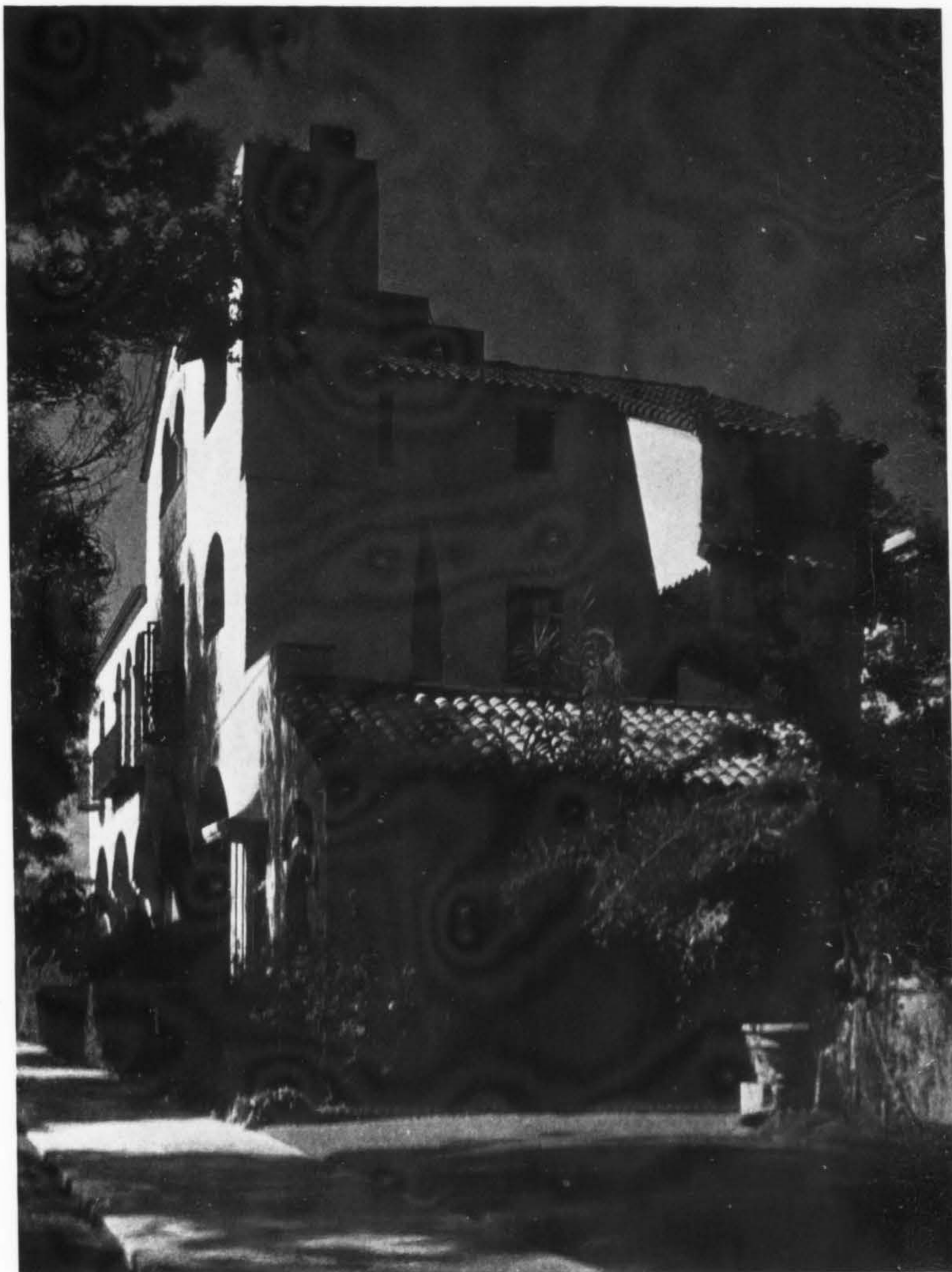
Under an old, mellow, tapestry stands an 18th Century harpsichord and two fine old Swedish chairs. An unusual floor lamp is made of an ancient Greek terra cotta lamp, with modern pedestal and shade; of delicate beauty.



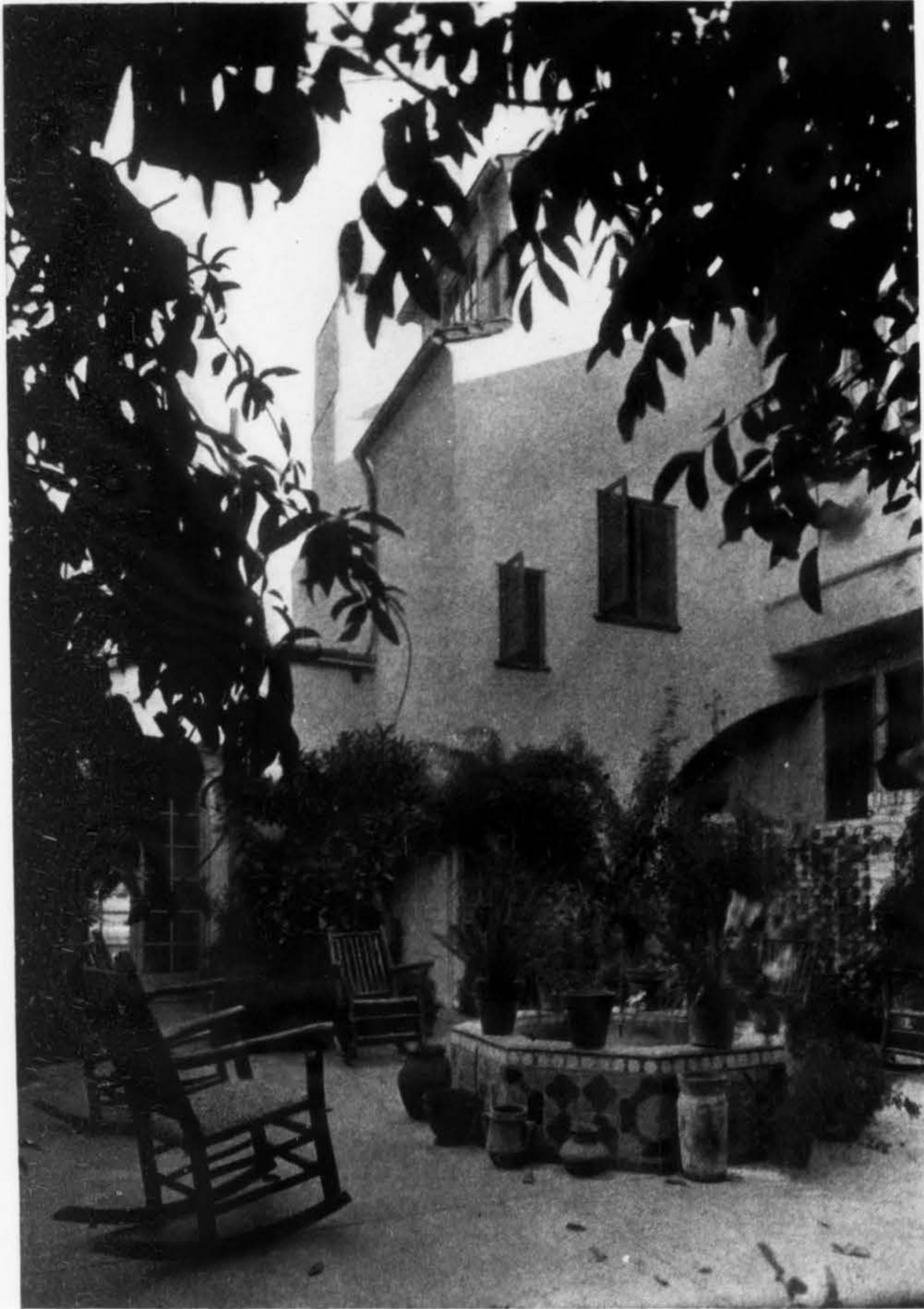
The Casa de Anza is a combination of hotel and apartments at Riverside, California, which has been cleverly contrived out of three or four old buildings, with considerable new work in the way of combinations, alterations, additions. The result is an extremely picturesque group. Designed by, and the property of, Mr. G. Stanley Wilson, architect.



A coat of white stucco and a red tile roof, with surrounding luxuriant shrubbery, can work marvels. But it is not so easy to produce a coherent, well-balanced design, with good proportions and an absence of vagaries, out of the combination of several old buildings—as is the case with Casa de Anza, at Riverside, designed by G. Stanley Wilson.

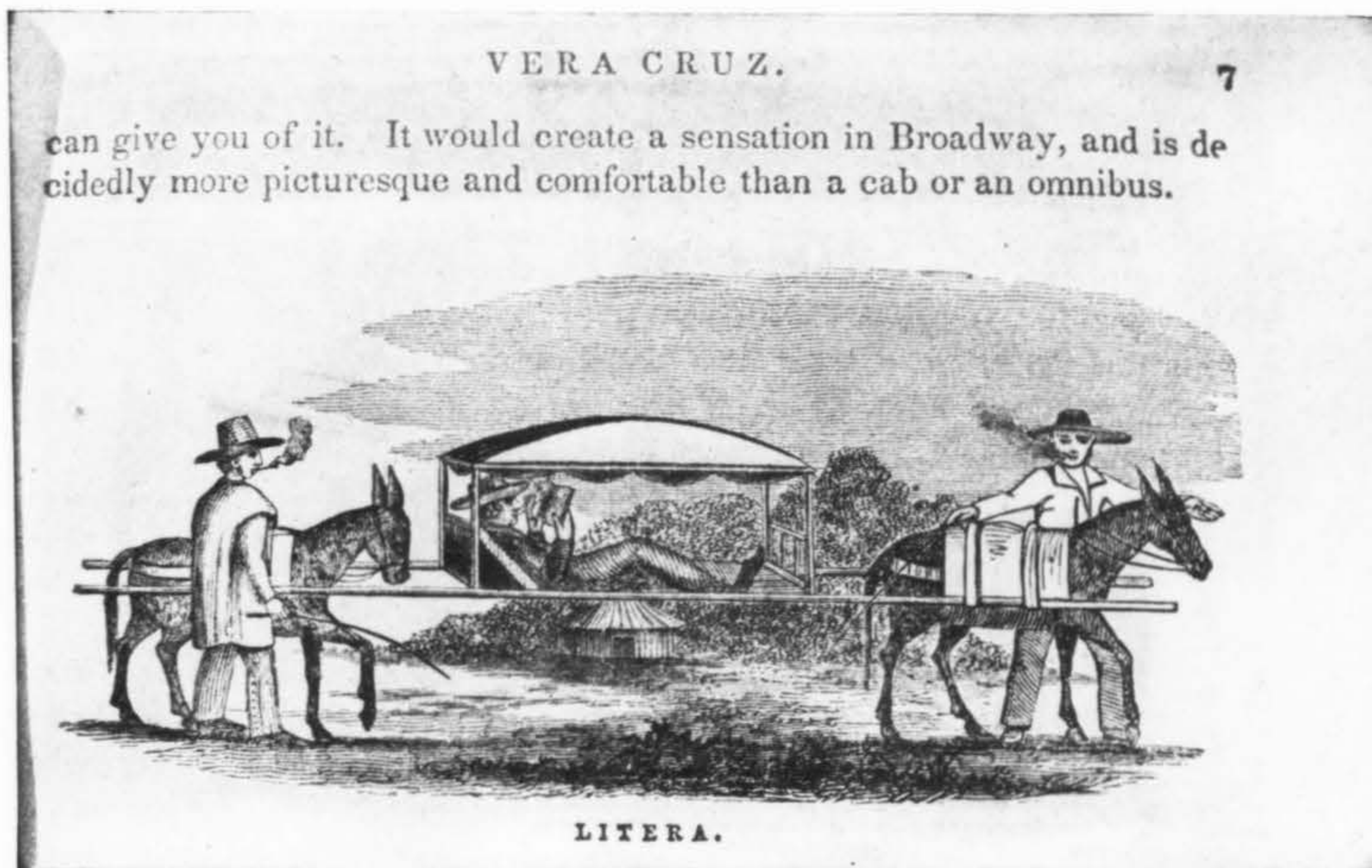


It is interesting to observe how the simple expedient of overhanging an upper story gave both unity to the architectural treatment, and extra space for hotel rooms. The large corbelled arches, conceal irregularities in fenestration, and are very effective in providing deep shadows and additional white stucco surface.



One of the attractive features in the Casa de Anza is the presence of various small garden courts separated by whitewashed brick walls, which also shield service entrances and yards. Occasional tiled pools add variety and cool the air; vines, trees, foliage and flowers join to make these spots pleasant accessories to the comfort as well as beauty of living in Riverside. Mr. Wilson was his own client; it is always interesting to see what an architect does under those circumstances.





One of the illustrations taken from old books by Dr. Lummis and used in his "Flowers of Our Lost Romance." Courtesy of Houghton Mifflin

BOOKS FOR THE GENERAL READER

By LOUISE MORGRAGE

For Lummis Admirers

The friends and admirers of Charles F. Lummis are welcoming his last book called "Flowers of Our Lost Romance" (Houghton Mifflin). Into this volume went odds and ends of information culled from his respectable store of encyclopedic knowledge regarding the ways of other days in America especially the Spanish days. The first chapter contains an exposition on former methods of transportation, while in another appears the story of an early nineteenth century Yankee smuggler in California and in yet another is an account of a Spanish mule-tamer in old Mexico who after his death in 1600 was all but canonized. Orange growers in this vicinity will notice especially some unexpected news regarding the history of the navel orange. In such unrelated fashion the text proceeds accompanied with a steady flow of comment very revealing as to Dr. Lummis' outlook on modern times. The illustrations are as indescribably quaint and curious as is the subject matter.

Read and Be Happy

Books are the greatest treasurers on earth for May Lamberton Becker. Reading them opens up a glorious world of joyous interests and intellectual resources, which she is so unselfish as to wish to share with others. This is the reason for her "Books as Windows" (Stokes) wherein in the most ingratiating manner she spreads

forth her mental wares in such tempting array as to turn even the most lukewarm reader immediately into a book worm. The volume consists of a series of critical and interpretative studies of certain literary phases of the present century and each study culminates with a list of good representative books written during the era which best illustrate the topic under discussion. It is by no means an exhaustive survey; she has not attempted that; but as far as she goes, she offers an inspiring guide for helping studious persons to cultivate critical acumen regarding the books they read.

A Ticklish Subject

It takes no excessive amount of grey matter to conclude from the title "Drink: Coercion or Control" (Stokes) that the author Rheta Childe Dorr advocates control. Now the total abstainers, who consider coercion the only means of combating the nuisance of intemperance will listen to nothing else; logic however persuasive can have no effect on them. Curiously enough many patrons of the bootlegger object strenuously whenever it is proposed to do something about the eighteenth amendment; they are no more open to reasoning than the abstainers. With so many then against control, who will read Mrs. Dorr's clear and able treatise, pointing out the mistakes of attempting to solve the drink problem with coercion? Yet it is a pity to overlook this book entirely, be-

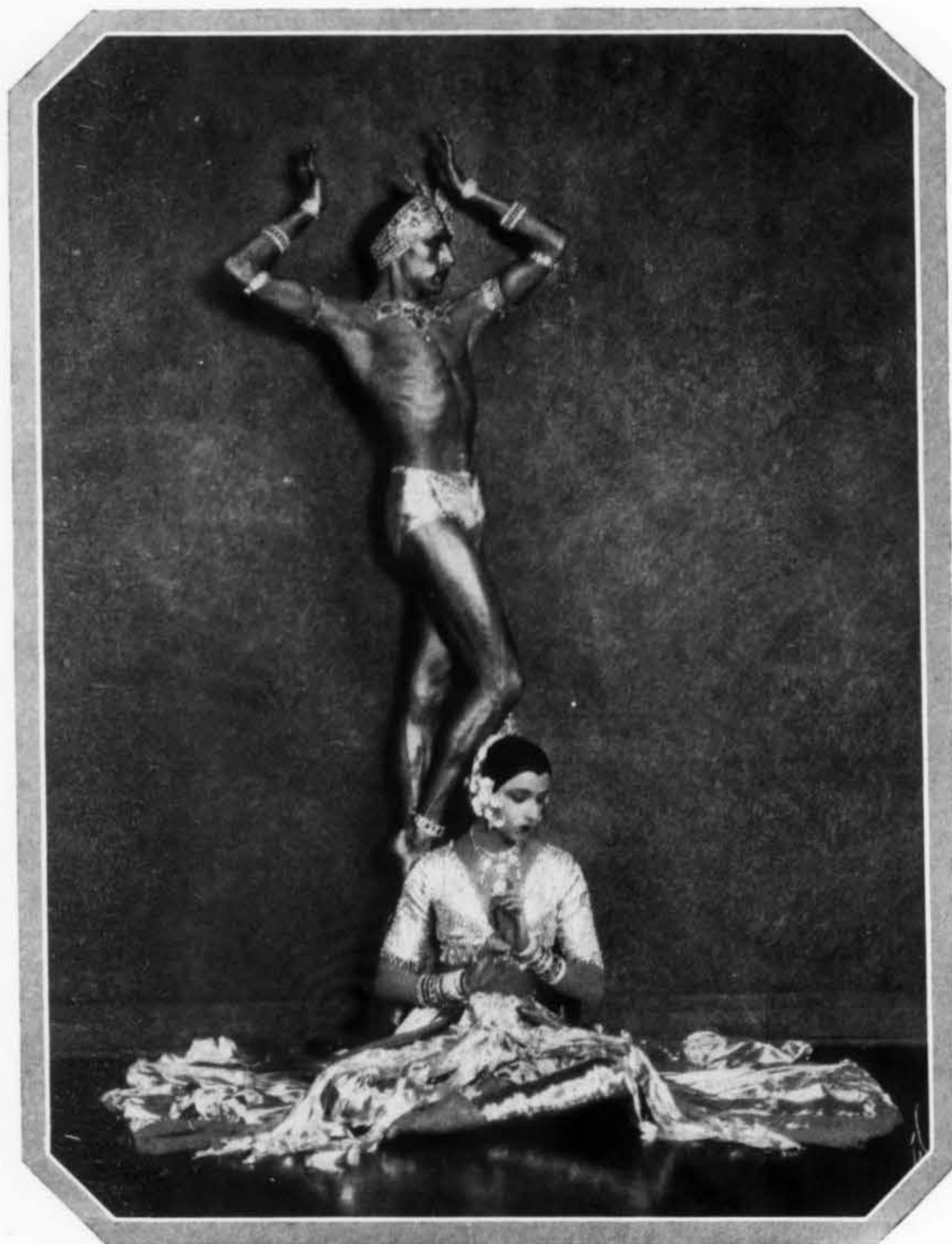
cause of its vigorous reporting on the efforts in Europe to curb intemperance by using the method of control.

Whitman in Retrospect

A slender volume called "Walt Whitman" (Harvard University Press) contains a very telling character sketch of America's rugged poet. Certain felicities of style and a well-marked element of human interest make this brief study acceptable to the general reader. But more significant for the enthusiast is the graphic description of the striking and eccentric personality of that most bizarre individual in his unconventional retreat in those last years in Camden. This is a true retrospect, as Mr. Morris knew the poet intimately at the time and while the aspect he presents is touched with hero-worship, he is far too intelligent to descend wholly to fulsome adulation.

Delectable Verses

"Dawn" (Wallace Hebbard) by Doris Caldwell is a booklet which contains some of the most delectable poems about very young childhood ever written. The verses are sweet and tenderly wistful tossed off with seeming ease in a tinkling kind of jingle that can be mentally swallowed at a glance. Babies such as these would be utterly irresistible little cherubs. The head and tail pieces match the verses, while Mary Pickford contributes the foreword.



The brothers, Nils and Jai Marchon, interpretive dancers, are shown herewith.



A Volatile, New, Divertissement

Evolved by a group from the Assistance League

How the title of an entertainment may intrigue! A response is immediate to an invitation to hear "The Nine O'clock Theater Players," who are sponsored by a group from the Assistance League, of Los Angeles, and who offer three one-act plays and a prologue as the opening program, February 1, at the Windsor Square Theater. The prologue is an Oriental dance fantasy, "The Soul of Siva," and given by Nils and Jai Marchon. The first play presents Doris Lloyd and Montague Love in "A Marriage Has Been Arranged"; the second brings Mrs. Rene Denny and an all star cast including Mrs. Jack Hammond, Dennis D'Auburn, Arnold Lucy, Lee Shumway and Webster Hayne in "The Queen's Enemies"; and the third play is given by Edward Everett Horton and Maude Fulton, entitled "The Wreck of the Hesperus." "The Nine O'clock Theater Players" are organized for a purpose, that of forwarding the Little Theater movement, and have planned an ambitious program of forthcoming productions whereby not only all parts will be played by members but the scenery and staging will be undertaken by the group.

THE NINE O'CLOCK THEATRE PLAYERS

A RADIANCE, AND SOME DISSATISFACTION

Argentina. Horowitz. Giannini. The Non-Appearing Dancer, Angna Enters

By JESSICA KATE SENECA

WHITE teeth in a wide red mouth of laughter. How frankly and naturally she laughed, out of a heart of joy!—La Argentina, with small fine head, and hands, and feet, and wide primitive nostrils, and deep grey eyes, soft, smiling eyes, sometimes tragic and mournful. A joyous giver, she quickened our pulses, warmed our imaginations, gave to the moment's life a heightened quality, heaped for us treasures in memory of changing lovely colors, of movement subtle, delicate, intricate, passionate, savage; a country's soul, a glowing radiance, she passed, leaving us still desirous. . . .

There was no stirring of the depths, but the impression of a truly splendid virtuosity, of a rarely paralleled power and fluency in the young Vladimir Horowitz, who played the Rachmaninoff D minor pianoforte concerto No. 3, with the Los Angeles Philharmonic Orchestra. Over his eloquent Semitic countenance the swift moods passed—as he stood, after his playing, with shadowed eyes, nervously puffing a cigarette. Now a cloud of unhappiness, darkening into bitterness; then a breaking into gentle radiance, a winning sweetness, as some approached with praise and thanks.

Rodzinski's chief achievement of the afternoon was his conducting of the symphony by a barely known young Russian composer, Szostakowicz, a work of no definite meaning or achievement, vague

and dull in parts, but with passages of glamorous color; a difficult work conducted with fine skill and ardor. Rodzinski, with something engagingly rather boyish in his aspect, raised the hand of a complimenting lady to his lips, charmingly, but a little absent-mindedly, his eyes wandering, and slightly weary, with the strain of that big vague, rather touching Russian thing he had just been doing with heart and soul. There transients, said the lady, firmly and pleasantly, referring apparently to the brilliant Horowitz, were not the really important things;—"what really mattered was the good thing we had all the time." And Rodzinski responded becomingly, in a full soft voice, and not very distinct English, to these gracious reassurances.

Dusolina Giannini had copied her robe from that tropic flower, of forgotten name, whose firm curved outer petals of deep blue half enclose others of deep amber. In these rich hues her silken gown floated and trailed in grace about her. Her accompanist, who sinned sartorially last time in a scarlet dress that strove to cope with Giannini's golden one, had this year a thin yellow border to her pallid gown, that allied her in exits with the singer's mellow amber. Dusolina Giannini, with her arched romantic brow, her soft, deep-lidded eyes, gave again that impress of a beautiful personality. But fine, sincere, tenderly scrupulous as she is, she lacks as an artist some essential in giving. No real communion was established with the audience. Nearest to that unachieved communion she came with her singing of a group of Italian folk songs, arranged by her composer brother, Vittorio Giannini, whose "Heart Song" had too much of the Italian facility in passionate confession to be really moving. Singing beautifully as regards phrasing, timbre, and tone, ardent and admirable artist, of warm and generous spirit, with all the will to give, she yet remained aloof, ultimately unaccepted. One watched those lines of listening faces, uplifted, drooped, or sideways leaned, so still, so intent, and thought of the splendor of stirring something in those half-yielded souls; of the intoxication known to those who have the power to deeply move great audiences; to light a leaping flame within that stillness, ruffle the deep quiet pools of being; break that listening calm to sudden divination of wonder, or of pity. But in those still faces and unwandering eyes, save a mild pleasure, nothing stirred or changed.

A stupidity it seemed on the part of Los Angeles to have had Angna Enters actually here, and to let her go with no performance but a private one.

