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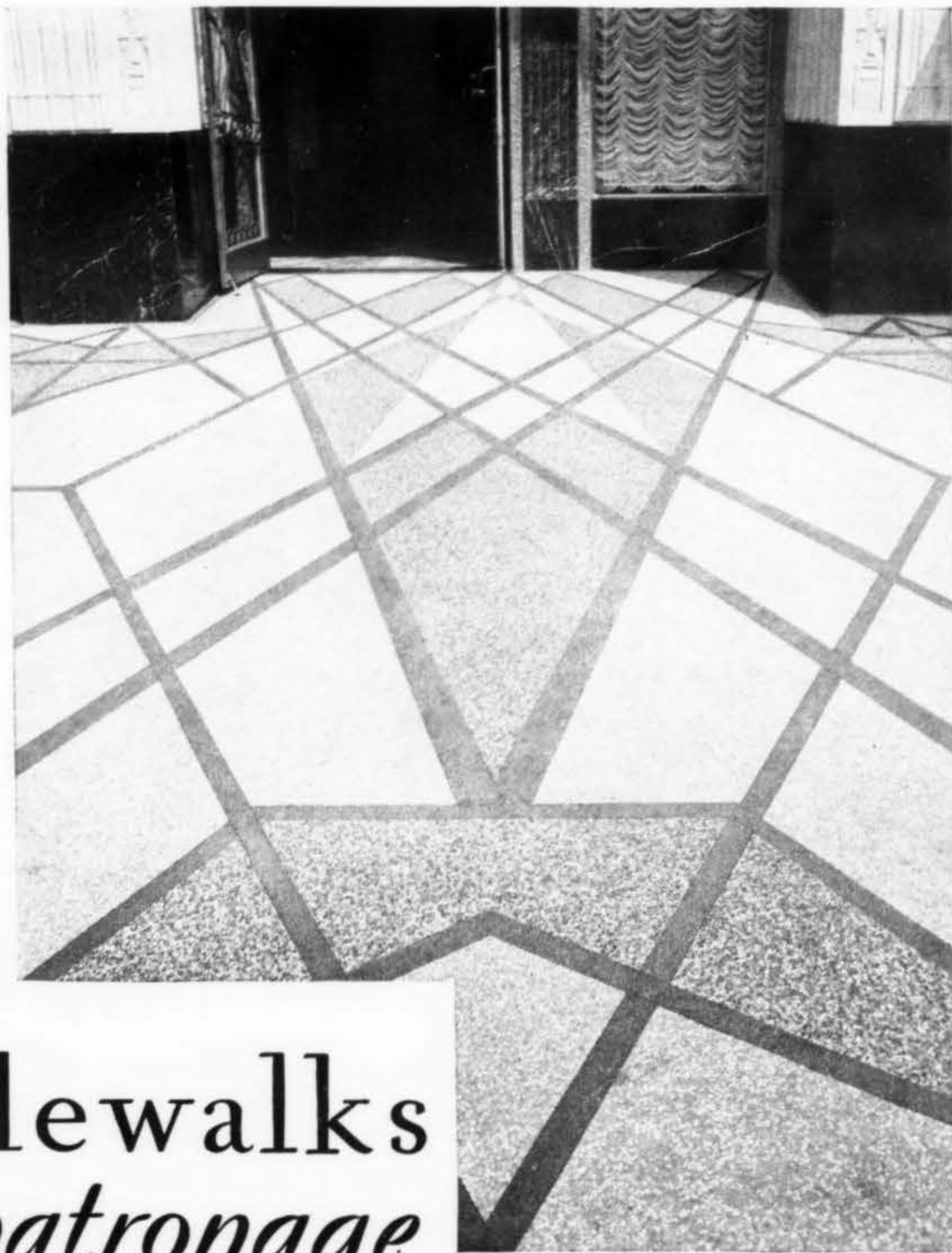
Mosque Ortaquey, at Stamboul
By John Milton Ramm

June 1930

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Arthur E. Harvey, Los Angeles,
Architect.*



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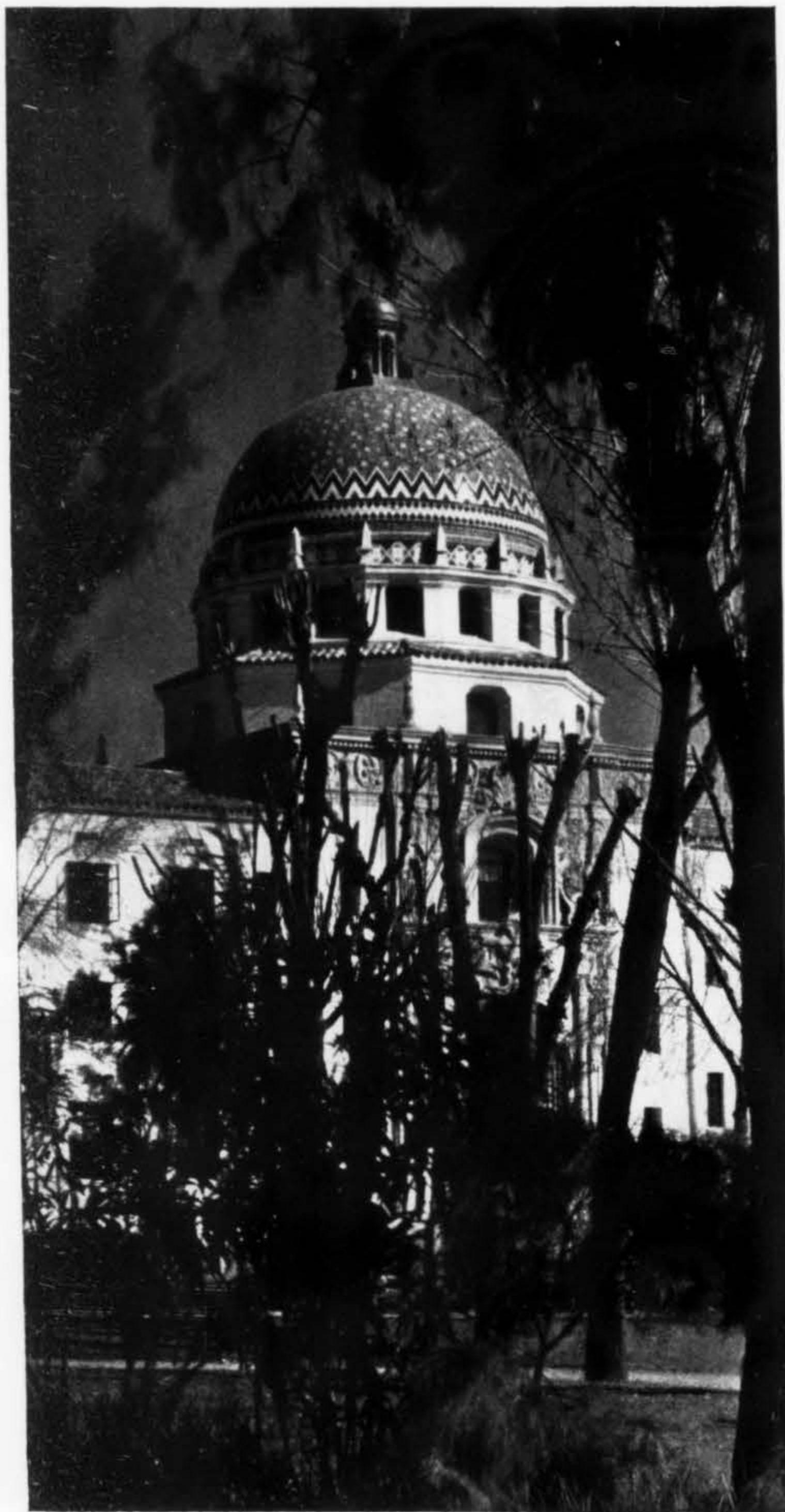
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OLD BLUE STAFFORDSHIRE

ALICE R. ROLLINS

EVERY so often we make the pilgrimage to Exposition Park to see the Old Blue Staffordshire china, originally collected by H. L. Hinman of Dunkirk, N. Y., and now loaned to the museum by her daughter, Mrs. William May Garland.

This superb collection is at once the admiration and inspiration of all real lovers of old chinaware. Admiration—that anyone could possibly have found so many different examples of this beloved ware—and inspiration to all those striving to form collections of their own. For be it noted that a connoisseur is not made by standing in the market-place and buying whatever is offered. The real connoisseur, whether he collects old masters or caddy-spoons, knows his subject and that means intelligent study and observation of unquestioned examples such as this collection of "old Blue" offers. The same applies to anything else one may select as a hobby, but what pleasure and satisfaction comes from the knowledge gained!

As a game of recreation nothing takes the place of change in a busy, strenuous life like that of taking up a good collecting hobby. We have in mind an admirable business man, an eastern banker, who spends his winters in California. Wisely, he is not contented to sit idly in the sun, but spends his time hunting for old blue historical china. Some day he, too, will have a fine collection which eventually may go to some museum. Meanwhile the benefit he has had in acquiring it cannot be measured in dollars and cents.

At the time the American Colonies separated from England, the potters of that country, who had already established a good market in America for their wares, in order not to lose this trade, began turning out pottery decorated with views and events intended to appeal to the patriotism of their customers in the new republic. Artists executed pictures of American heroes, noted public buildings, our first steamboat and railroad, the coats-of-arms of the thirteen original states, views in the Catskills and along the Hudson, and various historical events. By the newly discovered transfer process these pictures were used in decorating chinaware and so today we search for plates, platters, and other pieces of tableware in a rich, dark blue, showing a picture of Boston Common when cattle were allowed to graze there, the Landing of Lafayette, or any other view we are fortunate enough to find. Some two hundred and fifty American views are known to be represented on this Old Blue ware. The Staffordshire manufacturers were kept busy turning it out and while the same views were used by the different potters they did not infringe on the patterns used by each other in the borders. For that reason you can name the maker of a piece of this china—other things being correct—by the border. A few of these include Clew's passion flower, Wood's marine border, and Stevenson's oak and acorn. Ridgway is another potter whose borders are famous.

The custom of decorating china for the American trade continued until some time after 1812, so that the first or earliest "American views" on old blue Staffordshire were produced be-



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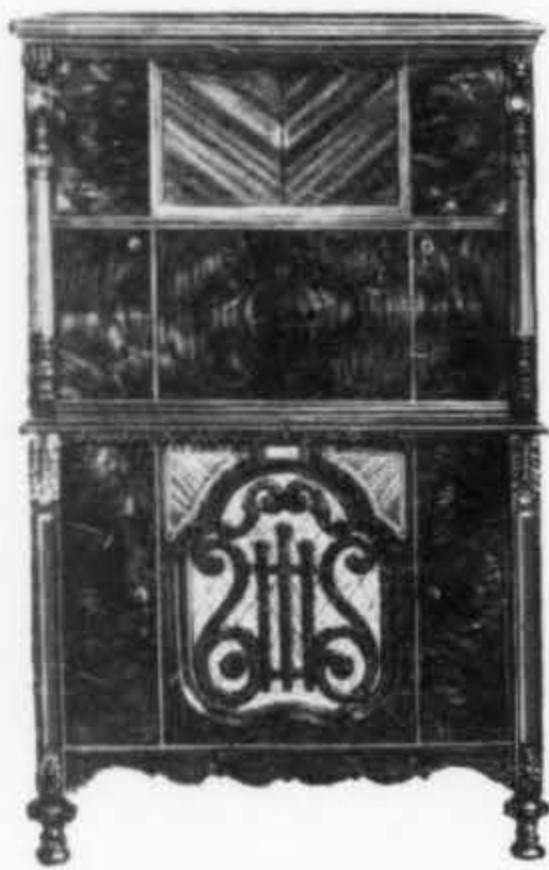
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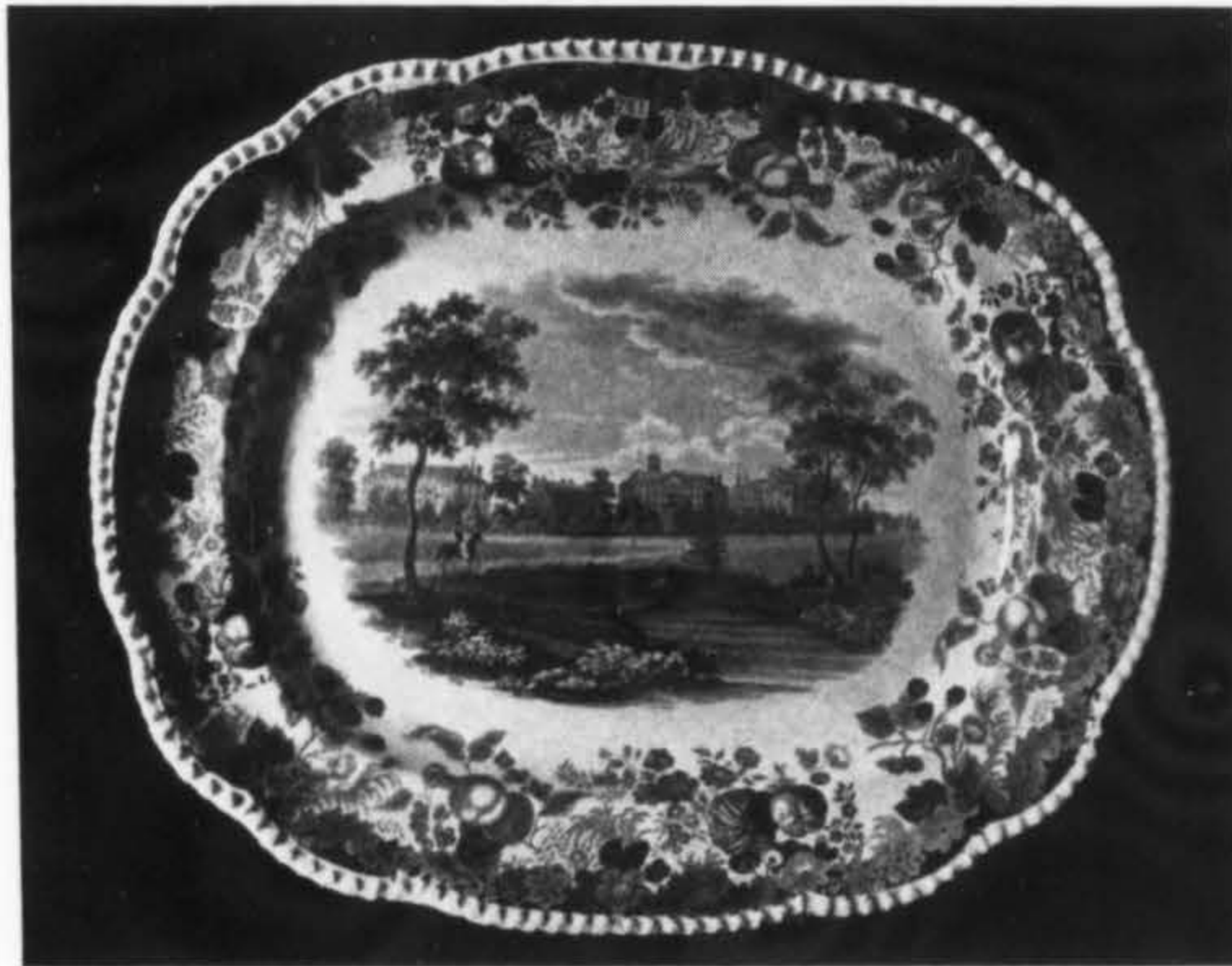
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tween the last quarter of the 18th and the first part of the 19th centuries.

The appeal to the patriotism of our forefathers was carried out in other furnishings of the homes—the wall-paper for their rooms depicted American scenery—the draperies of chintz and cretonne were colorfully stamped with American views—and that is why a “find” today of either early wall-paper or chintz is considered almost priceless. And Old Blue Staffordshire, because it displayed pictures of current history of the new republic in the making, became the favorite daily china.

Today what a wonderful page of history is spread before us on these bits of china! Scenes of the long ago cabin days of our forefathers, early views of New York, Boston, and Philadelphia, now completely obliterated by the march of progress, pioneer views of the new western country in the process of settlement, famous buildings of the time, our first steamboats and railroad—all pictures forever lost save as preserved through some such channel as chinaware, fabrics or old prints and pictures.

Recently Harvard University has done a pleasing and commendable thing for her “grads” in perpetuating her history by picturing the units of her great institution on china. The university has had reproduced on plates in the blue and white china twelve different sketches of the various buildings. The views occupy the center of the plates and by a fortunate chance workmen who were digging near one of the old buildings discovered

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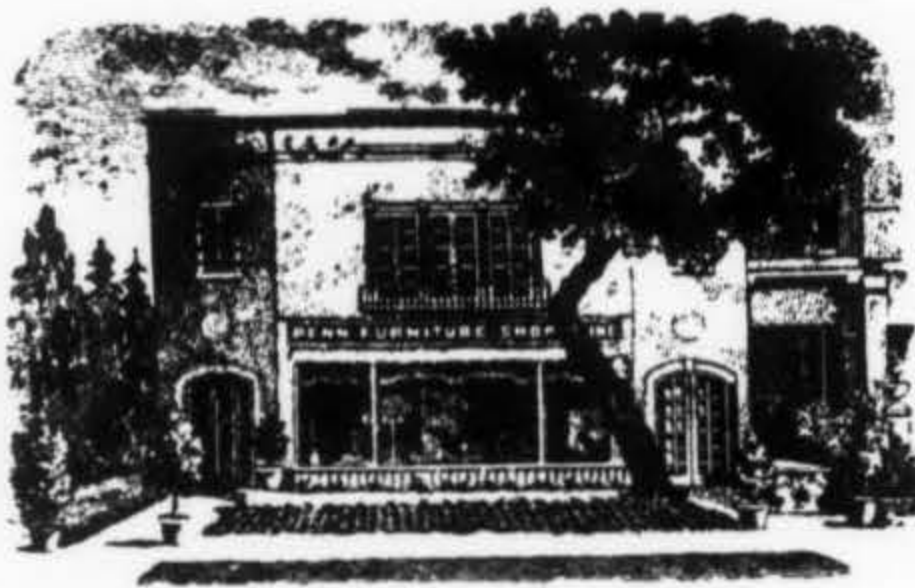


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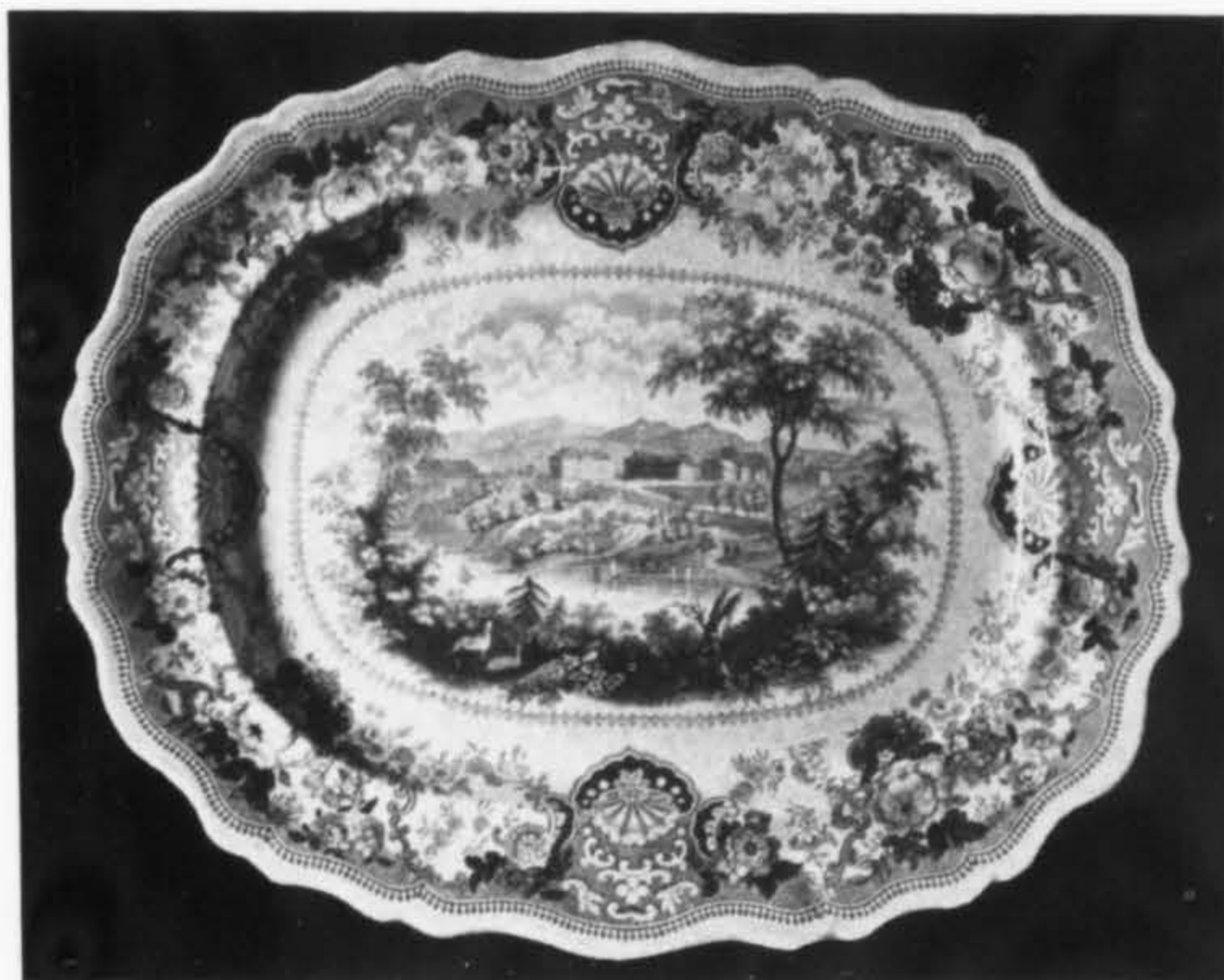
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Harvard College, Cambridge. In the Museum of History, Science and Art, Exposition Park, Los Angeles.

pieces of old blue Staffordshire which must have been there since the early days. Enough of the fragments were found to supply the pattern for the border of the new plates. The result is a pleasing combination of romance and history on china which the graduates, scattered to the far corners of the world, have been quick to take advantage of.

The appeal of this Old Blue is not alone in the historical views portrayed at a time when attention was directed particularly to them, but there is a beauty of design and richness of coloring in the borders that warrant collecting any pieces of the old one may find. This blue color, almost a lapis, so deep and rich it is, is said to be a lost art. Several attempts have been made to reproduce it by modern potters but not with complete success.

The Staffordshire potters did not confine their efforts entirely to picturing events in America. A number of designs for the trade at home and on the continent were used and with other colors, the story of which would take too long to tell in this article.

The collector who wishes to take up this hobby should see and examine as many authentic examples as possible. He must learn the test of lightness of weight—the attribution of the different borders—the names of the Staffordshire potters who made the Old Blue and last of all that “feel” of glaze and depth of coloring that properly belongs to it.

Against a background of dark oak or rich mahogany a cupboard filled with this lovely blue Staffordshire glows like some exquisite old enamel of the East—a rich decoration to any room.

THE bi-centenary of Josiah Wedgwood, the master potter, has awakened fresh interest in the fine products for which he is noted. “Wedgwood” has always been a prime favorite with lovers of chinaware and most collections contain a few pieces. It is a good time to add to them for the creative thought and fine workmanship that went into this craft made Wedgwood the most famous of all potters.

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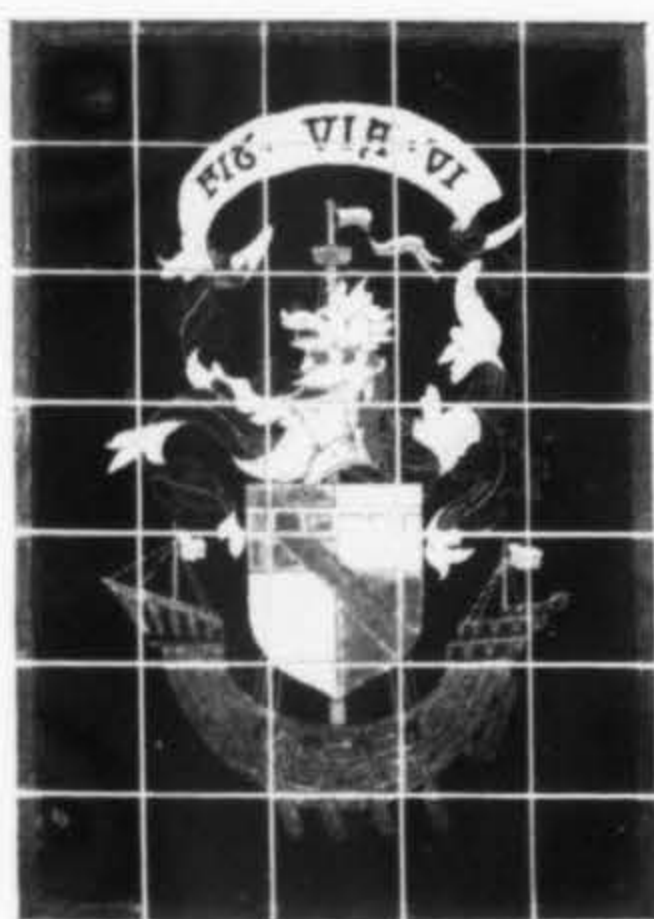
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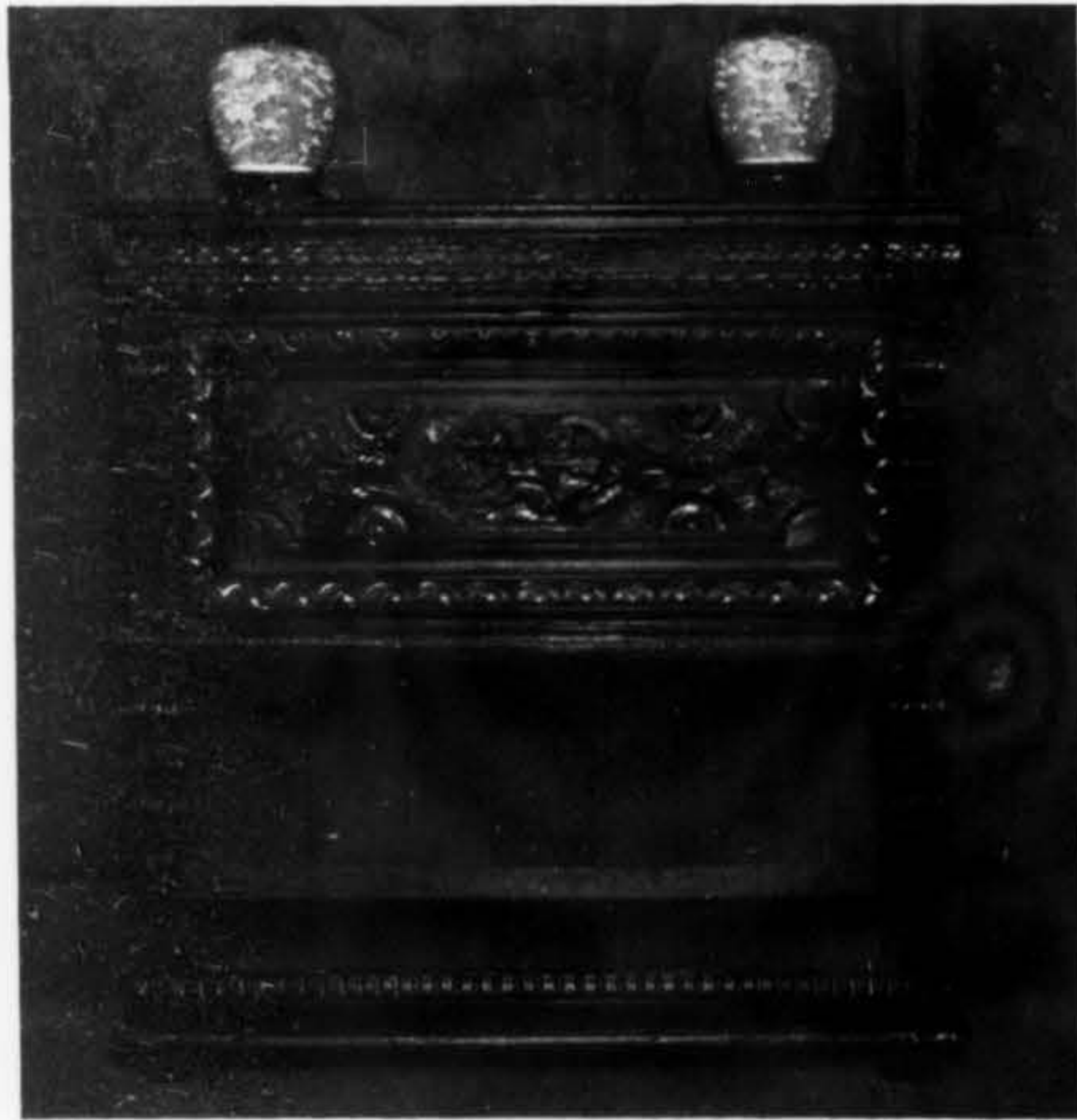
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THE cover this month is reproduced from a water color by John Milton Ramm. Five or six years have been spent by Mr. Ramm in visiting the far corners of the world in Africa, the Orient, South America and the South Sea Islands and he happily recorded his impressions of buildings and characters with brush or pencil in each port visited. Reproduction of several racial character studies by Mr. Ramm is planned for coming numbers of CALIFORNIA ARTS & ARCHITECTURE. The artist also did the engraving for our color plates.



"Drama of Summer Clouds," an oil painting by Hanson Puthuff, a southern California artist whose works are being shown this month at the Biltmore Salon, Los Angeles.



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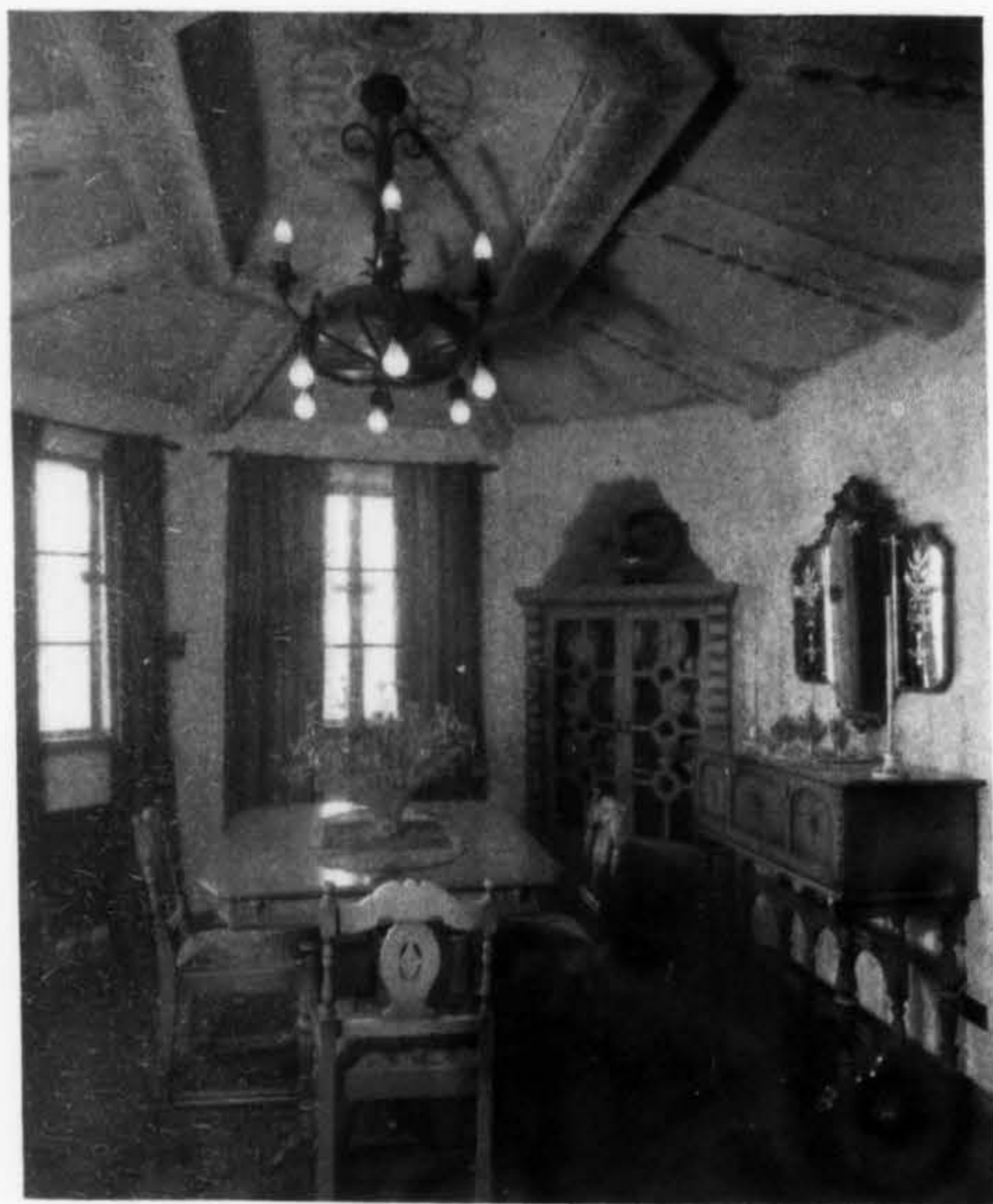
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THE CALENDAR

Music & Art & Clubs & Sports & Announcements

ANNOUNCEMENTS

THE ANNIVERSARY CELEBRATION, the hundred and thirty-third year, is announced at San Juan Bautista, California, for June 22.

THE "HOME COMING," which designates the celebration of the one hundred and sixtieth anniversary in Monterey, California, is announced for June 3.

"FELICITA" is presented as an outdoor play each year in Escondido, California, and is a week-end production, June 7-8. The Battle of San Pasquale forms the main theme of the play, but a beautiful romance is woven into the drama. The production is sponsored by the Escondido Chamber of Commerce.

"RANCHEROS VISITADORES" was revived by a group of prominent residents of Santa Barbara, California, last month, when, adopting the mode of travel of fifty years ago—horses and stage coaches—they visited the historic ranches throughout the Santa Ynez Valley, stopping for breakfast, luncheon, dinner or to camp. These modern caballeros set out from Los Prietos Rancho of Dwight Murphy, thence to the San Marcos Rancho for lunch. A night was spent on Rancho Juan y Lolita of the Mitchells, also at Alisal ranch, and the party disbanded at Nojoqui. It is planned to make this an annual event, particularly as it serves excellently as an introduction to "Old Spanish Days." This Fiesta is announced this year for August 7-8-9, though it really begins the 6th, when the Mission bells ring at twilight and the fathers come forth to welcome visitors and bid them join in the festivities.

"ERSA OF THE RED TREES," the famous Sequoia theme play, will be presented again this season in Giant Forest, Sequoia National Park, California. The production is sponsored by the Visalia Chamber of Commerce and the dates announced are July 4 to July 13.

"LEGEND OF THE LAKE," an original drama written by Gertrude Wheat and Louise Arnold of Redlands, is based on folk tales handed down for generations by the Indians of Lake Arrowhead, in the San Bernardino Mountains, California. This pageant drama is given in a small canyon indenting the shore of Lake Arrowhead, has a prologue, three acts and an epilogue, is staged on two successive days, starting at three in the afternoon.

JOHN STEVEN McGROARTY'S home in the hills near Tujunga, California, will be the setting for the production of several of his plays. The new play is "El Dorado" and is a story of the great gold rush of the days of '49. The series opens with "El Dorado," followed by "La Golondrina," "Osceola" and "Babylon." As the Mission Play is given only at San Gabriel it will not be included.

PILGRIMAGE PLAY is to be presented this year in a new theater, now under construction, in the Hollywood Highland Hills, near Los Angeles, California. William Lee Woollett is the architect and has designed an unusually beautiful and interesting auditorium with a building to be known as the Museum for the preservation of the biblical treasures of the Pilgrimage Play Association. This year's performances will mark the eleventh consecutive season. Ian Maclaren portrays the role of the Christ, as he has for the last several seasons. It is planned to open the performances the first week in August.

MUNICIPAL AIRPORT, Los Angeles, California, is formally dedicated, June 7-8, under the auspices of the Aviation Committee of the Junior Chamber of Commerce. An aircraft exhibition is included in program and a series of educational demonstrations.

CARLSBAD CAVERNS, NEW MEXICO, are declared by President Hoover a National Park. The President also has authority to add to the park by proclamation surrounding lands up to a total of a hundred and ninety-three square miles additional. The caverns were opened to visitors in 1924.

SAN FERNANDO VALLEY HORTICULTURAL SOCIETY is holding the annual flower show in Van Nuys, California, June 6-7. R. French is president of the Association.

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GENERAL FEDERATION OF WOMEN'S CLUBS is holding the twentieth annual biennial convention, June 5-14, in Denver, Colorado. Mrs. John F. Sippel is the president of this, the largest organized body of women in the world, and is presiding. The main subject for discussion is "Woman's Service as a Citizen," which embodies and covers various subjects on the program.

INDIAN WELFARE DEPARTMENT of the Federated Women's Clubs holds an all-day meeting with Indians at Balboa Park, San Diego, California, June 1, with a view to establishing a closer relationship and better understanding between the races.

AMERICAN FEDERATION OF SOROPTIMISTS hold the national convention in Philadelphia, Penna., this month, to be followed by the international convention of Soroptimists in London, June 15 to 20. The women of California in attendance, headed by Mrs. Jennie Todd of Oakland, first vice-president of the organization, have two objectives, to make Los Angeles the convention city for the 1932 Soroptimist session, and to open a plan to launch a Soroptimist foundation for applied business research. This to cover matters of national as well as international interest.

WOMEN'S OVERSEAS SERVICE LEAGUE held the annual national convention in Paris, May 26-30. Mrs. G. H. Taubles, of San Francisco, California, is the national president of the League and presided. Holding the convention in France was largely in the nature of a pilgrimage to honor the memory of those American women who died in service abroad during the World War.

UNIVERSITY OF SOUTHERN CALIFORNIA, Los Angeles, California, celebrated the Fiftieth Anniversary during commencement week, opening May 31. The program includes the first public rendition of the Trojan Anniversary Ode, and a concert, June 2, in Bovard Auditorium, which includes the orchestra, glee clubs and the Trojan Band. F. Tolles Chamberlin has been appointed by the American Academy in Rome as its special delegate to this semi-centennial of the University. Mr. Chamberlin completed his three years at the Academy in 1912, and on his return to America was made a Fellow of the Academy in Rome in Mural Painting.

ANNUAL HOMES BEAUTIFUL CONTEST of Ontario, California, opens June 1 and continues in effect to November 1. The town is divided into four sections and prizes awarded to winning backyards, front yards and general appearance in each district. The contest culminates in the annual flower show, sponsored in the Fall by the Ontario Floral and Horticultural Society.

A CHESS CARNIVAL is announced for chess players throughout the San Gabriel Valley, June 21, at Sierra Madre, California.

NATIONAL ELECTRIC LIGHT ASSOCIATION holds a convention in San Diego, California, opening June 10.

MUNICIPAL COURTS, Santa Monica, California, through the installation of a new lighting system, now provides for night tennis play and summer tournaments will be arranged. Ira D. Wheeler is the president of the Santa Monica Municipal Tennis Club.

LAWN TENNIS CHAMPIONSHIPS of Hotel Del Monte, the ninth annual, are held June 20-22 on the hotel courts, Del Monte, California.

IN THE BRITISH OPEN GOLF CHAMPIONSHIP at Hoylake, June 16-21, the United States is represented by a small field. Three members of the Walker Cup are entered, Bobby Jones, George Von Elm and Don Moe. Leo Diegel and Horton Smith represent American professionals.

PASADENA KENNEL CLUB holds the summer fixture on June 6-7 at Pasadena, California.

OPEN GOLF TOURNAMENTS, the mid-winter program, 1930-31, in the northern part of California, includes Berkeley \$3,500 Open, November 28-29-30, and San Francisco \$7,500 Open, December 2-3-4.

(Continued on Page 54)

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THE article "A Modern Classic," written by Mr. Irving F. Morrow for this issue of CALIFORNIA ARTS AND ARCHITECTURE is much more than critical comment on the San Francisco building known as '450 Sutter.' It is a lucid and concise statement of the essential principles of modern design; which would apply equally as well to any other form of art than architecture—painting, sculpture, literature. To the host of people intrigued but bewildered by the tidal wave of "modernism" which is sweeping over the civilized world, here is presented in unmistakable terms a clean-cut distinction between truth and error, sincerity and bluff, reality and imitation, intelligence and dullness, the spirit and the letter.

Mr. Morrow has used a particular example of contemporary art as an instance to "point a moral"; that he has also "adorned a tale," by the clarity and cogency of his diction, will be apparent. Even those who may recognize themselves as objects of his keen, delicate irony, cannot help but enjoy the presentation of his thesis.

The editors would like to take issue with the author on one point; he refers to an aesthetic conception as "one of the rarest things to happen in an architect's office;" we believe that he is too severe; that however true such a dictum might have been in the not far distant past, today there is evident a new spirit in architecture, the development of which it is fairly thrilling to watch.

CEREMONIAL, that other art which Ralph Adams Cram places with music, poetry and the drama, architecture, painting and sculpture as "beauty organized and made operative"—ceremonial, has not received the attention which it deserves in the scheme of Modern Art. The duty of ceremonial is "to absorb the arts of drama, music and poetry" and, composing them into a whole against the background of beautiful architecture, painting and sculpture, express with all the arts, the Holy Spirit which is in man.

We have still, of course, that beautiful ceremonial, the ritual of the church, built up by man's spiritual past and now made vital by those who know how to express their spiritual life through it; and we have learned—best of all—that the emotional joy we experience in viewing perfectly synchronized movements of men to the music of a military band has nothing whatever to do with war or killing each other, but is the joy of experiencing perfectly trained human beings exercising perfect control to perfectly measured music.

As Colonel Isaac Newell, Chief of Staff, Ninth Area, said at the 67th Commencement of the University of California—

Editor's Note Book

"The idea that army men want war or approve of it is erroneous. No one knows the horrors of war as they do; no one wants it less. We maintain a fire department throughout the country, we establish trained police for our own protection from unruly citizens within the state; yet he would be foolish who affirmed that the fireman wants or increases fires or that the police approve of crime." Control, as Miss Abel tells us on another page, is a great fundamental of all art; and Art is nothing if not the language of the human soul. When our army is no longer needed as our only guardian and guarantee of peace, we shall still doubtless need its drill as we do that of schools of art to teach us control that we may express the spirit that is within us. The morale of our army must be preserved and the ceremonial which makes a man "an officer and a gentleman" retained to teach us to live together in peace as becomes a self-controlled nation.

COMMENCEMENT Day at the University of the State of California in Berkeley was something more than the handing out, by the President of the University, certificates, degrees and honors to over two thousand five hundred students. To those who have not become inured to the sentiments expressed at recurrent commencements, it remained an opportunity to "listen in" on our modern ideal of education and catch, in the beat of military band, the poise of the two thousand marching up for honors, the angle and set of the cap, the dress beneath the gown, and the flourish of salutatory and valedictory, a note of modern youth in action and ready for whatever may come.

This is always heartening; for new blood has come into the business of living and Youth has come up to the University to be taught. The wealth of the ages is theirs as an inheritance: how have the aged handled this trust and what does the University, custodian of all knowledge, give to each student?

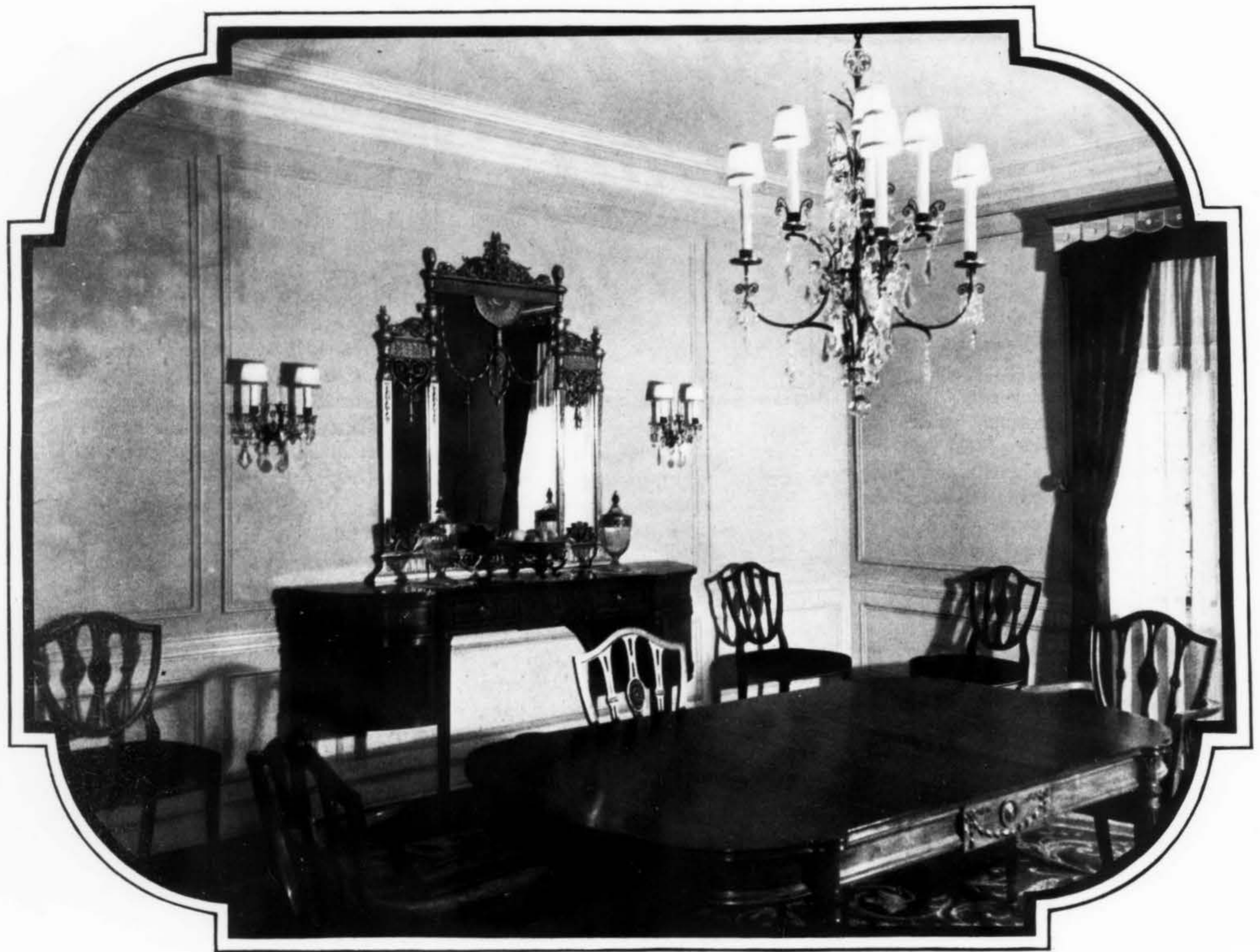
For sixty-seven years the culture of all the ages through Universities like Harvard,

Yale, Johns Hopkins and Princeton, and Oxford, Cambridge, the universities of France, Germany and Russia, China and the Orient, has accumulated at Berkeley in the enriched lives of such men as the Le Contes, Howison, Gayley, Morse Stephens, and their confreres and successors. As exemplified in the seven years which President Wallace Campbell, of rich endowment and splendid training, has given to the students who were fortunate enough to be there during his administration, this cultural heritage of today's education warrants a designation of the highest and best ever given to students. Thus is modern teaching justified as true to its inheritance.

