

# 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,  
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VOLUME XXXVIII

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

GEORGE H. OYER  
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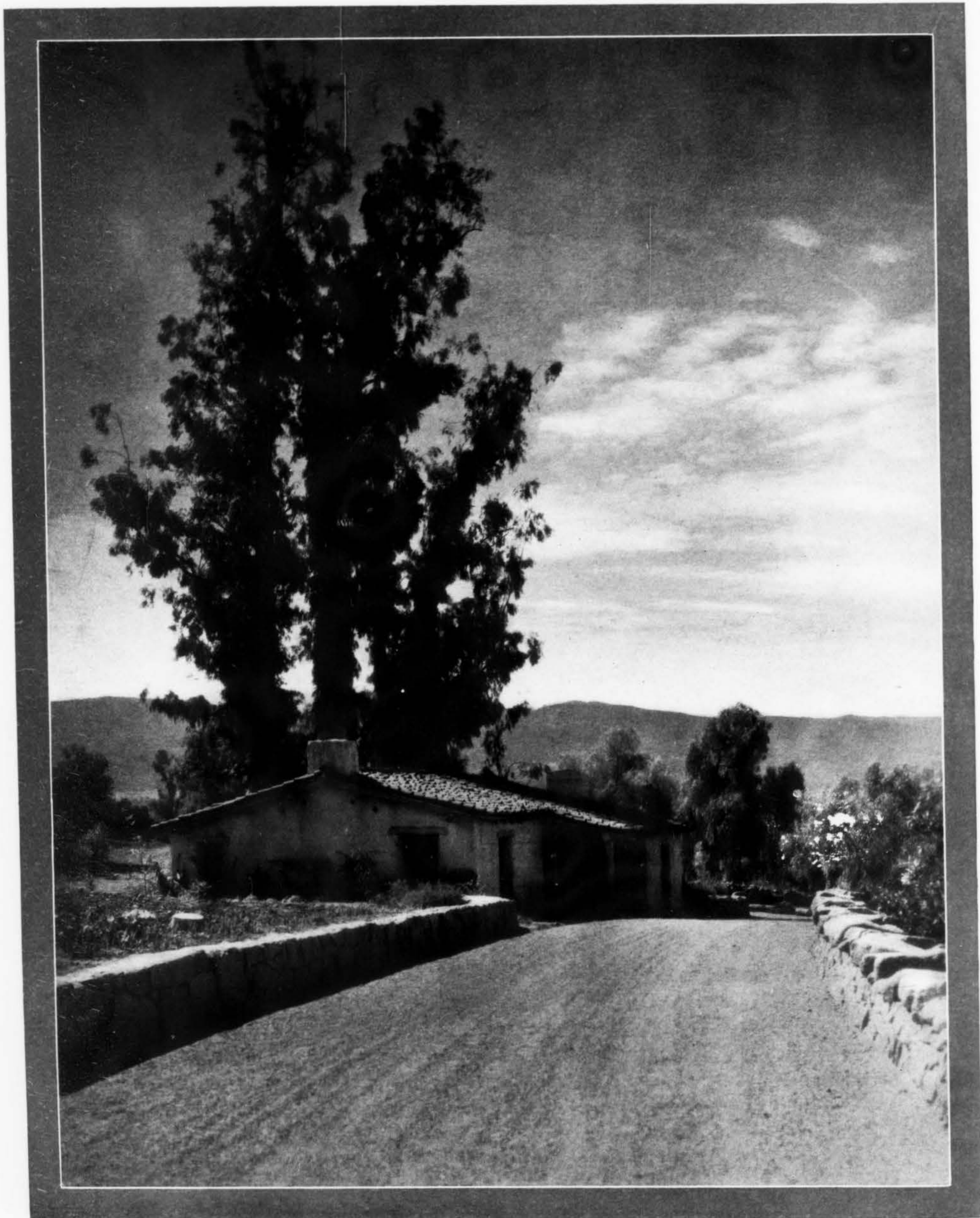
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CHICAGO NEW YORK PORTLAND

John D. Ross, 608 Otis Building Wm. A. Wilson, 420 Lexington Avenue 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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Photographs by Padilla

*The Essential Spirit of California*

*shadowed by eucalyptus and pepper trees, the gardener's cottage on the Donald Dickey ranch in the Ojai Valley; designed by Palmer Sabin, A.I.A.*



*A group of farm buildings on the Dickey ranch in the Ojai Valley*

## A RENAISSANCE OF OLD CALIFORNIA

*The Development of An Ojai Valley Ranch in the Traditional Manner*

By PALMER SABIN, A.I.A.

A FARM—or a ranch—is undoubtedly assumed to be run for practical and not for aesthetic considerations. In California it is hard to escape from the beauty of natural surroundings, and you will find on nearly every ranch that some more or less conscious effort has been made to build up to this beauty. Frequently the effort is obvious. Even although good architecturally, there is an air of complacency, of conscious tidiness, almost of elegance, that does not quite fit in the picture. Marie Antoinette, posing as dairymaid, in a gown of silk brocade.

It is not necessary that ranch buildings be dirty and rickety, in a condition of rack and ruin, to appear appropriate or to fit in to the natural beauty of their setting. It has been demonstrated in several instances that substantial structures, simply and suitably designed, with consideration for use and climate and local materials and conditions, have not only served their prac-

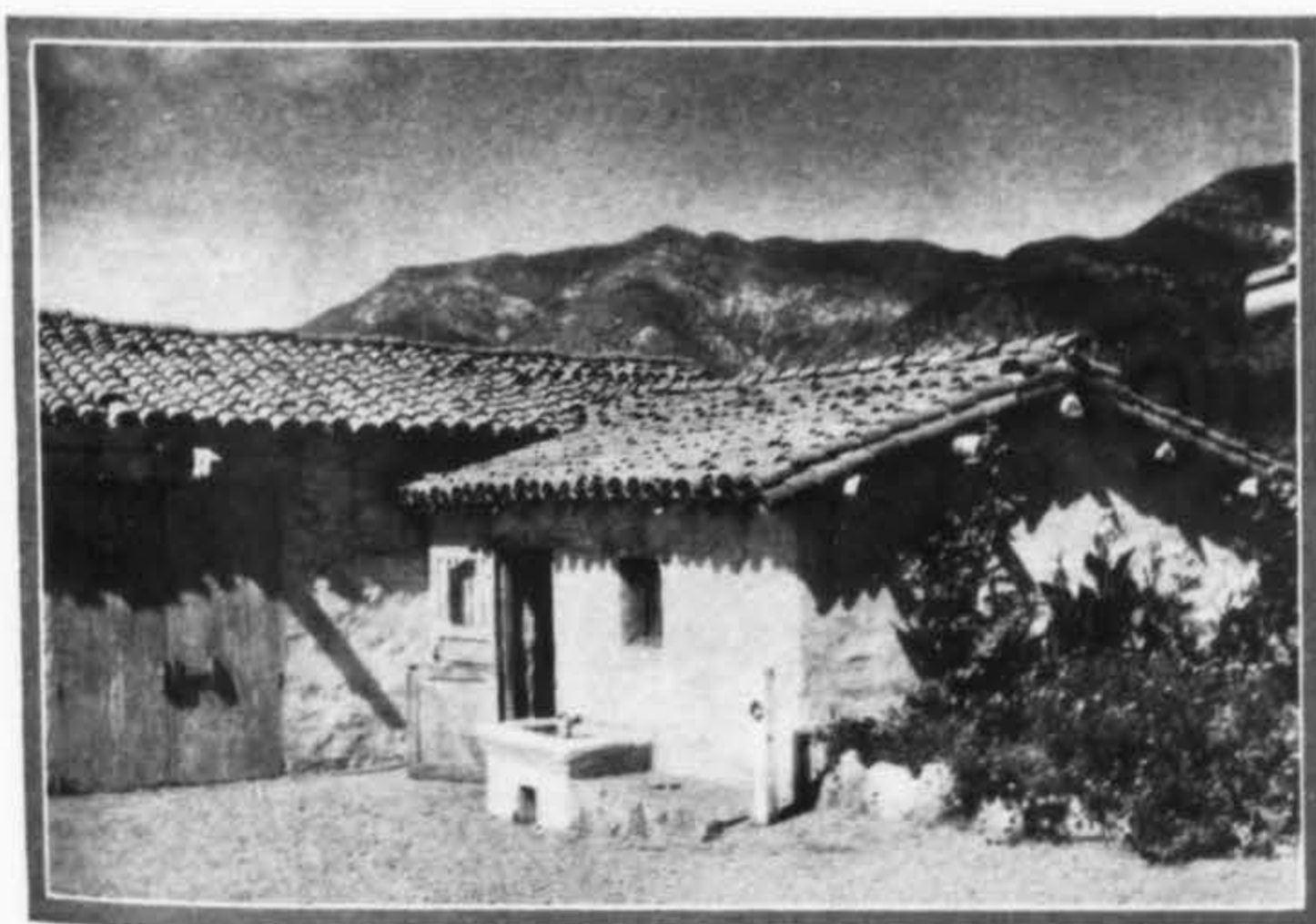
tical purpose well, but have achieved a happy harmony with their surroundings from a pictorial aspect. And the matter of traditional fitness also, is not to be overlooked; reactions both of eye and mind are to be satisfied.

An effort to incorporate all these features has been attempted on the Donald Dickey ranch, which is situated in the eastern end of the Ojai Valley and on a level of ground overlooking the valley to the west and flanked on the north and east by the mountains. The owner desired to create a group of practical buildings which would reproduce the atmosphere of an old California ranch and would have the stamp of mellowed age. Mr. Dickey was so imbued with the idea that a great deal of preliminary discussion on the site was undertaken before any sketches were drawn.

To get the true feeling of such a development, it was essential for the owner, architect, and contractor to be in full sympathy

with the result to be attained. The mental picture thus created led to the choice of the informal Mexican California hacienda as a prototype from which to draw inspiration. To endeavor to secure this certain illusive quality of abandon, so typical of the above, much of the work was executed from sketch drawings which gave only major dimensions thereon. The construction mechanics were carefully selected, and imbued with the spirit rather than the technical specifications of the work. The architect's perspective sketches were used on the job, and assisted the contractor materially in driving home to his men this sympathy and feeling.

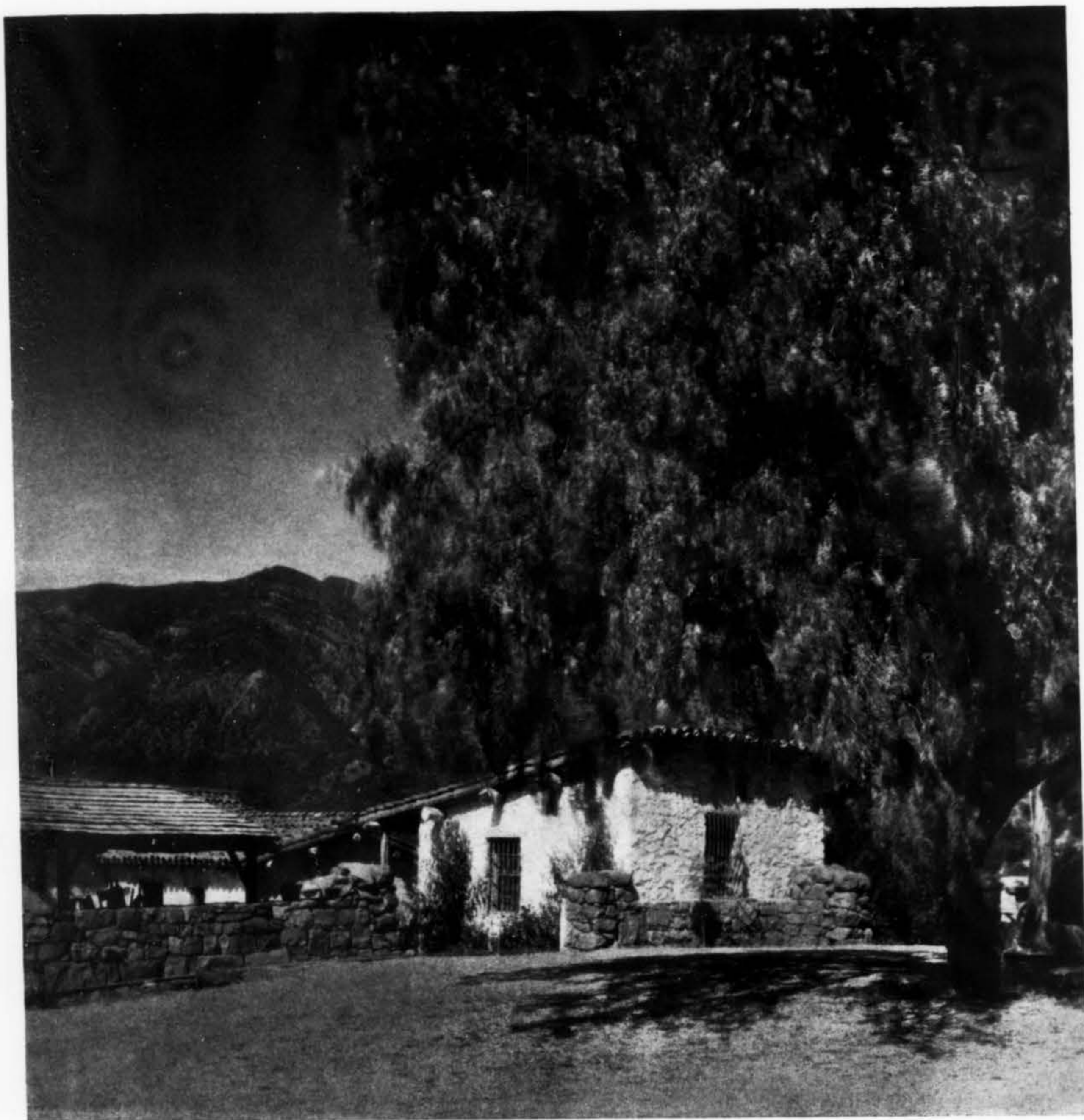
Instruments of precision were discarded, and every process of the layout and construction was handled by the methods of a former era when such types were prevalent. Full credit should be given the contractor, Frederick H. Ruppel. His previous experience in the restoration of the Capistrano



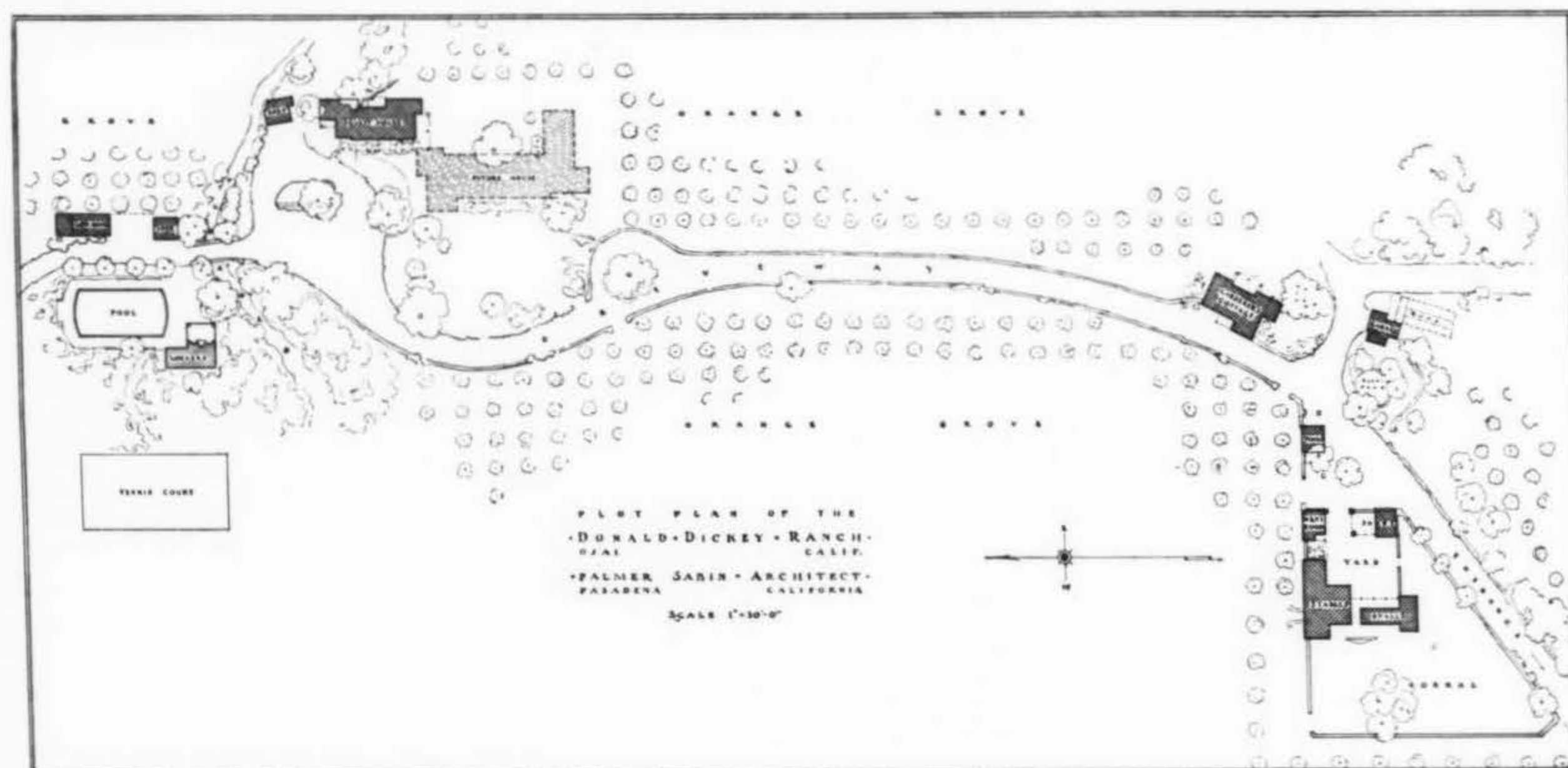
*A corner of the main stables, Dickey ranch*



*The foreman's house, in the farm group*



*At the entrance to the stable yard stands the stableman's home.*



THE DONALD DICKEY RANCH IN THE OJAI VALLEY



*The interior of the guest house (now used as owner's quarters) has been treated by the architect, Palmer Sabin, in the most direct and simple manner possible, and is the most attractive and appropriate*

Mission and the Old Mill in San Marino had given him and his mechanics a great fund of authentic material to work from. Without his understanding of the result to be obtained the architect's hands would have been tied and the owner's dream a possible nightmare.

Further to carry out the feeling desired, considerable freedom was employed in the use of materials themselves. In other words, an old established hacienda would not have developed in a fixed time by any one owner, but rather would have evolved from meagre requirements at the beginning; and as the ranch became more prosperous, or further demands dictated, alterations and additions would be made as needed.

This ranch may be considered in two parts, the working end proper, including barns, stables, tool room and office for the ranch supervisor, and the hacienda, removed from the farm group some distance on the elevated part of the ranch. The farm group was located near the entrance to the ranch and within the confines of an old clearing closed by a dry wall. The shape of this, triangular in form, suggested the plan of this group. The walls were retained and used as part of the structures where these abutted. The office of the ranch was located naturally on the main road through the ranch, as well as the house for the superintendent, somewhat removed from the barns but accessible to them, and at a point where views of this road could be had in both directions. Subsidiary outbuildings were grouped around the foreman's house.

So secluded are the present living quarters of the owner that one comes upon them by surprise on traveling the main road. This location was again dictated by natural conditions. A large grape arbor, part of



*From the tile-floored living - dining room steps go up to the bedroom hall, from which a door leads to the old grape arbor. The main bedroom has a corner fireplace and an alcove for dressing room and bath. Between the naturally stained rafters, the ceiling boards are painted white—an enlivening touch*

the old ranch house, was preserved and the new building erected adjacent to it. This arbor and the fine oak trees to the east made the plan of the house quite obvious. Somewhat removed and across a picturesque barranca, the swimming pool and tennis court form a secluded recreation group in themselves. Eventually a larger main ranch house will be built and the present one used as a guest house.

Materials used are a combination of the excellent local field stone, found in abundance on the property, and a fired brick of the size of the old mission adobes. Roof trusses are largely of eucalyptus logs covered with split rails, on top of which large, hand-made tiles of natural colored clays are placed. To give the informality and charm of such a ranch development, some buildings were plastered, others left in the rough with merely a cement or whitewash coat, and a certain amount of board and batten introduced here and there in the open sheds and lean-tos, for interest in texture.

All lintels are made of timber in lieu of angle irons. In some cases failures were permitted to give the sag. In tying the roof framing together the use of raw hide thongs was made. Additional reinforcing was provided with lag bolts to prevent any further failure.

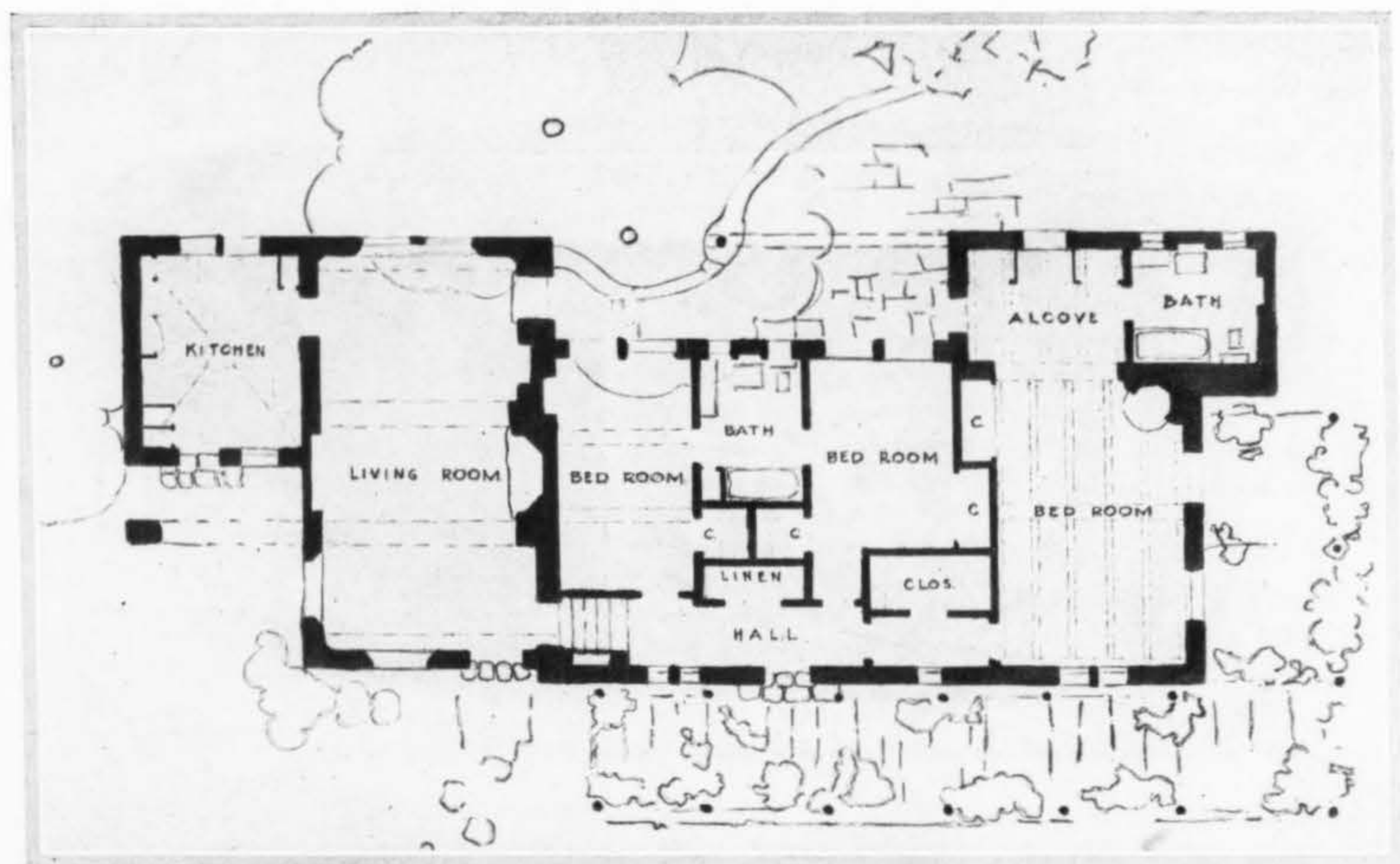
The exterior walls were built of local stone to a reasonable working height and from that point on they were carried out in brick as before mentioned. They average two feet in thickness, and where warranted were battered at the base.

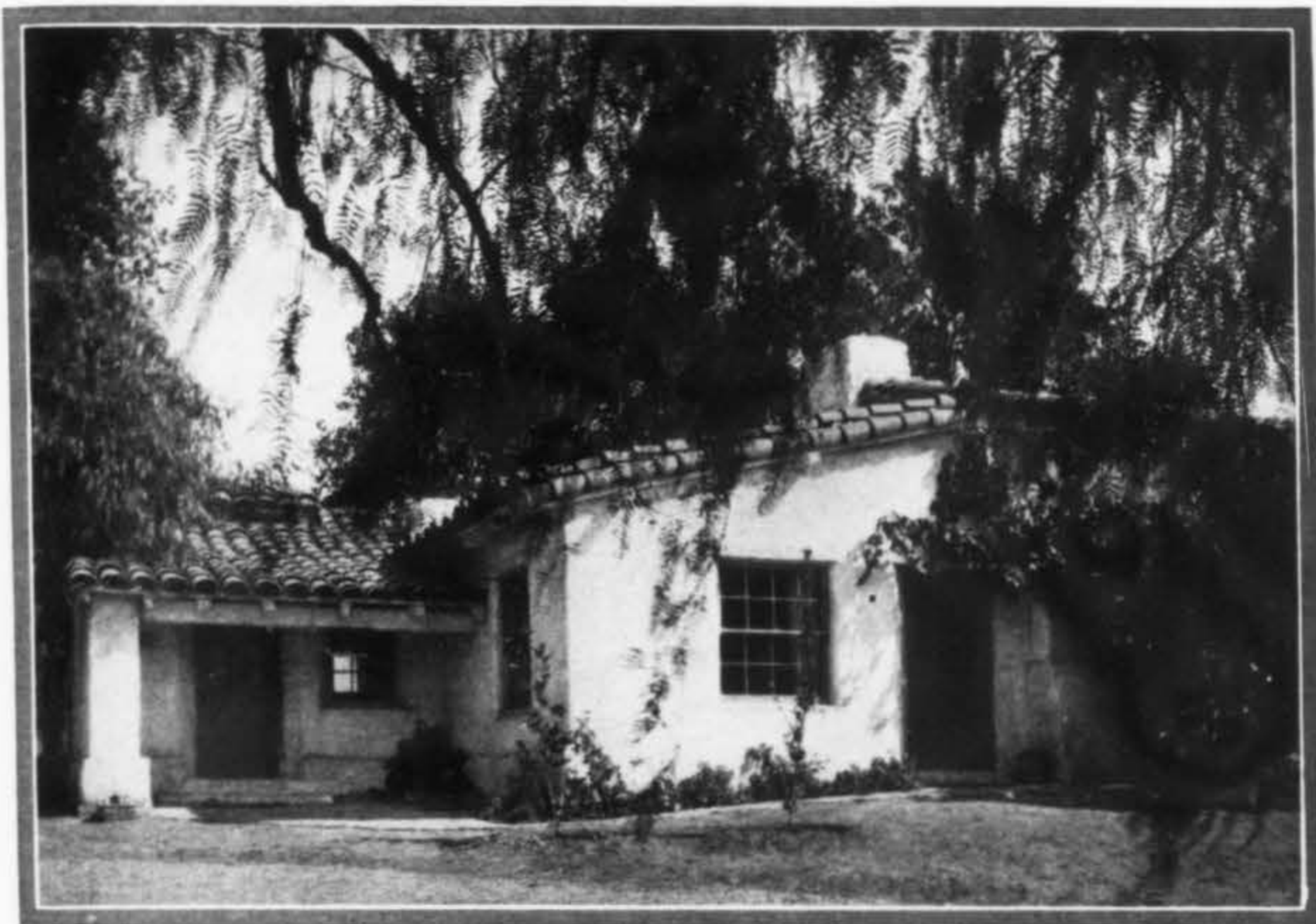
Open ceilings were the general rule, exposing the roof framing; and such insulation was applied as would give proper protection from heat. Floors in the same group are  
*(Continued on page 76)*





↓  
*The guest house on the Dickey ranch in the Ojai Valley was fitted in by Mr. Sabin, the architect, between an old grape arbor and several fine trees, and it fits, indeed; the entire picture appears to have been produced by a process of years*





*By comparing these views of the guest house on the Dickey ranch with the corresponding sketch elevations of the architect, Palmer Sabin, it can readily be seen that the spirit of the design was captured although the execution was not literal*