No adequate reason appears, neither automobile accidents befalling managements, nor untimely failure of guarantors, nor even, as some hinted, the artist's own caprice—made plausible by her last year's broken engagement with the Pasadena Community Playhouse. Inexcusable stupidity to let her go thus—her known riches all ungiven, hoarded and unspent;—those artist revelations and divinations of which we are forever in need.

That the English singers should have thought a lighted hall more cheerful for everyone was to be regretted. The effect of their most beautiful music was thereby mitigated, for we could not fully enter into that world of grave and laughing loveliness they created for us, whilst that other world around us was so unhappily engrossing to the eye. They gave us the true joy of Christmas, whilst without, sweet-memored airs, hoarsely emitted, were tossed into the maw of the teeming streets, hideously resonant, to battle with the dragonous roar of traffic. Loud music and the louder lights, a spangled glare that shrouded from unlifted and forgetful eyes, the starry dome of heaven over all, that yet, unvisioned and forgotten, blessed them.



Harold Kreutzberg and Yvonne Georgi, dancers who appear under the Behymer management Feb. 18th.



Johannes Sembach, tenor with the German Grand Opera Co. that is to give in Shrine Auditorium, the week of March 10, Wagner's Ring, Tristan and Isolde, The Flying Dutchman, and Mozart's Don Juan.



Walter Hagen and Leo Diegel are showing their appreciation of a few leisure moments during the Open Golf Championship at Brookside Park, Pasadena, California, while A. K. Bourne of Annandale and Flint-ridge offers mental support, in which he is joined by an enthusiastic gallery.

Below: To the Junior Members of the Flintridge Riding Club the event of the year is the Children's Horse Show, scheduled for February 15. Donald Hostetter and "Buddy" Armstrong, veterans of last year, are again entered.

Los Angeles National Horse Show will be held this year at the Sports Auditorium, Wilshire Boulevard and Fairfax Avenue, March first to eighth. The program includes seven evening performances and four matinees.



At the left: Miss Virginia Van Wie and Mrs. Hunter Robbins, both ardent golfers, devote a moment to gossip on the Flintridge Country Club course.

Below: Even the dignity of a Great Dane may wax less at the approach of a friend, and particularly if the mistress be Mrs. Donald Hostetter, who is very proud of the status of her dogs.

Winter Sports in California



SANTA BARBARA'S HOTEL EL ENCANTO

Selecting a Lot on The American Riviera Precipitates a Marriage

Own Your Own Enchanted Cottage Does the Rest

TOURISTS and home-seekers met on the train by CALIFORNIA ARTS AND ARCHITECTURE are found in this, the third article, studying the hillsites of Santa Barbara for a home. The architect-son carried an aneroid barometer containing a thermometer and watched with great interest and curiosity the needle of the one and the mercury of the other rise and fall as the group of home-seekers walked from location to location, along the well-graded roads. "I bought this in England and coming home it measured the rise and fall of the steamer in rough weather," he explained to his father. "It's sensitiveness to atmospheric pressure is almost as uncanny as a radio which unflatteringly picks out the melody of a grand opera during a storm of howling wind and pelting rain." The delicate needle of the aneroid was sensitive enough to record the density of the air in variations of ten feet in altitude, while the quicksilver of the thermometer was equally sensitive to

temperatures as it passed from the north to the south hill frontages, or from shade to sunshine. Realizing that plant life and the human lungs were affected like the aneroid and the thermometer by the density and temperature of the air, and that the mind, through the eye, is affected by what it looks upon, he kept jotting down on his map the altitude, temperature and view of each lot offered for sale. Earlier, at El Encanto, he had been quick to notice the eastward swing of the coastal line which, at Santa Barbara, runs nearly east and west. The hillside slopes are, therefore, generally north or south. The sun swings to the north in summer and to the south in winter. This gives to El Encanto's great lawn the warmth of the sun from sunrise to sunset on its wide south slope, when it is needed in winter, and leaves it cool in the shade in summer when the sun has swung back to the north. It was noticeable also that sloping land facing the east lost the sun early in the afternoons of the short days in winter.

Little as he wished to acknowledge that his health needed all this, the father was deeply impressed and was already decided to make his home there. "If there were some way to have a home with a climate and view like this, yet avoid the increasing difficulty of securing adequate domestic help, it would be ideal," he remarked. "But with an unmarried daughter in the family, one must have an adequate establishment that she may entertain her friends who will entertain her; so we must build a more extensive house than mother and I would prefer to look after." "But when

"Come down on the lower terrace with me," she insisted. "Let's plan the house from that lower level upward—as though the lot were all flat. A hill house is only a two-story bungalow with two front doors on different levels. Here is *your* house with the oak-grove for the sunken tea garden. A little filling here and there; a broad flight of easy steps to the street below and you have a flat lot on the level of the garden floor. You could even be a bachelorette down here, chaperoned by your parents upstairs." "Yes, Ma," she replied, rather meekly, "but you see, I don't want to be a bachelorette."

The men had gone back for their car, and now appeared on the street below us. So, we gave up the argument, though the mother looked wiser than I as we drove back to the hotel. At luncheon, served in the glass-enclosed dining-room and fully maintaining the reputation of its notable chef, mail was distributed to the family and brought its meed of under-

standing to me. "Have your hillside home as small as you want it," almost sang the daughter, her face glowing with life and a new light. "I'm going back to Lake Forest to live. Ben has decided he has money enough to be married and wants me there as the bride!"

It was interesting to study the faces before me at that pleasant family table. The architect stopped talking to me and gave his father a look which said "I told you so!" The mother's expression reminded me of Leonardo's Mona Lisa, asked to look pleasant for her picture, when, as the records show, she had just lost a little daughter she dearly loved. But Mr. Tourist had begun to be a permanent resident, in his own mind at any rate. He gave his daughter the smile she was waiting for and turned to look for the president of the A. K. Bennett Hotel Corporation operating El Encanto, whom he had just encountered at the dining-room door.

"How do I get one of those cottages you
(Continued on Page 77)



The Enchanted Cottage at El Encanto, where Mr. and Mrs. Tourist Chose to Live

the time comes for sister to marry, you can sell and build a smaller establishment. Values meanwhile will rise rapidly as these hill views become scarcer," replied the son.

Finally a gently sloping acre was located with an unobstructed view of the Rincon, ocean, and channel islands. It was on the edge of a deep barranca filled with oak trees, upon whose tops they looked down, insuring park-like privacy although in the center of a city. The only dissenting vote was the daughter's. She made a moue at her brother, who promptly planted a brotherly kiss on her puckered lips. "Just because you were born and raised in Lake Forest is no reason you shouldn't like to live on a hill with a world-famous view like this. Terrace walls will provide your flat tea-garden, as I showed you in the hotel cottage, and we can still give mother the hill-house of her dreams." Mother's eyes were misty with her own joy in the decision to buy a hill-side lot on this particular hill; but she rose to the occasion and set about satisfying her daughter.

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, continues the regular series of symphonic concerts of the season at the Philharmonic Auditorium, Fifth and Olive streets, Los Angeles, California. These concerts include in Los Angeles fourteen pairs of symphony, and fourteen Sunday afternoon concerts. The current dates are February 13-14, and February 27-28 for the pairs; and February 9 and 28 for the popular afternoon concerts. The orchestra is also heard over the radio during the month.

SAN FRANCISCO SYMPHONY ORCHESTRA, Alfred Hertz, conductor, in this, the fifteenth season of the life of the organization, gives the symphony events in pairs on Fridays and Sundays at the Curran Theater, San Francisco. A series of popular Sunday afternoon programs alternate with the pairs and are also given at the Curran Theater.

SEATTLE SYMPHONY ORCHESTRA, Seattle, Washington, Karl Krueger, director, provides three series of concerts for each season. Arrangement and presentation is as follows: Monday evening symphony series at the Metropolitan Theater; a series of Saturday evening symphony concerts at the Civic Auditorium, and a series of Saturday morning Young People's Concerts at the Orpheum Theater. Interest is added to the latter by the explanatory lectures by Mr. Krueger which precede them.

PASADENA MUSIC AND ART ASSOCIATION, Pasadena, California, offer in the Artist Series for the month the following artists:
Sigrid Onegin, contralto, February 25.
Felix Salmond, violincellist, Feb. 28.

MUSIC BRANCH, Community Arts Association, Santa Barbara, California, presents in the series of musical events of the season The London String Quartet at the Lobero Theater, February 18, this being the second event of the Chamber Music Series.

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 current date is February 18, and the soloist is Serge Prokofieff, pianist.

YOUNG PEOPLE'S SYMPHONY CONCERTS are presented in this the fourth season in Pasadena, California, by the Los Angeles Philharmonic Orchestra, Artru Rodzinski, conducting, at the Junior College Auditorium. The current date is February 21. John Henry Lyons, Director of Music Education, is in direct charge of these concerts.

YOUNG PEOPLE'S SYMPHONY CONCERTS, directed by Wheeler Becket, opened the fourth season in San Francisco, California, last month. The series includes five Friday afternoon programs, given at the Curran Theater at four o'clock. Two concerts are given this month, February 14 and 28.

COLEMAN CHAMBER CONCERTS, Alice Coleman Batchelder, founder and director, are given at the Community Playhouse, Pasadena, California. This season the concerts have been divided into three groups, the Regular Sunday afternoon series, a Children's Junior series, and the Historic Chamber Concert series. The latter is given at the home of Mrs. H. A. Everett, Pasadena, and the dates for the month are February 11, 13, 20 and 22 at 8:15 o'clock, and the artists are The London String Quartet.

BILTMORE MORNING MUSICALES are held in the Sala De Oro of the Biltmore Hotel, Los Angeles, California, and are sponsored by Genevieve Gray. The current program is given by Patricia Macdonald and is marked by its musical, dramatic and costumed authenticity. The date is February 17.

THE ALICE SECKELS MATINEE MUSICALS, Fairmont Hotel, San Francisco, California, continues the series of matinees and presents Patricia Macdonald in a delightful program, February 24.

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SANTA MONICA BAY MUSIC ASSOCIATION, Santa Monica, California, continues, in this the seventh season, to progress under the leadership of the founder and president, Mrs. Joseph Zuckerman. The director is Chev. Fulgenzio Guerrieri, the well known opera conductor. Leon Rains is artistic director and J. Arthur Lewis is director of community singing. A light opera is in rehearsal under the direction of Hans Linne.

MARGARET TILLY, pianist, gives a recital at the Scottish Rite Auditorium, San Francisco, February 17, under the management of Arthur Judson. Miss Tilly recently returned from New York, where she gave a program at the Town Hall in January.

PACIFIC OPERA COMPANY, Arturo Sasiglia, general director, will present eight operas during the season, which opens February 25, at the Capitol Theater, San Francisco, California. This company is a permanent organization for the development of resident artists.

BENIAMINO GIGLI, opera tenor, appears in concert at the Auditorium Theater, Oakland, California, February 1.

ZOELLNER QUARTET of Los Angeles, California, gave the first concert of the 1930 Biltmore Chamber Music Series, January 28.

SERGE PROKOFIEFF, gifted Russian composer, is the guest of Pro Musica, Los Angeles, California, February 19.

PARLOW STRING QUARTET is appearing in fortnightly concerts at Mills College, California. The Stradivarius Quartet, Alfred Pochon, director, gives a series of spring concerts at Mills, beginning Sunday afternoon, March 2.

HERBERT DOUGLAS, pianist, will give a concert over radio station KFWB Sunday afternoon, February 23, between 1:30 and 2:30 P. M. The concert is under the auspices of the Los Angeles Conservatory.

JOSEF HOFMANN, the great Polish pianist, is heard in recital February 17, at the Dreamland Auditorium, San Francisco, California.

ALEXANDER MURRAY, violinist, accompanied by Mishel Piastro, appears in recital at the Community Playhouse, San Francisco, California, February 7.

LAWRENCE TIBBITT is heard in recital at the Philharmonic Auditorium, Los Angeles, California, February 11.

WOMAN'S SYMPHONY ORCHESTRA, one of the most earnest musical organizations of the West, appears in concert at the Philharmonic Auditorium, Los Angeles, California, February 7.

JOSEF HOFMANN, pianist, comes to the Philharmonic Auditorium, Los Angeles, California, in recital, February 25.

MME. AMELITA GALLI-CURCI has announced her intention of retiring from the field of grand opera to devote her time in the future to concert work. The Metropolitan Opera Company agreed to cancel her contract that she might sail for Europe this month and open her first continental concert tour.

RALPH J. DOBBS, an American pianist, is the soloist of the eighth Popular concert of the Philharmonic Orchestra of Los Angeles, California, given February 9, at the Philharmonic Auditorium.

PASADENA CIVIC ORCHESTRA, Reginald Bland, conductor, Pasadena, California, announces the next concert will be given March 15 and is, as the previous ones, absolutely free of charge.

ELLIS CLUB is heard in concert at the Philharmonic Auditorium, Los Angeles, California, February 26.

ART

LOS ANGELES MUSEUM, Exposition Park, Los Angeles, California, is holding the following exhibitions through the month:

Contemporary American Painters.
Water Colors by John Whorf and Elizabeth Spalding.

Drawings and Paintings by Frederico Cantu.

Black and White Drawings by Mater D. Sahinger.

Bronzes, large and small pieces, by Eli Harvey remain.

International School Exhibition.

AARON KILPATRICK is holding an exhibition at the Grace Nicholson Galleries, Pasadena, California, February 1 to 28.

SPANISH PAINTINGS and Portraits by Carlos de Corvéda are shown at the Grace Nicholson Galleries during the month of February.

SANTA CRUZ ART LEAGUE, Santa Cruz, California, is holding the Third Annual Art Exhibition, February 1 to 16. All California artists were invited to submit work in oils, water colors or pastels. Six cash prizes are offered.

PASADENA ART INSTITUTE, Carmelita Gardens, Pasadena, California, announces for the month the Sixth Annual Exhibition by Pasadena Artists, opening February 6. The opening is preceded by the usual dinner for the Pasadena Society of Artists at the Hotel Vista del Arroyo, Pasadena.

LAGUNA BEACH ART ASSOCIATION, Laguna Beach, California, opens the Anniversary Show, marking the anniversary of the opening of the new art gallery, one of the best and most interesting shows of the year.

SANTA BARBARA ART LEAGUE, Casa de la Guerra, Santa Barbara, California, announces the following exhibitions for the month:
 To Feb. 8, Lelia Tuckerman.
 Feb. 10-22, Eunice MacLennan.
 Feb. 24 to March 8, Members' Winter Exhibit.

GALERIE BEAUX ARTS, 166 Geary Street, San Francisco, California, has arranged the following exhibitions for the month:
 Feb. 3 to 17, Sculpture and Drawings, Adaline Kent. Oils and Water Colors, John and Florence Tufts.
 Feb. 19-March 5, Oils, Rinaldo Cuneo.
 March 10-24, Exhibition of Modern Art, Examples of Modern Masters loaned by Western collectors.

PALACE OF THE LEGION OF HONOR, San Francisco, California, reopened January 26, having been closed during the dismantling of the National Sculpture exhibition, for the showing of the permanent and loan collections.

OAKLAND ART GALLERY, Oakland, California, inaugurated last month the custom of keeping one room for a continuous no-jury exhibition, to be changed each month, and from which works will be selected for the Oakland annual by the voting system. William H. Clapp is the director of the gallery.

GUMP GALLERIES, 246 Post Street, San Francisco, opened the Spring program of exhibitions with etchings by Howard Moorpark, these are shown to Feb. 8.
 Feb. 10-22, Paintings by Maurice Braun.
 Feb. 24-March 8, Etchings by Max Pollak.
 March 10-22, Paintings by R. Macaulay Stevenson.
 March 24-April 4, Paintings by Bessie Lasky.

STENDAHL GALLERIES, Ambassador Hotel, Los Angeles, California, hold throughout the month an exhibition of the work of Nicolai Fechin. This Russian-American artist is known as a master of color.

FINE ART GALLERY OF SAN DIEGO, Balboa Park, San Diego, California, announces an exhibition of old masters from the Van Diemen Galleries, and a group of American paintings loaned by Mrs. Henry A. Everett of Pasadena.

BARTLETT GALLERY, 3358 West First Street, Los Angeles, California, continues the policy of showing the best of the small pictures by Western artists and is holding a general show throughout the month. The founder and owner, Dana Bartlett, has three new water colors on exhibition, the result of sketching trips into Verdugo Canyon.

BILTMORE SALON, Biltmore Hotel, Los Angeles, California, is holding an exhibition of paintings and bronzes by Charles M. Russell. In a general exhibition American and European paintings are also shown.

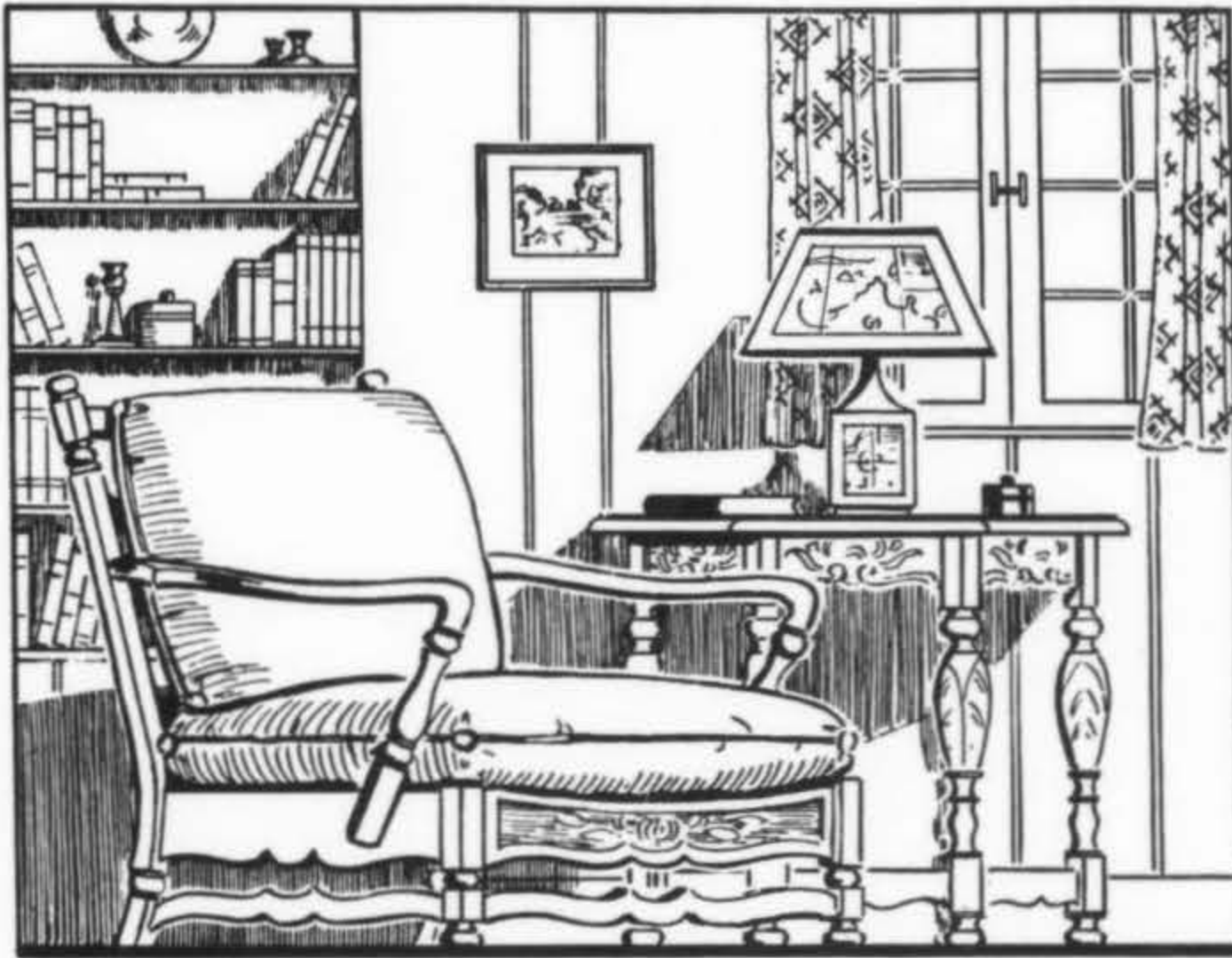
GRACE NICHOLSON GALLERIES, 46 North Los Robles Ave., Pasadena, California, hold an exhibition of Paintings and Sculpture from the Grand Central Art Galleries, New York, through February 23.

EAST-WEST GALLERY, 609 Sutter Street, San Francisco, California, is showing through the first half of the month 100 pieces of soap sculpture, selected from the fifth annual small sculpture exhibition held in New York last Spring. The exhibition includes the pieces by Californians which were awarded prizes.

KIEVITS GALLERIES, 464 East Colorado Street, Pasadena, California, announce exhibitions for the month are, Room 1, Old Masters; Room 2, Contemporary American, Dutch and Italian paintings; Room 3, Inventory sale. In the Vista del Arroyo Hotel Gallery a collection of 19th Century paintings is shown.

TAHQUITZ ART GALLERY was opened last month in the Hotel Del Tahquitz, Palm Springs, California, for the exhibition of paintings and sculpture.

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JOHAN HAGEMeyer, camera portraitist, announces an exhibition at his studio, 1072 East Green Street, Pasadena, California, of the work of Rolph Scarlett, all abstractions, February 1-15 inclusive. This is the first of a similar series of showings at the studio.

DALZELL HATFIELD GALLERIES, Wilshire Boulevard, Los Angeles, California, show throughout the month flower paintings by Carl Blenner. It is Mr. Blenner's intention to visit the galleries at this time.

AINSLIE GALLERIES, Barker Bros., Los Angeles, California, announces the one-man show of the month is held by Charles L. A. Smith.

EDWARD WESTON is showing his recent photographic prints at the Braxton Galleries, Hollywood, California, during February.

ZEITLIN'S PRINT SHOP, Sixth Street, Los Angeles, California, shows water colors, etchings and book plates by Delia M. Robinson, February 1 to 15.

BURLINGAME LITTLE GALLERIES, Burlingame, California, announce a series of exhibitions for the Spring, which opened with the showing of a collection of modern prints in January.

A NEW ART GALLERY has just been opened in Carmel, California, in the DeYoe Building, by Dene Denny and Hazel Watrous for the exhibition of modern art.

THE BOOKPLATE EXHIBITION, the sixth annual, will be held in the art gallery of the Public Library, Los Angeles, California, April 27 to May 19. Three prizes, as well as honorable mentions, will be awarded for bookplates made during the past year, though bookplates of any date may be exhibited. Mrs. Helen Wheeler Bassett, 629 N. Alexandria Ave., Los Angeles, will furnish further information.

CALIFORNIA SCHOOL OF FINE ARTS, San Francisco, California, continues the loan collection of modern French paintings and sculpture through February 8.

STAN POCIECHA-PORAY, Polish artist, holds a special exhibition of his work in the Architectural Rooms of the Architects Building Material Exhibit, Fifth and Figueroa Streets, February 15 to March 1. Among the paintings shown are Isle de France, Fisherman Port in Dieppe, Old Houses in Chartres, Old Door in Venice, and Bridges in Chartres; also several murals.

PRIZEWINNERS in the third annual exhibition of California artists at the Pasadena Art Institute, Pasadena, California, are: J. H. Sharp, for his still life painting, *The Prehistoric Bowl*; William Wendt for his landscape, *The Shallow Stream*; Edna Ganzhorn Unsworth for her figure study of a Chinese Girl, *Yaye*. Three honorable mentions were awarded to: Orrin White for his decorative landscape, *Across the Valley*; Clarence K. Hinkle, still life, *The Breakfast Table*; and F. Tolles Chamberlin, figure study, *Portrait of Dorothy*.

EXHIBITION OF LANDSCAPE ARCHITECTURE AND SCULPTURE is held in the Galleries of the Architects Building, Fifth and Figueroa Streets, Los Angeles, California, to February 15.

LEON BONNET holds an exhibition of paintings at The Grace Nicholson Galleries, Pasadena, California, Feb. 1-28.

THE MURALS in the new Hotel William Taylor, San Francisco, were awarded to Alfred Dupont and Edward Stacey Pierce in the recent competition. The young artists are now at work on the four panels, two in the lobby and two in the dining room, for which they have chosen a Gothic motive.