FULL OF HONORS, Dr. Campbell is retiring from the presidency of the University and the directorate of Lick Observatory. His interesting work in Astronomy he will continue at his leisure. The exhaustion which left him weak at the end of the Commencement exercises when in the heat of a sunny California day, two thousand five hundred had quick-stepped by him to receive diplomas from his hand, was but temporary and not in any way serious. He has given generously of himself to California; and his last official act as President of the University was especially appropriate to his position as Astronomer when the highest of honorary degrees, Doctor of Laws, was conferred upon a mathematician, an architect, and an astronomer. In this ceremonial, which followed the tradition in awarding the degrees, Dr. Florian Cajori, Professor Emeritus, Mathematics, was presented by Professor Haskell; Harvey Wiley Corbett, U. C. '95, Member of the Institute of Architects and all other architectural honorary societies at home and abroad, was presented by Professor Warren C. Perry, Chairman of the Faculty of Architecture, U. C.; and Dr. R. G. Aitken, the new Director at Lick Observatory presented Dr. Frederick H. Seares, A. R. A. S., Assistant Director of Mount Wilson Observatory at Pasadena.

At Alumni luncheon following Commencement, Mrs. Alexander F. Morrison, U. C. '78, announced that the Alumni Council will present to the University a portrait of Dr. William Wallace Campbell to be painted by the distinguished artist, Seymour Thomas of La Canyada, California.

THE Women's Athletic Club building in Oakland was illustrated in the May issue of this magazine and unfortunately Charles F. B. Roeth, architect, was not mentioned. He was associated with E. Geoffrey Bangs, architect, in the design and construction of this fine building.



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JUNE
1930

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VOLUME XXXVIII

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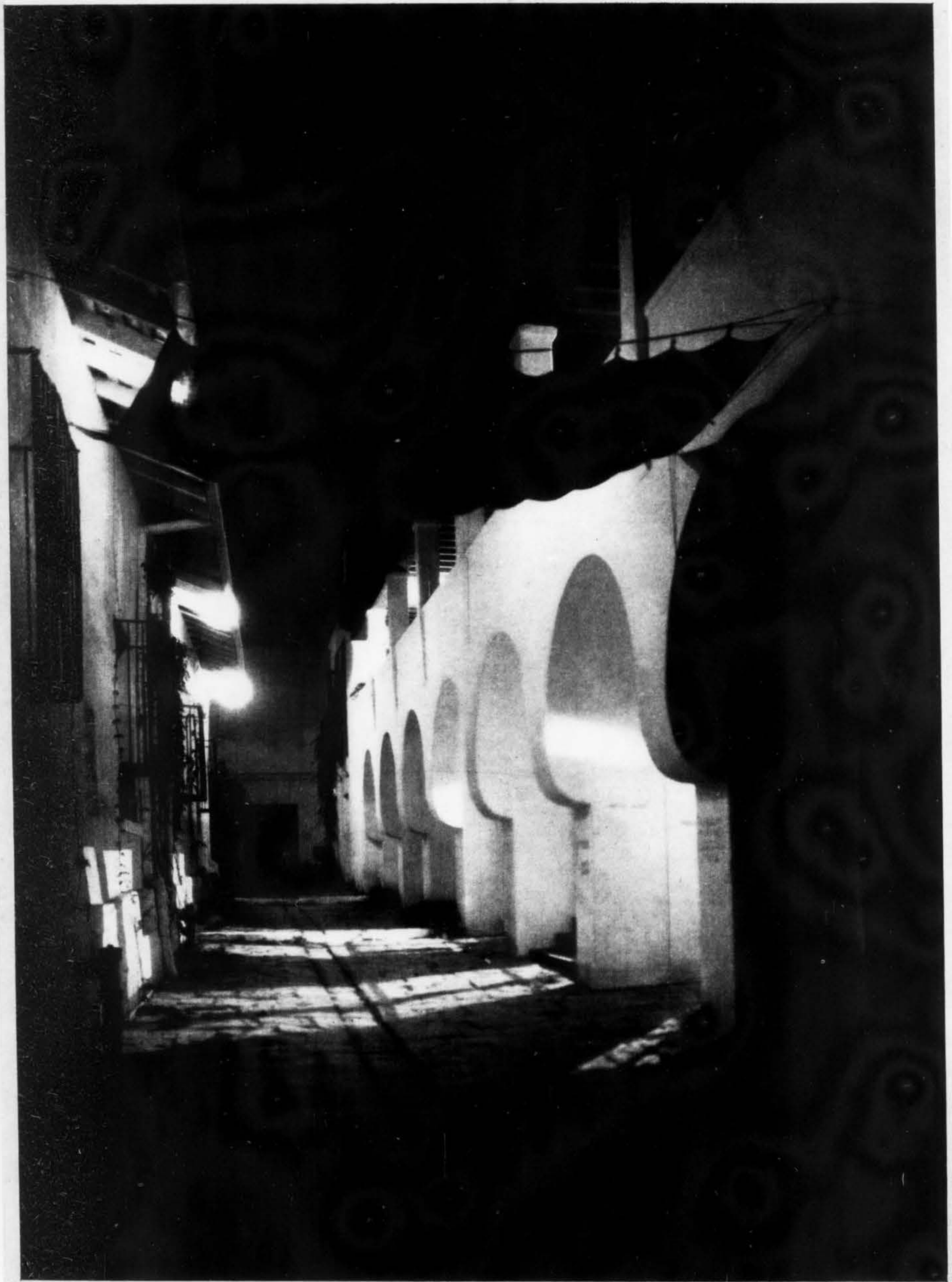
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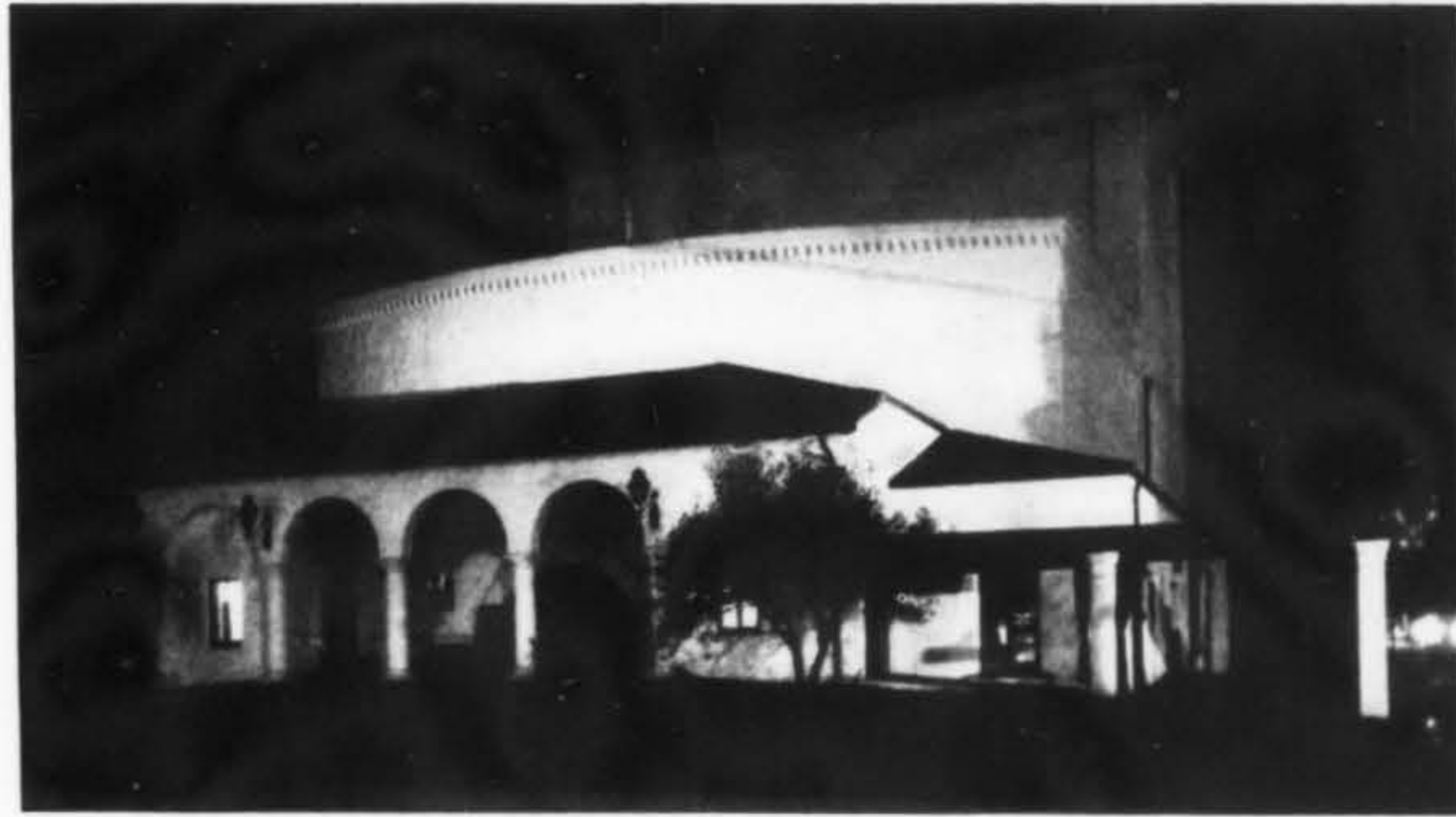
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The Spanish Street of El Paseo, Santa Barbara

A night photograph by Jessie Tarbox Beals



At night the Lobero Theatre attracts Santa Barbara society to Community Arts Plays. George Washington Smith, Architect

A COMMUNITY APPROACHES ITS IDEAL

How One Man Began It, How It Grew, and What Results Stand Out

With Illustrations by Jessie Tarbox Beals

By M. URMY SEARES

IN 1922 a prominent San Francisco architect looked upon the work of a young artist-architect in Santa Barbara and found it good. He expressed surprise that "building so subtle and naively beautiful is going on among us today" and added, "Where this architect has put a house it seems as if the landscape must have been incomplete until the house came." Of a Santa Barbara project placed in the hands of this young man, the San Francisco writer, Mr. Irving F. Morrow, said in conclusion, "The execution of this project will give Santa Barbara one of the most beautiful and unique attractions of any California—or American city" . . . "It is not an arbitrary concoction. It is to be done to make the town lovelier for its own inhabitants, not as a useless spectacle for the gaping tourist."

Today the prophecy made in 1922 is being realized. The march of time, and its events, even its infrequent catastrophies; private enterprise and government statistics; the history and pageantry, the climate and outdoor life of California itself, have all combined to urge on the consummation of an enterprise so unostentatiously begun. And in spite of all the artificial and "arbitrary concoctions" such as midway plaisance and winter spectacle newer cities have deliberately constructed to amuse the tourist, Santa Barbara still has today "the most beautiful and unique attraction of any Cali-

fornia city" and has it because what she did was done "to make the town lovelier for its own inhabitants."

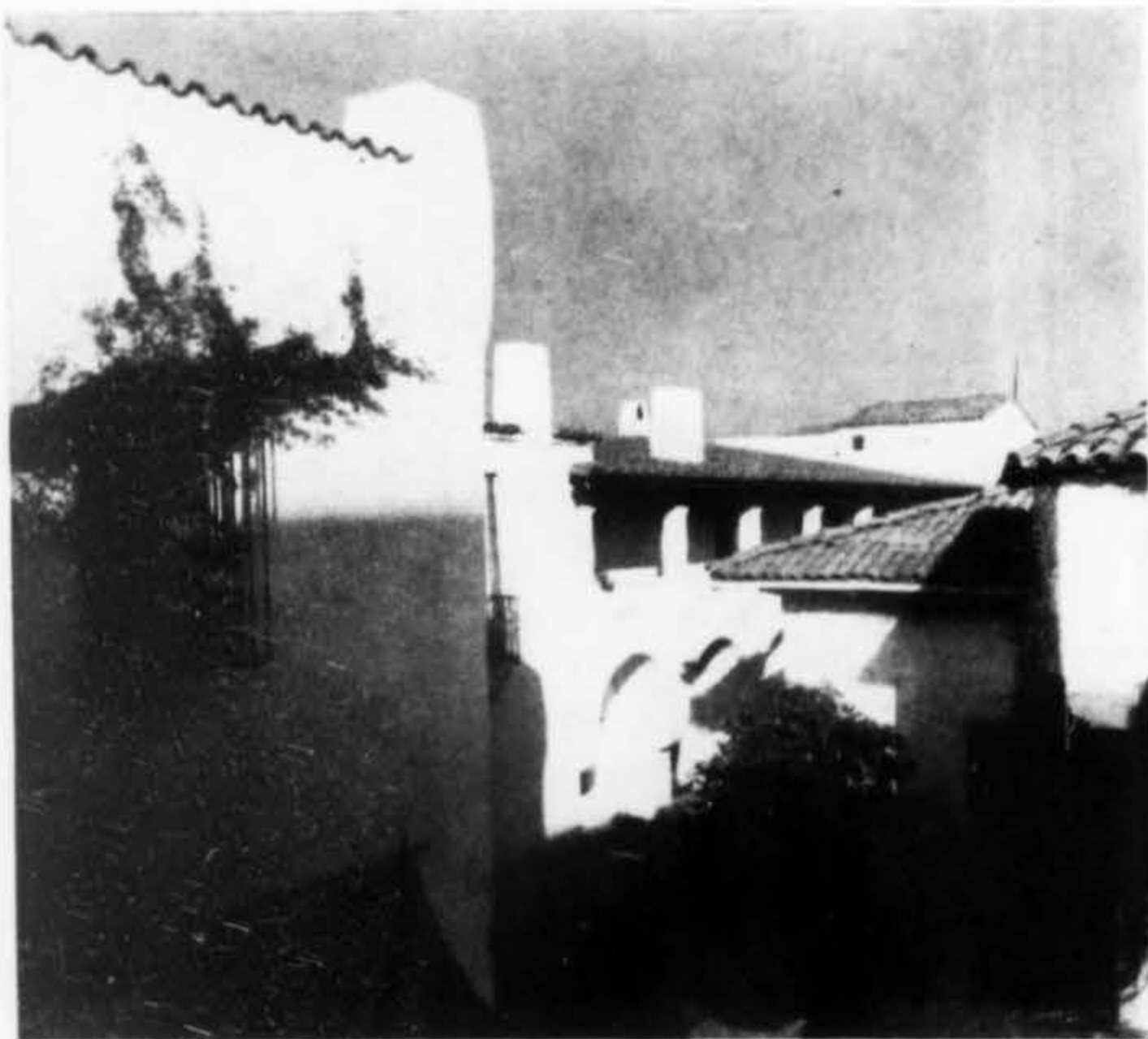
How the heart of the projector of this potent thought for Santa Barbara must have been warmed by the insight and timely appreciation given to him and his chosen architect by a Californian thus early in the history of their plans!

It is hard to record in a few pages how this beautiful thing came about. It was never a cut-and-dried or arbitrary plan. It was too big to be put into blue print and specifications, or to be written of until now. It was a happy thought conceived in a trained and discriminating mind; and it grew and grew as the wild flowers plant their seed and spread across a meadow year after year. Beginning in the brain of one man especially happy in his outlook on life and in his relation to the community in which he found himself, this idea, or happy thought drew unto itself many other ideas and, growing slowly at first, became, because of the guiding genius of its originator, a community—nay, a country-wide ideal. Whenever it found congenial soil, sustaining food, and loving care and service, it blossomed; other communities, other civic-minded men and women have caught inspiration from it, and the harvest today is bountiful, but not over—nor will be, until time shall cease for California.

It was not the young architect, designing beautifully, who carried out the plans, for James Osborne Craig was stricken when he had but set a standard only the talented few can emulate. It was not the city administration which has made Santa Barbara famous for the beauty of its architecture. Frequent changes occur in the personnel of American city administrations and little can be done



The Anacapa Street facade of the De la Guerra block in Santa Barbara. Carleton M. Winslow, Architect



The heart of Santa Barbara is like a bit of Spain

where every voter must be satisfied. As completely as could be accomplished in a town with three distinct periods; Spanish, (1776—) pioneer American, (1876—), and wealthy winter colony, with retinue and courtiers (1911—) from which to accumulate a population, the people of Santa Barbara themselves were all given opportunity to carry on the plan for the architectural improvement of their city as it grew to great proportions. And always they—as The Community Arts Association of Santa Barbara—have been given credit for what had been done. After it has been made possible by private enterprise, every citizen has had opportunity and has done his part according to his gifts and inclination. And, in proportion to his innate good taste and education, every inhabitant has shown appreciation of this that has been done to make his "hometown" lovelier to live in. Herein lies its real secret.

Boldness, promptness, energy and system are the constituents of the word 'enterprise.' All these and more are the necessary characteristics of one who leads in civic work. But more than those elements of accomplishment there must be an unquenchable desire to make himself useful in his own community, to put, as this leader did, all of his talents and training, his natural powers of fine discrimination as well as his acquired scientific knowledge and technical skill as engineer and organizer, at the service of his town and of his age.

Last year the executive committee of the Southern California Chapter of The American Institute of Architects, and also the National body of this organization, conferred upon Mr. Bernhard Hoffmann of Santa Barbara 'for the architectural improvement of Santa Barbara and California' the highest honor in their power—his election as Honorary Member of The Institute. Cooperation between the architects of California and the Community Arts Association, of which Mr. Hoffmann was President, has been fundamental throughout the time

the late George Washington Smith gave of his "idealistic and sane aid" in the solving of many difficult problems.

The General Architectural Advisory Committee composed of leading citizens—property owners, architects, artists and realtors to the number of forty or fifty, met frequently, discussing and accomplishing much during this emergency period along lines suggested by Mr. Hoffmann who urged upon them the opportunity to make valuable changes in the building code, and presented the commercial value to the community of a typical architecture. Besides aiding in the establishing of the Architectural Board of Review and preparing in sub-committees valuable emergency ordinances "to regulate the use and mixture of cement, to require a re-inforced girde of concrete bond-stone along all masonry walls at the level of the joists, to specify

the method of anchoring said joists to their supporting walls", this committee was organized into sub-committees to cover block by block the whole length of State Street persuading property owners to build in harmony. In this work of a progressive campaign for unity and harmony in the architecture of reconstruction, Mr. Hoffmann was aided by Mr. C. H. Cheney whom he had called to Santa Barbara as consultant city planner sometime before the earthquake occurred.

In Mr. Hoffmann's mind there was visioned a widened State Street or Calle del Estado, as the old maps



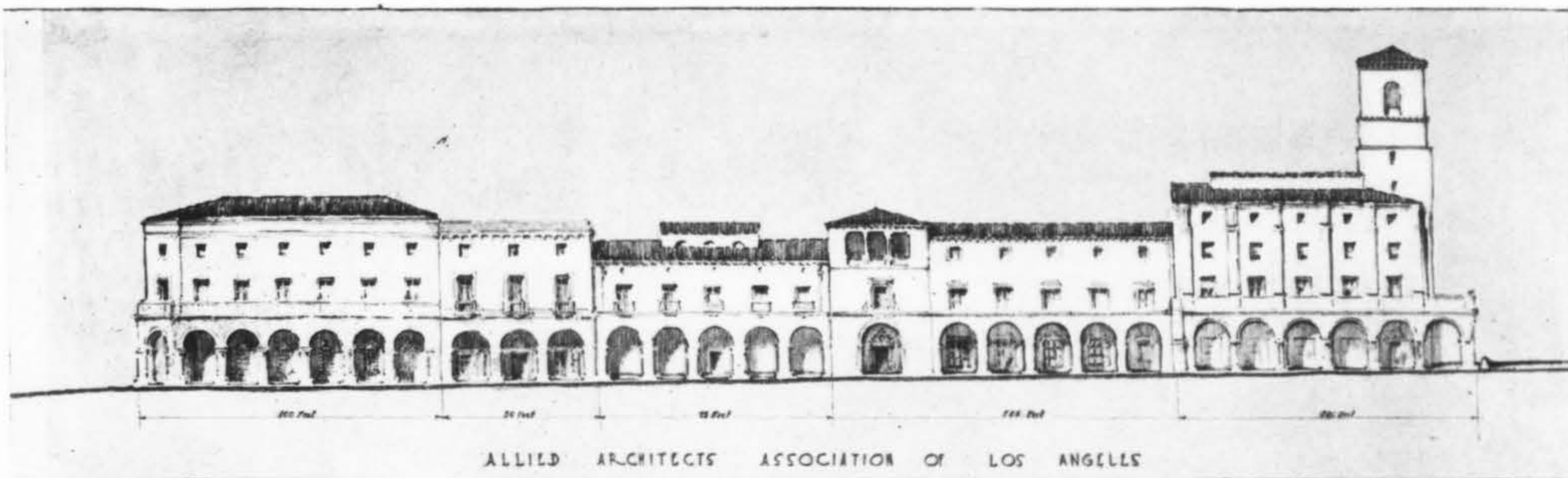
El Paseo Restaurant and upper studios—A popular place for tourists

of rehabilitation after the earthquake of 1925; and appreciation was expressed by the Chapter early in that heroic struggle. The specific thing which called out the admiration of these knowing ones and which as the President of the Chapter then said "had never been done before in the history of American Architecture" was the placing on the records of the city of Santa Barbara an ordinance establishing and outlining the functions of an Architectural Board of Review to which all applying for building permits should submit plans and elevations.

On this Board of Review



Casa Santa Cruz, the home of Mr. and Mrs. Hoffmann



called it. The method for widening, as explained by Mr. Cheney, gave property owners the right to extend their arcades five feet beyond the front property line in exchange for a ten foot sidewalk easement. Many rebuilt in this manner and eventually the whole street can be made uniformly charming, as Santa Barbara's rapidly growing population demands a centralized business district around the Plaza with modern neighborhood centers in the suburbs. Dotted around in outlying districts there are already growing up charming centers, like one or two on the State Highway to Montecito, whose excellent architecture owes its beauty directly to the designs originated in the Community Drafting Room where architects and draftsmen from offices in Santa Barbara and Los Angeles and San Francisco worked out, under Mr. Hoffmann's personal direction and inspiration, the emergency working drawings for all who would apply. One cannot, in this instance neglect to point out that the qualities in an architect's work which Mr. Irving Morrow called "subtle and naively

beautiful" have unfailingly appealed to Mr. Hoffmann, subject of this brief and inadequate review of accomplishment. In this Community drafting room (ideal solution of any city's architectural problems) there worked another of those rare geniuses who, like James Osborne Craig, though more obscurely, left his imprint on Californian architecture at Santa Barbara. Wilmer

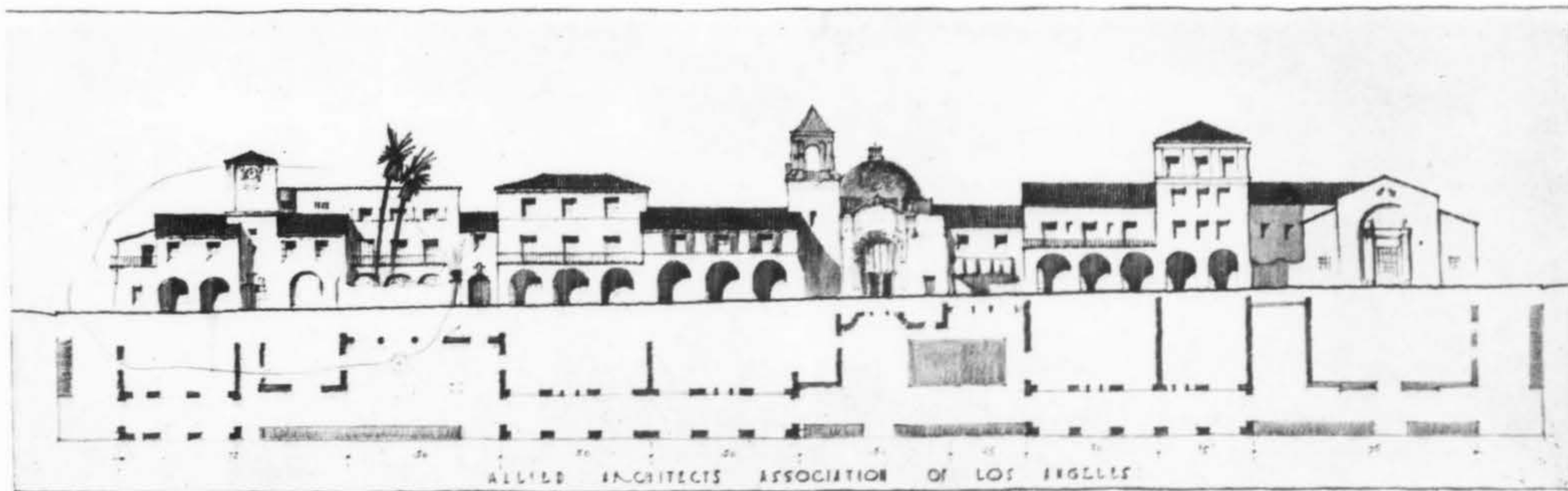
Hershey, stricken, too, and cut off in his youthful career at this time that tried men's souls, designed in this Community organization's service many of the unsigned little facades on the Estado that help to give it charm and made, in one night, at the request of George A. Batchelder, the first sketch for the new County Courthouse which the Architectural Advisory Committee then had requested the supervisors of the county of Santa Barbara to consider building in the new Santa Barbara architecture and which now proves the most attractive feature of the new town.

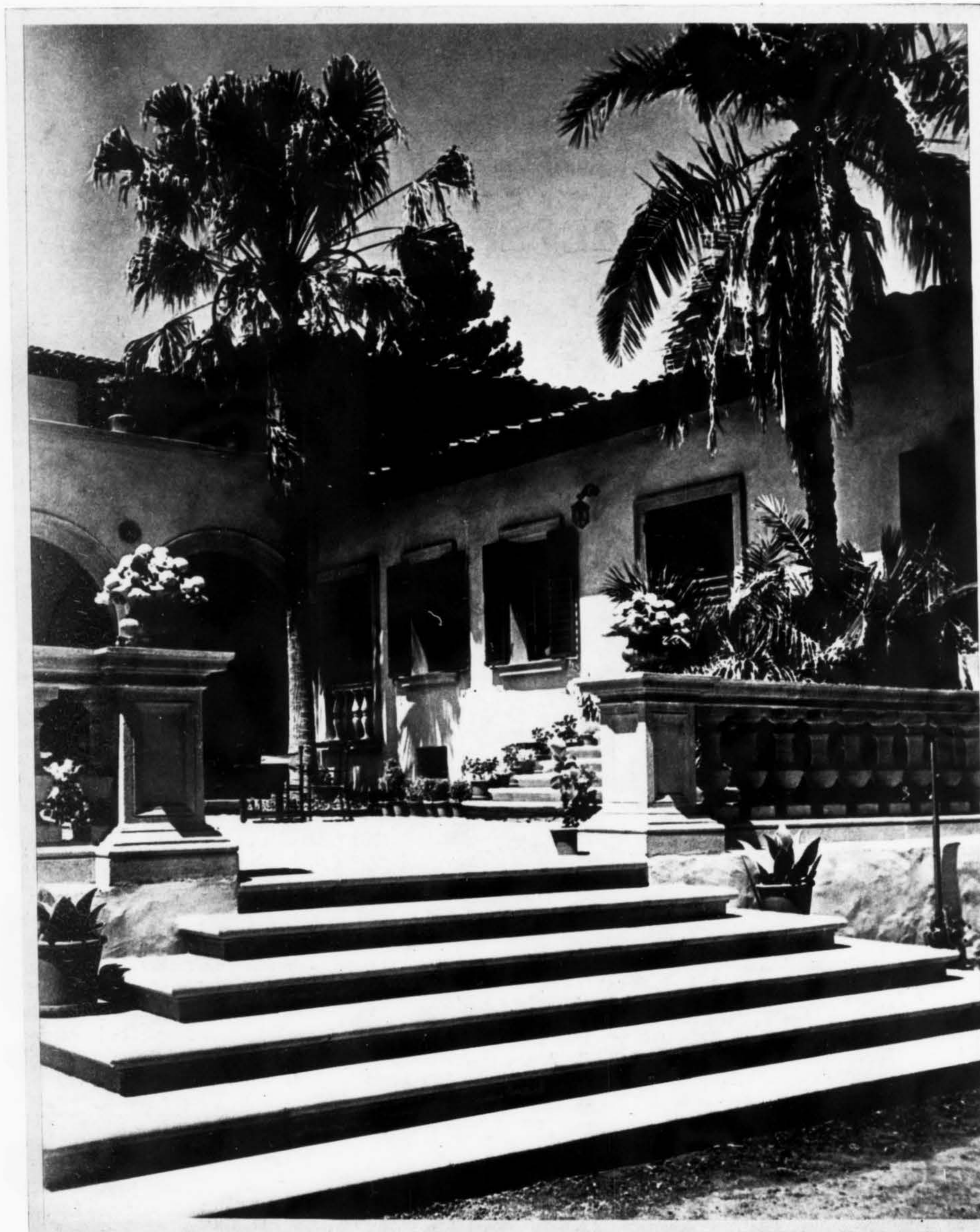


Interesting plans and sketches such as those at the top and the bottom of this page were offered Santa Barbara by Architects of the highest position. The central photograph shows a part of State Street as built by the Santa Fe R. R. Co., and other property owners, designed by local architects.

Details of this new town architecture to which Mr. Hoffmann gave his personal thought are endless. The difficult lighting of the new, half covered sidewalks; the signs that might disfigure the new stores, the use of tiles with numbers burned in, and the installing of memorials on ancient buildings to teach the coming citizens the history of their town and state; all these things carefully worked out and ready to be executed are the very essence of the unique contribution

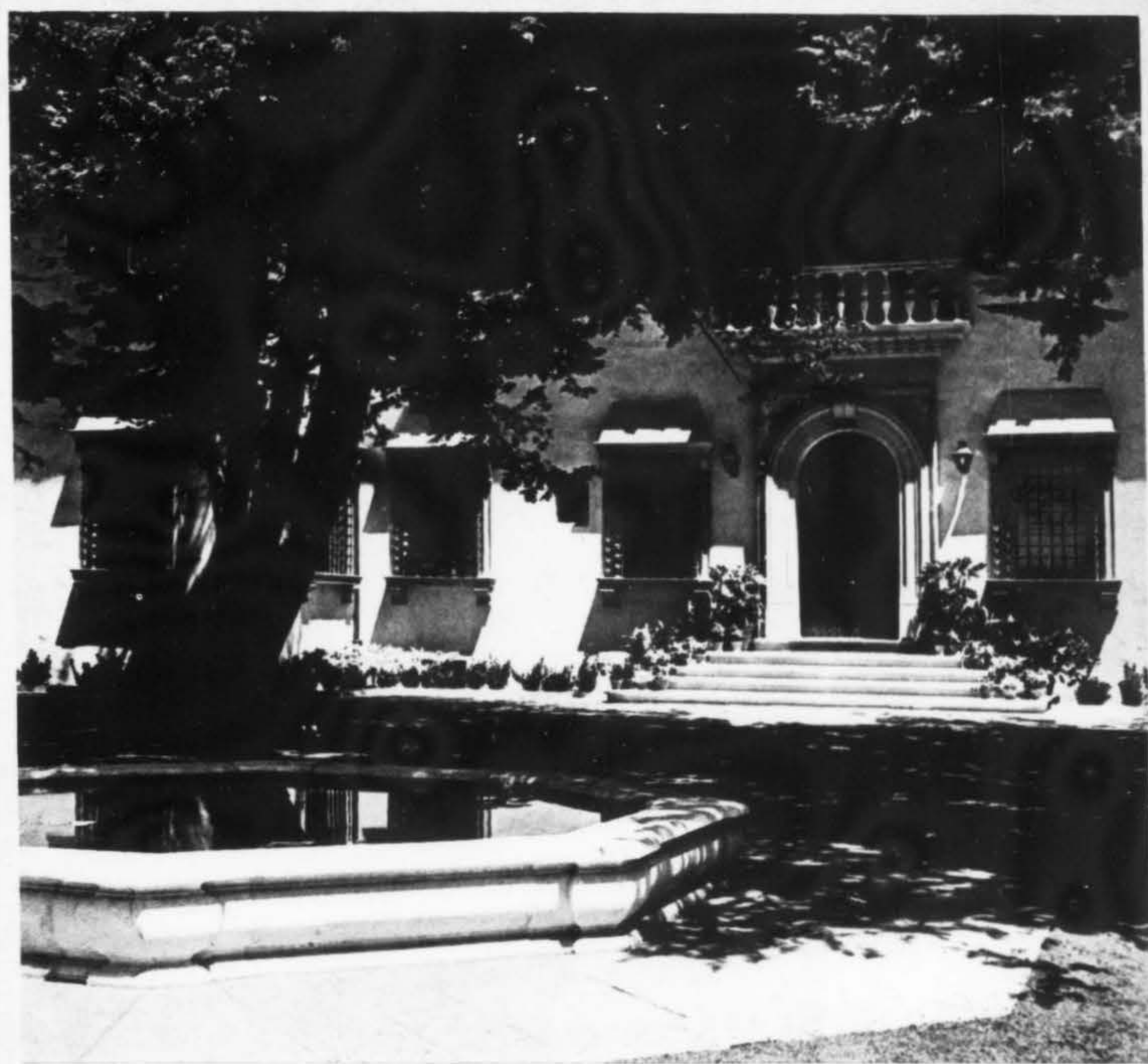
(Continued on Page 70)





Photographs by Wm. M. Clarke

One of George Washington Smith's last bequests of beauty to his beloved California, is the residence of Mr. Kirk Johnson at Montecito. Here is the allure of Andalusia, added to the glamour of the Golden West.

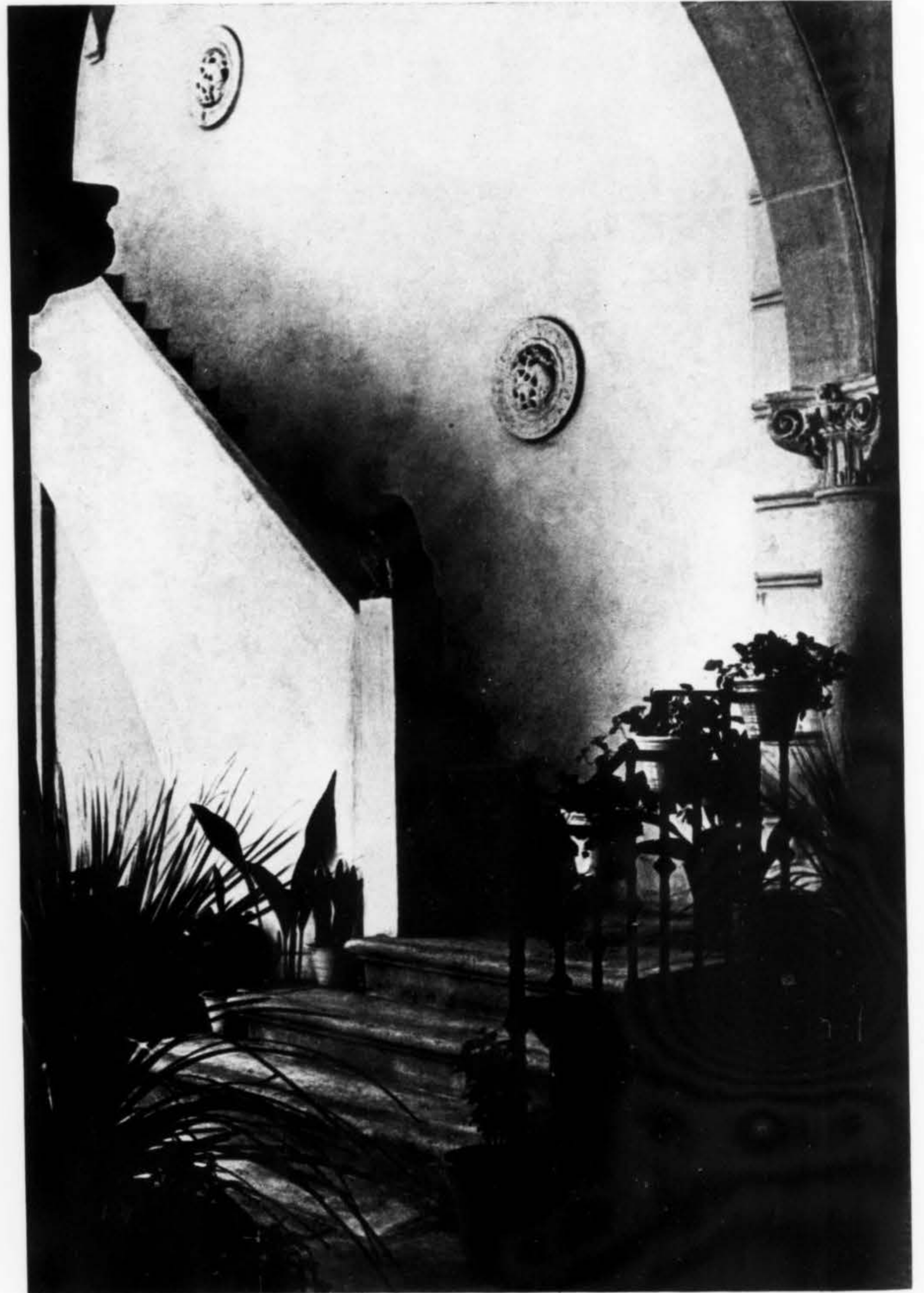


Beauty of mass and detail, of window spacing and wall surface, of a sure and subtle sensitiveness in proportion, all characterize the design of Mr. Kirk Johnson's Montecito residence, the work of the late George Washington Smith, A. I. A., architect and artist. The California sun deals lovingly with this lovely building—which received an Honor Award from the last jury of the A. I. A., Southern California Chapter.

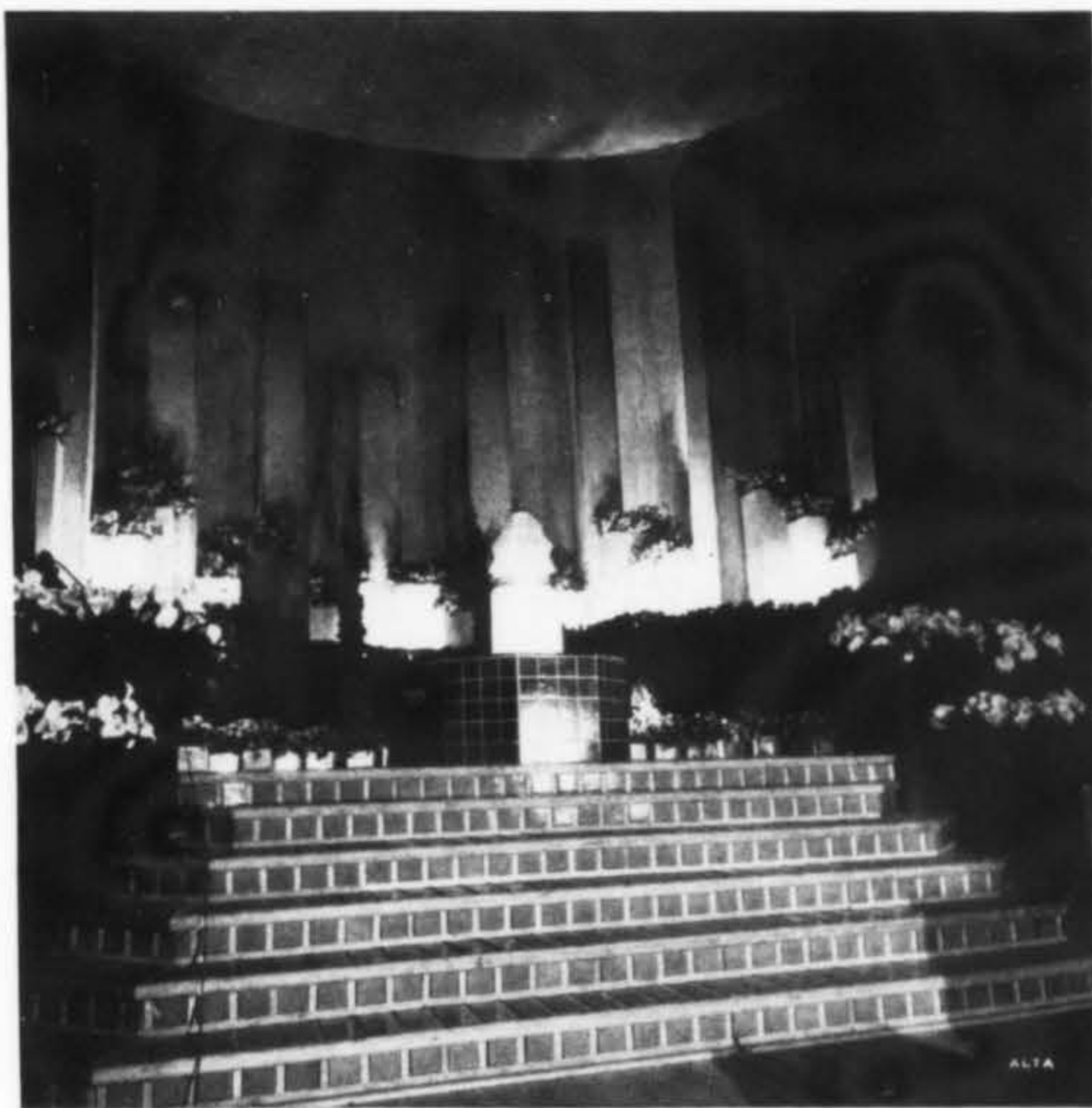




The unerring hand of the artist, who touches the simplest, most severe design with beauty, can be realized in these glimpses of Mr. Kirk Johnson's home in Montecito, the work of the late, great, architect, George Washington Smith



ART THAT NEEDS NO DEFINITION



Designed by Wm. I. Garren, A. I. A., and Simeon Pelenc, artist, the decorative scheme has dark background—maroon, purple, black—accented by light blue-green pylons, light red bands, clerestory windows in vivid colors; the stage (left) in lovely tones of blue and tan, with garden features of marigolds, red eucalyptus, callas, evergreens.