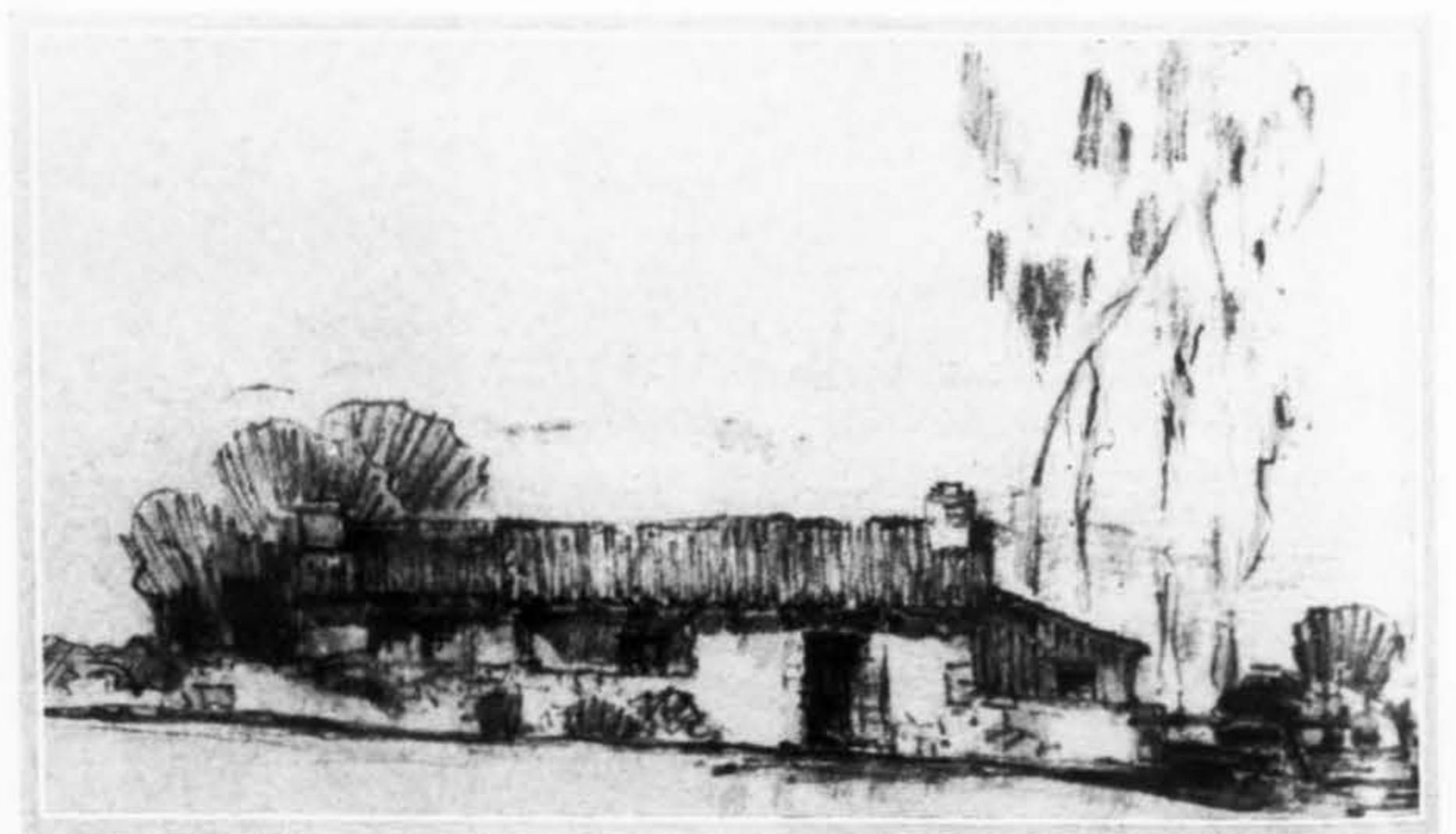
*The natural setting of rocks, trees—to say nothing of the background of mountains—was carefully considered in designing the Dickey ranch buildings, and no sense of effort is evident, nor is the effect theatrical, or artificial.*





*Another view of the gardener's cottage on the Donald Dickey ranch in the Ojai Valley. Almost all materials were native to the ranch; field stone; timbers of eucalyptus; clay, from which were made by hand, and fired on the ranch, roof tile in varying natural colors, and large brick, about the size of the sun-dried adobe brick generally used in early days in California*

*Above is shown a corner of the tool shed and blacksmith shop; one of the farm group which it seemed appropriate to leave in the rough stone, without plaster or even whitewash. Such occasional treatment had happy results. At the right is a sketch elevation, by the architect, Palmer Sabin, showing the original design, but slightly changed in building, for the gardener's cottage*





# "CUESTA LINDA"

THE GARDEN OF  
MRS. E. PALMER GAVIT  
in Montecito, Santa Barbara

*The foliage of bamboo, sedge and Japanese rice paper plant about a quiet pool, is beautiful in its simplicity, and contrast of light and shade. The "Cuesta Linda" Estate of Mrs. E. Palmer Gavit under whose personal supervision this garden of great charm and variety has been developed in Montecito near Santa Barbara.*



Photographs by Jessie Tarbox Beals



*At the left is a charming vista toward lotus-covered lake, ivy ground cover, cypress hedge and overhanging eucalyptus form a cool, green frame for paths and mirror pool. Above, a lily pool with the strange forms of aloe and mission cactus on the bank.*

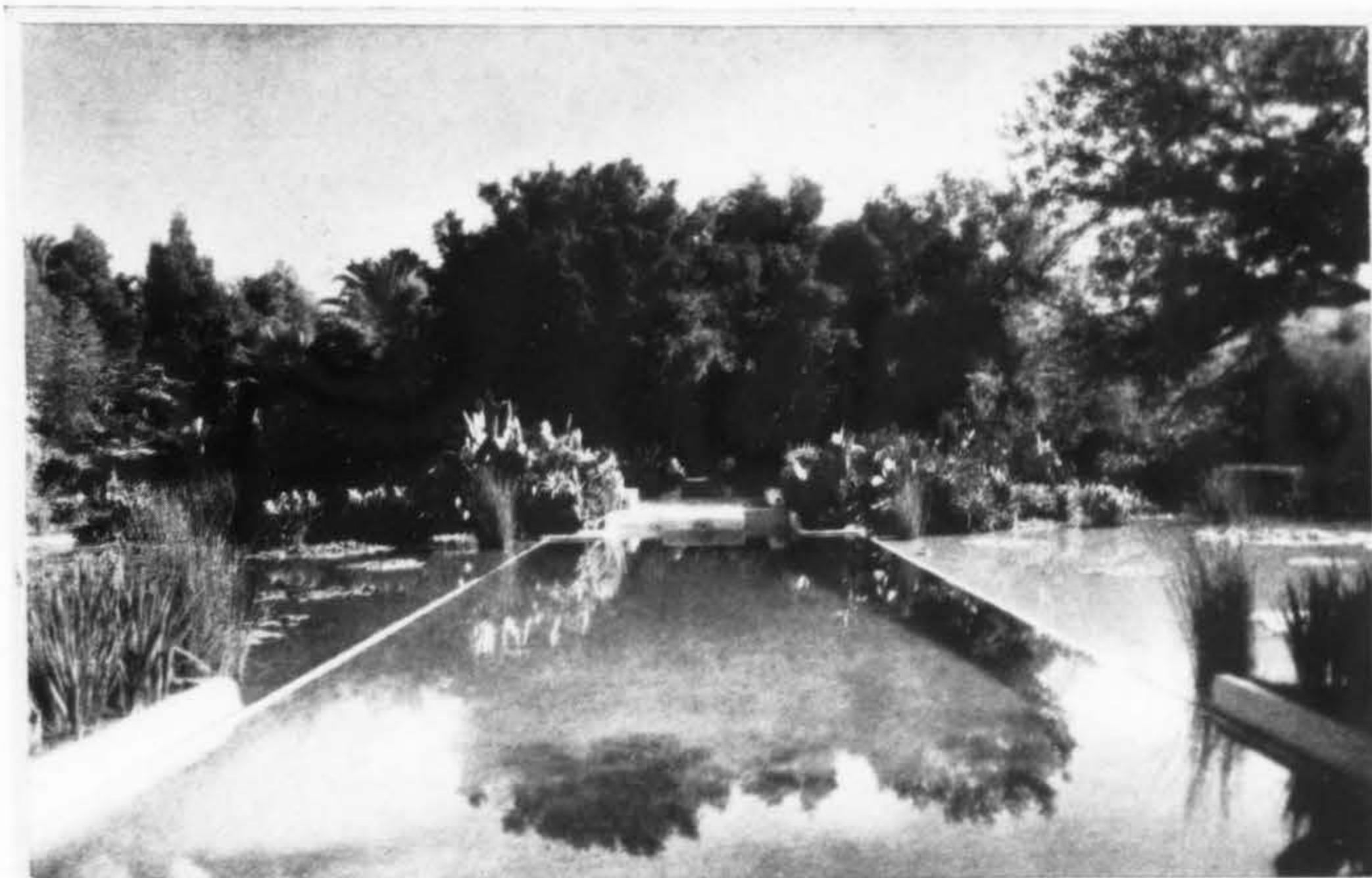




*Hedges of box, clipped eugenia, and pittosporum undulatum, frame beds of blue flowers with iris and agapanthus predominating. A view in the opposite direction is illustrated below showing the relation of this charming garden to the main house. The star shaped fountain decorated with old blue tiles from Mexico, and the varied pattern of brick paths, lends color to the infinite variety of flowers.*



*A cypress alley leads from one end of the light blue swimming pool. From the other a path vanishes under the dark shade of oaks and black acacia. Tiled seats and colored jars and a variety of foliage add interest to the setting. "Cuesta Linda," Estate of Mrs. E. Palmer Gavit at Montecito near Santa Barbara.*



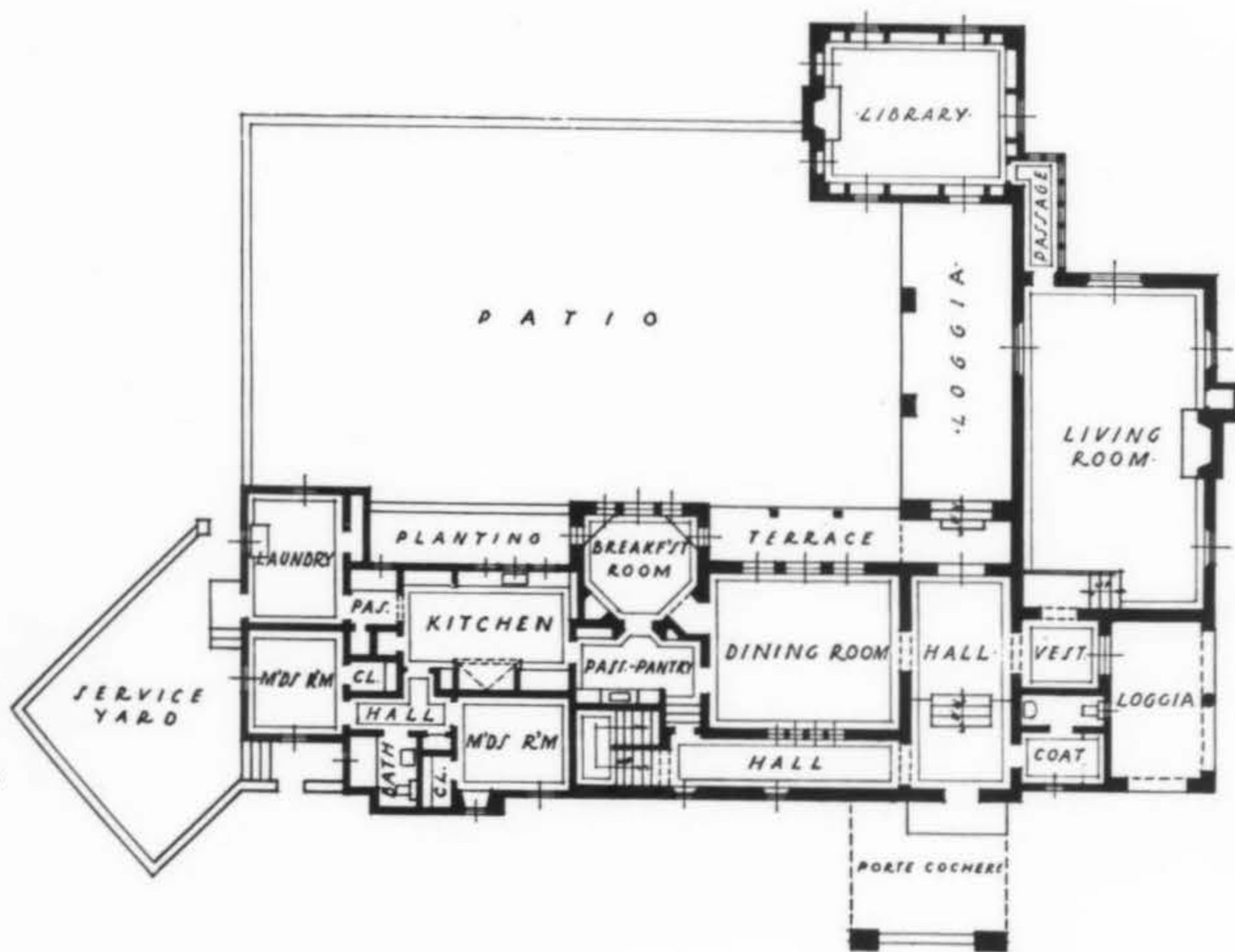


*Perched well up on one of the hillsides of Bel-Air, between Los Angeles and Santa Monica, the residence of Dr. Paul W. Ivey enjoys a magnificent panoramic view from all its principal rooms, especially, the semi-detached library which is shown above, at the south-east corner of the patio*



*Weston and Weston, architects, have designed a dignified, well-proportioned entrance front, with a generous porte cochere. At the left is a corner of the loggia commanding the valley view to the south.*





On the lower side of Dr. Ivey's house at Bel-Air, the slope has been filled up to form a large, level patio, with low walls on the two open sides. Large olive trees were successfully transplanted, and their silvery gray-green foliage against the white of stucco and wood, the tan tones of tile, provide a cool and harmonious color scheme for this airy, yet sheltered, garden

Study of the floor plans will show that Weston and Weston, the architects, have planned the Ivey house with special reference to its site and exposure. Note the vistas obtained through the main entrance hall



SECOND FLOOR PLAN



*The library, shown at the right, has a warmer, more informal effect with its all-wood finish, justified by its separation from the rest of the house*

*The same quietness and good taste characterize the interior, as the exterior, of Dr. Paul W. Ivey's home in Bel-Air. There is a general use of white stucco walls, wood floors, wood ceilings; in the living quarters the latter are stained and simply moulded, in bed rooms plain and painted white. Weston and Weston, Architects*





*The Pacific at sunset; a photographic study by Van Rossem.*

## BEACH HOUSES ALONG THE PACIFIC

*Motoring Up El Camino Real, The Redwood Trail and Coast Highway  
Choosing a Site for Your Cottage by the Sea*

By M. URMY SEARES

**B**UILDING houses has been made a favorite out-door sport in California. The American pastime of visiting any new house one found in his wanderings, making comments and suggestions, disagreeing with the owner or envying him his opportunities, has here born fruit in a veritable passion for building. There has been, in the southern part of the state at least, an enforced and necessary building of shelter for thousands of newcomers all arriving about the same time; and now that this emergency demand for winter housing has, in a way been satisfied the beach house or summer residence is receiving the attention it deserves.

The planning of houses enmass has become an avocation with some. Whole towns have been planned and built; or, old towns (fifty years old) originally laid out to sell rather than to live in, are being replanned according to modern principles. New towns with civic centers or plazas, with shopping centers and townclub all built by the founder, as in the case of Mr. Ole Hanson's San Clemente-by-the-sea, are springing up in the beauty which only expert care of the highest calibre can give. Sometimes one individual, like Mr. King C. Gillette may play the game by building house after house in quick succession in different

towns whose climate and motif vary: a villa in Beverly Hills, a farm house in the San Joaquin Valley, hacienda among the palm gardens of Indio, and, latest of all, an up-to-date California ranch house which Wallace Neff, architect, has just finished in the hills between the San Fernando Valley and the sea. Mary Pickford and Douglas Fairbanks are playing their own private game of hunt-the-new-homesite all over the Southland; and few who have come to California as tourists are able to settle down in one spot after they have caught the inspiration of building.

Now that the "All Year 'Round Club," the San Diego, "California Club"

and "Californians, Inc." have done such splendid work in telling the world all about the whole state, the traveling public is so well informed that it no longer asks for help when it decides to settle down. All it wants is a list of the best hotels along America's Riviera, a connection with our efficient Automobile Clubs, and the open road! Each individual touring car group is now using its own taste and fancy, avoiding the importunate salesman, and seeing the country as a whole, before deciding the momentous question of choosing a site for town house, beach cottage or mountain lodge.

Each city, each town, each hotel along the Coast's great highways and each dealer-in-land, who has fine property for sale on the shore, the hills overlooking the sea, or near good schools and golf clubs, must present its claims in an independent advertising medium which has, itself, the quality for which quality customers are now looking.

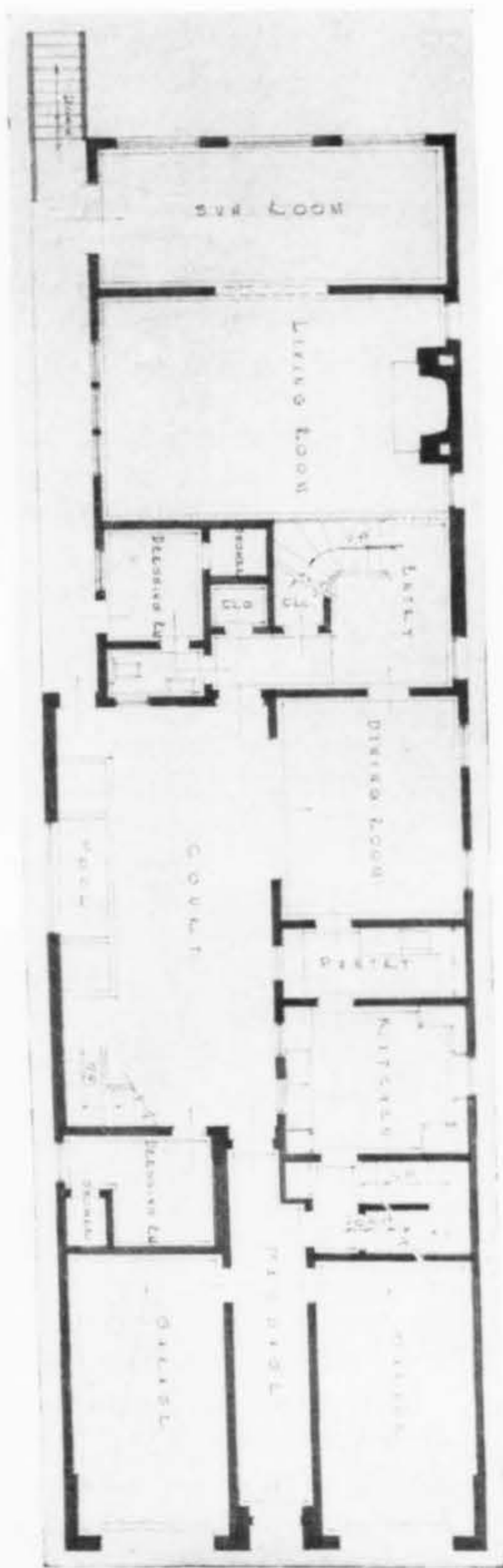
Beach houses have become a necessity in the life of opulent California. With a car to carry the family to work in office or store, college or factory, the home becomes a movable place of lounge and library, beds and bathrooms. Only the income and habits of the individuals determine the situation of the homes and the number of clubs to which the family belongs.



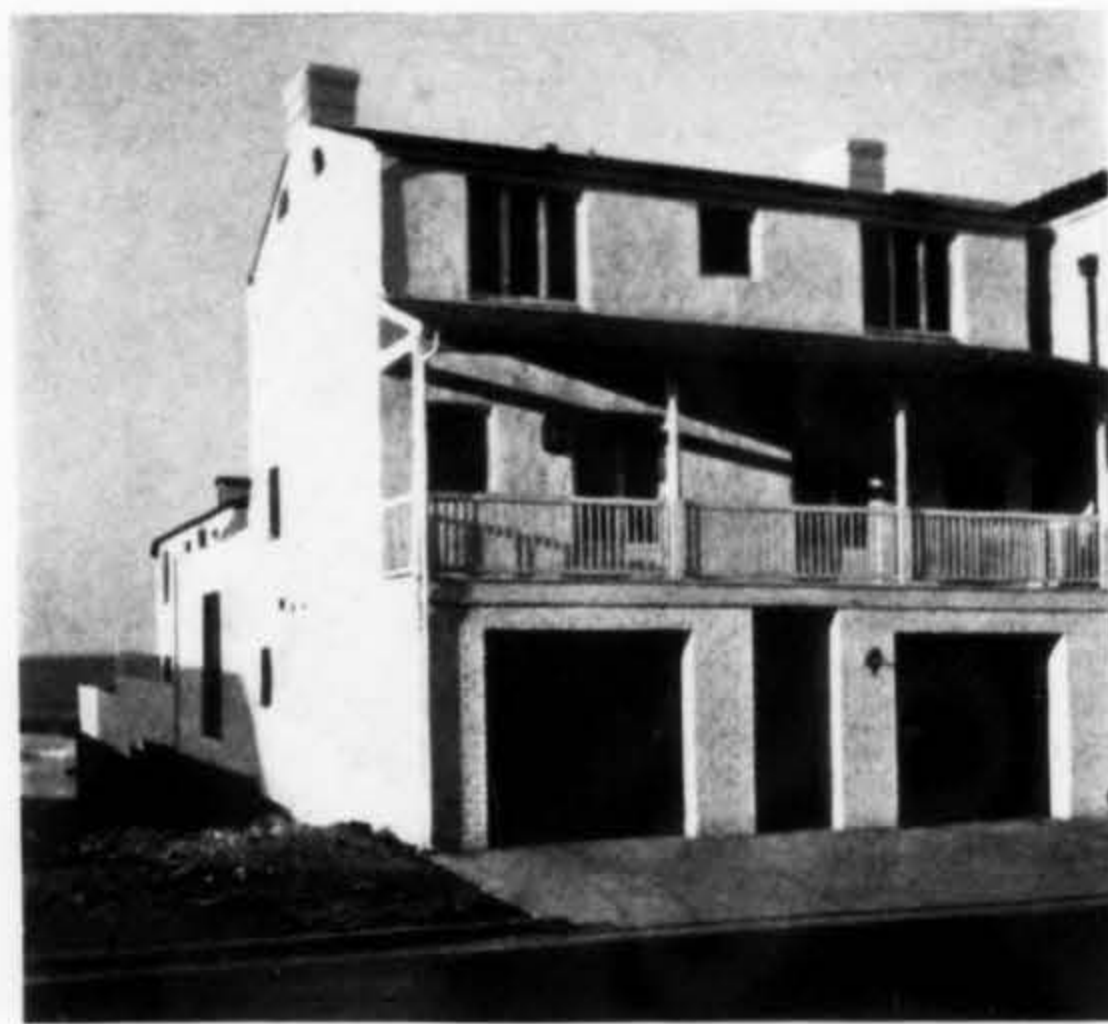
*Mr. Herbert Brenon's cottage at Rancho Malibu Beach*



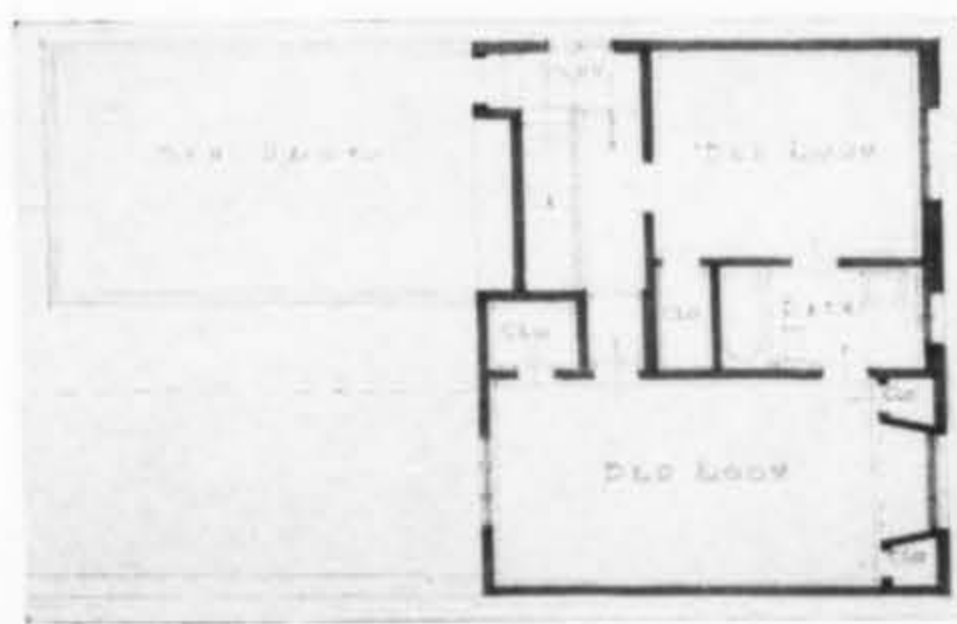
The Beach House of  
Mr. George Bancroft  
Santa Monica  
JOHN BYERS, ARCHITECT



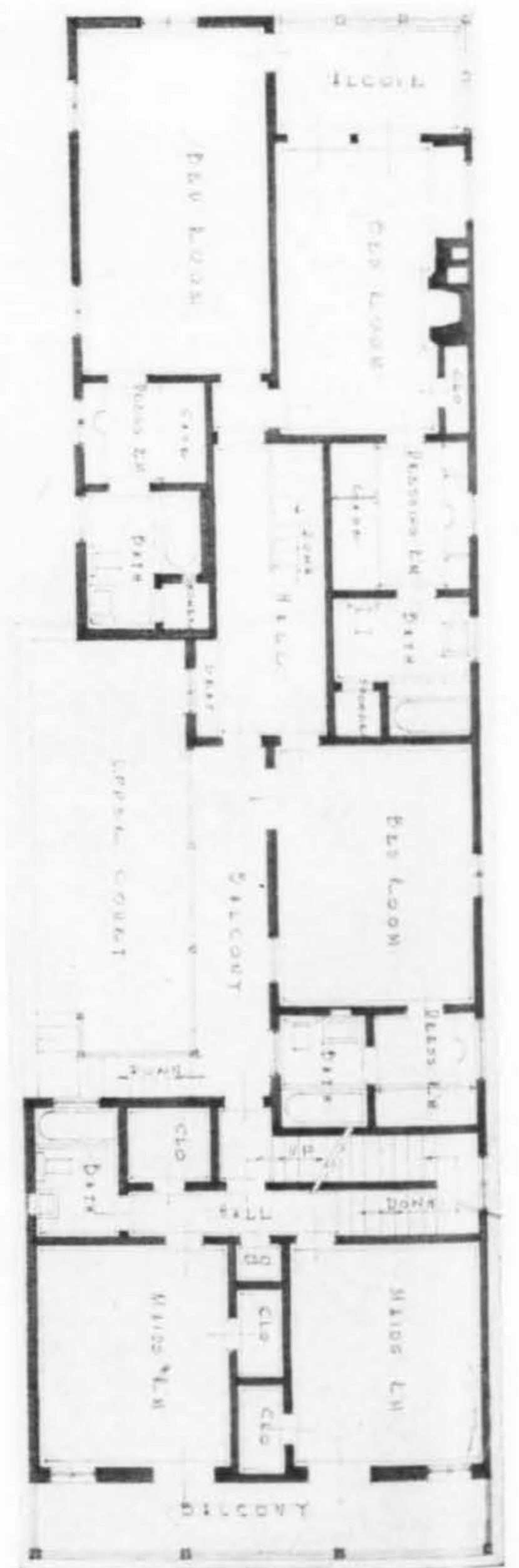
FIRST FLOOR



*The owner wished his place to convey a suggestion of the quaint old cottages at Cape Cod. Since the high value of the sea beach frontage practically compels a complete coverage of the lot, this problem had to be treated purely as a street front elevation.*



THIRD FLOOR



SECOND FLOOR





Gypsies as we all are in California, lovers of the out-of-doors because we have grown up in the open, and never stay in the house one whole day in the year if we can help it, we have come to solving our problems by having more than one home at a time. Every inhabitant of the Coast, whether seasonal or permanent, must have, besides his town house, apartment or duplex, a little cabin up the arroyo or in the high Sierra, or a cottage by the sea.

Each section of the country comes to the beaches at the time best suited to it. Imperial Valley sends its women folk "outside" when the heat mounts high. Eastern seasons mean nothing to us. Yesterday, the second of February, 1930, the sunshine and actual warmth of the individual day called the whole southland population of vacationists out on the open road to the beach for a swim, to the Beach Club for dinner, to the mountains for a picnic or at least to "the ranch" for the day. Congestion of traffic threatens on holidays and it is then that those who do not like to be in a crowd stay at home. If the weekend is to be spent at the beach cottage, preparations are made in the middle of the week and those of the family who can do so go down early and avoid the crowd.

Beach Clubs that are organized by members as neighbors and congenial acquaintances, such as the first "Beach Club" at Santa Monica and the Palisades Club at Balboa, overlooking Lido Isle, take the place of individual beach cottages for some. The new club at Bel-Air Bay is such a meeting place, comfortable and as "far from the maddening crowd" as one's own cottage could be.

The club house, which is now nearing completion, was designed by Mark Daniels, Architect, Elmer Grey associate. It

will furnish a most attractive beach home for its members.

In addition to the usual conveniences, the club house contains thirteen guest rooms, all of which have a direct view of



the ocean. A swimming pool is planned for the beach, with adequate dressing room facilities. Space is also provided for tennis courts.

While entirely separate from the club,

*The sketch above by Mark Daniels is of a beach house for Dr. Chas. H. Bramwell to be erected on the property of Bel-Air Bay Club and overlooking Santa Monica Bay. Sketch of the Bel-Air Bay Club designed by Mark Daniels, Elmer Gray, associate, is shown as well as a recent photograph of the building nearing completion*



but nevertheless a feature which is of considerable benefit to the club, the property adjoining will be subdivided in an attractive manner, making available home sites for those who may desire to have their own homes in the neighborhood of the club.

