

California

OCT 15 1930

Arts & Architecture



The Bridge in the Forest

From a Painting by Nicolai Fechin

Courtesy of Stendahl Galleries

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FROM AN ETCHING BY W. C. F. GILLAM, ARCHITECT

COURT OF THE GOLDEN BOUGH

This far-famed Little Theater, The Golden Bough, Has Found Unusual Talent in Carmel's Literati.

CARMEL is fast becoming famous, in addition to its other attributes, for its many attractive shops, one group of which is pictured above. In addition to housing art objects and apparel of extreme interest, a court serves as entrance to the Golden Bough Theater wherein many of Carmel's talented artists and actors have played, under the direction of Edward Kuster; not only to the members of the local artists' colony but to visitors from all over the world. The first of three Fall plays, "Quality Street" is to be presented this month. Carmel's open air Forest Theater was the scene of much theatrical activity during the summer season.

THE annual convention of the State Association of California Architects is being held at Hotel Del Monte October 10th and 11th and the visiting members of the profession and particularly their wives and families will want to spend some time "seeing" this picturesque town.

MANY of the shops are making especially attractive displays for the period; the Chinese Art shop, located in the Court of the Golden Bough, announces the arrival of new oriental objects. Architects will be interested in the display yard of John Bathen, showing samples of his Santa Lucia Stone for building and landscaping purposes. W. L. Koch, Interior Director, is displaying groups and individual pieces in fine furniture; Mr. Koch has been the decorator for two of Carmel's recently completed buildings, the Hotel La Ribera and the Grace Deere Velie Metabolic Clinic, as well as many of the fine homes in Carmel and Pebble Beach.

All of the shops carrying announcements on this page, extend a cordial welcome to the visiting architects and families and a special invitation to stop in and inspect their respective stocks.

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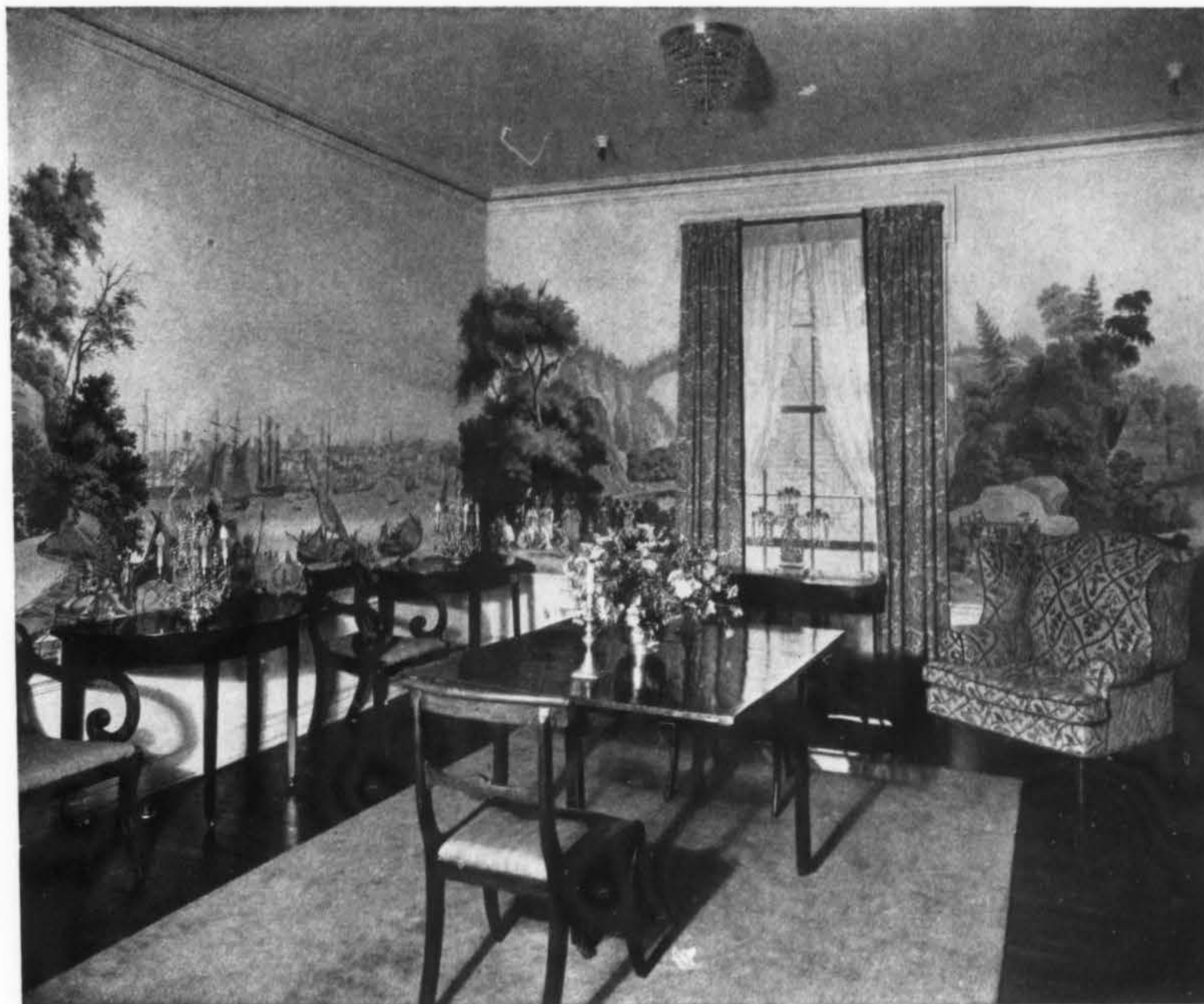
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The October Issue of
THE
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is of unusual interest.