BERKELEY ART MUSEUM, Berkeley, California, held in January an unusually interesting exhibition of Chinese paintings and Japanese prints.

HUNTINGTON ART GALLERY, San Marino, California, is open to the public on the presentation of cards of admission, which are issued on written request, accompanied by a stamped, self-addressed envelope, specifying the number of tickets desired and an approximate date.

MR. FEODOR P. PONOMAREFF, famous Russian architect, has planned an interesting and unusual exhibition of renderings for display in the Exhibition Rooms of the Architects Building Material Exhibit, Fifth and Figueroa Streets, February 1-15.

An interesting story surrounds the exhibition. Mr. Ponomareff was born in 1874, in Odessa, Russia. He was city architect for twelve years in Chite, Siberia, where he designed and built over three million dollars worth of churches, commercial buildings, schools and residences.

This is the first time that samples of Russian architecture have been displayed in Los Angeles, and the renderings are all representative of Russian art as it appeared in the 16th, 17th and 18th centuries. The renderings are detailed and ornamental in every possible way.

ANNOUNCEMENTS

COMMUNITY PLAYHOUSE, Pasadena, California, announces programs:

To February 15, "The Armoured Train" by Vsevolod Ivanov, a story of the Russian Revolution. Spectacular settings by Janis Muncis.

February 20 to March 1, "Lavender Ladies" by Daisy Fisher.

Opening March 6, "Spindrift" by Martin Flavin, world premiere of this new drama of a California art colony in throes of earthquake. Every night but Sunday, matinee on Saturday only.

DRAMA BRANCH of the Community Arts Association, Santa Barbara, California, is in 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 Saturday only. The current dates are February 13, 14 and 15.

MISSION PLAY, in the Mission Playhouse, San Gabriel, California, opened its nineteenth season on New Year's Day and on February 17 gives its 3000th performance. This play by John Steven McGroarty is the history of early California, the life of the Padres and the Indians, and the ceremonials and fiestas. R. D. MacLean has appeared in the role of Fra Junipero Serra for the last seven years.

"**SAMURAI AND GEISHA**," a famous theatrical production of Japan, is given at the Figueroa Playhouse, Los Angeles, for one week, opening February 10. The company has been brought to America by Yoshiaki Yasuda, president of the Japanese Theater organization. Michio Ito is, in a sense, the local impressario. From Los Angeles the company goes to New York to open in March under the auspices of the Theater Guild.

THE BEN GREET PLAYERS appear in "Hamlet," First Quarto, with Sir Ben Greet in the role of Polonius, Wednesday evening, March 19, Junior College auditorium, Pasadena, California, under the auspices of the Pasadena Business and Professional Women's club. The return engagement of these famous English players in America is eagerly anticipated.

HARALD KREUTZBERG AND YVONNE GEORGI appear in dance recitals in Pasadena and Los Angeles, California.

Feb. 11, at the Junior College Auditorium, Pasadena.

Feb. 18, at the Philharmonic Auditorium, Los Angeles.

This is the second American tour of these artists after a sensational European success.

THE AMERICAN DRAMA PLAYERS, directed by Margaret Morrow, give a production monthly, using the Woman's Clubhouse, Lamanda Park, California, as the auditorium. The January presentation was "The Bashful Mr. Bobbs" by Walter Ben Hare.

PERIN'S, LTD., of Pasadena, California, is making an interesting experiment in the Ambassador Auditorium, Los Angeles. Here about one-quarter of the large hall devoted to such popular events as the Horse Show, Dog Show, Radio Show, etc., has been curtained off to form a suitable space for the exhibition of fine old furniture and objects of art, as well as imported garden ornaments and various items made in the workshops of Perin's. The exhibit is open to all and will continue for three days, from February 19 to 21, inclusive.

THE ARCHITECTS CONVENTION is scheduled for October 10 and 11, 1930, at Hotel Del Monte, Del Monte, California, and is sponsored by the State Association of California Architects.

SAN FRANCISCO NATIONAL HORSE SHOW ASSOCIATION announces the second National Horse Show will open February 15 at the State Armory, San Francisco, California, and continue to February 22.

FLINTRIDGE RIDING CLUB, Flintridge, California, is sponsoring the Seventh Annual Children's Horse Show, February 15. There are two performances, morning and afternoon, with first, second, third and fourth prizes. The age limit is fifteen and under, and seventeen classes are listed.

HORSE SHOW WEEK in Oakland, California, is February 3-8 and is the occasion for many dinners and supper parties in the east bay cities. This is the fifth annual national horse show and is held in the arena of the Oakland Municipal Auditorium.



Mona Maris is particularly well cast in pictures showing the romance of the Southwest. Fox Studios.

The Assault On the Mike

The Success of Big Voices on the Screen

The two phonoplays which accented the opening of the new year also marked a decided advance in the world of cinema entertainment. "The Rogue's Song" naturally ranks first and since the glorious voice of Lawrence Tibbitt can be reproduced so perfectly perhaps we may have more of that kind of thing and less of the warbling, to which we have been subjected whenever a star of the silent land has essayed a sound picture.

Second, though also first in its own right, is "Sally" showing Marilyn Miller as delightfully as she appeared on the stage in the same role. The two pictures answer several questions; a really big voice will reproduce and has a universal appeal. It is just possible that gypsy love is not, was not in other years, as romantic and clean a thing as Lawrence Tibbitt makes it, but it is such a relief to find a lover who can pour out his passion in song and spare us the physical aspects. In "Sally" the music, the dancing, the color, everything is a delight, it so perfectly entertains and amuses without a touch of vulgarity.

The advent of few stars into the sound medium was watched with the interest that characterized the appearance of Greta Garbo. The choice of "Anna Christie" as a medium for a star whose appeal heretofore lay in an entirely different direction was a bit muddling but the selection has been justified. Greta Garbo can both act and use her voice to a decided advantage. Around the studios the gossip goes that Miss Garbo never wasted her voice, she was not one to argue with a director, when she did not care for the decision, or the point in question, she casually remarked "I go home now," thus settling the matter for all time.

Since O'Neill's plays are never written to please either the mass or a select body of people it is doubtful if "Anna Christie" will prove a box office success in any medium, but it establishes Greta Garbo's ability.

An innovation, perhaps the revival of a custom, brings to some of the outlying picture houses an old silent film and one of the newer, part dialogue, ones. This resulted in the recent joint showing of "Tess of the Storm Country," one of the early successes of Mary Pickford, and of "Christina" with Janet Gaynor in the title role. The latter picture was made just at the transition period, and was held until voice could be added in the last reels. Now that we are accustomed to dialogue throughout, this apparent dragging in of voice is more curious than effective. The contrasted films offer opportunity for discussion as to the merits of the old and the new manner of portrayal and of photography.

ANNUAL AUTO SHOW opens at the Shrine Auditorium, Los Angeles, California, February 22. This is the eighteenth show held by the Los Angeles Motor Car Dealers' association.

THE DOG SHOW, Pasadena, California, is an all-breed fixture, and is scheduled for March 7-8.

REDLANDS LAWN BOWLING CLUB, Redlands, California, has increased in membership until it is among the largest in the State. The club will meet the visiting team from England on the local greens, and several matches are planned with southern California clubs for February.

THE NATIONAL TOURNAMENT of the American Roque League is held on the Central Park roque courts, Pasadena, California, opening February 3, continuing for two weeks, matches daily, morning and afternoon. W. H. Hoagland, of Peoria, Ill., is president of the league, and H. L. Smith of Pasadena is the present national champion.

ANNUAL TEAM MATCH CHAMPIONSHIPS, wherein thirty-two clubs and over five hundred golfers of southern California enter, opened for the first divisions January 29; the remaining five divisions play the opening matches February 1. Flintridge and Los Angeles are grouped with Annandale and Wilshire and meet February 26 and again March 5. Flintridge goes to Los Angeles for the first match and Los Angeles visits Flintridge for the second.

UNITED STATES GOLF ASSOCIATION, Women's Committee, has named Mrs. A. E. D. Trabue as chairman; she heads a national committee of nine members. Mrs. Trabue is president emerita of the Women's Auxiliary of the Southern California Golf Association.

FURNACE CREEK RANCH, Death Valley, California, announces a golf course of nine holes to be opened for play within the month.

LOS ANGELES TENNIS CLUB announces the seventh annual closed tennis tournament opens on the club courts February 22. The event takes place over two week-ends on Saturdays and Sundays only. Edward D. Berry is the tournament chairman.

PEBBLE BEACH CHAMPIONSHIP FOR WOMEN, Pebble Beach, California, is held March 3-7. This tourney ranks in importance with the Los Angeles Mid-winter Tournament for Women. Miss Marion Hollins, who originated the tourney, and a former national golf champion, has announced she will enter. Miss Virginia Van Wie is also expected to contend.

DEL MONTE POLO FIELD, Del Monte, California, is the scene of low goal polo events for the first two weeks in February. Plans include the participation of a team of British stars, the Argentine players, visiting poloists from various points in the United States, with six or eight leading Pacific Coast teams. The schedule of high goal events is as follows: February 1-16—First annual Del Monte invitational match play (high goal handicap). February 21-23—All-American matches (high goal flat). February 28-March 2—Great Britain vs. America, all-star games. February 14-16, 21-23, 28-March 2—Fifteen goal matches. March 9-23—Pacific Coast polo championship (high goal handicap series) high goal flat and other important events.

CLUBS

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

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

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

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

BERESFORD COUNTRY CLUB, San Mateo, California, established in 1912, provides an excellent golf course, dining room and buffet service.

CRYSTAL SPRINGS GOLF CLUB, San Mateo, California, is another Peninsular club offering a good course to golfing members.

MARIN GOLF AND COUNTRY CLUB: San Rafael, California, is one of the older clubs of the State and ranks with the best.

FLINTRIDGE COUNTRY CLUB, Flint-ridge, 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 the first of the year. 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.

A star worked harder in the early days, at least Mary showed more evidence of the Shrew in that former vehicle, when furniture was to be thrown "Tess" did it in the open and never hesitated to use tooth and nail on an opponent. Of course physical violence was the only outlet then, vituperation could only be imagined, not heard.

Except for the popular ending, rather than the more logical one, "Their Own Desire" comes close to being a powerful phonoplay, but even so it serves admirably for the talents and beauty of Norma Shearer. The conflict between the younger and older generation is exceedingly well presented through the scenario, the direction and the acting throughout the first half. In the end, however, it fails to carry through. The young lovers settle their problem, which after all was not so difficult, but the elders are left in a mist, a fog of misunderstanding. The contrast between the reality of the production in the earlier reels, the vivid pictures of life, and the shirking effects to avoid clear decisiveness as to the future of the elders does not form a pleasing conclusion.

Norma Talmadge, of glamorous personality, should have had a more original door through which to enter the dialogue picture, both by talent and tradition Miss Talmadge is fitted for something so very much better than the role assigned her. While "New York Nights" does not lack interest, it seems more a potpourri of all the films featuring modern crime, enlivened with the flitting of song and dance artists through the picture. As a medium it serves to elucidate the point in question, Norma Talmadge has an acceptable voice for the audible screen and takes advantage of every opportunity offered her for striking work. It is announced that the role of Du Barry will next serve Miss Talmadge and that in this role she has the privilege of the advice and coaching of Mrs. Leslie Carter.

In a recent talk outlining her connection with the movie industry, Mrs. Thomas G. Winter, newly appointed associate director of Public Relations for the Association of Motion Picture Producers, Inc., said the producers now realized they could go forward but haltingly without greater cooperation from the potential audiences. In the past the pictures have had adulation and



Don Jose Mojica is another visitor from the Land of the South to the Cinema World. His voice, trained in the Chicago Opera Company, is heard in a Fox production.

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.

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 are served every day. Semi-monthly tournaments with two prizes. Blind Bogey tournament every Sunday. Every Tuesday is Ladies' Day.

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

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

BRAE MAR PUBLIC LINKS, Santa Monica, California, 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.

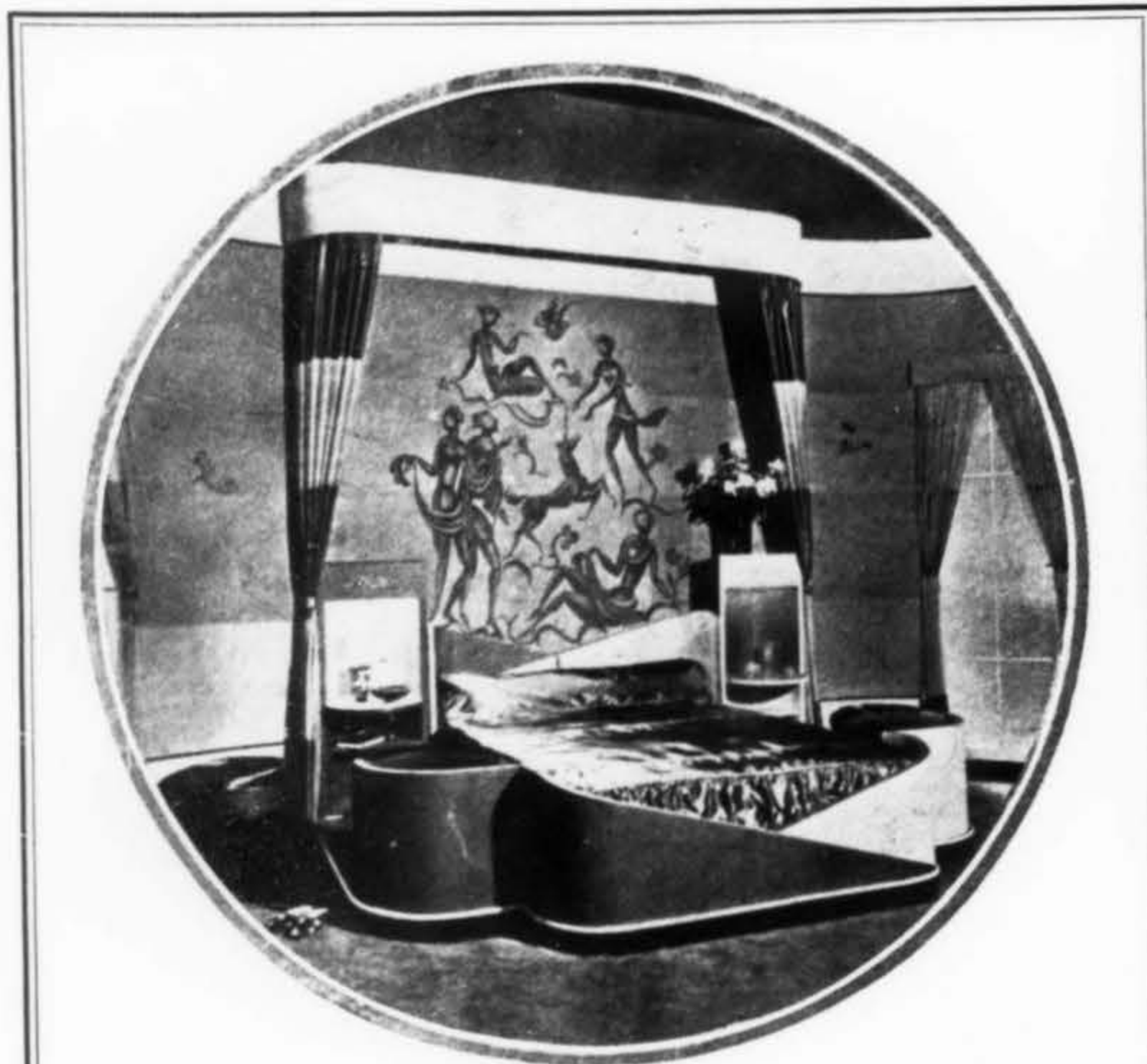
LAKE NORCONIAN CLUB, Norco, California, devotes the 658 acres to recreation, and includes an eighteen hole golf course, boating facilities on Lake Norconian, and horseback riding. The natural hot mineral baths are unsurpassed.

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 and 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, 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.

PASA TIEMPO COUNTRY CLUB is one of the new golf courses of California. It is an 18-hole course, on the Los Gatos road, about a mile north of Santa Cruz.



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vituperation, each from separate classes but little genuine, constructive criticism. Mrs. Winter called attention to the fact that this art, a sister art to drama, was the only art of which she had cognizance which worked from the bottom up. Practically every art had its beginning and its patronage with the aristocracy; not necessarily that the great painters and sculptors were of high origin but their patrons were always of the moneyed class or of wide artistic appreciation. In the case of the pictures, while a few scientists or those of curious mind delved into the subject, it has been limited in its appeal to those who sought a cheap and simple type of entertainment. For this very reason, due to the mass of the people it has reached, the industry has grown until now it has come to be recognized as one of the greatest mediums in the world for directing and expressing the democratic influence of America. Mrs. Winter feels that the commercial aspect has assumed too great a proportion, and a greater effort must be made to assist in the moral and artistic responsibility resting in the choice of films. Not through censorship but through an interest and a spirit of real cooperation.

Bambina

*Introduces Renowned Theatrical Geniuses
to California*

MONDAY evening, February 3rd, will give southern California its first peep at Daniel C. Blum's new operetta, "Bambina," which will be presented in a gala opening event, at the Mayan Theatre, Los Angeles.

"Bambina" represents a new phase of theatrical presentation and production refinement. Acclaimed by critics and public, this beautiful new operetta of the joyous Venetian Carnival season, hits a new high mark; and carries the audience from an overflow of modernistic themes back to the delightful and picturesque charm that brought international fame to those glorious operettas of by-gone days. Seldom does a production boast so many interesting and notable personalities as does "Bambina."

Edward Royce tops the list as director of "Bambina." His successful productions are numerous and include such outstanding and original productions as the international hits of the Gilbert and Sullivan Operas and "The Merry Widow," as produced on the continent before coming to America, and the Broadway hits, "Sally," "Irene," "Kid Boots," and "Rio Rita."

Conrad Tritschler won fame as the masterful creator of scenic effects for the famous old Princess Theater in Manchester, England, and the Cort Theater in London. His settings in "Bambina" further justify these claims.

Madame Katinka De Justh Baross is one of the foremost costume and fashion designers of Europe, and spent many years in such a capacity with Max Rienhardt. Her gorgeous costuming of the spectacular carnival ensembles in "Bambina" are one of the reasons for intense enjoyment of the operetta experienced by audiences who have viewed the production.

Likewise the all-star cast is composed of some of the finest artists on the musical stage today. Nancy Welford and Al St. John are co-featured with such capable and experienced artists as Marie Wells, Ernest Wood, Laurel Nemeth, Wilbur Evans, Russell Scott, Hedley Hall, Fred Walton, and many others. These popular artists are supported by a remarkable company of singing and dancing Venetians revolving continuously in a kaleidoscopic background of colorful carnival gayety and festival spirit.

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AVIATION

THE GUGGENHEIM FUND will soon be non-existent, after spending approximately five million dollars for the promotion and development of aviation. The Daniel F. Guggenheim competition for safe aircraft offered a \$100,000 prize for a "fool-proof" airplane, which, after considerable delay, was won by the Curtiss Tanager, entry of the Curtiss Aeroplane and Motor Company. The British Handley-Page entry competed in the scheduled finals for the prize.

H. G. FOKKER, Dutch airplane manufacturer and designer, has been quoted as stating that within two years one out of every thousand in America will be using the airplane as the usual means of transportation. If so the number of planes manufactured will increase from 3500 in 1928 to 120,000 in 1930.

PICKWICK LATIN AMERICAN AIRWAYS now has its southernmost terminus at San Salvador, serving twenty-three cities in Mexico, Guatemala and Salvador, carrying mail, express and passengers. The 3000-mile system operates eleven planes and is planning expansion, both as to cities served and an increased number of planes.

AERIAL COMMERCE is aided by proper roof markings in more than eight thousand towns of from one to ten thousand inhabitants. The campaign towards this end was undertaken through the efforts of the Daniel Guggenheim Fund for the Promotion of Aeronautics.

AERIAL SERVICE, the most frequent in the world, has been inaugurated between San Francisco and Oakland, California, as, running every fifteen minutes, a fleet of Boeing amphibian air yachts, give service from Pier 5, San Francisco, to the foot of Franklin street in the Estuary, Oakland. The first three of the trans-bay fleet of air ferry ships were launched last month.

THOMPSON TROPHY, offered by Charles E. Thompson, Cleveland manufacturer of airplane engine parts, is to go to the fastest land plane participating in international free-for-all events at future national air races in this country. These international events will bear the same relation to land plane performance as the Schneider Cup race does to seaplane competition. The Thompson Trophy race has been approved by the National Aeronautical Association and letters of invitation are to be sent to other nations and to manufacturers of planes.

AMERICAN AIR LAW REVIEW, containing articles on the legal aspects of both radio and aviation, has been issued recently by the New York University School of Law. Prof. Allison Reppy of the law school faculty is the editor.

AN AERONAUTICAL COURSE for high school students opens in California's high schools and junior colleges in February, according to a statement by the Superintendent of Public Instruction, Vierling Kersey. The course embodies a general study of aviation, its technical aspects and business methods, and has been prepared by Prof. Earl W. Hill, educational director of Western Air Express and professor of commerce at the University of Southern California.

DEPARTMENT OF COMMERCE, Aeronautical Branch, in order to promote the uniformity of airport field rules throughout the United States, has drafted a suggested code for the control of aerial traffic at airports. Federal air rules at present are concerned with the conduct of airmen while in the air but do not cover maneuvers on the ground, nor flying in the immediate vicinity of airports. The Department has also appointed a research committee for the purpose of developing standard air signal systems. Systems are to be worked out suitable for both day and night use, for controlling air traffic on and in the vicinity of airports, and for communicating special information to pilots.

NEW YORK AVIATION SHOW, sponsored by Post 743, American Legion, is announced for February 7-15.

INTERNATIONAL AIRCRAFT SHOW, under the auspices of the Aeronautical Chamber of Commerce, is being arranged for February 14-23, at St. Louis, Mo. The new two million dollar arena houses the show, which includes at least 250 exhibits and many planes of foreign make. The planes range from single place sport and training types to multi-motored transports.

NATIONAL AIRCRAFT SHOW, under the auspices of the Aeronautical Chamber of Commerce, is being arranged for February 15-23, at St. Louis, Mo.

BERLINER-JOYCE AIRCRAFT COMPANY of Baltimore announces the award of four contracts by the Navy and one by the Army.



CALIFORNIA LEADS IN AIRPORTS

Romantic Spanish architecture, heretofore gloried in California missions, now assumes modern aspects with its incorporation into the design of an aviation hangar recently completed for the Curtiss-Wright Flying Service at the Los Angeles Municipal Airport. A Mission-style tower, cloistered arches, and other typically Hispanic touches happily modify the utilitarian with the romantic. Lavish appointments for student fliers, Monterey furniture, luxurious offices, and hangar space for twelve planes are other features.

Gable and Wyant, architects, designed this new addition to the growing list of airports in California. It is interesting to note that A. C. Zimmerman and W. H. Harrison, associated architects and engineers of Los Angeles, have been awarded first prize of \$5000 in a recent national competition for an airport. Architects H. Roy Kelley of Los Angeles and Virgil Westbrook of San Clemente each received honorable mention for their designs.



CIVIC REPERTORY THEATRE OFFERS "AND SO TO BED" AS FIRST PRODUCTION

The critics of Los Angeles voiced a unanimous expression of approval of "And So To Bed," the first production of the second season of the Civic Repertory Theatre. The premiere of this interesting and naughtily amusing comedy took place at the Music Box in Hollywood recently and proved itself a gratifying forerunner of many treats to be offered by the newly formed, non-profit, non-commercial group of artists and executives, which calls itself the Civic Repertory Theatre, Ltd.

"And So To Bed" enjoyed a season of success in London. It also received acclaim in New York and Chicago and now it is up to Los Angeles to enjoy its robust humor, its quaint charm of speech and manner.

CALIFORNIA POLYTECHNIC SCHOOL at San Luis Obispo, California, is known as the school of achievement. The faculty and students have built three airworthy planes, with a fourth in process of completion. This school does not teach flying but attempts to turn out men with practical experience in all details of ground work connected with aviation.