The beaches of this coast are fast being sold to subdividers who handle them to the best of their enlightenment as to what people want. Homeseekers who know the ocean and how to use it are now beginning to build substantial homes near enough to the shore to gain the benefit of cool breezes and humanizing fog all the year round. They form a Club at the nearest beach and protect it from the ignorant who do not know what a beach is for. They establish anchored rafts and ropes for surf bathing, build a yacht harbor if

possible and get the efficient Coast Guard to place a station there and the nearest incorporated town or the county authorities to see that the beach is kept cleared of

*(Continued on page 67)*



*On the cliffs of San Pedro, at White's Point on Shark Tooth Shoal, the cottage of Mr. Charles S. Jones has the air of a little villa on the French Riviera—a picturesque silhouette against the ocean sunset.*



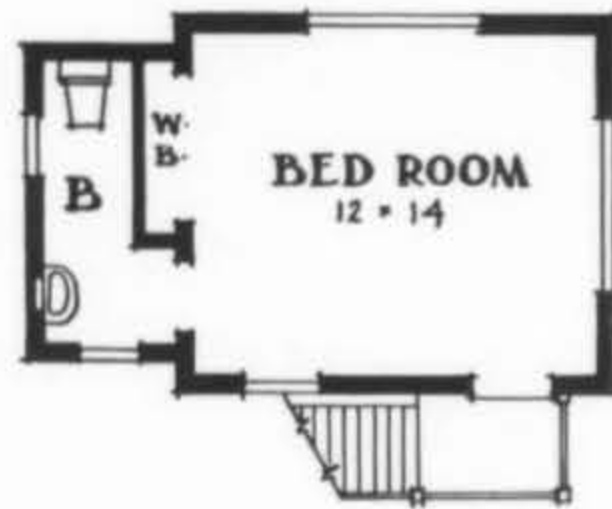
A BEACH HOUSE 150 FEET ABOVE ITS BEACH



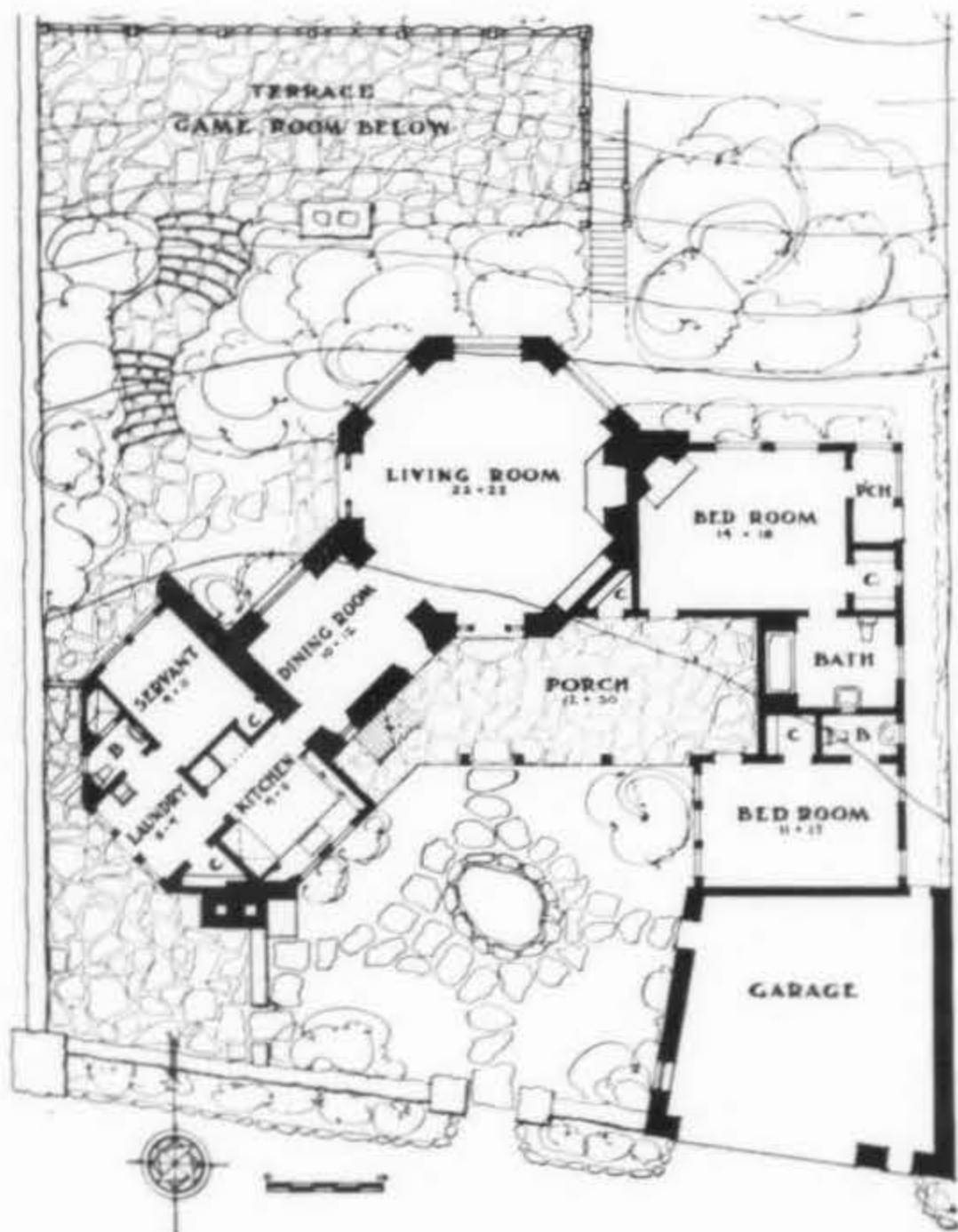
Local stone, from the owner's beach, has been combined with wood in Mr. Jones' seaside retreat in a most interesting way. There is a naive charm about this little place—which is not so tiny, after all, for below the open terrace on the ocean front is a large game room, overlooking the beach one hundred and fifty feet below, reached by a winding path. Weston and Weston, architects.



LOWER GAME ROOM



TOWER ROOM



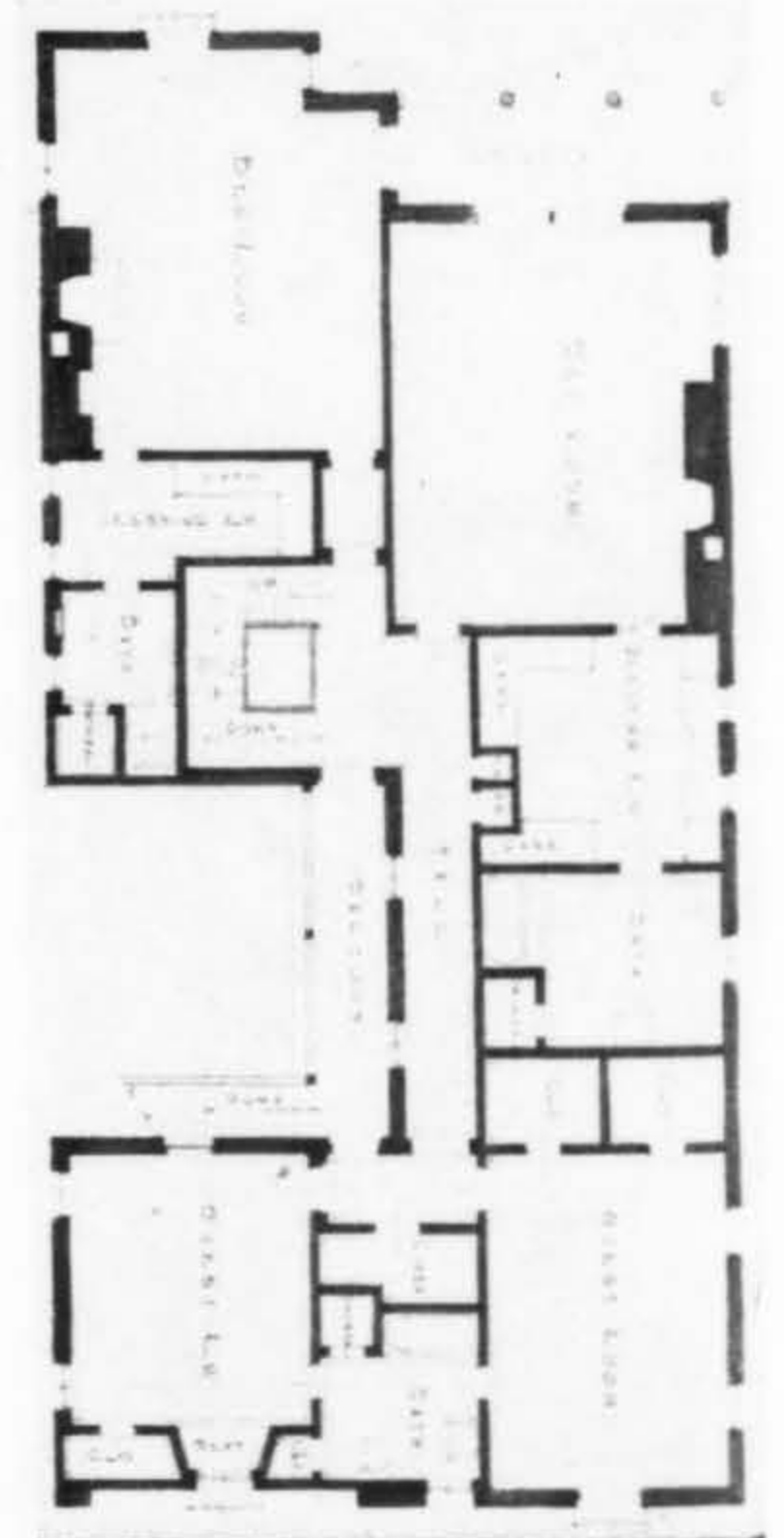
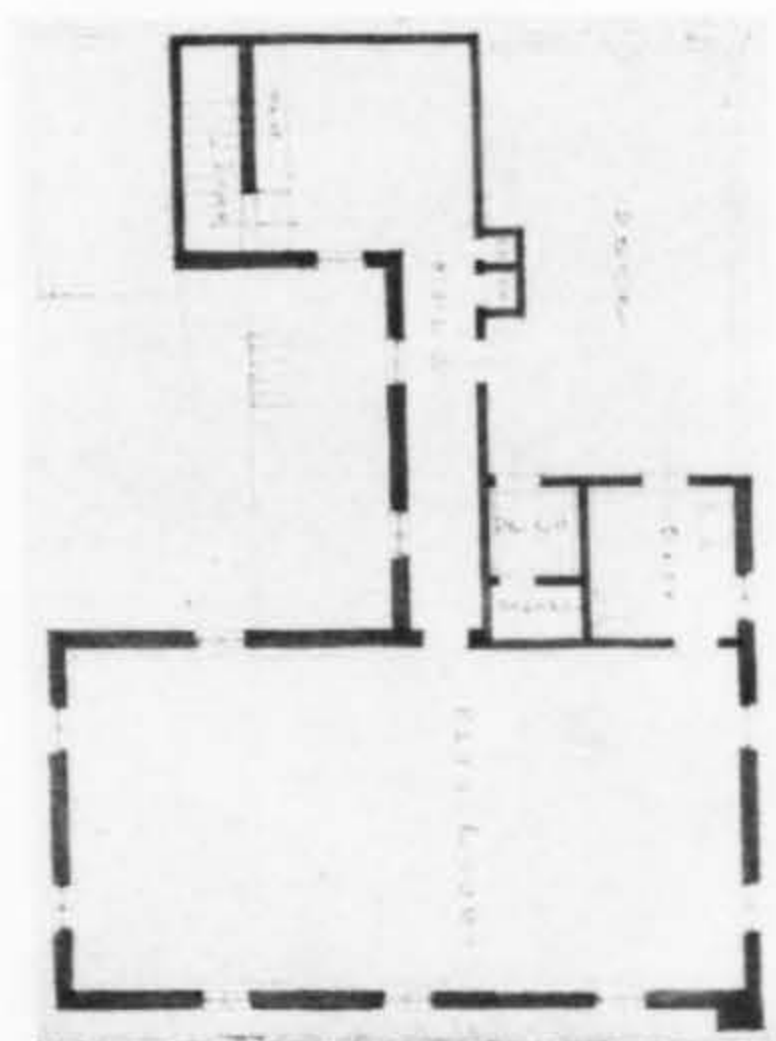
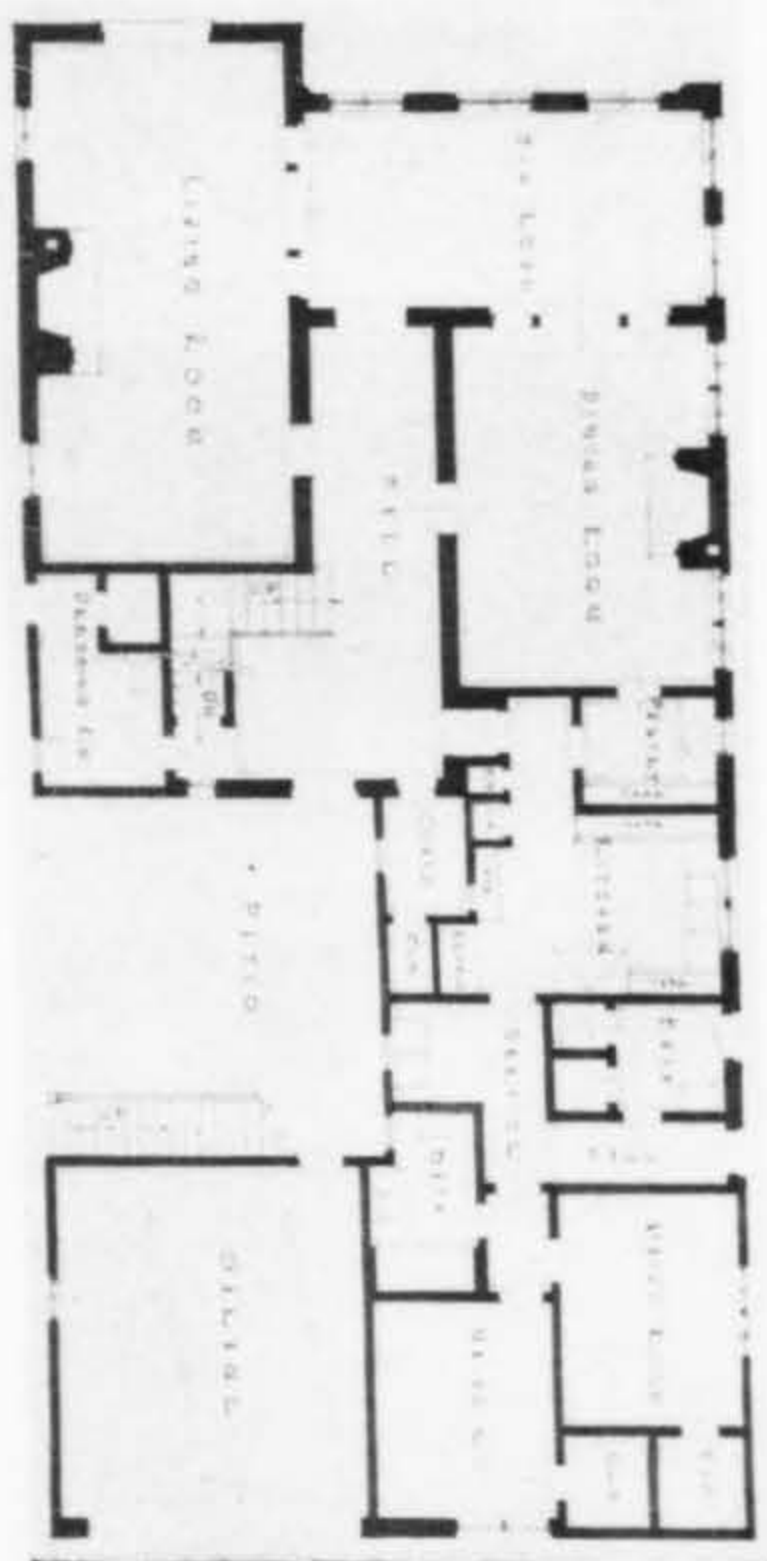


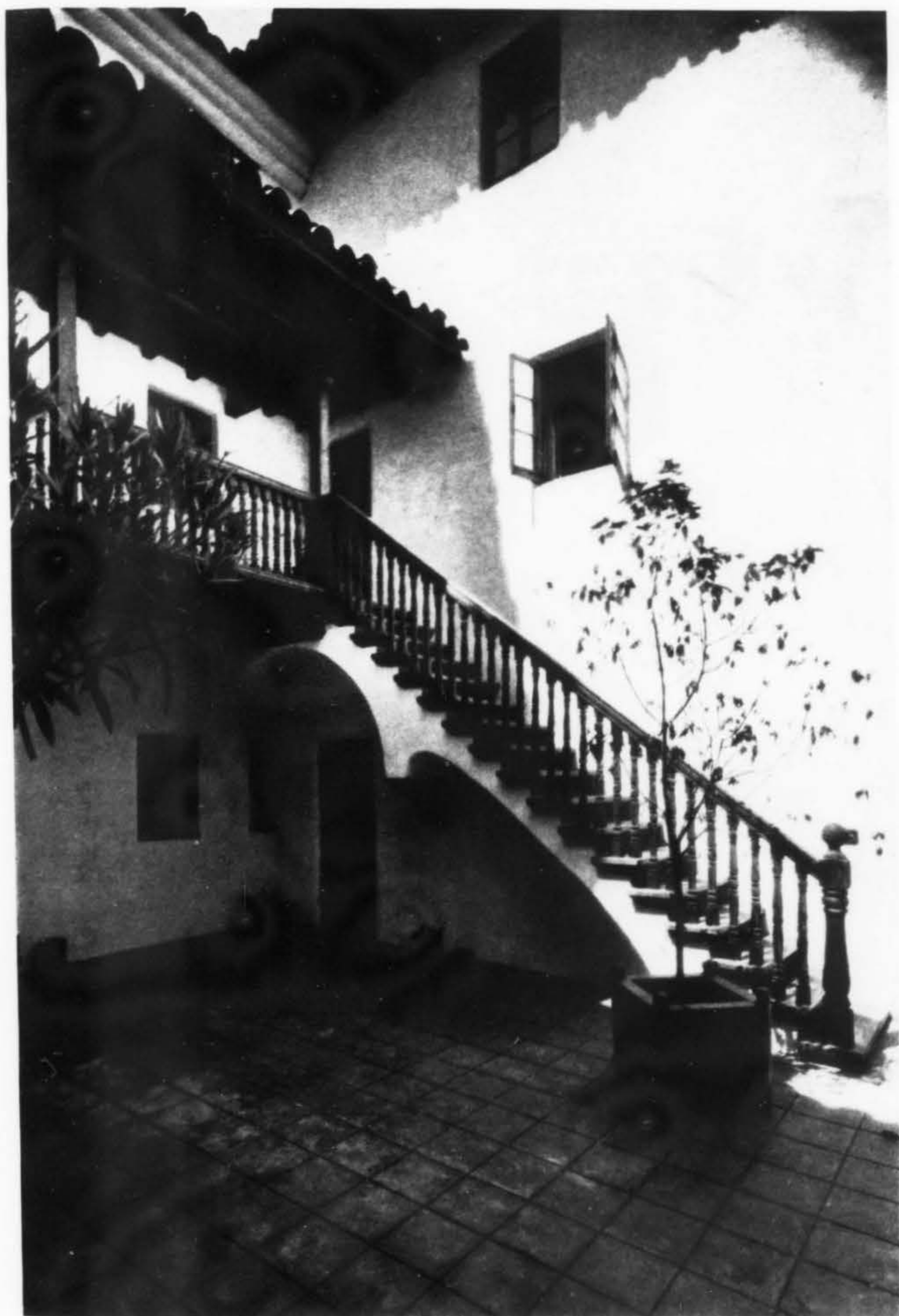
The Beach House of Mr. and Mrs. Townsend Netcher

Santa Monica

JOHN BYERS, ARCHITECT

*Quite Spanish, within and without, the beach home of Mr. and Mrs. Townsend Netcher (Constance Talmadge) is something more than a cottage. Presenting a somewhat austere front to the public, it is obviously planned for hospitality, comfort, pleasure. A pleasant feature on the top floor is an open deck for sun-bathing, protected by high walls.*





Photographs by Berné.



*The tile-paved stair hall in the beach home of Mr. and Mrs. Netcher.*

*A central patio in the Netcher house provides quick access to upper floors as well as the possibility for a sheltered garden court. An adjacent patio, in the home of Miss Bebe Daniels, was taken advantage of in planning the house, thus doubling the light and space area. At the right is shown the owner's bed room, opening to a loggia on the ocean. John Byers, architect.*





*Casa Bonita, the home of Mr. and Mrs. C. W. Moseley, is an example of Spanish Architecture in Palisades del Rey.*



*An unusually spacious living room is found in Mrs. Richardson's house at Rancho Malibu Beach.*



*Mrs. Pauline J. Richardson has built a fairly substantial beach house at Rancho Malibu Beach, but obviously intended for entertainment and full use of the sand and surf. At the left is a view of the ingenious bunk arrangement which converts a small space into a dormitory.*



Photographs by Albert E. Cawood.

*The Capistrano Beach Club on the coast seventy miles south of Los Angeles, offers complete bathing facilities for its members with a long white sandy beach and a large swimming pool. John R. Kibbey, architect, of the club house.*



*The palisades home of Mr. and Mrs. L. J. Burrud at Dana Point is shown at the left and illustrated above is the residence of Mr. and Mrs. S. H. Woodruff also located at Dana Point which is about fifty-eight miles south of Los Angeles.*

NEW BEACHES ON THE SOUTHLAND COAST



Photographs by George Haight.

## The Beach House of Mr. and Mrs. M. H. Adamson

Malibu Beach, Santa Monica

MORGAN, WALLS AND CLEMENTS, ARCHITECTS

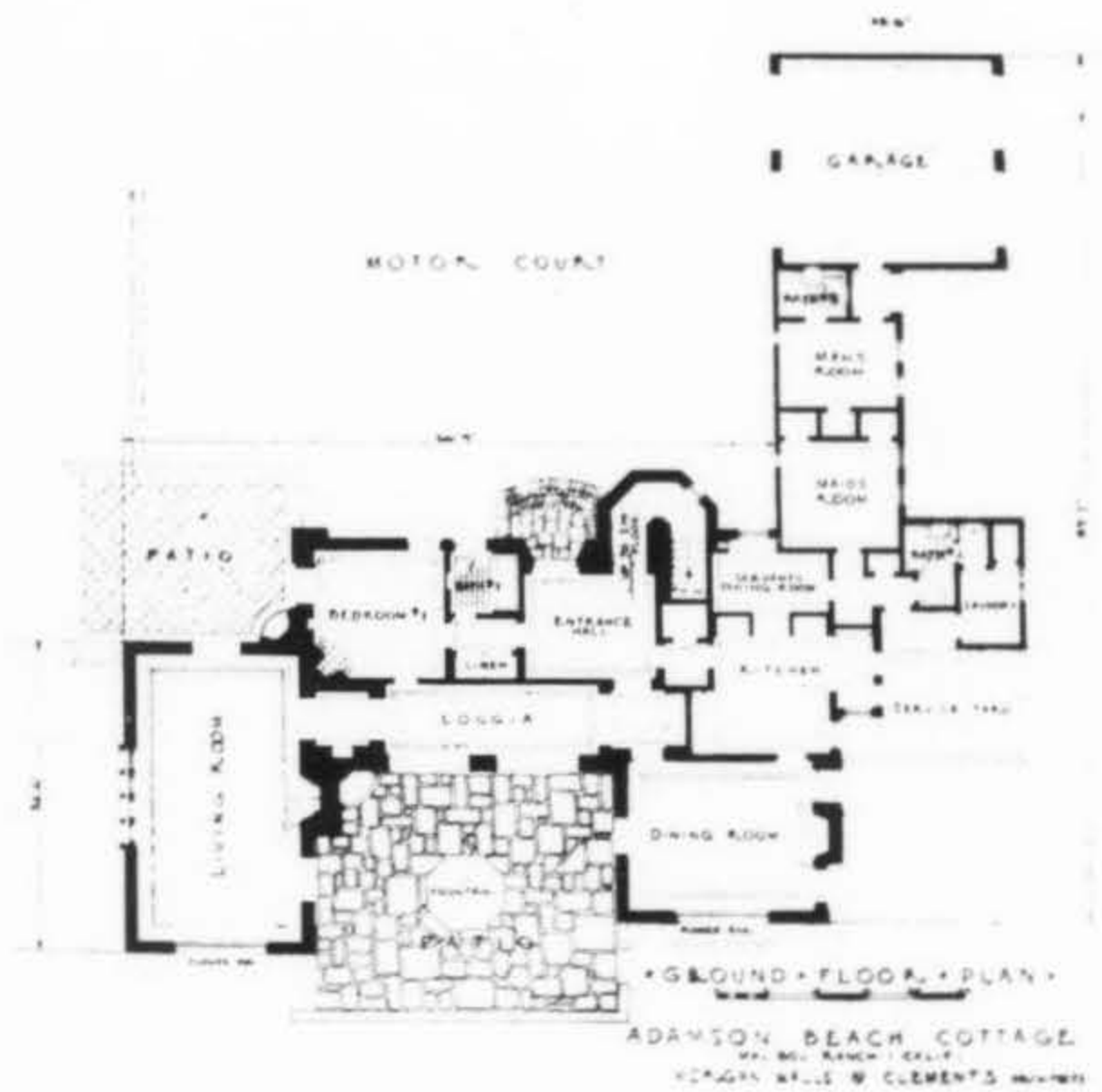


*On the shores of the Pacific a few miles north of Santa Monica, a part of the historic Ranch Malibu has been divided into homesites and here Mr. and Mrs. Merritt H. Adamson have built a distinctive Spanish beach house. Above is the patio showing entrance into the living room. Below is a view from this patio... Note the profuse use of colorful tile which is made on the Malibu Estates. Morgan, Walls and Clements, Architects.*





*Mr. and Mrs. Adamson need not confine their bathing to the ocean as they have built a large swimming pool with adjoining dressing rooms separate from the main house. Another patio with outdoor fireplace and a commanding view of the ocean. Morgan, Walls and Clements, architects.*



OVERLOOKING THE PACIFIC AT RANCHO MALIBU LA COSTA



## PERIOD BED ROOMS

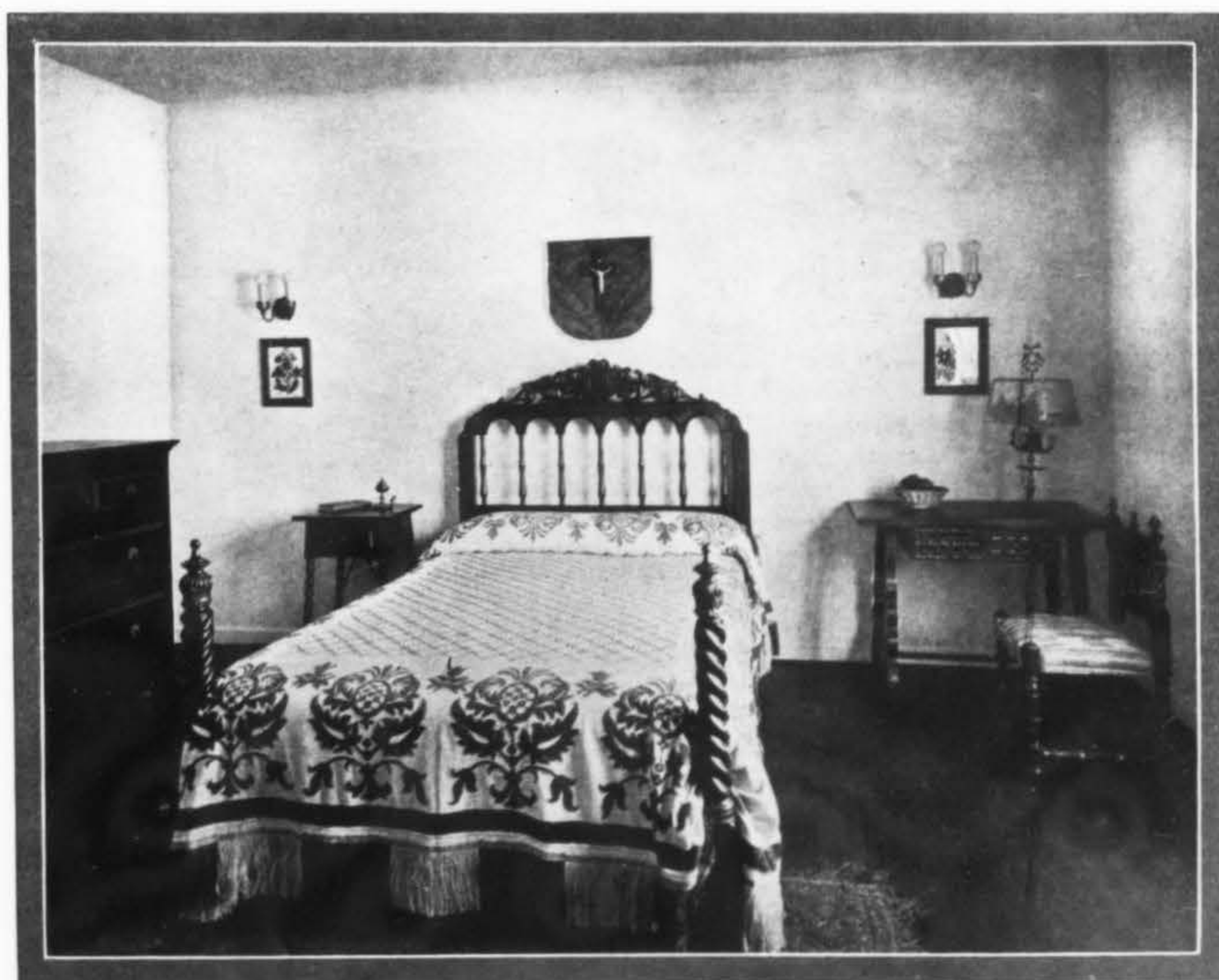


*A delicate color scheme was adopted by Harold Wallace for the decoration of the bed room shown above, in the residence of Mr. J. J. Jacobs at Sacramento, Dean and Dean, architects. Pale green, glazed, plaster walls and woodwork of antiqued white; a gray-blue-green rug with border of ivory and orchid; fabrics of peach color stain, trimmed in violet and blue-green; with furniture part walnut, part decoratively painted. At the left is a guest room furnished by Mr. Wallace for Mr. W. B. Brandt at Hillsborough; against white walls are pale greenish yellow beds, brilliantly decorated, with yellow satin covers. The chairs are old; the rugs, Alpuhara.*