Photographs by Alta Studios

MODERN ART IN SAN FRANCISCO

A Collaboration of Artist, Architect, Gardener, and Manufacturer

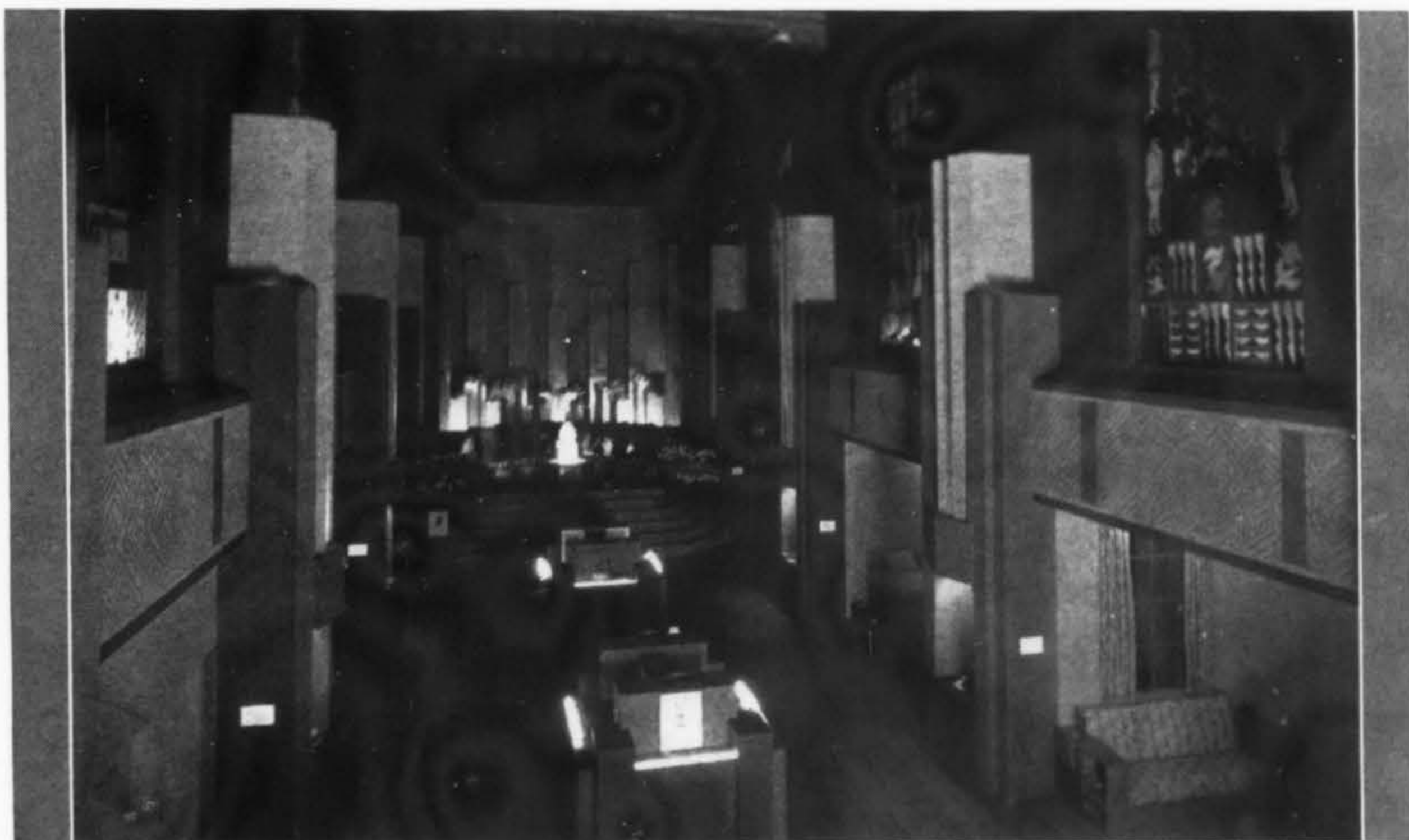
By FLORENCE RICHARDSON

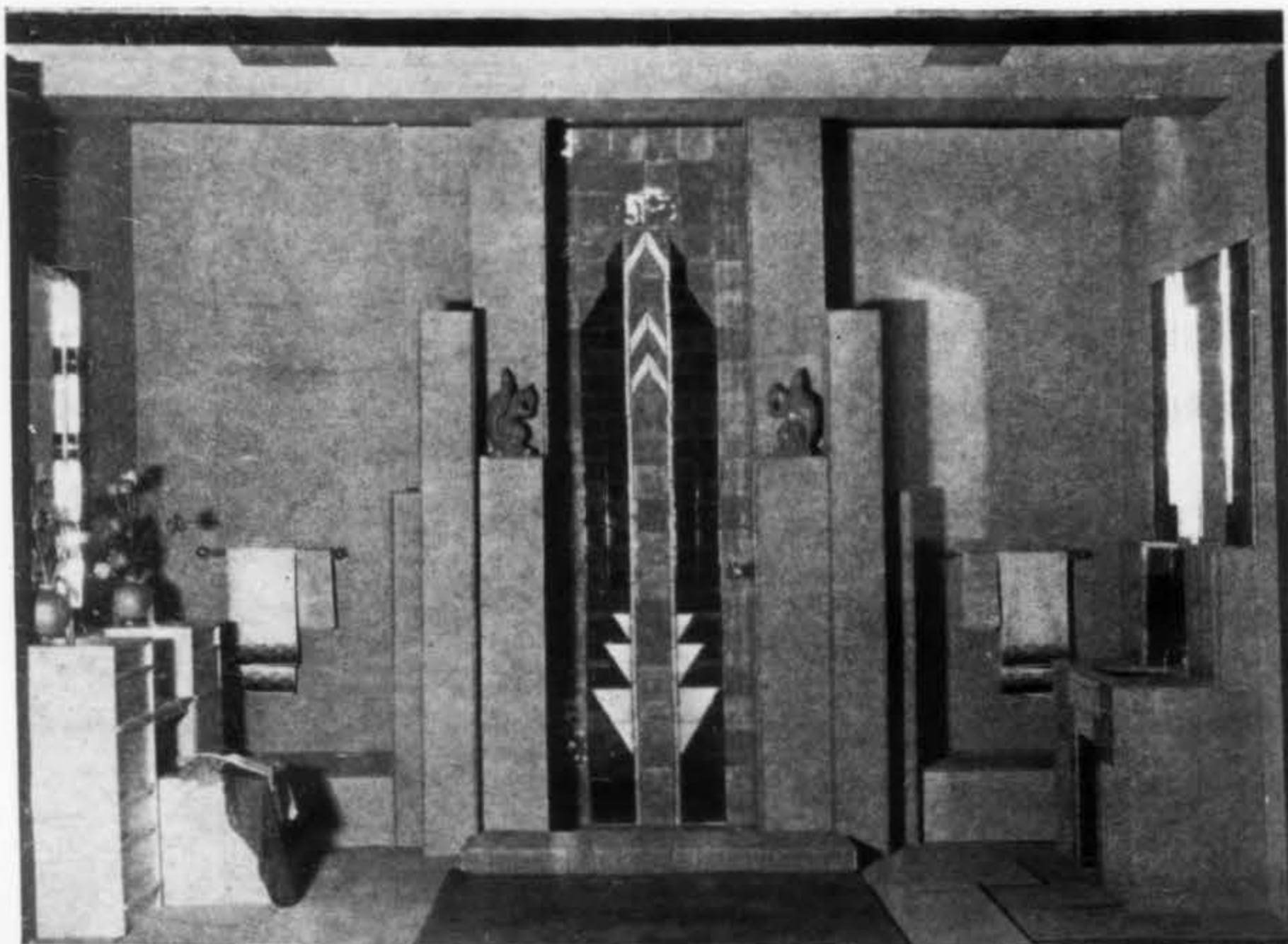
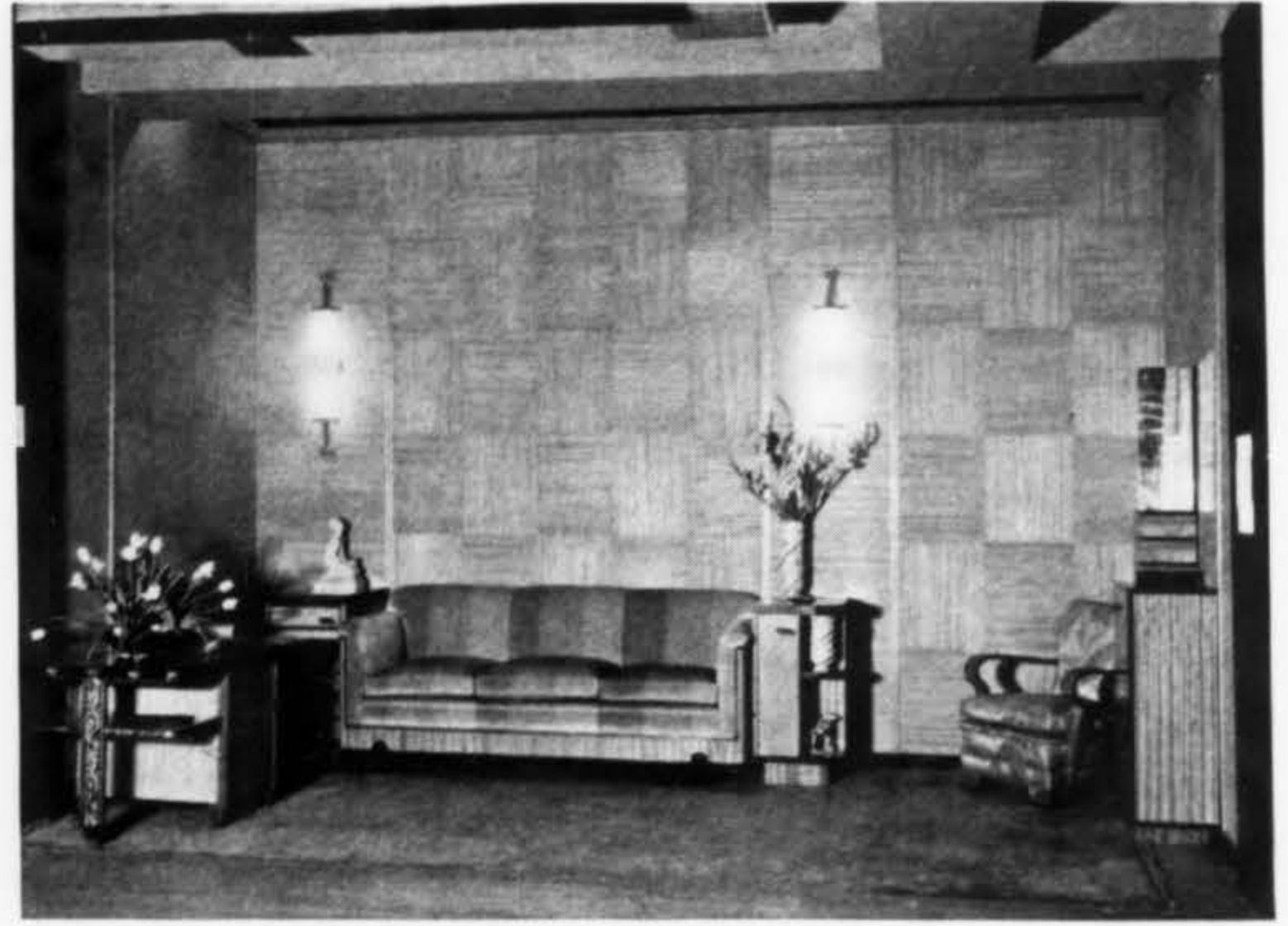
THE Third Annual Exhibition of Decorative Arts, given by the San Francisco Society of Women Artists and The Women's City Club, opened on April nineteenth in the auditorium of The Women's City Club for a period of three weeks. It is through the efforts of this foresighted group of women that California now has a fairly well established yearly

Modern Art exhibition, which is to San Francisco what the famous "Salon d'Automne" is correspondingly to Paris.

This exhibit has a distinctive character of its own, differing widely from the usual displays of art one sees today in this country. In the first place it stands for modernity. The jury eliminated everything that was stale, trite or uninteresting. They

were much more severe this year than last. The Art Committee demanded complete plans and drawings of all the large exhibits last January; so as to be able to select most carefully the type of work. The observer has the feeling that the artists realize that their work in order to be of this swiftly-moving, scientific civilization, must be logical, practical, economical of





Alcoves in the Decorative Arts Exhibit; upper left, a woman's dressing room in rosy tans and black, by Marion Simpson and Margaret Schevill; right, living room by Fred Baldauf, A. F. Marten & Co., with Philippine hardwood walls stained a soft green, a peach color davenport; center, an alcove designed by Kay Swan, with pieces by Don Works and Emilie Weinberg; below a bathroom designed by Florence Richardson in blue, green, yellow; dressing table by Rose Pauson.

time, energy and even money, as well as always beautiful. There is a sense of vitality and freshness which testifies that these artists are in the foremost ranks of their civilization.

The exhibition consists of eight alcoves containing eight modern interiors; a large garden show, and several architectural forms for separate small displays of decorative art.

This year the general scheme, the floor plan, and the coordination was planned by a San Francisco architect, Mr. William I. Garren, A. I. A. He has treated the problem of the decoration very differently from Mr. Rudolph Schaeffer, who was in charge last year. The general appearance of the hall is much more colorful, though much darker than before. The walls are covered with plain dark cloth, unbroken by an upper gallery. Between the alcoves, running from the floor nearly to the ceiling there are great pylons resembling in outline a steel skyscraper. The foundation form is in a rich reddish purple and springing from the center is a tall shaft of clear cobalt blue, containing a vertical trough lighted



and executed the furnishings.

Mr. Jacques Schnier, a sculptor of merit, has made one of the most successful interiors, a study for a man. The principal charm of the room lies in its simplicity and beautiful proportion. There is a fireplace without a mantel piece, having only a wooden bas-relief set into the wall above as a decoration. On one side there is a wooden davenport filled with inviting cushions covered with attractive green material, designed and hand blocked by Miss Rose Pauson. On the opposite side is an arm chair the arms of which compose a convenient table and bookcase. In the center is a low table on which rests a fine piece of Mr. Schnier's wood carving.

Mrs. Rudolph Schevill and Miss Marion Simpson have collaborated in the designing of a lovely boudoir. The color scheme is in various tones of rose and tan. the dressing table is in natural wood finish with square copper knobs. The bed has a clever lighting arrangement in the book case by its side, consisting of a frosted glass panel parallel with the side of the bed at the head, be-

(Continued on Page 74)



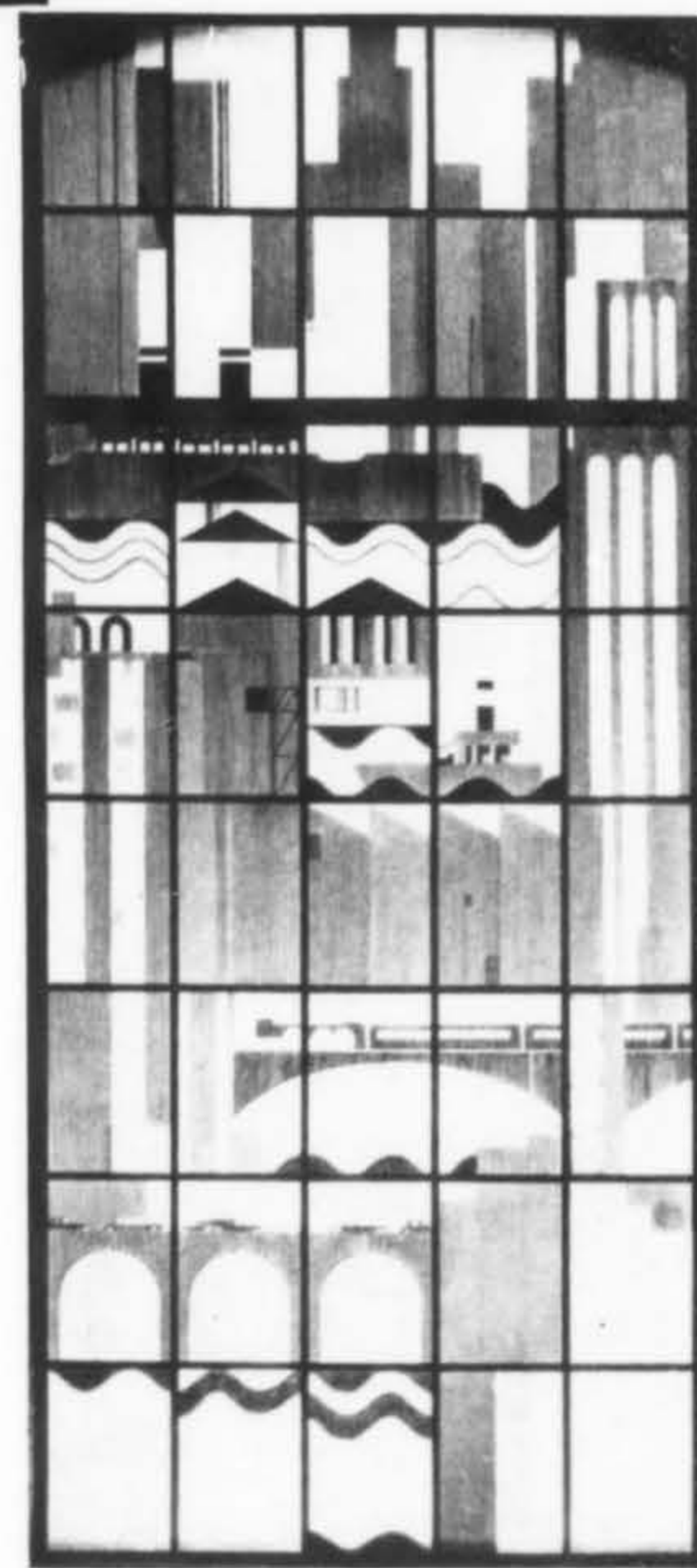
Window by Florence Swift; green, orange, magenta, white.

A Lounge by Jacques Schnier, in verdant green, tan, brown. Furniture by Don Works; textiles by Rose Pauson and Vera Henry. Above, a window by Marion Simpson.

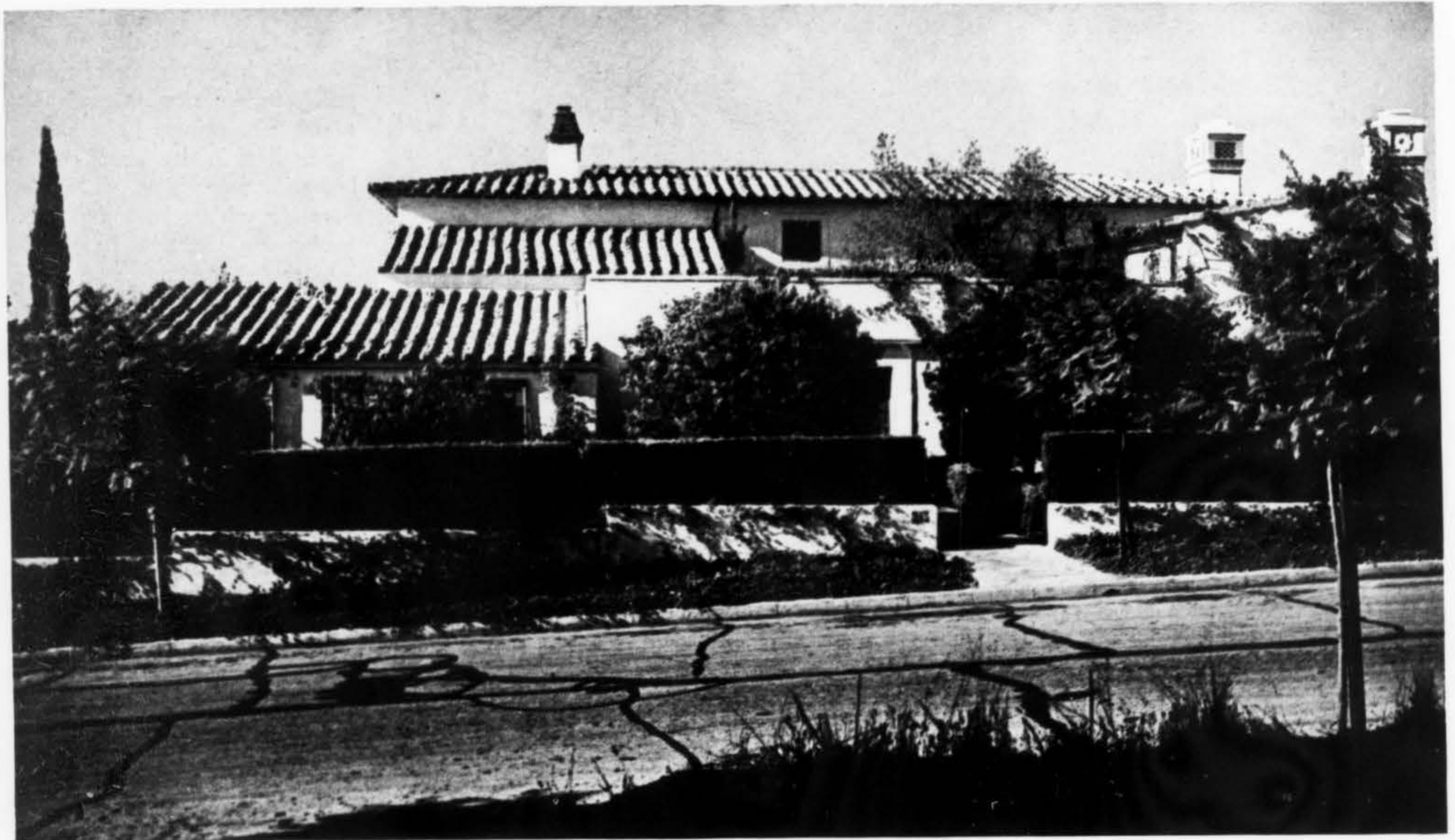
indirectly from below by a strong violet spotlight. The most novel and interesting feature of the main auditorium is the series of illuminated colored windows, between the pillars. They are paintings on sand-blasted glass made by several of California's most distinguished artists, Ray Boynton, Hamilton Wolf, Marion Simpson, Florence Swift, Gustav Breuer, John Gerrity, Amy Fleming and Frank Bergman.

At one end of the room, up a beautiful flight of turquoise blue tile steps, is the garden exhibit given by the San Francisco Garden Club and planned by Jean Boyd. It consists of a semicircular wall, with many pillars of different levels, bearing masses of orange marigolds. In the center is a blue tile illuminated fountain and a piece of sculpture of a stone grasshopper, by Miss Adeline Kent.

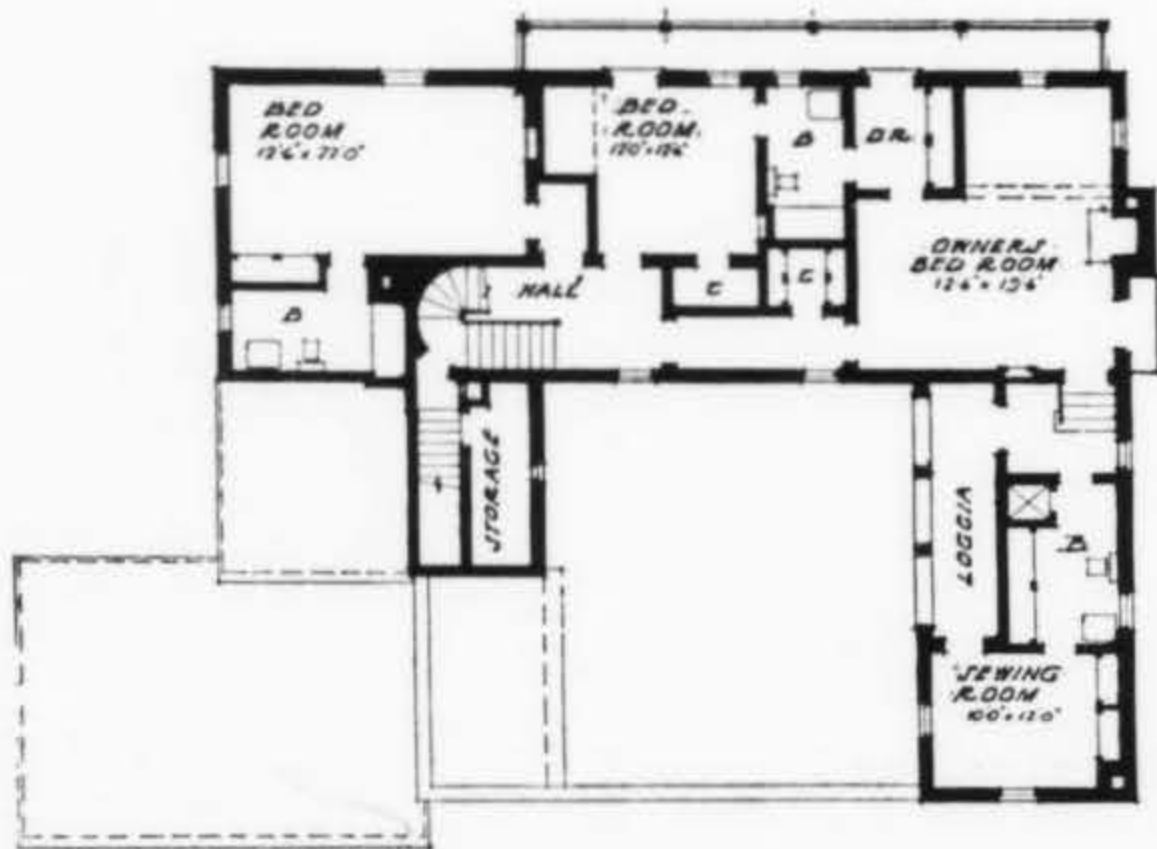
The chief interest of the exhibition lies in the eight alcoves which represent the modern interpretation of beauty, comfort and convenience in the up-to-date home. Various San Francisco artists have designed



Window by Frank Bergman; tan, violet, black, cool green.

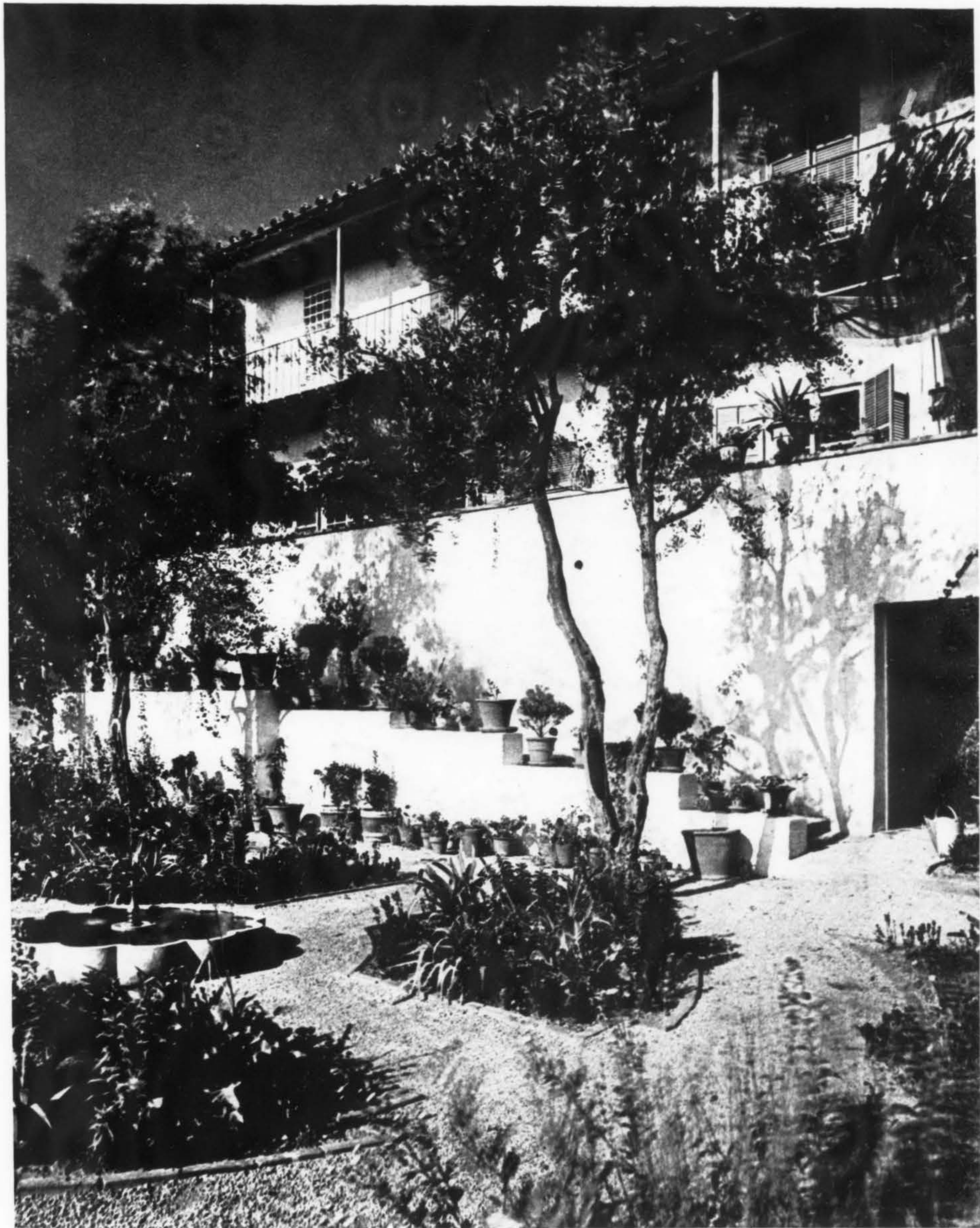


Photographs by Wm. M. Clarke



Mr. Gordon B. Kaufmann, A. I. A., has designed a home for himself in Holmby Hills, looking out over Los Angeles; it is planned both for privacy, and to secure the fine view for all principal rooms.

WHEN AN ARCHITECT REALIZES A DREAM



This is, of course, a very lovely picture, showing the garden, terrace, overhanging balcony of Mr. Gordon B. Kaufmann's home in Holmby Hills; but it is difficult to convey an adequate idea of such a hillside house by photographic views; other than a suggestion of its charm, its livability. Florence Yoch, Landscape Architect.



Instead of the usual, broad, paved terrace, Mr. Kaufmann has used space for planting, creating a "Hanging Garden" high above the hillside, to which open the main living rooms; much as roof gardens are made on skyscrapers in New York.

Mr. Gordon B. Kaufmann, A. I. A., has built an unusually high wall to enclose his patio, with solid doors which completely shelter it from the highway. Thus the small loggia is available for use for outdoor breakfast, luncheon, tea, or "laissez me faire." Even the service entrance, shown at the right, is a delightful bit of composition, with happy balance of door, wall, stair elements.





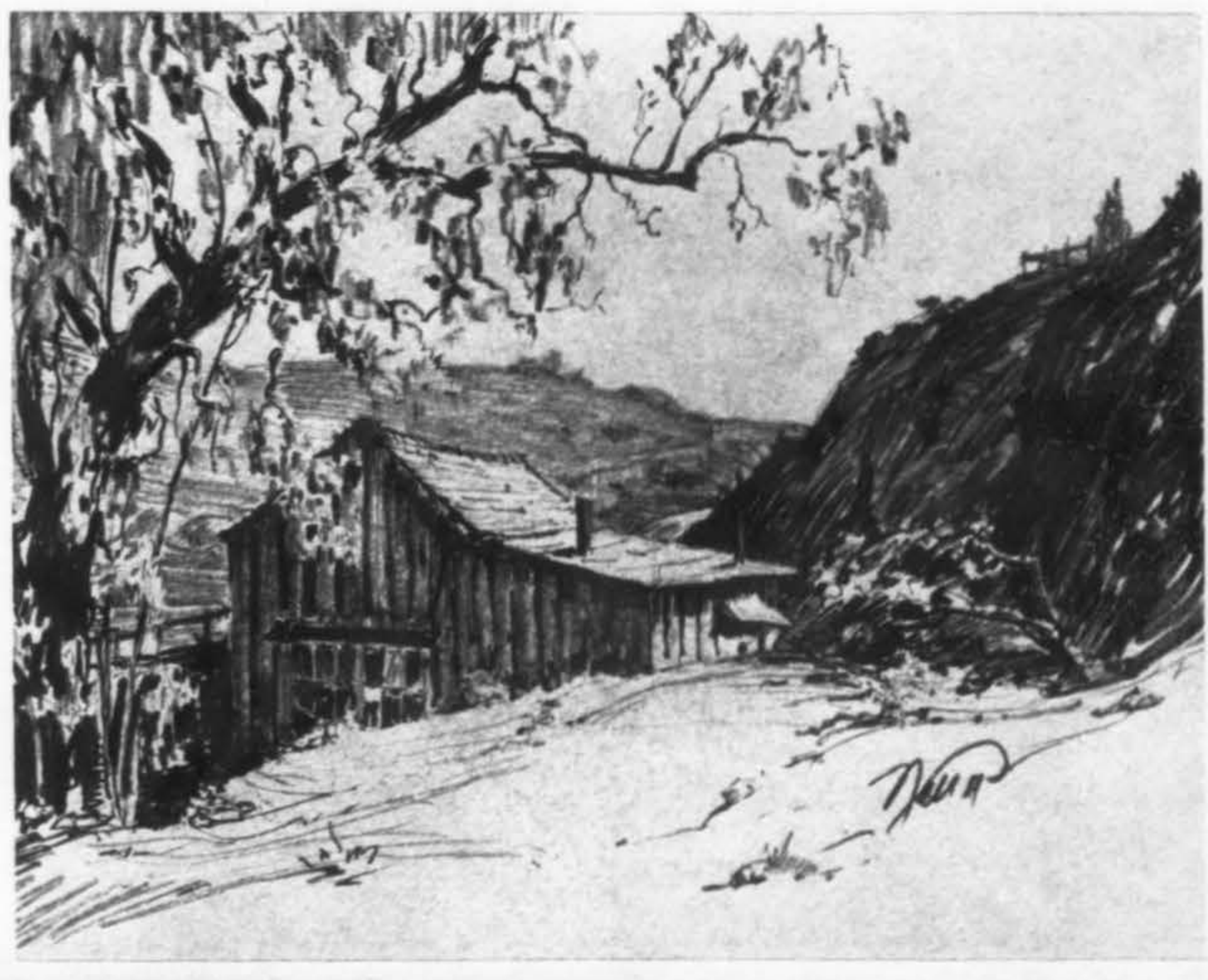
Arthur Millier

Arthur Millier, nationally known, and since 1925 the art critic for the Los Angeles Times, is a member of the Chicago Society of Etchers; the Printmakers Society of California, and the California Society of Etchers. In 1922 the last named organization honored him with the first prize for his etching "Eucalyptus"; and again in 1928 by issuing, as the associate member print of the year, his etching "Our Lady Queen of the Angels." Little time does he spend in exhibiting, because, as he says "I want to give myself entirely to the task of mastering a medium which demands a lifetime of effort." Mr. Millier conducts enthusiastic etching classes; in the School of Art, Pasadena, and in the Chouinard School. We reproduce his drypoint "Morning by the Lagoon."



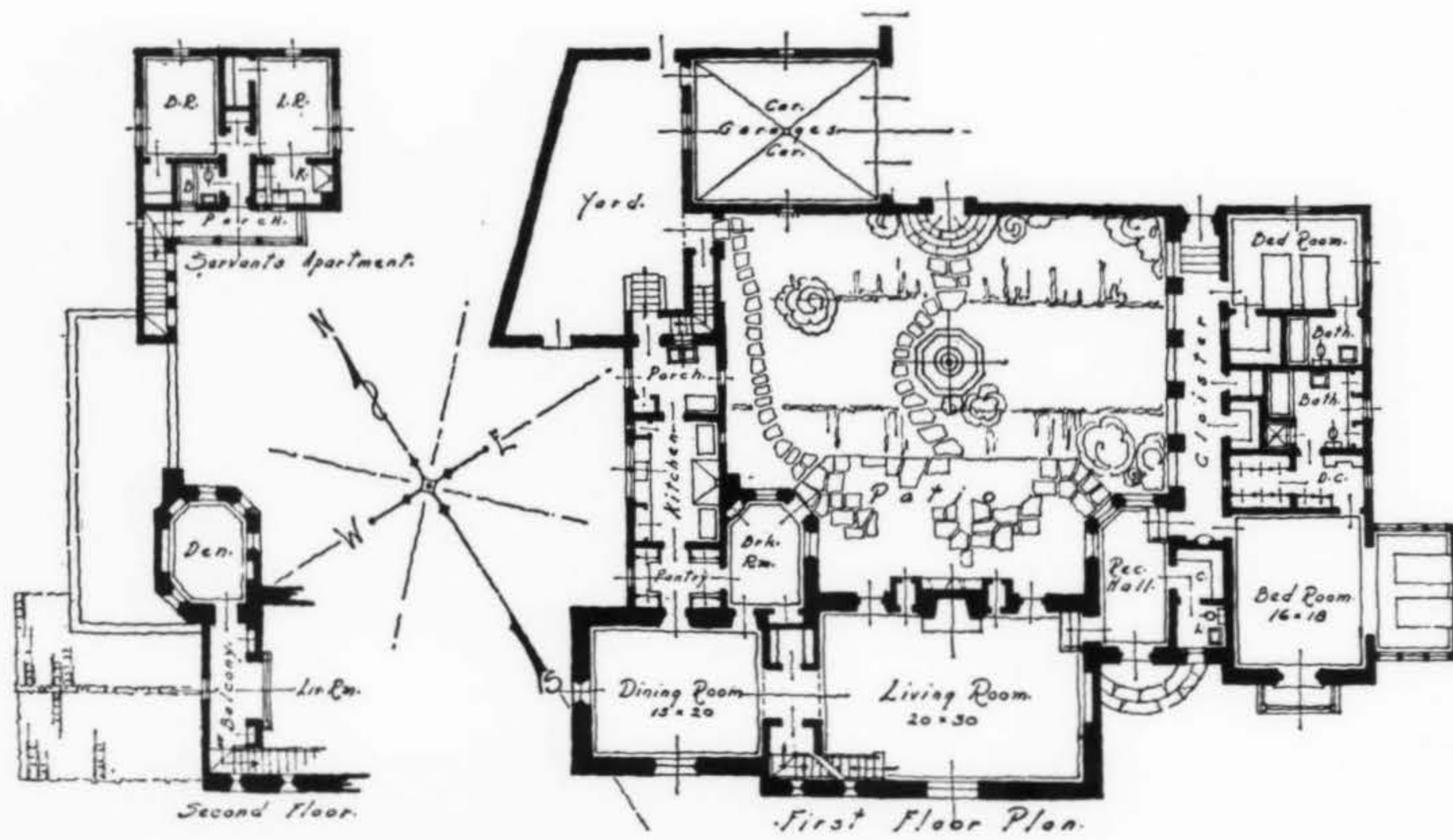
Arthur Millier, Photographic study by Edward Weston.

Millier's Picturesque Studio in a canyon near Santa Monica; Pencil Sketch by Natt Piper.





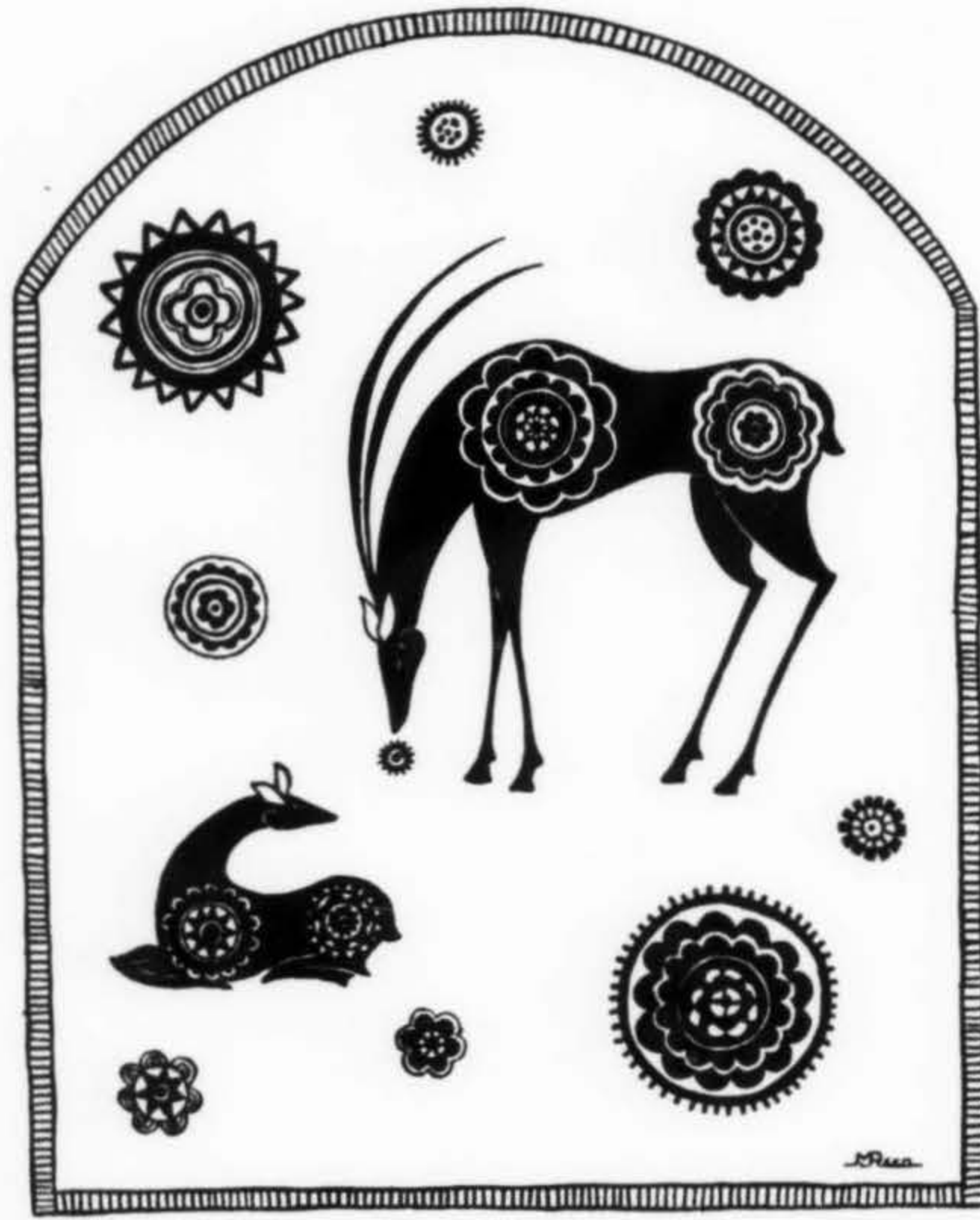
A "bird's eye" (or aviator's eye) sketch of the picturesque home of Mr. W. V. B. Campbell at Pebble Beach, with explanatory plans; Sidney B. and Noble and Archie T. Newsom, architects.



As must be the case with all Pebble Beach homes, the main rooms of Mr. Campbell's residence are planned to command the famous sweep of bay and ocean. But it is unusual to find the view from living room confined to one great arched window—a living, ever-changing picture set in the wall, the predominating motif of the room.



The visitor approaching Mr. Campbell's house finds a door opening into a long, glazed loggia which forms one side of the patio garden; or, if an intimate, he can open an airy iron gate and wander down by fountain and flowers, directly into the heart of the home... Sidney B. and Noble and Archie T. Newsom, architects.



Deer and flower motif forming dark and light pattern in a panel to be batiked, block printed or enamelled. M. Reed, Student at the Glendale High School.

AN EXPLANATION OF MODERN ART

In Its Application to Industrial Design

By JEAN ABEL
Pasadena Architects' School of Arts

SIMPLIFICATION and control are the important words in modern design. All excess ornamentation is discarded for the elements—Line—Form—Color—Space—Volume. Thinking and feeling are united in terms of utility and beauty.

Design is defined as an orderly and related expression of an idea or ideas. It is the understructure, skeleton or plan without which we can have no art form. Having passed through a long period of incoherence it today speaks a scientific language, with universal laws and principles, governing elements wrought into fundamental structure with new materials.

Students of design are taught to think in art language; to know and to enjoy simultaneously with feeling and expression. The result is conscious control of ideas expressed freely and beautifully. To understand any language we must acquire a vocabulary, master verbs and declensions, know the idioms and working construction before attempting expression. As grammar and other technicalities are studied, the form and spirit of the language are unconsciously absorbed until we have a working knowledge that permits unconscious and full use of the mastered languages.

Design is a universal language, spoken instinctively and spontaneously by prehistoric and primitive man. Through the ages it developed with a more and more

conscious and involved expression, through glorious periods into a chaotic tangle of complex, over-sophisticated, unfelt forms.

A copied art is dead art. Our art was dead. Today we are alive, intuitive, and dynamic. In art we seek our own expression.

The archaeologists provided us with one source of our present inspiration. They uncovered the primitive arts, and we dis-



Desert motif creating dark and light pattern to be framed. Frances Runge.

covered our taste for direct, simple expressions relieved of all unnecessary and useless ornament. Primitive art is concerned with pure line, form, color, made useful. Another powerful source of our inspiration today is mathematical, given us through our machine age with its scientific discoveries, including aniline dyes for purer colors. Our strongest influences today are the Oriental, with its beautiful qualities of abstraction and color, and European, with its structural realism. We find the principles, laws and structures governing design, also active in all nature, in every form and relationship of life.

We find every human being has creative ability. But, like a tiny seedling, this innate ability must be carefully tended and encouraged. The teacher of design is the gardener who is responsible for training.

Those who boast of no art in them are lopsided individuals—terrible to behold by those who have "seeing" eyes. The business man of today has at last acknowledged art a necessity—with trained designers on his staff he rouses desire in the buying public more successfully, through his window displays and carefully designed advertisements. Industries of all kinds are reaching out for the artist's help. How desolate our lives would be, with all art forms removed!