ASSISTANCE LEAGUE

COMMUNITY HOUSE, at 5604 De Longpre Ave., Hollywood, is the center for the work of The Assistance League of Southern California. It is the property of the League, which is incorporated and which can therefore hold property and do business under the laws of the State of California. The corner now owned by the League once held a private residence which was remodelled to contain the offices and the various departments of the League until its tremendous growth made other buildings necessary.

THE DAY NURSERY of The Assistance League of Southern California is housed in a beautiful building on the western part of the League's property on De Longpre—one block south of Sunset, one block west of Western. Before venturing on the difficult road to success in this necessary part of a community's equipment, the Assistance League investigated every known source of information on the subject. As a result, the Day Nursery of the Assistance League is something to justify its being cared for by leading educated women of Los Angeles and environs. Its sixty children and a long waiting list are witness to its having made good with the mothers of Hollywood. But its lessons of value to every mother must be learned by personal visits to the school, the sleeping quarters, the clinic and the playgrounds. Members of the League are especially urged to spend some time on the grounds and thus put themselves in a position to explain this model Day Nursery to others.

ESTATES listed with the Assistance League's Location Bureau are used in the finest of motion pictures made, such as "Disraeli," and John McCormick's first picture. One of the newest listings is being used this month in "High Society," Janet Gaynor's and Charles Farrell's latest picture.

THE FILM LOCATION BUREAU supervises and censors all pictures made on private estates. Help spread California's charm through the motion picture by listing beautiful estates at HEMPstead 5506.

REALTORS who have subdivided beautiful sections of California will find it to their interest to list their improvements with the League, as open country and new town sites can often be used by the directors. Listing with the League's Film Location Bureau not only aids the work of the League but secures an additional amount of the best possible publicity.

LOVELY MODELS will show the lovely lingerie made at the League Exchange during some of the luncheons to be given at the Tea Room of the League on the upper floor of Community House. Exquisite tea gowns or negligees will be worn also. While ordered luncheons at this new, pet feature of the Assistance League are as elaborate as desired by the hostess, ordinary meals can be obtained at surprisingly low cost to the shopper in Hollywood or the busy person who wishes to get out of the nearby office at noon.

SPECIAL SALES will be put on by the Exchange Committee four times a year in this manner. The time and place will always be announced, but to assure first choice it is wise to go directly to Community House, one block south of Sunset and one block west of Western.

AFTER HAVING CAUSED some confusion by giving a tentative date for the Ball last month this bulletin apologizes and will leave all dates to the newspapers in the future.

UNDERNEATH ALL THE GAIETY of balls and shows and pretty gifts displayed in the Community House in Hollywood, the Assistance League is doing its heavy load of the necessary welfare work of the community. In this work, which functions under the name of The Good Samaritan Committee, the Community Chest aids and co-operates closely. Expert social service workers are employed and very interesting cases are handled with sympathy and tact. Members and friends who feel that charity is still helping the down-and-out, should investigate for themselves the extensive work done by the Community Chest in Los Angeles. Most of those who need aid are new comers. New comers who do not need aid may take this opportunity to help carry the burden and thus find solace for their own nostalgia or sorrow.

HOTEL and TRAVEL

**SAN YSIDRO RANCH***California's Famed Foothill Resort*

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

**San Clemente, The Spanish Village**

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

LA SOLANA*Grand Ave. and Lock-haven, Pasadena*

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

SANTA BARBARA, CALIFORNIA

*Sun Kissed
Ocean Washed
Mountain Girded
Island Guarded*
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

WHERE TO STAY?

To the inexperienced traveler it is always a problem to know where to stay when motoring up and down the coast of California. The hotels and inns advertising in this section have been chosen because they represent the best in comfort, convenience and hospitality.

SHORT TOURS AND SKETCHING GROUNDS

WINTER is the time to plan the summer automobile tour to one or two of the great tracts of land reserved by our government for that purpose.

In 1916, 29-358 automobiles entered the National Parks. Five years later the number jumped to 175,825. In 1927, it reached the astonishing total of 557,079. At a conservative estimate, well over two million peopled traveled in these cars.

ARTISTS HAVE FOUND the desert and its subtle color a fascinating subject for their skill. Line and form are here most simple, and color can be studied in its purity. The complicated pattern of life and the landscape in Los Angeles, for instance, makes too full a composition for the painter; until he has mastered the human figure he cannot fill the landscape he has made famous with pageant now progressing through that growing city.

ON THE DESERT, all the artists in Los Angeles could each one find a sketching ground and still be miles apart. With the landscape so simple, the human figure becomes the most important subject, as it should be in any great art. Carl Oscar Borg has left a fine study of an old Indian's head in the gallery at El Tovar and gone back to San Francisco—we hope to paint his pageant.

MAYNARD DIXON recently has placed in the diningroom of the Arizona Biltmore a painted hanging that epitomizes the finest of Indian religion and that gives to the white man, who sees it, a graphic presentation of the American Indian's beautiful faith in spiritual things. Incidentally, being a superb draughtsman, the artist has given to modern art an ideal of the human figure both masculine and feminine worthy traveling three hundred miles of desert dust to see.

A WEEK-END HOLIDAY from San Francisco, to be made by motor, may begin by taking the Golden Gate Ferry at the foot of Hyde street to Sausalito, across the Bay, thence the magnificent Redwood Highway leads straight north from San Rafael. But this short trip, while not taking one far north, includes a particularly entertaining and delightful section, through San Rafael, Ignacio and on to Sonoma. The latter is one of the most interesting towns in the State. Here the Bear Flag was raised for the first time, and it holds one of the loveliest of the old Mission buildings. The adobes there, of which many are preserved, are of the best type—the ones that include the balconies, like those in the Monterey country. The entire neighborhood between Sonoma and Santa Rosa hints of romance. There we find the Valley of the Moon, in which is located the Jack London estate, and throughout are scattered many old homes reminiscent of the early hospitality of California, their very spaciousness becoming a reason for the hospitality of today in its more modern fashion. Big houses, delightfully formal and yet with much informality in their appeal, and surrounded by gardens which ramble and lead to spots of unexpected charm.

Santa Rosa is of particular interest because it was the home of Luther Burbank and he is buried here in the grounds of his old home, under a big tree. His experimental gardens, to which the world owes many debts, covered only a few city blocks.

In this neighborhood is the popular Sonoma Mission Inn at Boyes Springs, famed not only for what it offers as an Inn but for the 18-hole golf course, holding championship honors, with its all grass greens, fairways and tees. The old hotel, destroyed by fire a few years ago, has been replaced by a modern structure, offering the best accommodations, and within two hours ride of the Bay counties.

**Bluebird
Taxi**

Montecito or
Santa Barbara
Phone 9050

**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****LOS ANGELES***Convenience**Comfort ~ Hospitality*

You will appreciate the excellent service and moderate rates. The city's most centrally located hotel. One block from Pershing Square—convenient to all leading shops, theatres, financial institutions and electric depots for all resorts. Starting point for parlor car tours. Complete ticket service for resorts and places of amusement. Garage adjoining.

All Outside Rooms—Each With Bath
One Person - - \$2.50, \$3.50
Two Persons - - \$3.50, \$4.50

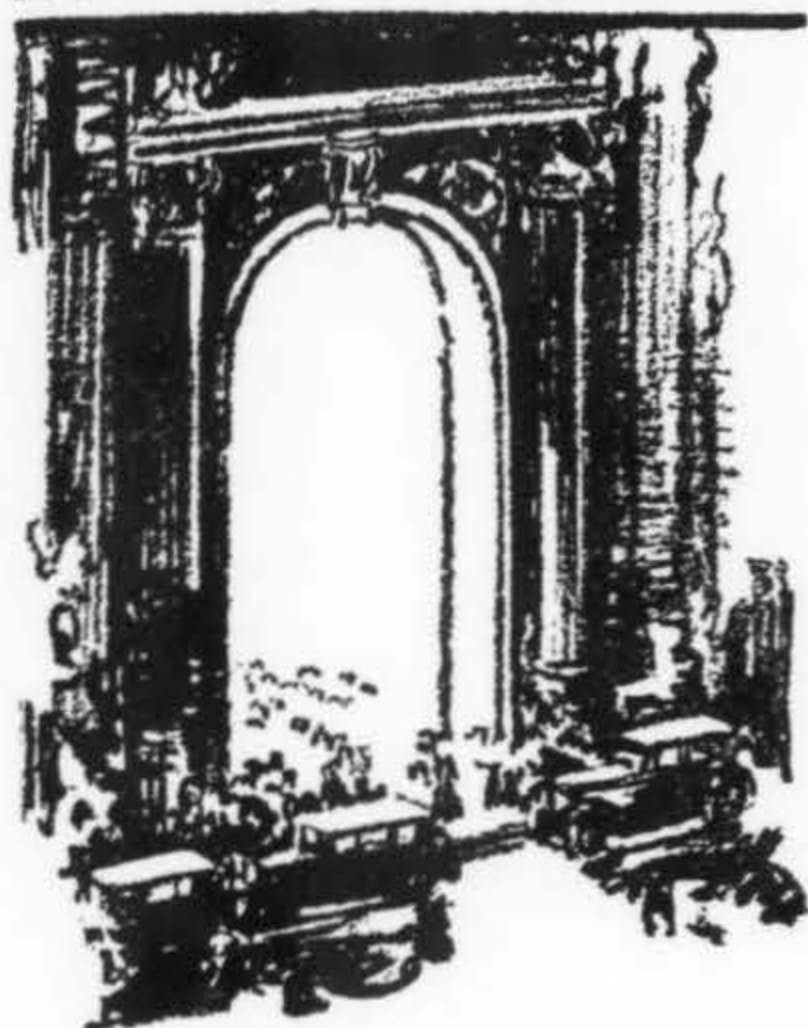
Unexcelled Food—Friendly Prices

FRANK SIMPSON, JR., Director

Hotel Savoy
Sixth & Grand

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.

Fig'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



La Jolla's European Plan Hotel

With Apartments

La Valencia Hotel

On the Ocean

Accommodations and Food Unexcelled

Winter on America's Riviera

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

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

THE MANAGEMENT of this 12-story modern fire-proof seaside hotel 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.

The Breakers Hotel
For information and reservations please write

Long Beach, Calif.

B-1F



Led by THE CHIEF

...fastest train from Southern California ... the Santa Fe offers the choice of 7 trains every day to the East... Each train is thoroughly equipped to give the Santa Fe standard of service — the best... Fred Harvey Dining is unapproached in the transportation world.

The INDIAN-DETOUR + The GRAND CANYON

Santa Fe Ticket Offices and Travel Bureaux

743 So. Hill Street
Phone MUltual 0111
LOS ANGELES

601 Market Street
Phone SUtter 7600
SAN FRANCISCO

300 Broadway
Phone Franklin 2101
SAN DIEGO

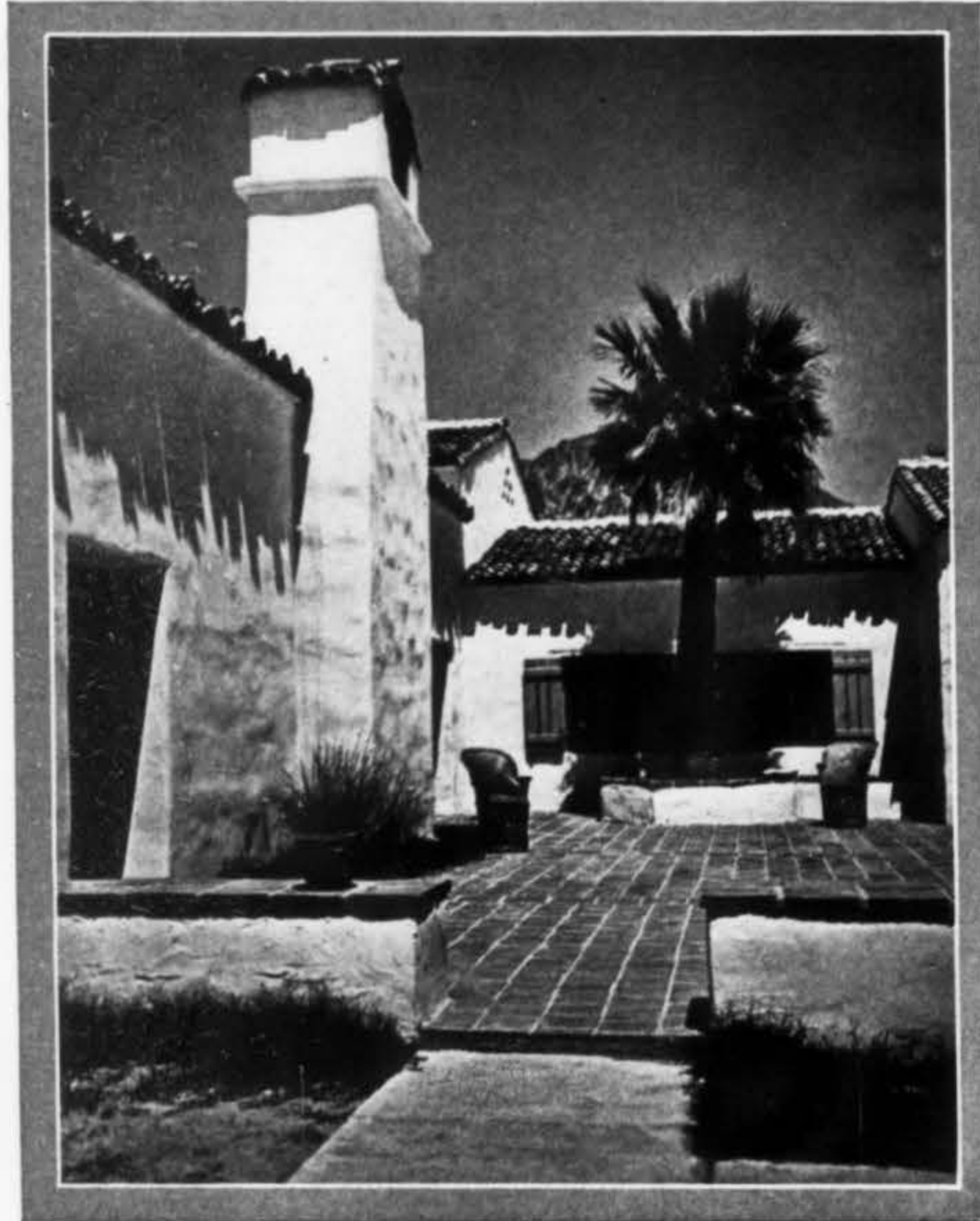


The Raymond

Pasadena, Southern California

Golf Course, Lawn Bowling Green, Clock Golf, Quoits and two Tennis Courts on its Own Grounds

WALTER RAYMOND
Proprietor



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

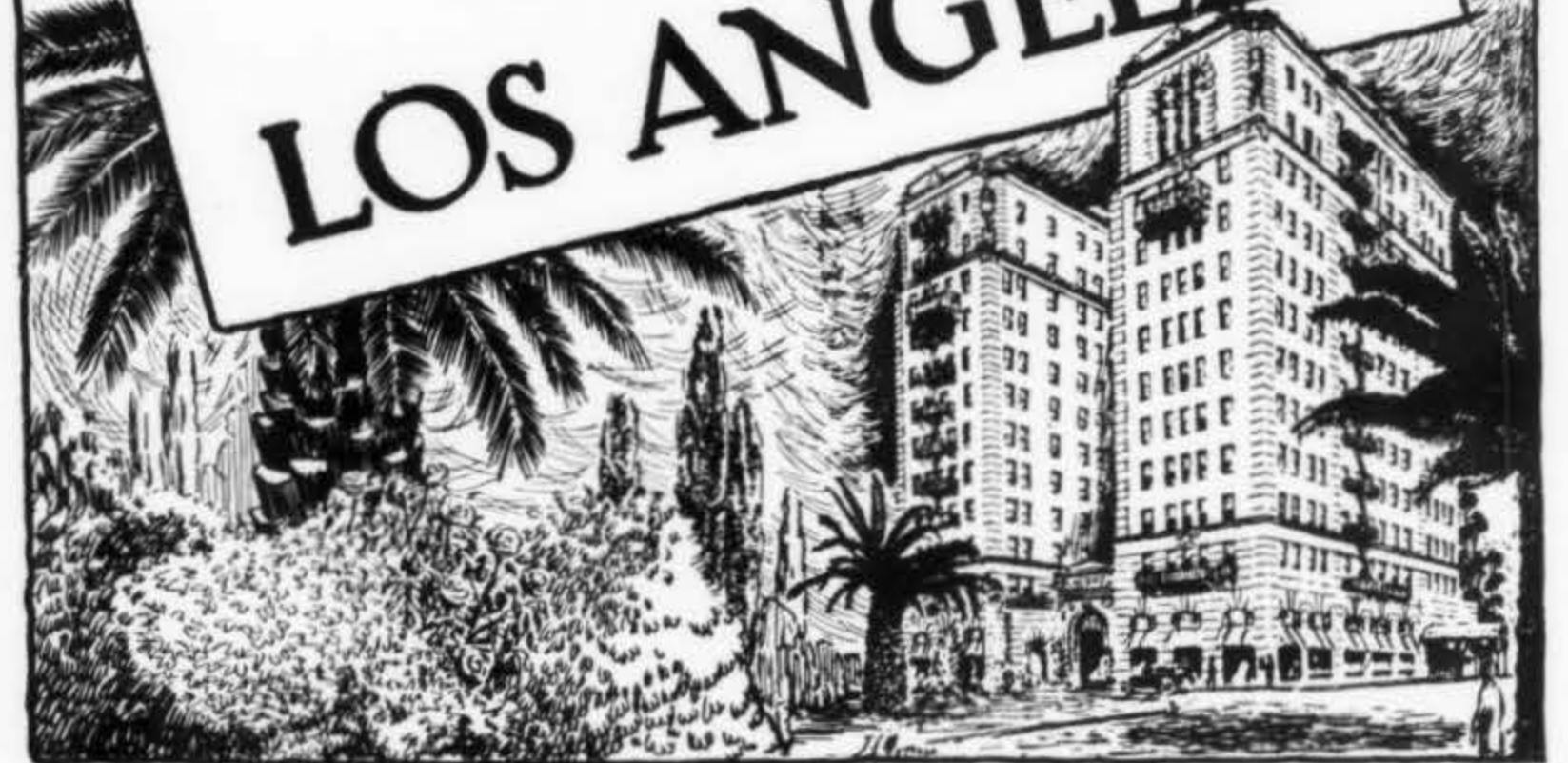
The ARCADY

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



Los Angeles Limited



NO
EXTRA
FARE!

The train they are taking is the LOS ANGELES LIMITED, chosen because it provides so completely the luxuries, the conveniences and the personal service to which they are accustomed.

They will enjoy the finest travel accommodations over a route famous for the smoothness of its roadbed and the beauty of its scenery. And they will go straight through to Chicago in 61¼ hours!

UNION PACIFIC

732 South Broadway; 517 Pacific Electric Building; Central Station, 5th and Central Ave. Phone TRinity 9211
EAST LOS ANGELES STATION
Atlantic Ave. and Telegraph Road. Phone ANgelus 6509

IN AND ABOUT THE GARDEN

CACTI AND OTHER SUCCULENTS.

An annotated list of over 700 species cultivated in the Santa Barbara region has just been prepared under the supervision of Ralph Hoffmann and E. O. Orpet. A unique, practical and valuable booklet with suggestions for cultivation and views of cactus gardens. Copies sell for \$1.00. Send check or money order to Garden Tours Committee, 929 Paseo Carrillo, Santa Barbara, California.

WILSON POPENOE in recording the results of Dr. Penz's work with rare plants in Santa Barbara on its famous Riviera, gives the following about *Acacia Pedallyriaefolia*: "In the year 1930 Dr. Penz received seeds of this species from Australia, and succeeded in raising two or three dozen plants which seemed to be more difficult to handle than other species of *Acacia*. Since they commenced to bloom—one at Redlands, one at Pomona and one near Pasadena—much attention has been attracted to this tree, one of the most beautiful of the acacias."

PRIVATE GARDENS OF CALIFORNIA are semi-public in character, because of the generosity of the owners in opening them to visitors on stated days. Because of these visits and their ensuing discussions, garden lovers are giving more and more thought to the refinements of their grounds, and are finding much pleasure in adding bits of statuary, beautiful bird baths, and urns of classic origin. Interesting reproductions of garden ornaments of an older day are to be found at Perin's, Inc., on East Colorado Street, Pasadena.

THE PAJARO VALLEY, near the bay of Monterey, between Santa Cruz and Del Monte, is one of the most delightful sections of Santa Cruz County, California. It has long been known for its apple orchards which form a pleasant feature of its landscape. Ten thousand carloads of apples are shipped out in a season. The proximity of the ocean with its cooling fogs makes irrigation almost unnecessary even in the dry season. The temperature is nearly the same for every month in the year, averaging 63 degrees. Gardeners here specialize in begonias.

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
FEBRUARY

"Come when the rains
Have glazed the snow and clothed the trees with Ice,
While the slant sun of February pours
Into the Bowers a flood of light."

—LONGFELLOW.

MANY parts of California had a chance for a few days of snow-balling and most parts had a light frost recently. The benefits aside from increased water supply such as a refreshing and changing of the bacterial content of the topsoil have been immense.

This month is the month of prevision and hope. Will you look ahead so as to provide the beauty for the maturer months.

Our first thought should be for more shade, trees, of course, but especially vines. Of the quick growing vines put in seeds now of *Aristolochia* (Dutchman's Pipe) with its large quaintly formed flowers; *Cobaea scandens* with its rapidity of growth and handsome flowers; for covering the garage or other out buildings the Chayote. If you have never eaten the Chayote fruit, you have never eaten beatified summer squash. There is propaganda under all my remarks, and in order to prevent a senate committee from finding it out first, I will admit it as Senator Grundy did, but in extenuation plead that no funds were handled by me. I represent the birds—the birds of California need protection and shade.

Have you a place for the beautiful little vine called *Mina lobata*? You have at any rate read the name in catalogues—ten cents brings a package—try it once and you will be delighted.

Of the woodier vines, of course, the first in rank is the *Bougainvillea*. There are superior souls who scoff it, because some of the *Bougainvilleas* have bracts of a magenta shade. Magenta makes these poor neurotics shudder, and they will inform you that the *Bougainvillea* clashes with everything. Paul DeLongpre's greatest color pleasure was a vast mass of *Bougainvillea glabra sanderiana* behind a mass of scarlet geraniums. A much greater artist, Seymour Thomas, says all color is beautiful, and that the capacity for enjoyment of it differs with different individuals. Those are most fully equipped with color perception who enjoy all combinations of color. However, I leave all such neurotic shut-ins to their floral "Wells of Loneliness" and write for those to whom the splendors of the highly actinic California sun shining on the utter luxuriance of nature's best polychromes is a pleasure,—they belong.

By the way, the brightness of coloring of the *Bougainvillea* is not due to its flowers but to its bracts. The flowers are the tiny tubes tipped with yellow which sit between the highly colored bracts. The bracts are really floral leaves, leaves which have lost their greens and taken on gorgeous and alluring colors as advertisements to insects in an effort to sell goods, these goods in themselves not being particularly saleable to the insects. In spite of flamboyant advertising the selling campaign is a failure in California for I have never seen an insect—pollenized fruit on a *Bougainvillea* in a life time of observation. *Bougainvilleas* come in all colors from the light pink of *B. rosea* to the brick red color of *B. lateritia* (very tender to frost); the crimson of *B. panama* (crimson lake) and *B. roosevelt* with the almost bluish *B. braziliensis* to the magenta of the *B. sandinera* group and the almost mahogany brown of *B. fulgens* and through these to the richest of all dark bluish purple of *B. Maude Chettelberg*.

The flowering periods of the various *Bougainvilleas* so overlap as to insure flowers all the year round and the most gorgeous nesting places for my clients—the birds, that can be imagined. These modern bird homes are protected against their enemies led by Pussy Kat by a veritable Chevaux-des-Frise of spines.

Other woody vines such as various *Thunbergias*, *Tecomas* and *Bignonias* all have their appeal, but two *Bignonias* are outstanding and should be used more. *B. venusta*, which should never be planted out of less than a five gallon can, is the showiest of all but it takes a very good gardener to get it growing right. Its gorgeous mass of Cadmium yellow flowers is almost unequalled in the floral kingdom while *B. tweediana* is not only remarkable for the beauty of its foliage

THE LANDSCAPE

WHERE ALL THE FLOWERS COME FROM is a marvel to those who think that southern California is the whole of the state. These notes from Santa Clara county tell something of it; and San Mateo County's announcement of a great display of flowers at the Los Angeles Land Show brings out the fact that this one California county shipped eight carloads of flowers to the East for the holidays; 1700 dahlias to New Orleans for Mardi Gras; and has an income of seven million dollars from its annual output of flowers, according to the Los Angeles Realtors' Magazine.