IN CALIFORNIA HOMES

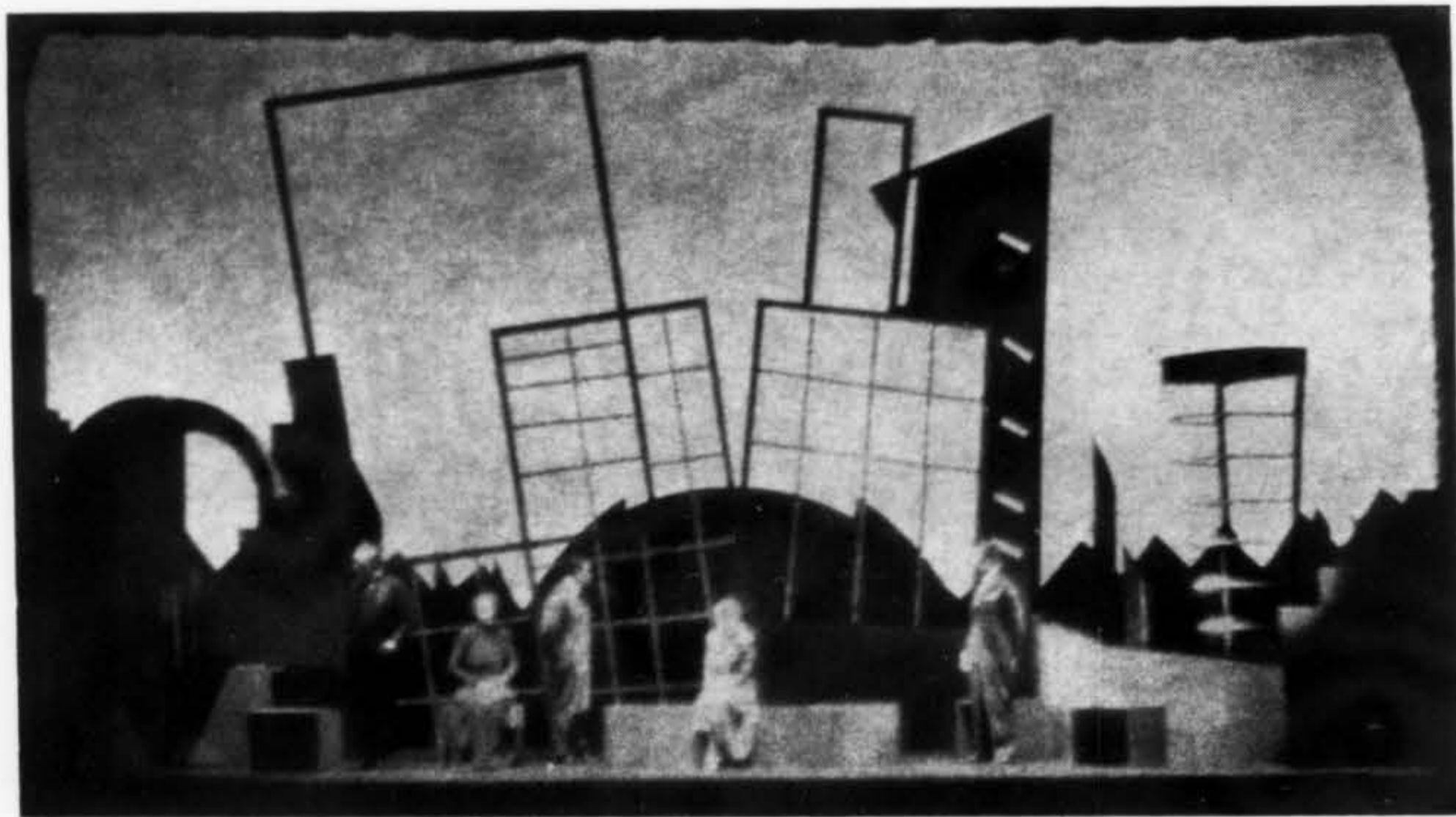
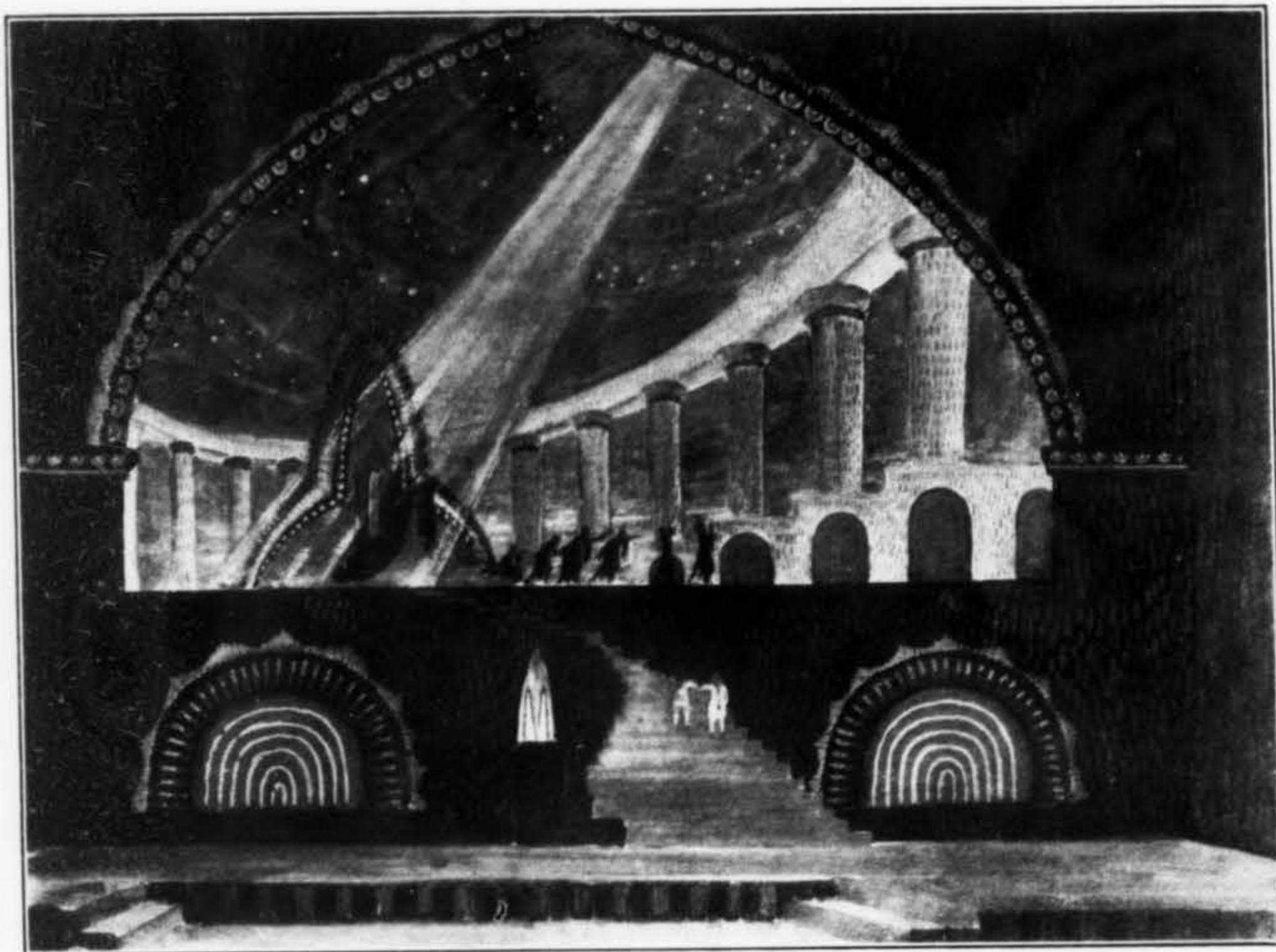
*At the right is a guest room in Mr. Jacobs' residence, for which Harold Wallace has designed furniture of an early Spanish type using Alpuhara rugs and an embroidered linen bed spread. Above the master's room in Mr. Brandt's home (designed by Clarence A. Tantau, Architect) was furnished by Mr. Wallace with antique Spanish and Italian pieces, antique rugs, a rich embroidered spread. The walls are white, the floor black; the pine ceiling is in a soft natural weathered tone*



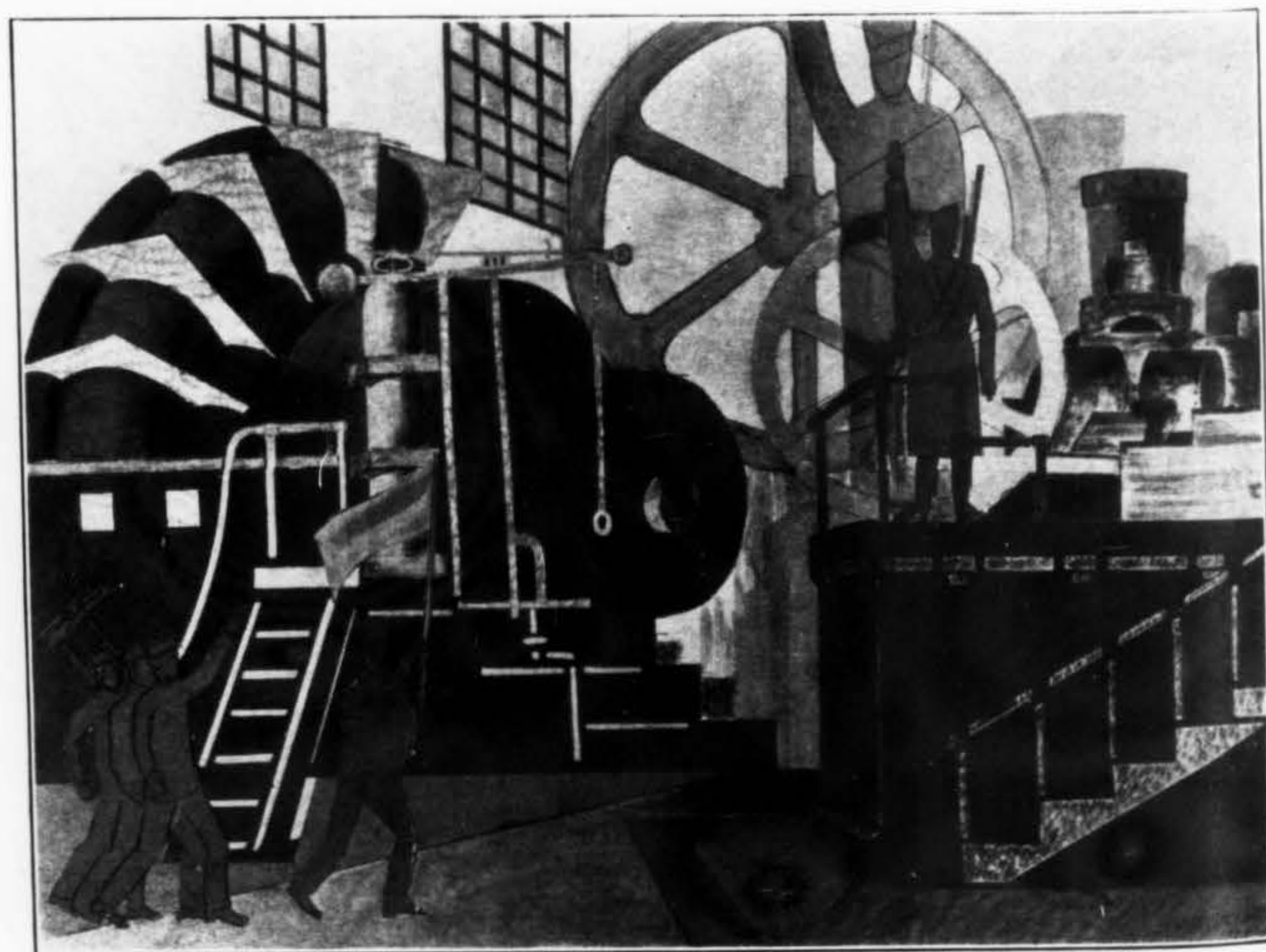
### Arresting Stage Sets Enhance Drama

The Pasadena Community Playhouse, Pasadena, California, definitely advanced toward the goal of perfection through the striking stage sets provided for three recent productions. "The Blue Bird", Maeterlinck's whisper of the secret of happiness, became more definitely a story of life to the elders, through its interpretation by Janis Muncis in varying scenes and gorgeous colorings, and yet remained even more a beautiful fairy story to the young.

The extremely modern setting provided by Ralph Scarlett for "Man and Superman" could not fail to delight the author, George Bernard Shaw, as it served so admirably to emphasize the constant closing in of the feminine on each bulwark of defense erected by the male. The subtlety of each scene enhanced deliciously and abstractly the tang pervading everything Shavian.



In its American premiere "The Armoured Train" by Vsevolod Ivanov brought a more intimate, a more human idea of the Russian revolution. Its presentation in eight great scenes, the massed effects of human turmoil, the mounting crises, portray emotions by repeated accent on multiples of the same vision... These sets were provided by Janis Muncis, an artist to whose work the Grand Prix was accorded in Paris in 1925, also a Russian who has felt all the play involves. To the play he managed to give a great sweeping dignity, an ennobling, that lifts all the lines and action to a plane whereon the ultimate desire is freedom for all, but true freedom, and a great and abiding peace.





## CHRIS JORGENSEN AND HIS CANYON GARDEN

*The Peculiarly Appropriate Atmosphere Surrounding a Western Painter*

By MIRA MACLAY

"PAINTERS are apt to get their redwoods too red," said Chris Jorgensen, Piedmont painter and a dean if not the dean of California artists, looking with critical eyes at the fluted column-like trunks of the redwood trees he was painting. The picture was on the easel before him, the paint wet, even glistening where the sunlight was tangled in upper branches. It was a Bohemian Grove scene, Mr. Jorgensen explained—a wagon road winding toward the sunset through great redwoods, the whole canvas suffused with a lovely golden light.

"The bark of redwoods," Mr. Jorgensen was saying, "is not red, but gray and brown. A brownish red, of course—just a little red worked in. These red and purple redwoods that some folks see—" Mr. Jorgensen spread his hands, palm-outward, in a deprecating gesture, as if to do away with such atrocities forever and forever.

It was up in his Piedmont home that the widely known California artist was painting. Memories, details learned by heart, of the woods and outdoors that he loves so well—and knows so intimately—undoubtedly coloring and shaping every brush stroke. For twenty years Mr. Jorgensen maintained a Yosemite studio, painting there at all times of the year and giving to the world many glorious canvases that reflect the grandeur and

the beauty of this region. Mr. Jorgensen has tramped, camped, driven and painted the country from the lower end of Mexico to Vancouver, through Texas and Arizona. He painted and motored four years in the eastern portion of the United States and for two years studied and painted in Europe. He was the first to recognize the paintableness of the old missions, and is widely known for this work alone. He

has also done, both in oil and water, pictures that adequately tell a story, and furthermore, are graphic reproductions of the forests, towering mountains, clear lakes, deep canyons and picturesque coast line of the Pacific and southwestern states. He has filled these canvases with a light that breaks through stormy skies or pours smoothly from clear ones. He has clouds "running northward like rivers," as Robinson Jeffers,

Carmel poet, says, all tremulous motion, and he has the wind-shaken trees bent in the same direction, going with the wind, not against it. "There are artists," Mr. Jorgensen remarked, "who, in their enthusiasm, forget to check up on this, and trees and clouds and prevailing wind are not working together."

"No, I've never looked for honors," this much honored, loved and highly successful painter mused, anticipating the drift of a question. "Just to do something and learn something, has been enough for me. I've found plenty to do—and I've learned—a little," he half-drawled, merry lines shaping about his mouth, and a twinkle coming into his eyes—very blue eyes, clear as a child's, young as spring itself—eyes that steadfastly deny the white and thinning hair above them, and that are the unmistakable index of a life, honest, simple, kindly—a great life for a man, or artist.

Born in the Swedish capital,





*"The large, rambling house . . . with every window a view . . . A woody growth of trees and shrubbery securely tucks the house in, and gives the keynote to the canyon garden."*

Christiana, now Oslo, Mr. Jorgensen has for fifty-nine years been a Californian. He was the first student of the San Francisco Art School, back in '74, when the school was at 313 Pine street, in the old Blumenberg building. A government building now stands on the spot. He was a teacher in the school when it was above where Goldberg and Bowen now are in Sutter street. He married one of his pupils, Angela Ghiradelli, of Oakland. "But my wife," he chuckled, "says one dauber in the family is enough, and gave up painting."

Not her appreciation of it though, nor her intense interest in her husband's work. This was evident as Mr. Jorgensen explained that he refused to sell this, that, and the other picture because "my wife wanted it and she came first." Mrs. Jorgensen has also been her husband's companion in all his wanderings and travel.

Two children, a son, Virgil, now a Piedmont architect, and a daughter, Aimee, who became the wife of Ralph Anderson, now comptroller of Mills College, came to complete the family. Mrs. Anderson died young, leaving an infant son whom the Jorgensen grandparents are bringing up.

The Jorgensen home and canyon garden in the Piedmont hills, combine happily, as many California homes do, the attractions of both country and city reflect indubitably the individuality of the owner. The large eleven room, rambling one-story house is sincerely and strongly built, with every window, it seems, a view window. A woody growth of trees and shrubbery securely tucks the house in, and gives the key note to the canyon garden. The approach, however, is formal—a wide drive facing a formal garden, outlined on the south with a stately row of deodars that completely screen the Jorgensen property



*A California painter in Yosemite Valley made famous by those who have painted it.*

*Mr. Jorgensen in his studio in Yosemite National Park, which he maintained for twenty years, painting there at all seasons. One of his canvases may be seen on the easel. At the right is a typical vista in the artist's Piedmont garden*

from that adjoining, and contribute to the air of seclusion. A lawn, velvety, close-cropped; colored stepping stones, with moss between; formally arranged flowerbeds, a bird pool, sun-dial, and rose arbor ornament this garden space. The arbor is a memorial to the loved daughter of the family and is one of the many features that make the Jorgensen garden not just any garden, but their very own, and an intimate expression of personality and family life.

Just back of the formal garden, and not far from the house, begins the descent into the canyon garden. A winding succession of broad steps, usually cement left rough, and of stepping stones, leads down to a creek, dry in summer and a vehement torrent in winter. Bright hued flowers and berry bearing shrubs border the paths, while moss and rock plants cling to the edges and fill in the crannies between stepping stones. Past pools, past groves of oak, bay, madrone, redwood and a tiny orchard, set in the curve of a slope, up and down, in and out, the curved path goes. The orchard, Mrs. Jorgensen, who led the way down, explained, doesn't bear fruit that would do to send to a state fair, but the trees were there when they secured the property, and the spring blossoming alone amply repays space and care. Apple, plum, quince and pear—it is easy to imagine the lovely blossoms and scented air. Large figs, too, that in spring have the bare boughs set with clusters of bright green leaves, stiff as a bouquet arranged by a child and yet poised with the debonaire sureness of some dancer whose scalloped skirt swirls primly with the measures of an old time minuet.

There is a succession of pools, all connected with a pumping system. When the garden is being made ready for gala occasions, water is turned on. It trickles from pool to pool and overflows



slopes and rill ways, making the foliage shine with a silver spray, and giving a lovely statue the chance to be a real water nymph. But always the pools are interesting—brooding mysteries that reveal what the sky is doing or thinking about, and that hold lilies and lotus and water hyacinths to their drowsy breasts.

There are many retreats—rustic seats, little summer houses, fountains that offer crystal drink—tucked in along the garden paths. Here one may rest, or read, or make love, or dream. And one might be hundreds of miles from traffic and business instead of only a few blocks. The air is heavily impregnated with woody scents. The stillness is deep and unbroken. The sunlight filters through a thick growth of leaves and falls into the lovely uneven patterns of the forest.

The picnic grounds are a most important feature of the canyon garden. Long branched live oaks shut in the little picnic glade, close down by the creek, and an open air fireplace and grill, tables and chairs of rustic construction, are there, ready for the party to begin. A once-a-year family picnic that usually assembles thirty-four grown-ups and eleven children, is a feature of the Jorgensen home life and is held in this picturesque setting.

A convenient adjunct to the picnic grounds is the garden house, close by, yet completely hidden among shrubs and trees. This house is electrically equipped and hot water in plenty is to be had for making coffee and washing dishes. Complete picnic equipment is also stored in this house, so plates, cups and saucers, etc., do not have to be carried down from the house, many steps above.

Near the picnic grounds and among the oaks is a child's playground. Swings, rings, sand boxes, etc., are here to complete the child's paradise that the entire canyon garden presents—an environment in which a poet or painter might well grow up.

An aviary so large that its dozens of

gay feathered songsters scarcely know they are not free, is pleasantly placed among the oaks, and the trills of canaries and finches add to the melody of wild bird song.

And the flowers—all that grew in Shakespeare's garden and many varieties that the famous bard never heard of! They border the stepping stone walk through the canyon and here and there are lovely banks or beds or terraces of blooming plants. Foxgloves ring their soundless bells in shady places, under the oaks. Iris are ranged in stately rows and fill long beds. One bed of bronze and yellow iris



brakes, woodwardias add to the native greenery, and roses in profusion. A specially fine bed of the exquisite Braslan rose, a favorite with Mrs. Jorgensen, gives lovely cutting flowers.

There are fountains and drinking places conveniently scattered through the garden. A cast cement fountain of elaborate design is one of the most attractive of these. The fountain is set in a rough stone wall, backed by a thick woody growth that accents the atmosphere of seclusion.

The Jorgensen home in all its aspects reveals the rich life that the artist has lead. The eleven rooms seem to have a way and will of their own, sprawling and jutting out so as to command view and let in a maximum of sunshine, a flock of sheep browsing on Italian hillsides; a herd of sleek cows being driven homeward through Marin County pastures; a wind-tortured cypress of the Monterey coast; an eastern creek, alders bending above the quiet waters; a fleet of white clouds driven before a stiff wind blowing over the blue Pacific—these hint the many.

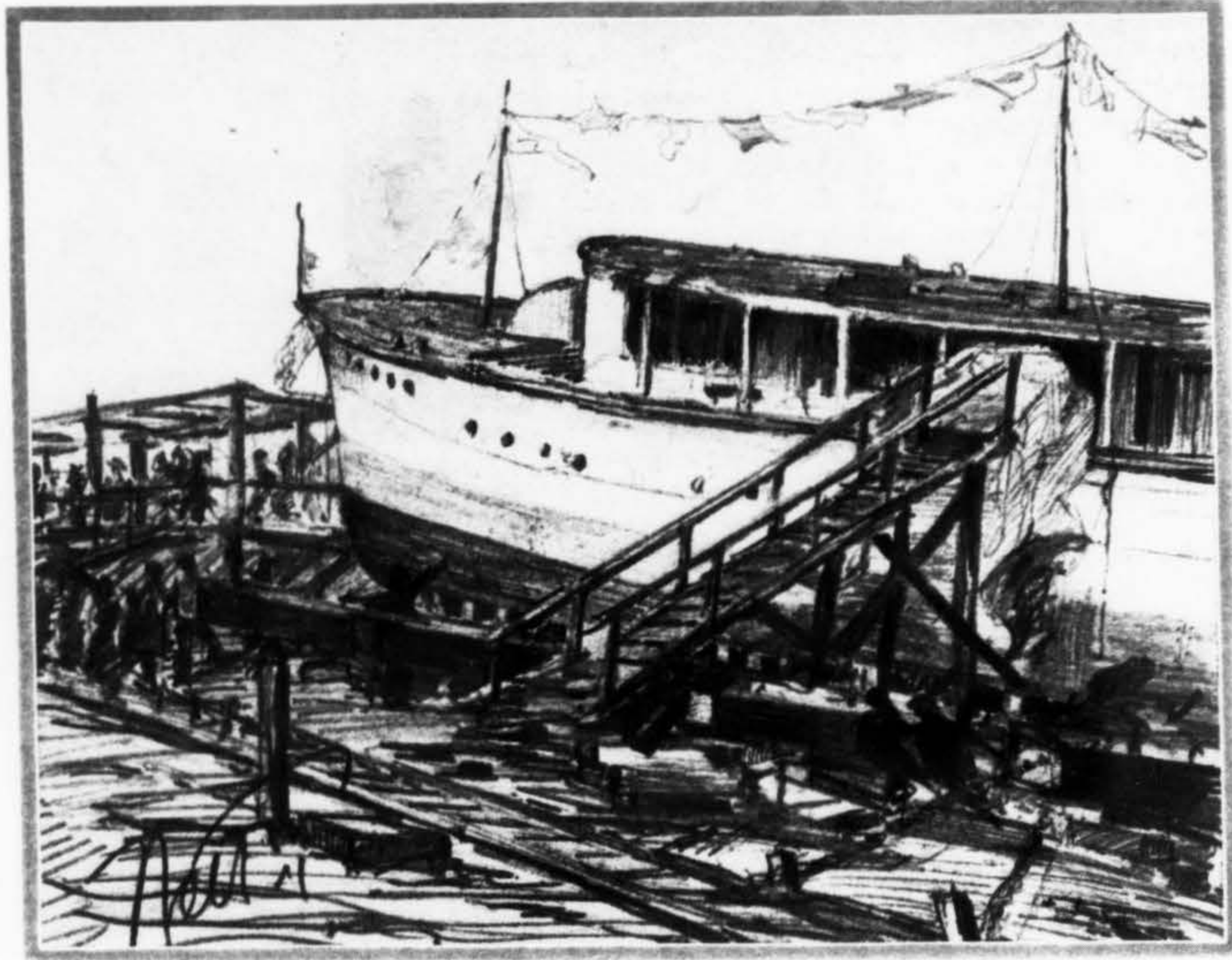
Then there is a fine big clock and some cabinets, beautifully done, that also are the handiwork of Mr. Jorgensen. "Just done at odd times to keep me out of mischief," he explained, as he saw surprised pleasure registered. A master cabinet maker might well be proud of those righteously executed pieces—satin smooth.

Such is the charming environment in which this western painter, who has interpreted the beauty and grandeur of the west to many, is enjoying the sunset of a long, well worth while life. The living picture—the house and garden, the family and friends grouped about the artist—is as lovely and dramatic as any that Chris Jorgensen has ever painted. In both his art and the more difficult art of living, one feels that he has achieved notably. "I've had a good time as I went along," Mr. Jorgensen said, smiling goodby. "And", drawing a deep breath of the flower and forest-scented air, "I'm still having it!"



is a special pride of Mrs. Jorgensen. Rhododendrons grow in great masses. There are borders of spice-scented clove pinks, of lobelia, blue as California skies; ice plants of many odd forms; tuberous begonias with their blossoms that rival orchids in shape and hue; or daisies of many hues and varieties. Pansies, peonies, fuschias, chrysanthemums, tulips, hyacinths, Narcissus, stock, mignonette, sweet Williams, dahlias—it would take a florist's catalogue to mention all the flowers of the Jorgensen canyon garden.

Feathery bamboo, ferns,



### Launching of John Barrymore's Yacht "Infanta"

SKETCH BY NATT PIPER

*Beautiful Dolores Costello and her noted husband smiling over the successful launching of their yacht, "Infanta." Mrs. Barrymore was strikingly clad in brown and carried a magnificent sheaf of American Beauty roses. The ceremony, attended by only a few intimate friends, was held at the Craig Shipyard where the boat was built.*



*The "Infanta" is a magnificent craft—one of the finest in California waters. She was designed by L. E. Geary, a naval architect of Seattle, and is 120 feet in length. She is equipped with Deisel 275 horsepower engines and has a sea-cruising speed of fifteen miles an hour.*



*The first annual Los Angeles boat show will be held in the Ambassador Auditorium March 29th to April 5th. This event has been timed to coincide with the Mid-Winter Sailing Regatta of Southern California.*







## NEW ARCHITECTURAL MODEL VALUES

*Creations of the Moment—Miniatures of the Future—Pawns for Reality*

By JULIAN C. MESICK

TO divine the future is man's besetting urge, in many fields. Building is not the least. How pathetic to realize short-sightedness or lack of imagination after marring the landscape with ill considered projects! Thus we resort to models, which like mines may contain many "values."

The art has blossomed so in the past few years that the old and new appear as of different families. It is most unnecessary to endure "low values" in form and color,



Entrance elevation, residence of Mr. E. J. Sweetland

for lack of knowledge! As the flotation process of separating minerals from the slag seemed to violate the laws of gravity, so have the present processes of model making transcended difficulties equally inherent.

We once cast skyscrapers in plaster—white. We attempted to judge glass and masonry rendered in the same color and material. Only the architect's imagination could "see" in color. How could the idea be transferred? No wonder the layman clung to familiar forms and customs, asking for classic templed office buildings topped by a roof like Jones'.

Through discriminating use, materials are handled with facility and easily made to include the forms of adjoining structures, thus creating the atmosphere of the entire project, so necessary to correct judgment. Details are in better scale. Correct colors are incorporated into the material

and the artificiality of quantities of paint has been dealt another blow. We control plasticity to permit revamping of the model as study progresses. Soap, wood, clay, stone, glue-whiting, mache' and many other materials have yielded to the carving knife and chisel, banishing the justification of "heaviness." Carvable plastic wood, a synthetic, can be modeled for "picking up and softening" forms. Oversizing will care for its slight shrinkage when used thick.

The important thing to remember, is—clean-cut compact models are possible and they are doing effective work in unearthing absurdities in all manner of places. Even city buildings, studied on one side only are yielding before their merciless portrayal. Buildings and landscape are assured of character which hold them inviolate against time. Though empires fall, there is always someone to cherish an object of art.

Our hope is to prove that the elusive fourth dimension quality has been properly handled in our architecture before erection. The wise call it "thrueness". With erection the die is cast. Theoretically it seems beyond us, but narrowing our problem to the inner relationships of masses, it seems tangible. A model is a great aid to the imagination.

The sculptor makes us see rhythmic forms in the marble, carrying the eye and

spirit, creating consuming emotions. So much with only a stone! How much greater are our chances with constructions into which we enter? We have glorious opportunities. We want 'such as never was on land or sea'! As laymen we search out an architect to organize the form. He listens, cautions, and amplifies our dreams. We study the drawings carefully, but they have grown beyond our recognition. It had to be so! Our demands and scattered



Garden elevation, residence of Mr. E. J. Sweetland

glimpses of the real, had to be "knit." Numerous "values" as investment, locale, resale etc. press in for consideration.

The colored drawings and perspectives are charming and help immeasurably, but we want to walk around the job and see just how each roof slopes and judge windows, gables and porches. A sketch model seems to be the only solution—but what kind? It should be flexible, accurate in

form and color, practical in size and reasonable in cost. One to three dollars per thousand of the building ought to be sufficient, depending on the information desired. Models of formal work may cost more, but great "value" is obtained from the so called "sketches."

Happy is the architect when the client realizes that any one of the values he derives is worth the added fee, he (the client) pays for the service of



Model made by Miss Mesick for the residence of Mr. E. J. Sweetland Piedmont, California; Frederick H. Reimers, architect



*A model by Miss Mesick for the residence of Mr. and Mrs. Tilghinau E. Johnston, Piedmont, California; Harris Allen, architect. The fine existing trees are approximately the same scale as shown on the model*

a model. The architect is glad to assume the responsibility of directing its construction in his office or cooperating with a professional model maker as he directs the making of drawings or superintends the erection of a building, respectively. The architect can abandon himself to the perfection of the work, knowing that the client will follow the intricacies of plan and detail and come into accord, or register protests, on sound judgments. The landscape architect instantly sees the trend of the work. The banker, if one is interested in finance, is reassured of a sane project; in fact a model is the meeting ground of all, including the builders.

A model is a means to a finer building, assisting in design, and ways too numerous to mention. We seek the spirit, but cameo modeling is seldom justified. In the past we felt obliged to create yards and yards of mechanical detail by duplication methods. Now we realize that no eye grasps the entire length of a cornice at one time, and we need create only as the graphic sketcher—enough to render judgment of form, color and atmosphere accurate. We have some liberty in the building mass, much in the planting, and absolute in the base, all of which can be made to compliment the fixed portions due to necessity.

Though the beauty of a model is incidental, it is of utmost value in creating a sense of worth. It is another of the good things of life had, practically without added cost—that is, if the model maker knows his business, and is truly an artist. To sculpture, paint or decorate is not enough. He must know materials and craftsmanship not only to stem the flood of mechanical difficulties, but to create a comprehensive presentation of the spirit of the project which incidentally may rise to art. Secrets of technique are rarely kept, and then, mainly to protect the art from misuse.