Every man-made article is designed by

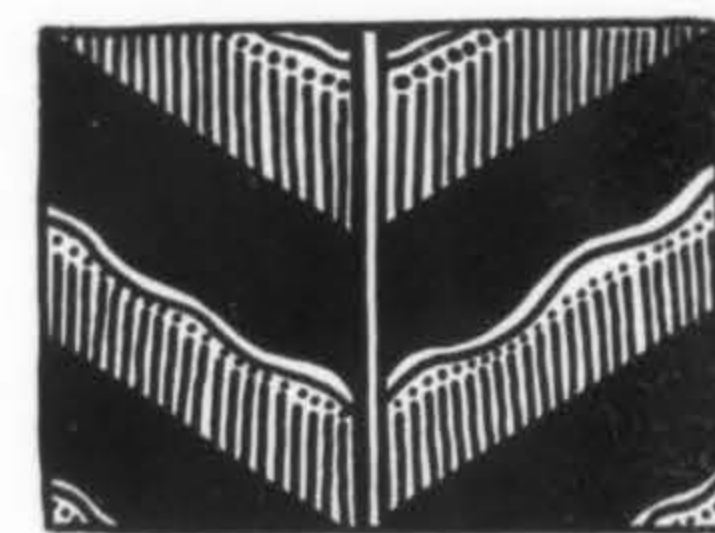
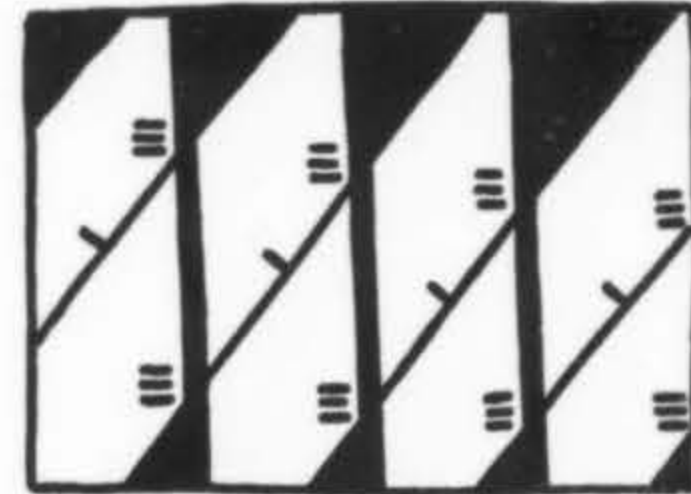
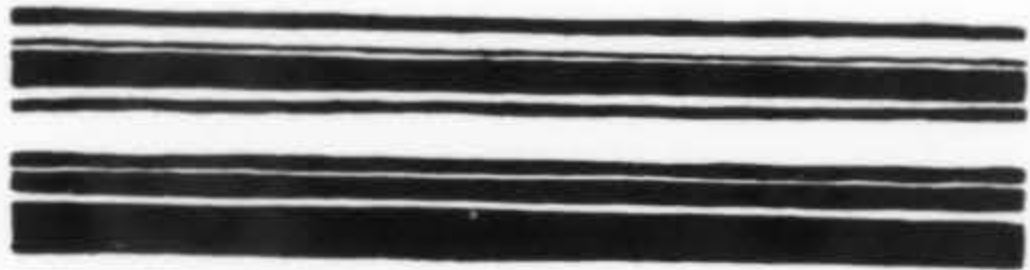


Plate I. No. 1 shows straight lines repeated horizontally with thought for fine spacing and rich dark and light pattern forming a border. No. 2 shows straight lines repeated vertically with equal division of dark and light. No. 3 shows straight lines repeated diagonally with dominant direction to the right.

Plate II Shows straight and curved lines in circular borders or rosettes. No. 1 shows dark dominance. No. 2 shows equal division of dark and light. No. 3 shows light dominance.

Plate III Shows combinations of straight and curved lines in three positions forming all-over patterns. No. 1 shows dominant

vertical direction and subordinated diagonal and horizontal directions. No. 2 shows circular form with spiral movement and dominance of light in the dark and light pattern. No. 3 shows bi-symmetrical diagonals dominant with subordinated verticals and a strong dark dominance in the dark and light pattern.

First problems in design are concerned with the simplest of three elements. Line—Straight and curved lines and combinations of both, in three positions to form borders, rosettes, all-over-patterns, and panels.

Other exercises are given using curved lines, then combinations of curved and straight lines. This is just one way of unlocking the door into design consciousness. There are many, many other ways. "A method for creative design" by Adolpho Best Maugard is a little book full of inspiration for anyone who wants the help of a good method of design in which feeling and intuition are dominant over conscious thinking. It is good to balance this method with the more analytical geometric approach to design, in which a conscious exercise of thought processes is uppermost.

In these exercises we learn that our problems become one of

choice and control—a constant choosing of size, direction, widths of line and spaces, in this way developing our taste for finer relations and proportions in dark and light pattern.

At this point our first rule is formulated—"Variety of Spacing." This rule calls at once for another to balance it and prevent excess of variation which would result in chaos—so we have our second rule—"Repetition of Form" to assure unity. With these rules which have grown out of the principles, variation and repetition, we arrive at balance—one of the eternal laws underlying all things. Variety becomes the spice.

There are infinite combinations and variations of design under this first step in understanding what design is and how to use it.

Our second step would be toward an understanding of form. Our third would unfold color and so on ad infinitum.

someone. We are constantly progressing toward art in all these things. The evolution of the motor car is proof of this, in a magnificent showing, when one remembers the first cars.

Lacking knowledge and feeling in design, we are victimized by skillfully wrought furniture, over-stuffed, and over-advertised. We are exploited by manufacturers of standardized garments devoid of individuality or any possible art feeling.

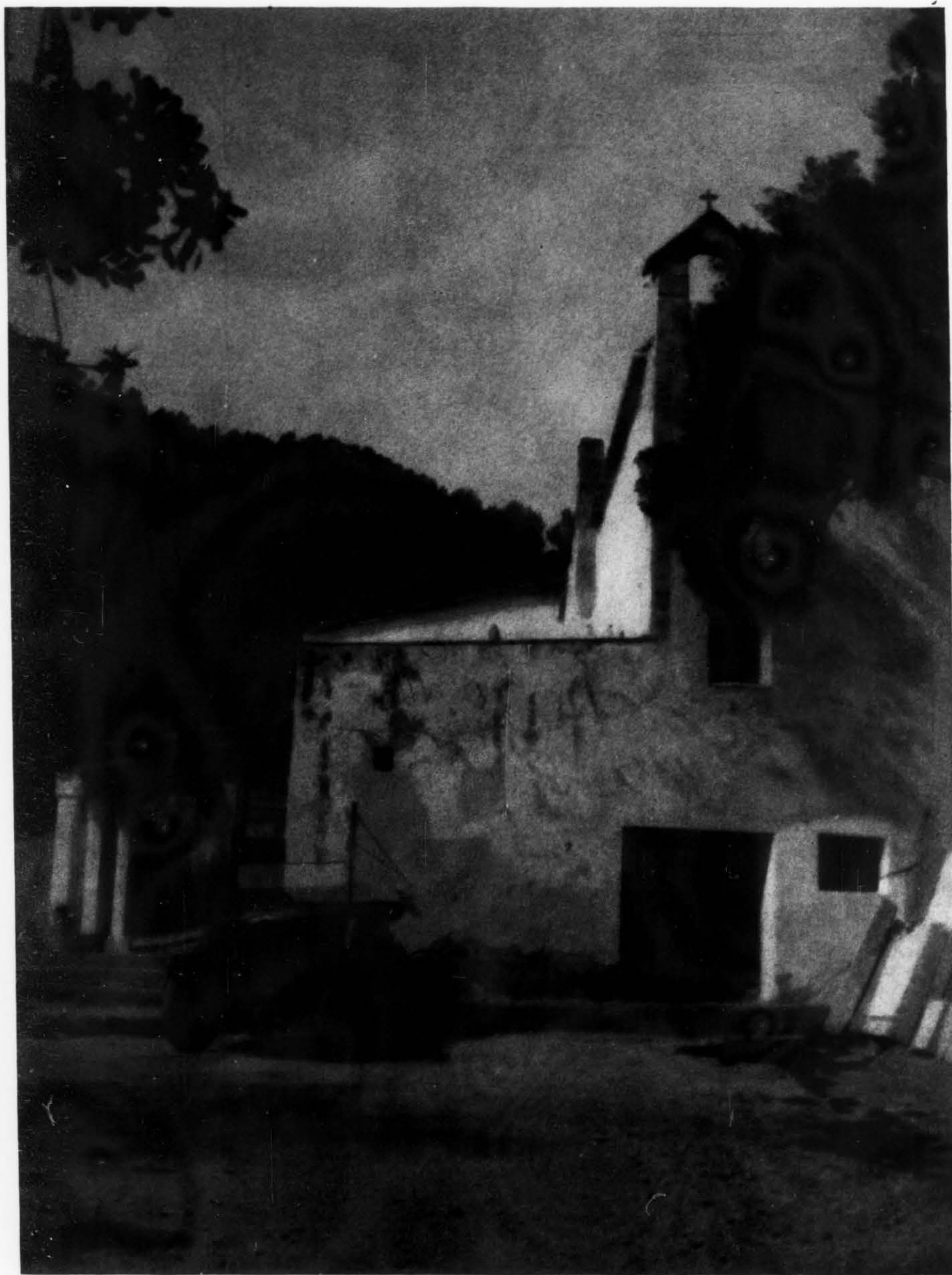
The arousing of a design consciousness is a valuable influence affecting all living problems. It is a profitable use of one's leisure time to learn the possibilities of

designing in the third dimension. A costume beautified by embroidery, batik or block print, or by using beautiful proportions, lines, and colors; a corner of the room made more lovely by an arrangement of pottery designed and made by one's own hands; a hanging, a figurine, a box, a book, a new terrace laid out with a garden-seat—urn—bird bath—a fountain, or just well chosen flower pots; all these furnish unmeasurable joy for every leisure moment of those who come into the Arts.

With design we create pattern, ornament and style. The design of today is dynamic.

In diagonal lines it moves with the speed and precision of the airplane. In geometric forms, it presents the cold calculating power of an adding machine. In color, it suffocates, chills, shocks, or soothes, through choices and combinations of hues, values and intensities. It invents strange realms, insane with distortion; or creates new worlds, ideal with release into new spaces, hence the need of control! ..Today, in art, as in every other phase of life, we are seeking balance, balance of the thinking mind and the feeling soul, a sensibility based on the eternal laws and principles.

Design is the A. B. C. of all Art Form.



Photographs by courtesy of Marston Company, San Diego

The Country Home of Mr. and Mrs. Guiglelmo Nell in Genova, on the Island of Majorca—an old farm house restored by an American architect; its white walls form a background for the silvery green, lacy veil of olive branches, pink almond blossoms, narcissus, geranium, carnations



The red glow of natural stone in terrace walls and steps seems to be reflected in the white walls of Mr. Nell's house; the riot of color in the little dooryard garden fairly glows. Hundreds of years old, the place has experienced a renaissance



Photographs by Wm. M. Clarke

For the study in his own home at Holmby Hills, Mr. Gordon B. Kaufmann has designed and furnished a room that is essentially masculine, and just as clearly the abode of an artist, a lover of beauty. It is a room of unusual proportions, about twice as long as wide; which adds to its interest and usefulness.



The gracious, spacious, dignified living room in Mr. Gordon Kaufmann's home at Holmby Hills.



Mr. Kaufmann's dining room is quiet in character; the fine portrait of his son becomes the important note in its treatment.

Looking from the living room into the hall which runs through the house from entrance door to rear terrace, thereby being flooded with light, one is struck by the classic austerity, which achieves a note of unforced elegance through the well-disposed and fine furnishings. A highly civilized apartment, conservative in the best sense.



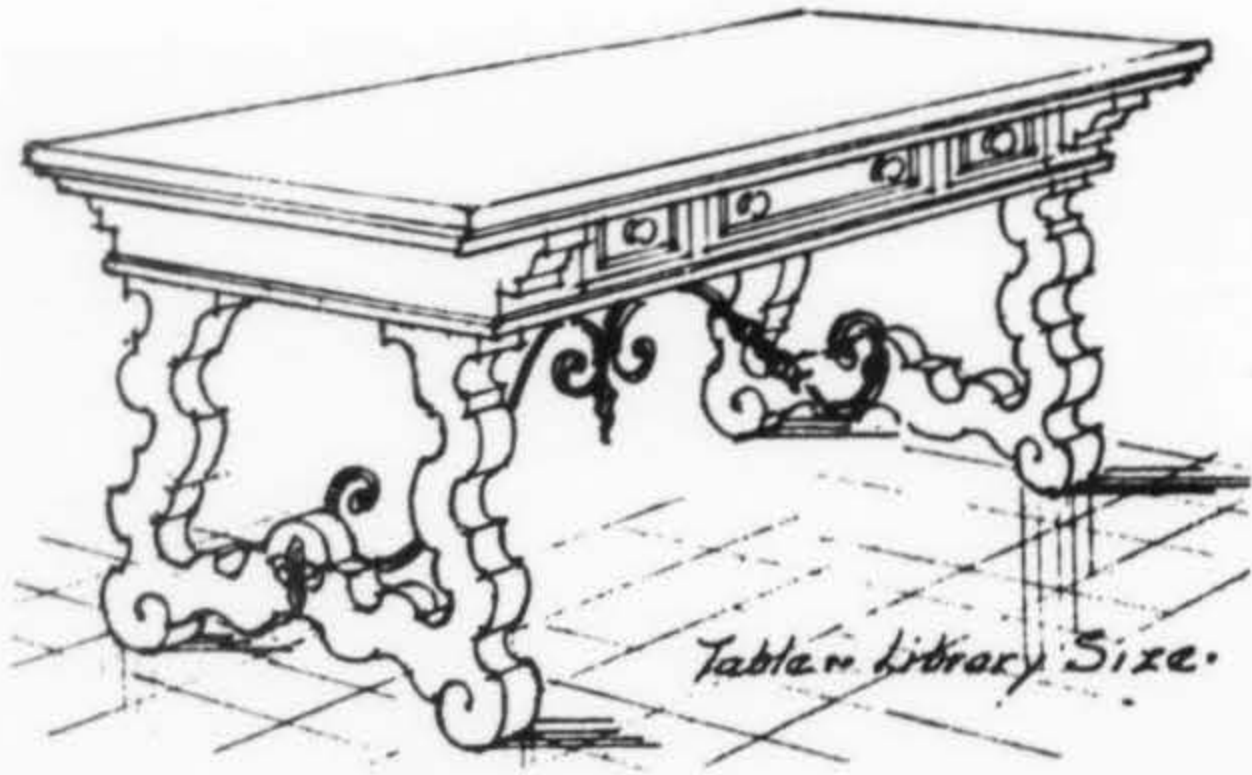
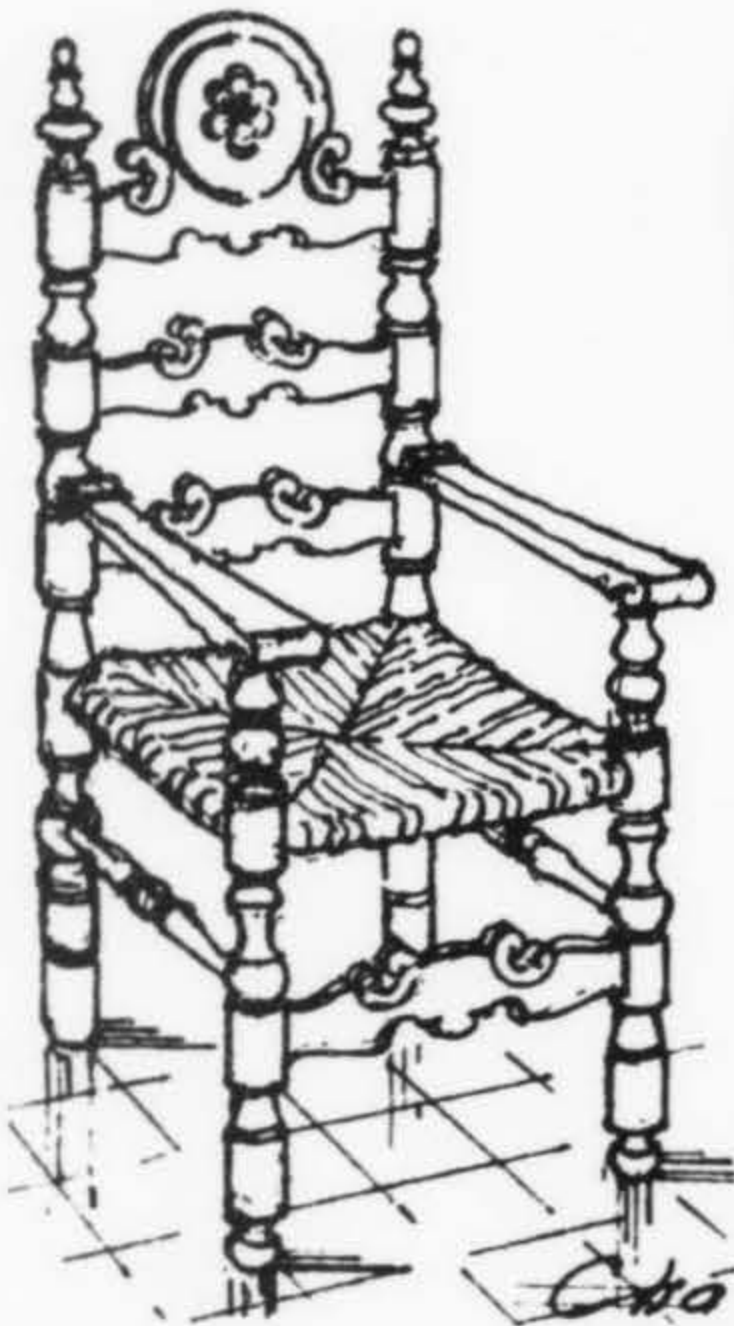


Table - Library Size.

The library table of Mr. Campbell's home.

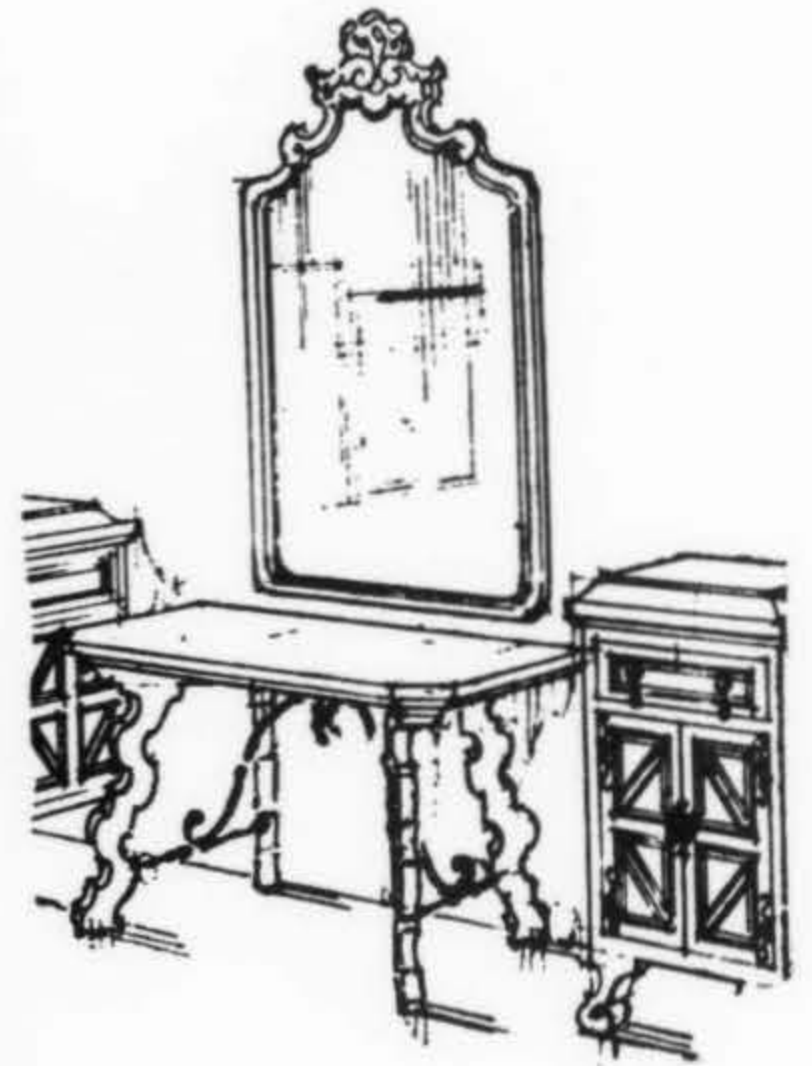


The dining room chairs are treated in quiet polychrome.

At the upper corner of the patio, shown on the right, is the garage and servants' apartments, which with the "flying buttress" stairway and projecting balcony contribute an almost romantic quality to this delightfully informal garden of Mr. Campbell's at Pebble Beach.



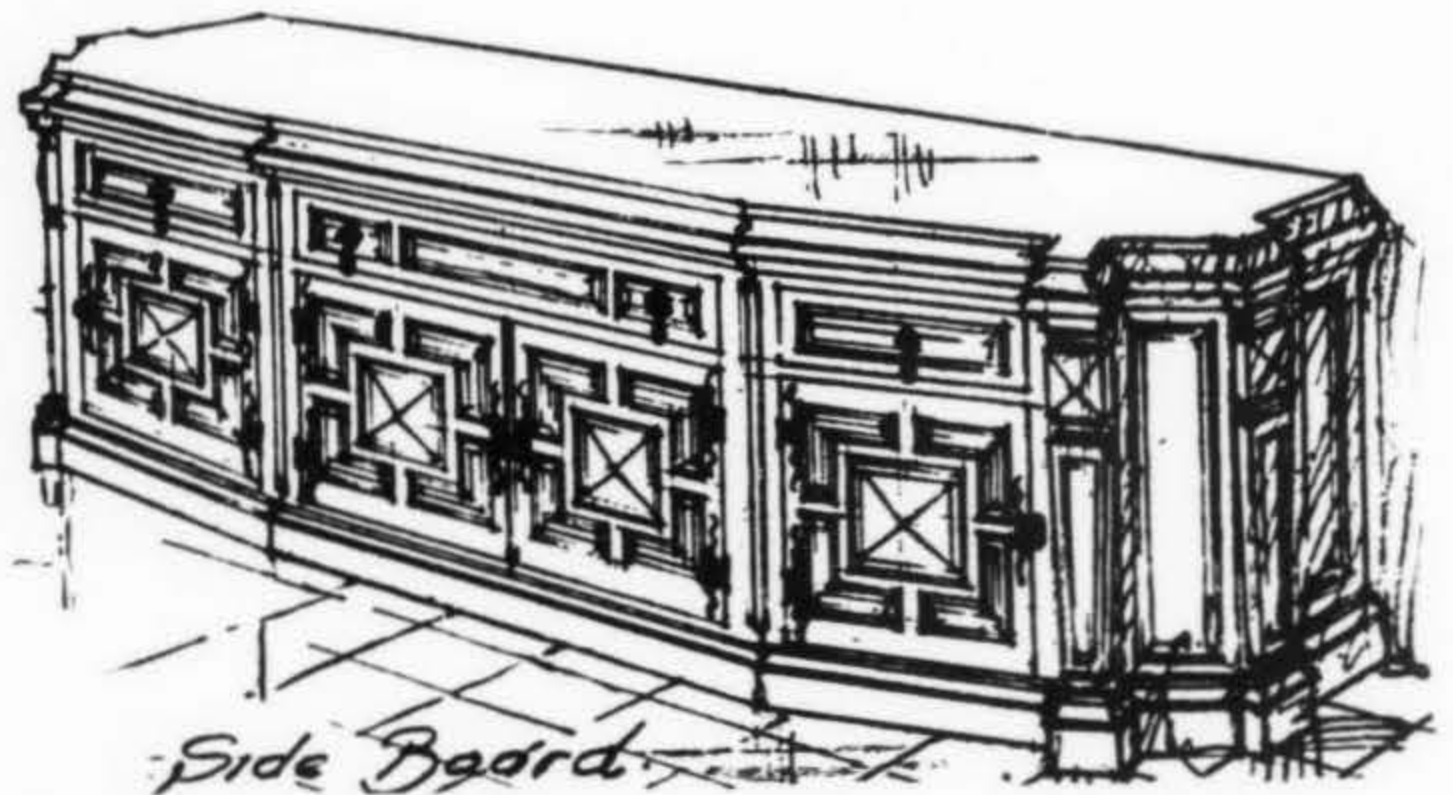
Even the bedroom furniture has been specially designed as indicated below.



Residence of W. V. B. Campbell Pebble Beach



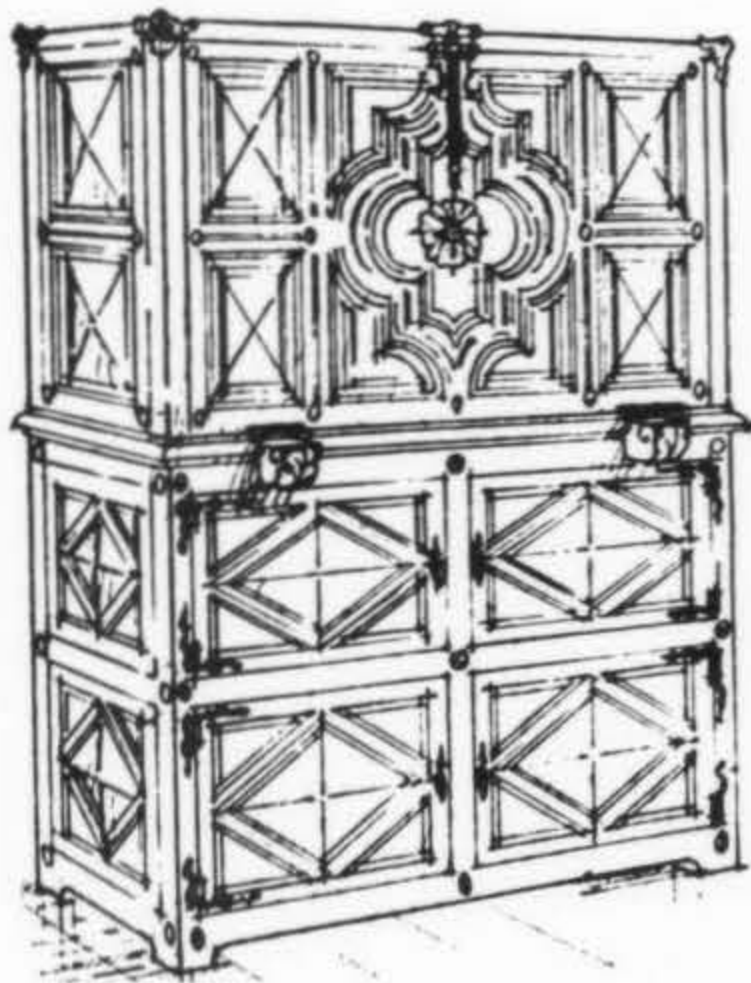
Very pleasing is the effect of the decidedly ornamental furniture against the uneven white texture of stuccoed wall, with the dull stained woodwork and lustrous, polished tile floor reflecting light and dark features like a warm, frozen pool.



Side Board

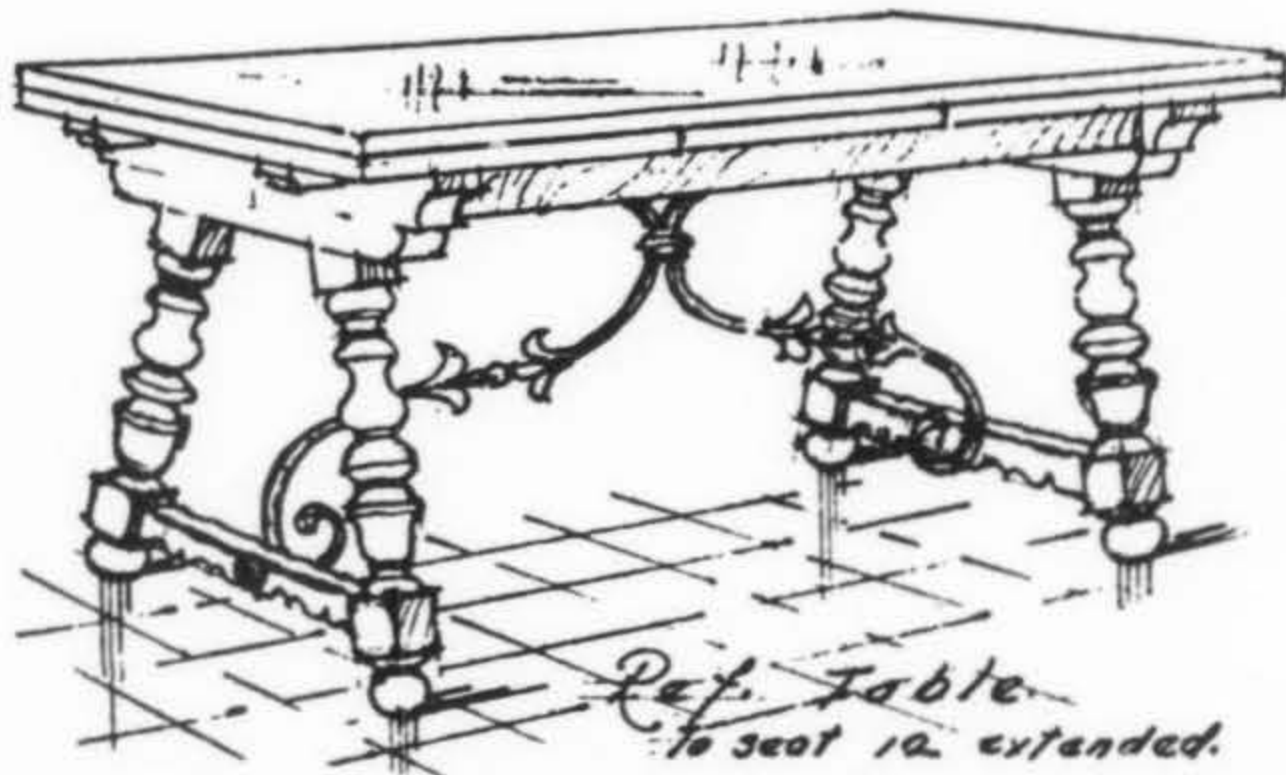


The writing desk shown below is equipped with drawers, lockers, pigeon holes, and hinged writing lid.

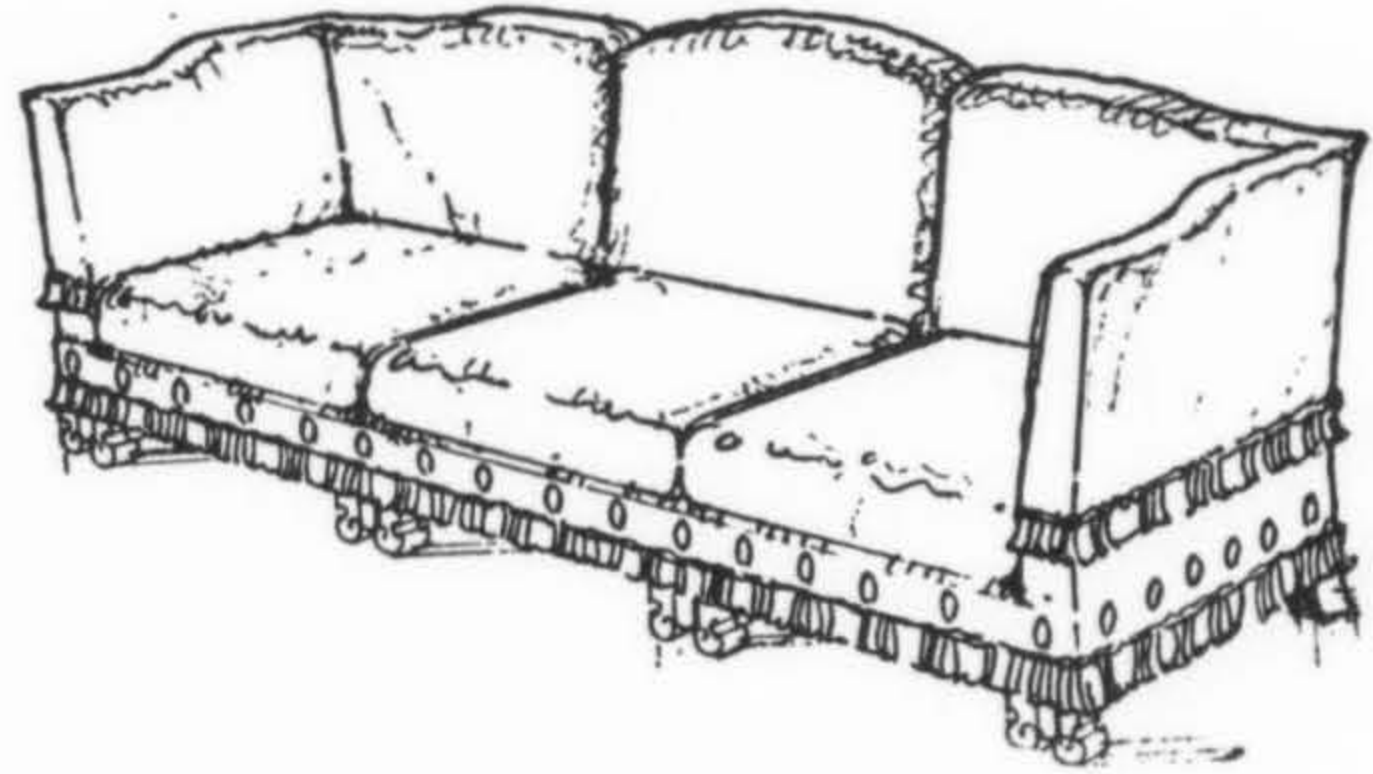


SIDNEY B. and NOBLE and ARCHIE T. NEWSOM Architects

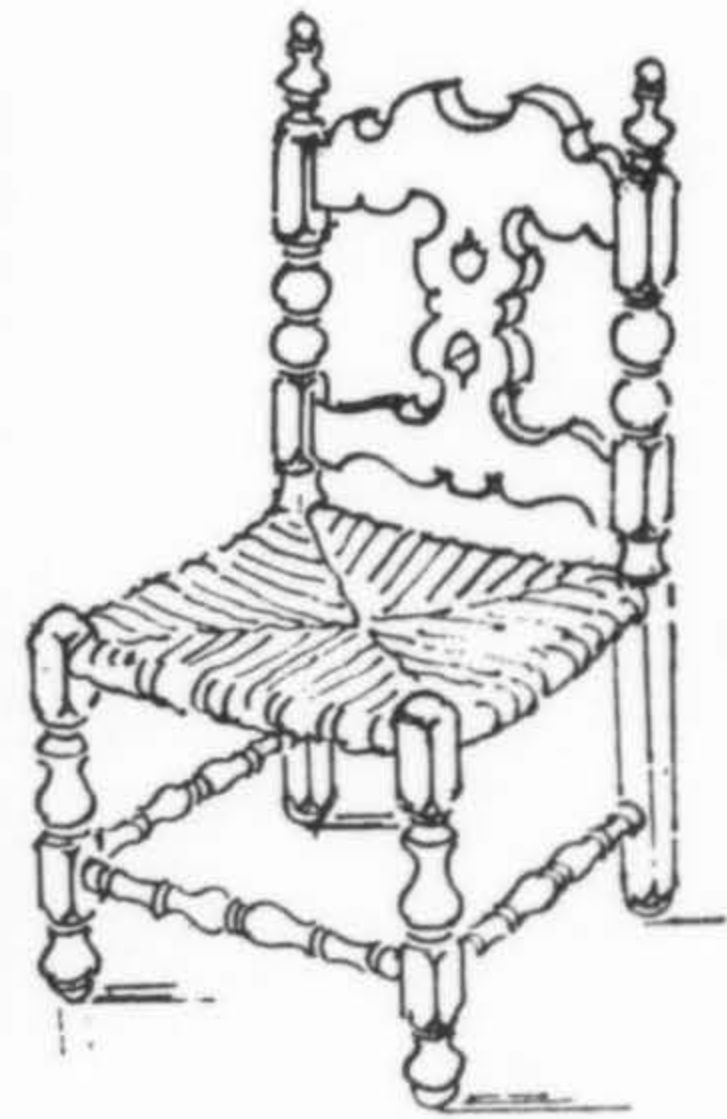
The refectory table will seat twelve when extended.



In connection with the residence of Mr. W. V. B. Campbell at Pebble Beach, it is interesting to know that much of the furniture was made especially for the house, being designed to fit the different rooms and in keeping with their architectural style by Sidney B. and Noble and Archie T. Newsom, the architects.



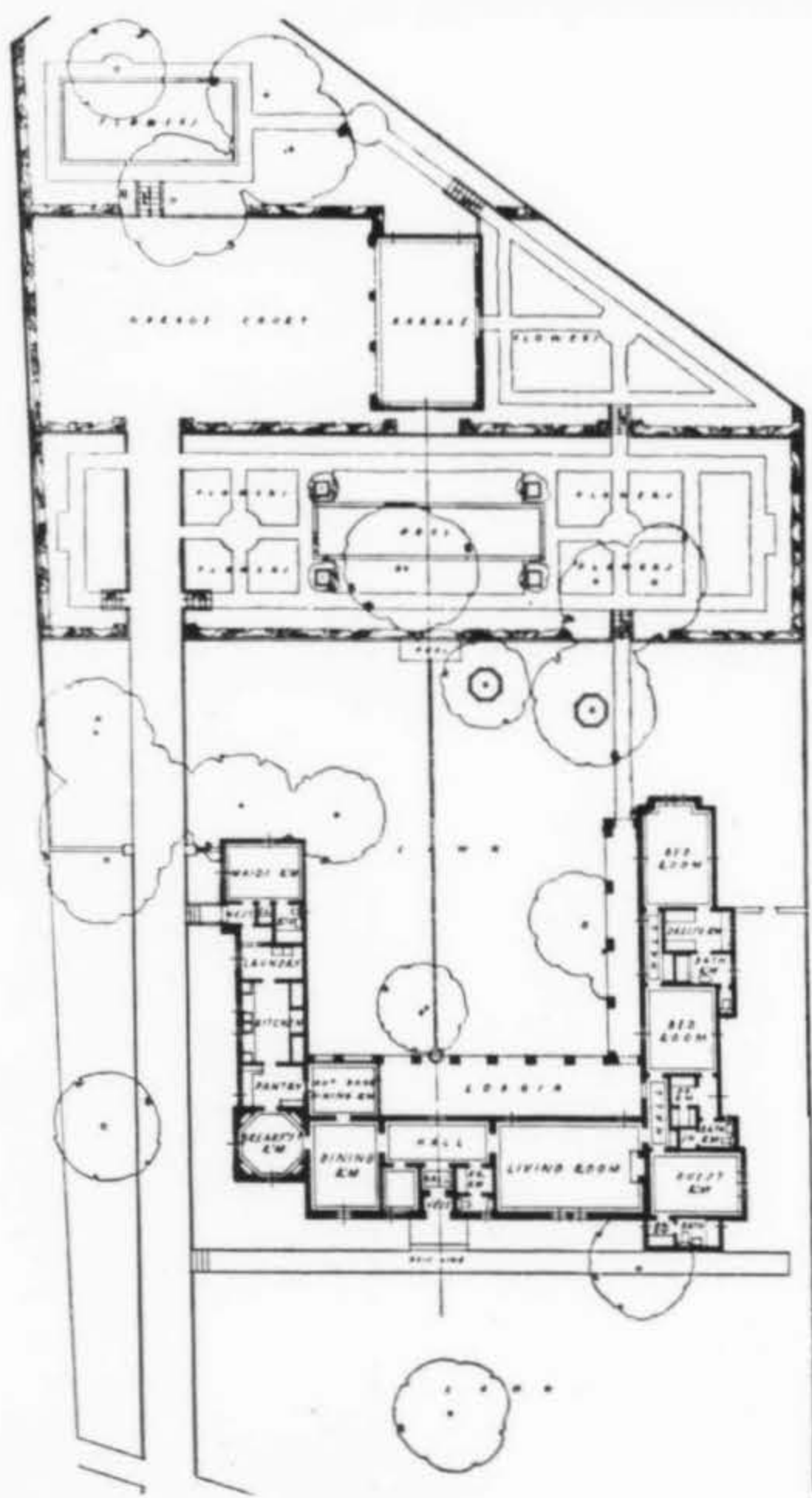
An over-stuffed divan has characteristic lines, details, upholstery



Rush-bottomed chairs with sawed backs and turned legs are used for desks and games.



The living room is nobly proportioned, with lofty timbered ceiling, tiled floor, picturesque stairways and alcoves. A fine chandelier has the desirable scale and style for such a room; which has none of the cold and formal atmosphere sometimes associated with work of definite Spanish character.



Residence and Garden of
Mr. J. H. Ramboz at San Marino
WESTON AND WESTON, A. I. A.
Architects.

From an upper sun-bathed terrace, across the long lily pool with its bordering beds of gay flowers, one looks down to the peaceful tree-shaded lawn, almost entirely enclosed by the cloisters and wings of the house. It would be difficult to conceive of a home more conducive to the relaxing of tired nerves and the indulging of the senses in calm enjoyment.



A garden developed with terraces and walls; like scene effects on a stage, but not theatrical in effect.

From the cool, comfortable cloister, spacious enough to accommodate a host of friends, colorful with Navajo rugs and gay cushions, one looks out over a wide, grassy carpet to a succession of white walls decked with bright flower cresting, painted against background of dense green foliage. An hour in such a garden ought to be worth a week in the stock market.





*Along the entrance drive on the W. H. Bartlett estate at Montecito, with military precision march lines of (cryptomeria) palm trees which have grown, in this comparatively short space of time, to fairly majestic proportions. Their straight, lofty trunks divide the panorama of distant hills into a succession of enchanting pictures.
Stephen Child, Landscape architect.*

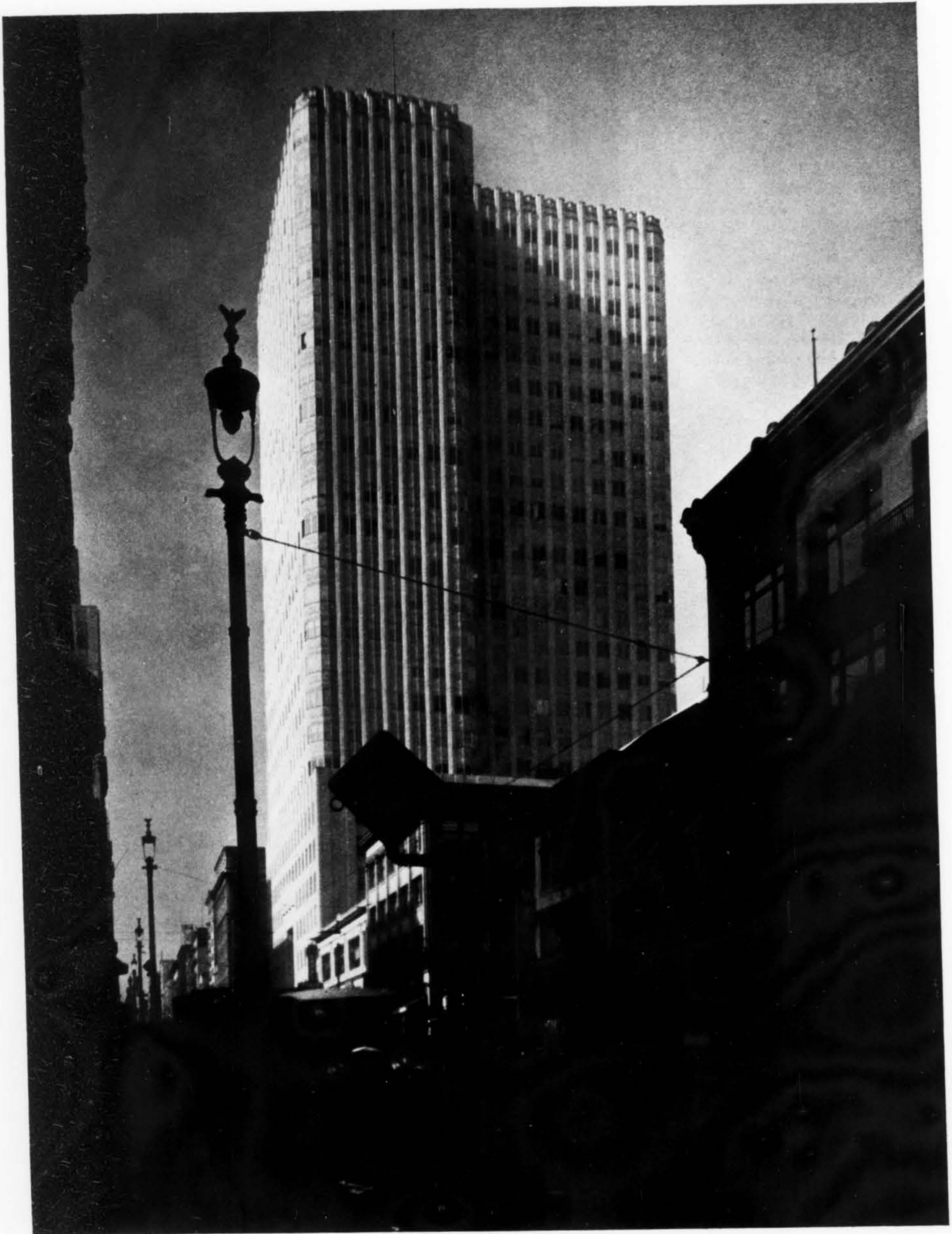


THE RESULTS OF FIFTEEN YEARS' CARE

The owner wished the houses and their connecting walls and pergolas to be "smothered in roses." Proper planting and care, and time, have granted that wish; and a sight well worth seeing is the rose bloom on the W. H. Bartlett place in Montecito. There is a special glory of Cherokee roses that is hardly to be equalled anywhere. The sunken lawn on the south front is, in season, surrounded by a foaming sea of color and fragrance.



IN THE GARDENS OF A MONTECITO HOME



Photograph by Roger Sturtevant

Four-Fifty Sutter Street, San Francisco

J. R. MILLER and T. L. PFLUEGER, *Architects*

"Realistic acceptance of the essential conditions of today. . . . The result of insight and unflinching singleness of purpose"

A MODERN CLASSIC

Four-Fifty Sutter Street, San Francisco

By IRVING F. MORROW, *Architect*

*"Tout ce qui ne peut servir alourdit."
André Gide, Journal des Faux-Monnayeurs*

TO THOSE for whom modernism is an informing principle rather than a bag of fashionable tricks, this building must afford gratification. Opportunist designers and airy critics alike have assumed that the movement is only a matter of awkward angles in black and silver. Here is a reply more convincing than argument.

The title under which I write is neither paradox nor carelessness. Classicism on its part is superficially understood. It is neither a formula for the use of columns nor a certificate of age. It, too, is a manner of conceiving and ordering a work. Art of various times, places and intentions has earned the description *classic*; underlying all of which is a common denominator of clarity of thought and form, emotional balance, intellectual discipline, fidelity to essentials, validity of achievement. What the handbooks are pleased to call "style" is excrescence; this building satisfies the criteria of classicism no less than a Greek temple. Nor, on the other hand, can there be question that it is modern. (Observe that I do not say "moderne,"

pronounced to rhyme with *return*). Modernity is a realistic acceptance of the essential conditions of today. There is no "artistic" compromise here, no sentimental reminiscence. The design is postulated on specific things to be done and the best current technical methods of doing them. In short, it is a modern classic.