ROSES are the most interesting of flowers in the garden magazines of the month. And to emphasize the fact, here comes a new society devoting itself to roses alone. It is the California Rose Society, 3051 Broadway, San Diego. The Rosarian is its tidy publication issued for the members and full of reports on rose gardens throughout the state.

LA VENTA INN, overlooking the ocean on the Palos Verdes peninsula, has the advantages, shared by all the public and semi-public grounds of these Estates, of supervision by the noted firm of Olmsted Brothers. Just now a hint to others may be given in the hundreds of tulips, narcissi, daffodils, iris, freesia, ranunculi and anemones which have been set out in the patio and about the grounds of this popular restaurant and tea room. What a burst of bloom will be there this Spring.

MRS. FREMONT OLDER of San Jose writes for the California Rosarian on the subject of Communal Rose Planting in Santa Clara Valley. December is the best planting time in that vicinity. San Jose is the first civic settlement established by the Spanish government, and so the county has taken the red rose for its flower; the next red rose produced should be named "El Pueblo" for San Jose. All over the valley, red roses are raised for the Fiesta de las Rosas which Santa Clara County sponsors.

RAGGED ROBIN, Paul's Scarlet, and Gruss an Teplitz, are used in the schoolyards and along the highway. The Flower Lovers Club divided the county up into sections and saw that each school in the county had at least two bushes. A pamphlet was printed telling the object of the planting and how the rose bushes should be cared for, with directions for planting in different soils.

SENATOR JAMES D. PHELAN of Saratoga and Mr. and Mrs. Chauncey Goodrich of the same delightful village, and Dr. Harry Tevis of San Francisco and Alma, have asked their gardeners to root cuttings of the Paul's Scarlet, which does well on its own roots. The Rose Society of Santa Clara County contributed, and the County Chamber of Commerce distributed the plants to Oil Stations not planted by the big oil companies; and to home owners along the highway on both sides from the San Mateo County line through Palo Alto, Mountain View, Sunnyvale, Santa Clara, San Jose, Coyote, Morgan Hill and Gilroy to the San Benito County line. Other roads are being planted this year and when visitors come to the Blossom Festival at Saratoga in May "a red flag will be flying."

PLANT ROSES

Plant roses, Friends, plant roses! fear ye not


The desert places or the barren soil,
God will unfold the blossoms, and the spot
In fragrant thanks repay your little toil.

Plant roses for their own sweet sakes,
dear Friend;
What half so sweet as budding roses,
pray?

And be assured that when shall come
the end
Thy path shall bloom a fragrant
bower of May.

Happy thy fate if, when the day
grows late
And "dust to dust" is spoken of thy
clay,
Some soul shall whisper at the church-
yard gate,
"He planted roses all along the
way!"
Clarence Urmy, San Jose, California.

THE SANTA BARBARA GARDEN-ER in its January number gives a "Rose Chart" carefully prepared by the Editor to show at a glance the color, variety, fragrance, and time of blooming, as well as the date of introduction, of about one hundred bush roses.





*"Gardens
Beautiful"*

*Can supply you
with all varieties
of Fruit Trees and
Ornamental Shrubs
which should be planted
at this time.*

*Order Now
From*

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

352 E. GLENARM AT S. EUCLID PASADENA

This bronze plaque, an exceptionally fine piece of craftsmanship in modeling and bronze finish, is on exhibit in our showroom. The replica of this casting is on the Central Building and Loan Association Building in Oakland, William Schirmer, Architect. It was sculptured by John Stoll and executed by Michel & Pfeffer Iron Works.

**THE BUILDING MATERIAL
& MACHINERY EXHIBIT**

557 MARKET STREET SAN FRANCISCO

and vernal vigor of growth, but for its profusion of long green bean like seed pods.

Of course, the most beautiful vine I have ever seen in California is *Ipomea horsfalliae*, but as the Two Black Crows might say, "Why bring that up"? as even Hugh Evans, E. D. Orpet and Stephen Vavra have lacked the initiative necessary to obtain this wonderful vine, no longer found in California. Of course, there is *Copa de Oro* (cup of gold) whose golden flowers might easily hold a pint of nepenthe. Its botanical name is *Solandra guttata*. All large California gardens should boast one, and if lucky one might find a plant of *Solandra grandiflora* as I had the luck to do at Paul Howard's. This time of year, if you have it, you may be able to get a few tree peonies from that wonderful old Japanese Domoto of Oakland. One called Moonlight has a flower fourteen inches across. If you are a stranger and walk in asking for such a thing he just won't understand you; he only let such things go to those who appeal to him as true plant lovers.

This is the month to plant our camellias of which Jannoch's nursery at Pasadena has a collection of 35 of the best sorts. I would like a set of these myself, but don't dare go near the place unless I have a whole day to spare as those boys are such enthusiasts that I cannot get away.

A couple of months ago I told you, dear reader, that the Southern California Gas Company's experts were cooperating with me in the study of heating small greenhouses. So far their installation has proved a distinct success and its cost very small. I promised to share with you full particulars as soon as the experimental period was past. My delicate exotic seedlings are doing wonderfully, and I can laugh at cold north winds. I'll be pleased to show the little installation with its automatic control to anyone interested.

Later in the year when you see gorgeous flowering trees with flowers in light or dark pink, red or purple and clean foliage, remember that I told you that February was the month to plant trees of crepe myrtle. They are so attractive and I have never heard a single word against their character.

It is now time to sow in the open ground *Acroclinium*, *Alyssum*, *Antirrhinum*, *Eschscholtzia*, *Linum*, *Calendula*, *Caliopsis*, *Cosmos*, *Gaillardia*, *Larkspur*, *Lupines*, *Mignonette*, *Nigellia*, *Memophila*, *Poppies* and *Sweet Peas*. And in seed pans or boxes for transplanting later *Balsam*, *Begonia*, *Gloxinia*, *Lobelia*, *Pyrethrum*, *Scabiosa*, *Verbena*, *Petunia* and *Salvia*. You may also continue to plant *Anemones*, *ranunculus*, *German iris*, *Japanese iris*, *Lilium auratum* and *L. speciosum*, *agapanthus*, *amaryllis caladium* and *tuberosa*.

It is very important to clean your lily pool this year. The long period of drought has caused unusual conditions for your lily roots and fishes. Mr. Woodford the water garden specialist, of Fulton Avenue, Van Nuys, has definitely determined by experiment that box planting of lilies in pools is undesirable especially for the choicer sorts. He prepares a special compost for the bottoms of pools after they have been drained and cleaned which shows a growth of water plants little short of the marvelous. This month will see my box planting done away with, and the Woodford method installed.

DR. A. D. HOUGHTON, M.A., M.D., Ph.D., F.R.H.S.

WALTER A. HOFF Landscape Organization

"Plant to a Plan"

PARKS — ESTATES — GARDENS
526 POWELL ST., SAN FRANCISCO

The World Famous

Ambassador Los Angeles

MISS MARY GARDEN
in one of a large number of unsolicited comments by world famous celebrities, writes: "*Why live elsewhere when the Ambassador, the most beautiful hotel in the world, is here.*"

No Hotel in the World offers more varied attractions . . . superb 27-acre Park, with miniature golf course, open-air plunge and tennis courts. Riding, hunting and all sports, including Archery Ranges and 18-hole Rancho Golf Club. Motion picture theater and 35 smart shops within the hotel. Famous Coconut Grove for dancing nightly. 33

Write for Chef's Cook Book of California Recipes

BEN L. FRANK,
Manager





Send for

FREE INFORMATION BEFORE YOU FURNISH OR REDECORATE

Check this List and Mail at Once

New materials, patterns, methods may not have been brought to your attention. Dealers and home furnishers are constantly replenishing stocks—styles in furniture and interior treatment are changing and you should have the advise and counsel of experts.

It will pay you to check the items listed below and mail to this office so that you may receive such printed matter as is issued by manufacturers and dealers in many different lines—all without cost or obligation.

INFORMATION BLANK

Check items in which you are interested, sign name and address and mail to California Arts and Architecture, 627 South Carondelet Street, Los Angeles.

- | | |
|--|--|
| <input type="checkbox"/> Custom Furniture | <input type="checkbox"/> Drapes |
| <input type="checkbox"/> Hand Made Furniture and Reproductions | <input type="checkbox"/> Curtains |
| <input type="checkbox"/> Antiques and Art Objects | <input type="checkbox"/> Wall Treatments |
| <input type="checkbox"/> Rugs and Carpets | <input type="checkbox"/> Linoleum |
| <input type="checkbox"/> Garden Furniture | <input type="checkbox"/> Cork Tile |
| | <input type="checkbox"/> Rubber Tile |

Check here if you require the services of an
Interior Decorator

Name

Street Address

City

State

Please check Classification to which you belong:

- | | |
|---|-------------------------------------|
| New Home Owner <input type="checkbox"/> | Architect <input type="checkbox"/> |
| Home Owner <input type="checkbox"/> | Contractor <input type="checkbox"/> |

*On business or
pleasure
bent...*



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

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MONTHLY

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BULLETINS

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JANUARY BULLETIN

NORTHERN CALIFORNIA CHAPTER, A.I.A.

The regular meeting of the Northern California Chapter, A.I.A., was held at the Clift Hotel on January 28th, 1930, at 6:30 p. m. President Frederick H. Meyer presided.

The following members were present: Messrs. Jeans, Ashley, Coxhead, Wurster, McCool, Wyckoff, Birge Clark, Bakewell, Fairweather, Bruce, Upton, Farlow, Gutterson, Meyer, Kent, Klinkhardt, Ambrose, Evers, Garren, Roeth, Jorgensen, Maury, Angus McSweeney, Gillam, Allen, Michelsen, Donovan, Mitchell.

Business Session

Announcement was made of the following changes in membership: Elected to Associate Membership: Messrs. Thomas J. Kent, Chas. F. B. Roeth, Edwin L. Snyder, Louis Schalk and Angus McSweeney.

Elected from Chapter Membership to Honorary Associate: Mr. Arthur T. Ehrenfort.

Resigned from Institute and Chapter membership: Mr. Walter C. Falch.

Announcement was made that a special Chapter meeting will be held on about February 14th to receive President Hammond and other officers of the Institute, who are making a visit to the different chapters.

The calendar for the year, and programs as arranged for future meetings was read.

Following remarks by Mr. Ashley, a resolution was introduced by Mr. Allen, which was unanimously endorsed, namely:

"Be It Resolved, that the Northern California Chapter, of the American Institute of Architects considers that the economic interests of the Nation and of the building industry and the cause of good architecture will be best served by the employment of private firms in the localities affected as architects of all federal office buildings and postoffices."

Program

The program for the evening was *Building Investments*.

"The Development of Building Projects" was the subject. Mr. Harry Allen, President of Allen and Company dealt with the four major phases to be considered in any building investment, namely, determining if a need exists for the contemplated type of building; its strategic location; the income to be derived from the project; and the method of financing it.

The last item was very capably enlarged upon by Mr. C. Roderdts of S. W. Straus and Company, who explained the "Financing of Building Projects." The various items of design, choice of materials, the maxim percentage of rentable areas, were presented as important factors in determining the financial success of the investment. An analysis of a typical business project had been prepared by him, showing the method of determining the size of the building proportioned to the demand for its particular usage, and continuing with cost estimates, financial set-up, income, and expense of operation, and return on the investment.

It was a privileged opportunity for the Chapter to have men who are leaders in their respective fields of realtor and financier address us on a subject which is of such importance to all members of the profession. The very capable and interesting manner in which both speakers portrayed their investment phase of architecture was an extreme pleasure and of inestimable value to all present.

Respectfully submitted,

JAMES H. MITCHELL, Secretary.

JANUARY BULLETIN

SOUTHERN CALIFORNIA CHAPTER, A.I.A.

The members of the Southern California Chapter, the American Institute of Architects, met in 255th meeting, held at the temple B'nai B'rith, 3665 Wilshire Blvd., Los Angeles, California, at 6 o'clock P. M., on Tuesday, January 14, 1930.

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

FELLOWS: J. E. Allison, D. C. Allison, Edwin Bergstrom, Myron Hunt, Reginald D. Johnson.

INSTITUTES (36): Adams, Geo. J., Backus, J. J., Beelman, Claud, Binderheim, J. W. Sr., Chambers, H. C., Cheney, Chas. H., Clements, Stiles O., Cline, Edgar H., Davis, Pierpont, Dodds, Wm. J., Edelman, A. M., Flewelling, R. C., Hutchason, A. R., Hunt, Sumner P., Haskell, Fitch H., Hopkins, Harold C., Hubby, R. German, Kelley, H. Roy, Krempel, John P., MacPherson, R. D., Mitchell, Roy C., Nibecker, A. S., Jr., Orr, Robert H., Plummer, Chas. F., Lee, S. Chas., Wm. Richards, Risley, W. L., Sabin, Henry P., Spaulding, S. M., Stanton, J. E., Stacy-Judd, Robt. B., Taylor, E. L., Winslow, C. M., Withey, H. F., Zeller, J. T., Zimmerman, A. C., Weston, Eugene, Jr., Witmer, David J.

ASSOCIATES: Bishop, H. W., Freeman, Breo, Fuller, Leland, Gibbs, Dwight, Kaiser, Joseph, Mueller, Floyd, Harrison, Wm. H., Heitschmidt, Earl T., Wilson, G. Stanley.

GUESTS: Rabbi E. F. Magnin, Rabbi Dubin, Dr. D. W. Edelman, Edouard Nies-Berger.

President Pierpont Davis called the meeting to order and presided.

The reading of minutes of 253rd meeting was postponed until the next meeting.

The reading of the minutes of 254th Meeting was postponed until the next meeting.

President Davis called attention to the fact that the program for the evening had been arranged for by Mr. A. M. Edelman, who as the architect, together with Messrs. David C. Allison and J. E. Allison as associate architects, designed the beautiful temple in which the meeting was held.

President Davis called attention to the election of Mr. John C. Austin for President of the Los Angeles Chamber of Commerce.

It was moved by Mr. H. C. Chambers, seconded by Mr. H. P. Sabin, and unanimously adopted:

WHEREAS: The members of this Chapter have been informed that Mr. John C. Austin, one of our most esteemed and loyal members and a Fellow of the American Institute of Architects, has been elected to the presidency of the Los Angeles Chamber of Commerce, and therefore be it

RESOLVED: That the members of the Southern California Chapter of the American Institute of Architects take this occasion to express their congratulations to Mr. John C. Austin for his election to such an important position.

President Davis also called attention to the fact that Mr. J. J. Backus, who is a member of this Association, had recently completed his twenty-fifth year of continued service as Building Inspector for the city of Los Angeles, and this announcement was responded to by a standing vote of congratulations to Mr. Backus.

Secretary's Report

Secretary Nibecker presented his annual report on the membership and attendance at meetings for the year 1929. The report was ordered accepted and spread on the book of minutes immediately following the minutes of this meeting. (Continued on Page 70)



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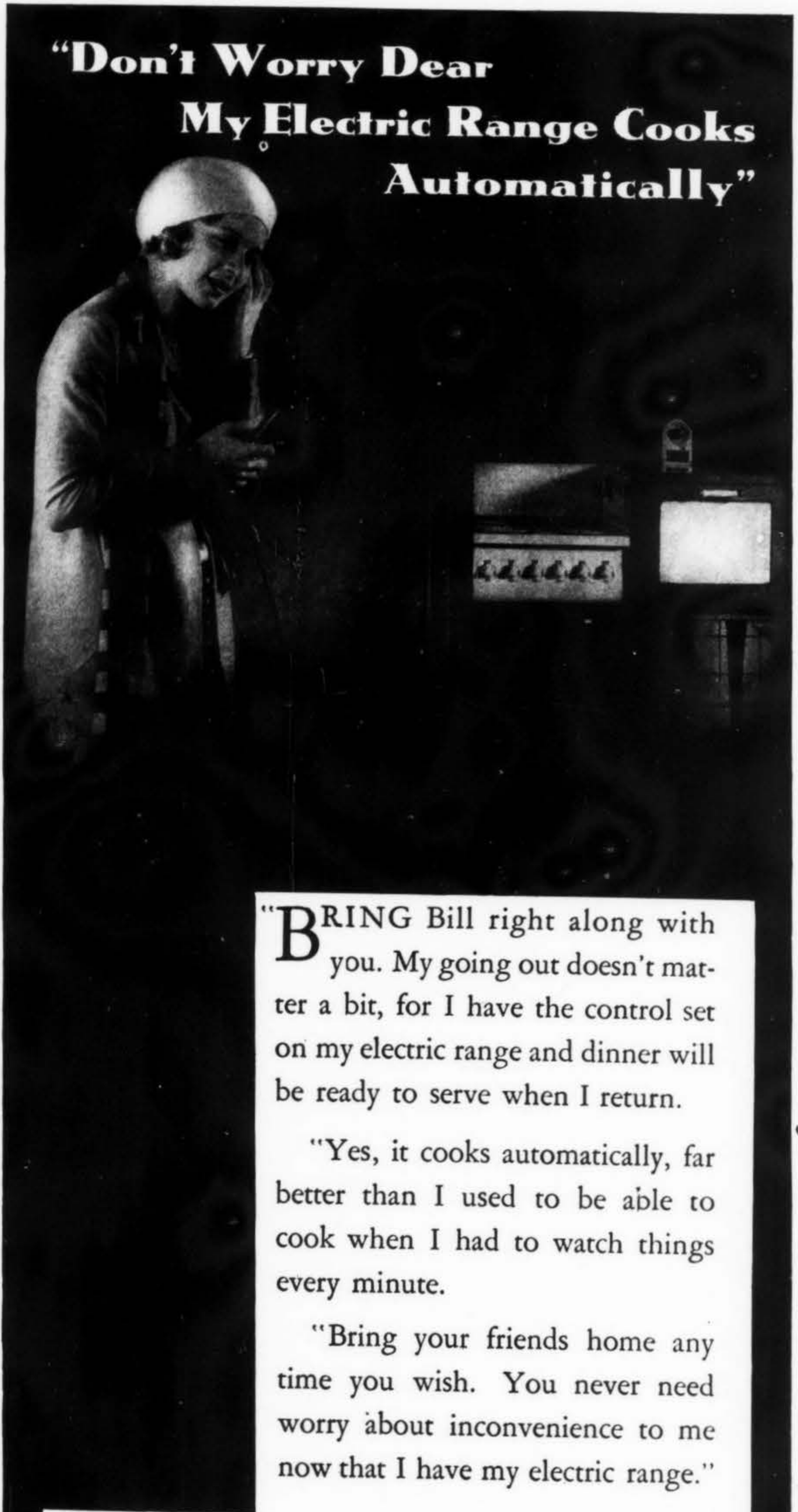
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MODERNISM IN ARCHITECTURE

By VERNER B. McCLURG, *Architect*

Much has been written about the modernistic trend in art and architecture in this country and abroad. Argument pro and con waxes hot among the artistic who know, and the general public, which doesn't. The word *among* is used with purpose for it is *within* both groups and not *between* them that the debate goes on. Like most drastic changes practically no neutral ground exists, everyone is rabidly for or against the invasion.

Without going into the arguments of either exponent, several basic phases are worthy of consideration, namely: the urge behind the movement; the present manifestation of it; and its probable future development. As to the first of these it may be truthfully said that the urge is new, yet not new. Art has ever been seeking new expression of itself and always will be. It is true, however, that this searching for new expression has never before had the impetus and drive of our present insatiable civilization. Novelty in everything seems to be the present aim, the fulfillment of which has brought about an untold number of marvelous inventions, and some surprisingly new ideas. It is only natural that expression in the arts would take its place in the vanguard of such a new urge.

But an urge for novelty is scarcely the foundation upon which to build an arch to support the future of so important a phase of human existence as its art. There truly have been more substantial ideas behind, the most important of them, and probably the most abused, being the attempt for elemental rather than surface expression. Not that there has not always been this purpose, but that its development has in the present instance leaped far over precedent and convention to attain its desired fulfillment. In another way it has leaped *back* over generation *towards* the ancients, in that its simplicity of mass and decoration has much of the fundamentals of man's earliest structure.

Concerning present manifestations of this urge much of bad and good can truthfully be said. To state briefly and pass over the bad is like hurriedly swallowing a dose of bad medicine. Sufficeth to say that no wildly-aiming half-maniac can be expected to produce work of vital significance from an urge to hit the public in the eye with startling novelty. This appears to be the present result of a worthy trend, the untrained using of meaningless jumble of lines and planes in the name of modernism.

But behind this blare of conspicuous show is that firm ground of basic form expression best exemplified by the lines of our towering new office buildings. True, there has been a utilitarian as well as a modernistic aim as a basis for their design, the set back building being a logical solution of the problem of obtaining light and air in a maximum degree to the congested towers of our city structures. The results of a few years along this line have been admirable and promise much for the future. The elimination of immense, costly, and impractical cornice overhangs, is a decided element of advance. Another item, fundamental in the new modernism, is the increasing use of concrete as a true representation, in *finish*, of the mass itself.

As for much of the so-called modernism, it is not new. It follows the lines of European attempts of twenty or thirty years ago. And in a style depicting an entirely new vogue there seems to be a woeful lack of originality in design of suitable new ornament. And why use the same color on all the new metal work? There seems to be an epidemic of silver, chromium, nickle, or monel, covered grills, etc.

The ultimate in modernistic endeavors has by no means been



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reached. The urge is entirely suitable to the present day but present tendencies point out little of future results. A considerable amount of good can not fail of achievement but great crimes will be committed under the name of modernism in the search for the ultimate. We may well ask ourselves, "How will this new style last in public opinion?" "How enduring are its principals?" "Will we grow to hate it as an intruder or welcome it as a permanent good?" Time alone will tell the story, but in the meanwhile it behooves us all to proceed with care, to strive for the true rather than the bizarre expression of our inner urgings, to seek to obtain simplicity and beauty of form and line without the use of the novel trickery of the movie set or the drab coarseness of unstudied design.

CONSTRUCTION COST DATA CAMPAIGN

The cost data committee again wishes to urge every architect to contribute his share to the success of the campaign under way. Replies to date have not been adequate. The complete data, when published, will be of immense value to every architect. Isn't it worth an hour's time on the part of every one to help produce something which will save him much time and effort later on, which will bring prestige to his profession, which costs not a cent, and may return much?

To those who have neglected to send in their data up to the present time the committee urges early action. We wish to obtain sufficient authentic data together to publish our initial schedule document and hope by its evident value, to more readily enlist the future aid of all architects, and not to be forced to depend on the faithful few who seem eager to aid in the betterment of the profession.

Additional "construction cost data blanks" may be obtained from the committee by request to V. B. McClurg at 754 So. Citrus Ave., Los Angeles. We need quality as well as quantity, but DO IT NOW.

JANUARY REPORT, A. I. A.

(Continued from Page 66)

President's Report

President Davis read his report on the activities of the Chapter during the year 1929, which was ordered accepted and spread on the book of minutes immediately following the minutes of this meeting.

Report of Auditing Committee

In the absence of Chairman Rea of the Auditing Committee the report was presented by Mr. H. F. Withey.

Introduction of Officers for the Year 1930

President Davis then introduced the following new officers for the ensuing year:

President, H. C. Chambers; Vice-President, C. M. Winslow; Secretary, H. Roy Kelley; Treasurer, R. C. Flewelling.

Director for three years, Gordon B. Kaufmann (not present).

Also the two directors on the present board and whose terms of office did not expire: Messrs. Wm. Richards and Eugene Watson, Jr.

Presentation to the Retiring President

Mr. Sumner Spaulding voiced the affection and gratitude of the Chapter to Mr. Pierpont Davis, the retiring president, and presented to him the four volumes of Britton's "Architectural Antiquities."

As there was no other business requiring immediate attention the meeting was turned over to Mr. A. M. Edelman, to act as Chairman for the remainder of the evening.