"Why does any one ever authorize a building without having a model?" asks Mrs. Wise, who proves herself wise indeed.

"Model making possibilities are not generally understood." Let us follow the making of a few. Familiarity will surely draw them closer to daily activity."



*Residence of Mr. Joseph L. Hyman, Seacliff, San Francisco, Hyman and Appleton, architects*

If only we had television!—to color and avoid the flatness of a photograph. A reading glass to give "roundness" but not enlargement will help the forms. The models shown are all "small" ones, so the reduction is only by two, three, and four at the most. Greater reduction would improve the realism, but is inconsequential

when it is remembered that the model is correct when viewed direct. Photography is usually a secondary consideration with models, but allowance can be made.

The "unfinished" stage of the model of a Piedmont residence emphasizing the roof, illustrates the time at which a model begins to be useful for study purposes. Situated in an oak grove, this naked condition of the building is unobtainable in reality, but if correct in this form, the building is certain to be lovely in its final setting. The landscape "helps" but will never "make" a building artistically. Art and architecture lie deeper. Walks, planting and trees were placed later.

Visualize a hillside clearing, excavated and surrounded with high concrete foundations, at various levels. The very particular need of a model will be understood. Used for months by all on the job, including the excavator and plumber, it survived to at once enter an exhibition at the De Young Museum, San Francisco. This is characteristic of the type of models shown, though toning-up is usual for exhibition.

The unusual arrangement for its construction may be interesting. The owner, an exceptionally well informed woman had the job well in hand. The model maker being of different residence and unknown to the architect, the same principles were followed as if under his immediate direction. The model was "set up" according to the drawings, and taken to him for conference by the owner. Alterations were made as the design and plans progressed. Finally a few experiments were made at the request of the owner the same as the architect would have requested had he been present, but

*The garden treatment suggested in the model for Mr. Johnston was found extremely useful by the landscape architect in working out the final design, which differed principally in details*



no "opinions" were expressed by the modeler.

This is to the owner's benefit, for the architect is the only person having studied the problem in all its details and hence capable of "advising." The model "showed up" the excavation about the service entrances. Though known, the model made its excessiveness felt. The maker's only part in a discussion, is to guarantee accuracy. Though knowledge is essential to good work, it is in no way his province even to discuss the work unless asked by the architect, who must always be in a position to curb any ill considered ideas, no matter how seemingly brilliant on first thought. The maker takes his fling as a renderer. Only in his own art of expression is he supreme.

The street elevation of the colonial brick house illustrated in model and reality, shows the accuracy of expression and dependability for a "preview." The garden view of the same house is only one of the million possible airplane views obtainable in the parlor. Numerous refinements were made from this (the first layout of the garden, to which the maker added missing links.) The finished garden should be seen to be appreciated, but no airplane was available.

The model's base averages eight by twelve inches. The scale is sixteen feet to the inch. Imagine an entire suburban lot and house shown in an actual area of six by ten inches. The purpose was served, so why more? Bulky models are white elephants, impractical to carry to office, home and job or wherever serviceable. Large models sink into the discard at the earliest possible moment unless the project is of extreme importance and necessarily large. Models too large to animate are little loved; while even the stranger is glad to give the small, well-made model a home, in exchange for the pleasure of its company.

The Bennett home is another example of judging the layout of a hillside home—its entrance, its aspect from the road, and its background of evergreens. When possible, it is well for the model maker to visit the site—but not imperative. This model is an example of reading location from the survey and the architect's description.

The lack of depths in the windows is characteristic of the very "sketchy" models—which this is in this particular. The bulk of the time was spent on the mass of the building and layout and study of the grades and terraces. Each model has its



*Residence of Mr. and Mrs. Milton E. Wise  
Piedmont, California; Leslie H. Lippiatt,  
architect*



*Residence of Mr. Clarence K. Bennett, Hillsborough, Cali-  
fornia; Harris Allen, architect*



*Unfinished model, residence of Mr. Milton  
E. Wise, Piedmont; Leslie H. Lippiatt,  
architect*

own particular reason for existence, hence the variation in treatment, scale, degree of finish, and emphasis of a particular portion of the model.

The street view of the residence for Mr. Joseph Hyman showing an angle gable entrance motif shows the detail obtainable in a larger model built twelve feet to the inch, instead of sixteen. Here the architects wished to study the entrance at larger scale, but the modelers limited time forced an experiment. Extra care was given this detail with the hope that it would serve in the smaller form. It did,

with the added advantage of having adjoining masses expressed in their entirety and true relationship, leaving no conjecture as to the effect of or on adjoining masses.

The line drawings of the residence of Mr. and Mrs. E. J. Sweetland show sketches of the original preliminary drawings from which the model was "set up" for study and experiment in the architect's office. The drawings were matured. The maker brought the model to date, and the architect reviewed it for "final" as shown by the two photographs of the model. Note the relocation of chimneys and some idea will be gained of the intensive restudy given the plans. The base of the model is slightly under ten by seventeen inches, built eighteen feet to the inch. A larger model but smaller scale than the others shown. Dry clay models larger than eighteen to twenty inches are built in sections and then joined. Parts may be removable for judging alternate schemes.

The completed building will in most cases show refinements not shown on the model as study is almost invariably carried on until the erection of the building. The above model was plastic for three and one half months and required one fourth of that time for its construction. Changes after this time were an added column in opening over breakfast room projection and refinements of detail too numerous to mention.

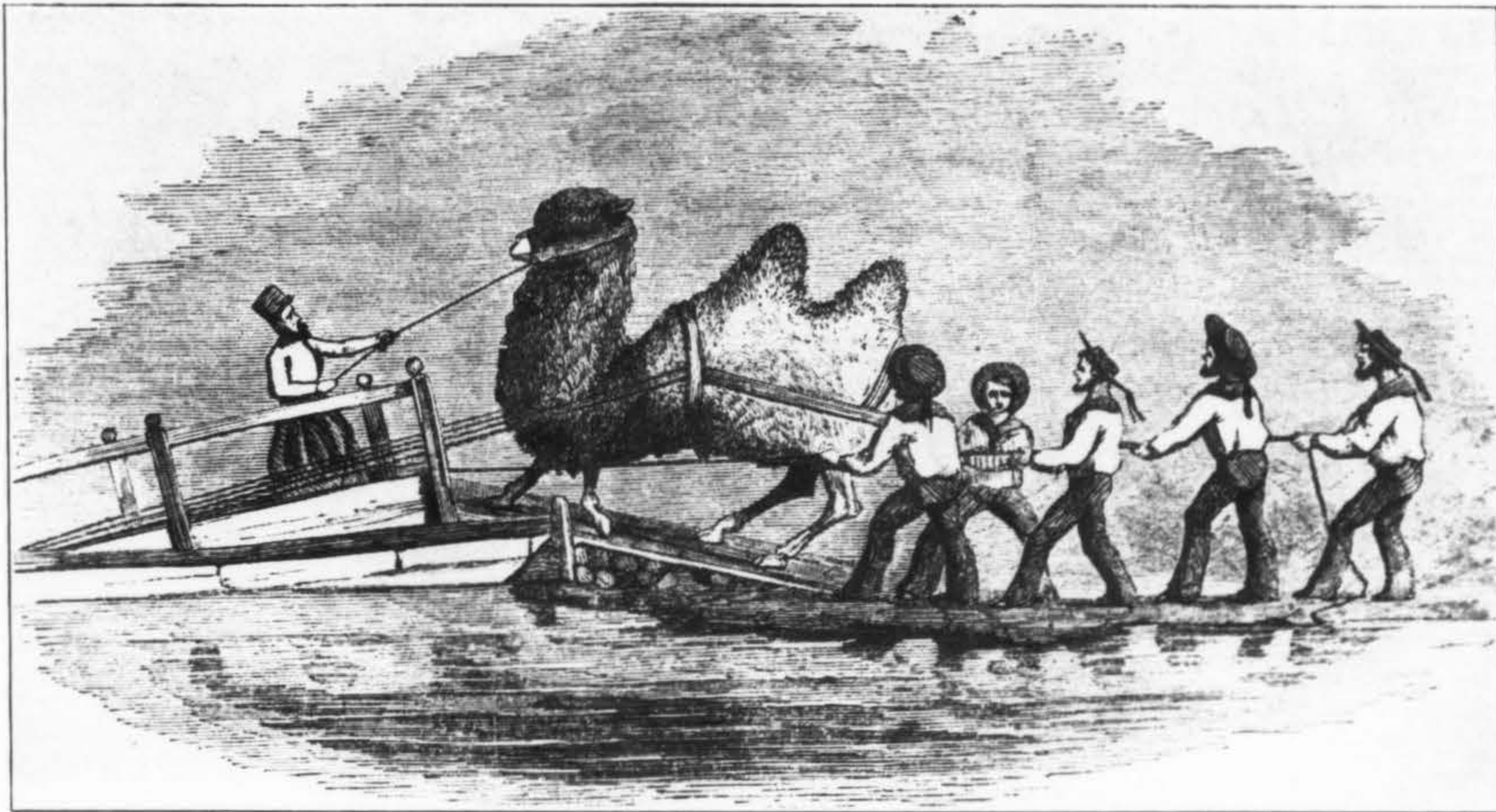
Close observation reveals considerable more detail than the camera is able to record. For instance, joints in wall and pavement stones and muntins in leaded glass windows. To have modeled boldly enough for the camera would have been to over-do their importance in the model. The finesse of the weathering of the special stone colored white clay is also lost. This came about by natural pro-  
*(Continued on page 74)*

*Let's Go Places**Police Protection*

*Again we are privileged to show some characteristic etchings of dog nature by Morgan Dennis. The world will always love dogs, and laugh at them. Here are moods dynamic and static, tellingly told by the strokes of Mr. Dennis' etching needle. They will appeal to all dog-lovers — which includes most of us.*

*A Terrible Tough Feller*

P U P P I E S   A N D   T H E I R   P R A N K S



An illustration from "Uncle Sam's Camels" showing the embarkation of the camels in Smyrna in 1856. Taken from a plate in Jefferson Davis' Report to the Secretary of War. Courtesy of the Harvard University Press.

## BOOKS WORTH LINGERING OVER

*For Readers Partial to History and Belles-lettres*

By LOUISE MORGRAGE

### *Camels in America*

In the fifties the United States government imported some camels from Asia to test their fitness for draft animals in army manoeuvres in the western deserts. The text in "Uncle Sam's Camels" (Harvard University Press) gives a full account of this droll undertaking, partly through a brief description of the whole affair by the editor, Lewis Burt Lesley M. A. of San Diego, and more in detail in two journals hitherto unavailable to the public. One of these was kept by a young lad, from Pennsylvania, May Humphreys Stacey, and the other was written by Edward Fitzgerald Beale. Both chronicles refer to an expedition through the southwest in the summer of 1857, of which Stacey was a member and Beale the leader. Its object was the survey of a wagon road across Arizona and the camels were included in the outfit to be under observation. These two documents were intended to inform one a family, and the other, the secretary of war, but they turn out to be pretty good reading for anyone who loves the thought of exploring open country.

### *On to Oregon*

A recent book called "The Overland Trail" (Stokes) by Agnes Laut is remarkable for its singularly exalted aspect of

the penetration of the northwest. In her study of the past and present along the famous Oregon Trail, Miss Laut presents some most effective contrasts between the opulence, ease and luxury of the present day and the hardships, courage, and indomitable will of the pioneers with whom she repeoples this whole route from Kansas City to the sea. She moves these figures of heroic and romantic mold along over this pathway, from the days of Lewis and Clark in 1804, on through the fur traders, next the settlers and missionaries, and finally the surveyors for the railroads nearer these times of ours. About many of them she has tall tales to tell of staunch behaviour under frightening circumstances involving a mixture of nationalities, types and races; yet the pivotal idea is the spiritual significance of this long trek in the growth of the nation. This is a very uplifting book for Americans to read and ponder over, and no thoughtful citizen ought to miss it.

### *Sitwellian Doctrines*

"The Gothick North" (Houghton Mifflin) by Sacheverell Sitwell is offered as a study of medieval art, life and thought; it turns out to be an intensely subjective disquisition on the forms of escape for artistic energy pent up in mankind and in-

cientally in Mr. Sitwell. In pursuing his theme, the gentleman confines himself neither to medieval times nor even to the continent of Europe. He skips about lightly from age to age and place to place with versatility and also a display of the modern kind of virtuosity which is particularly British. He is extremely able and knows it; but what is a little arrogance in anyone able to write such heavenly prose, a sensitive mellowed prose that is like the tongues of angels speaking?

This marvelous prose however does not always convey matter of unvarying interest. There are high spots in the volume, such as an entrancing chapter on tapestries, another on monasteries, and many, many passages here and there. On the other hand a modern love scene leaves this reviewer cold, and the occasional interviews with a Mr. and Miss Corder grow extremely tiresome. Yet this pair of individuals is essential to the development of the Sitwellian doctrine that it is useless to repine amidst "these sad ruins"; for they can never be rebuilt, although "fine structures may arise beside them." This is not so bad, but wholesome and hopeful. In fact there is considerable aesthetic satisfaction in this voluminous work for anyone to whom the subject appeals.

## 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 for the pairs are March 13-14, and March 27-28; and March 9, 16, 23 and 30 for the popular afternoon concerts. The orchestra is heard over the radio, March 6 and 20.

**SAN FRANCISCO SYMPHONY ORCHESTRA**, Alfred Hertz, conductor, gives the symphony events in pairs on Fridays and Sundays at the Curran Theater, San Francisco, in this, the fifteenth season of the life of the organization. A series of popular Sunday afternoon programs alternate with the pairs and are also given at the Curran Theater. Giovanni Martinelli is soloist with the Orchestra in the municipal concert at the Civic Auditorium, March 29.

**PORTLAND SYMPHONY ORCHESTRA**, William van Hoogstraten, director, is in the nineteenth consecutive season in Portland, Oregon. The season this year comprised twenty concerts in Portland and one in Eugene. The Sunday afternoon concert is given at 3:00 P.M., March 9, while the evening date is March 17.

**SEATTLE SYMPHONY ORCHESTRA**, Seattle, Washington, Karl Krueger, director, is now in the fourth symphony season and provides three series of concerts each year: A Monday evening symphony series at the Metropolitan Theater; a series of Saturday evening symphony concerts at the Civic Auditorium, and a series of Saturday morning Young People's concerts at the Orpheum Theater.

**VALLEY SYMPHONY ORCHESTRA**, Miss Helen G. Sandford, director, gives the opening concert of the season, March 17, at the Ebell clubhouse, Pomona, California. Organized last year, and holding rehearsals throughout the winter, the orchestra announces five concerts are planned, one each month in the Spring and early Summer.

**PASADENA MUSIC AND ART ASSOCIATION**, Pasadena, California, presents, in the Artist Series, Martinelli, tenor, on Thursday evening, March 20, at the Junior College Auditorium, Pasadena, California.

**MUSIC BRANCH, Community Arts Association**, Santa Barbara, California, announces for the month:  
March 4, Los Angeles Philharmonic Orchestra, Artru Rodzinsky, conducting, Granada Theater.  
March 10, Pro Arte String Quartet, last event of the Chamber Music Series, Lobero Theater.  
March 24, Giovanni Martinelli, tenor, last event of Artist Series, Lobero Theater.

**COLEMAN CHAMBER CONCERTS**, Alice Coleman Batchelder, founder and director, are given at the Community Playhouse, Pasadena, California. The concert for the month is presented by the Pro Arte Quartet of Brussels, and the date is March 9.

**PACIFIC OPERA ASSOCIATION**, directed by Arturo Casiglia, is giving the second season of opera at the Capitol Theater, San Francisco, California. It is the purpose of the organization to feature California talent. The operas and dates are: "Lucia" March 2; "The Marked Ball," March 4; "The Barber of Seville," March 5; "Rigoletto," March 7; "Cavalleria Rusticana" and "Pagliacci," March 9.

**BARTLETT-FRANKEL STRING QUARTET**, Mrs. Cecil Frankel, founder, gives a series of six Sunday evening concerts at the Beaux Arts Auditorium, Los Angeles, California. The concerts are given March 9, 16 and 23. The Quartet includes Josef Borissoff, Anthony Briglio, Emil Ferir and Nicholas Ochi-Albi.



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**BILTMORE MORNING MUSICALES** are held in the Sala De Oro of the Biltmore Hotel, Los Angeles, and are sponsored by Genevieve Gray. The current date is March 24, when the famous dancers, Kreutzberg and Georgi, appear.

**PASADENA CIVIC ORCHESTRA**, Reginald Bland, conductor, announces March 15 as the date of the next concert, Junior College Auditorium, Pasadena, California.

**PAUL McCOOLE**, in his series of Historical Recitals, is again heard at the Carillo Adobe, Santa Barbara, California, March 7, 9, and gives a dedicatory recital at the New Studio of the Golden Bough, under the management of Edward Kuster, March 15. The pianist's tour of the northwest opens at Everett, Washington, March 20.

**PRO-ARTE STRING QUARTET** is heard in Oakland, California, March 4.

**SAN FRANCISCO SYMPHONY ORCHESTRA**, Alfred Hertz, conducting, appears in concert at Berkeley, California, March 25 and April 1.

**YEHUDI MENUHIN**, boy violinist, gives a recital in the Civic Auditorium, San Francisco, March 31.

**THE BEHYMER MUSICAL COURSES** include for the month a matinee concert by Josef Hofmann, pianist, March 2; a concert by Sigrid Onegin, contralto, March 4. The concerts are given at the Philharmonic Auditorium, Los Angeles, California.

**THE GERMAN GRAND OPERA COMPANY** appears at the Shrine Auditorium, Los Angeles, California, March 10-16, presenting "Rheingold," "Flying Dutchman," "Walkuere," "Don Juan," "Seigfried," "Tristan and Isolde," and "Gotterdammerung," the last at 2.15.

**SIGRID ONEGIN**, contralto, sings in San Francisco, California, at Dreamland Auditorium, March 7, and in Oakland, California, March 18.

**THE GERMAN GRAND OPERA COMPANY** appears in San Francisco, California, for an engagement of six nights and one matinee, between March 17 and 22, at the Dreamland Auditorium. The company gives the four Wagner "Ring" operas, "Rheingold," "Walkuere," "Seigfried" and "Gotterdammerung"; Mozart's "Don Giovanni," as matinee, and Wagner's "Flying Dutchman" and "Tristan and Isolde."

**KEDROFF RUSSIAN VOCAL QUARTET** returns to San Francisco, California, for a recital at the Scottish Rite Hall, March 12.

**STRADIVARIUS QUARTET** opens a Spring series of semi-weekly concerts at Mills College, California, March 6.

**RICHARD BUHLIG** is heard in three piano recitals at the Beaux Arts Theater, Los Angeles, on Monday evenings at 8:30, March 3, 17, 31.

**PACIFIC COAST MUSICIAN**, published in Los Angeles, California, issues a special edition, giving the names of the organizations of California especially sponsoring music.

**YEHUDI MENUHIN**, the young violinist, appears at the Shrine Auditorium, Los Angeles, California, April 7.

**ROLAND HAYES**, tenor, is heard in recital at the Philharmonic Auditorium, Los Angeles, March 8.

**WOMAN'S LYRIC CLUB**, J. B. Poulin, director, appears in concert at the Philharmonic Auditorium, Los Angeles, California, March 7, at 8:15 p.m.

**THE ALICE SECKELS MATINEE MUSICALS**, Fairmont Hotel, San Francisco, California, presents this month, in the series of matinees, the Ben Greet Players during the week of March 24.

**ROLAND HAYES**, tenor, appears in song recital, March 6, at the Junior College Auditorium, Pasadena, California, under the management of Teresa Cloud.

**PARLOW QUARTET** gives sixteen concerts in the Chamber Music Hall on the Oakland campus of Mills College this season. The announcement is made and dates given by Luther B. Marchant, Dean of the Music School: March 5-19; April 2-6-30. The members of the new ensemble are Kathleen Parlow and Willem Wegman, violinists; Lajos Fenster, violist, and Willem Dehe, cellist.

**LAWRENCE STRAUSS**, San Francisco tenor, who has lately returned from a concert tour in the East, will give a recital at the Scottish Rite Hall Friday evening, March 21, it is announced by the concert management, Arthur Judson.

ART

**LOS ANGELES MUSEUM**, Exposition Park, Los Angeles, California, holds the following exhibitions through the month: International Print Makers hold the 11th annual in the four main galleries. Modern Chinese Paintings. Serge Schervaro, Russian, paintings.

**GALERIE BEAUX ARTS**, 166 Geary Street, San Francisco, California, announces exhibitions as follows: To March 5, Rinaldo Cuneo, oils. March 10-24, Exhibition of Modern Art, Examples of modern masters loaned by Western collectors.

**STENDAHL GALLERIES**, Ambassador Hotel, Los Angeles, California, are holding an exhibition of the work of Alson Skinner Clark throughout the month.

**OAKLAND ART GALLERY**, Oakland, California, continues the no-jury exhibition room as an experiment in presenting an open forum of contemporary art. In this room the exhibition is changed the 7th of each month to include the paintings presented for hanging during the previous four weeks.

**BERKELEY ART MUSEUM**, Berkeley, California, has assembled twenty-three exhibitions to be circulated throughout the Berkeley schools this season. The exhibitions include contemporary work, also Oriental art. A group of ten exhibitions is assembled from work done by students at Mills College.

**THE ROBERT C. VOSE GALLERIES** of Boston are holding an important exhibition of paintings by old and modern masters at the Biltmore Salon, Biltmore Hotel, Los Angeles, to March 29. This is the third consecutive exhibition held at the Salon by the Vose Galleries and Mr. Robert C. Vose is personally in charge.

**CALIFORNIA PALACE OF THE LEGION OF HONOR**, San Francisco, California, announces the reopening of all the galleries, wherein has been arranged the loan exhibitions, and the permanent collection. Daniel Chester French, dean of American sculptors, has given to the Palace eight large plaster casts, shown in the recent all-American exhibition of sculpture.

**SANTA BARBARA ART LEAGUE**, Casa de la Guerra, Santa Barbara, California, holds the semi-annual exhibition of the work of members through the first half of the month.

**JULES KIEVITS** shows in the main gallery, 464 East Colorado Street, Pasadena, through March, painting and sculpture by "Contemporary Artists of San Diego," and contemporary paintings by A. J. Van T'Hoff of Holland.

**GUMP GALLERIES**, 246 Post Street, San Francisco, California, continue the Spring program of exhibitions: To March 8, Etchings by Max Pollak. March 10-22, Paintings by R. Macaulay Stevenson. March 24-April 4, Paintings by Besie Lasky.

**BARTLETT GALLERY**, 3358 West First Street, Los Angeles, California, was established by Dana Bartlett primarily to show small canvases by contemporary artists of the West and he continues this policy. Oils, water colors and a group of carefully selected etchings make up an interesting showing for the month.

**DALZELL HATFIELD GALLERIES**, Wilshire Boulevard, Los Angeles, California, hold throughout the month an exhibition of the work of Millard Sheets, consisting of paintings of Europe, Central America, and California.

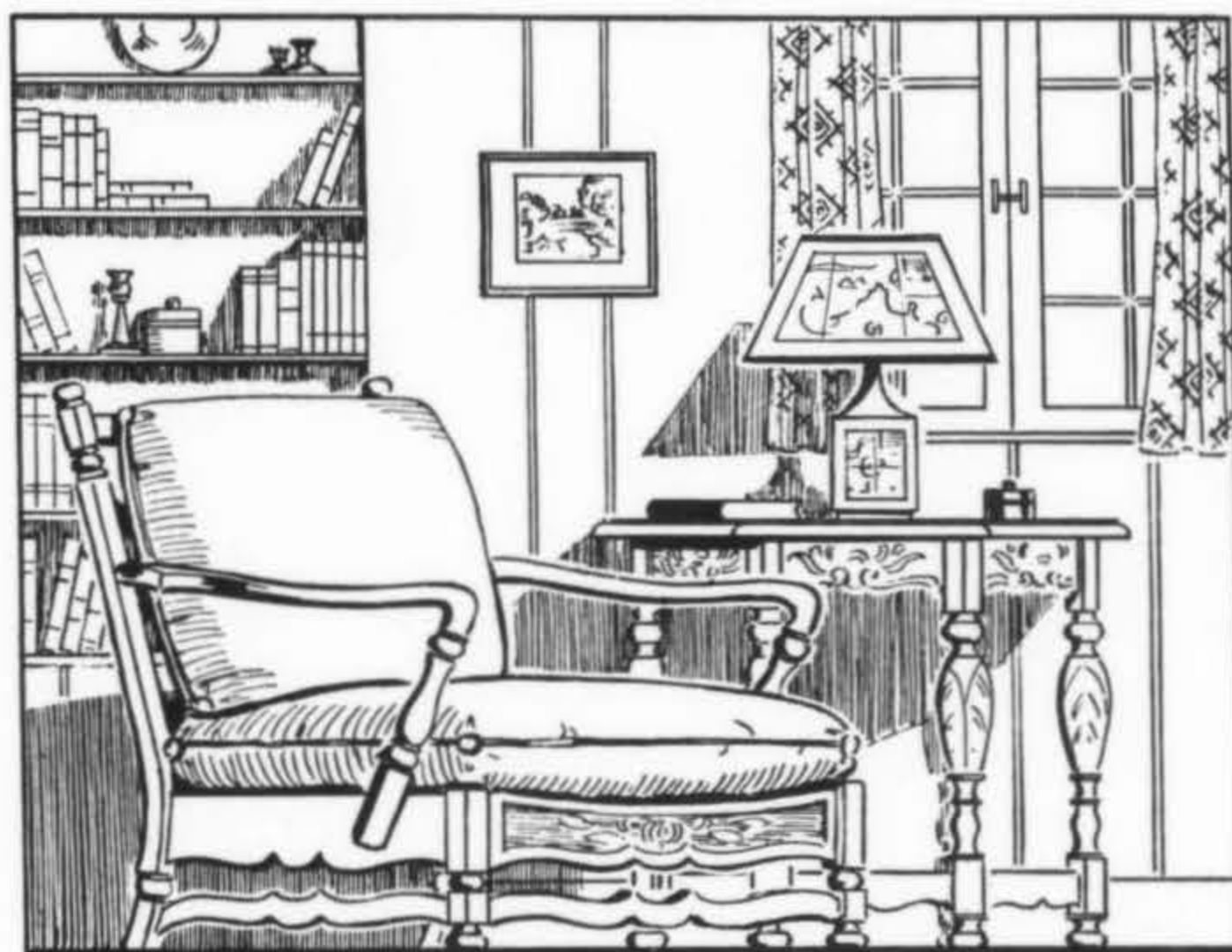
**WILSHIRE ART GALLERIES**, 666 South Lafayette Park Place, Los Angeles, California, show the work of Leon Bonnet, both landscapes and marines, through the month.

**BOHEMIAN CLUB**, San Francisco, California, held the annual exhibition of artist members from February 15 to March 1.

**LAGUNA BEACH ART ASSOCIATION**, Laguna Beach, California, opened the Anniversary Show, commemorating the opening of the new art gallery, last month and continues the show through March.

**SAN FRANCISCO ART ASSOCIATION** will hold the annual exhibition in the California Palace of the Legion of Honor, San Francisco, California, during the month of May. Artists throughout the West will be invited to send representative work that the exhibition may be an outstanding one of the accomplishments of the year in Western art.

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**COURVOISIER**, 474 Post Street, San Francisco, California, shows photographs by Sherrill Shell to March 8.

**DENNY-WATROUS GALLERY**, Carmel, California, is showing an exhibition of camera prints by Edward Weston.

**SANTA CRUZ ART LEAGUE** announces the following awards of the annual exhibition held last month at Santa Cruz, California: First prize in oil was awarded to William Ritschel for "Glory of the Pacific"; Second prize in oil to Dorothy Dowiat for "Professor of Engineering." Honorable mention in oils, "Summer's Day," by Paul Lauritz; "Tranquility," by Jeannette Maxfield Lewis; "Mono Lake," by Florence Alston Swift; "The Goat Ranch," by Millard Sheets, and "The Green Float," by E. Charlton Fortune.

First prize in water colors, three paintings by Lillian A. Howard. Second prize in water colors, "Hay Barges," by Wallace Harrison. Honorable mention in water colors, three sketches by Armin Hansen; "Tropical Flowers," by Millard Sheets.

First prize in pastels, "Martinez," by Michael Goodman. Second prize in pastels, "Under the Cliff," by William P. Silva. Honorable mention in pastels, drawings by Katharine Seideneck and E. A. Tremaine.

**KATHARINE BEECHER STETSON'S** portrait relief of the daughters of Mr. and Mrs. Reginald D. Johnson is among the sculpture shown at the 125th Annual Exhibition at the Pennsylvania Academy of the Fine Arts. This relief has been shown at the Art Institute of Chicago, the National Academy of Design, New York, and last year at Pasadena Art Institute and was recently on exhibition three months at the Ebell Club with other sculpture.

**SOCIETY OF WOMEN ARTISTS**, San Francisco, California, will hold the third annual decorative arts show at the Women's City Club in April.

**EBELL CLUB**, Los Angeles, California, is holding a "Salon of Art" through March in the galleries, consisting of work by members and associates of the National Academy of Design. Anne Hunter Temple is the art chairman.

**ALBERT HERTER** completed four murals for the Erlanger Columbia Theater in San Francisco, California, which opens this month. The murals represent symbolically the four attractions of the theater, "Romance, Illusion, Dance and Music."

**OSCAR COAST** is again at work in his studio at Santa Barbara, California, after an illness of several months.

**MUSEUM OF NATURAL HISTORY**, Santa Barbara, California, opened two new habitat groups last month. The backgrounds were painted by distinguished artists. Belmore Browne, A.N.A. painted an Antelope Valley scene for the antelope group, and Douglas Parshall, A.N.A. supplied the background for the sea lion group.

**THE PARSHALLS**, father, DeWitte Parshall, N. A. and son, Douglas E. Parshall, A.N.A., plan a trip of several months in the Orient, sailing March 29.

**CORNELIS BOTKE** of Santa Paula, California, was awarded the Logan prize in the annual exhibition of the Chicago Society of Etchers at the Art Institute of Chicago. The winning print is entitled "Cypress and Foam" and is a decorative etching of the Carmel Coast.

**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.

**GRACE NICHOLSON GALLERIES**, 46 North Los Robles Avenue, Pasadena, California, are holding exhibitions of new, unusual and most attractive Oriental things.