The so-called conflict between theory and practice results less from any essential dualism than from our own limitations. By an unfortunate perversity in human affairs it happens that the people who think things through rarely get opportunities to put their conclusions into effect, while those who act are as often without the time or the temper to give fundamental consideration to what they are doing. European architects, without opportunity to build skyscrapers, have developed an elaborate *rationale* of the skyscraper. American architects have blundered magnificently ahead and built skyscrapers, only too often with slight comprehension of what they were really doing. This building approaches more closely than any executed one I know to the European (theoretical) conception of what an American skyscraper should be. And because this is the result of insight and unflinching singleness of purpose, it achieves a theoretical or evolutionary significance rarely attained by American art. With us art is unrooted in life, a fragile efflorescence of the whim of the artist. Thus each art work has tended to stand as a detached episode, neither drawing support from nor lending impetus to any consistent course of development. This building is a bench mark established in architectural confusion. Against the bewildered eclecticism of recent design it stands like a cogently reasoned thesis. Something has been achieved more substantial than the "artistic."

Reviewing my own experience as I watched the building grow, I speculate as to its effect on the observer who first comes upon it as an existing fact. In the earlier stages I confess to a considerable disappointment and a frank fear for the worst. Gradually it became evident that nothing was happening by chance. With the approach of the later stages, respect grew into admiration at the sureness and economy with which each added touch focussed

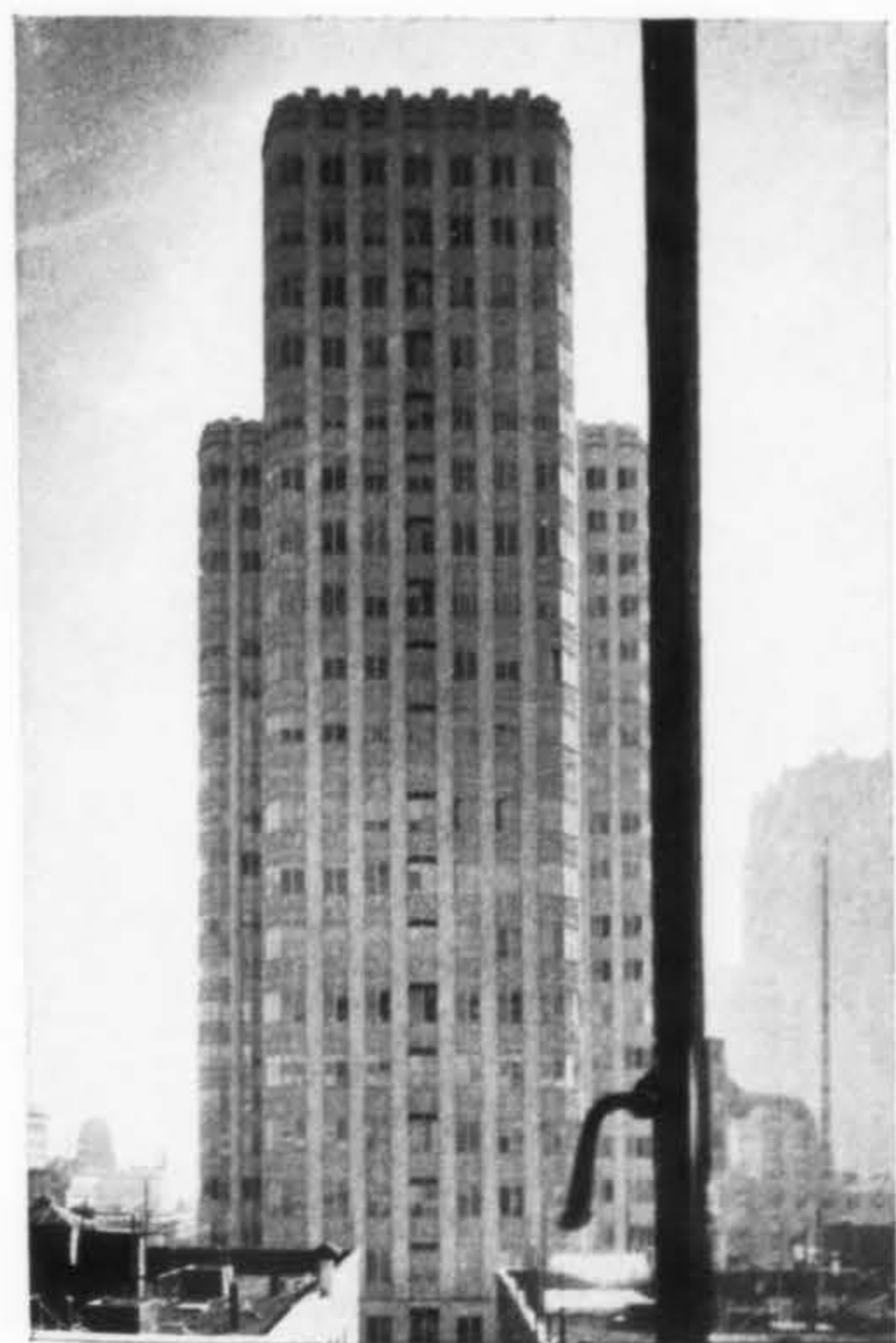


Photograph by Gabriel Moulin

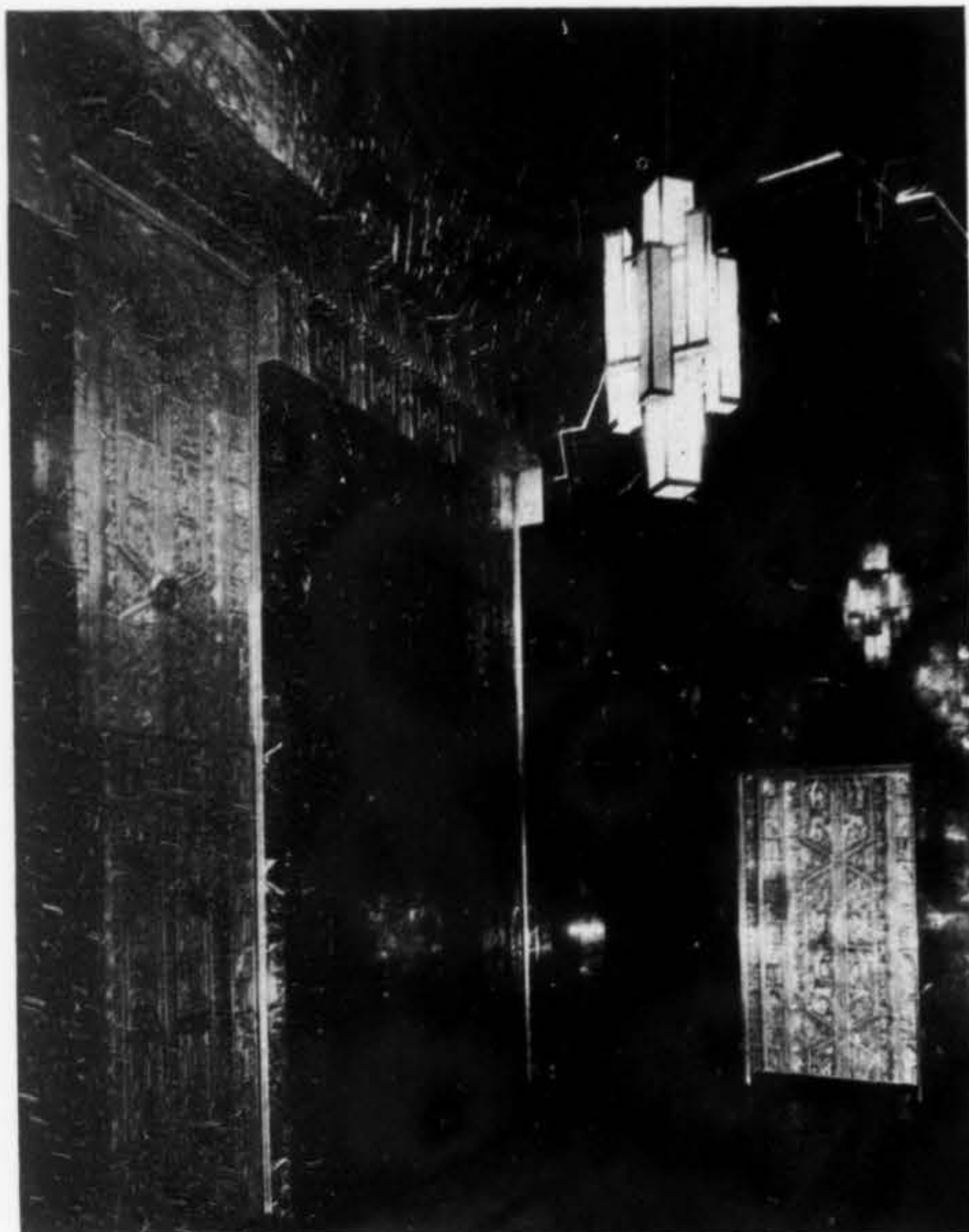
upon a clearly foreseen result. Most of our architecture is paper architecture; by which I mean that the form is determined by considerations on elevational drawings. An attractive drawing exerts a hypnotic power over a designer almost impossible to evade, quite apart from what it may promise when realized. Yet drawings are but means to architectural realities. Whatever reality a building is to have must have been in the mind; that is to say, clearly imagined. Only a rare combination of imagination and conviction will proceed to execute a design which is recognized as "uninteresting" in drawing, however valid intuition may know it will be in execution. And the drawings of this building must have appeared to promise very little.

Indeed, it is not only an example of artistic conviction. It is a courageous performance. Most people (including architects) feel that the dignity of Art is attained only by introducing the obsolete, the superfluous or the futile. Reality is a dangerous commodity. To reject on principle all the consecrated sentimentalities was to court indifference, if not resentment. Of this the architects could not have been unaware.

Two objections frequently brought against the building deserve special attention. Certain critics find it repellent because devoid of ornament. Others are scandalized because it is covered with ornament. Obviously both of these allegations can not be true. The fact is that neither is true, but their concurrence throws light upon a very general misconception of the role of ornament in architecture. Usually decoration is ritual. Certain points in a composition receive it, not as an aesthetic necessity of the case in hand, but because consecrated procedure prescribes it as the



Rear View, from Bush Street, Photograph by Roger Sturtevant



Main Entrance and Elevator Lobby. Photograph by Roger Sturtevant

only proper course for a right-thinking (unthinking) architect. Numberless friezes, panels, doorways, capitals, etc., are ornamented for reasons of the same category as those which lead people to rise, kneel, or repeat "Amen" during church services; which is not because these actions are accorded aesthetic significance at their respective moments, as in the case of a ballet, but because they are expected elements in an established ritual. Therefore, an architect who leaves an important pediment or the head of a main entrance unadorned arouses consternation only less in degree than would confront a clergyman who sat with legs crossed during a prayer and said "All right" at its conclusion. A rational ornament would be functional, or expressional. Its position and character would be calculated solely to interpret and define the animating aesthetic conception. But that, of course, required that an animating aesthetic conception there be, which is one of the rarest things to find in an architect's office.

Having described ornament as properly functional, I interpolate an explanation. We hear much loose generalizing about form and function, often with the implication that the architect's principal business is to assent to the engineer's calculations. In fact, current neo-utilitarianism, in its extreme form, postulates that whatever works is beautiful; which, taken literally and without qualification, is a palpable

absurdity. Nothing said here or elsewhere in this article is to be interpreted as adherence to this creed. The relations of utility and beauty might furnish material for a treatise by themselves. Suffice it to say that I mean that ornament should function *aesthetically*. The aesthetic organization of an architectural composition is no less real and important than its physical one. I assume that it is deliberate, not a by-product.

One of the particular values of a ritual is that you always know what is coming. The fact that this building can at one and the same time be charged with presenting no ornament and nothing but ornament merely means that its ornament is conceived not as ritualistic observance, but as an active principle in an aesthetic organism, and is therefore misinterpreted. Yet to anybody who

studies attentively the facades under their various lightings, it must become apparent that an unusual comprehension of decorative values has gone into determining, for example, the precise balance of the spandrils with the average window tone and with the vertical piers. A less uniform or "over-all" spandril design would have disintegrated into the inevitable accidentals of closed, opened, curtained and uncurtained windows. A weaker spandril would have left the piers undefined. A heavier spandril would have rendered the piers stringy. The desired aesthetic result was clearly foreseen, and the characters and relationships of the parts are precisely right to enforce it.

The only phase of the ornamentation which has provoked general interest is the quite negligible one of its Mayan source. I mention it only because of the general assumption that it is the building's

chief distinction; whereas its only importance is in the consummate skill with which it has been integrated with the spirit and the form of the whole. But given the driving force of the original conception and the technical competence by which it has been realized, the essential qualities of the composition might have been attained using any other type of ornament that taste or circumstances dictated. To attach symbolical significance to the Mayan ornament or to call it a Mayan building is arrant nonsense. It is reducing a formal problem to literature. But literature will probably always remain the only handle by which the man in the street can grasp hot plastic art.

The realism underlying the work is evident again in the frank abandonment of the obsolete fiction of reveals. Architects who play that the thirtieth floor is held up by twenty-nine stories of masonry wall deceive none but themselves. As these architects have begun by conscientiously undeceiving themselves all along the line, the old game was not even tried. An office building swarms with innumerable windows. The fear that mounting them in the plane of the wall would lead to flatness is only one instance of the common failure to consider realistically all factors in a situation. Here the architects have appreciated that the inevitable local variations of tone and value from window to

(Continued on Page 74)



Detail of Door Screen, Entrance Lobby. Photograph by Roger Sturtevant



Death Valley and Telescope Peak from the mouth of Golden Canyon. From "Death Valley" by Bourke Lee. Macmillan. Photograph, courtesy of Furnace Creek Inn, copyright by Willard

SOME GOOD WORDS FOR GOOD BOOKS

Two Novels—Two Descriptive Works—Lively Verses

By LOUISE MORGRAGE

Our National Temperament

WHEN first read, "Uncle Sam" (Bobbs-Merrill) the novel by John Erskine is worse than a mystery story, without in the least resembling one. The blurb explains so much that the reader is actually feverish to learn more and so strives continually to identify the nations or localities personified by the characters as they appear.

On the second reading however one becomes aware of the marvelous subtlety and skill that has produced this tricky allegory of our nation's spiritual career. Even so, one is continually conscious of the overtones in the story with its study of a striking individual, whose wife misunderstands him, while his family and associates ridicule and criticize and then attempt to do him. Their viewpoint makes a foil for the superb idealistic version, which is Mr. Erskine's own extraction from his survey of the features and carriage of Uncle Sam as he is pictured in cartoons. It is an ideal that no citizen of the United States should miss.

Some Witty Verses

The sprightly and rollicking verses collected into a tiny volume called "Droll Parade" (Horace Liveright) gushed out of Carlton Talbott's brains and not his heart. They are delectable jingles, gleeful certainly, but perfectly heartless in the sport they make of creatures of fable, historical personages, big and little, and others with outlandish names which add just that much to the general hilarity. This young rhymster is witty, cynically gay, wholly disre-

spectful and sometimes deplorably vulgar, but his poetry is most diverting.

Too Late

The values implied in "The Party Dress" (Knopf) by Joseph Hergesheimer are aesthetic rather than moral. Also the fuss about a Paris gown is merely ornamental gesturing, signifying nothing. The sparkling surface of this novel masks a relentless study of what the American country club environment can do to the modern woman. Nina Henry has beauty, poise, social prestige, two delectable children, an indulgent husband, and a perennial and convenient beau. Hergesheimer magic makes one summer in her life a momentous episode, because she then acquires a lover, a newcomer, whose habits and morals it is better not to mention, but who none-the-less has ideals and a soul. These are unknown quantities in Nina's world, hence she fails to reach her lover's standards. And then there comes a time when her misery and chagrin are overwhelming, for hers is that unpleasant predicament in life where one sees too late the error of one's ways. It is a just, strong and almost brutal ending to a novel notable for its faultless technique, its scrupulous unity and a pattern that could easily excite the envy of a Henry James.

A Californian Desert

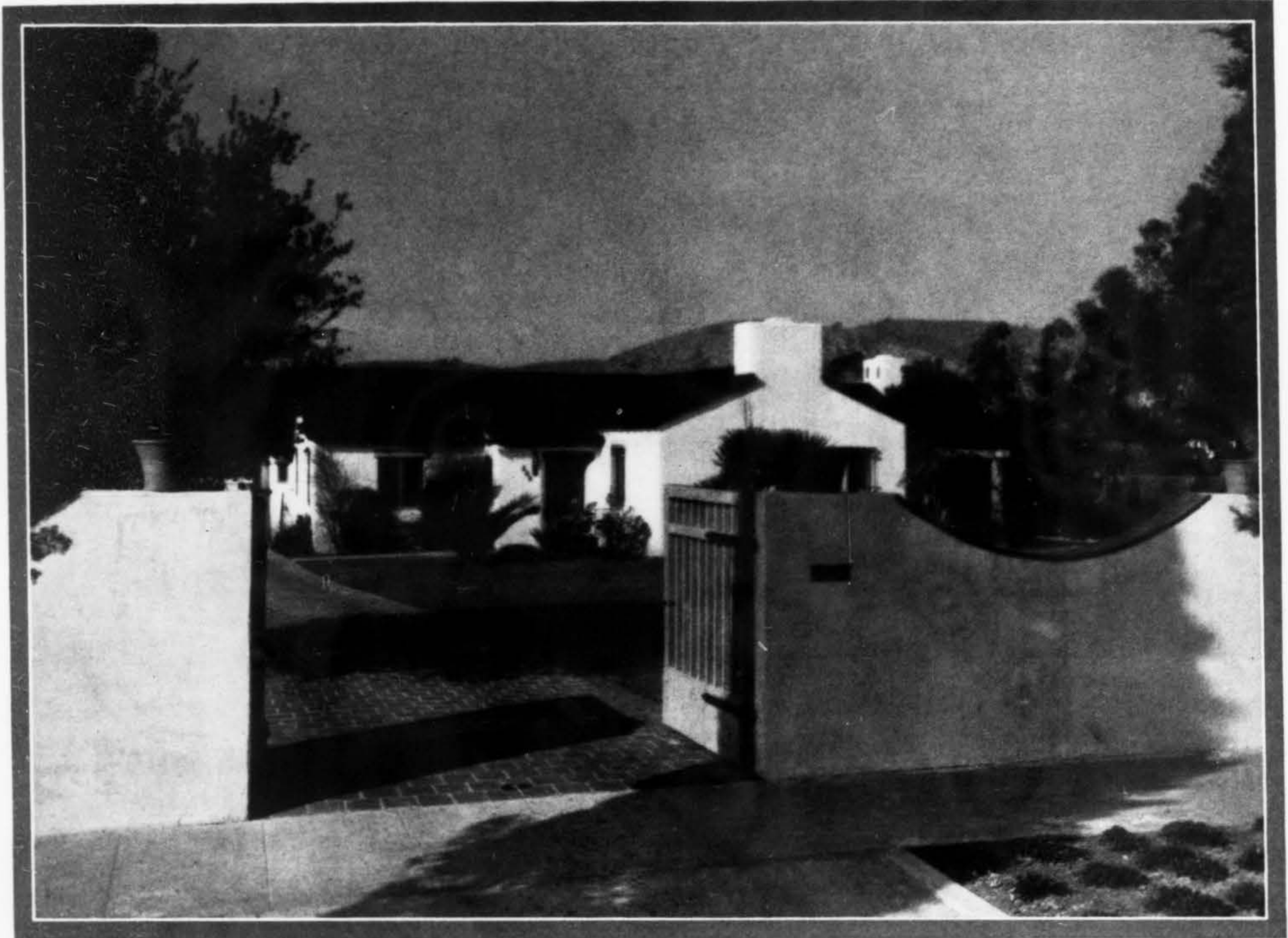
Bourke Lee has done a direct honest piece of local description in his "Death Valley" (Macmillan). This book represents knowledge gained on the spot, and much careful research, all delivered in an

objective fashion most satisfactory to the reader who dislikes personalities when he travels via books. Mr. Lee gives chapters on the valley's geology, zoology, and ethnology very acceptably for the scientifically minded, while others will enjoy the legends and tales of mines, Indians and desert characters. Incidents and anecdotes add to the flavor, also increased by graphic allusions to the desolate and awe-inspiring scenery. If Death Valley becomes a Mecca for hordes of tourists, Mr. Lee has only himself to blame.

A Sitkan Summer

One summer recently, Barrett Willoughby went to Sitka and gazed upon it through rose-colored glasses. Subsequently she wrote just that kind of a book about it, called "Sitka: Portal to Romance" (Houghton Mifflin). It is an informal mixture of childhood memories, her experiences and impressions of the summer and straightforward information. Most of the informing deals with Sitka when it was a Russian outpost, but she also relates stories of the Indians, their legends, and warfare upon the whites. She reports her interviews with the citizens and praises Sitka's scenery, temperatures and temperament. One can learn in these pages much about a scenic community with a background totally different from all others in America.

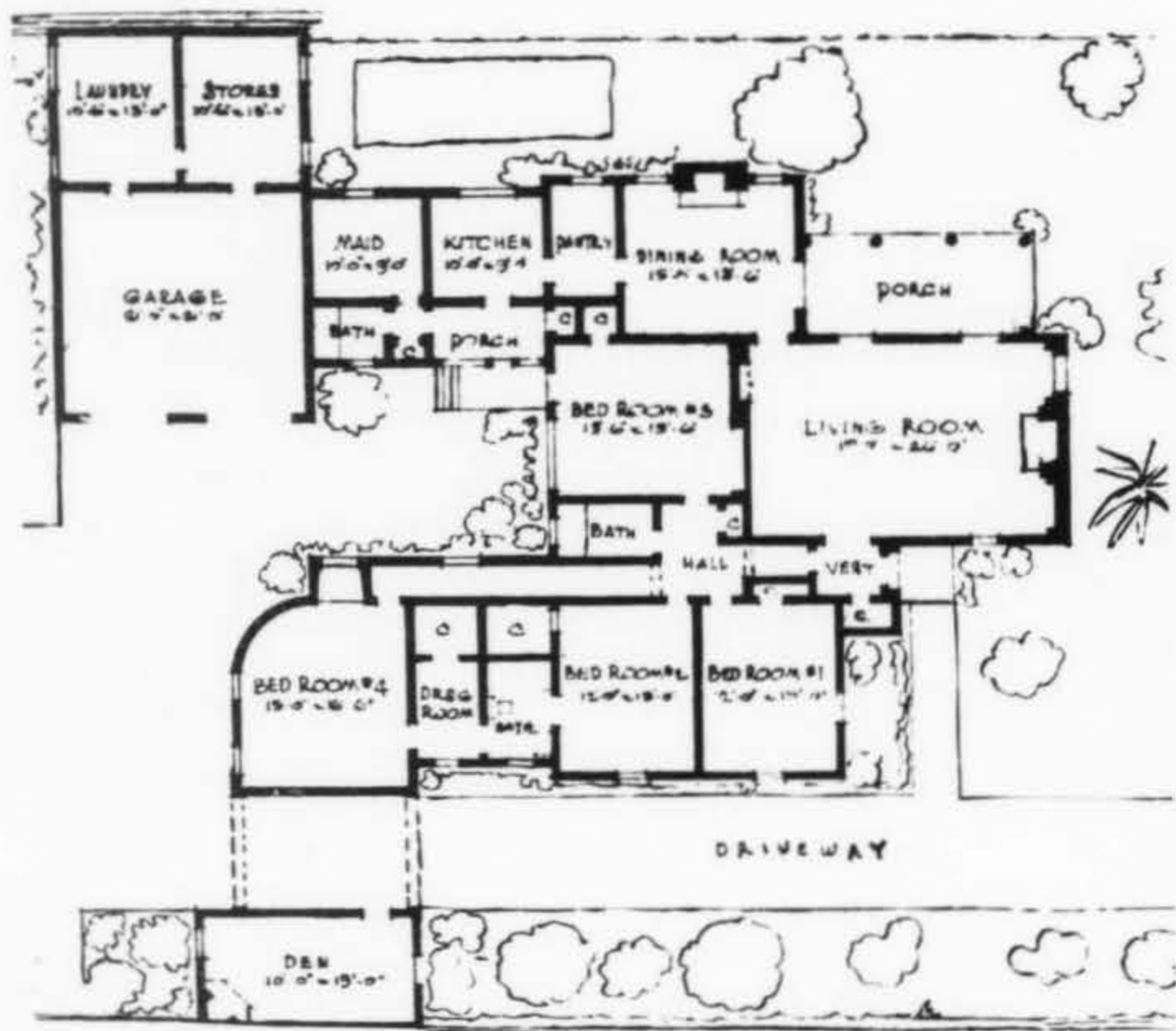
Readers of "Death Valley" will probably decide to go there next winter, but readers of "Sitka" will prepare for immediate journeying.



The Home of Mr. and Mrs. Otho M. Behr, South Pasadena

DONALD D. McMURRAY, Architect

Influenced by the Mexican haciendas of the simpler Spanish Colonial type, both exterior treatment and planting and interior furnishings have been carried out in the same sturdy spirit.



CHINESE DRAMA THROUGH THE CENTURIES

Is Artistry or Realism to Save the Theater, or may there be a Desirable Combination as yet Undiscovered?

By ELLEN LEECH

HOW many theater-going people, and students of the drama in America will agree with the great Chinese actor, Mei Lan Fang, that "Modern drama is unimportant, classical drama vital"? Yet many will admit and critics have stepped forward to say, in this somewhat crucial period of the life of the theater, that if drama is to survive it must survive through perfection. But, as yet, there is no answer as to how this perfection shall be achieved.

In the visit of Mr. Mei, his perfect presentation of Chinese drama, his knowledge of the Chinese theater, its perpetuation through the centuries, it is impossible to overlook the wide separation in every department between good theater as we know it in the United States and as it is known in China.

Fundamentally there may be similarities but outwardly there is no resemblance. We want to write and want to see a popular hit, China applauds drama that has withstood the onslaughts of centuries. But the centuries in China are not allowed to take liberties with either a tragedy or a comedy, a play is produced as tradition proscribes.

With us there is little tradition as to production, each actor and director strives for originality and what they do not infuse is inserted by the designer of the stage sets. This applies more largely, however, to the commercial than to the little, art, community, or experimental theaters, as they are variously designated. Many of these have the best and highest aspirations for the future of the theater and work constantly for its advancement. There are dozens of fairly well known community theaters throughout the country, meeting as best they can the needs of their own neighborhoods, presenting the best plays to be secured. On the Western coast the best known are the Berkeley Playhouse, Berkeley, the Community Arts Players, Santa Barbara, and the Community Playhouse Association of Pasadena, California.

The Pasadena group is the oldest in point of organization, being in the twelfth year, and has attained to the dignity of its own playhouse and func-



Maurice Wells, of the New York Theater Guild, now appearing in "Wings over Europe" at the Community Playhouse, Pasadena, California.

tions through a Workshop, an experimental section of the organization, and also fosters a School of the Theater, now in the second year. No stronger contrast could be drawn than to cite the work of a student of this school and that of the student of acting in China. No two methods could

be more removed that have the same identical objective. These young people of the Occident are as anxious to produce perfect drama as are the students of the Orient but our traditions are few, we do not care to walk in the wake of a Booth or a Bernhardt. If originality is to settle the question of the survival of the drama it has every advantage here, originality is fostered in playwriting, in directing, in designing stage sets, and in every phase of the production, but with a proper guiding. The guidance does not falter, but no mind and no hand follows a pattern, and convention, unless dealing with the verities, is discarded. Nothing that is false or theatrical creeps in, but neither is a new view refused because of the youth of the protagonist.

In China the student has no choice, he is not asked his opinion, or in what manner he would simulate an emotion, but he is taught to interpret that emotion through voice and gesture identical with that of actors preceding him by centuries. The average age of entrance of these students is eleven years and work is followed for at least seven years, they are taught veneration of the drama, pantomime, music, dancing, acrobatics and make-up.

A Chinese audience is satisfied with nothing less than perfection, they know what is necessary in gesture, what every movement means, though no actuality, no realism is allowed, and the theater is as far removed from daily life in its trappings as possible. One may enter a door, where there is no door, by a graceful lifting of the latch, but this must be exact to the fraction of an inch or the door, to the audience, will not open. A man may ride a horse throughout a scene when no steed is visible but is indicated by a whip in the hand of the rider but every motion of leading the horse, mounting and dismounting, is done according to pattern, and it spells disaster to the actor who fails in the least detail in this management of his mount.

Mr. Mei is a charming exponent of the fact that while the Chinese theater does not foster individuality it does not kill personality.



Helen Freeman and Morgan Farley gave of their artistry in the production of "Candida" recently at the Community Playhouse, Pasadena, California.

THE CHARM OF CLAIRE DUX

One of the Loveliest of Sopranos Returns to the Concert Stage

By JESSICA KATE SENECA

"SHE is a great artist!" said one with happy fervor, issuing forth from the little dressing room.

"She is sweet!" said another issuing forth, with equal fervor . . . Claire Dux within, flinging a sea-green scarf across a white throat under sea-blue eyes, smiled with lips and eyes soft and happy smiles, spoke sweetly, extended a hand of tender pressures, radiated loveableness . . . Thus, it seemed, should appear to the world one about to enter the house of marriage. Last and sweetest of that season's singers she had come, bringing a loveliness as yet ungiven . . . Her voice had moved delicately and surely upon its shining upward path, whereon the light grew ever brighter and more bright, until it ended in a note whose touch upon one's soul was as though a little door just opened into heaven—and shut again . . . O loveliest and purest! . . . From such human notes as these men might have first conceived the singing of celestial beings . . . Clad in a dress of white whose glittering surfaces seemed but a symbol of what was within, by some happy chance curtained caressingly on either side the stage by soft-hued draperies the color of the sundown sky with quickening stars, her shining figure had passed and repassed before an adoring house . . . Now into the little dressing room had entered one of distinguished mien, with wide low brow, long, grey eyes, and musically modulated voice. One recognized him as the most interesting conductor of that season of local grand opera, whose aspect had had an attractive mingling of power, charm, and kindness. What depths of niceness there must be in him one was now to realize, for, with a little cry, Claire Dux had turned, careless of those around, flung round him two white arms, and held him clasped in an abandonment of affection—a beloved friend! . . . The two women who accompanied him, his wife and sister, both with pale reddish hair, that floated in little waves about delicately toned faces, stood gracefully poised, still and silent, smiling slight, discreet, and delicate smiles. Against their stillness and their silence, their lightly drawn pastel faces, surrounded by faint flames of hair, their inscrutable and mask-like sweetness, below which there stirred a small, cold breath of worldliness, how glowingly contrasted was this spontaneous ardour of the artist soul! . . .

After four years, Claire Dux returns and one of the last of the Los Angeles Philharmonic concerts was made memor-

able by her exquisite singing of Strauss' Serenade and Der Morgen. Brahms, in his great First Symphony, was appropriately on the program, for, through her mother, Claire Dux is related to the dearest friend of Brahms—Clara Schumann. At the funeral of that friend, we are told that 'as



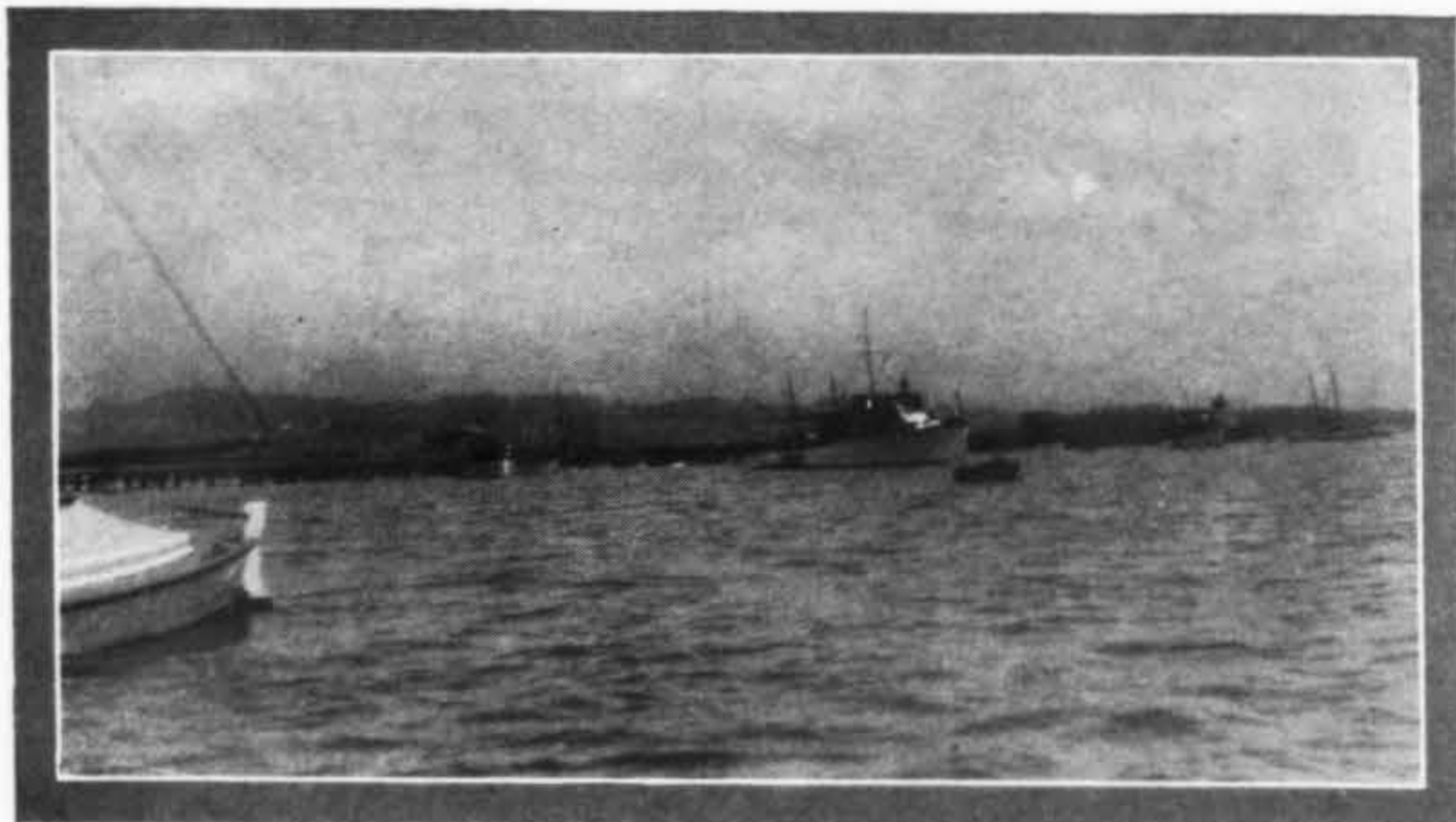
Claire Dux married Charles H. Swift, of Chicago, four years ago, and an adoring public mourned her loss.

Clara Schumann's coffin lay on the bier in the mortuary chapel, Brahms stepped behind the laurels that formed the sombre decorations, fell sobbing on the neck of his friend, von der Leyen, and wept till he could weep no more'. . . In the large, pale hotel room, coldly framing, for all its flowery presences, one so associated with warmth and intimacies, the receiving secretary's eyes took possession of you—very large, round, clear, shining eyes, that wide-open, steady, unsmiling, fixed themselves gently upon you, absorbing you, the something you were under your words and smiles, who were to approach the guarded and precious personage of her care . . . Perhaps, adapted to a visitor judged indubitably Anglo-Saxon, the singer's speech and manner were quiet almost throughout, only letting through momentarily little suppressed ardors: as when, noting in the afternoon light the clear hazel of her eyes, one had commented on their changefulness. Then she spoke of her father's changing eyes, that had become in very old age—the words were intoned deliciously, so as to impress the wonder of it—"bright violet-

blue!" . . . One saw the head of an old, old man, looking out on life with jewel-bright, strange eyes of youth . . . With ardor too, she spoke of fellow artists: Roland Hayes, 'very fine, very deep, a sort of apostle'; and Richard Hageman, once her coach, 'a most inspiring teacher and friend', from whom she expects some really fine work in opera . . . Of her happy marriage, she says that it has given her leisure, and a feeling of peace and harmony with herself she had not before, and that are necessary to her artist life. . . . What reward, one wondered, had she, chiefly, for her singing? Not the audiences' responses, for Claire Dux says she is not dependent on an audience, and never has been. One listener, and she is content. If she knows there is a friend in the audience, to that friend she sings. It is the contact with the soul in the song, the sense of union with beauty, the bringing forth of what lies there waiting to be expressed, that is the deep reward; and this only the elect can know. From the silences, the depth of quiet and attention of her audiences, during the singing, she gathers more than from the applause at the end . . . Is the audience restless, does it yawn and whisper, she knows the song has not reached them—"Then" said Claire Dux, smiling, "I blame myself!" . . . Social gatherings are not for the artist, being but an expense of spirit without recompense. With hand over her eyes, she hid from sight those wastes of weariness she had known after such gatherings . . . Again with hidden eyes, and a pained murmur, she thrusts from her the image of a popular idol, highly gifted, but with that faint vulgarity of soul the populace loves, singing, *Du Bist die Ruh*—that song for the elect only.

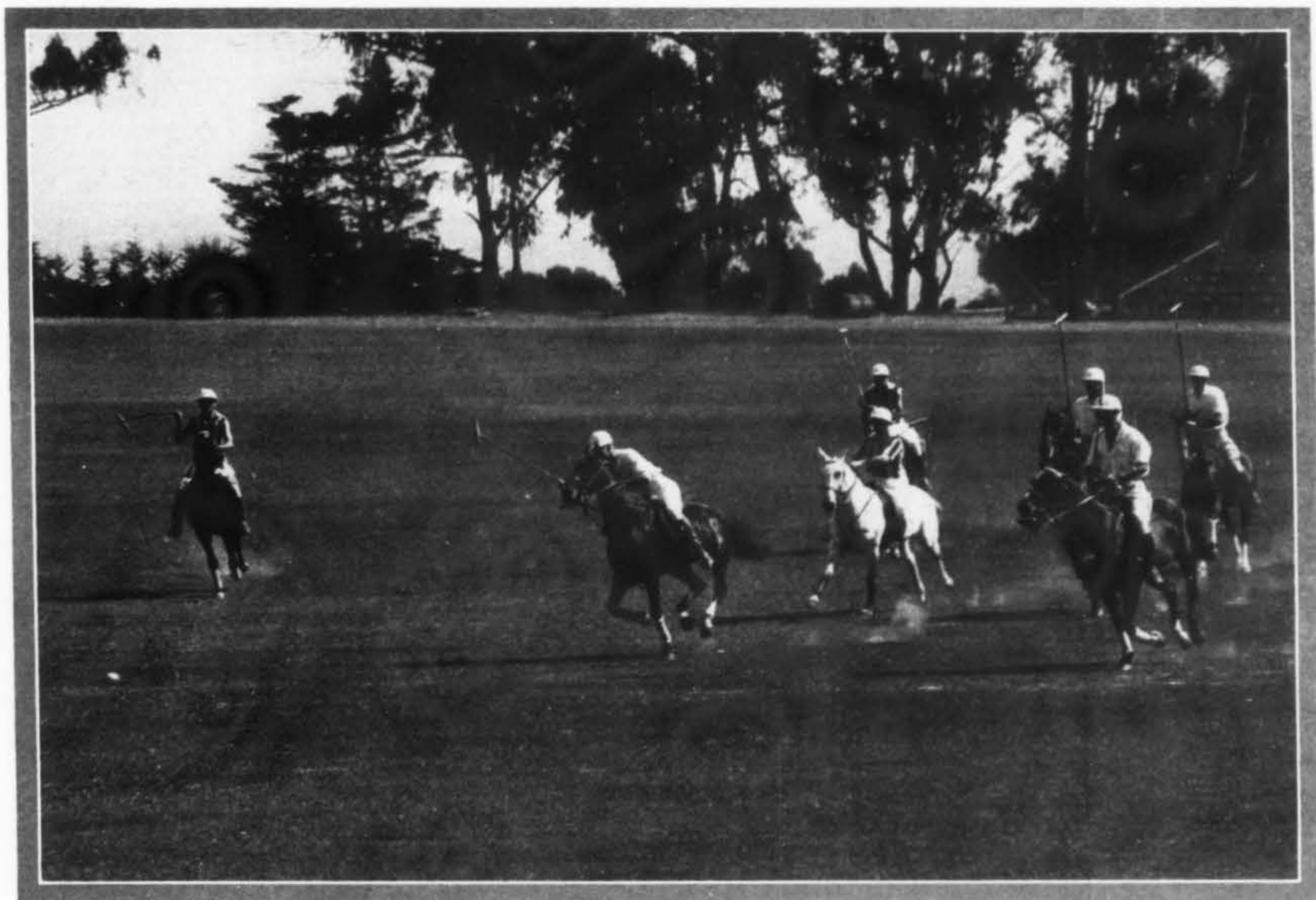
The figure of her accompanist was seen passing outside the door, and there came an irrepressible greeting cry—"Oh, I'm so glad you've come back, dear!"—bright and living tenderness in the sweet voice . . . And at that tender and joyous music in the air, the pallid hotel room seemed suddenly to flush with faint color, and all the formal florist's flowers that filled the spaces near and far with a sad brilliance, to remember their lost gardens, low winds, and the dew. . . .

Entered the lady of the Guardian Eyes, tapping with joyful significance a letter in her hand . . . news of the beloved husband! . . .



Boating, Polo, Golf in California

Motor boats in harbor at Santa Barbara starting off on second leg of race for the Lipton trophy. This race from Long Beach to San Francisco, officially designated as the California Power Cruiser Race, was won by the "Seyelyn," owned by Paul F. Johnson.



Right: Mrs. Leona Pressler, the recent winner of the California Women's Golf Championship title, is here shown sinking a putt on the Wilshire Country Club course, Los Angeles, California. Photograph by Powell Press Service.

Above: Polo, perhaps the greatest sport for the true sportsman, is offered every advantage in Santa Barbara, California, where two new fields were given and dedicated to the game this season by Major Max C. Fleischmann.



The Calendar

(Continued from Page 13)

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

HOLLYWOOD BOWL ASSOCIATION. Hollywood, California, announces that the entire personnel of a hundred members of the orchestra has been re-engaged for five years, which assures a brilliant summer season in the internationally known series of "symphonies under the stars." These symphony concerts in the Hollywood Bowl open Tuesday evening, July 8, for a series of thirty-two programs. The conductors will be Alfred Hertz, Karl Krueger, Bernardino Molinari, Pietro Cimini and Enrique Arbos. The soloists include Elsa Alsen, soprano; Richard Crooks, tenor; Percy Grainger, pianist; Margaret Matzenauer, mezzo-soprano, and Alfred Wallenstein, cellist. Sylvain Noack is again concertmaster, with Henry Svedrofsky as assistant concertmaster.

THE SUMMER SYMPHONY ASSOCIATION, San Francisco, California, announces a series of symphony concerts for ten Tuesday evenings at the Civic Auditorium, beginning July 1. Eighty members of the San Francisco Symphony Orchestra constitute this body of artists, with Mishel Piastra as concertmaster. While ordinarily the personnel will be confined to eighty men, the number will be increased to ninety or more as may be required for special occasions. The opening concert will be conducted by Bernardino Molinari, to be followed by other distinguished musicians, including Willem van Hoogstraten, Gaetano Merola, Artur Rodzinski, E. Fernandez Arbos, Antonio Bricca. Alfred Hertz will conduct the closing event of the season, September 2, presenting at that time the Ninth Symphony of Beethoven, with the assistance of the Municipal Chorus and distinguished soloists. This work is particularly fitting for the occasion since it was with this music that Mr. Hertz introduced himself to San Francisco fifteen years ago, during the Exposition.

PHILHARMONIC SOCIETY OF SAN MATEO COUNTY announces a series of eight Sunday afternoon concerts at the Woodland Theater, Hillsborough, California, opening June 29. The programs will include interesting novelties, as well as representative selections from the more familiar works of symphonic literature. The five guest conductors who will direct the San Francisco Orchestra have been engaged for this series also. Bernardino Molinari will present several numbers representative of the Italian school of composers; Gaetano Merola will include selections from the operatic repertoire, and Fernandez Arbos, the Spanish conductor from Madrid, will offer a typical Spanish program.

YOUNG PEOPLE'S SYMPHONY CONCERTS are insured continuance in Pasadena, California, next season through the assumption of financial responsibility by the Junior League. John Henry Lyons, director of music education for the Pasadena schools, will continue to direct and handle the arrangements for the four concerts of next season, the majority of which will be given by the Los Angeles Philharmonic Orchestra.

KARL KRUEGER, conductor of the Symphony Orchestra of Seattle, Washington, is now in the East and is already making plans for unusually interesting programs for his next symphony season.