Mr. Edelman introduced Rabbi Magnin, the speaker of the evening, who gave a terse, informative and brilliant sketch of the origin and development of the Jewish Synagogue, in the course of which he explained the traditional customs of Jewish Worship and the views of his own modern congregation, which, while accepting modern scientific learning, yet cherishes the literature and legends of its heritage.

Dr. D. W. Edelman, Chairman of the Building Committee of the Temple, then told of the work of his Committee with the Architects and builders and expressed his appreciation of the successful efforts of his brother as architect, and of his associates. The members then adjourned to the main auditorium of the Temple and enjoyed two organ numbers played by Mr. Edward Nies-Berger. Rabbi Maxwell H. Dubin then gave an interesting account of the meaning of the mural paintings on the interior of the auditorium, the work of Mr. Hugo Ballin.

The Pasadena Architectural Club

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THE CLUB'S LIFE-CLASS BECOMES AN ART SCHOOL

HENRI D'ARLES in his speech, published under this Club's name last month, struck the key-note of Architecture's relation to the Allied Arts when he said that "Architecture ranks first in the plastic arts because it is their basis." "Sculpture and painting presuppose the home, walls and rooms to adorn, surfaces to cover with frescoes."

The Pasadena Architectural Club, feeling the need of training, formed a life class some years ago. Fifty members met in the evening at the home of one of the Club, and as more room was needed, Stickney Hall was obtained under conditions which opened the Life Class to all serious students of Art.

During the last year this group of serious art students has attracted others who wish to work under the teachers holding classes here. Mr. Alson Clark is critic of the Life Class which meets on Tuesday evening. Conrad Buff has several classes. Laurence Murphy instructs the class in painting on Saturday morning and gives, at eleven thirty a lecture on Composition which is open to the public for single admissions. This subject will form the basis for a course of lectures by Mr. Murphy in the evening. Others will be secured to add to this course which will explain modern art to the layman. Receipts from these lectures will help maintain the school and introduce the class leaders to the art students visiting California this winter. More than a dozen different classes have been conducted with an attendance of over one hundred and fifty students.

Many reasons may be given for this remarkable response to the opportunity to study art in Pasadena under the direction of California's best artists. Not the least is the fact that no one in Pasadena hesitates to go to Stickney Hall. At the corner of Fair Oaks Avenue and Lincoln it is the very heart of Pasadena. Pasadenans love it as a part of the life and history of the town. For years the club women of Pasadena went there for meetings of the Shakespeare Club and public entertainments in its little theatre. When the Club outgrew it, it was used by Throop College and later by the Pasadena High School for the Art Department and many a tired workman and art loving little mother stopped to see the children's work and to absorb and enjoy good Art. Miss Stickney gave the building finally "to be used for art purposes" to The Pasadena Music and Art Association, through the intercession of Mrs. Frederick H. Seares and at the personal request of Mr. George Ellery Hale, then President of that body of art lovers.

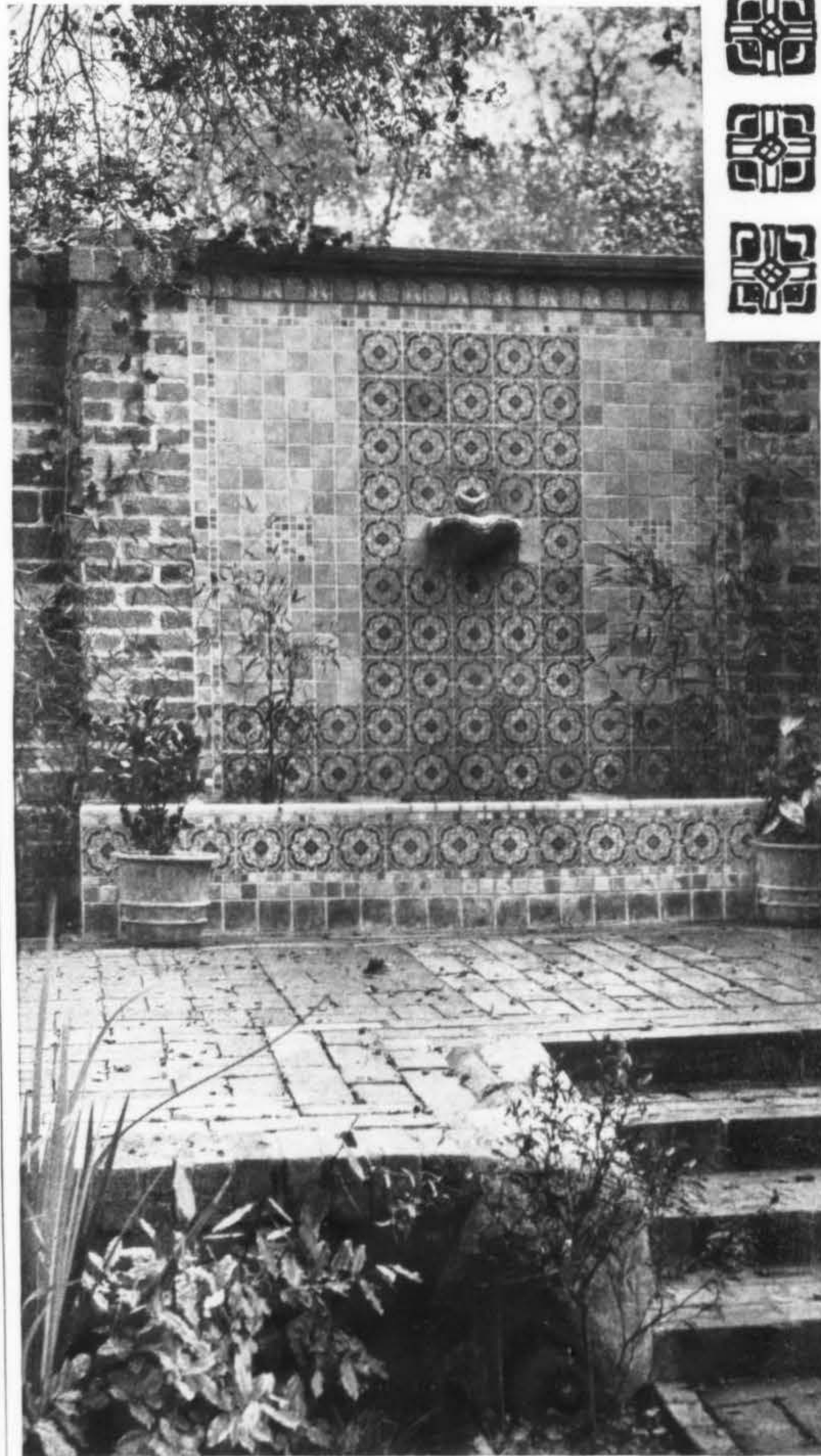
It is in such soil that this new plant of art has suddenly blossomed into a Pasadena Art School or Life Class housed in Stickney Hall and conducted by the Pasadena Architectural Club. A Beaux Art Atelier has been formed and meets in the upper rooms. Garrett Van Pelt, Fitch Haskell, Palmer Sabin are giving their time as critics.

Having been engaged in the practice of architecture during the past five years under the firm name of Willis Polk & Company, in association with Mr. Austin Moore, Mr. James Mitchell desires to state that this partnership is being dissolved and he will hereafter continue in the same profession, under his own name.

Temporarily, he will be located at the office of Willis Polk & Company, 277 Pine St., San Francisco, pending completion of work now under way; following which, separate offices will be established.

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TERRA COTTA VERSUS TERRA FIRMA

(Continued from Page 35)

in the country, and one whose distinctiveness makes it a definite aid to aviation.

Of special interest is the sculptural ornament, designed by Haig Patigian of San Francisco in his characteristic virile style, but slightly conventionalized, and, in both spirit and scale, in harmony with the architectural treatment. Collaboration between sculptor and architect is not always so happy. The figures over the main entrance are not superfluous, alien ornaments but are integral elements of the composition. A fine portal, this; suggesting the stately doorway to some noble cathedral, but none that memory can identify. The Richfield is not a reminiscent building, even—and especially—of its black-walled prototype in New York.

The significance of any work of art, and emphatically so in the case of architecture, must really be judged by individual reactions and by the recorded opinion of time. It is considered significant enough by those individuals who direct this journal, for them to devote considerable space to its showing—and I may add that these pages are open only to material which has, in our opinion, a high quality of art. Art Standards, of course, cannot be standard, or, shall we say, static; they vary in degree and kind; but there are some basic, fundamental principles of design, proportion, scale, color, and perhaps there can be added such intangible things as integrity, originality, courage and that spark of the divine fire we call genius, exhibited in varying degree. There is no yardstick to measure such qualities; but it seems to me apparent that this building can stand a severe test on this basis.

JADE: THUNDERBOLT OF THE GODS

(Continued from page 27)

known San Francisco firm whose carved jades are unsurpassed in the west. The old forms, the old ideas and the old motifs never lost significance in China. Every act of daily life for the cultured Chinese had its own complex ritual which kept for them continually fresh the historical background of their race. The modern Chinese hold a piece of jade in the hand and rub it whenever they have anything important to discuss.

The feeling of the Chinese for jade can best be expressed, perhaps, in the following extract from Li Ki, the poet.

"Benevolence lies in its gleaming surface quality
Uprightness in its unyieldiness
Power in its harmlessness
Purity of soul in its rarity and spotlessness
Eternity in its durability
Moral leading in the fact that it goes from hand
to hand without being sullied."

Jade comes in an almost unbelievable range of colors, white, grey, black, yellow, brown, red, pale lavender, blue, sage, spinach green and the more familiar emerald and lettuce green.

THE STORY OF ST. RITUS BENDA

(Continued from Page 30)

acter of the mask without that feeling of self-consciousness which is innate in the majority of us. Undreamed of gestures and movements would come to him, thus creating original effects."

Benda was so impressed by the theatrical opportunities he saw for masks in the Occident, that he set about learning how to make them. This artist quickly perceived that the Cambodian masks were too cumbersome for American dancers and cleverly devised a method by which he produced one of feather lightness.

"Instead of using papier mache as the Cambodians do," he explained to me, "I pasted only two thicknesses of Manilla paper in the mold, using very thin Cambodian bees wax, and the result was perfect. Later I travelled through the Orient and South Seas studying the uses of masks. I learned that they had been in vogue for the dance in Java, Siam and Cambodia for centuries and the Phoenicians were using them 400, B. C. The Japanese No-Masks, invented by these people somewhere about the fifteenth century for

use in the classical drama are very quaint, carved in wood, the mouths are wide open so that the performer can speak easily. Since coming to America I've found much inspiration and beauty in the American Indian and Alaskan Indian masks."

Not long ago Benda's passion for exploring odd corners of the world led him to the wilderness of Yucatan, Mexico. From that country of Aztec and Maya culture he has brought back the unique idea of building a replica of the Great Temple at Chichen-Itza, in the grounds of his home down the Peninsula.

"At Chichen-Itza and Uxmal, called the "Egypt of America" he recounted, "there are hieroglyphics which resemble so closely those discovered on the banks of the river Nile, that it is impossible to deny the assumption of many archæologists that at one time there was a connection between the two countries. Their legends too, have a striking similarity.

"The wayside shrines in Mexico bear close resemblance to those of the Slav countries," he continued. "In Poland they are generally roughly carved wooden crosses made by the peasants; though in many cases the sculptor has used a chisel in place of a knife, their products are works of art. In the Southern districts the shrines are more elaborate, being as a rule tall posts with a niche at the top for a figure or religious pictures, and on top of that again rests a crudely carved figure of the suffering Jesus. One generally finds a peasant kneeling before them in prayer."

Benda speaks of the three years he spent in Hollywood directing pictures and creating aesthetic dances for Pola Negri, Mae Murray and the late Rudolph Valentino, with the unaffected enthusiasm of the true artist. Sometimes he feels he would like to return there, but his two hobbies, the making of portrait masks and the transforming of a plot of California ground into a patch of the Orient, are too fascinating to desert.

When he decided to settle in the United States, he confesses that he chose San Francisco because of the faithful resemblance of its China Town to far-off Cathay, and because of the romance of its early gold rush days which no amount of progress can annihilate.

I'm sure that if one searched through the Bohemian Quarter of San Francisco one could never find another studio to equal the unique scheme of decoration which Benda has chosen for his. On a green panel fastened to the wall there is a gold model of the seven-headed cobra that according to mythological lore, guards the bridges of Pnompenh, Cambodia. Close beside it is a wide frame bearing six hideous skulls embedded in nuggets of gold; representing the old Aztec legend "Death to those who hoard gold."

At the far end of the room is a miniature Lotus-Flower Temple—the blossom used once upon a time in religious rites by the Egyptians—before it hangs the loveliest of curtains. The foundation is of fine white muslin and applied on to it in perpendicular lines are peacock feathers. The heads are placed downward and the delicate fronds sway incessantly. The whole effect from a distance is that of an iridescent body of water.

The other afternoon in his studio Benda showed me his collection of Oriental jewelry. Of it all, I preferred a bracelet fashioned from tiger claws and hammered silver, which an Indian Prince had given to him, also, a Chinese necklace of Buddhas, carved in peach stones. On his finger he wears a magnificent Siberian amethyst flanked on either side by tiny silver sea shells; this he told me is symbolic of the legend that all life springs from the sea.

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The assembly room is handsomely finished, with a spacious stage (provided with a quite marvelous electric switchboard) and several dressing rooms. This room is used daily for dining room purposes, not only for lunch but for many breakfast and dinner customers; it opens to a serving room where meals are chosen, cafeteria style. And such food—at such prices! The best of materials, prepared with the latest and finest complete electrical kitchen equipment, and priced without profit. Everything is immaculate; "rustless" metal, tile, glass, rubber tile flooring—maintenance brought to a minimum, whether it be mechanical, material, or human service involved.

Garage, elevator system, heating and ventilating, lavatories, lighting—all these are the most modern installations; and throughout the building everything that is exposed to view is treated according to modern theories of design, plain or decorated. But there is comparatively little that can be called "decoration," nor is even that elaborate. There is, about this building, an atmosphere of quiet good taste which almost approximates that of a fine home; and the prevalence of flowers, in many of the offices, emphasizes this pleasant effect.



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WHY AN ARCHITECT
By ELIZABETH R. WORSFOLD

This article won first prize in the recent architectural competition sponsored by the Monolith Portland Midwest Company.

WITH the development of the human race came the improvement in its abiding-place, which statement is truth as well as poetry. And the fact was due, not more to the adaptation of men to a compulsory change of environment, than to the inner urge and upward yearning of all life in nature.

If from fish to frog was the process of evolution, then sometime, somewhere came a fish who was not such a poor fish that he would rather be fish than frog. Perhaps his pond dried up and left him gasping in the mire, but not before he had bequeathed to some of his offspring the will towards lungs and legs which made it possible for them to become land animals.

The change to any higher form has always been started by individuals of the species, who apparently had it in them to specialize in improvement of condition and of life to fit it.

As far as human beings are concerned it was long ago decided for them that it is at least much pleasanter to be warm and dry than cold and wet. Some specialist along the line chose a cave in preference to a tree top; another strewed the floor with rushes and reeds; another found the atmosphere improved if smoke from the family fire passed out through a hole in the roof of the cave. Thus originated and was carried through countless ages and stages of growth the pursuit of home-building, from which, as man's need has arisen, have sprung all the ramifications of the noble profession of Architecture, such as: plumbing, lighting, heating, ventilating, sanitation, acoustics, decoration and others besides that of building itself.

It has taken many generations of specialists in home improvement to reach the sort of roofs and rugs, walls and windows, chairs and chimneys which we know to-day, but to hurry the process a little, instead of waiting for Nature to produce a special dispensational being we have him trained for us.

It is this trained individual who has raised us as it were, from the primordial slime of contentment with homes as we have had them, and shown us homes as they may be had.

And what training it requires to produce this creature called an Architect, who must be both artist and engineer; both poet and mathematician; both scientist and sorcerer, since by applying the laws of nature he makes out of nothing visible, something that may be a thing of beauty and utility to many generations of men.

Many of us are under the impression that an architect is necessary for a skyscraper but that anyone can plan a house, forgetting that a house is primarily a home and has more influence on the morale of the individual and of society than any business building can have. Its atmosphere is with us when we are relaxed and impressionable; it is soothing or irritating, clarifying or confusing; and many factors contribute to this atmosphere, such as light and shade; color and form, and certainly comfort and convenience.

Knowledge of many sorts is necessary to secure the best results in atmospheric effect. There must be a sense of proportion, not only dimensional, but of the relations of time and place, of cause and consequence.

The average dweller in rented premises about to fulfill his dreams of a home of his own, is "torn by conflicting emotions;" divided between his desires and his necessities; the things he can afford and the things he cannot afford to do without, and it is often the architect's role to reconcile opposing forces and find the happy medium which will satisfy both soul and sense.

All may see a building, be it house or soaring skyscraper, but the



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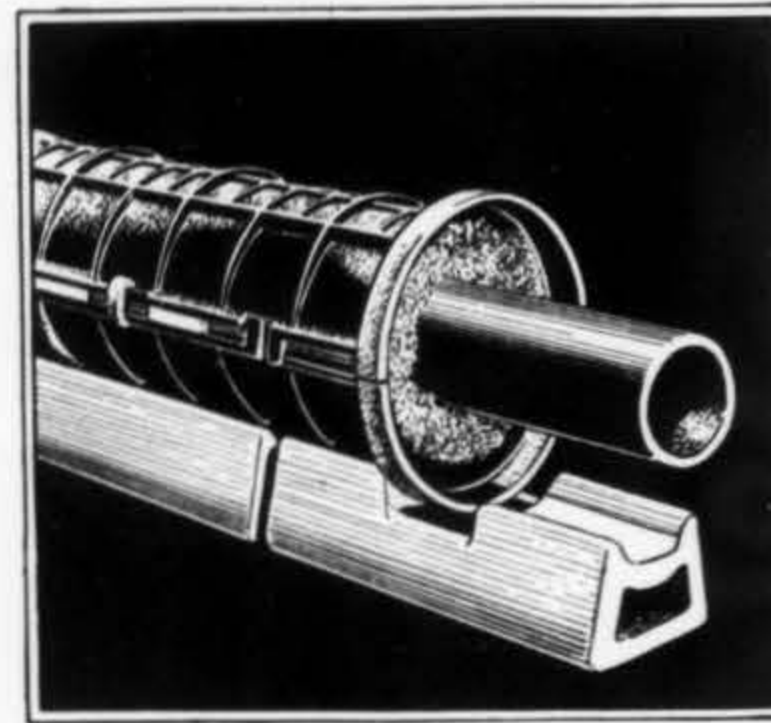
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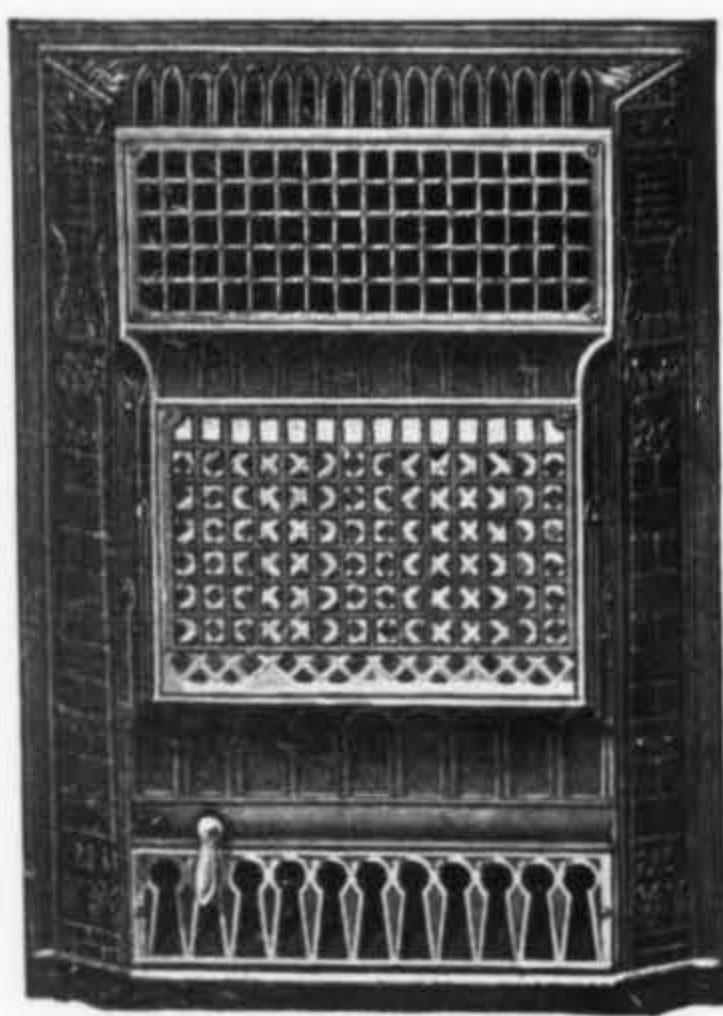
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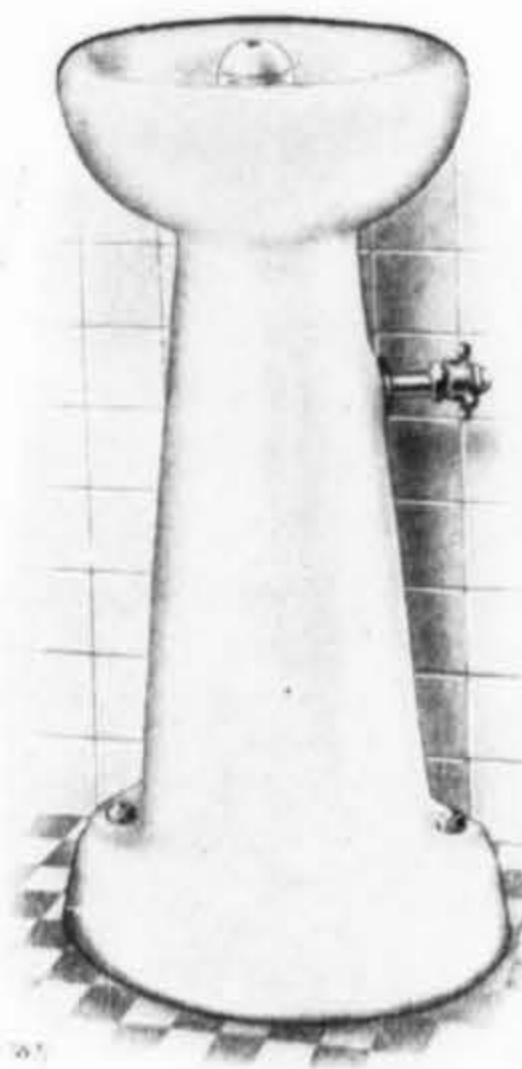
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architect usually remains hidden unless sought, yet the reward to the seeker in a sense of satisfied security, more than compensates for the additional cost of building, if any such there be. Indeed it is highly probable that by taking advantage of professional knowledge of all matters pertaining to building more than enough morey will be saved to pay the architect's fee.

L'ENVOI

There was once an architect who had an Acquaintance who built a house giving the job to a worthy Contractor who needed it.

One day after the house was finished the Acquaintance's wife met the Architect's wife and said, "You must come over and see our new house sometime." "I shall be glad to come and see if it is GOOD enough for you," said the Architect's wife.

"Good enough FOR us, you mean," blurted out the Acquaintance's wife, "There isn't one thing in it the way we would have had it if we'd known beforehand how it ought to be."

MORAL: See the Architect first.