**PASADENA ART INSTITUTE**, Carmelita Gardens, Pasadena, California, announces for the month: Pasadena Society of Artists. I. Maynard Curtis. Marian Kavanaugh Wachtel. Duncan Gleason. J. H. Sharp. George Fawcett, etcher.

**ART DEPARTMENT** of the University of California at Los Angeles moved on January 2 to the space allotted them in the Education Building, Westwood Campus. Here the department has six large general studios, four craft units, a lecture hall, and a gallery with four fabric covered walls, and screens, also fabric covered, to provide additional display space.

THE CALIFORNIA ETCHERS' ASSOCIATION, E. deWold, president, believes the California etcher has as good prints to offer as those of the Eastern centers or of Europe and is organized to forward a greater appreciation of western etching.

"FIFTY PRINTS," Burton Emmett, chairman, invites printmakers, those who are residents of the United States, as well as American artists working abroad, to submit examples of their work for the institute's fifth annual exhibition of "Fifty Prints of the Year," to be held at the Art Center, New York, March.

THE PRINT MAKERS' SOCIETY OF CALIFORNIA have exhibitions on circuit during the season, the recent ones including Pasadena Art Institute, and the Art Rooms, Board of Education, Long Beach, California.

### ANNOUNCEMENTS

COMMUNITY PLAYHOUSE, Pasadena, California, announces programs:

March 6-15, "Our American Cousin," a revival of this Anglo-American comedy by Tom Taylor.

March 20-29, "Spindrift," by Martin Flavin.

March 13-14, "As You Like It," by William Shakespeare is presented as the second of the classical series at popular 50c matinees.

During Holy Week, April 15, 16, 17, 18, 19, "Everyman," the allegorical play of development of man's soul by tests of life, will be given. Matinee performance only, at two-thirty.

DRAMA BRANCH of the Community Arts Association, Santa Barbara, California, announces the presentation of "Dr. Knock," directed by Irving Pichel, at the Lobero Theater, March 13, 14, 15.

THE BEN GREET PLAYERS appear in Pasadena, California, under the auspices of the Pasadena Business and Professional Women's Club. The play selected is "Hamlet," First Quarto, with Sir Ben Greet in the role of Polonius, given March 19, at the Junior College Auditorium.

TALKS ON THE THEATER, the series commenced by Irving Pichel for the University of California Extension Division in San Francisco, was taken over by Junius Cravens when Mr. Pichel agreed to accept permanently the direction of the Community Players of Santa Barbara. Mr. Cravens is conducting a similar course in Berkeley for the University Extension Division.

DEL MONTE KENNEL CLUB, Del Monte, California, announces the dates selected for the 1930 Bench Show are June 14-15.

PACIFIC COAST BOAT SHOW, the second annual, will be held at the San Francisco Civic Auditorium, San Francisco, California, April 23-30, sponsored by the Associated Boat Industries.

ST. FRANCIS YACHT CLUB, San Francisco, California, announces the election of the following officers for 1930: Hiram Johnson, Jr., Commodore; Hart L. Weaver, Vice Commodore; Phillip S. Baker, rear commodore.

CORINTHIAN YACHT CLUB, San Francisco, California, has elected the following officers for 1930: Arthur Rousseau, Commodore; Frank Drake, vice commodore; I. W. Lindquist, port captain; Clarence W. Dobie, secretary; Charles F. Morel, treasurer.

SAN FRANCISCO-TAHITI ocean race, the longest yacht race on record, is definitely scheduled for June. Six yachtsmen have entered boats, and four of the six participated in the 1925 race, these are Mark Fontana, L. A. Norris, Dr. E. R. Parker, and Commodore John C. Piver of the San Francisco Yacht Club. In 1925 the four yachts that made the run took from twenty-one to twenty-nine days for the trip. It is agreed that if there are three or more entries from southern California the race will start from some southern point, otherwise the race will start from San Francisco, California, and Papeete, Island of Tahiti, is the objective.

CALIFORNIA GOLF ASSOCIATION announces the Cypress Point course at Monterey, California, will be used in the California Amateur championship this year to the extent that entrants from scratch to seven handicap will play one qualifying round at Cypress Point and the other at Pebble Beach. The Del Monte and Peninsula course will be used by players behind the championship flight.

STANFORD GOLF COURSE, Palo Alto, California, an eighteen hole course, is located on the rolling country just back of the Stanford campus, and the links were read for play in January.



The "Lone Star Ranger," a new Fox picture, features George O'Brien and the skies of Arizona.

## A NEW VALUE IN WORDS

### Dialogue Increases in Tempo

The quite important film of the recent release is "The Green Goddess." The story matters practically not at all since it is fairly well known to everyone through both the stage and the screen but the star, George Arliss, matters very definitely. Because of his art and through it the old Rajah of Rukh becomes another personage of cinema land. The value of this presentation to the film fan world is in the fact that again Arliss reaches an audience through the mentality—where this is lacking there is no response but since there is always a response to him, the reasoning is simple, a film audience can think, a little, and appreciate an intellectual excursion if it isn't too long. While the subject matter in this phonoplay offers less to the intelligence than Disraeli it is accorded a most picturesque setting and the incidents, the fabrications of the story, hold the attention. In less capable hands the story might rate as melodrama but Arliss infuses so much into the part of the old scoundrel of a Rajah, by a twist here and there almost endears him to us, regardless of his extreme ideas of revenge and his acquisition of what he desires, even to fair English ladies for his harem. His humor flashes forth at intervals, generally tinged with satire, occasionally merely gay, and his acceptance of the final situation is very human, as he consoles himself with the loss of the lady by the statement that she would probably have proved a terrible nuisance anyway.

It is more than likely in this age of self expression, when there is one hard fight from the cradle to the grave to be heard or seen, preferably both, there will be few to give thought to the dedication provided by the director, Herbert Brenon, for the picture, "Lummo," made from the novel by Fannie Hurst. He announces it is dedicated to the great army of those who lead inarticulate lives. The fineness of the interpretation tends to hide the sordidness of the main facts of the story. Merely to say the theme is that of a servant girl, bucolic, foreign to America, utterly alone, who is seduced by the poet son of an employer, gives up her child to adoption by a family of wealth, for the good of the child, and seeks employment where she may, fills job after job until in the various agencies she is entered on the books as "too old". The skeleton tells nothing of the real Bertha who, in her limited way, sees so much, aids the weak and unfortunate, but is never able through much speaking to help herself. Winifred Westover, after an absence of several years from the screen, creates a Bertha, heavy of body, perhaps of mind, but fine and delicate of soul, and with a love of humanity exceeding that of the valuable ones with whom she is surrounded.

You may not believe the clan of gamblers ever harbored one so business like, so honest in his dealings—with one exception—

ARCHERY CLUB, Laguna Beach, California, meets first Monday in the month.

SANTA BARBARA YACHT CLUB, Santa Barbara, California, has elected officers for the year as follows: W. P. Butcher, Commodore; C. B. Mitchell, first vice-commodore; Silsby Spaulding, second vice-commodore; Chris R. Holmes, rear commodore; George W. Gurley, port captain; Dr. J. C. Brainbridge, fleet surgeon; E. B. Campbell, treasurer, and Robert Cornwall, secretary.

MIDWINTER REGATTA, the fourth annual is scheduled for March 15-19, off Los Angeles Harbor. The regatta will stage races for the eights, six and R classes, also events for the star boats and cruising class.

ASSOCIATED BOAT INDUSTRIES elected the new board of directors recently, comprising the following: Charles Tripler, president; Herb Madden, vice-president; Joe Imhoff, treasurer, with Russell Haviside and Aldo O'Keefe. This organization announces the 1930 Pacific Coast Pleasure Boat Show will be held the middle of April, in southern California.

THE DAVIS CUP TENNIS CHAMPIONSHIPS must complete the first round eliminations May 6, the second May 18, the third June 9. The final challenge round will be played at the Roland Garros Stadium, Paris, France, July 25-26-27.

DIRECTORS of the Annual Pageant of "Old Spanish Days" at Santa Barbara, California, have been elected and are already forming plans for the Fiesta, to be held August 7, 8 and 9. S. J. Stanwood was chosen president for the fourth successive time.

RAYMOND HOTEL, Pasadena, California, still follows the customs established by this, the first of the resort hotels of the West. Music is furnished by the Raymond Trio, and Bridge Parties are held each Thursday.

EDWIN H. KNELL STUDIOS, 314 Wilshire Blvd., Santa Monica, California, was formerly in Hollywood, and now in the new location specializes in modern decoration and designing of interiors, drapings, wall hangings, pillows, bed spreads, lamp shades, designing and building of distinctive homes, upholstering, refinishing, lacquering, cabinet making.

SPRING EXHIBIT of etchings, wood-blocks and monotypes, given by Bark 'n Rags to March 9, daily 2 to 5, Sundays 2 to 5:30 in the afternoon at 725 North Western Avenue, Los Angeles, California.

HUNTINGTON INVITATIONAL TENNIS TOURNAMENT is held on the courts of the Huntington Hotel, Pasadena, California, March 14, 15 and 16. Three events are scheduled; these are the women's singles, men's singles and mixed doubles.

THE WOMEN'S EXCHANGE OF CHICAGO announces an exhibition at the Junior League Club Room, 338 East Geen St., Pasadena, California, March 11 and 12 from nine until five o'clock.

### CLUBS

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

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

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

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

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

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

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



**FLINTRIDGE COUNTRY CLUB**, Flintridge, California: "Maid's Night Out" on Thursday evening. Dinner is served and menus may be arranged in advance by early reservation. Dining room is open Sunday evenings, table d'hote dinners being served. Last Friday in every month is the Bridge Tea. Women'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 CUMBRE 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. Women'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**: The March announcements include the Sunday evening entertainment, March 2, with a program of Russian music by the Misha Gegna Quintette. Supper at seven, program at eight-thirty.  
Bridge Luncheon, March 3.  
Bridge Teas, Mondays at two o'clock.  
Bridge Dinner, March 4.  
Dinner Dance, March 29.  
Stag Party, March 15.

**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.

**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.

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

so willing to hazard every thing on the turn of a card, or on the odd or even numbers on an automobile license plate, but that will have nothing to do with your enjoyment of a stroll down the "Streets of Chance" with William Powell. While this film might be labeled another underworld story, it is decidedly more than that in several particulars. William Powell, the gambler around whose life and activities the story moves, does an excellent piece of work, clear, concise, with no waste motion and no extraneous words. His dialogue is like his cards, sure, pointed, to the one end, winning the game. There is very little of the menace of the gang and no gun play. The result of the enmity of the gangsters is shown but no open violence. While the last sequence might easily have been sentimentally mawkish it was saved by a new manner of setting forth on the great adventure. The film is good entertainment but the thing that advances it so materially among the later releases is the crisp, terse dialogue, making positive proof that in the film medium the values are best developed in strong, sharp, rather than diffused conversation.

While just now there is current a more or less feeling of race consciousness the "Sons of Gods" will likely attract attention. Richard Barthelmess has the leading role, that of a well born, educated Chinese gentleman but who is living on the continent as secretary to a dramatist and without disclosure of his identity. He falls in love with a spoiled beauty of decided social position but might have escaped any aftermath of his passion except she willed otherwise, hotly pursued him and refused to allow him to hint that there may be a barrier to their union. When she discovers the truth, and not from him, she publicly strikes him across the face and body with a whip, accompanied by every invective she can call to mind. Constance Bennett depicts the young woman and were it not for the forceful acting of the principals, a supporting cast of merit, the picture would be far from convincing. The denouement, which brings about a happy ending, is unfortunately forced, but since it could happen, why be fussy about a solution provided by Rex Beach and warranted to please the larger portion of the audience.

In looking for real entertainment in screen offerings, the kind that pleases old and young, the gay or the serious, see the "Lone Star Ranger," a remarkably good Western. There should never be a time when we are deprived of these breezy, outdoor stories, they come as such a relief after days and nights of musical affairs, operas, lightened, supposedly brightened by hundreds of waving legs, a composite picture holds in the mind only legs. Here you are offered not only romance, fast moving action, a story of men and deeds, a need of horses and a meed of them, but a delightful picture of the West, geographically speaking, mountains, streams, canyons, buttes and over all great banks of billowing clouds. In this George O'Brien has a part particularly suited to him, and in which he achieves the height of success.

The friends of Ramon Novarro, which means half the world, are delighted to see him return, in "Devil May Care", to the days of real romance, with interesting, historical sets, costumes, and music to enliven the film. The story is virile, moves swiftly, and is acted with superb skill. The locale of the picture is France, the time, that of Napoleon's exile in Elba, his return, and a portion of the "one hundred days," all giving space for much adventure. Novarro, as an officer in the forces of the Little Commander is subject to many dangers and the hero of very many very narrow escapes. As the hero, Novarro never regards himself too seriously, being equally facile in getting in and out of trouble, and is especially delightful in his gaiety in receiving any and all escapades or misfortunes which befall him. Novarro's voice is decidedly pleasing, also his manner in giving his songs, both reducing to a minimum the fact that the songs in themselves are fragile things.

There was a time when the novels of Jules Verne offered the greatest outlet to the imagination, when one traveled around the world or beneath the sea with him and reckoned neither the time

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

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

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

**VIRGINIA COUNTRY CLUB**, Long Beach, California, offers an excellent golf course and the clubhouse 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 clubhouse.

**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.



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or the cost. With the advent of pictures an occasional director provided some similar wild adventures, "The Lost World" was perhaps the last of this type, until now we again have a director reverting to Jules Verne and giving us "The Mysterious Island" but without using the novel for more than a fillup to the imagination and for the title. The floor of the ocean becomes the base of the picture, offering vast possibilities for trick photography and delightful opportunity for wild adventure. This ocean world is peopled with dwarfs and eerie shapes, and into it come submarines manned by humans but of inimical factions, through these enmities conflicts arise, extending to the dwarfs, maddened by the sight of human warfare. Science is supposed to explain these rather inexplicable gentry, and there are bits of dialogue here and there. It is good entertainment, particularly for those who like to take their melodrama or mystery stories with a bit of an excuse such as science offers, and to an adventurous soul that halts at nothing it is a delightful excursion.

Among the speakers of the month, Joseph Wood Krutch, associate editor of The Nation, emerges with the statement that while science has taken most things into the laboratory and brought them out improved, and while this same laboratory declares illusions tabu and to be eliminated, it seems to still be a fact that the world was a pleasanter place in which to live when we were surrounded by illusions of a kind. And moreover that love was a more sublimated thing, even promised much more when enshrined in thought and alluded to as love than when merely catalogued as a biological fact! Now possibly this may account for the fact that both stage and screen are shifting a little more toward romance rather than realism; not altogether, of course, but enough to give hope.

The only possible explanation for "Second Choice", which stars Dolores Costello, is to exploit a hostess so well poised, so adept in entertaining, as to be able to hold a party, "pull one" might be more appropriate, while her house is being towed down the street to a more pleasing location. That would seem a test of hospitality and carries somehow a Shavian touch. Miss Costello's part is that of a beautiful young thing who marries through spite a young man similarly affected, and then in the end they find they are just made for each other, . . . yes, life is like that.

For another type of mystery the phonoplay has reverted to an old favorite and "Seven Keys to Baldpate" is now a talking picture with Richard Dix as the star. Having served as a stage play and as a silent picture it can scarcely be enrolled as a novelty but since it is built with skill the construction holds a certain charm of its own.

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**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.

"**MOCKING BIRD**," a desert fantasy written around the history of Perris Valley by E. Marguerite Slaughter, will be given on April 5, 6, 12 and 13 at 2:30 p.m., in Festival Valley, about four miles west of Perris, California, on the west end of El Perrisito Estate. This fantasy was given last year for the first time, is a community affair, only a few of the leading characters coming from beyond Riverside county. Again the leading man will be Chief Ho-To-Pi, Cheyenne baritone, and he will be supported by Princess Lou-scha-enya, the Chickasaw mezzo-soprano. Indian students from Sherman Institute will have parts. The English songs for "Mocking Bird" have been especially composed by Pearl La Force Mayer of San Diego, California. Mrs. Gertrude Ross' Spanish Song will be again introduced. The fantasy is directed by Miss Janet Scott, who is the director of the Riverside Community Players.

**THE MIDWINTER HIGH-GOAL POLO SEASON** closes with a special three-game series at Midwick Country Club, Alhambra, California, March 23, 26 and 30, between Argentina's Four Horsemen of the Pampas and Midwick's Big Four. The winning four to be presented with a beautiful trophy, emblematic of the Southland championship. Following the three game tourney the Argentines return to South America holders of the Pacific Coast Open Championship but will return next summer for the open championships in New York.

**CIVIC REGATTA ASSOCIATION** announces the Los Angeles Boat Show in connection with the Mid-winter Regatta, March 8-15 at the Ambassador Auditorium, Los Angeles, California.

**INCREASED BUILDING ACTIVITY** in the bay region is responsible for the inauguration of a course in "The Modern Home," which is given by the University of California Extension Division, Berkeley, California, beginning March 12. The course is under the direction of William C. Hayes, who besides being Professor of Architecture at the University, is well known for his architectural work throughout the Pacific Coast. Prof. Hayes will speak on house plans, the site and the relation of the house to it, equipment, arrangement, interior and exterior design, styles of homes, what constitutes a good house, some consideration of the investment, and value to be considered when purchasing a house. The class will be held at the Extension Building at 540 Powell Street, San Francisco.

**AVIATION**

**MARCH FIELD**, near Riverside, California, is one of the two primary flying schools of the Army Air Corps, the other being Brooks Field, near San Antonio, Texas. The advanced school is also located near San Antonio, at Kelly Field, and to this school the students from March and Brooks Fields go for additional training. While the object of these schools is to create an efficient group of flyers in the Reserve Corps a large percentage of the pilots of Western Air Express and T.A.T. are graduates of March Field. Students may train for a civilian job here but the Air Corps holds them to a three-year enlistment as other enlisted men in the Army are held. Since the training of competent pilots for commercial purposes is one of the objects of this Army school the result has been that approximately three hundred qualified pilots are graduated each year, and the most of them return to civilian life at the expiration of their enlistment.

**EXPRESS SHIPMENTS** are now made over ten American airlines under contract with the Railway Express Agency, according to the report of the director of aeronautics development of the United States Department of Commerce.

**WORLD'S LONGEST AIRLINE** inaugurated first through service last month between Miami, Rio de Janeiro, Buenos Aires and Santiago by New York, Rio and Buenos Aires Line, Inc. This 8,000-mile transport system links together sixteen nations and colonies of the Americas. William P. McCracken, Jr. former air head of the Department of Commerce, is chairman of the System.

**UNITED STATES** now ranks first in aviation transportation, with 30,000 miles of airways in operation throughout the country at the beginning of 1930.

*Elise Bartlett Schildkraut, playing Margaret, the role enacted in New York by Janet Beecher in Clemence Dane's "A Bill of Divorcement," the current Civic Repertory Theatre production at the Music Box, Hollywood*



**HOLLYWOOD'S CIVIC REPERTORY THEATRE**

**F**OLLOWING in the footsteps of New York, Chicago and various other large cities, Hollywood has joined the newly roused movement for the revival of the little theatre. The local Civic Repertory Theatre had its beginnings as the downtown theatre of the Friday Morning Club. As the word "Civic" implies, their policy is truly public spirited since it is their intention to bring worthwhile plays within the reach of the intelligent citizen who could not ordinarily afford to attend. To this end a very modest charge for admission has been fixed and it is hoped to reduce this still further. It would be possible, granted the consistent support of the audiences, to sell the best seats in the house for only one dollar. Civic Repertory Theatre is not organized for gain, other than the amount necessary to maintain the proper standard in production and to pay the artists and executives a fair salary. The policy of this group is co-operative and all profits are pro-rated among the members which stimulates the interest of the individual in the success of the organization as a whole. It also eliminates the bug-a-boo of huge salaries to special artists. Since the arts do not prosper on a competitive or strictly commercial basis, this kind of democracy should make a wide appeal. Civic Repertory Theatre hopes to become an institution here as it is in New York and they will begin by producing many plays which were successful in the East and which cannot be seen elsewhere in the West, but in Hollywood. There will be no long run plays and nothing dry or tiresome. Their first was "And So to Bed," a play based on the diary of Samuel Pepys, who had an eye for feminine beauty. His difficulties anent the fair sex were most entertaining. The play was well cast and beautifully costumed in a way to make one sigh for fripperies. Elsie Bartlett Schildkraut made a most winning and spirited person of Madame Pepys. This clever actress has a gift of naturalness which gives her work a special charm. "And So to Bed" was neither dry nor out-dated, for certain situations were distinctly modern. Since social laws and the ways of breaking them have a limit and a similarity in any age, the play based on a theme of human strength or weakness, has as much significance this century as last. It was regarded as very fortunate that they obtained the Music Box for their presentations as it is small and informal and it is located on Hollywood Boulevard just around the corner from the Vine Street Theatre and the Playhouse. The current offering is "A Bill of Divorcement" by Clemence Dane, a vigorous after-the-war play. Others to come soon are "Goin' Home" by Ransome Rideout of Berkeley; "The Skin Game" by John Galsworthy and Ibsen's satirical masterpiece "An Enemy of the People." All of these are excellent from an amusement standpoint. That final note on the life of this new venture is in the hands of the play-going public and the sign of approval and welcome is attendance. There is no city which has greater reserves of artistic talent to draw upon than Hollywood—there is everything here to make Civic Repertory Theatre a success. It is needed and we earnestly hope that it will receive the support which will make it a permanent institution.

**ARMY AND NAVY PILOTS** recently tested a new fighting airplane at San Diego, California, which attained a speed of 196 miles per hour at an altitude of 8000 feet. This is faster by about twenty-five miles per hour than any previous battle plane.

**AVERAGE COST OF AIR TRAVEL** in the United States is now 7½ cents a mile, according to a statement by C. W. H. Smith, general traffic manager, Western Air Express. A survey undertaken by the American Air Transportation Association shows all of the twenty-two air transport companies, engaged in passenger carrying have reduced tariffs over the 19-861 miles of airways. Since the reduction of fares the survey indicated there had been an increase of 200 per cent in traffic volume.

**AERONAUTICAL CHAMBER OF COMMERCE OF AMERICA, INC.** reports an increase of 112 per cent in membership, and as a result of this increase the chamber now represents 95 per cent of the aircraft industry.

**LARGEST AIRPLANE MARKER** was completed last month at Pasadena, California, by members of Post 13, American Legion, as a part of their aviation development program. The marker is 379 feet in length, the letters are fifty feet high, and the stroke of the letters ten feet wide.

**DEPARTMENT OF COMMERCE** is arranging to change the broadcasting of weather reports over airways radio stations so that the reports will be transmitted every fifteen minutes, instead of once every hour as has been the custom.

**PITTSBURGH AIRCRAFT SHOW**, the second annual, is held March 6-15, at Pittsburgh, Penn.

**DEPARTMENT OF COMMERCE** has organized a committee on standard signal systems for airports in an endeavor to establish uniformity in the matter of air traffic control.

**CINCINNATI AIRCRAFT SHOW** is scheduled for March 26 to April 1 at Cincinnati, Ohio.

**ARMY AIR CORPS** will hold maneuvers in Los Angeles, California, April 26, 27, before a group of ranking air corps officials, according to an announcement of the War Department. The program includes more than 150 planes; sixty pursuit planes, twenty-two bombers, twenty-eight attack planes and a group of observation and transport ships. The landing field has not been definitely selected.

**ASSISTANCE LEAGUE**

**THE TEA ROOM** of the Assistance League was taken over on February 17 by Mrs. Agnes E. Lownsbery, who brings with her an enviable reputation in culinary art, having formerly operated with splendid success the "Braden Strop" in Pasadena.

**MRS. PERCY BOOTH** has taken the Chairmanship of the Thrift Shop and is making a special appeal to everyone to send in their bundles. Mrs. Abraham Lehr has taken charge of the bundle collection. We therefore look forward with great anticipation to added interest in the Thrift Shop and earnestly solicit the hearty cooperation of all members of the League in building up this very important department.

**THE ANNUAL MEETING** of the members of the Assistance League of Southern California was held on Tuesday, February 18, at ten A. M. Following is a partial list of the Board of Directors: Mrs. Hancock Banning, Mrs. Alonzo Bell, Mrs. E. J. Benedict, Mrs. Frank Bennett, Mrs. F. Alexander Bobrick, Mrs. Arthur Bumiller, Mrs. Clyde Burr, Mrs. Percy H. Booth, Mrs. Edwin Carewe, Mrs. Edwin Collins, Mrs. Eugene Consigny, Mrs. Michael Creamer, Mrs. N. E. Dawson, Mrs. Frank W. Davey, Mrs. T. H. Dudley, Mrs. Harrold English, Mrs. Edwin Furman, Mrs. Thomas E. Gibbon, Mrs. Harcourt Hervey, Miss Jean Hill, Mrs. Chester Hoag, Mrs. Herbert Howard, Mrs. George B. Hull, Mrs. C. W. Hunt, Mrs. William Irvin, Mrs. L. H. Jones, Mrs. Richard Lacy, Mrs. Ada E. Laughlin, Mrs. Jay Lawyer, Mrs. Abraham Lehr.

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**SHORT TOURS BY LAND AND SEA**

EVERY CALIFORNIAN, born or adopted, should know the National Parks of the state. A motorist from the north or the south may reach the General Grant National Park by following the state highway to Fresno, and thence diverging east. The road is good and the distance from Fresno may be covered in about three hours. Two entrances are provided to the park, one on the west by Happy Gap and Lake Sequoia, and one on the south by the big Stump and Sand Creek road. The park was created to preserve the magnificent grove of trees, particularly the world famous General Grant Sequoia, which is 264 feet high and 35 feet in diameter. Six miles south of this area is the Sequoia National Park.

CHANNEL ISLANDS off Santa Barbara make raison d'être for sailing tours. A group from Cate School, Carpinteria, left for Pelican Bay on the schooner Santa Cruz to spend a weekend in the island camp. Fishing and hunting and a general air of adventure attend these short trips among the channel islands which, unlike Catalina Island, are left in their natural state.

HAWAII is planning a series of fiestas and sporting events for April and tourists are planning a run down to the Islands as a part of their Pacific Coast vacation days. Tours of twenty days duration are planned by the steamship company during April and May. A cruise among the Islands of the Hawaiian group is possible in the same time. This trip to the Islands is possible in a sailing vessel and is a great form in which to take the rest cure. California yachts have at least one race a year to this goal.

PALM SPRINGS is a veritable blessing both to weary wrestler with fortune on the Coast and to the traveller jaded with common things. It is the Savior of southern California which, filled to the brim with competing humanity, no longer can offer, in its coastwise towns and valleys, that rest and peace long sought by tourists coming to the coast.

Palm Springs must be made a perfect spot. None of the simplicity, the desert's charm must be spoiled; but every comfort, every luxury of fruit and fare and service perfected by our years of catering to tourists must be placed on the altar and attended by skilled workers to serve our guests. Enticed to California by long years of propaganda they must not be disappointed when they find Los Angeles swarming with first-comers; but out here at the south front door of California they may find rest, peace and a service unsurpassed.

THE CALIFORNIA SPRING BLOSSOM AND WILD FLOWER ASSOCIATION announces the annual flower show will be held at Native Sons' Hall, San Francisco, California, on April 23 and 24. According to a rule of the Association the show must follow Easter, which makes the dates later this year than last, and the officials in charge have asked for blossoms from seeds, rather than bulbous plants, and plants in pots rather than cut blossoms.

THE WEEK OF FLOWERS, celebrated in Redlands, California, as an annual event, is announced this year for April and many private and civic plans are under way for its advancement. Private gardens will be opened for inspection and the city parks will be in the best and showiest condition.

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Phone 9050

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*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

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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. \$4  
Two Persons - - \$3.50, \$4. \$5

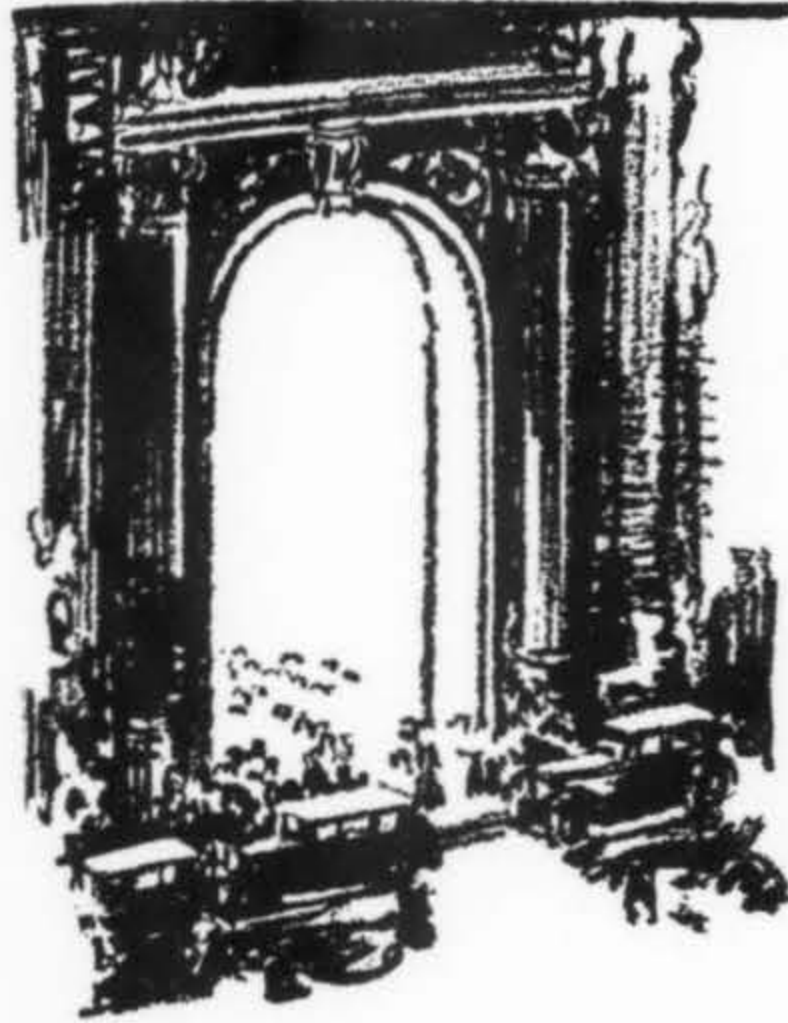
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**THE SOUTHLAND'S** favorite hotel is the Hollywood Plaza. Here Californians congregate when in Los Angeles.

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.