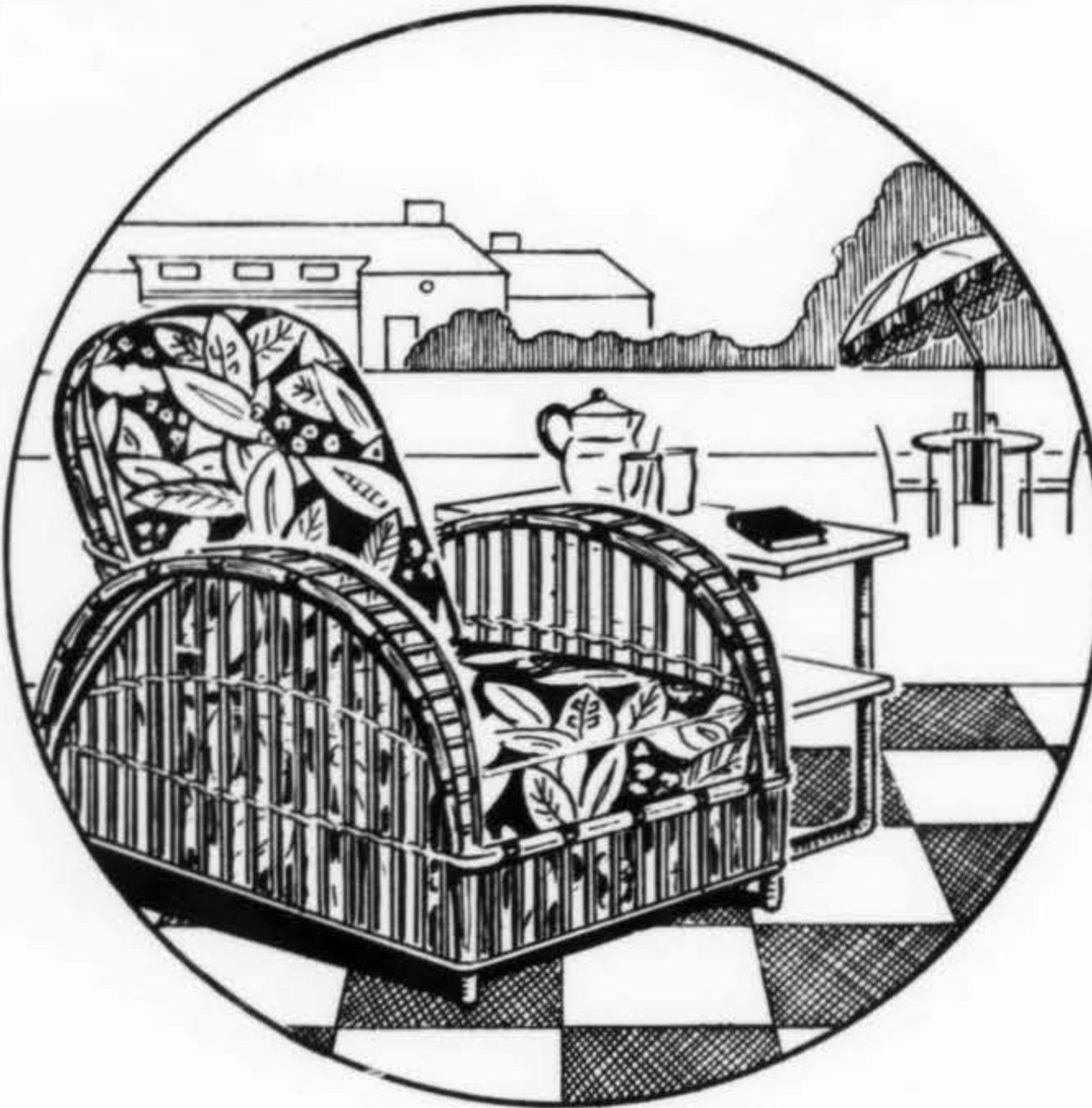
AMPHION SOCIETY, Graham Morgan, conductor, gave the Spring Concert last month in Seattle, Washington. These programs by this Men's Chorus are always one of the local events of the music calendar.

STOCKTON SYMPHONY ORCHESTRA, Stockton, California, founded in 1924, Manlio Silva, director, has grown to sixty members and presents four concerts each season. The final concert for this season was given last month, at which time the orchestra was augmented by members of the San Francisco Symphony.

THE OREGON MUSIC TEACHERS CONVENTION is held at Salem, June 16-17.

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YOUNG PEOPLE'S SYMPHONY CONCERTS in San Francisco, California, as an organization has been incorporated under the laws of the State, the officers being: Mrs. Leonard Woolams, president; Mrs. William Babcock, vice-president; Mrs. Frank E. Buck, treasurer; Gerda Wismer Haywood, corresponding secretary, and Mrs. Alice Metcalf, secretary-manager. The season next year will open in January.

MARIN SYMPHONY ORCHESTRA gave the last concert of this season at San Rafael, California, late in May. The soloists were Charles Bulotti and Grace Ehlinger.

LONG BEACH SYMPHONY ORCHESTRA, Long Beach, California, is directed by Leonard Walker and has a membership of sixty. The organization has just appointed Wendell Heighton, for fifteen years of the Minneapolis Symphony Orchestra, as manager, and is planning fourteen concerts for next season.

PARLOW STRING QUARTET presents a series of concerts, June 30 to August 9, during the summer season at Mills College, California. The Quartet appears in concert on the afternoon of Baccalaureate Sunday, June 15, in the Hall for Chamber Music at the college.

CALIFORNIA FEDERATION OF MUSIC CLUBS has elected new officers for the ensuing term as follows: President, Mrs. Horatio F. Stoll, San Francisco; first vice-president, Mrs. Warren Egbert, Oakland; second vice-president, Mrs. Charles J. Hubbard, Los Angeles; vice-president at large, Mrs. Aaron Bergner, Los Angeles; treasurer, Mrs. E. G. Kerfoot, San Francisco; recording secretary, Miss Edna Ford.

THE LORING CLUB, Wallace Sabin, director, appears in concert at the Scottish Rite Hall, San Francisco, California, June 3.

THE TERRASI RECITAL is given at the Scottish Rite Hall, San Francisco, California, June 6.

CALIFORNIA MUSIC TEACHERS' ASSOCIATION will hold the annual convention at the Hotel Huntington, Pasadena, California, July 7-10. Max Swarthout, Los Angeles, is the State president, and Elsie Larsen, Los Angeles, is the secretary.

MENDELSSOHN'S ELIJAH is given a festival presentation, as a part of the semi-centennial celebration of the University of Southern California, at the Shrine Auditorium, Los Angeles, California, June 5. Lawrence Tibbet is announced to sing the title role; Lisa Roma is the soprano soloist and Madame Ernestine Schumann-Heink, the contralto. Dr. Carl Omeron is the tenor. Alexander Stewart conducts.

BRITISH COLUMBIA MUSIC FESTIVAL is held in Vancouver, B. C., from June 3 through June 14.

WASHINGTON STATE MUSIC TEACHERS ASSOCIATION hold the fifteenth annual convention at Pullman, June 18-19-20.

SUMMER SYMPHONIC CONCERTS open the thirteenth season in the Lewisohn Stadium, New York, July 7, to continue through August 31. These concerts will be conducted by Willem van Hoogstraten and Albert Coates.

LEOPOLD STOKOWSKI, director of the Philadelphia Symphony Orchestra, is planning an eight weeks season of nightly summer concerts for Philadelphia. He has designed an open air auditorium to seat six thousand people.

ST. LOUIS MUNICIPAL THEATER ASSOCIATION, St. Louis, Mo., opens the 1930 Municipal Opera season on June 2. This opera season was first installed in 1919 and is operated under a guarantee fund.

FRANK W. HEALY is interested in the formation of a permanent stock, light opera company for San Francisco, California, and announces the plans are rapidly advancing.

THE GOLD SHELL, or new amphitheater in Memorial Park, Pasadena, California, is used for the Sunday afternoon concerts preceded by the community sing. An international Concert is given June 22 with programs of various nations. Lone Star (William Hunter Bartlett), Indian cornetist, is among the soloists.

ART

MAIDEN LANE BOOK SHOP, San Francisco, California, now has an "Opportunity Gallery" for the showing of work by the younger artists. The first artist to show here was Lou Rust MacLean, who exhibited last month a group of pastels and wood blocks.

LOS ANGELES MUSEUM, Exposition Park, Los Angeles, California, holds the following exhibitions during the month:
 Paintings by eight contemporary Americans, Charles Burchfield, John Carroll, James Chapin, Andrew Dasburg, Edward Hopper, George Luks, Henry Lee McFee and Tucker Allen.

Contemporary German graphic art, from Impressionism to Expressionism, comprising 400 prints by 50 artists, sent from Gallery Ernst Arnold of Dresden, and shown previously only in Amsterdam, Paris, Boston and Detroit.

Arts and Crafts by Arthur Wesley Dow Association.

Permanent Harrison Collection of American and French paintings.

Undersea paintings by Olive Earle.

SAN FRANCISCO ART ASSOCIATION continues the fifty-second annual exhibition, at the Palace of the Legion of Honor, San Francisco, California, through June 8. The prizes were awarded as follows: The association medal and the accompanying cash prize went to John Carroll for his painting, "Idol"; The Anne Bremer Memorial first prize to Stanley Wood for his decorative screen and panels in oil tempera; The Anne Bremer Memorial second prize to Maynard Dixon for his painting, "Merging Spring with Winter"; The William L. Gerstle prize for the association member whose painting or group of paintings should be adjudged the most important contribution to the success of the exhibition was given to Charles Stafford Duncan for his group of five paintings; The Association prize for the best water color went to Marian Simpson for "Dark Ocean." The Sculpture prize was awarded to Ralph Stackpole; The Graphic Art prize was given to Henrietta Shore for her lithograph, "Women of Oaxaca," and the prize for the best drawing went to Lucretia Van Horn.

PASADENA ART INSTITUTE, Carmelita Gardens, Pasadena, California, holds through June the following exhibitions and will close during the summer months to reopen in October:

Pasadena Society of Artists.
 Dana Bartlett is showing a group of paintings, the "Jewels in Color," and ten new prints, recently issued.

Ralph Holmes, landscapes.
 Pencil drawings by instructors of Grand Central Art School, New York.

GALERIE BEAUX ARTS, 166 Geary Street, San Francisco, California, announces exhibitions as follows:

To June 10, Adolph Dehn, Lithographs.
 June 2-7, Patron Pictures.
 June 9-25, Group Show by Beaux Arts Artist Members.

FINE ARTS GALLERY, Balboa Park, San Diego, California, is holding one of the most important and interesting exhibitions of the year:

June 6 to August 31, Fifth Annual Southern California Exhibition, with a special group of prize winning Americans, invited from the East.

Group show by Annie Pierce, original illustrations made for the series of children's books called "Book Trails."

STENDAHL ART GALLERIES, Ambassador Hotel, Los Angeles, California, are holding two interesting exhibitions:

To June 15, The Work of James Swinerton.
 June 15-30, Water Colors by Carroll Bill.

GUMP GALLERIES, 246 Post Street, San Francisco, California, show:

June 2 to 14, Reproductions, 18th Century Miniatures.
 Prints by Konstantin Gorbatoff, artists' proofs.

CALIFORNIA SCHOOL OF FINE ARTS, San Francisco, California, continues the exhibition of the work of students through June 7.

THE ARCHITECT'S SCHOOL OF ART, Stickney Hall, Pasadena, announces that Lorser Feitelson will conduct the summer studio class in the absence of Laurence Murphy, who goes to Mexico on a painting tour.

An intensive study in drawing, painting and composition, working from living models, will be held on Mondays, Wednesdays and Saturday mornings from nine to twelve.

WILSHIRE ART GALLERY, 666 South Lafayette Park Place, Los Angeles, California, announces the first exhibition held in this country by Vazara of Mexico, showing Mexican landscapes. Also an exhibition of English mezzotints.

NAPA COUNTY ART ASSOCIATION held the first semi-annual exhibition last month with seventy oils, water colors and block prints submitted. The Association was organized last December



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in Napa, California, for a better appreciation of art, with Miss Alice C. Hawkins as president.

CALIFORNIA ETCHERS ASSOCIATION has opened a gallery at 220 Post Street, San Francisco, California. The organization acts as a clearing house for prints, and aids young artists to market their work. A group of members exhibiting prints for the opening were: Arthur Millier, Arthur Dodge, Marbury Somervell, of Los Angeles; Mary Coulter of Santa Barbara; Cornelis Botke of Carmel; George C. Ashley, C. Dumphrey, William Ostrander, E. DeWolf, Harley D. Nichols, Harrison Clarke, Hal J. Brothers and Charles Sindelhaer of San Francisco.

BILTMORE SALON, Biltmore Hotel, Los Angeles, California, presents for the month the work of Hanson Puthuff; and a collection of the work of National Academicians.

CENTRAL PUBLIC LIBRARY, Los Angeles, California, announces exhibitions: Painters' and Sculptors' Club, Japanese and Javanese masks and weapons, Paintings by Oklahoma Indian boys.

DANA BARTLETT GALLERY, First and Commonwealth Streets, Los Angeles, California, is showing a group of paintings by Western artists, and also the new color prints just issued by Mr. Bartlett. The subjects of the prints are scenes in Venice, Paris, and picturesque parts of Europe.

THE ART GALLERY in the Seven Arts Building, Carmel, California, has reopened with visiting hours seven to five daily, except Sunday. The gallery is available to artists wishing to hold one-man shows, and the general exhibitions will be changed frequently.

M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park, San Francisco, California, received as a gift two paintings by Italian masters of the fifteenth and sixteenth centuries, from S. H. Kress of New York. The paintings are an oil portrait of Vittoria Colonna by Angelo Allori, called Bronzino; and a tempera painting of the Madonna and Child with the infant John the Baptist by Pier Francesco Fiorentino.

LAGUNA BEACH ART ASSOCIATION is showing the work of members, both in paintings and sculpture, in the Art Gallery, between the Coast Highway and the ocean, at Laguna Beach, California.

LONG BEACH ART ASSOCIATION is continuing the Spring Exhibition at Recreation Park Clubhouse through June 22 and it is open to the public each day without charge.

JOHN W. COTTON is holding an exhibition of his aquatints at Barker Bros., Los Angeles, California, through June 10. Mr. Cotton is well known in California and some of his finest prints are of scenes in the State, but he makes his home now in Canada.

PRINT MAKERS SOCIETY OF CALIFORNIA has exhibitions on a circuit, which includes University of Illinois, Urbana, Ill.; Santa Barbara City Library, Santa Barbara, California; West High School, Salt Lake City, Utah; and New Mexico Federation of Women's Clubs, a State Tour.

ANNUAL AMERICAN BLOCK PRINT EXHIBITION has just closed at Wichita, Kansas, and is being sent on tour to several Kansas cities where the art organizations are active.

HOLLYWOOD BOOK STORE, Hollywood, California, presents an exhibition by Tess Razelle and Fred William Carter, of Santa Monica, to June 15.

"LITTLE ART GALLERY" in the City Hall, Sierra Madre, California, is sponsored by the art department of the Women's Club and features the work of local artists.

ART LEAGUE OF SANTA BARBARA, Casa de la Guerra, Santa Barbara, California, announces prints by Gordon Grant and Lillian Miller, June 2 to 14; oils by Worden Bethel, June 16 to 28; oils by Frederick A. Pawla, June 30 to July 12.

POLK GALLERIES, Long Beach, California, formerly in the Villa Riviera Hotel, are now located on the ground floor of the Ocean Center Building, 110 West Ocean Front. Paintings by European and American artists. Glassware and antiques.

OAKLAND ART GALLERY, Oakland, California, has a valuable permanent collection, and an interesting loan collection is usually on display.

CLUBS

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.

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.

HELVEDERE GOLF AND COUNTRY CLUB, Belvedere, California, provides an excellent golf course and the social life of the club is most attractive.

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

MEADOW CLUB OF TAMALPIAS, Fairfax, California, recently opened the new club house and is the scene of many interesting and social functions.

OLYMPIC CLUB, the West's finest athletic club, is building a new addition to its present home on Post Street, San Francisco. Two 18-hole courses are maintained at Ingleside.

SAN FRANCISCO GOLF CLUB maintains the clubhouse and golf course at Ingleside, San Francisco, California.

CLAREMONT COUNTRY CLUB, Oakland, California, has recently opened the new clubhouse, where every facility for entertaining is provided. The clubhouse includes several beautiful suites for the use of members desiring to make the club their home.

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

DEL MONTE GOLF AND COUNTRY CLUB, Del Monte, California, is unsurpassed in country club annals, providing a golf course that has been the scene of exciting tournaments.
June 8, Sweepstakes.

PEBBLE BEACH GOLF CLUB, Pebble Beach, California, provides an unequalled golf course and is the center of much social activity.
June 15, Sweepstakes.

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

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

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

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

TURLOCK COUNTRY CLUB, Turlock, California, at a recent election made E. A. Hale president, and H. P. Hawke, vice-president. Mr. Hale succeeds Mr. A. A. Caldwell, who has served as president since the opening of the club seven years ago. Ian MacDonald is secretary treasurer.

CALIFORNIA GOLF AND COUNTRY CLUB, providing an eighteen hole course and beautiful club house, is located just off the main highway, near South San Francisco, California.

LAKE MERCED GOLF AND COUNTRY CLUB has one of the finest courses in the West and is on the main highway, south of Ingleside, at San Francisco, California.

MERCED GOLF CLUB, Merced, California, holds the annual womens handicap tournament the first week in June.

UNION LEAGUE GOLF CLUB, the country club course of the Union League Club of San Francisco, is located near Millbrae, California, and was



Some people are never satisfied to stay at home, but we can go along with Irene Rich and Will Rogers and exclaim with them, "So This is London!"

OLD FRIENDS IN A NEW GUISE

Tempo may Mean Much and Explain the Lack of New Romances and Lovely Fantasies

THE wail in the Land of Movies is a famine of fiction! Which seems incredible, judging from the amount of material submitted, but since Douglas Fairbanks admits the difficulty of finding a medium for the sound films in which he can secure the same tempo achieved in the silents, perhaps it is a question of tempo in every case, and tempo is vital to any production. Whatever reason is ascribed, the fact remains that many, many old favorites are being remade to fill the gap. Quite modern touches are easily added, music lends itself to almost any occasion in the films, dialogue is susceptible to advances, and a title is chameleon in character. No matter how we may usually regard these refurbishings, the remaking of "The Connecticut Yankee" with Will Rogers is a pleasant prospect.

The transference of "The Swan," a stage play, to the screen as "One Romantic Night" was not as successful as might have been anticipated; it fails to give the spirit of the play, lacks in delicate touches, in the infinitesimal things that went to make it so great a favorite on the boards. Satire, even irony, pervades the play but is lost in the film version, and while Lillian Gish was recently accorded an ovation on her appearance in a stage play, her voice lacks strength, therefore assurance, and it is almost impossible to build up around the voice the strength of purpose, the adherence to form, necessary to the role of the Princess through the greater part of the phonoplay.

It is a pleasure to pay a double tribute to the work of Ruth Chatterton in "The Lady of Scandal." It is perfect. The picture moves more slowly, particularly in the early sequences, than the comedy by Lonsdale, from which it is made, but the story is not juggled and the drama that underlies all the clever conversation is recorded. The ending remains the same as in the stage version, the actress returns to the stage. Basil Rathbone handles a rather difficult part with repression and a keen sense of drama.

Since "The Ex-Wife" was not a book to be pleasantly chatty about or reread with any zest, even the art of Norma Shearer cannot make "The Divorcee" an agreeable picture. Naturally, more is left to the imagination in the picture than in the book, but enough is portrayed to prove that when the wife decided there could be no single standard in the family, she adopted a double one literally. Modern touches are added, but this thing of going out and doing likewise in an attempt to remove the sting of a

opened last month. The club house is now under construction. The course is laid in two valleys, separated by a ridge of hills. William J. Bevan is president, and Dr. S. M. Welfield is vice-president.

PRESIDIO GOLF CLUB, Presidio Terrace, San Francisco, California, claims the honor of being the first golf club on the Pacific Coast as it was founded in 1895. Two years ago the course was lengthened into championship distance and is one of the best in San Francisco. The officers for 1930 are: Louis S. Beedy, president; Horace F. Guittard, vice-president; Hartley F. Peart, secretary, and David L. McDaniel, treasurer.

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.

VALLEY COUNTRY CLUB, Montecito, California, opened the first of the year. Its charming clubhouse was designed by Carleton M. Winslow, architect.

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.

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

Committee governing golf events for women is headed by Mrs. G. Parker Toms.

The recently elected officers of the club are: Alex. Macdonald, president; A. S. Halsted, A. B. Macbeth, J. M. Spalding, vice-presidents; R. M. Griffith, secretary; J. L. Mothershead, treasurer. June 2-8, Southern California Amateur Championship. Low thirty-two qualify for the championship flight.

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. The club is building an addition on the north end of the clubhouse, which provides three additional card-rooms for the bridge players, and enlarges the men's locker room wing, providing new lockers and new showers.

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.

VALLEY HUNT CLUB, Pasadena, California: The formal season at the club closes with the opening of summer and no official programs are arranged until the fall. The tennis courts are popular all the year, and the plunge becomes of greater interest as the warm weather advances. Individual parties are arranged by the members, for either the afternoon or the evening as the fancy dictates.

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.

WILSHIRE COUNTRY CLUB, Los Angeles, offers an unusually good golf course.

SAN GABRIEL COUNTRY CLUB, San Gabriel, California:

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.

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. The course compares favorably with any in California and has been selected as the scene for the \$2,500 open golf championship in the midwinter program. This will be fifty-four holes medal.

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 tournaments every Sunday. Every Tuesday is Ladies' Day. Palos Verdes Annual Invitational Open is now announced for July 24-25-26-27, the dates assigned by the Southern California Golf Association.

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.

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.

NEW MUNICIPAL GOLF LINKS are now in use at Emerald Hills, near San Diego, California. The course is situated on a 300-acre tract.

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.

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.

BROOKSIDE GOLF CLUB, Pasadena, California, is the municipal course and organized last month a woman's division, Mrs. Arthur A. Vaillancourt, chairman. Membership is open to all women who play the course, and it is the intention of the secretary, William Hickey, to arrange a tournament and other programs for them.

PALISADES CLUB AT BALBOA, California: Consummation of the arrangement by which California Institute of Technology takes over the building erected by the club for a boat house leaves the Club free to devote its funds to a bathing beach outside the breakwater and to find landing for its boats in the still waters of Newport Bay. The department of Biology of C.I.T. will here make its Marine Station; and this comfortable club, especially adapted to the summer life of the Associates and the Faculty of Tech, the Observatory and the Huntington Library, will enlarge its membership to accommodate them.

The newly elected officers of the club are: E. J. Longyear, president; M. B. Kerr, first vice-president; Allen C. Stelle, second vice-president; H. A. Doty, treasurer; Harold B. Byron, secretary.

LAKE NORCONIAN CLUB, Norco, Riverside County, California, includes in its regular weekly social program, dancing at the beautiful Casino every Wednesday night, Club Night, and Friday night, Collegiate Night—and in the Main Dining Room, a Wednesday Luncheon Dances, from 12 to 4 P.M.; a Wednesday Bridge Tea from 2:30 to 4 P.M., and on Saturday the formal Dinner Dance, from 7 to 12 P.M. All outdoor sports are featured, including Golf, Swimming, Riding, Motor-boating, etc.—and the finest Baths in America, a veritable Spa.

OAKLAND POLO CLUB, recently formed in Oakland, California, will meet other Pacific Coast quartets during the season.

UNIVERSITY CLUB OF PASADENA, California, 175 North Oakland: Luncheon and dinner served every day except Sunday. First Monday in the month an informal smoker is held. Third Monday in the month is the date of the monthly dinner with the appearance of a speaker of note. Last Monday of the month is the date of the dances. Thursday evenings a family dinner is served for the families and guests of members.

The club announces the election of officers as follows: Dr. Charles E. St. John, president; Dr. John E. Wolff, first vice-president; Edward C. Barrett, second vice-president; Earl E. Simonds, secretary; LeRoy F. Reineman, treasurer.

husband's dereliction seems not to bring the desired solace, and produces much more regret than amusement.

In "The Bad One," if Dolores Del Rio had been allowed to live up to her rather descriptive title the picture would have gained in value, but to emphasize her purity against all odds is almost too much. Nor does the part assigned Edmund Lowe glow with originality, though under another name he is still the gallant Sergeant, roaming the world in order that no lady may feel slighted, and becomes such a hero in the end as he saves the lives of his jailors. And here, too, Dolores drifts apparently unknowingly into a reproduction of "Evangeline," as she seeks the prison walls to be near her lover, even to make the supreme sacrifice of marrying one of the prison officials.

You probably saw, nay, may have been assigned a part during college days, in "Green Stockings," and if so "The Flirting Widow" will bring a measure of pleasant memories. The film, as did the play, revolves around the old English (not Spanish) custom of requiring the elder daughter of the family to appear in green hose at the wedding of the younger, to indicate her unwed condition. This badge of spinsterhood was discarded by Dorothy Mackail, and widowhood achieved by the invention of a husband, then it was easy to kill off the invented gentleman and let nature take its course upon the appearance of Basil Rathbone as a very smiling and personable applicant for her hand.

DAUNTLESS spirit, whether in war or peace, wins the hearts of men and women the world over. That is the spirit pervading the epic film of war in the air, "Hell's Angels," which had its premiere May 27 at Grauman's Chinese Theatre, Hollywood.

Dauntless spirit on the part of its young director-producer, Howard Hughes, who poured \$4,000,000 of his capital into the venture. Dauntless spirit on the part of the not-so-young Sid Grauman, staging a come-back with a brilliant prologue after a whole year's absence from the active ranks of the film capital's master showmen. And very much of the same on the part of all the actors and technicians who had to do with the making of this picture, from Ben Lyon, who plays the lead as the daredevil Monte, member of the Royal Flying Corps, down to the last of the unsung mechanics who groomed and kept in the pink of fighting condition the swarm of airplanes of every type and description and the monster Zeppelin used in the spectacle.

Three years, we are told, were required to complete the production. It could have been done in less time. But after the project was well under way as a silent film, along came the vogue for talking pictures, and the early part of the work was swept into the discard, scrapped, to be done all over again with the incorporation of the sound features now held so essential to the success of a big picture.

(Continued on Page 80)



SAN FRANCISCO YACHT CLUB has adopted the building schedule and construction work is under way. The club owns two acres of land and twenty acres of basin at the head of Belvedere Cove.

SAN MATEO YACHT CLUB has selected a site in the lee of Coyote Point, midway between San Mateo and Burlingame, California, for the club house and harbor.

NEWPORT HARBOR YACHT CLUB, Newport, California, is widening and deepening the entrance to the harbor in preparation for the annual regatta of the Pacific Coast Yachting Association and the Southern California Yachting Association, August 4 to 10. This will mark the first time both regattas have come to this southern port.

SANTA BARBARA YACHT CLUB, Santa Barbara, California, has many new members and new boats. No inter-club yacht races are scheduled but the power boats and star boats hold weekly races during the summer months.
June 1, Star and Outboard race.
June 8, Star race, last of series for El Encanto Cup.
June 15, Star race, first for Biltmore Cup.
June 22 and 29, Star and Outboard.

CALIFORNIA YACHT CLUB, Wilmington, California, opened the season in May with races between the R's, sloops, star boats and power cruisers, followed by a dinner dance at the clubhouse. The stag cruise to Ensenada, ending June 1, is the first event of consequence. All California clubs are eligible to name entrants in this race.

CATALINA YACHT CLUB, Avalon, California, holds the formal opening of the clubhouse, June 7-8. A cruise to Avalon by neighboring yachtsmen precedes the opening.

YACHTING EVENTS for the month include:

June 10, Santa Barbara-to-Tahiti race is scheduled, and is one of yachting's leading classics.
June 14 and 15, a race around Catalina Island.
June 21, a series of races between eights, R's, sixes and Stars is held off the Los Angeles harbor breakwater.
June 28-29, San Clemente Island Race, drawing entries from all sailing classes.

THE RACE TO HONOLULU gets under way off the San Pedro Light on July 4.

KAMEHAMEHA DAY is celebrated in Hawaii, June 11, with a revival of aquatic sports, the program features an outrigger canoe sailing race for the championship of the islands.

BERESFORD FIELD, on the main highway, a short distance below San Mateo, California, was the scene of the three-game series between Midwick and San Mateo poloists for the possession of the George A. Pope challenge cup last month.

SACRAMENTO POLO CLUB, Sacramento, California, decided to close the polo season until August, when the club will play a return match with the Presidio Officers' Team of San Francisco.

FLINTRIDGE RIDING CLUB, Flintridge, California, announces the Sixth Annual Amateur Exhibition will be held, June 13-14, on the grounds of the Club. Riders and drivers of all horses shown must be amateurs, although the horses may be owned and entered by dealers or professionals. The net proceeds of this Horse Show will go to the Junior League of Los Angeles.

UPLIFTERS CLUB POLOISTS formally opened the summer season early last month at the Beverly Boulevard field near Santa Monica, California. The schedule announced includes a game each Sunday throughout the summer. In addition to club matches, games are arranged with visiting teams from San Mateo, Del Monte, Eleventh Cavalry at Monterey, and Santa Barbara, California.

The PLANTATION WELCOMES YOU!



The Plantation is a bit of the Old South set down in the heart of Santa Barbara and is marked by simplicity and charm. Here you will find the choicest of foods, alert service and old-fashioned hospitality.

The Plantation

19 EAST FIGUEROA STREET SANTA BARBARA, CALIF.



"Sport" of Bel-Air Stables—
Van Buren Jarvis, Jr., up

ANNOUNCEMENTS

COMMUNITY PLAYHOUSE, Pasadena, California, announces programs:

June 5-14, "The Queen's Husband," a comedy by Robert Emmet Sherwood, with Charles Levison in the title role.

June 19-28, "Marco Millions," by Eugene O'Neill, with Harrison Ford in the cast.

July 3-July 12, "The Irresistible Marquise," by Ernest Denny.

July 17-July 26, "Dancing Days," by Martin Flavin, the premiere production of this new comedy by the author of "Criminal Code."

July 31-August 9, "The Man, Saul," with Paul Muni and Morgan Farley.

ROSS VALLEY PLAYERS is the title adopted by a group of Marin County people who are interested in dramatics. The Ross Community House, Ross, California, is used as the theater. Each member will select that phase of the theater in which he is most interested and function therein, acting, costume designing or stage sets. Two one-act plays made up the first program, "A Page from Pepy's Diary" and "The Port of Missing Things."

THE PLAYMAKERS OF BERKELEY gave the fourth and final program of the season late in May at the Playhouse in Berkeley, California. There were four playlets on the program, written, staged and acted by members of the organization.

TRAVERS THEATER is scheduled to open in the Fairmont Hotel, San Francisco, California, June 15. Reginald Travers assembled a brilliant cast for the first production, "The Affairs of Anatol."

PERPETUAL CHALLENGE TROPHY remains in San Francisco in its now seventh successful defense, through the victory of Arthur Rousseau's sloop, "May-be", over Tommy Lee's yacht, "Caprice", last month.

MONTEREY PRESIDIO-DEL MONTE HORSE SHOW is held June 13-15 at Monterey, California.

NINTH ANNUAL TENNIS CHAMPIONSHIP is held at Del Monte, California, June 20-22.

NATIONAL CONFERENCE OF CITY PLANNING is held in Denver, Colorado, June 23-27. A comprehensive display of city planning material is on exhibition. John S. Flowers, President, Denver Planning Commission, invites those interested to take this opportunity to see the vacation possibilities of Colorado and the Rockies.

TOM THUMB MINIATURE GOLF has appeared on the West Coast and several eighteen hole courses are under construction in California. This type of golf originated in Tennessee several years ago, Lookout Mountain having the first eighteen hole course; the game in-



Miss Marjorie Dulin, daughter of Mr. and Mrs. Edgar S. Dulin with "Button."

FLINTRIDGE HORSE SHOW

THE Junior League of Los Angeles will serve dinner at six o'clock Friday evening, June 13th and on Saturday will serve sandwiches and coffee from twelve to two p. m., between the two performances of their Horse Show at the Flintridge Riding Club, Flintridge, California.

Reservations for boxes, seats, Friday night dinner (reservations limited) and Saturday lunches should be made through the Junior League Gift Shop, 3111 West Sixth Street, Los Angeles. Telephone DRexel 8265. Performances: Friday Evening—8:15 o'clock, Saturday morning—10:00 o'clock. Saturday—2 p. m.

Mr. Reginald D. Johnson, A.I.A. one of the founders of F. R. C. is chairman of the General Horse Show Committee and the Junior League Horse Show Committees are as follows:

Chairman, Mrs. Edgar Shelton Dulin; Assistant Chairman, Mrs. John Ewart Wilson; Magazine, Miss Mary Ann Strohn, Miss Gwendolyn Longyear; Publicity, Miss Florence Marsh; Entries, Mrs. Francis E. Calvin.

Decoration and Entertainment: Mrs. Clark Smith, Mrs. Perry Howard, Mrs. John O'Melveny, Mrs. Roland V. Lee. Drawing: Mrs. Brian Welch, Mrs. Sennett Gilfillan.

Dinner: Mrs. Wells Morris. Boxes: Miss Rowena Thom. Concessions: Mrs. Robert Lytle, Chairman; Cold drinks, Mrs. Warren Smith, Mrs. Clark Bonner; Pony Rides, Mrs. Van Buren Jarvis; Hot Dogs, Miss Ruth Moulton; Cigarettes, Mrs. Walter Seeley; Grab Bag, Mrs. Fred Le Blond Jr.; Ice Cream, Mrs. Francis Browne.



Miss Mabel Seeley, President of Los Angeles Junior League and Mrs. John Frost, a member of Pasadena Junior League



"Master" of Bel-Air Stables—
Miss Amy Busch Jarvis, up

creased in popularity in Florida particularly until Miami Beach has thirty-six courses.

FLYING CLUB OF CALIFORNIA at the Grand Central Air Terminal, Los Angeles, California, includes in the plans twenty-four living-rooms, ballroom, lounges, model golf course, tennis courts and airplane service shops. It is to be a California type club house, with hangars and patio swimming pool.

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.

LORNINA
142
So. Lake Ave.
Pasadena

JUNE BRIDES!

All trousseau roads
lead to Flornina

We know the infinite detail of preparation . . . bridal gown . . . necessary going-away things . . . costume jewelry to give the correct "dash."

We are quite "en rapport" with these happy-adventurers-in-romance" and always fully prepared and expecting them.

Pasadena
New York
Paris

CELEBRITIES SEEN AT ASSISTANCE LEAGUE

By MRS. EDWIN CAREWE

THE TIDE of ever-increasing suffering has swept the Assistance League this past month into a wave of expansion. New property has been purchased, new debts assumed—to provide additional room for the Treasure Chest shop and the Thrift Shop, as both departments serve a real purpose in making money to aid the constantly growing number of people who have been tripped by Dame Misfortune, and who come to us for assistance.

THE TREASURE CHEST was formerly located in the Woman's Athletic Club Building on South Flower Street, through the courtesy of the Bank of Italy, who donate the space. The Assistance League still has a shop there known as the Down Town Shop of the Assistance League, where most interesting things are displayed for sale. The Treasure Chest is now located in the Community House proper, in the space formerly occupied by the Thrift Shop, and the Thrift Shop is housed in the bungalow on the new property, at 5603 Fernwood Avenue.

SPEAKING OF TRANSFORMATIONS, this is a complete one. Just a few weeks ago rows of old clothing filled the room. Today, the new shop has emerged from its chrysalis, radiant as a butterfly, under the clever hands of Miss Nichols and Miss McDermid of the Amy May Studio of Pasadena. We are indeed fortunate to have interested these clever girls in using the Treasure Chest as their Hollywood studio, as they have studied abroad, actually living with the peasants of Poland, Czechoslovakia, and Austria, in order to discover just how much peasant life and folkcraft have contributed to modern art. In the new shop you will find the most intriguing peasant fabrics and hangings—peasant cut-outs resembling an intricate lace-work of flowers in startling colors, all cut with sheep shears by the peasants of Austria. Susi Singer figures, Susi Singer being the wife of a miner in the mountains near Vienna, who spends her time creating these charming porcelain instead of washing her husband's clothes as do other model wives of the village.

EMMY ZWEIBRUCK'S adorable and fascinating modern novelties of gaily painted woods are there—a most interesting collection of coppers from Dirk Van Erp, of San Francisco, all in relief against a charming setting of Danersk early American furniture, the idea being that a really fine balance can be attained in the combination of modern art with antiques. The proof is conclusive when you see the shop.

CONSULTING DECORATORS of the first water are the Amy Mays, who also specialize in decorating unusual tables for parties. They may be reached at any time at the League and will be happy to work with you, either in refurnishing, or in adding just a few touches to revivify your home for the new season.

THE ACQUISITION of the new piece of property mentioned above, with its comfortable little bungalow, has enabled the League to move the Thrift Shop into quarters all their own. It is at the corner of Fernwood and DeLongpre Avenues, just back of the Community House of the League. Gay yellow chintz curtains are at the windows announcing the welcome that awaits all within. Those old clothes you don't know what to do with, would make someone very happy you can render a real service by bringing them to the Thrift Shop. There are clothes for practically nothing for those in very pinched circumstances, a charge of fifty cents or a dollar being made for the sole purpose of protecting the pride, and upholding the self-respect of the poor, who are able to outfit their families at these prices, rather than to be placed in the position of accepting charity.

BEAUTIFUL MODELS, really expensive clothes hardly worn, are also brought here on consignment when the owner wishes to realize something from the sale, which enables the girl working on a small salary to buy really



HISTORIC BUSCH GARDEN LENDS ITSELF AS BACKGROUND FOR WARNER BROTHERS LATEST PICTURE "BIG BOY", WITH AL JOLSON AND CLAUDIA DELL

THE charming colonial house is only a moving picture set, but a great tribute to the technicians of the Warner Brothers studio who built it without driving a single stake to mar the beauty of the grounds of lovely Busch gardens. The studio have expressed their appreciation of the Film Location Department of the Assistance League in their efforts to secure this location, and the Assistance League has expressed its appreciation of the wonderful spirit of co-operation demonstrated by everyone connected with the filming of this picture.

Al Jolson singing his delightful negro minstrels on the Busch garden set for "Big Boy." Many thousands of dollars were saved the Warner Brothers studio through the Assistance League Film Location Department's arrangement with the Busch garden estates, as the company had intended going to Kentucky to secure an authentic background. Beautiful Busch gardens out-Kentuckyed, Kentucky, and aided the Assistance League in keeping the money spent, in California, to be distributed to charitable organizations. Claudia Dell, pictured above, is a real Southern girl of southern charm and sweetness, who plays the lucky lead opposite Mr. Jolson in "Big Boy", and strikes just the right note in this picture, which brings forth the most beautiful side of Jolson's nature, in cheerful, delightful comedy.



smart clothes at a ridiculously low figure.

Novel, distinctive, and handsome, are the varied assortment of gifts displayed in the attractive Assistance League Exchange Shop. The cleverest new beach pajamas of vivid blue and red prints imported from Tunis and Switzerland, quaint peasant costumes made from bandanas of the peasants of Poland, adorable for costumes for the Santa Barbara fiesta; handmade lingerie and tea gowns holding their own with Parisian creations, that have attracted such wide sales that the 48 women dependent upon the work they receive in the League workrooms, are kept busy filling orders.

Bebe Daniels, that scintillating star of Rio Rita, has received many beautiful garments from the Exchange, at the numerous showers recently given in honor of her approaching marriage to Mr. Ben Lyon, also of movie fame.

HOME MADE PRESERVES are being received, offering such tempting delicacies as spiced gooseberries, peaches and pears, tomato preserves, Mrs. Scott's Virginia "Secret" Pickles, from the recipe of an old southern family, sweet pepper relish, home made chili sauce, Desert Rose preserved grapefruit peel, and jams and jellies of all kinds that bring memories of early childhood and Mother.

So many beautiful things can be found in the Exchange, too many to mention! Porter Blanchard pewter and silver—Douglas Graham's mirrors and screens—hooked rugs and little old-fashioned footstools to match—all in all—just full of delightful nooks and corners to browse about in, to buy if you like, or just to shop, as we sometimes like to do. Remember, every sale helps us to help someone in need.

ALMA WHITAKER and Stella writing of celebrities seen in the League's attic tea room, have caused lines to form on the staircase, waiting for tables. And why not, with peppy Mrs. Abraham Lehr in charge every day, serving a delicious luncheon, smiling and chatting as she engineers her corps of waitresses who arrive in Rolls-Royces, and clever Mrs. Edward Joseph planning the most delicious menus to be served at the lowest prices!

BEATRICE LILLIE was among those lunching at the tearoom last week, with a host of other delectable notables including Marie Prevost, H. B. Warner, Elsie Ferguson, Hedda Hopper, Guthrie McLintock, famous director-producer husband of Katherine Cornell, Mr. and Mrs. Louis Bromfield, Sally Eilers, Harry Ask, author of that ravishing song "My Blues," Sidney Howard, Raymond Hackett, John Garrick and many others. Better drop in some day!

WE ALL HAVE OUR UPS AND DOWNS, some people have mostly downs. The compensation of those on the up and up must be to help those who are down. The Good Samaritan Department, partially supported by the Community Chest, gives relief to all regardless of any existing condition, meaning that there is no red tape—no ethics—prohibiting their helping people because they happen to have just been released from prison, because they may be Catholic, Jew, or Protestant. There is absolutely no restriction. The League acts as a middle man between all other charities, listening to the story of this one and that one that could not be helped some place else due to something or other. The most conscientious effort is made to relieve the suffering of those who enlist our aid.

MANY ARE GENTLEFOLK, temporarily embarrassed. How nice to tide them over, and put them on their own self supporting feet again, without the loss of their pride. Great work is accomplished here. The motto for the Assistance League is "All for Service and Service for All." Visitors will be cordially received and escorted through the various departments at any time at the Community House, 5604 DeLongpre Avenue, just back of the Fox Studio in Hollywood, California.

THE 9 O'CLOCK THEATRE PLAYERS: One of our newest and liveliest committees have given two groups of good one-act plays. Mrs. Walter P. Storey is the chairman; Mrs. Lewis C. Torrance, Jr., vice-chairman; Mrs. Gordon B. Pollock, secretary-treasurer. The programs on both occasions were given at the Windsor Square Theater, with stars from the professional stage and the movie world assisting. The members of the committee have undertaken to provide all settings and costumes in time, and establish a workshop, where original plays may be shown.

ARCHITECTURAL ORGANIZATIONS

ARCHITECTURAL CLUB, Long Beach, California, announces the next regular meeting is held in the studio of Hugh Davies, 430 East Ocean Avenue, June 5, at 7:30. This is a Smoker with a discussion of subjects of general interest. In May the members of the club enjoyed a trip to the Alberhill Plant of the Los Angeles Brick Company.

PUBLIC LIBRARY, Pasadena, California, exhibited during May the drawings, details and photographs of the Honor Awards made by the Southern California Chapter of the American Institute of Architects at its 1929 competition.

PASADENA ARCHITECTURAL CLUB held the annual banquet and installation of officers at the Club rooms in Stickney Hall, Pasadena, California, May 8. Stickney School of Art is conducted under the auspices of this club.

SAN FRANCISCO ARCHITECTURAL CLUB announces the winning of the ninth scholarship by members in ten years. Mario Ciampi, massier of the atelier, has won the Harvard Scholarship for 1930. A meeting, as well as the Fourth Annual Picnic, was held in May.

SANTA BARBARA CHAPTER, American Institute of Architects, decided at the May meeting to arrange for an exhibition of the work of Santa Barbara architects in Los Angeles at the Architects Building Material Exhibit, July 7 to 19, inclusive. A special exhibit of the work of Mr. George Washington Smith will be shown.

SOUTHERN CALIFORNIA CHAPTER, American Institute of Architects, at the May meeting in Los Angeles, adopted recommendations of the Executive Committee on the subject of State Examinations for architects' licenses.

NORTHERN CALIFORNIA CHAPTER, American Institute of Architects, held the regular monthly meeting in San Francisco and unanimously carried a resolution approving the action of the State Board requiring all applicants for license to practice architecture to take a written examination, and the Chapter also appointed a committee to function in the matter of preparing questions and setting up standards of requirements for examinations.

ARCHITECTS LEAGUE OF HOLLYWOOD undertook a "Coast-data" survey, presenting the attitude of the architect toward his profession, with decidedly gratifying results.

NATHAN L. COLEMAN, a prominent member of the Hollywood Architectural League, is in New York for a few weeks on an interesting commission to design a new type of Summer Hotel Colony for Gurney's Inn, Forest Hills, Long Island. This Inn now owns the fashionable summer annex known as "On the Brink of the Beach," at Montauk Point, Long Island. Mr. Coleman's plans will be based on a Normandy fishing village. His hillside villas are well known in Hollywood, where he has specialized in Mediterranean, Venetian and Normandy types.

AN ARCHITECTURAL EXHIBITION, given for the purpose of affording the layman an opportunity to see the various phases of architectural work, is held in the Architects Building Material Exhibit at Fifth and Figueroa Streets, Los Angeles, California, from June first to fifteenth. It is the work of W. L. Risley, Architect, and is presented that the public may realize the amount of detail that is necessary in the planning of a home. Mr. Risley, who is Chairman of the Educational Committee of the Southern California Chapter of the American Institute of Architects, is the logical one to start an educational movement of this sort. He is exhibiting preliminary sketches of floor plans and elevations of various houses and of their architectural features; garden layouts and sketches in color; studies of furniture; working drawings; perspective renderings and photographs of the finished home.

Mr. Karl W. Muck, Los Angeles County Architect, has a special exhibition of his work in the Architects Building Material Exhibit from June fifteenth to June thirteenth. This exhibition includes photographs of completed buildings and renderings of county buildings that are planned for the near future.