HOTEL EL ENCANTO, SANTA BARBARA

(Continued from Page 53)

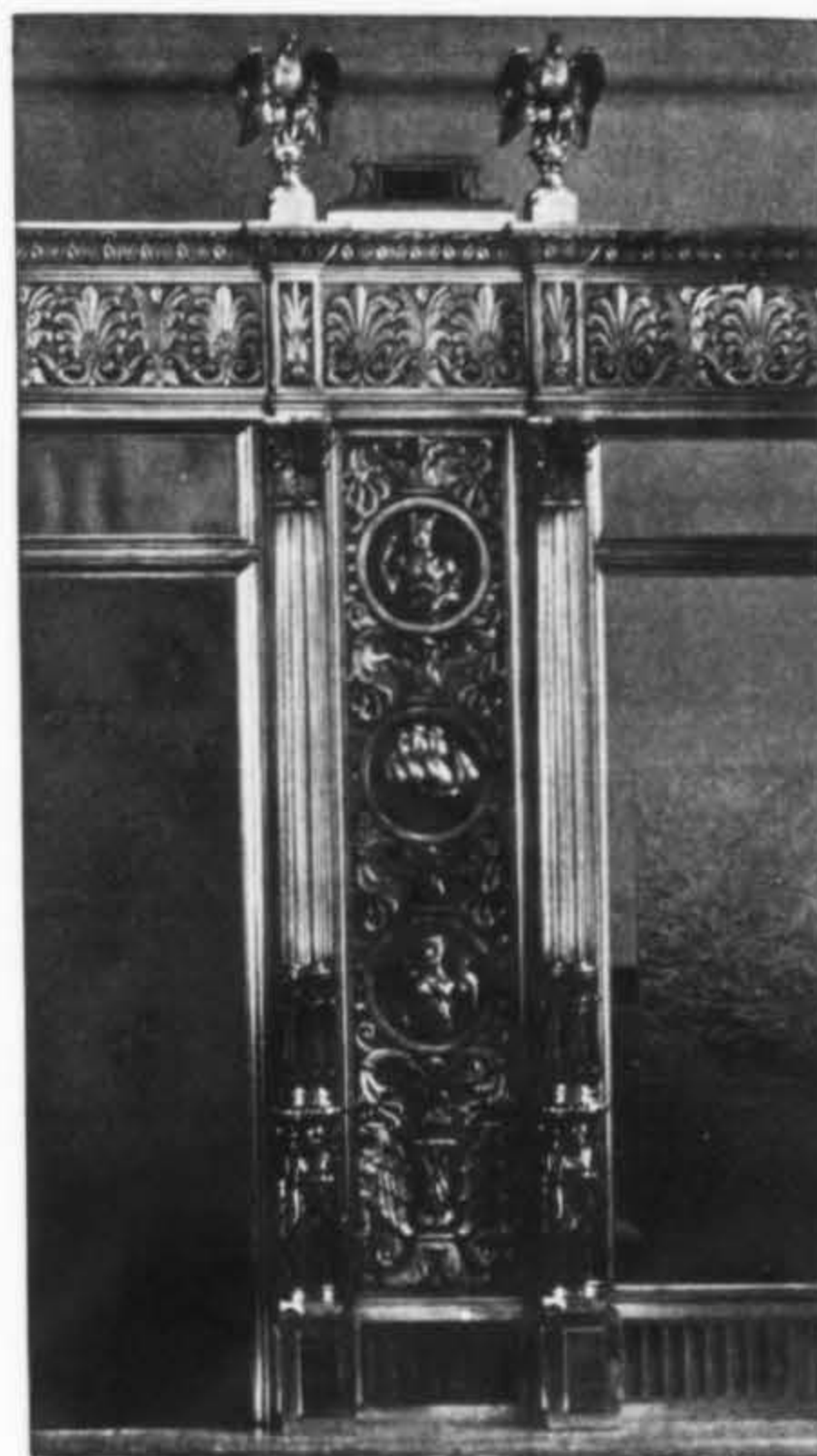
are building out there on your new hill acres?" he questioned with decision in his tones. "Come out after lunch, and I'll show you all about it", answered his host. "One is just finished that's about your family's size."

And so, the complete and perfectly appointed hotel cottage was secured that day. It became theirs while they lived there but could be shut up and left, when they wanted to go back East on a trip. Rooms opening together and with separate outside doors made the cottage adjustable to any size the family might be; and yet,—with that fine hill lot in their minds these interesting people could not give up the house of their dreams, and decided to build it later-on or near the hotel property—where the incomparable cuisine would solve all their problems of a home.

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"Lucretia Bori" from a Painting by Lulo de Blaas

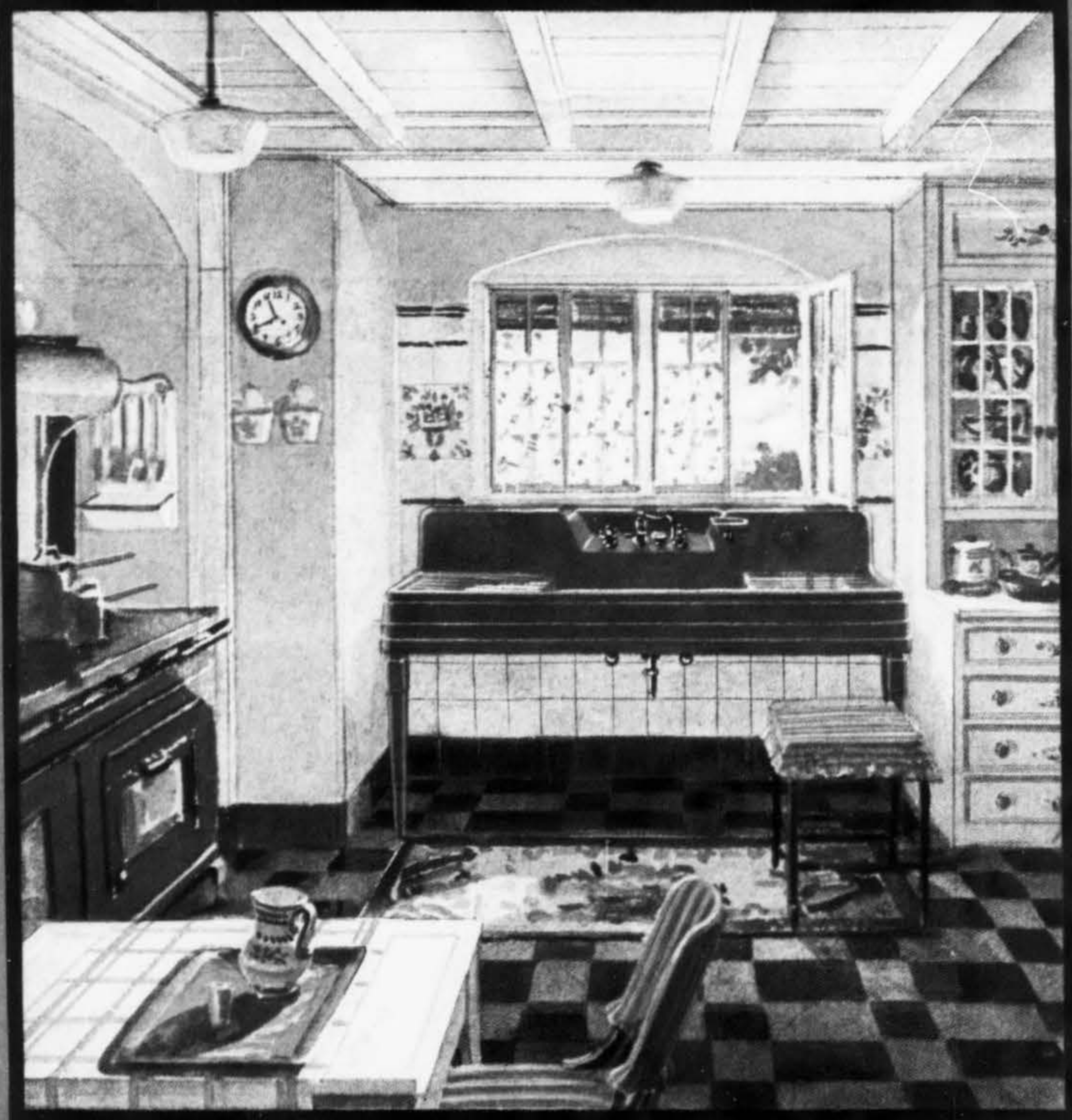
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The bathing beach, reserved for owners at the Park, is supplied with bath houses of Spanish design, containing many dressing rooms.

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Conference or correspondence is invited concerning Hope Ranch Park

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Telephone 7125

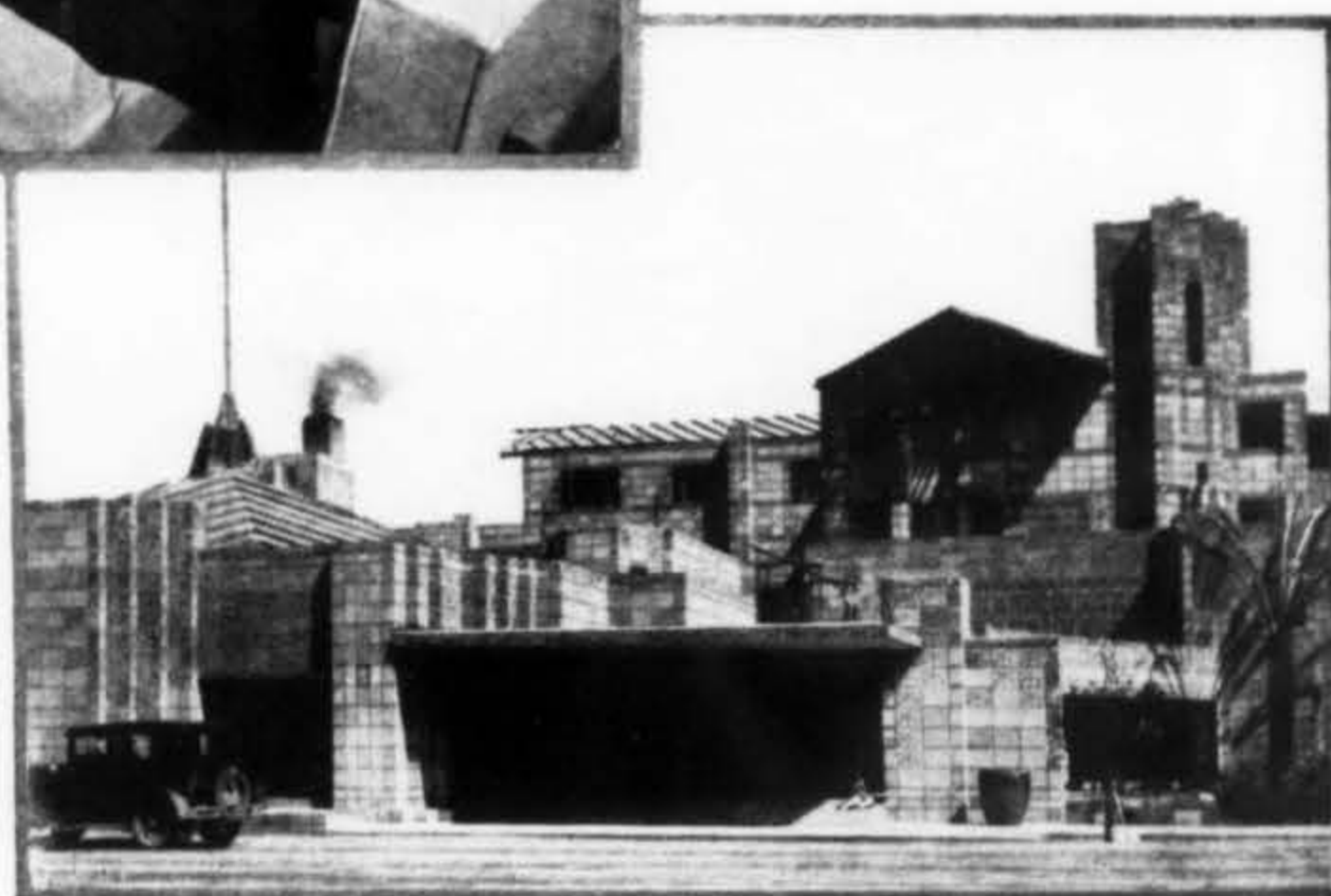
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To the left, an inviting corner in the smoking room of Arizona-Biltmore Hotel, Phoenix, Arizona. Below, the unique exterior. Built of reinforced concrete, faced with cast stone blocks. Interior walls also of cast stone, in plain and conventional designs. Albert Chase MacArthur, Phoenix, Architect; Frank Lloyd Wright, Associate; S. M. Benet & Co., Beverly Hills, California, Contractors.

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There can be no more delightful manner of keeping informed on the subject of antiques than through *The Antiquarian Magazine*.

Replete with illustrations, it covers the collecting of antiques in all its branches: furniture, ceramics, glass, and picture art.

Its articles, although written in a most interesting style, are both informative and authoritative.



The March issue will cover the following subjects:

Duncan Phyfe Furniture

Sheffield Plate

Nineteenth Century American Glass

Italian Decorative Arts in the Eighteenth Century

Early American Arts and Crafts in the Detroit Exhibition

Early Pottery of Connecticut

German Paintings of the Sixteenth Century

American Mantels and Fireplaces

Early New Hampshire Furniture

American Pewter

French Prints of the Eighteenth Century



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ANTIQUE carved wood altar front in dull gold and polychrome . . . suitable for fine doorway . . . outside measurements, thirteen feet three inches high by nine feet two inches wide . . . inside opening, six feet seven and one-half inches high by five feet two inches wide.

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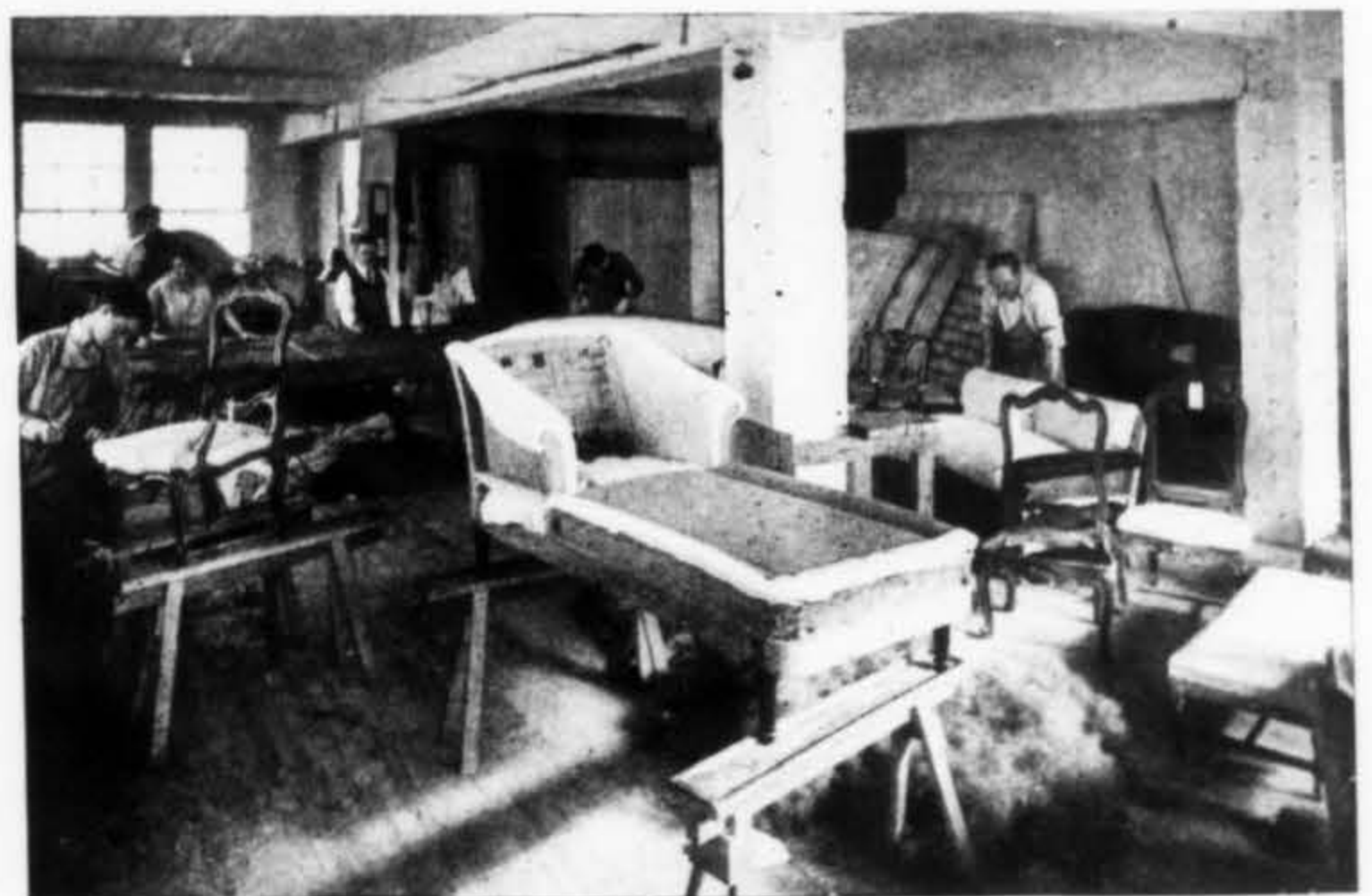
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INTERIOR DECORATION

THE CHEESEWRIGHT STUDIOS have recently acquired a collection of Antique Furniture. This is a new department, and some very fine examples will always be on display. At the present time the collection of Lieutenant Colonel Hibbert, of London, England, is being shown.

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THE CHARM OF PEWTER

IF, AS Harry Carr states, old pewter mugs can be found in California at 10 cents each, the Chamber of Commerce had better adopt a new slogan, say—*See California First for Antiques*. It might divert part of that stream of tourists crossing the Atlantic each succeeding spring and summer. For without question many of these travelers plan to bring back antiques purchased while abroad. The fun of hunting for them in strange shops is part of the pleasure of the trip and who does not like to find a choice piece and then tell of it afterwards?

It is true, however, that California does contain more old things worthy the collector's interest than is generally supposed. The history of the state is one of romance from the beginning. Within its borders three governments have held sway and each has left its imprint. We have had Spanish and Mexican settlers who established homes after their kind, later Americans who created homes like those they left on the Atlantic coast and in the Middle West. Of late years we have had a constantly growing influx of English people from Canada, who bring their choicest possession with them as they originally brought them from England. In the constantly changing scene of life's action many of these household treasures find their way to the market. It is not surprising then, to find an old piece of Spanish furniture or a fine bit of English pewter in California.

Pewter, it is said, numbers more men collectors than women. It has a sturdiness of construction, an absence of useless ornament, a simplicity of form that appeals to the masculine taste. And it speaks of days when life was for the strong, when deeds of valor were related in story and song around the banquet board. In our own country we associate pewter with the stern and vigorous life of the New England settlers when history was in the making. Surrounding it is a halo of pathos and reverence, for more than one choice piece of pewter was used to make bullets to defend the home established in a new land.

While today we collect pewter for its tradition and association, we also recognize the fact that it has a distinctive quality

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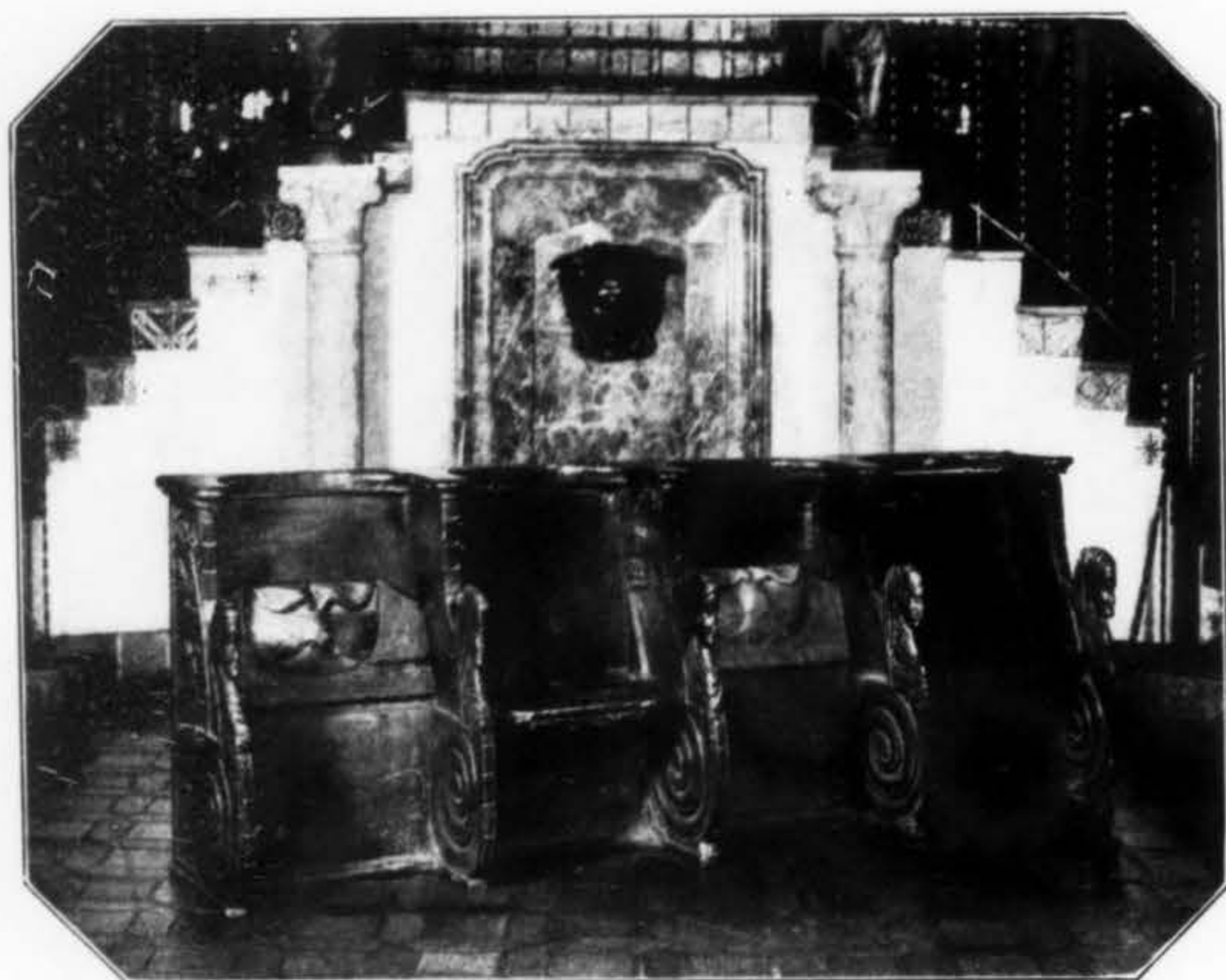
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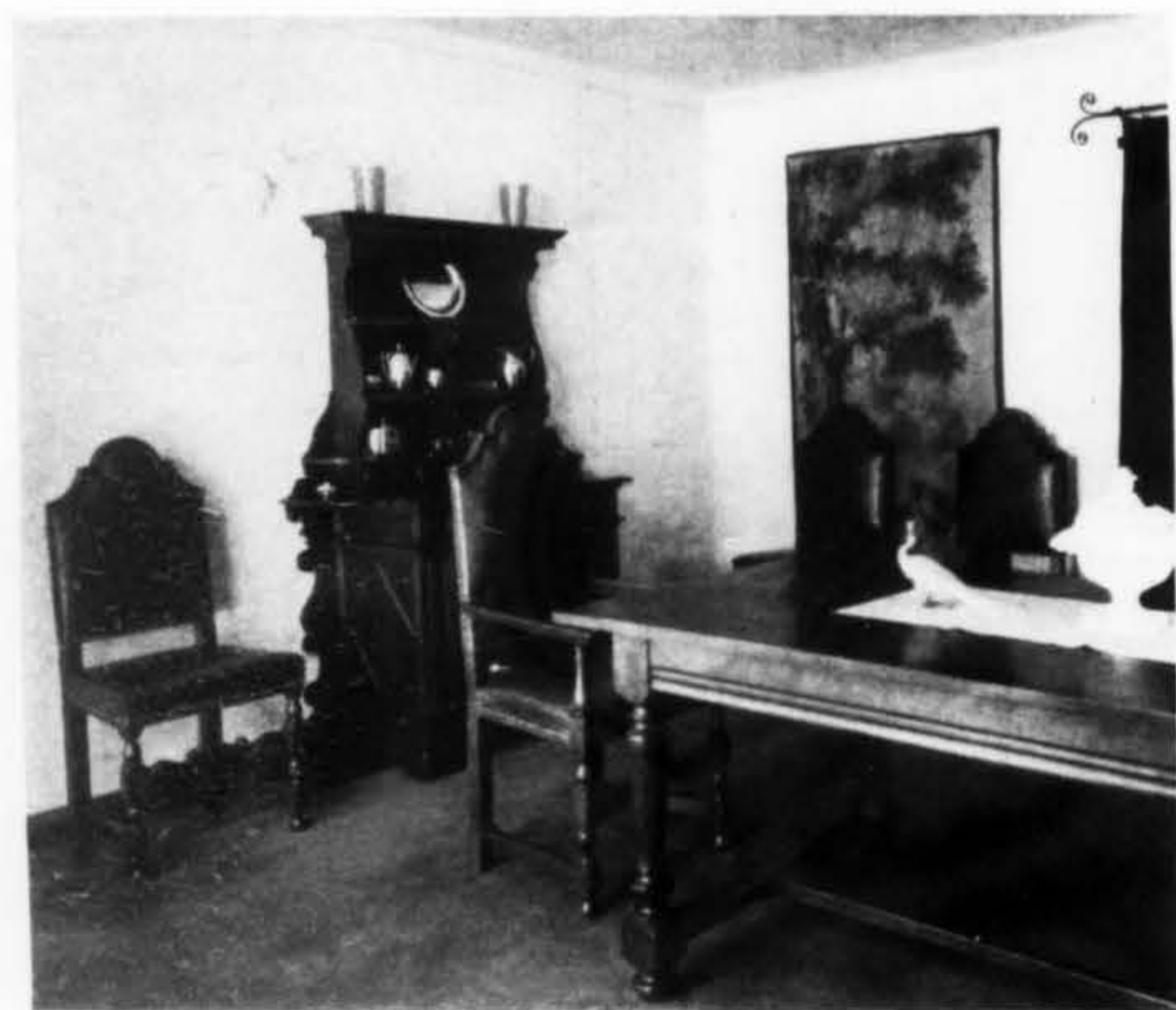
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of beauty. The soft gleam of the old metal makes a pleasing picture when arranged against a dark background.