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**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

**TOURING PARTIES** who have a preference for backroad travel will welcome the new hill streets of Santa Barbara which connect Mission Ridge, and its magnificent outlook, with the Coast highway as it leaves Montecito. Turning to the right up one of the delightful country roads of this suburb de luxe, it is easy to leave the crowded thoroughfare after passing Miramar and, driving among the hidden homes of Montecito, find a road winding westward above the old Country Club golf links. All streets here lead to Santa Barbara, but the newest and most interesting picks up Alameda Padre Serra at the foot of Eucalyptus Lane and mounting at once to Las Alturas takes the easy grade of fine city streets along Santa Barbara's Riviera and opens up fascinating vistas, alluring hillset gardens, and a glorious mountain country hidden behind the front range.

**CABRILLO BOULEVARD**, Santa Barbara's handsome open waterfront, is found by turning to the left after passing the overhead railroad crossing south of the golf links. The highway here curves around the new fresh water wild bird refuge which, given by a generous neighbor to that part of Santa Barbara, adds immeasurably to the beauty of that entrance to the town. When rains have washed out the salt from the surrounding terrain, planting will take on new life and the birds (who insist on fresh water and use our reservoirs if we don't give them their own place to bathe in) will have congenial cover in which to hide.

**BRIDLE TRAILS** are being built around the bird refuge, and this seems to promise the consideration by City Park Commission and County Planning Director Tilton of the rights of horseman and hiker along the highway where it forms the only viaduct in running through a suburb or a little town. Santa Barbara has made a splendid contribution to the State's Coast Highway in Cabrillo Boulevard, but miles of hard concrete sidewalk which nobody uses do not add to its beauty, while bridle trails instead would have helped to bring back to the city the cream of California's horsemen the city has lost.



**La Jolla's European Plan Hotel**

*With Apartments*

**La Valencia Hotel**

*On the Ocean*

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Hotel Rooms from \$5 per day  
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You'll enjoy stopping at the Palace . . . at the center of things San Franciscan . . .

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

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

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

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Singles: \$4, \$5, \$6, \$7, \$8  
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Suites from \$15

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*The finest San Francisco address a visitor can have*

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# LAKE NORCONIAN CLUB

## PERFECT ALL YEAR 'ROUND

### RECREATIONAL AND REST RESORT

which has been accepted as a rendezvous by smart people because every desire and whim of the particular person seeking the utmost in enjoyment and luxury is gratified—in this romantic Mediterranean atmosphere one feels a legendary stir, when viewing, from a slightly knoll, the 668 acre private estate, situated in the very heart of the Orange Empire—a symphony of color predominates in the beautiful Italian sunken gardens where thousands of California flowers are in constant blossom.

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*Route—Drive through Ontario via Valley Boulevard to Riverside highway, turning right at Norco road 4 miles east of Ontario. Watch for Club sign—or at Ontario turn right (South) at Euclid avenue, and drive 13 miles crossing Santa Ana river bridge to Club's private road.*

*Note (Lake Norconian Club caters exclusively to an exacting white clientele, as would be eligible to discriminating clubs.)*

#### Varied Entertainment Daily

GOLF—18-hole all grass championship course.  
SWIM—in 2 outdoor heated championship pools.  
DANCE—in a perfect ballroom.  
HORSEBACK RIDE—on blooded mounts over miles of alluring bridle trail.  
BOAT and AQUAPLANE—on a 68-acre lake.  
AVIATION LANDING FIELD—Ships may be chartered. Suitable for 3-motored ships to land and take off.  
BATHS—Natural hot sulphur (126°), installed at a cost of more than \$350,000.

#### Regular Weekly Social Calendar

Dancing in Casino—Every Wednesday—Club Night. Friday—Collegian Night.  
In the Main Dining Room—Wednesday Luncheon Dances—12 to 4 P.M. Wednesday Bridge Tea—2:30 to 4 P.M. Saturday Dinner Dance—7 to 12 P.M.



# Hawaii



## Specially Serviced SPRING TOUR

*First of the 1930 season,  
sails directly from Los Angeles to  
Honolulu on the palatial  
"City of Los Angeles"...*

**Saturday . . . April 5**

*...and arrives when Hawaii's  
Spring Festival of Music and  
Flowers is at its height!*

**COMPLETE TOUR  
COST as low as . . . \$330**

**YOU** enjoy accommodations on a liner whose appointments and service are unsurpassed! The tour covers 20 days, Los Angeles back to Los Angeles, the tour cost—from \$330, depending on the accommodations you select—includes every necessary ship and shore expense.

Under the direction of a LASSCO travel expert, who relieves you of all details, you have every hour free to enjoy 8 wonderful days of sightseeing including LASSCO's 3-day Wonder Trip among the other islands to Hilo and Volcano-land.

Spring time is play time in Hawaii! Flower shows, pageantry, water sport carnivals, Hula dancing—April is filled with the bizarre diversions of these fascinating isles. Make your reservations NOW!

Specially Serviced Tours... April 5, 19, May 3, 17, 31. For booklet and full particulars see any authorized agent, or apply...

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GARDEN NOTES

The Garden Club of Santa Barbara and Montecito met last month at the Montecito Country Club with Mrs. Oakleigh Thorne and her daughter, Mrs. Philip S. Chancellor, hostesses. Mrs. Edith Banghart, of Medina, Washington, gave an illustrated lecture on rock gardens. Mrs. Robert E. Easton presided.

THE NATIONAL PLANT, FLOWER AND FRUIT GUILD, has a branch in Los Angeles, the members of which all have lovely gardens. The object of the guild is charity, that is, the giving away of all surplus flowers and plants by those who are rich in such things to those who have none. This includes not only giving to hospitals and such institutions but to any case brought to the attention of the Guild, where flowers, plants or fruit will add pleasure to the less fortunate. Dr. W. L. Harden is the president. Mrs. Queen Boardman is vice president, Ben Meyer, Treasurer, Ellen Andrews and Antoinette Sabel, secretaries. Henry O'Melveny is the honorary president.

THE DESERT FORUM, a recent organization in southern California, is composed of professional men and women who are amateur collectors of cacti and desert flora. The Community Garden Forum of Pasadena has now merged with this organization. The object is the conservation of desert growth and the officers are: Charles J. Wendland, President; Ernest Williams, vice president; Frank M. Rivers, corresponding secretary; H. M. Wegener, foreign corresponding secretary; Mrs. Robert D. Samuels, recording secretary; F. Carl Smith, treasurer; Mrs. John E. Dutcher, librarian; Clyde Hurley, publicity secretary.

WALTER S. MERRILL, editor of the new monthly organ of the San Diego Rose Society, asks for the cooperation of all Rose Society members from all sections of the state. Arts and Architecture is glad to welcome so broadminded a San Diegan to the field of journalism. He is publishing a very interesting and valuable pamphlet.

Events of interest to gardeners arranged in Santa Barbara during the month of March:

March 7th, 14th, 21st, and 28th, SPRING GARDEN CLASS. Lectures by Landscape Architects Lockwood de Forest, Ralph Stevens, and L. Deming Tilton, at Little Theatre, 914 Santa Barbara Street, at 10:00 A.M. Fridays. Gardens illustrating the lectures will be visited. Single lectures 75c, course of six \$3.50. Register and secure information at Plans and Planting office, 929 Paseo Carrillo. Phone 3698.

March 14th, 18th, 21st, 25th, and 28th, GARDEN TOURS IN MONTECITO AND SANTA BARBARA. Through the courtesy of garden owners. Tuesdays and Fridays. Tours start from Recreation Center at 10:00 and 2:00 with guide. Secure admission card, price 50c at Recreation Center or Montecito Inn. Programs at hotels and public buildings. Arranged by Garden Tours Committee.

March 21st, 22nd and 23rd, SANTA BARBARA COUNTY SPRING FLOWER SHOW, Friday, 2:00 to 9:00. Saturday and Sunday 10:00 to 9:00, at County Court House. No admission charge. Schedule may be obtained from Hugh P. Dearing, Chairman, or Plans and Planting office.

March 21st, COUNTY BETTER HOMES AND GARDEN MEETING at Luncheon, 12:30 Friday, Margaret Baylor Inn, \$1.00 per plate. Reservations by Wednesday the 19th, at Plans and Planting office. Anyone interested is invited to attend.

GARDEN CALENDAR  
MARCH

*Ah, March! we know thou art  
Kind-hearted, spite of ugly looks and threats,  
And, out of sight, art nursing April's violets.*

HELEN HUNT.

THE way of the horticultural writer is hard. In December there is nothing much to write about and while in March there is so much to write about, work presses so in the garden, one can scarce find the time to write. This month, when the garden owner is not on his or her knees planting, he or she has the nose glued to Catalogue or Garden Magazine. And how the Garden Magazines have picked up. There is that sweet, wholesome little California Garden, of San Diego. From its small beginnings, sometimes misspellings and typographical errors, it has developed into a garden journal which no Californian should be without.

Then there is Better Flowers as full of good garden sass, as an egg is of meat. And there is the Flower Grower which not only gives us a view of the eastern garden, but pays considerable attention to California. There are numerous other magazines to be found in the hands of California gardeners, even including South African Gardening. One reads the latter chiefly for its advertising, because its editorial is unfriendly to us "dollar chasers." The editor does not think the good plants of Africa should come to such as us. This attitude is reflected in the firms to whom we send our money; some of whom act toward us with downright dishonesty. The most read of all the weekly garden magazines is the "Farm and Garden" which is issued as a supplement to the Los Angeles Sunday Times. Under the editorship of Mrs. Helen W. King the "Southland Gardens" has become about the most valuable of chronicle garden affairs to be found in the State.

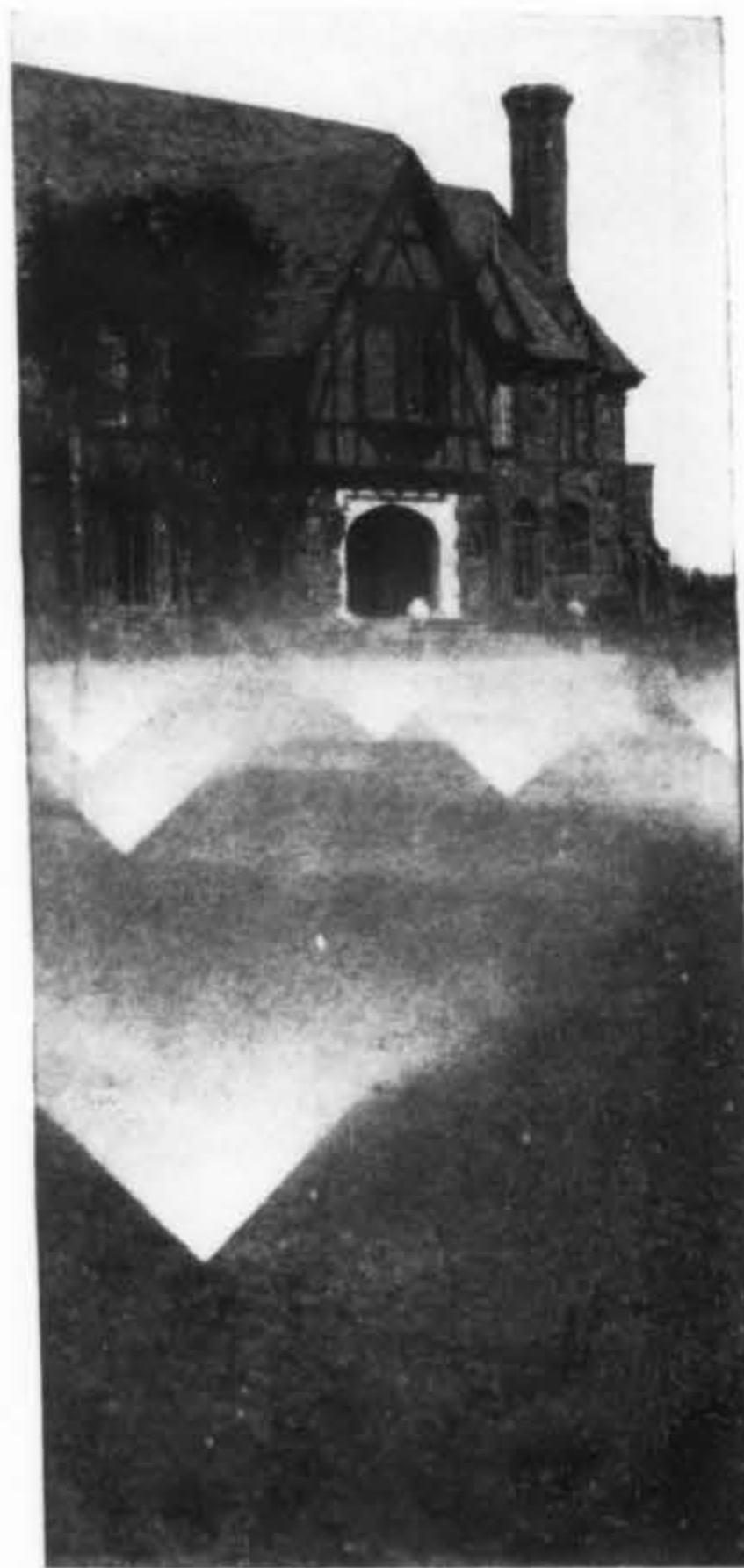
If you had foresight to save seeds from your best Gladioli and Dahlias last fall, now is the time to plant them. To the thousands of gardeners, who have never raised things from seed, deterred by the fear that it is difficult or mysterious, let me suggest that you try this simple thing. Spade up three or four feet of ground, rake it nice and smooth, taking out all stones and grass roots, put a three or four inch board around the edge of it, cover it with sand an inch deep, scatter your seeds on top of this sand, helter skelter; now scatter another half-inch of sand on top of the seeds; sprinkle the top with water from a watering can and cover the whole with an old sack. If it is Gladiolus seed that you sowed, leave them right where they are till next Fall. In the mean time, one out of every four seed that grew will have flowered by Fall.

If it is Dahlias—as soon as they have produced two leaves (besides the two that come on the seed), gently lift the plant with a ball of dirt attached to its roots and plant in a well prepared soil where you intend it to grow an dflower. Every seed of both these sorts will produce a beautiful flower, while the advantage of raising them from seed is that anyone of them may turn out to be "the pearl of great price." I notice in a recent article in an esteemed contemporary magazine that Mrs. Elizabeth H. Briggs is on her way to international reputation. This understates the case; her two Gladioli alone, Coronado and Winged Victory, have achieved lasting, international fame for her.

What a pride it is to us Californians, that we have more internationally known hybridists and plant improvers than any other political subdivision in the world.

In reading over your catalogues, you frequently pass things by because they are unfamiliar to you; Babianas for instance, little bulbs which bear a profusion of pure blue flowers. Theodore Payne imports them, but is not encouraged—because, he says not enough people know them to plant them. In a border of these beautiful plants at Mrs. Mitchell's (Lolita Armor) Santa Barbara, I saw a white mutant form, which I hope some one, some day, will make available.

Then there are the Alliums which are onions with a "college education",—of which the best are azureum, which has a fine deep blue color and is very distinct and beautiful. Also Allium karatviense



You'll soon  
**WANT  
RAIN**

*If you wish luxuriant green grass on your grounds or lawn, you can not depend upon irregular rainfall. In the dry, hot summer months you may wait weeks for rain, until your grass becomes burnt and dry.*

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Thompson Concealed Lawn Sprinkling Systems provide rain regularly with a turn of the valve. They are made to last permanently. They can be installed quickly for an uncommonly low cost!

You cut down gardener and water bills with a Thompson Concealed Sprinkling System installed in your grounds. All sprinkling labor and hose upkeep are done away with. And a Thompson System is unaffected by ice and snow—it's ready every spring to start keeping your lawn fresh and velvety!

Our interesting new free booklet tells you how easy it is to have a beautiful lawn. Send for it Now!



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In Natural Variegated Colors




**"Gardens  
Beautiful"**

*Regard with great  
pride and satisfaction the  
many southland gardens  
which we have designed  
and created thruout  
long years of garden  
planning*

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

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**Claude NEON Illumination**

has been used with unusual effect in this residence of Mrs. Isaac Milbank, one of Los Angeles' oldest families. Claude NEON light is evenly distributed throughout the pool and on the lovely statues which are valuable importations.

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

**ELECTRICAL PRODUCTS CORPORATION**

Los Angeles      Oakland      Seattle  
Portland      Denver      Salt Lake      Mexico City

whose heads of rosy lilac flowers distinguish it in any garden; while *Allium suwarowi*, the giant *Allium*, shouts loudly, "I am an exotic."

The various *Cyclamens* such as *C. persicum giganteum alba*, *C. coum*, *C. europaeum roseum*, which is rosy crimson and quite hardy, *C. hederifolium* (*neapolitanum*) with its forms *album* and *rosea*, *C. ibericum*, of a beautiful carmine rose, and *C. repandum* with its violet carmine flowers, are all worthy of places in the shady border, and are hardy in most places in California.

Many of the *Lachenalias* are also hardy while *L. nelsoni* has golden yellow flowers which are delightful.

I have had numerous letters asking me where to obtain *Nerines*. I got mine from M. Van Waveren and Sons, 26 Cortlandt Street, New York City. *N. fothergillis*, and *N. fothergillis major*, *N. sarniesis*, the Guernsey Lily, and *N. undulate*, are the best obtainable.

*Sparaxis* may be planted in various colors, while every gardener should plant *Sternbergia lutea* and *S. macrantha*, both with beautiful yellow flowers and both flowering in the autumn. A few *Tritonias*, such as *T. crocata*, which is orange red and its variety *Salmon King*, give plenty of early color.

Most of us are familiar with *Lapeyrousia cruenta* which looks like a blood red *Freesia*; but not many are acquainted with *L. grandiflora* which, shown by Anas Perry, at the Royal Horticultural Society's Show last fall, won an Award of Merit. It is so sheerly graceful and beautiful that it will soon be used freely in this country.

*Alstromerias* (*Peruvian Lilies*) in varieties do wonderfully almost anywhere in California providing they are slightly sheltered from the full sun, especially in the interior valleys.

If your garden has no lilies in it, it is probably because you have never tried them. There are so many kinds, and they are so beautiful, and require so little care, that I think I will some day devote an article to them. Our own native lilies, *L. humboldtii* and *L. pardalinum* and others rank high in the list.

Of beautiful garden flowering shrubs—there is no end. They can be had in cans, boxes, or balls, at any progressive nursery and should be planted now. The fragrant *Diosma* (*Breath of Heaven*) *Choisya ternata* and the ever desirable *Aloysia citriodora* (*Lemon Verbena*) are so useful in making old-fashioned bouquets.

Of course you have an *Acacia baileyana*, which in February supplies masses of early flowers for decoration of the room or the table.

I forgot to mention in dealing with bulbs—the various *Antholysas* which supply flowers as early as January, and are unobtrusive when not in flower. *Aloes* of all varieties especially *A. Lanburyana*, *A. vera*, and *A. eru*, should be planted now, so that they will give color to your garden next winter season when flowers are so desirable.

*Gladiolus* may now be planted and considering that California originations in *Gladiolus* now lead the world, don't plant trash. The safest plan is to go direct to a grower. Remember that the corms the grower gives you are free from bugs and certified by the County Horticultural Inspector. *Gladiolus aphid*, corm rot and scab, should never be admitted to your gardens by carelessness. Don't overlook *Gladiolus Scarlet Bedder Souvenir*, *Helen Wills*, *Richard Diener*, *Mrs. Phipps* and *Winged Victory*.

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

## WALTER A. HOFF Landscape Organization

*"Plant to a Plan"*

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

BEACH HOUSES ALONG THE PACIFIC

(Continued from Page 33)

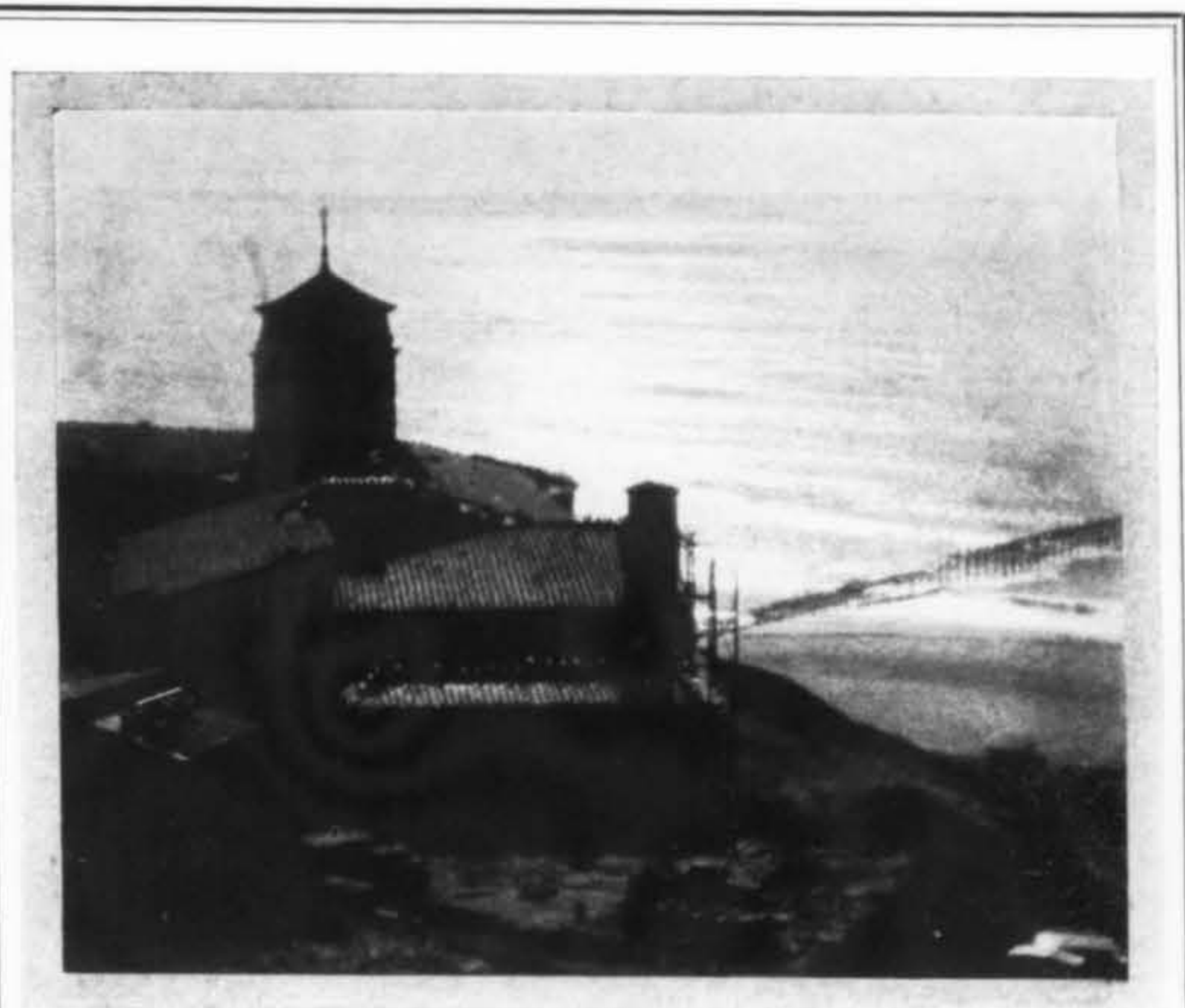
kelp, and oil from the tankers of passing ships, and otherwise made clean the year round.

Settled in one of the interior valleys, Imperial, San Gabriel, San Joaquin, or Sacramento, a California family with the experience resulting from several generations of occupancy, provides itself as a matter of course with a beach house. The great Southwest—Arizona, New Mexico and Texas—turns toward the sea in summertime, and from Aqua Caliente to the splendid sea-girt forest-land of Oregon, Washington and British Columbia, the whole coast is prepared to receive the world. Those who wish to hide and hunt and fish far from the haunts of man go north and lose themselves along the evergreen shores and vast forests, the inlets and islands, the bays and rivers of the "webfoot" country. Those who demand companionship can have it, close and congenial, in the large cities of the shore, Seattle and Portland, the thick-set cottages of Ocean Beach and Venice near Santa Monica, or Long Beach and Pacific Beach and Cliff-House villages near San Francisco and San Diego.

Situation of the splendid beaches near the great cities is peculiarly fortunate. For these cool cities amuse themselves and their summer guests with music, drama, lectures at summer schools and historic fiestas as excellent as the winter season's offering. Hollywood Bowl concerts draw vacationists from great distances to summer in houses "west of Western avenue" deserted by their winter occupants for the mountains or the Atlantic coast. Santa Barbara's famous fiesta, "Old Spanish Days" in August draws north and south from Los Angeles and San Francisco the touring Californians who fill to overflowing the little beach houses in the town and down the shore along the coast highway through Montecito, Carpinteria, and the hotels of San Buena Ventura and Oxnard.

For a change, the occupants of the cities pack their sports clothes and join the cousins from the interior in the family cottage at "the beach." For generations the shores of Bolinas Bay and Monterey, at Pebble Beach and Santa Cruz, at Carmel-by-the-Sea, old Monterey, Pacific Grove, and Miramar have seen the same families congregate, and the building of cottages crowd the district adjacent to the available sandy shore. More and more elaborate houses are being erected in selected spots, but to every one of these one hundred of the simpler kind are built. And as more lines of travel open up an entrance through the passes of the Coast Range Mountains and over the Tehachapies, the wealthy farmers of the valleys, having added oil to their many products will speed to Morro Bay and Pismo Beach and the population of the heated districts pour down the coast to dwell for a season on the shore. Along these metropolitan beaches within two or three hours ride of Riverside or Redlands seashore property is very valuable as an investment alone, yielding more than any other type of income real estate. For seven months of our sunny year these seaside dwellings command three to five times the rentals these same dwellings earn in any other part of Los Angeles. So thrifty householders turn their building to account and earn an income while they play the game of "Town house, beach house, mountain house and country club. Rent the ones you cannot use and have a jolly time."

Most of the property right on the beach is gone, but in this automobile age it is not necessary to dwell within sound of the sad sea waves. Only the families with little children to play on the sand all day long need a piece of the beach to themselves. Outside the metropolitan districts, the 'tired business man' uses the shore for his weekend at nearby points along the new developments of Malibu Ranch or Newport Bay; and farther down the coast Laguna with its artist colony, historic Dana Point and lovely Emerald Bay vie with La Jolla Shores to lure the jaded tourist and the tired housewife to rest and get acquainted with old Californians and new comers from "back home" at the high class and the democratic beaches of the Pacific Riviera which, whether at cottage, club, hotel or on our splendid highways, has become the chief source of rest and recreation for the milling mass of motor-driving people called 'the population of the United States.'



BEL-AIR Bay Club

**T**HE BEAUTIFUL NEW CLUBHOUSE OF THE BEL-AIR BAY CLUB is now nearing completion. Designed by Architects Mark Daniels and Elmer Grey, and being built by S.

M. Benet & Co., Contractors, it represents an investment of over two hundred thousand dollars, and will furnish a most attractive beach home for its members. In addition to the usual conveniences, the clubhouse contains thirteen guest rooms, all of which have a direct view of the ocean. Space is provided for tennis courts and a swimming pool is planned for the beach.

The Bel-Air Bay Club is a regular non-profit sharing corporation, organized for the purpose of establishing a high class club on Santa Monica Bay for the class of people who will enjoy the recreation of the ocean and its healthful surroundings. The Club will own approximately seven acres of land and seven hundred feet of frontage on the beach.

The property adjoining has been subdivided and these sites are, for the present, available only for club members.

In laying out the property, it has been arranged that the entrance from the main traffic artery, Beverly Boulevard, will be private. All utilities are installed and electric and telephone wiring is underground. Full particulars regarding club membership and proposition now available will be mailed upon request. Address Bel-Air Bay Club, 10601 Chalon Road, Bel-Air, Los Angeles.

# MONTHLY NORTHERN CALIFORNIA CHAPTER

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## FEBRUARY BULLETIN

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

The regular monthly meeting of the Northern California Chapter, The American Institute of Architects, was held at the Clift Hotel, San Francisco, on the evening of February 25, 1930, President Frederick H. Meyer, presiding.

The following members were present: Messrs. Harris Allen, Houghton Sawyer, John J. Donovan, Lester Hurd, Chas. Roeth, Chas. F. Maury, Mark Jorgensen, L. B. Miller, A. McSweeney, A. McF. McSweeney, G. F. Ashley, E. Goeffrey Bangs, Albert J. Evers, E. L. Norberg, Wm. B. Farlow, Thomas J. Kent, Louis Schalk, Wm. K. Bartges, Harris Osborn, Ernest Coxhead, Edwin L. Snyder, Harry M. Michelson, Stanton Willard, Morris Bruce, Warren C. Perry, Wm. I. Garren, Henry H. Gutterson, Frederick H. Meyer, and James H. Mitchell.

The following guests were present: Messrs. Harry Dixon, Simeon Pelenc, John Quinn, Howard Gilkey, Professor John Gregg, Thos. D. Church, Lee Randolph, Spencer Mackey, Horace Cotton, Edgar Walter, J. Gould, Mr. Wilson, and Mr. Mick.

Announcement was made of the transfer to the Northern California Chapter of Mr. Stanton Willard, formerly of the Southern California Chapter.

There were no business matters for consideration, and President Meyer turned the meeting over to Mr. Gutterson, who presided thereafter as Chairman of the evening.

The general subject as previously announced in the Chapter Calendar, was "Allied Arts."

Enlarging upon the general theme, a most interesting series of short talks was presented by leaders in the various allied fields, covering landscape architecture, sculpture, painting, decoration, metal works, and ceramics.

The talks were most interesting and in all was the ever recurring suggestion of the benefit of a closer relationship and collaboration in the Allied Arts.

A general outline of the subjects and speakers follows:

#### A. LANDSCAPE ARCHITECTURE:

"Modern Problems in Garden Design"—Thos. D. Church, M. L. A.

"Ethics of the American Society of Landscape Architects"—Howard Gilkey, L. A.

#### B. CO-OPERATION IN THE ALLIED ARTS:

"Co-operation in the Allied Arts"—Spencer Macky, Executive Director of California School of Fine Arts.

"Architectural Sculpture"—With special reference to Ransohoffs—Edgar Walter.

"Wall Decoration"—With special reference to Murals—Paper by Maynard Dixon.

To Scaffito and Fresco—Simeon Pelenc.

"Interiors"—John Zuinn.

"Metal Work"—Harry Dixon.

"Ceramics"—Stanton Willard.

Among the guests present were other artists, with whom it was a pleasure to become better acquainted. Fellowship was the keynote of the evening, and this meeting is outstanding for its value.—James H. Mitchell, Secretary.