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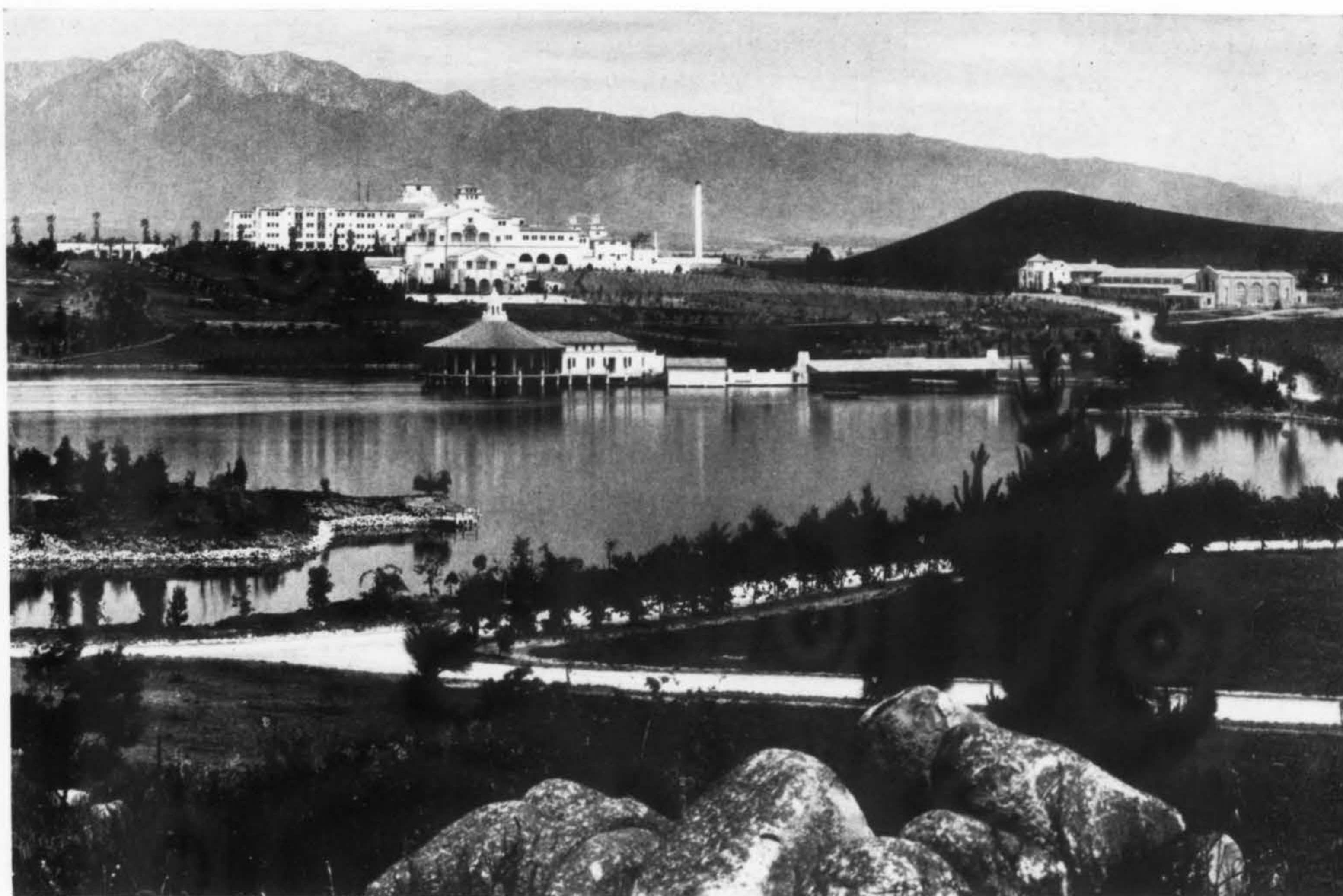
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(Rafael Lake, Architect), dominates the district. Short trips into the foothills to Kearney Experimental Farm, or to the interesting valley towns and fruitful ranches, occupy the time and bring out the farming instincts dormant in every woman.

East Bay objectives may be reached by charming roads through Livermore and San Ramon valleys; and the 'tunnel road' lands one at the hill hotel and clustered homes of Berkeley. All along the road north of Fresno the toll bridges of the bay cross roads keep calling to the motorist to cross on the Dumbarton Bridge or the new Bay Bridge to the Peninsula. Western Pacific railroad tracks follow the same line of travel to the Bay at Niles and Haywards near Mills College.

Down the Coast it is always cool and frequently foggy, so the Coast Route may be taken either way. But the breeze so necessary to the life of the San Joaquin blows down from the bay and becomes a very vital factor in the pleasure trip up the Valley after the first of June.

Good dirt roads on these hillside excursions are a very welcome relief from too much travelled highways. Hollister, Missions San Juan Bautista and ruined Soledad are found along the Salinas "river road" and one may find all sorts of accommodations for the night at Monterey Bay. Carmel Highlands Inn on the very edge of the ocean is not only picturesque to an extreme but most restful to tired nerves in full Pacific sunshine, ocean spray and sea fog or even in a rain.

San Antonio de Padua, most beautiful of all the California Missions is on this 'Trail of the Missions' down the Coast. It seems to be now on the property of William Randolph Hearst near the new farm house that the architect Julia Morgan is building for Mr. Hearst just beyond Jolon.

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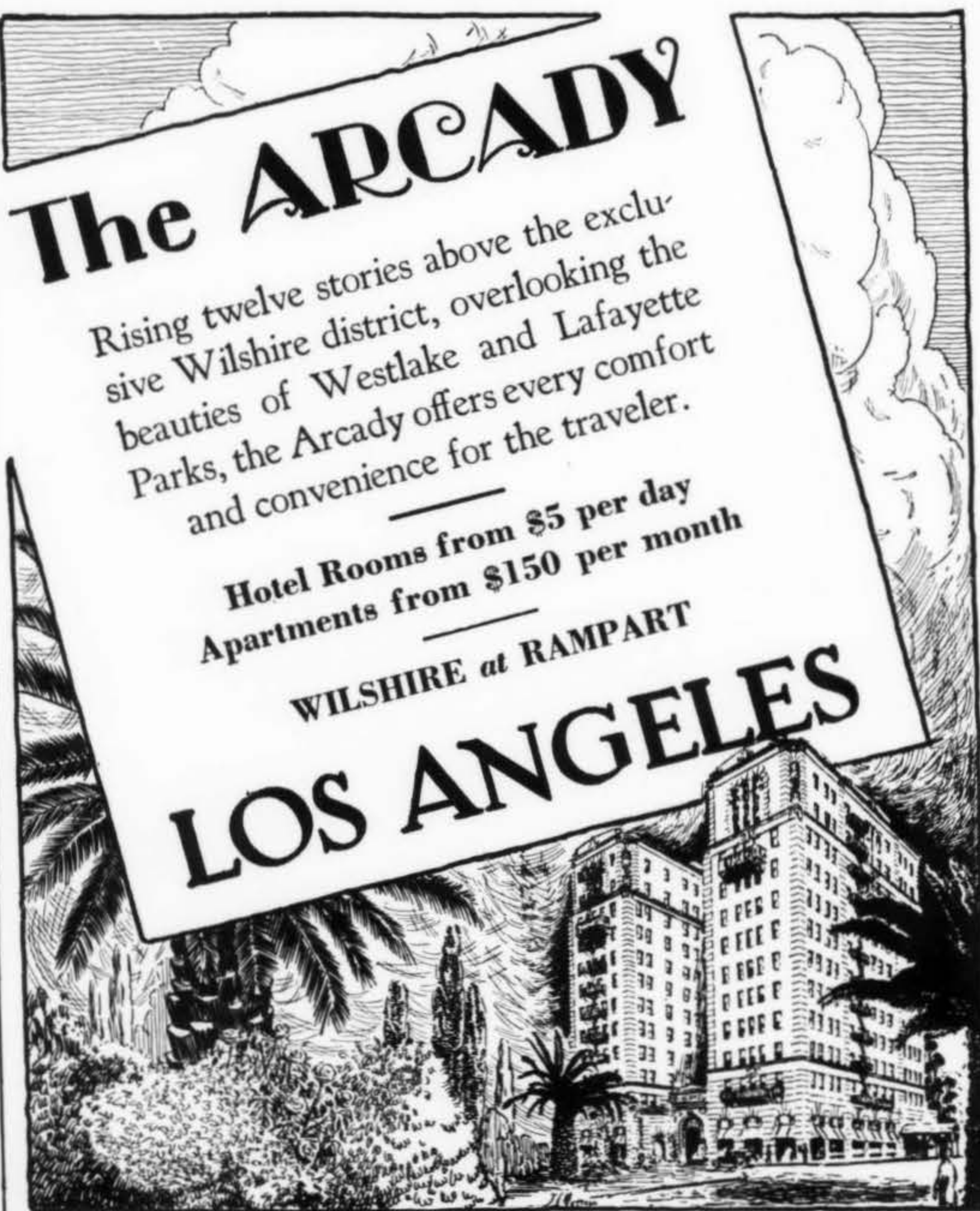
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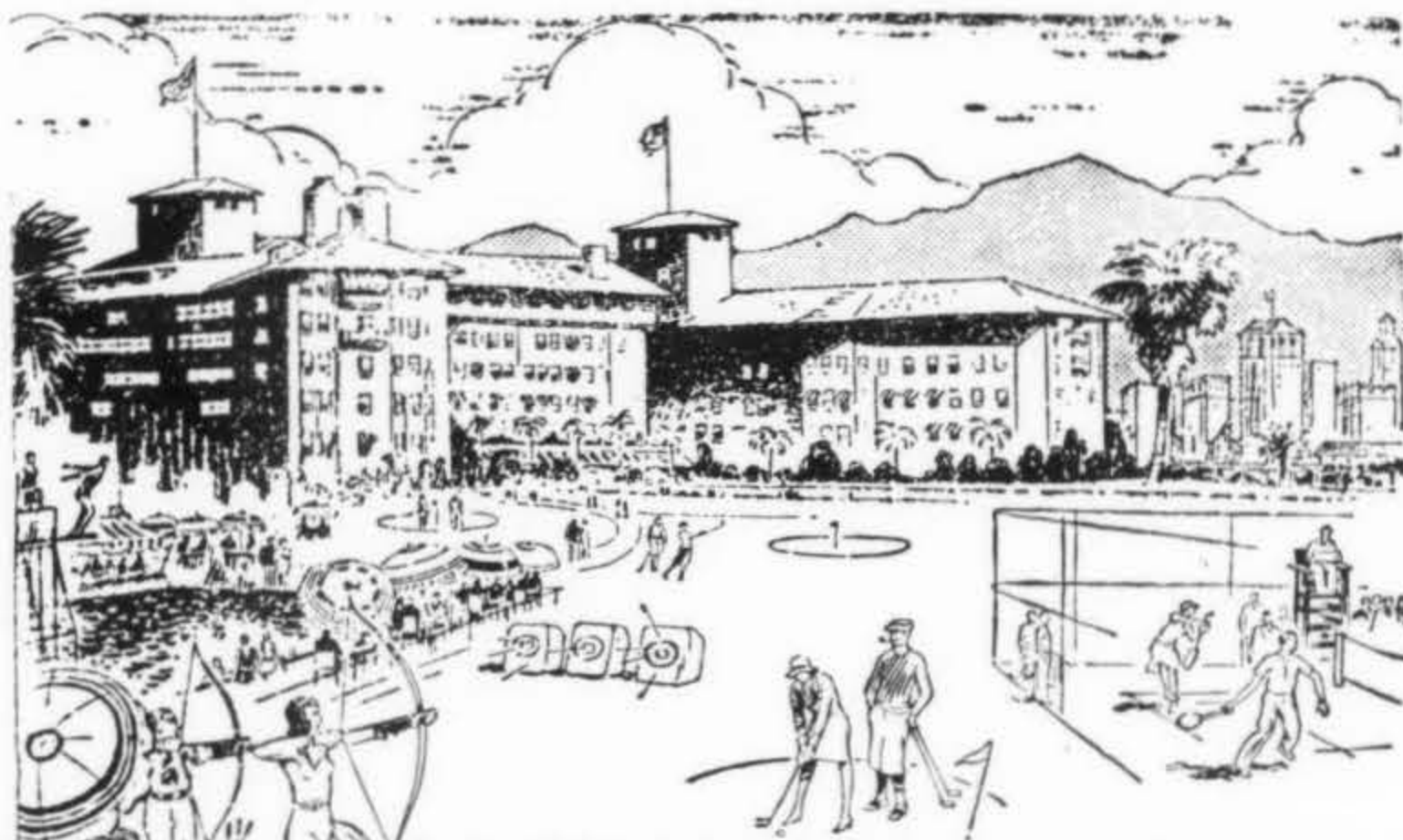
TRAVEL NOTES

OUR COLONIALS from Spain came first by caravel and although we now have trains and motor roads and air lines into Mexico, the Ocean voyage still remains the logical and pleasant way to go when visiting Encenada, Cedros Is., Magdalena Bay, La Paz and Mazatlan. Cruise ships upon which the passengers live throughout the trip are carefully prepared for the comfort of the parties and the Pacific Steamship Company has excellent itineraries worked out.

THE DOLLAR LINE and the American Mail Line are offering round trip fares to the Orient, sailing on "President Liners" from San Francisco and Los Angeles and from Seattle and Victoria, B.C. on alternate Saturdays. The world travelled and discriminating people may be met in "the Paris of the East" Shanghai, and in the British colony of Hong Kong and in Manila, as well as in the cities of Europe. Picturesque country and customs, a new nation and an old, old one may be studied with profit and enlarging of one's view of world problems and affairs.

AROUND THE HORN in early days came many of the necessities of life by sailing vessel; now, in the opposite direction, the world and his wife, coming to California instead of going to Europe, take the City of Los Angeles, a turbine-engined oil burner, a steamer of 22,500 tons displacement, and sail from Los Angeles on a voyage completely around South America in seventy-one days. Leaving Los Angeles on October 8, 1930, this flagship of the Los Angeles-Hawaiian fleet sails through the tropics at the best season and carries exceptional fresh water storage and ample refrigerator space. Operated by the L. A. Steamship Company in cooperation with the American Express, this trip is also listed by the Atlas Steamship Agency in Pasadena.

RANCHO SANTA FE lies to the east of the Coast highway at Solano. Its dirt road is good and we know it leads to rest and a good dinner at La Morada, the little quiet hotel of the well planned village of Rancho Santa Fe. Forty guests can be housed here at a time, sixty-five to eighty per day given dinner or luncheon, and if you are motoring in the middle of the week you can risk going without a reservation. Week-ends it is apt to be crowded now that the interest of the trip is becoming well known. One can also go through this way to the inland route. This is the place where the gentleman farmer is trying experiments in horticulture, floriculture and fruit ranching. Handsome estates are being developed and a model community growing up in California. La Morada is a restful, quiet, country hotel well worth consideration for its own sake, and the beauty of its views of San Diego's mysterious back country as well as for its immediate surroundings.



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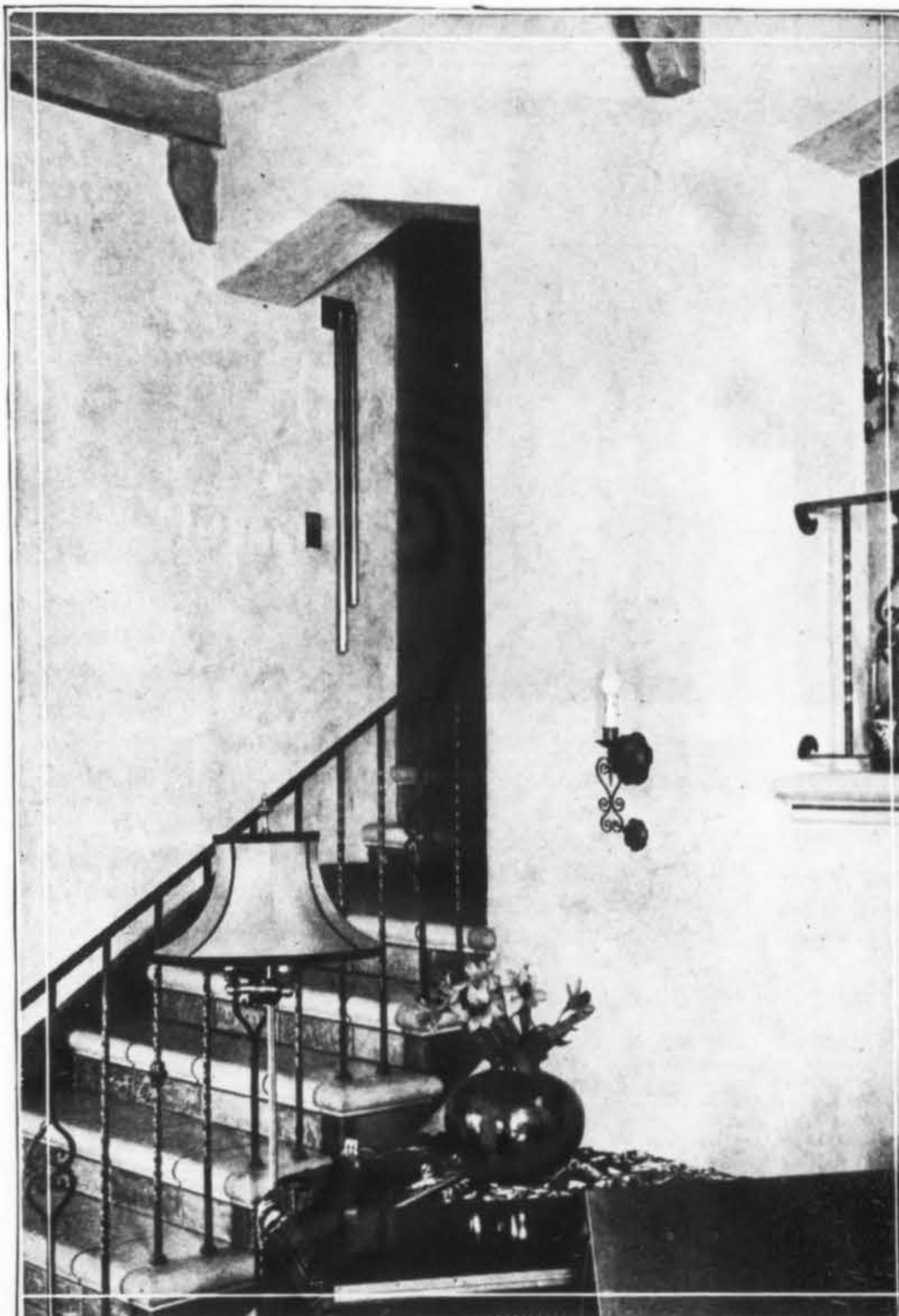
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IN AND ABOUT THE GARDEN



Portrait in bronze of John, son of Mr. and Mrs. Arthur K. Bourne. On a stone base, designed by Wallace Neff, A. I. A., this statue is placed in the Bourne garden of their home on Lombardy Road, Pasadena. Maud Daggett, Sculptor.

A LITTLE GARDEN in Montecito is so near the highway that it gives pleasure to many who see it from the windows of Montecito Inn, that "happy hotel" which has introduced so many wayfarers to the beauties of this district. It is the garden of P. Riedel, whose twenty-five years of gardening in Santa Barbara has made him an expert advisor to all the lovely gardens of Montecito and whose "Helpful Hints on Plant Selection," although out of print, is still in such demand that he has given extracts from it to us to reprint in part in this column. Trained in Holland's schools of horticulture and landscape gardening, Mr. Riedel is sound in the fundamentals of the subject as well as experienced in California's peculiar problems. A chart of shrubs and their manner of growth forms a valuable part of this contribution, for which we herewith express thanks for our readers who may now ask the manners of any shrub when it grows in California and expect a practical answer.

LATH HOUSES have only to be mentioned to call up the vision of that begonia garden on Point Loma, San Diego, California from which Alfred D. Robinson writes for the CALIFORNIA GARDENER. This expert has just discovered that a lath house pergola all around a patio is the best arrangement of sunshine and shade for human beings in southern California. When the sun is too hot and the shade too cool sit under the laths. Be sure to place laths at right angles to the sun's course.

A RIDE THROUGH REDLANDS is in itself a joy to those who have never seen orange orchards in bloom or stood on Smiley Heights to look out over the valley full of fruit trees lush in the rich green of citrus fruits. This year Redlands is providing extra pleasures for guests and tourists and offers a California welcome at the Contemporary Club with visits to famous gardens—and Redlands has them—and flower gardens galore.

GARDEN APARTMENTS are superseding the old-fashioned bulkiest building that can be placed on a town lot as income producers. A higher rent can be charged for garden houses and even temporary renters are beginning to demand a place for a flower pot on balcony or window sill. Several interesting new apartments are attracting attention in Pasadena on West California street. Flowers, so easy to grow in California, add much to these houses, but their beauty is intrinsic and adds to their financial value enormously. Banks will lend money for these handsome apartment plans when they refuse it for the common, ugly variety.

GARDEN CALENDAR
JUNE

*"Now is the winter of our discontent
Made glorious . . ."*

SHAKESPEARE.

JUNE is the month of garden joy. If your garden is not in order now, it never will be. I think there is no month in which the garden appeal is so strong as it is in June.

This June should be especially glorious because of the late planting season due to late winter rains and general low night temperatures. This is also the month of civic garden contests.

It was my pleasure to be present when a judging committee of the Altadena Garden Contest was doing its judging, and I was thrilled with the powerful educational effect which these committees have upon horticulture. A neighbor had told me that the judging would be done by a parcel of old women of social standing, entirely ignorant of landscape architecture and plant material. Imagine my surprise when I found the judges to consist of men and women whose knowledge of plants was as profound as their judgment of the aesthetics of horticulture, which was indeed great. The humanness of their judging between gardens of the poor and of the rich makes it easy for all to take an interest in these contests. Mr. Charles G. Adams, who in my opinion is the Mark Daniels of Las Angeles (no insult intended to either), is a tower of strength to any such committee and his eye picks up the beauties as easily as it does the defects of a garden lay-out. Not satisfied with merely judging, he distributes his pearls of advice as freely as if he were not engaged in the profession of advising.

The keynote of the gardens of Mrs. Ray Reeder Marsh is "the studied neglect of the English garden." The discerning eye of the Committee saw this immediately while less informed horticulturists would have seen only the lack of formality. The garden was a riot of color, artistically blended, with an air of negligé which carefully hid the laborious architectonics of the scheme. The sunken garden of semi-formal motif shows a pretty combination of edgings of Crystal Palace Blue Lobelia, Echeveria secunda glauca (Hen and Chickens) and Heuchera sanguinea while the center effect is a mélange of Diener petunias with Arlon gladioli interspersed. The background of one side is a red brick wall with pastel shades of yellow and pink done in Aquilegias (Columbines).

Mrs. Bixby Bryant, with her vast land possessions in Santa Ana Canyon, is undertaking a noble work. She is establishing a research botanical garden confined strictly to California plants and trees. Inheritor as she is from the original Spanish grantees, she is probably actuated by ancestral urge toward the glories that are California. However, her education and world-mindedness force her toward the scientific. She has organized a group of renowned botanists to see that it does not become a mere show place, but a real institution for the advancement of plant knowledge.

Of course, the tyrannical editor of this publication insists that this be a garden calendar instead of a mere vehicle for garden gossip and so here goes. The ground is now warm enough to plant out those Cocos plumosus palms, the palm whose feathery frondage at once tells the pilgrim from the East that he is in the semi-tropics. If you are so fortunate as to live near the influence of the ocean with its equalizing effect upon vegetation, you may plant that most glorious of all palms, *Seaforthia elegans*. It is too early to take up tulips and their foliage is not particularly handsome, so get a couple of flats of the Swan River Daisy (*Brachycome iberidifolia*) and dot them around between the tulips. Their fairy-like effects in shades of white, pink and blue will change your out-of-season tulip bed into a choice spot. A few of Coolidge's new Pillar roses made on a stout IXL stock, budded with different roses for special blends of color will transform a garden that has

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too flat an effect into one with appearances of foreground and background.

June, of course, is the month when cacti and succulents are doing their best growing, and when some propagation may be done, but most of the kind will propagate better in July. Speaking of cacti and succulents, these once despised members of the plant kingdom have become exceedingly popular. The Exhibition of cacti and succulents at the Ambassador Hotel has drawn together the rarest collection of xerophytic plants ever staged in the world. The effect of the display is incredible and indescribable to those who were not fortunate enough to see it. The remotest portions of Africa, Asia and the Americas are being ransacked by avid collectors to furnish California gardens with these rare and unique objects. There is on exhibition a plant of *Stapelia grandiflora* with flowers twelve inches across, while my own collection of *Cristate* forms is, I think, unique. For a land of little rain such as this, there is nothing more suitable than a rockery devoted to these plants. They give so much in the way of beautiful flowers and wondrous forms in return for so little attention.

The other day I was struck by the clumps of wild *Penstemon spectabilis* in the wash at Claremont, California. Some of them had been transplanted into gardens where they received a little care and their response to this care resulted in masses of flowers of such gorgeous coloring and substance as to make a sensitive person sad with joy. Why not get a few of these and put them in your garden?

Of course, this month, you must plant Zinnias. No matter whom you buy them from, they will still be Charlie Bodger's strain. Bodger started improving the Zinnia but for the past four years, Mr. Charles LeRay has been breeding them for Bodger. Mr. LeRay was for many years chief plant breeder for the firm of Vilmorin, Andrieux et Cie of Paris, France, which as you all know is the greatest and oldest established institution in Europe. Zinnias are so flauntingly Californian in color—no matter what the breeders do to them in improving size and form, they refuse to make new color breaks. They just toss back the primary colors to be found in the blankets of the Indians and the gowns of the Señoritas—they refuse to be chastened—they refuse to become pale and pallid *Pelargoniums*.

Watsonias are at last coming into their own as material for the landscape. Charlie Adams has taken them up fearlessly and is using the newer type for effects a little different from anything we have seen before. This aerial grace comes at a season when, backed by the *Acacias*, lighter shades are essential. In the past, we have only seen *Watsonias* used for line effects, then chiefly as a one color line. The new trend is toward mixed color blending and massive background beds.

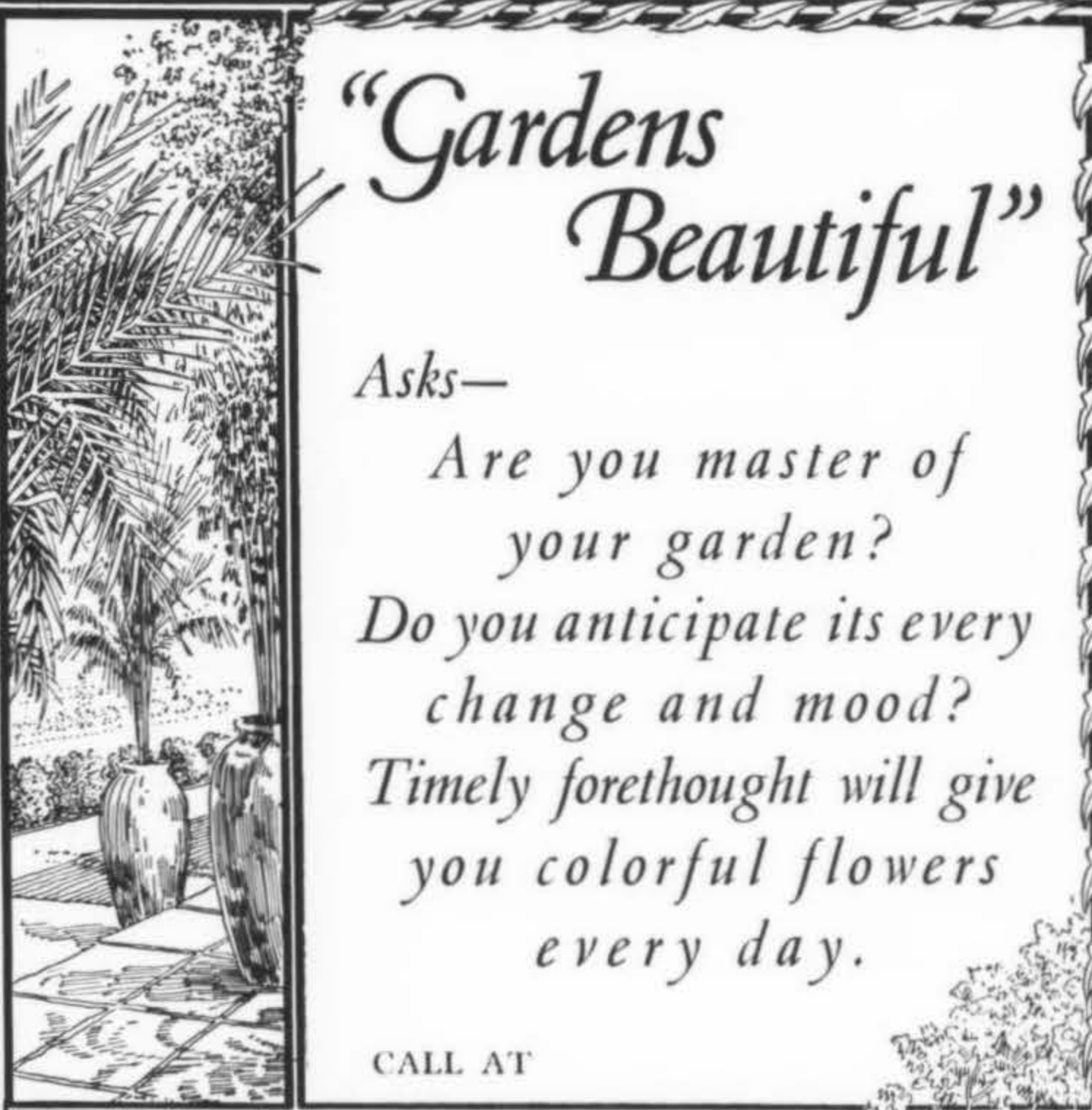
Dahlias, of course, must be planted now and the *Canna*. Of the latter, Mrs. Pierre du Pont, of a pure watermelon pink, and the newer Mme. Victor Caillaux, of a deep rosy salmon, are the leaders. Howard and Smith grow the latter to perfection.

Tuberous begonias may now be set out for summer bedding. Large single or double sorts with waxy, translucent and even étincelant hues prevail in this class. Perhaps you may be fortunate enough to get hold of a few of the *Narcissus* flower types of tuberous begonia—If so, you will be among the elect.

Carnations for next winter blooming may be bedded out now, remembering especially, *Spectrum*, the new scarlet and the yellow *Eldorado*.

Also put out your *Petunias* and *Asters*, and buy your bulbs early. The unforgettable garden sin is procrastination.

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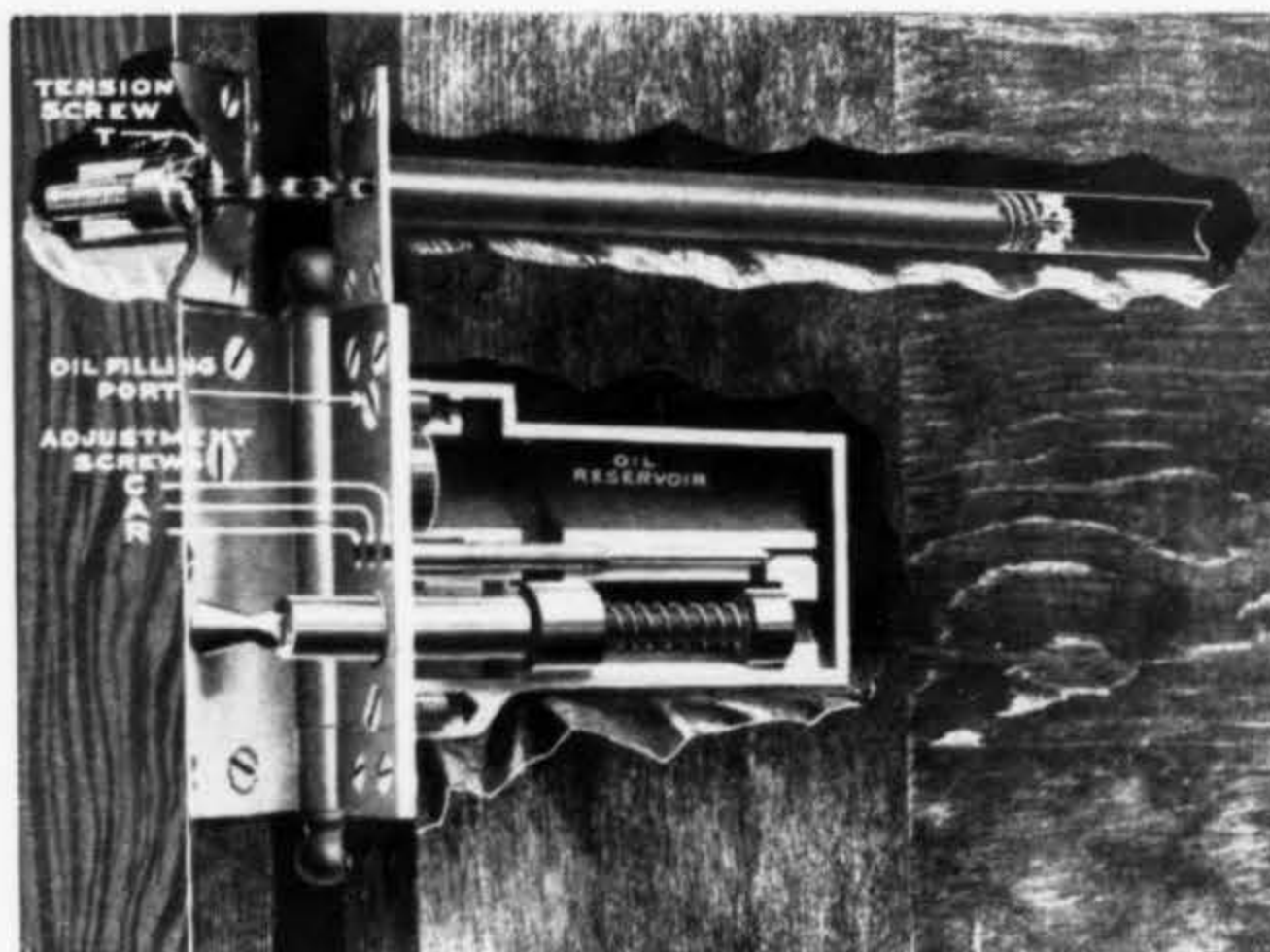
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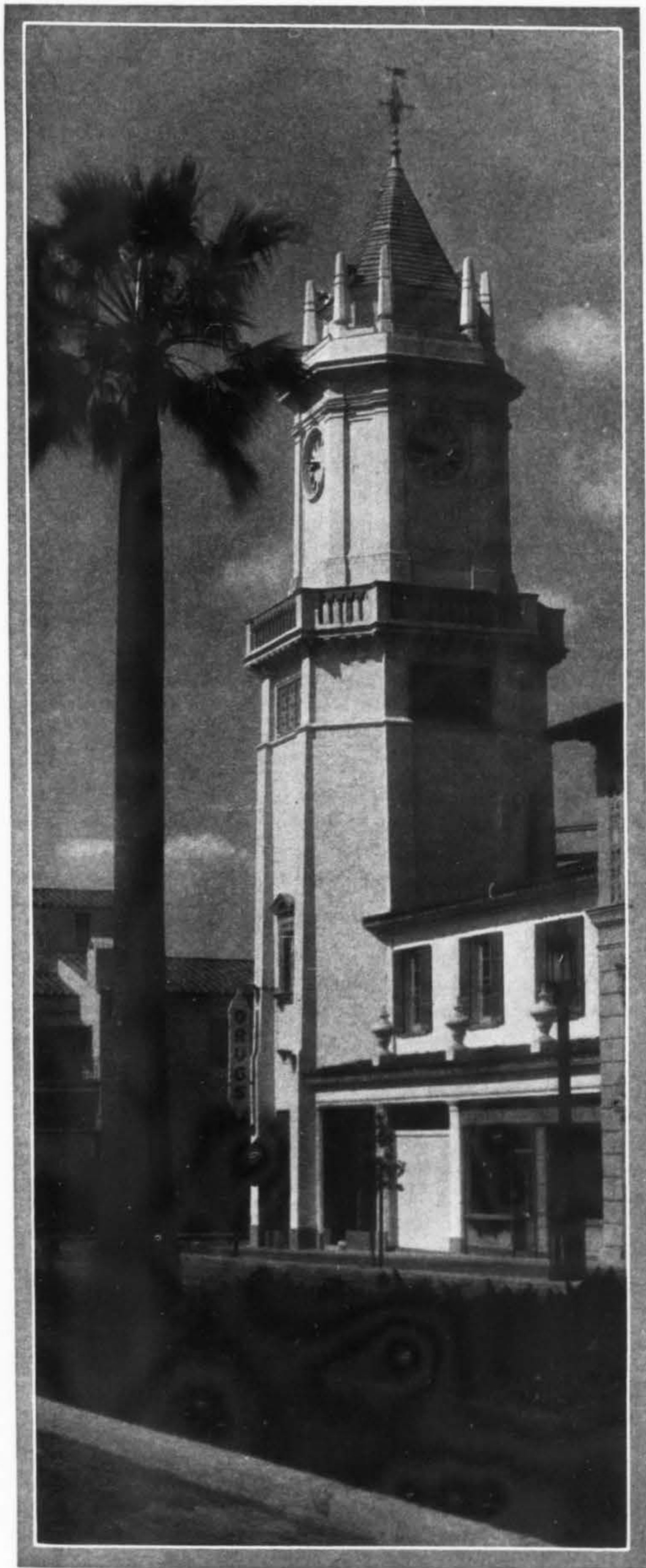
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A COMMUNITY APPROACHES ITS IDEAL

(Continued from Page 21)

that this honor-member of the American Institute of Architects has made to this State's town and city planning.

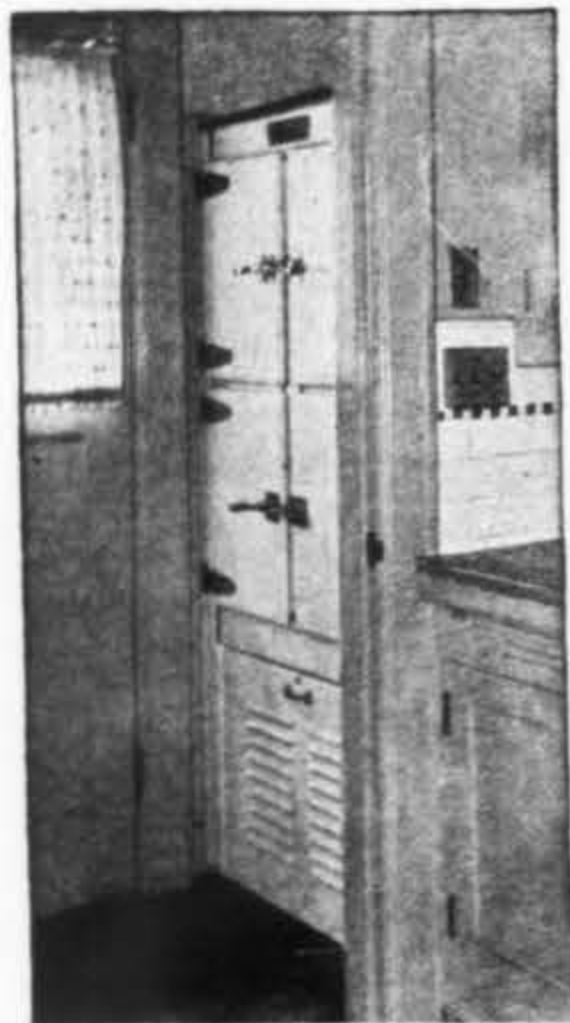
In the emergency that came with the destruction of their town by earthquake, the remarkable character of the citizens of Santa Barbara stands out clearly. In more circumstances than that of their rebuilding, were they ready—thoroughly bred for emergency. At the light plant the switch that prevented fire was turned off instantly; a civic organization of relief work was on duty at once; individuals at their private posts prevented panic. It was no ordinary town that responded to the plan to rebuild in beauty for the sake of their beloved place of residence. Numerous were the artistic plans, and numerous the originators of each plan here culminating. But the reason why it was possible to carry out, after this disaster, a plan for a typical Santa Barbara architecture is that the plan, as Mr. Morrow said in 1922, was ready to be executed long before, and the earthquake cleared the way.

The buildings which, under Mr. Hoffmann's private investment, and under his direction as President of the Community Arts Association, had been completed on that fateful day in June, 1925, stood that terrific test. The Lobero Theatre whose exquisite white stage tower against the blue sky of its city is a monument to George Washington Smith, its architect, stood firmly to reassure the people. So too, did the first of the de la Guerra group now clustering around the historic old home and the plaza. Like their builders they were ready and were used by the Red Cross, and for the Banker's Emergency offices. Very little of the work of the Plans and Planting Committee in which Mr. Hoffmann was especially interested was put aside, because merchants must clear away the debris at once; and this Committee did not even have to be organized in order to help them generously.

To those who know the history of California and the notable part which Santa Barbara has taken in that history, the passing of the old landmarks of the Spanish occupation is always regrettable. In Santa Barbara it was painfully so. The beautiful Mission church with its secluded garden, its twin towers and arcaded cloisters, had never been closed. Like the ancient cite and Notre Dame de Paris, the life of the inhabitants of the city had flowed through it and kept it a living part of California for many generations. Some of the old adobes, both one-story around a court and 'el mansion' or two-story with little hanging balcony and tiled roof, were there to the joy of artists but also to the confusion of the builders of a progressive, modern city. The old presidio, the plaza and the famous house of the de la Guerra family occupied the very center of the growing town which, unplanned, crowded the one, long street from the water front away out the San Francisco road with the ordinary competing "Main Street" store fronts.

Through the time of Gertrude Atherton's 'splendid idle forties' the life of the Spanish inhabitants had flourished and its fragrance still lingered like that of mignonette in an older garden. The charming hospitality, the beauty-loving mode of life, the *dolce-far niente*, and especially the love of horses and their use by all, have never departed. But the adobe bricks were tumbling down, another earthquake would finish them. What was to be done!

When Mr. Hoffmann first came several years before to make his home in a more equable climate than that of Stockbridge, Massachusetts where he was born, he was struck by this unfortunate condition and conceived the idea of restoring the adobes to a part in the active life of the town. He began quietly buying those available and used the first one for his own down-town office. It is now the Santa Barbara drafting room of Mr. Carleton M. Winslow, A.I.A. who, experienced in the restoration of the Missions as he is, was requested by Mr. Hoffmann to put into working drawings the designs Mr. Craig had made before his death, and who has done much for Santa Barbara architecture as consultant, as a member of the Architectural Advisory Com-



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mittee, and in the design and completion of the de la Guerra block on the Anacapa Street side.

At the same time that Mr. Hoffmann began buying adobes, James R. H. Wagner, then president of the Community Arts Association and one of its founders, was studying the town property of the de la Guerra family with the purpose of making it income-producing without the loss of its historic character. Facing the old town plaza, important in old Spanish days but then ignored by new citizens who crowded the shoestring main street, this property now became the central thought of three parties to a transaction resulting in the famous El Paseo and de la Guerra Studio; and the Corporation holding them.

Mr. Craig, Mr. Hoffmann's architect, had studied and sketched the picturesque adobes. Like Mr. Garvin Hodson, A.I.A. who later introduced the Monterey house to southern California, Mr. Craig had delved deeply in the original sources of California's domestic architecture that he might build beautifully upon the indigeneous—the natural building with local material. He was therefore prepared to meet the problem of constructing a modern business block and restoring an historic adobe at the same time. Mr. Hoffmann, elected to carry on the work so happily begun, accepted the Presidency of the Community Arts association to which Miss Pearl Chase as Secretary, has constantly given of those remarkable powers which have made her city notable in the Better Homes of America Campaign.

Santa Barbara is so "beautiful for situation", so equable in climate, so encompassed with loveliness of mountain, channel islands and opalescent sea that every one who has them lays gifts at Santa Barbara's feet. Since the gift to the city of Cabrillo Pavilion by the late David Gray there has been formed a self-perpetuating Holding Committee, The Santa Barbara Foundation, which is empowered to receive such gifts. Under Mr. Hoffmann's administration as Chairman of Plans Committee, wise and fundamental regional plans for the future were laid early in the campaign. Music and Drama and a splendid School of the Arts have felt his aid in their foundations in the Association. The Garden tours and Maypole Dance and the Fiesta of Old Spanish Days carry on in the everyday life of the people the spirit of their architecture. The handsome Cabrillo Boulevard along the water front is but a piece of the park system planned by Charles H. Cheney to encompass the perfect homeland of Hope Ranch Park, the hidden gardens of Montecito, the noble curve of Mission Ridge covered with the choicest town residences, and the service town below them. But the clustered red-tiled roofs of this loveliest of hill towns, the restored Mission church with its softly tinted facade, and the fair tower of its parochial school, the white walls of garden and homes, and that marvelous museum of Spanish architecture, its far-famed County Courthouse, Hall of Records, and Law Courts all in one building "more Spanish" said its architect, Wm. Mooser, Jr., "than any hotel-de-ville in Spain,"—these make a picture which is the result of one man's happy thought for old adobes crumbling in the sun. Fortunate, indeed, is a city which artist after artist has filled with fine examples for future builders to copy.