Pewter is of great antiquity but the present day collector is more likely to find pieces of the late 18th and early 19th centuries. After the beginning of the 19th century the method of making the ware was changed and its use was practically superseded by Britannia ware. The early pewter contained a large quantity of tin and was soft or pliable, hence it received dents and became mishapen; when much of it was melted and cast again.

The Worshipful Company of Pewterers was formed in England much for the same purpose as the Worshipful Company of Goldsmiths—to act as guardians of the quality of the metals used in the composition of the products turned out. Certain standards were established and were expected to be rigidly upheld. The guild mark was required on each piece and often individual marks were added. Thus we find the rose, thistle, crown, fleur-de-lis, an arm and hand, and many others. Besides the touch mark there is another guide to the maker in the different ornaments on pewter ware. These are found in the thumb pieces attached to flagons, lidded tankards and other covered vessels. Each of these has a definite attribution to the country of its origin which is of great help in placing pieces.

The usual pieces were plates, platters, bowls, basins, spoons, mugs, porringers, beakers, tea caddies and even tobacco and snuff boxes. In addition to articles for the household were those made for ecclesiastical use. Some of the communion sets are beautiful in their quiet simplicity.

Pewter played a very important part in the early household life of America and the craftsmen of the day were kept busy turning it out. Many of the designs were copied from English pieces and in some cases the same molds used, but the designers confined themselves largely to useful and practical pieces. The Americans also followed the English custom of impressing a trade mark on their ware, that of the eagle with the maker's name or initials being much used. Some early pewter has been found without marks, so that it is well to verify the history of unmarked pieces.

Old pewter is today recognized as one of the standard collector's items. There is a wide range of articles to choose from if he desires to confine his choice to one thing but many prefer a general collection which gives them the opportunity of including the various pieces. As a guide to the collector there are lists of the best known makers with their marks and the present prices of the items.
 —Alice R. Rollins.



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SPANISH LINENS in a most interesting collection brought to this country recently by Miss Margaret Palmer of Madrid, include a pair of antique knotted bedspreads in which the date 1778 is woven. Miss Palmer is the Spanish representative and buyer for the Carnegie Museum of Pittsburgh and has lived fifteen years in Madrid. This collection also contains luncheon cloths, runners and napkins, some antique and some modern, and should be of particular interest to those who have Spanish homes. They may be found on display at Sally Hunt's Chintz and Cupboard Shop, 180 East California Street, Pasadena, as Miss Palmer has consented to leave them there for one month in order that Pasadena and Los Angeles patrons may see them.

WITH two outstanding collections of old Georgian silver brought here for special exhibition—the famous Brainard Lemon collection at the Cheesewright Studios in Pasadena and the Rodman Wanamaker collection at the Junior League—attention is called to the growing importance of the West coast as a market for fine art objects and antiques.

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The April Issue

will contain many charming residences with floor plans. We suggest that you renew or send your subscription at once, to assure receiving this splendid number.

Italy and France have sent us a variety of interesting new shipments. There are several pieces of antique furniture and some painted Venetian ones; Florentine tooled leather albums, boxes, picture frames and wallets; linens and brocades; lamps, with shades painted to match; French faience and Italian majolica plates, cups and saucers, vases, bowls, etc.; novelties for bridge prizes

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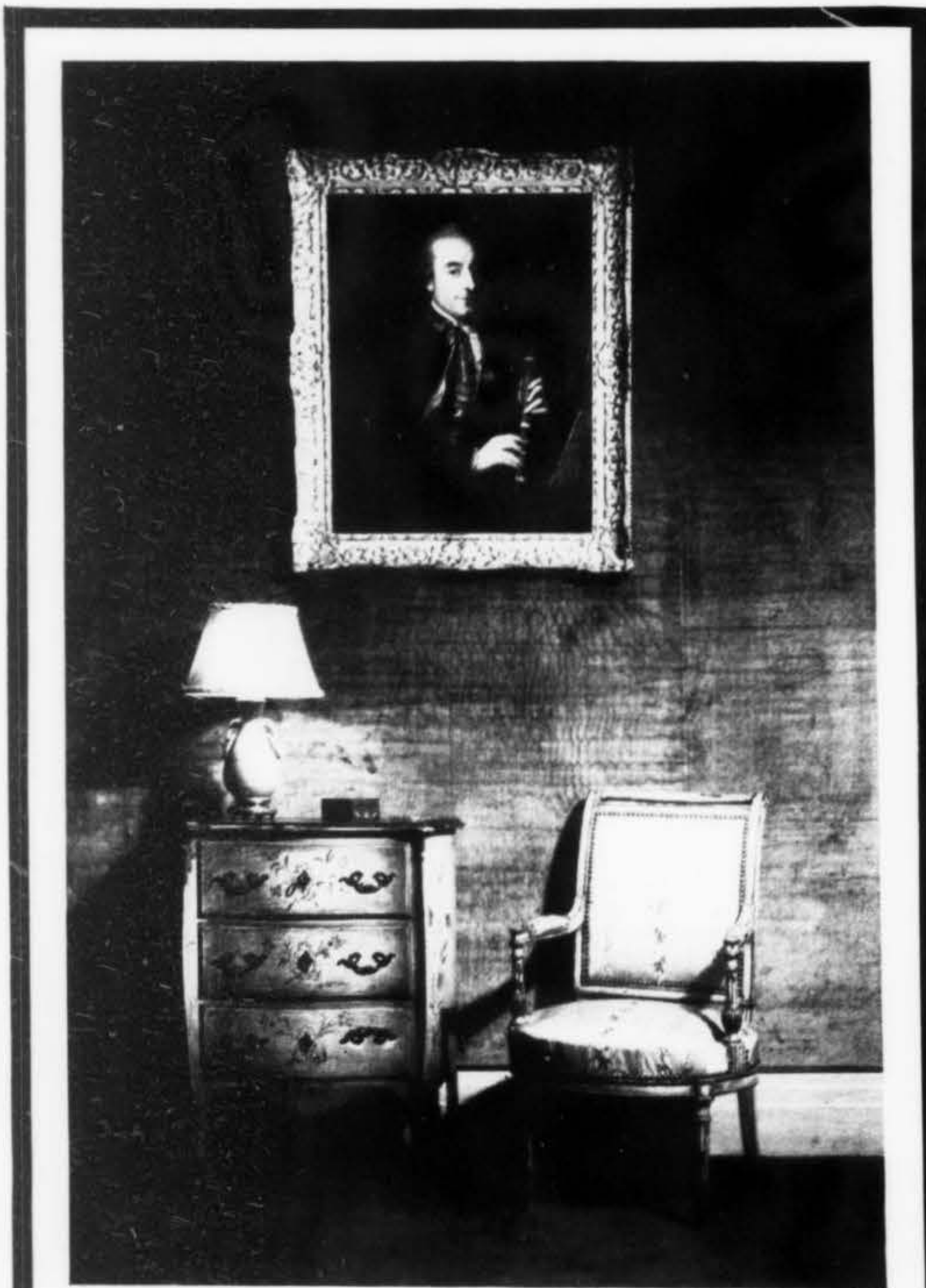
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THE CALENDAR

Music & Art & Clubs & Sports & Announcements

ANNOUNCEMENTS

CHERRY BLOSSOM FESTIVAL is held at Beaumont, California, March 30. The festival is sponsored by the local Chamber of Commerce and the service clubs, and has the co-operation of the Japanese of Los Angeles, who will supply dancers and suggestions as to a program following the lines of the famous festivals of the cherry blossom season in Japan.

SANTA CLARA VALLEY BLOSSOM FESTIVAL is held at Saratoga, California, in March, is an unusually beautiful event, and draws a large attendance.

RAMONA PAGEANT ASSOCIATION announces the Ramona Pageant will be given again this year near Hemet, California, for three week-ends, April 26-27; May 3-4 and May 10-11, at three o'clock each afternoon. This is the most interesting of all the dramas given in pageant form in California, and is presented each Spring by the people of Hemet and San Jacinto.

ALICE 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 March 19.

PAUL ELDER GALLERIES, 239 Post Street, San Francisco, California, again offer to the public, as has been the custom for the past five years, a Series of Events, which include lectures, book reviews, and current dramatic criticisms.

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.

PASADENA LECTURE COURSE, on current topics, given for the past ten seasons, continues through March, 1930. The lectures are held in the Community Playhouse, Pasadena, California, on Mondays, at 4:15 p.m. The object of the lecture is to increase the intelligent discussion of public affairs. The final lecture of the course is presented March 3, the speaker is Max Eastman, Sociologist, and the subject is "The Russian Soul and the Bolsheviks."

CALIFORNIA LAND SHOW opens March 8, at Hill and Washington Streets, Los Angeles, California. Twenty-one counties of the northern part of the State, members of the Sacramento Region Citizens' Council, are participating. Kern County is featuring its proportion of the State's cotton crop in an exhibit.

ANNOUNCEMENT is made that S. R. Burns has retired from the firm of Hunt & Burns, Architects. The practice will be continued by Sumner P. Hunt, under his own name, at the same address, seventh floor, Laughlin Building, Los Angeles, 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. In Los Angeles the current date is March 21, the speaker is Professor Alfred H. Joy, Mount Wilson Observatory, and the subject is "Contemporary Problems in Astronomy." The Pasadena date is March 20, the speaker is Dr. Walter S. Adams, Mount Wilson Observatory, and the subject, "The Motions of the Stars."

CALIFORNIA SCHOOL OF FINE ARTS, San Francisco, California, Lee Randolph, director, is sponsoring a series of lectures on "The Business of Interior Decorating." The course of fifteen lectures is designed to emphasize the practical aspects of interior decoration as a profession. The lectures are given each Monday at 2:30 p.m.

SCHOOL OF ARCHITECTURE, of the University of Southern California, holds an exhibition of the work of students at the State Building, Exposition Park, Los Angeles, from April 2 to June 1.

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THE COMMISSION for the study of problems of public education in California is headed by Mrs. Susan M. Dorsey, recently appointed chairman by Governor Young. The personnel of the Commission is as follows: Mrs. Susan M. Dorsey, Los Angeles; Arthur J. Brown, San Bernardino; Marshall De Motte, Corning; Samuel Leask, Santa Cruz; James W. Mullen, San Francisco; Mrs. Maynard Force Thayer, Pasadena; Mrs. Frederick C. Turner, Berkeley; Jules Wangenheim, San Diego; and Mrs. J. C. Whitman, San Mateo. Creation of the commission was authorized by the last Legislature and the bill provides \$50,000 for the educational survey.

ORNAMENTAL TREES to line State Street, Santa Barbara, California, are now assured. As an experiment the plan has the approval of the city park board and Ralph Stevens, landscape architect, has suggested the type of trees to be planted and the spacing.

DR. FRANK AYDELOTTE, President of Swarthmore College, has announced gifts totalling \$75,000 for the establishment at Swarthmore of the Arthur H. Scott Foundation of Horticulture. This foundation is to be in memory of the late Arthur H. Scott, former president of the Scott Paper Company, who graduated from Swarthmore in the class of '95. The sum total is composed of gifts contributed by his widow, Edith Wilder Scott, '96, of Rose Valley, and his sister, Mrs. Margaret Scott Moon and her husband, Owen Moon, '94, of Winston-Salem, N. C.

COOPER ORNITHOLOGICAL CLUB will hold the fifth annual meeting in Los Angeles, California, April 11 and 12. Morning and afternoon sessions will be held in the Los Angeles Museum, Exposition Park. Evening entertainment will be announced on opening day. If the registration is large enough to so warrant field trips will be planned for Sunday, April 13. Inquiries should be addressed to Prof. Loye H. Miller, 10333 Louisiana Ave., Westwood, Los Angeles.

UNIVERSITY OF CALIFORNIA at Los Angeles holds the formal dedicatory ceremonies of the campus and buildings at Westwood, March 27-28. Director Ernest Carroll Moore was aided in the preparation of the program by a committee of faculty members.

THE OLD CARRILLO ADOBE on East Carillo Street, Santa Barbara, California, has been presented to the Santa Barbara Foundation by Maj. Max C. Fleischmann. This adobe is one of the oldest buildings in the city and is of great historic value.

CALIFORNIA CONFERENCE OF SOCIAL WORK holds the twenty-second annual meeting at Santa Barbara, California, May 13 to 17. An invitation is extended to members of social and health agencies, and to persons interested in problems of social welfare to attend the sessions of the Conference and affiliated kindred groups.

PASADENA KENNEL CLUB announces the eighteenth annual all-breed dog show is held March 14-15, Pasadena, California. Frank Porter Miller, president, and Frank Foster Davis, secretary-treasurer, believe the club's slogan of "a thousand dogs" may become a reality.

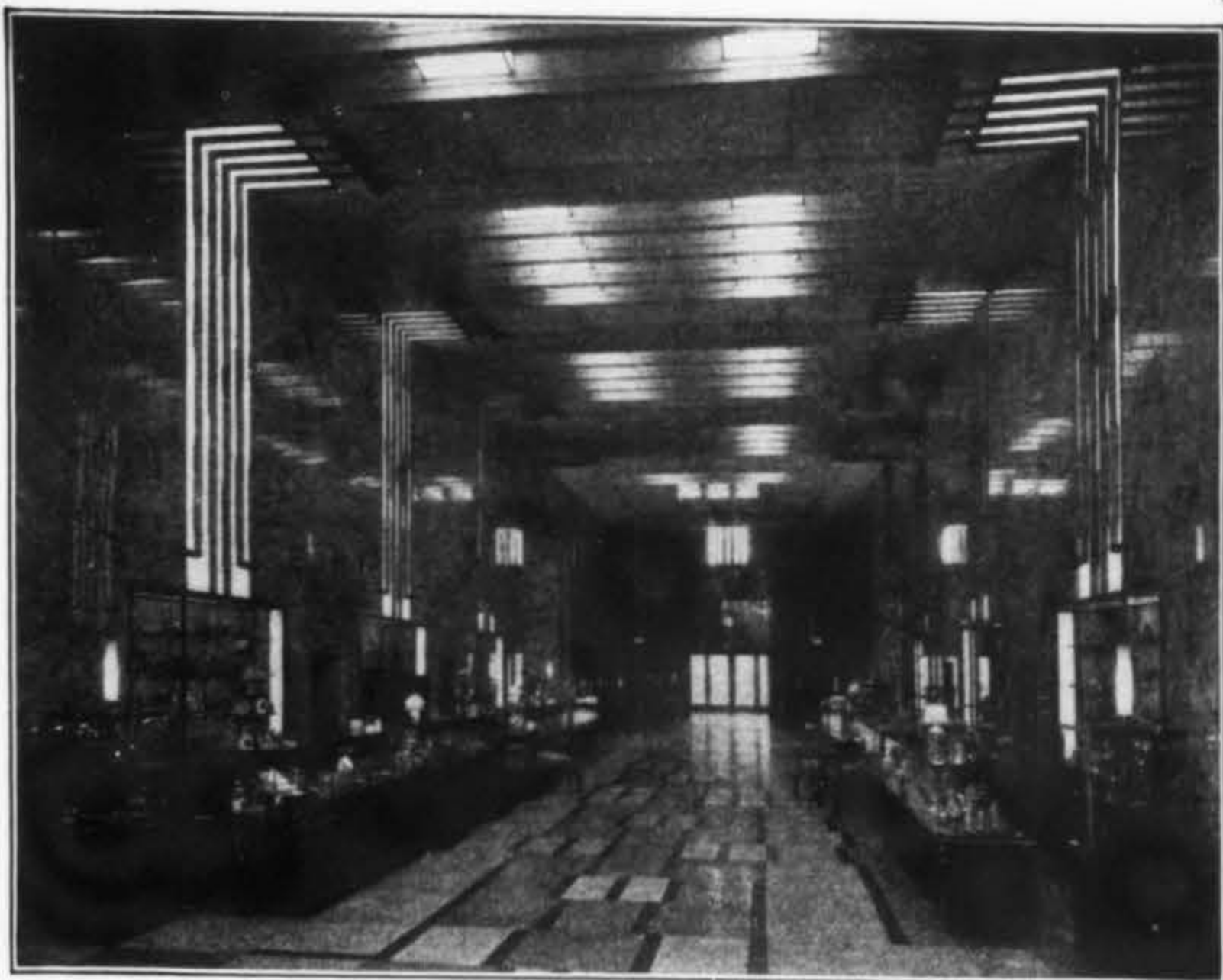
PACIFIC COAST BOAT SHOW, the second annual, is scheduled for April 23 to 30, and will be held at the Civic Auditorium, San Francisco, California.

OAKLAND KENNEL CLUB announces the sixteenth annual dog show at the Oakland Municipal Auditorium, Oakland, California, April 12-13. Information may be obtained from the superintendent, A. L. Rosemont, 21 Rosemont Place, San Francisco.

CALIFORNIA POWER CRUISER RACE, from Long Beach to San Francisco, California, is scheduled for April 24. The race is sponsored by the Long Beach Yacht Club in co-operation with Santa Barbara, Monterey, St. Francis and San Francisco yacht clubs, and the winner receives a \$1000 gold trophy, the Sir Thomas Lipton award.

VENTURA COUNTY FAIR, held each year at Ventura, California, has elected directors and announced the dates for the exposition of this year as October 1 to 5. Adolfo Camarillo is the president, and W. W. Bristol is secretary.

(Continued on Page 54)



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FOR many centuries the Mediterranean was the hub of world culture. Never far from its shores were the successive centers for art development; Bagdad, Cairo, Athens, Rome, Florence, Paris—each had its Golden Age which bequeathed to the future generations of the world treasures in architecture and the allied arts, in literature and science and philosophy, in music and drama.

There is no such center in the Old World today; nor does there seem any future prospect for one, under the conditions of economic pressure, national and social adjustment, to which no end can, at present, be foreseen. Certainly, no single city or district shows any hope of such pre-eminence as distinguished those great focal points of civilization in the past.

The New World has accomplished miracles in the development of business and science, but even the tremendous concentration of world finance and commerce, in the huge maelstrom that is New York, has not made that city a recognized center for the art and literature of this era. Nor is there any other outstanding point, or region, comparable to the Mediterranean in this respect, to be found throughout the country—until one reaches the Pacific.

And here, indeed, is as yet no such scintillating galaxy of genius as dazzled the world in the days of Lorenzo the Magnificent. Yet signs there are, growing ever clearer and more numerous, that the happy and hospitable conditions of life in the Golden State, its beauty and serenity, are gradually drawing hither artists and authors, dramatists, poets, sculptors, musicians; even scientists and philosophers. Between the Bays of San Francisco and San Diego, along the sea shore, in the valleys, on the mountains, are settling these mortals who are favored by the Gods with some special sparks of divine fire; separately—in groups—in colonies. How can one read these signs without foreseeing that a new center for the culture and civilization of the world is coming into being, beside a Western sea?

IN THE LINTEL, that scintillating organ of The Architectural Club of Los Angeles there appears a letter from the Architect's League of Hollywood, which since its organization has started more progressive matters of interest to architects than is generally expected of such organizations. This letter sends out a bugle call to arms in defense of the architect against the seller of wholesale small plans as personified in the Ladies Home Journal Dollar-a-plan idea.

Very practical and logical are the pertinent questions asked the editor of that journal whom I suspect is a woman, obsessed with the missionary spirit of Edward Bok who announced in one of his books that The L. H. J. had done more to

Editor's Note Book

improve the looks of the small house in America than any other force in the country. I think he was probably right. The problem which the Ladies Home Journal is tackling is not that of getting more jobs "for trained architects"; nor is it primarily that of educating the public to understand and appreciate the value of the architects' work. That is the job of California Arts and Architecture.

Rather is the effort of the Journal directed toward the tremendous job with which the Architects seem unable to wrestle, I mean the converse of the architect's problem, the taking of the work of designing the small house out of the hands of the untrained builder. No one cares which trained architect designs the small houses of the country if only some good architect will design the bulk of them. If the Ladies Home Journal employs a trained architect to make all its plans and then sells them at a price that will put out of business the contractor and builders who are now designing most of the small houses of the country and doing them badly, then the real problem of getting all small houses designed by trained architects will be solved.

The Journal does not label this as propaganda: that would nullify its acceptance. And yet, if the plans are really drawn by a trained architect, paid at the accepted rates; if the proportions are excellent and the fenestration good, isn't this deal on the part of the Journal really splendid propaganda for good architecture—if not for trained architects? Eventually this condition would educate the people who live in these good houses so that they couldn't stand a house built without benefit of architectural jury, and would always employ an architect ever after.

In spite of the tremendous work done to introduce good architecture into the small house field, in spite of all that architects have done to cover that field themselves, small house builders do not as yet pay any attention at all to the subject. For according to C. H. Cheney, A.I.A., Chairman of the Institute's Committee on City and Regional Planning, 75 per cent of 1929 building is so bad as to be a liability

instead of an asset; and only 10 or 15 per cent of plans coming to building inspectors are designed by architects! Perhaps an Independent Journal can improve this record of the architects.

A NEW Montecito zoning ordinance has been passed by the Santa Barbara County Board of Supervisors, we learn through the Morning Press of Santa Barbara. It includes in the district guarded for residence use that portion of Mission canyon which had previously petitioned for a zoning ordinance against oil derricks. County Planning Director L. Deming Tilton who directed the framing of the ordinance, said it covered an area of about six miles and embodies approximately the same general features of the original Montecito and Mission Canyon ordinances. The ordinance does not specifically mention oil well drilling as prohibited, because that is only one of the industries that Montecito residents do not want.

This new ordinance, one of the first to be framed since the State authorized County Planning, becomes effective March twentieth. It will stand the test of the Courts, and will certainly calm the minds of the good people of the district covered. The whole effect of this agitation in Santa Barbara County is healthful. It emphasizes the fact that the homeland is more important than any other part of the land; and it curbs the wild speculation that sweeps away everything in the path of money-making and which often robs the small homeowner of what little he has. On the other side, the oil companies operating in Santa Barbara County have been convinced by the Planning Commission that it is not now wise to wildcat and spoil the looks of whole counties, but have been persuaded to concentrate their operations in the least homey spots where oil is to be found. Oil men, too, have homes, and a number of these are protected by this new ordinance of the wise Supervisors of Santa Barbara County.

IN choosing the illustrations for the Beach House article in this number, we have tried to give examples of the different problems which a house of this character presents. Many other houses as picturesque and comfortable for their purpose are still to be presented in these pages, the point emphasized by such a display of useful designs and photographs lies in the fact that here is an opportunity for good architects to design a small house that will set the standard and make a picturesque skyline along the shore. Of the cottages here shown each has its good points, not always architectural but illustrative of beach house problems and how they are solved by owners and architects asked to enter this widespread field of interesting design.



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