It contains:

THE first biography and check-list ever published in an American magazine of the AMERICAN OLD MASTER, ROBERT FEKE, painter to the Colonial aristocracy, whose subjects included many important personages. Several hitherto unknown paintings are reproduced in a special engraving process, in sepia duotone ink.



OTHER articles in the same issue are: a description of a series of TAPESTRIES which has not previously been known as originating from the woodcuts of Albrecht Durer, the great German artist. A paper on the pierced silver of GEORGIAN C A K E-BASKETS. One on SPATTERWARE, that curious pottery made for the American market by England in the early nineteenth century. There will also appear the result of research into the matter of proper draping and textiles for eighteenth century beds and four-posters. BESIDE these leading features, there will be the usual departments of Notes from ENGLAND and the CONTINENT.



At the yearly rate of three dollars, the magazine is indispensable to those interested in the field of antiques and old masters. A brief note to our Subscription Department will insure your receiving the magazine regularly.

THE
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A MASTER CRAFTSMAN IN SILVER

By DOROTHEA OYER

“**H**ERE is treasure . . . here is loot. Follow yon road to the city of the Magnolia and at the turning of the road, you will come upon a small rambling cottage Enter here and you will find a trove of silver pewter” So might the scheming robber of Cellini’s time, have directed his men to the workshop of Porter Blanchard, located a scant five miles from Hollywood, the moving picture city.

Descendant of a line of silversmiths and son of William P. Durgin whose craft is well known to Boston, Massachusetts, Porter Blanchard adds a substantial distinction to the swiftly growing, too often maligned Southland.

Much is known about the more flamboyant arts and crafts of Los Angeles and too little known about the work of such craftsmen as Porter Blanchard. Once only kings and cardinals could have silver plate designed and made especially for them today brings that privilege to our very door. The advent of modern art has given us a taste for simplicity the ideal of the past, ornate, heavily embossed and weighted with designs of fruit, flowers and animals has given way to a stark, unornamented beauty of line. The most notable thing about all of Mr. Blanchard’s work is the almost complete absence of any decoration. Only occasionally does he use a scalloped border on a bowl, a bit of relief work on a tray or a perforated bowl in a spoon. He has developed a new design in flat ware which has long, straight handles, in keeping with the line and angle of the modernist decorative motif. The lowly percolator, in the hands of this modern silversmith is a thing of chaste artistry fashioned on sweeping lines and with exquisitely graceful contours. A little reminiscent, it is, of a warrior’s helmet. A highly burnished surface is the particular distinction of all the pieces . . . there was a

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The furnishing of the room here illustrated, as well as others in the Hillsborough House of Mr. and Mrs. Robert B. Henderson, portrayed on pages 26, 27, 28, 29 of this number, required a sensitive appreciation to create a harmonious atmosphere in keeping with the whole of this unusually fine home.