At a recent meeting of the State Board of Architectural Examiners, Northern District, the following was granted Provisional Certificate to practice architecture in this State: Mr. William P. Day, Financial Center Building, San Francisco, California.

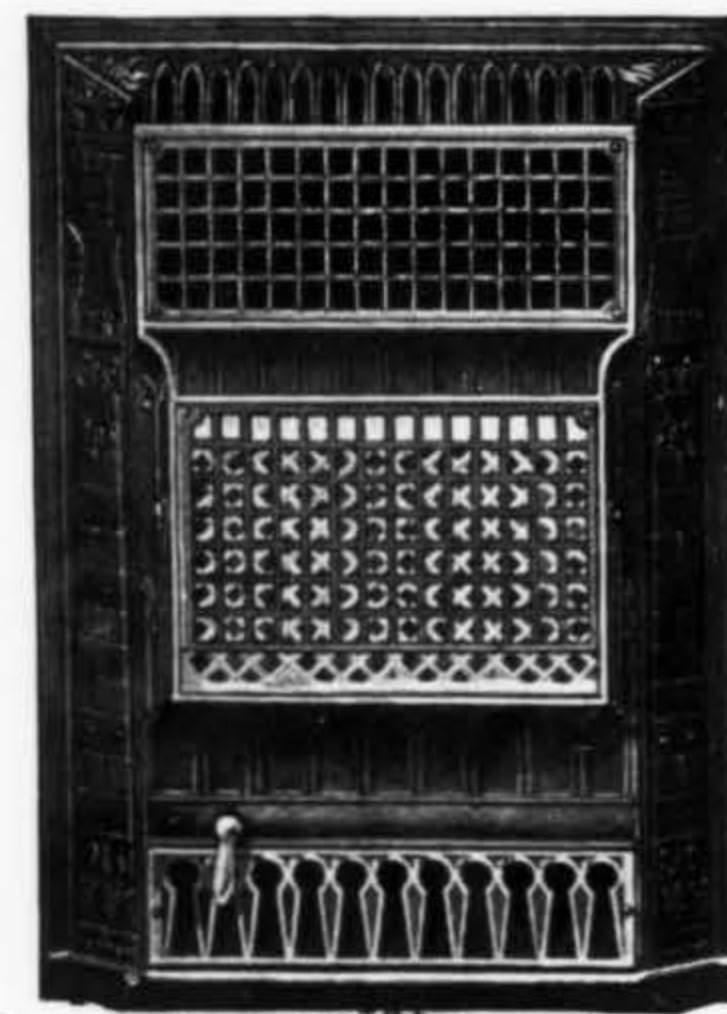
## FEBRUARY BULLETIN

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

The architect is a business man as well as a professional man, and should be recognized in business councils such as that held recently at Washington to promote construction as an aid to prosperity, declared C. Herrick Hammond of Chicago, president of the American Institute of Architects, addressing 300 members of the profession at the meeting of Southern California Chapter, A. I. A., at the Alexandria Hotel last month.

Mr. Hammond and James Monroe Hewlett of New York, vice-president of the American Institute, were the principal speakers at the meeting. They are making a tour of the west and had previously visited the Chapters of the Institute at Portland, Ore., San Francisco and Santa Barbara. They arrived in Los Angeles Sunday evening and during their three days' stay here also served as judges, along with Clarence A. Tantau of San Francisco, in the biennial honor awards of Southern California Chapter, which will be announced at the March meeting of the Chapter.

A welcome to the national officers of the Institute was extended by Myron Hunt on behalf of Southern California Chapter; by Richard Farrell on behalf of the State Association of California Architects; by Sumner M. Spaulding on behalf of the Los Angeles Architectural Club, and Natt Piper on behalf of the Long Beach Architectural Club.



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## Architectural Club Meetings

### SAN FRANCISCO ARCHITECTURAL CLUB OFFICERS

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The February meeting of the Club was held in the club rooms at 523 Pine Street. It was the first meeting under the new regime, with President Ted Ruegg presiding. It was very gratifying to see the number of so-called old timers present.

After the usual order of business, the new committees were introduced. W. B. "Hollowtile" Rue, chairman of the Entertainment Committee, spoke of his program for the near future and told of plans for a theatre party in March and an initiation at the March meeting.

Rome Blas of the Atelier told of the progress the Atelier is making and of the great number of problems turned in each time. He also told of a class in the history of Architecture which is to start very soon. Ira Springer, the Editor of *The Esquisse*, the club's monthly publication, told of his plans for the expansion of the same. He also reported on the trip to the Yosemite Portland Cement Company's plant, and the luncheons which are now being held every Thursday in the Wall Street Coffee Shop.

Robert Nordin, chairman of the Exhibition Committee told of an exhibition of decorative tile to be held at the next meeting through the courtesy of Gladding McBean Company.

Last, but not least, was our house committee under the guidance of Marcel Coutier who tells us that he will see that we are properly fed this year.

Following this, Mr. Frederick H. Meyer, who recently returned from Europe, honored us with a very valuable as well as instructive and interesting resumé of his travels. As this was told from an architect's viewpoint as well as in Mr. Meyer's frank and able manner, it was doubly interesting, and the members would not allow him to cut his talk short, even though the hour was very late.

At the conclusion, the members surrounded the lunch counter to do justice to the repast prepared by our new French chef.

### THE PASADENA ARCHITECTURAL CLUB OFFICERS

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*Vic-President*.....HARRY A. SCHOEPPE  
*Secretary*.....RICHARD W. WARE  
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THE meeting of the club on January 27th, given over to the discussion of modern architecture, was very successful from several points of view. More than forty-five members and guests gathered in the softly-lighted club rooms in Stickney Hall. The long, dark-stained tables were tastefully decorated with winding English ivy vines down the center, interspersed with vari-colored fruits and vegetables, and accented with tall candles set in vintage bottles reminiscent of by-gone days—all arranged by that indefatigable worker, Gavaza. The dinner, too, was one that is familiarly known as a "wow"—so much so that nearly every speaker on the program mentioned it! Harry Schoeppe is to be congratulated upon his cateress, Mrs. Bunch.

Added to a perfect setting and a perfect meal, the club enjoyed listening to a more interesting group of prominent speakers than ever before. Mr. Schoeppe arranged the program of speakers which included Arthur Millier, art critic of the *Times*, who was asked by President Edwin L. Westberg to act as toastmaster; Jose Ridriguez, director of publicity and continuities for KFI; Merle Armitage, manager of the Los Angeles and San Francisco Grand Opera Com-

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panies; Richard J. Neutra, architect, of German training and experience and a leader in modern design in Los Angeles; Julius Davidson, designer and another exponent of the German version of modern art, and Ernest A. Batchelder of Pasadena, world renowned designer, and chairman of the City Planning Commission.

The speakers were generous in their praise of Pasadena architecture. It was pointed out that while numbers of startlingly novel and eccentric designs have been inflicted upon other southern California cities, Pasadena has remained largely immune, while being graced, nevertheless, with several progressive examples of the better trend in modern art. There was a plea for greater adherence to those fundamental principles underlying any art: simplicity, unity, coherence; reverting to simple geometric forms; designing for utility, "stripping the gingerbread from the cake," and relying upon the inherent beauty of finely proportioned forms. And finally, a reminder that novel ideas in art, music and poetry have occurred intermittently throughout history, have been absorbed and digested, and we have moved on to newer ideas—that we should not forget our heritage of the past, but rather that we should build on it for the future.

#### LOS ANGELES ARCHITECTURAL CLUB

At their meeting in January the club elected new officers for the new year. Those elected were Sumner Spaulding, president; Fitch Haskell, Ralph Flewelling and Luis Poyo, vice-presidents; George P. Hales, vice-president and general manager; Kemper Nomland, treasurer; Rene Mussa, secretary; Jesse Stanton and Julian Garnsey, directors.

The most effective work now being done in the club is by the employment bureau and the new officers are busy on plans for extending activities and increasing interest: and attendance at the regular monthly meetings.

#### VALUE OF DESIGN IN THE SMALL HOME

By C. H. WILLIAMS

*This article won second prize in the recent architectural competition sponsored by the Monolith Portland Cement Company.*

IN the order of present day affairs the small house is an increasingly insistent factor. Every day and in every place it clamors for attention and forces itself upon our notice. It is a factor that cannot be eliminated nor evaded without inflicting uncomfortable penalties upon us in revenge. The small house must be built, and it is going to be built, whether the architect designs it or whether it is left altogether to the mercies of the speculative builder who is usually a capable agent in the wholesale marring of neighborhoods. It is going to be well designed or badly designed. From mere force of numbers its presence is inevitably going to give the dominant architectural tone to entire neighborhoods and, indeed, the country at large.

The importance of good architecture in the field of small houses may be realized by bringing to mind certain sections of several American cities, where mile after mile of houses have been built in monotonous rows, a score in each row exactly alike. The deadening influence on the good taste of such communities is obvious. Such houses may be physically comfortable but they are mentally, spiritually and aesthetically paralyzing. Individuality is submerged and education in the higher, finer things of life is made difficult. By contrast, inspection of an attractive suburb, where the streets are not all parallel, where some thought is shown in the grouping and in the interesting variety of designs of the individual houses and in the interesting variety of designs of the individual houses and in the grounds around them, makes clear to the most superficial observer the overwhelming difference in educational and cultural value. Is it not clear that monotonous rows of ugly houses are a blot upon a community as well as a liability to good citizenship? The small house, therefore, is a matter of concern, not alone to those who build or live in it, but likewise to those who cannot avoid seeing it or who must live in close proximity to it.

Except in the most unusual instances, the small house must be built inexpensively. Securing minimum cost is an inexorable condition. But, as well as being built with strict economy, the small house ought to be built for beauty and convenience. Most people.





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"CORDOVAN"—aged and dark in tone.

The Santa Monica Beach home of Mr. and Mrs. Townsend Netcher (Constance Talmadge), designed by John Byers and illustrated further in this issue of California Arts and Architecture. "Patio" floor tile—plain and embossed stair tile—embossed ceiling tile.

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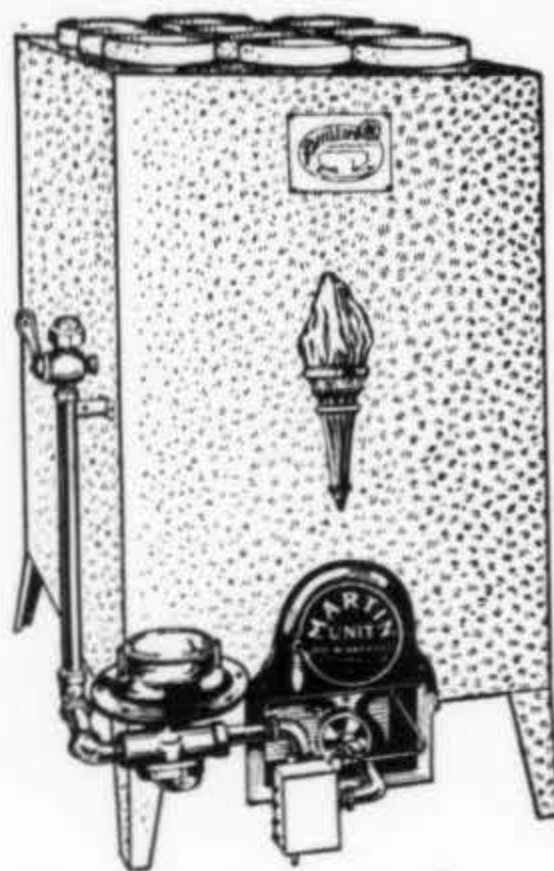


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unfortunately, place beauty last on the list of requirements—as of least real importance. The aesthetic requirements are treated apologetically as if they constituted concession to an impractical taste. But true art is practical; its very foundations rest on reason or common sense, and to make light of it is either to exhibit the instinct of the barbarian or the wisdom of a fool. In a work of construction by civilized creatures beauty should hold first place, for beauty depends on fitness, and fitness includes all practical considerations.

Not only can beauty be successfully combined with convenience and economy in the construction of the small house, but good design can also help materially in securing convenience and economy. Furthermore, beauty or good design unquestionably renders the small house a more valuable asset, rate in actual dollars and cents, than the small house which is convenient and economical but which lacks beauty. Abundant experience has proved this beyond all doubt.

The intelligent public should realize that it is the architect who is trained and qualified to design not simply an individual "house beautiful", but whole streets of homes so charming in themselves, so related to one another and with such attractive surroundings that they will be an inspiration to home life. People should realize that, although only a meager compensation is possible so that he can hardly afford to render the service, the architect eagerly seeks the privilege of designing small homes.

### NEW ARCHITECTURAL MODEL VALUES *(Continued from Page 51)*

cesses and is very fine and convincing.

Models involve technique which the layman need not understand, more than he need understand his auto. Knowledge of reliability of manufacturer, or type of car, of its operation, and common sense methods, is enough. "Ready-made" objects incorporated in models are the same as buying the chassis here, the fenders there, and the hood elsewhere. They should be as consistently avoided, for a model is certain to lose in convincingness unless treated as a composite unit of related materials. Test cars and test models are a subject by themselves.

Aside from models constructed of precious stones and metals or ivory, plaster undoubtedly is the elite. Easy to construct, it can be revamped, shipped, and is inactive to atmosphere and time generally. Such models, when of historic buildings or the best of current work are worthy of museum positions. Often they closely resemble fine carved ivory. "Clays" as here shown serve the average demands, best, in most cases. They are easy to work (if one knows how) and are very easily altered at any time. They hold their own against sun and air better than the average of other types. If one knows how, much can be done to increase the life of any of the common types, by judicious use of preservatives.

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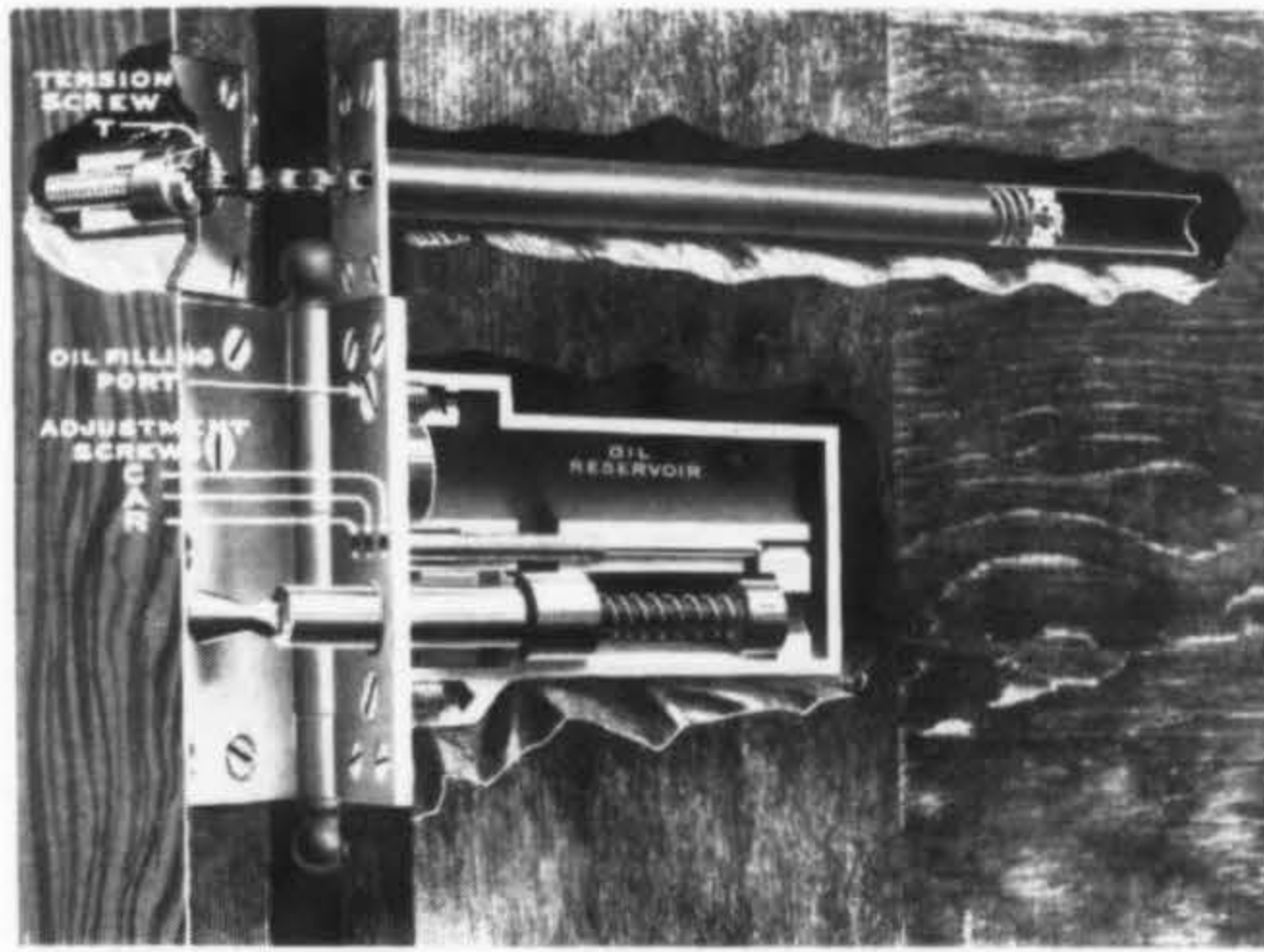
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meaning of things. Then the client adds his influence. He can actually make or break a situation by his attitude. A little thought will convince one of this when it is remembered that architect, artist and craftsman alike interpret, in some form. All may, at times, need a check on their enthusiasm, but equally they *need* sympathy, understanding and reasonable appreciation. *Full* understanding may not be possible by the layman but he should not engage one whose work he does not appreciate, at least, sufficiently to trust. The law of compensation is always at work, and one receives as he gives, in the long run.

Within limits, a client should ask and expect to receive what he wants, but there is always the probability that those who spend their lives with a subject and are versed in it, can find better solutions through study of the problem.

The "values" of good design are like those of the Mother Load; much is given for so little effort on our part after we have the intelligence to go to the source. A well designed building retains its value when others are being vacated, it attracts attention when others are passed by, it is remembered pleasantly, and exercises its charm consciously or unconsciously over all contacting it. The cost of harmony, unity and beauty are so small compared to their value, that the intelligent will surely seek these qualities by all available means.

## A RENAISSANCE OF OLD CALIFORNIA

*(Continued from page 21)*

largely of cement, on which "Bitupave" was applied for better footing for the animals. The living quarters in general have wood floors laid over cement slab and laid on sleepers; proper breathing spaces were provided to prevent dry rot. All vents were properly screened to prevent inroads of rodents common to ranch buildings.

Ample fireplaces were provided for heating, but in the guest house auxiliary heat was provided by electricity. All cooking is by electricity, as well as water heating. In the foreman's house Rock Gas was used.

An overhead sprinkler system is installed in the barns as a fire protection. The tool room is provided with all modern facilities essential to an orange grove, such as pipe-cutting apparatus, etc.

Certain old pieces of iron work brought from Spain by the owner were introduced in logical places, such as the grille in the tool room; but other than this the remainder was built, from the ground up, with new material throughout.

The white walls were aged prematurely by the use of stains made from redwood and the local clay mixed in water and applied with a brush. After this had a chance to dry, the walls were washed down with water to take off the superfluous stain.

In cementing over stone work, the men were instructed to use leather mittens, and the cement was applied in this manner. A minimum of cement was used in laying roof tile, which is characteristic of the older work.

There was liberal use of the broad axe and the draw knife in surfacing timbers.

Door frames and window frames were built up on the job, and were made in general of heavy stock with stops plowed out of same. In fact, the only mill work on the job consisted of the actual sash and a few interior doors. This accounts for the rugged and random character of the place.

It will be seen from this brief summary of the construction methods that the reproduction of an early California ranch went deeper than a surface picture. As time goes on, the process of mellowing and weathering should bring about a still more complete realization of the traditional California ranch.

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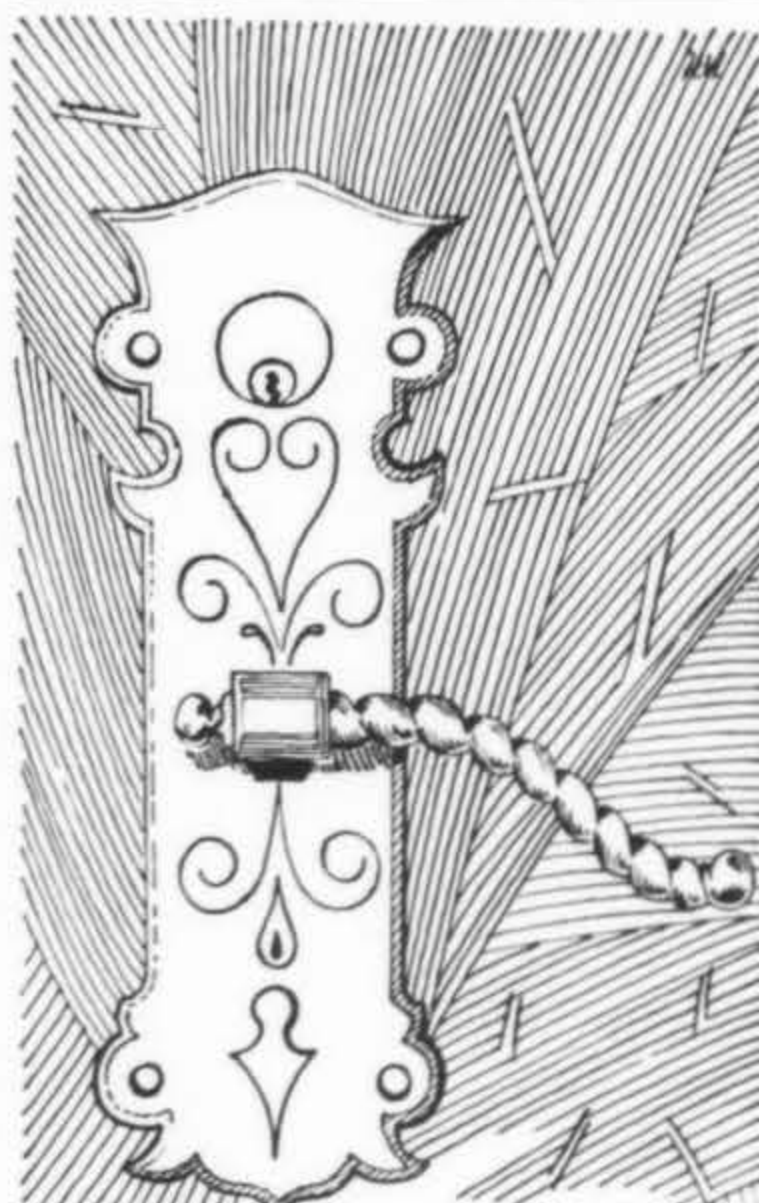
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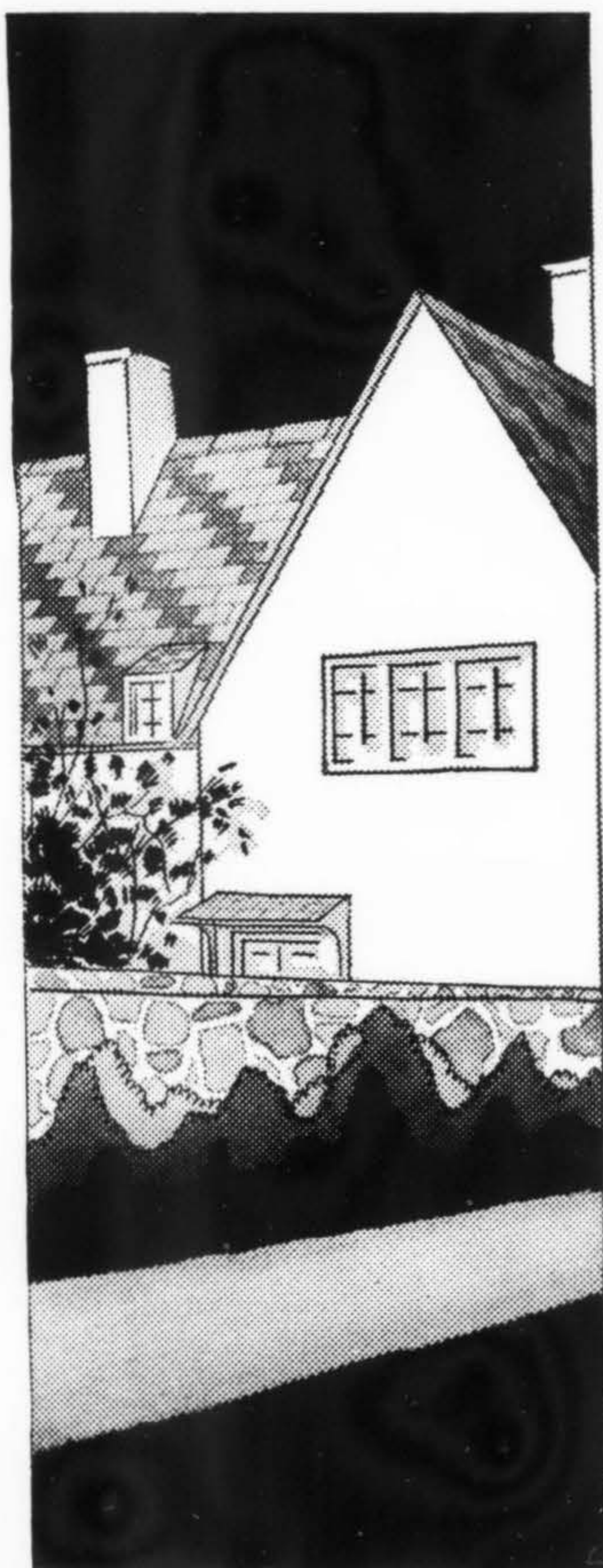
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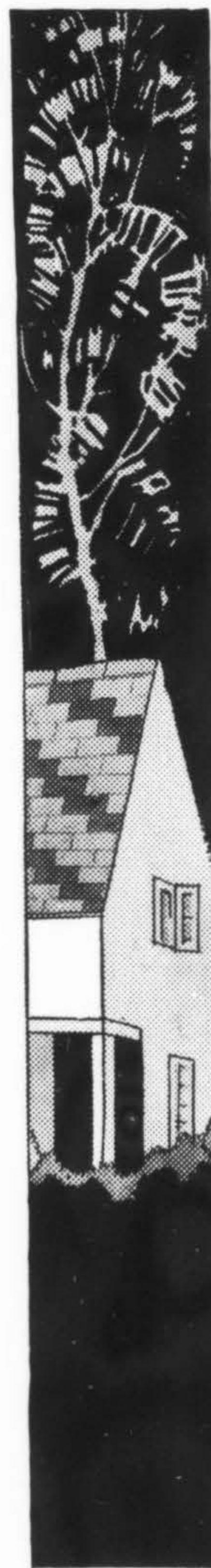
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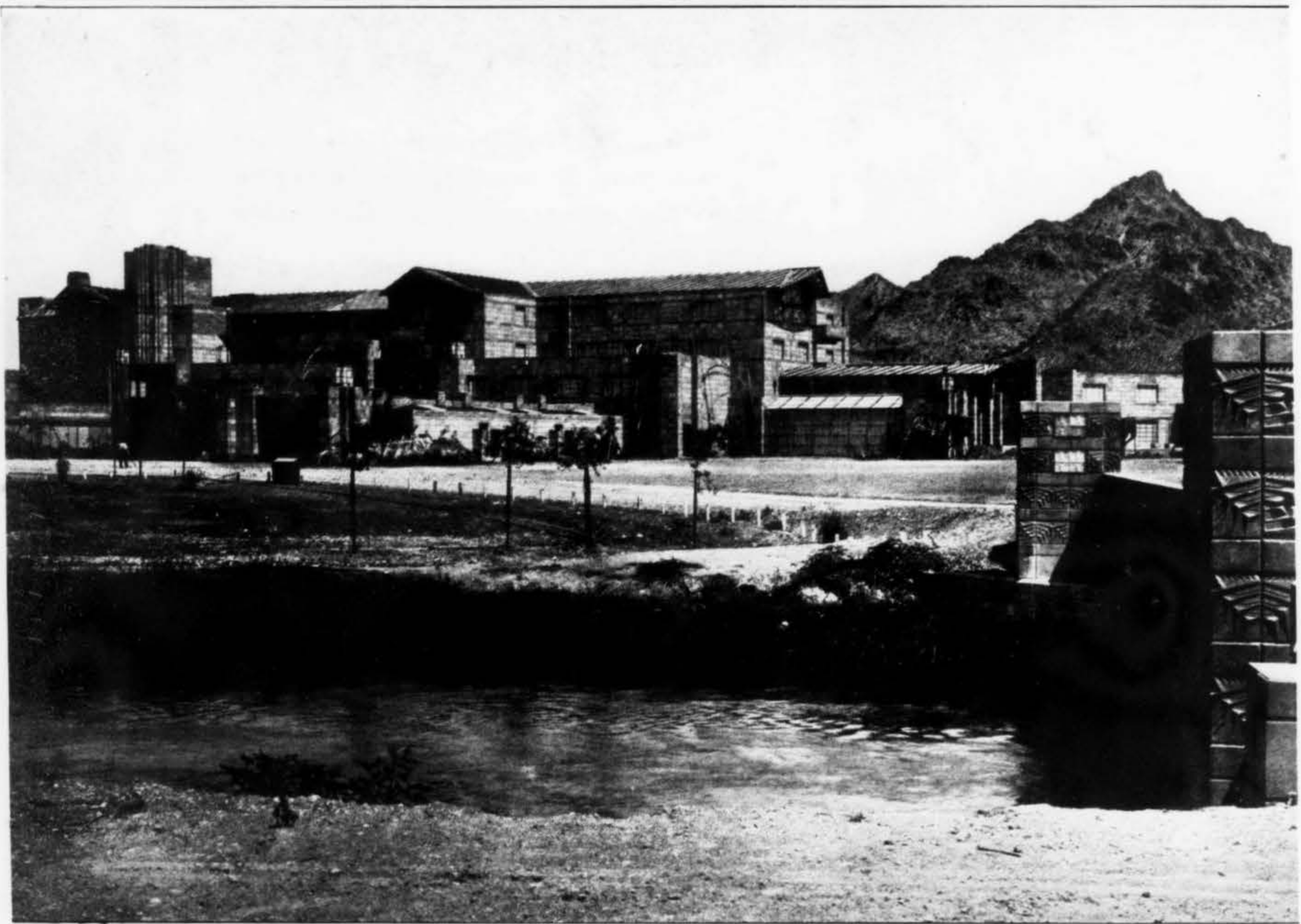
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