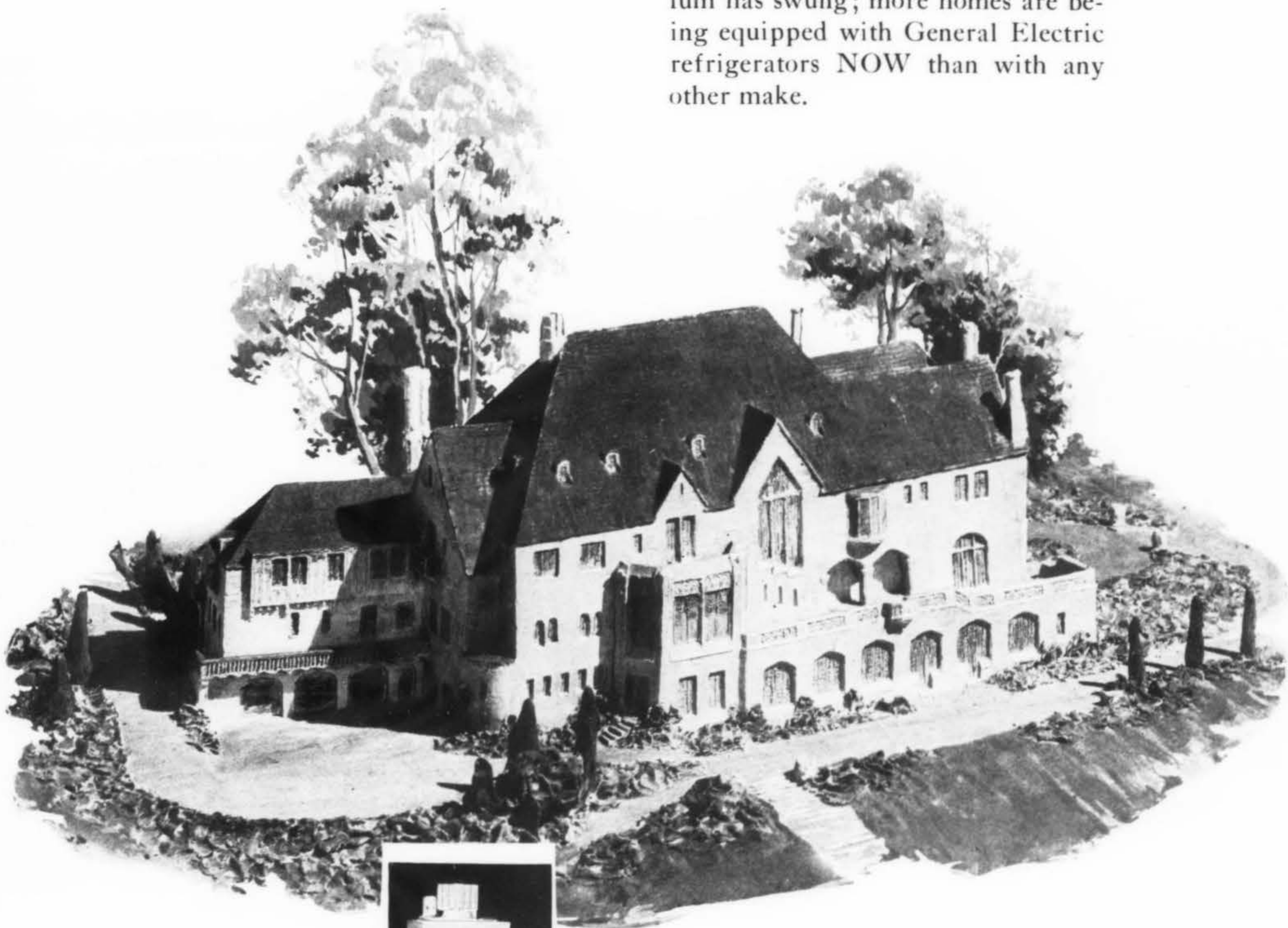
Just before he went abroad with his young family to spend some time in Europe, Mr. Hoffmann—still anxious for the rounding out of city plans, stood with the writer on the bluff near the new Biltmore studying the problem of more beach for the children of Santa Barbara. While he has been absent, Nature, herself has joined again in the general response to his thought for the city and has taken a hand in the building of a great sandy beach inside the yacht harbor at the city's feet.

Thus are all things working together for the good of this beloved California city whose citizens of widest knowledge and loftiest attainments do not hesitate to guide it to the end that for the sake of its own inhabitants it may become more and more lovely as the years glide by.

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MODERN ART IN SAN FRANCISCO

By FLORENCE RICHARDSON
(Continued from Page 27)

hind which there is a light. This casts the glow on the occupant of the bed without shining anywhere else in the room except by reflection. This interior also contains a remarkable chair made out of three cushions, one of which is supported by a wooden frame to form a back. So, when you want a chair, you leave the two remaining pillows piled one on top of the other, and when you want a chaise lounge you put them end to end. Finally, as a nice focus for the room, there is a statue of polished copper by Valerie Kaun.

The alcove by Mr. Fritz Baldauf has a very beautiful wall made of blocks of Philippine mahogany stained pale green.

There is a bathroom designed by Miss Florence Richardson, containing a shower lined with exquisite Persian blue and violet tile, made by the California Faience Company. It also contains a basin built out of square tile, with a recessed mirror flanked on both sides by a long strip of flashed opal glass through which a soft diffused light glows. On the other side is a beautifully made dressing table of pale yellow primavera wood, designed by Miss Pauson and executed by Don Works. It also has an interesting device for lighting. Mr. Grattan English designed a metal trough containing a frosted glass tubular bulb. Several of these are attached to the frame of the mirror, enabling the primping one to see himself in a very clear and disillusioning light.

There are other interiors of great merit by Carl Young, Mr. and Mrs. Puccinelli, Kem Weber and Don Works.

A MODERN CLASSIC

By IRVING F. MORROW
(Continued from Page 48)

window (curtains, openings, glass irregularities, etc.) would create a play of interest quite comparable to the modeling of genuine reveals, were such attainable. This natural but fortuitous modulation they have reinforced by setting the sash in V shaped pairs in plan, thereby varying the play of light by creating two directions of glass planes on each facade. The result is unprecedented and amply justifies calculations. Within the precise and dominating structural framework appears a scintillation of glass void and reflection, never the same over two different areas nor at two different moments. According to all traditional architectural doctrine, the scheme was headed straight for lifeless monotony. By merely taking into account certain accidentals, inevitably present but commonly neglected, a subtle and delightful variety has been brought out of it.

What should not be overlooked is that in much of this we are confronted by premonitions and elements of a new aesthetic. To regard the design as an amusing but slightly perverse variant of the accepted architectural formulae is to miss the central issue. It is pointless to attempt valuation in terms of familiar expectations and realizations, because two incommensurate bases of architectural thought and procedure are involved. We are witnessing a step in the yielding of the age-old aesthetic of weight (masonry) before a new aesthetic of lightness, postulated on the metal frame, the concrete slab, and other distinctly modern technical innovations. The old commonplace that there is nothing new under the sun is merely a conservative's wish-fulfillment. There may not be many new things under the sun, but we are witnessing one of them right here. A revolutionary way of conceiving and building architecture must be met by no less than a new way of feeling and seeing.

As epigraph at the head of this article I have placed an observation which might have hung as a motto on the architects' wall. After the appearance of his *Faux-Monnayeurs*, Gide published selections from the journals kept during the period of work on the novel. A scene which he fancied as an "effective" beginning for the story he subsequently decides lacks vital connection with the whole. He forthwith rejects it with the remark quoted:



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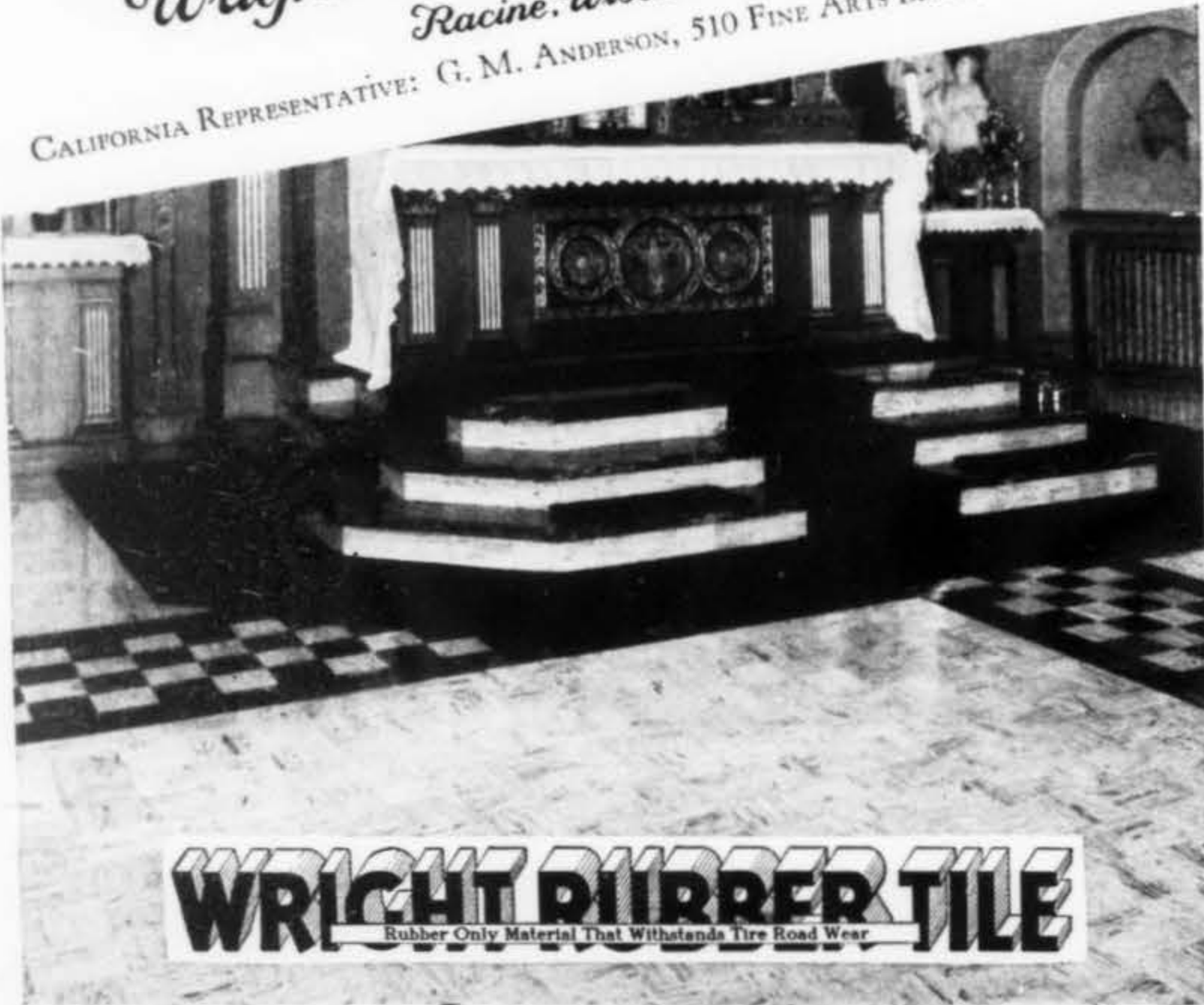


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which is difficult to render in as terse a form as his statement, but may be conveyed by *Everything which does not perform a direct service is dead weight*. Gide was concerned at the moment with a particular personal problem in literature, but it is significant of his penetration that he has given succinct expression to a fundamental principle of art. No better formulation could be made of the spirit animating this building. Its few elements and details all serve a single purpose; there is no dead weight. We have no architecture which so unhesitatingly excludes superfluities. Beside it there is hardly a building in town, even including the same designers' excellent Telephone Building, which does not have some suggestion of an outmoded and a sentimental point of view. "Take eloquence and wring his neck," advised Verlaine. This is some of the most vigorous neck-wringing of architectural eloquence we have had. It should win applause from all but the elocutionists.

ARCHITECTURAL BOOKS REVIEWED

SMALL HOMES OF ARCHITECTURAL DISTINCTION
A Book of Suggested Plans Designed by The Architects' Small House Service Bureau. Harper & Brothers, N. Y. Price \$5.00.

HOW to improve the quality of house architecture has been for some time the special concern of the Architects' Small House Service Bureau—a cooperative organization affiliated with the American Institute of Architects. It was formed in order to give professional aid to those who felt they could not afford a private architect, as well as to help architects doing home planning work, and builders and contractors wanting good house plans.

One valuable result of the work of the Bureau is now available in this large, fully illustrated volume, which contains plans for 250 homes of from three to six rooms, designed for construction at prices ranging from \$3000 to \$10,000. It also offers photographs and descriptions of finished dwellings and of construction details; and discusses the individual problems faced in the building of homes in all the popular architectural styles.

Although the exteriors are mostly more appropriate for the East than for California, the floor plans show many excellent arrangements, and changes in exterior treatment could easily be made by consulting local architects, at small cost.

"WROUGHT IRON IN ARCHITECTURE" and "Metal Crafts in Architecture" by Gerald K. Geerlings; Charles Scribners Sons, 597 Fifth Ave., New York; Price \$7.50 each.

Principally for architects, but surely of interest to many laymen, these volumes gather the outstanding *chefs-d'oeuvre* of wrought iron and cast metals into two ready reference books containing several hundred excellent illustrations as well as notes descriptive of craftsmanship, specifications, the history of Italian, Spanish, French, English, German, Belgian, American, modern metal work. Both photographs and measured drawings are included, making these books very desirable guides for design and detail.

THE BOSTON ARCHITECTURAL CLUB YEAR BOOK FOR 1929, Boston Architectural Club, 16 Somerset Street, Boston, Mass.; Price \$5.00.

Instead of the potpourri of types and styles which characterized former "year books," this volume is devoted to illustrations (98 pages) including general and detail photographs and working drawings, of various well chosen examples of commercial architecture of contemporary design. The pages are large and the printing good; such buildings as the Chanin, the Panhellenic, the Fisher, the Irving Trust Co., and so on, together with a number of small modern shops, are interesting examples of new thought, and make this volume a monograph that will be welcomed by architects.



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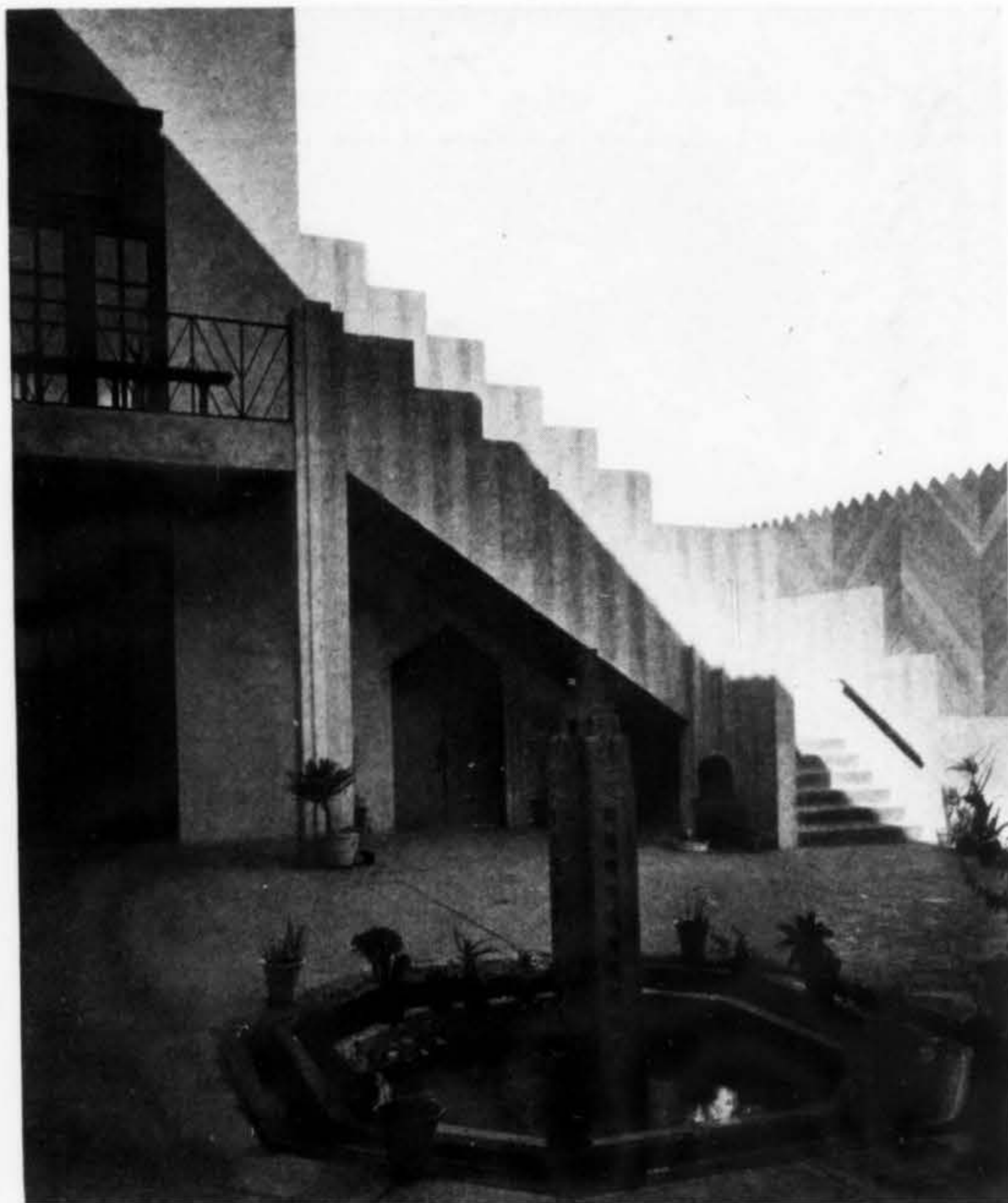
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PATIO of the Chouinard School of Art, Los Angeles, whose summer session opens June 7. Studio and open-air classes will be held in all the various branches of art taught at this school, which, by the way, is celebrating its tenth birthday this month. Mrs. Nelbert M. Chouinard, founder and director of the school, returned recently from a tour of eastern art centers, bringing with her a number of new ideas which will be put into practice in the conduct of the school.

THE Academy of Modern Art, 2606 West Eighth Street, Los Angeles, California, offers a summer course for art teachers and students during June, July and August, it is announced by F. K. Ferenz, director.

The Academy is drawing to itself a distinguished faculty which includes at present the following: Richard Neutra, architecture; J. R. Davidson, interior decoration; Boris Deutsch, drawing and painting; Jorge Juan Crespo, creative design and painting; Karoly Fulop, wood carving, sculpture and water color; J. Asanger, contemporary poster design; Margaret Lowengrund, etching and lithography; Stefan DeVriendt, modeling and sculpture; Charles St. Clair, fashion design; Dorothy Groton, commercial art, lettering, layout and applied design; F. K. Ferenz, life drawing, combined with German conversation; Ann Douglas and Germaine Ballou, of the Ruth St. Denis group, dancing.

Courses in other branches of art, music and the dance are being planned. Lectures on contemporary art for laymen will be offered from time to time.

ALBERT HERTER, A.N.A., has resigned the presidency of the Santa Barbara School of the Arts, and John M. Gamble, dean of California landscape painters, has been elected to succeed him. Frank Morley Fletcher, director of the school for the past three years, has also resigned, and Belmore Brown, N.A., has been appointed in his stead.

BORIS DEUTSCH, a member of the faculty of the Academy of Modern Art, Los Angeles, won the \$500 purchase prize at the Fifth Annual Southern California Art Exhibition being held this month by the Fine Arts Society of San Diego.



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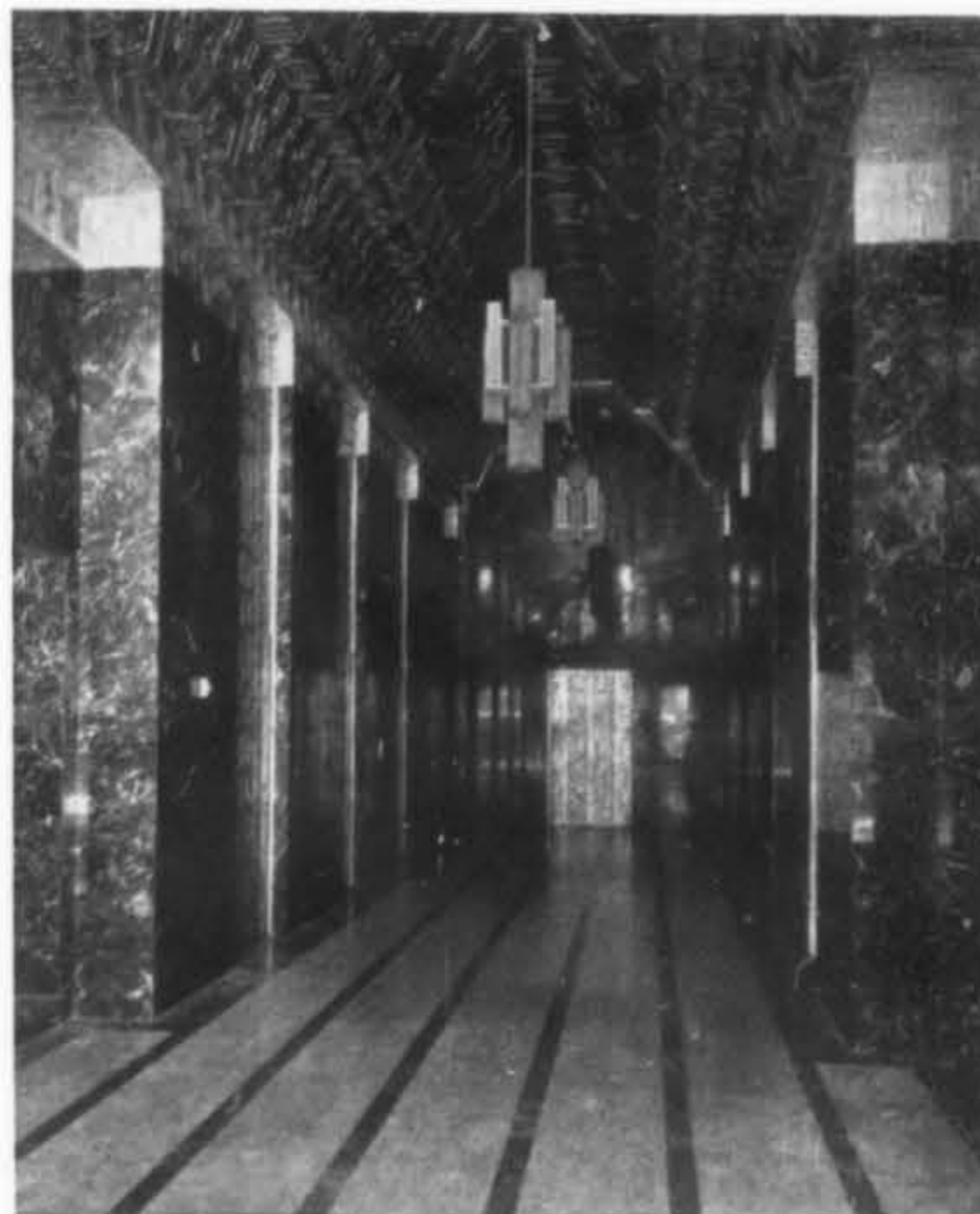
MILLER AND PFLUEGER
Architects

187

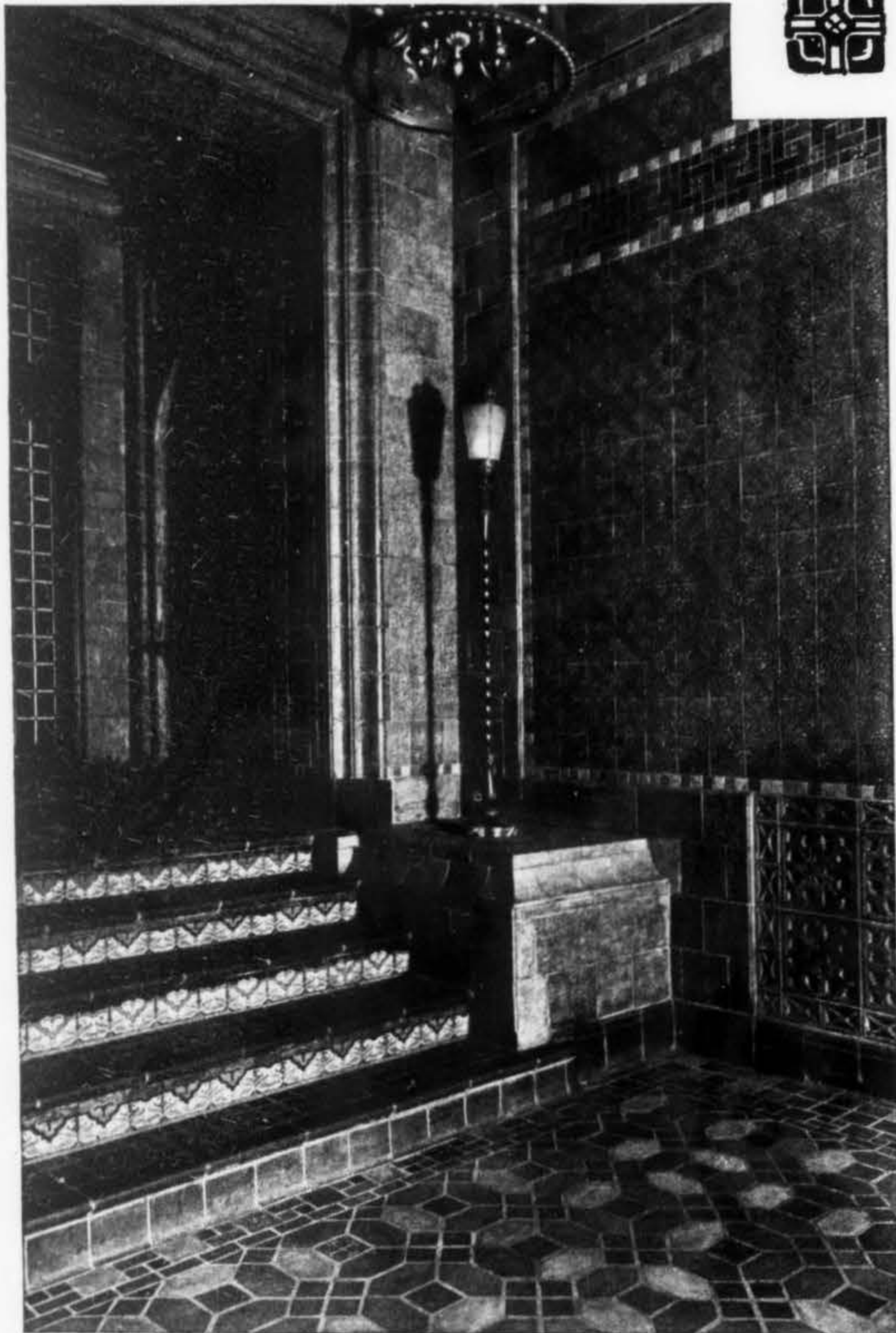
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(Continued from Page 57)

Thoroughness and genuineness are hallmarks stamped all over this production. No faked shots in "Hell's Angels." When you see someone in the air, he is actually in the air. And when you see someone flying a plane, he is actually flying it. No pilot concealed in a hidden cockpit to give the false appearance of an actor doing the flying. Practically all of the incidents are based on actual occurrences during the World War. Nothing in the picture which could not have taken place, and most of the incidents actually did occur. Take for example the lowering from the Zeppelin of that small observation car at the end of a cable to a point eight or ten thousand feet below, permitting the Zeppelin to hide among the clouds while the observer, with a clear view of the city beneath him, directed the dropping of the bombs. People who thought they knew a good deal about the war questioned that. But the observation car, as well as the dirigible itself, are exact reproductions of those used in the bombing of Calais.

Fifty planes in combat simultaneously,—a free-for-all "dog fight." United States Army air officers who previewed this sequence were astounded, considering it far too dangerous to break formation in their practice maneuvers with even half that number of ships. Mid-air collisions and miraculous escapes, for both pilots and groundling citizens of California peacefully going about their business. Realism to the last gasp and at any price. Too high a price? Well, no one was killed or even seriously injured, and we have it on good authority that the tremendous cost in money of "Hell's Angels" was not the result of waste or inefficiency.

For our part, we don't grudge the boys and girls their fun, and we hope Howard Hughes will get his money back. He ought to, with such an experienced hand as Sid Grauman attending to the road-showing of the film. That was a master-stroke of showmanship, by the way, charging \$11 for tickets to the premiere. And the converting of Hollywood Boulevard in the neighborhood of the Chinese Theatre into a one-way street that opening night, with whole batteries of Otto K. Olesen's biggest and shiniest searchlights playing about at strategic points. Showmanship? We'll say!

One of the things we like best about the motion pictures is the opportunity they provide craftsmen to display their skill. The deluxe programs for the opening night of "Hell's Angels" are a case in point. There were 2100 of these, each one containing fifty-six pages of fine printing and halftones by the Wolfer Printing Company of Los Angeles, and each bound in limp leather covers beautifully embossed by the Stergis & Baros Studios of Hollywood.

Again we have a touch of the party girl in "The Devil's Holiday," which shows how a young manicurist in a large hotel adds to her earnings by accepting commissions from various salesmen whenever she succeeds by diplomacy or other wiles in leading a customer into signing a contract. The young girl in the case is Nancy Carroll, who apparently leads a perfectly pure life, although a gay one, and who belongs to the class that "had to see Paris." In her selling scheme she meets a youngster from the West who falls in love with her, his rescue is attempted by an older brother, who insults the girl, and in revenge she decides to marry the boy and later leave him for a specified sum. Because of the careful treatment and the very excellent cast the picture deserves attention, the plot holds elements of suspense from the beginning, and you are inclined to forgive the director for resorting to the old expedient of having the girl return to save the boy's life in a critical illness. This cast includes Phillip Holmes, Hobart Bosworth, James Kirkwood and Ned Sparks.

An imaginative glimpse of the future is given in "High Treason," an English production. The story carries us forward to 1940, and while it seems fantastic it hardly goes beyond the present scientific forecast. With the announcement of the perfection of television within a few weeks, it is not hard to believe in the tube beneath the English Channel, the landing of planes on roofs, and the use of motor cars that just miss flying.

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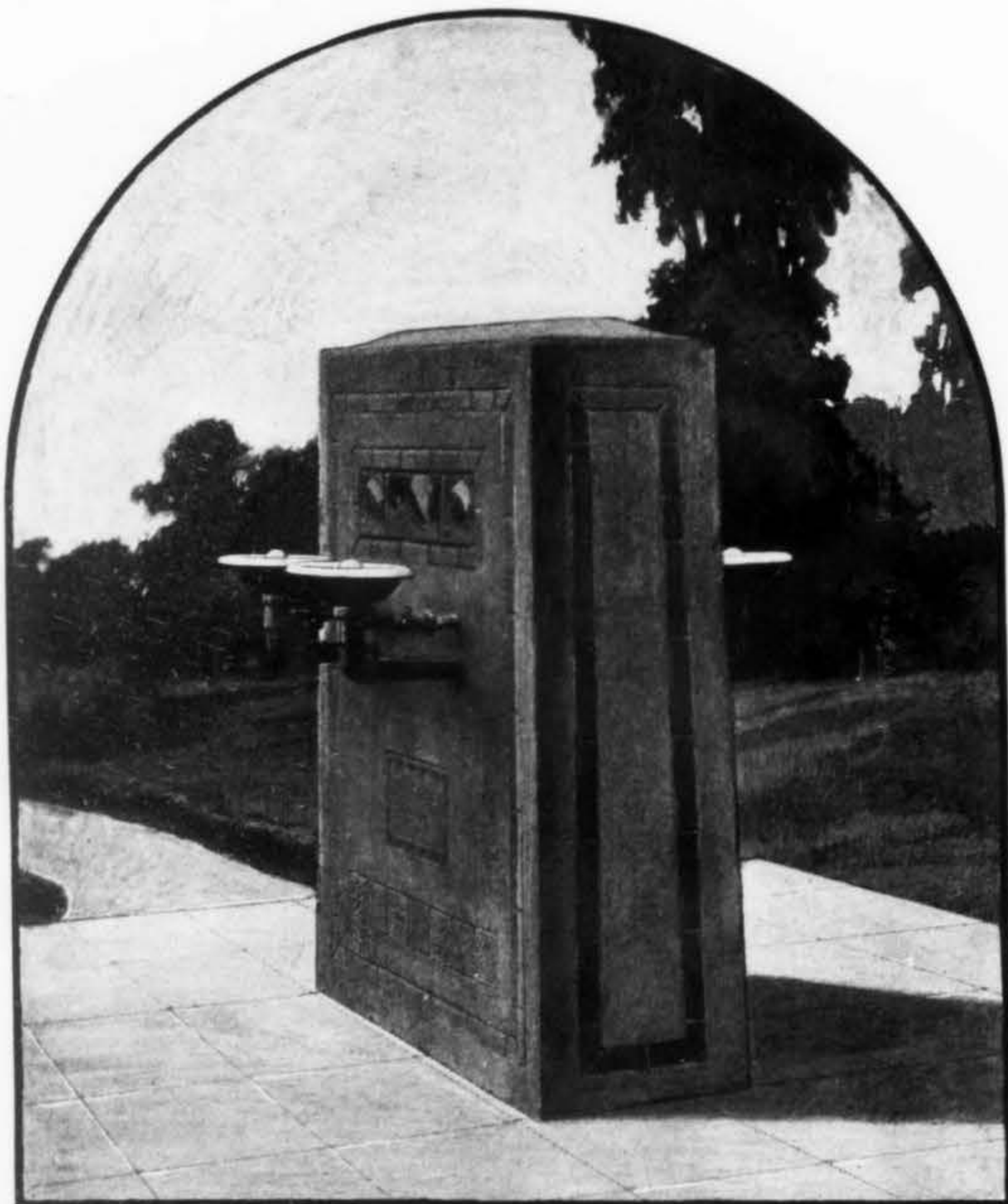


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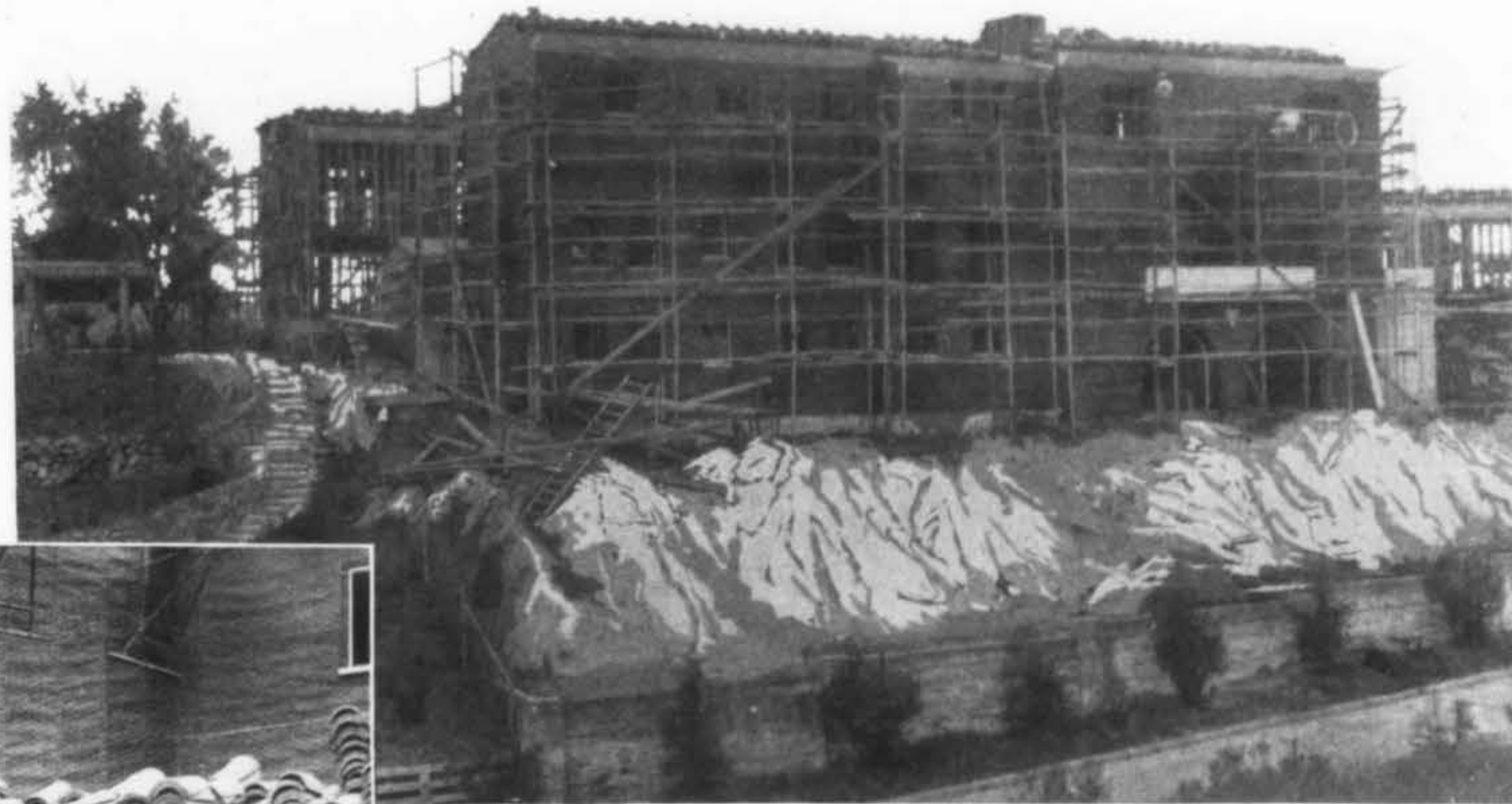
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| <input type="checkbox"/> Cement | <input type="checkbox"/> Painting for | <input type="checkbox"/> Waterproofing and Decorating for |
| <input type="checkbox"/> Concrete Units | <input type="checkbox"/> Wood | <input type="checkbox"/> Concrete |
| <input type="checkbox"/> Concrete Hollow Walls, Poured | <input type="checkbox"/> Cement | <input type="checkbox"/> Brick |
| <input type="checkbox"/> Doors | <input type="checkbox"/> Stucco | <input type="checkbox"/> Stucco |
| <input type="checkbox"/> Flooring (Hardwood) | <input type="checkbox"/> Plaster Board | <input type="checkbox"/> Plaster |
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| <input type="checkbox"/> Flooring (Tile and Stone) | <input type="checkbox"/> Roofing (Composition) | <input type="checkbox"/> Wrought Iron (Gates) (Grilles (Rails) (Lamps) |
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| <input type="checkbox"/> Wood | <input type="checkbox"/> Shingles (Wood) (Composition) (Colored) | |
| <input type="checkbox"/> Plaster | | |
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| <input type="checkbox"/> Fabrikoid, Colored | <input type="checkbox"/> Electrical | <input type="checkbox"/> Plans for Dinettes |
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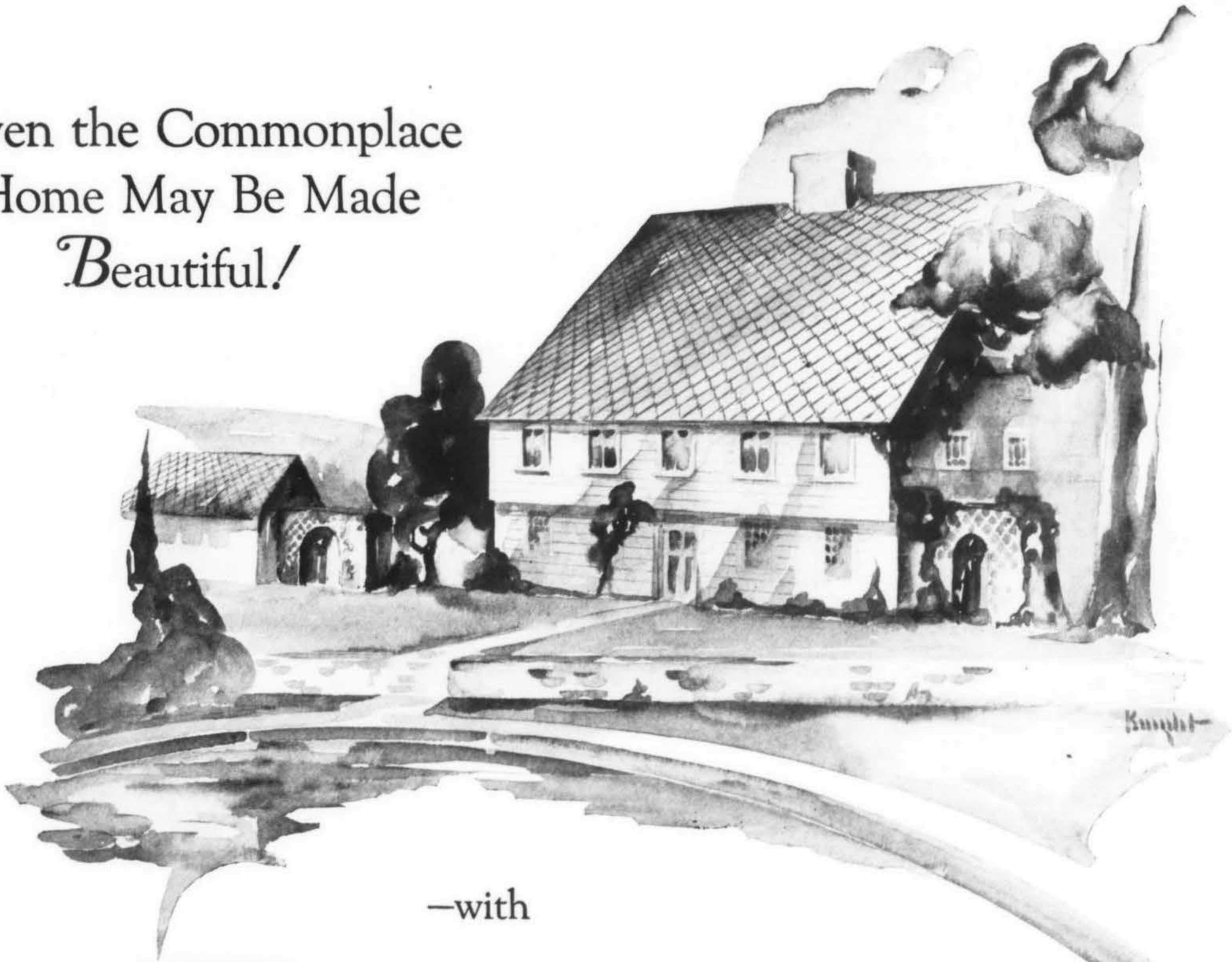
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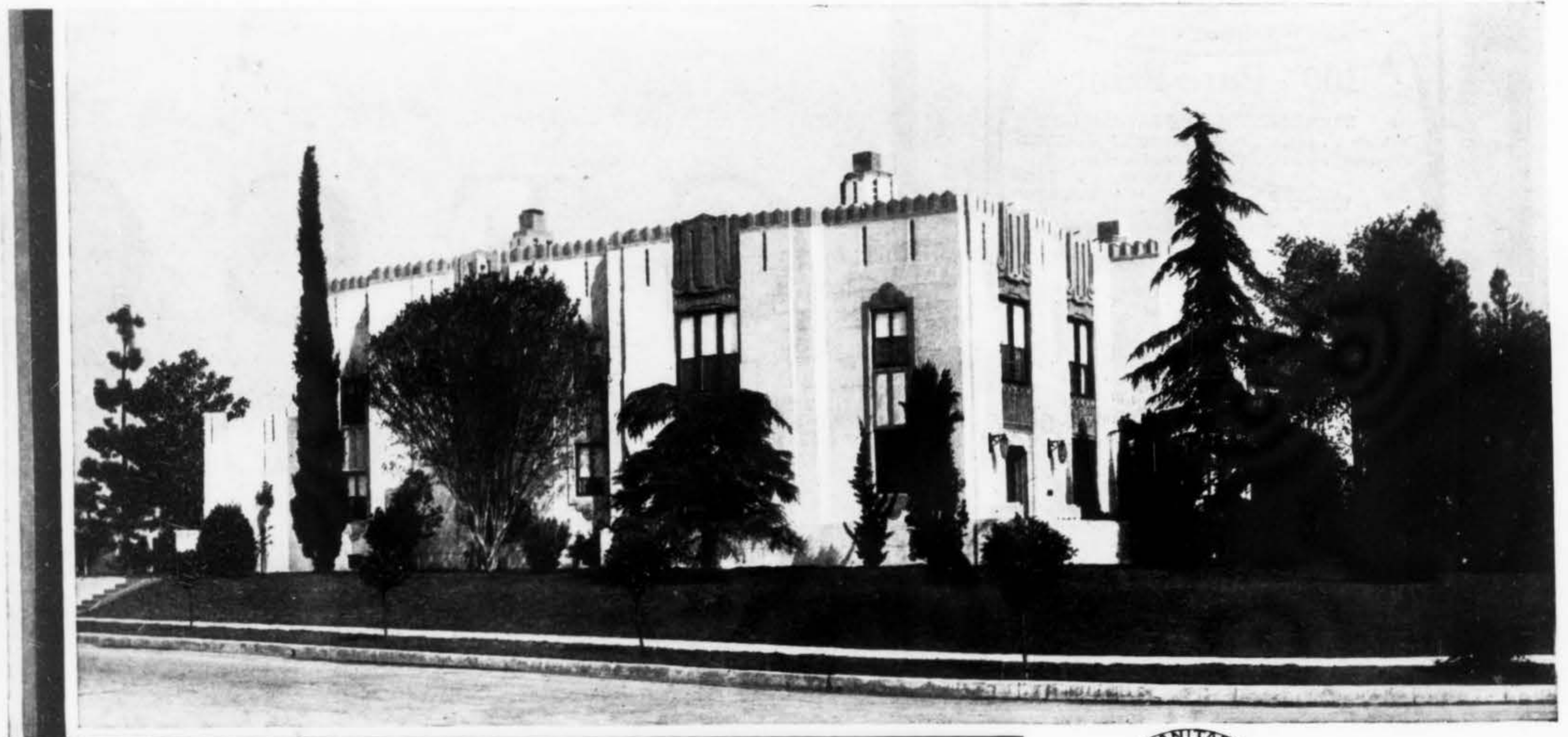
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Architect—C. J. Smale

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