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Living room of the E. J. Nolan ranch residence at Covina, California, described elsewhere in this issue of CALIFORNIA ARTS & ARCHITECTURE. The handwoven draperies and upholstery fabrics used throughout were designed and executed to order by the Haeckel Weaves.

HAECKEL WEAVES

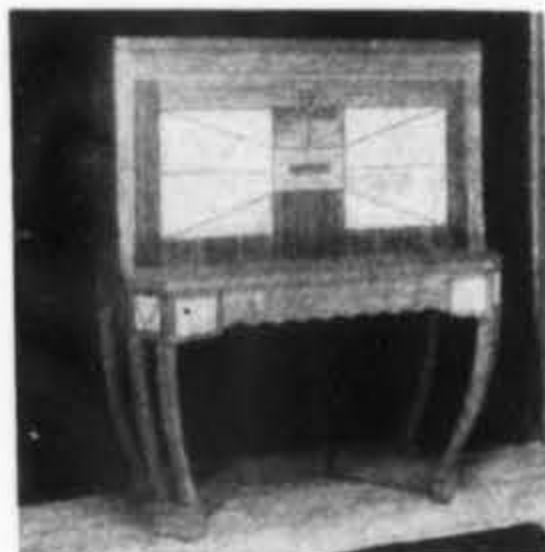
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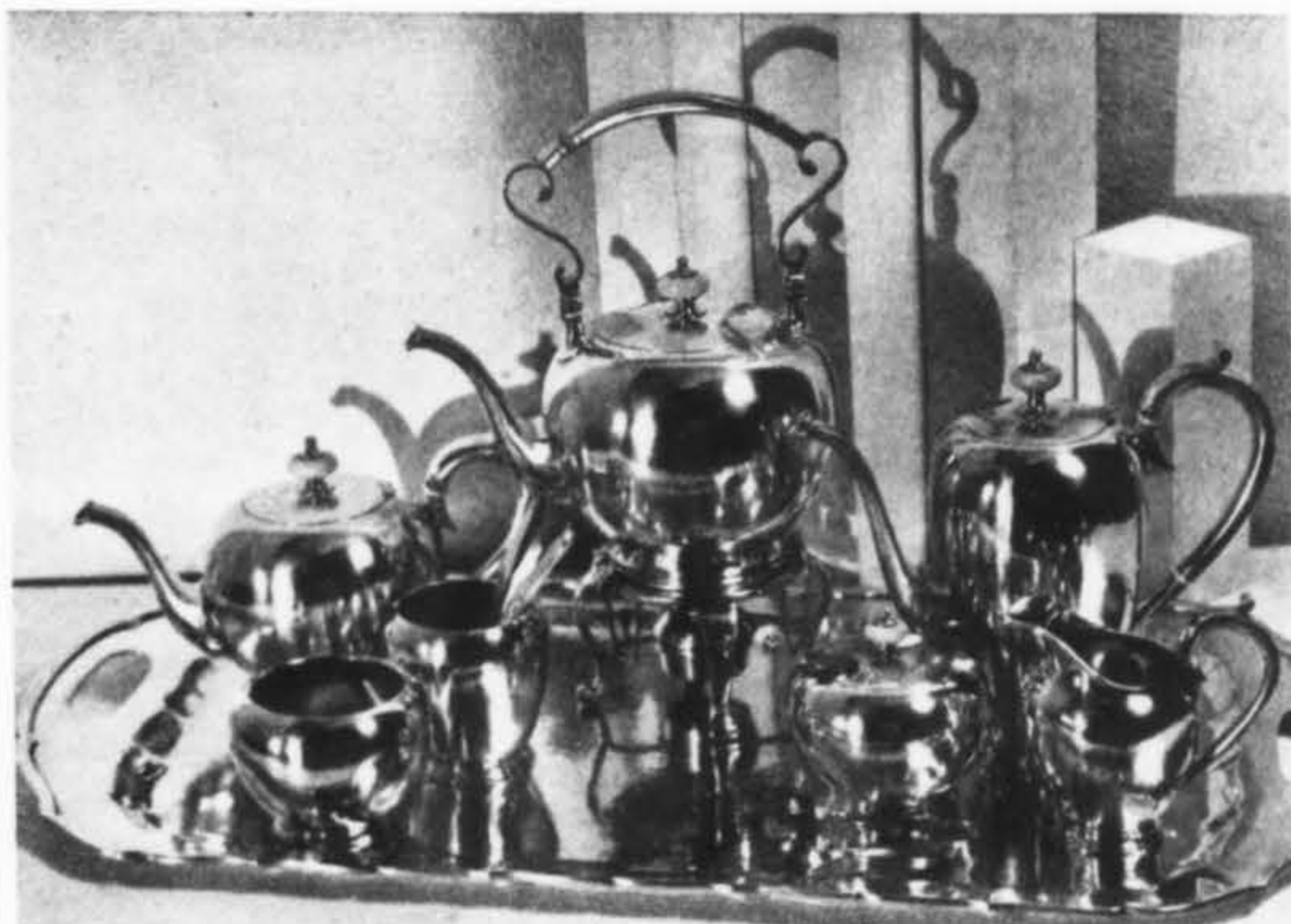


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huge platter that shimmered with the radiance of moonlight upon water. Among the most attractive and unusual pieces were a pair of modernist candelabra, highly individual, and a vase-like silver centerpiece of shining lyric surface, designed by Mr. Kem Webber of Los Angeles. Much of Porter Blanchard's work is especially designed to order; although there is a supply of his designs on the market that can be seen at leading jeweler's shops.

There is a particular science in the making of a spoon. A small, thick oblong of silver must be flattened out to proper thickness and go through six stages before it becomes a full fledged spoon. It is interesting to know that there is no other workshop in the West that manufactures spoons. Silver is shipped here from a distant city but the pewter used in Porter Blanchard's shop is made there, from a secret formula of his own. In the back room piles of silver and pewter await the hand of the workmen. A huge roller stands close by . . . used to thin the metals down. There is another small room where acid baths are given to half finished work. Bellows . . . turning lathes . . . the din of metal on metal and the thump of hammers, and at a long table by the windows, the workmen upon whose skill depends the perfection of the work. Gathered here are men of great ability and renown in their particular field. One man . . . Mr. Andrew Nordhagen, came from his native Norway to lend his skill. Upon the walls hang a bewildering array of patterns. Mr. Blanchard keeps in very close contact with every phase of the work in his shop and is himself capable of doing any of the work that his artisans do. He has a genial pride in the accomplishment of his men and introduces them with grave dignity. There is a steady contribution coming from the ability of men like Porter Blanchard to the artistic growth of the West. It should be recognized.

Anthony D. Colby

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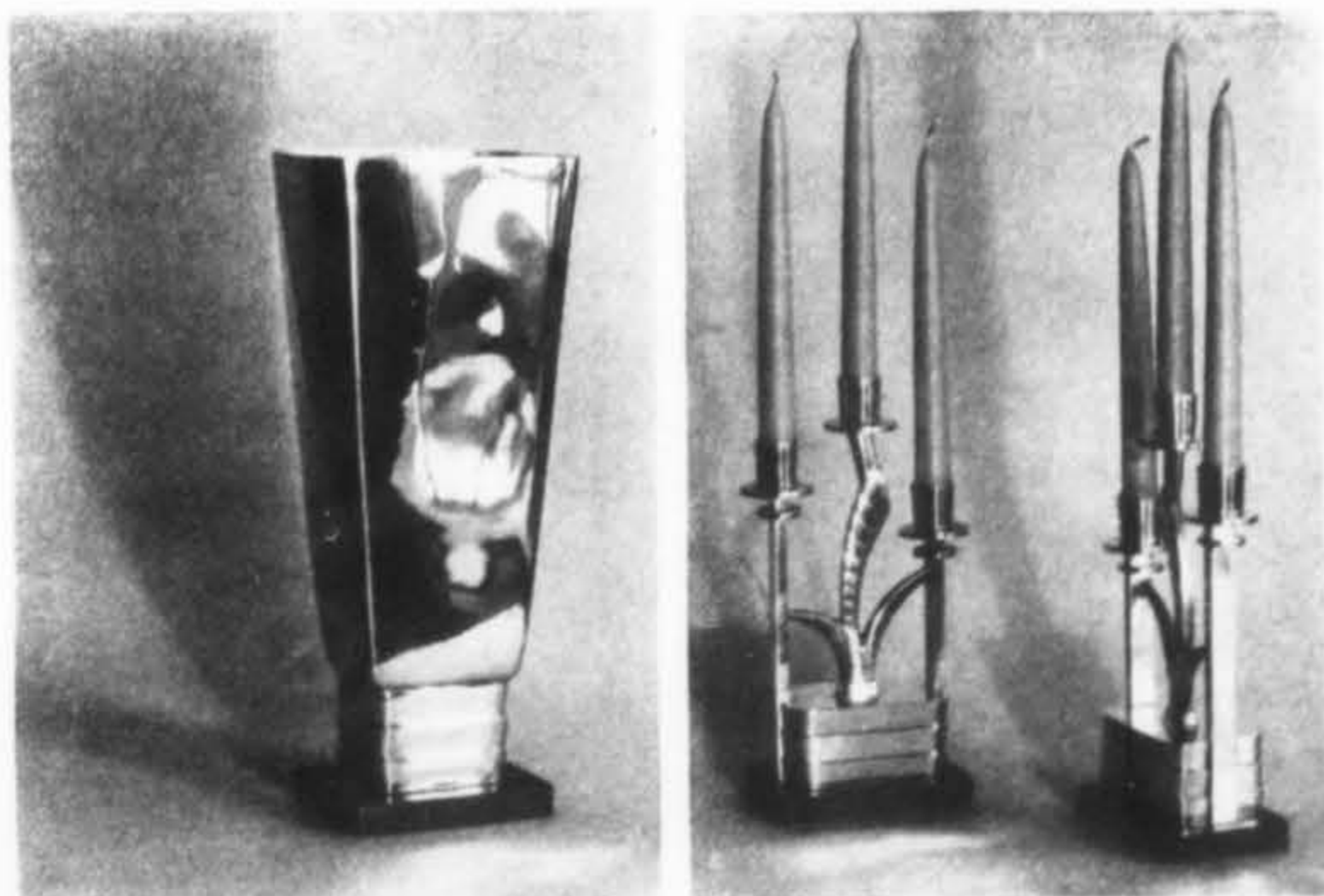
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A FRENCH Romanesque statue of a Virgin and Child of the XIIIth Century is today a very rare thing. The few extant are mostly in national museums, and exceedingly few are in private collections. This statue of the Virgin and Child, in carved wood, polychromed, is particularly interesting as it represents the Romanesque period in its most spiritual and characteristic phase. The Byzantine influence is strong; the Greek art is dominated by the Christian sentiment; the thought becomes more important than the form; the symbolism appears and becomes an art. The form was, if not sacrificed, at least subordinated, when the expression, when the sentiment required it. The French art of the XIIIth Century was more influenced by Byzantine art, by the orthodoxy of Christian thought, than was Italian art of the same period.

The understanding by an artist of this period of the Holy Virgin of Heaven, in accordance with the religious formulas, is clearly depicted. He materialized with great reverence his vision of the mystical figure of the Universal Mother, for the worship of his own people,—the essence of Motherhood which could comprehend, intercede, console and everlastingly give. Almost miraculously, eight centuries have not destroyed the beautiful polychrome which covers the statue. The Virgin has still her hair of gold and the curls of the Child have partially retained their covering of silver. The copes of red and blue, adorned with tooled gold, bear all the wealth of celestial garments.

In the little chapel in the sunny South of France, a small building under the black shadows of cypresses, in a nook with candles on each side and flowers in front, this Virgin saw many generations of men kneeling before her. There on her throne, magnificent and kind, she heard confessions full of deepest contrition, of most tender pity and mystical devotion. She saw, in the vacillating lights of the candles, faces terrified with despair, frantic hands clasped begging for mercy and rejoicing faces grateful for her forgiveness and bounty. And now this rare Virgin is in another shrine,—in a quiet glen,—in Pasadena, in the collection of Mrs. George M. Millard, among many other treasures. She listens no more to the devotion of her people, but she still lives in the fullness of her splendor and receives the praise and awed admiration of lovers of great art.

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SAMPLE EXHIBIT

Architects Building Material Exhibit

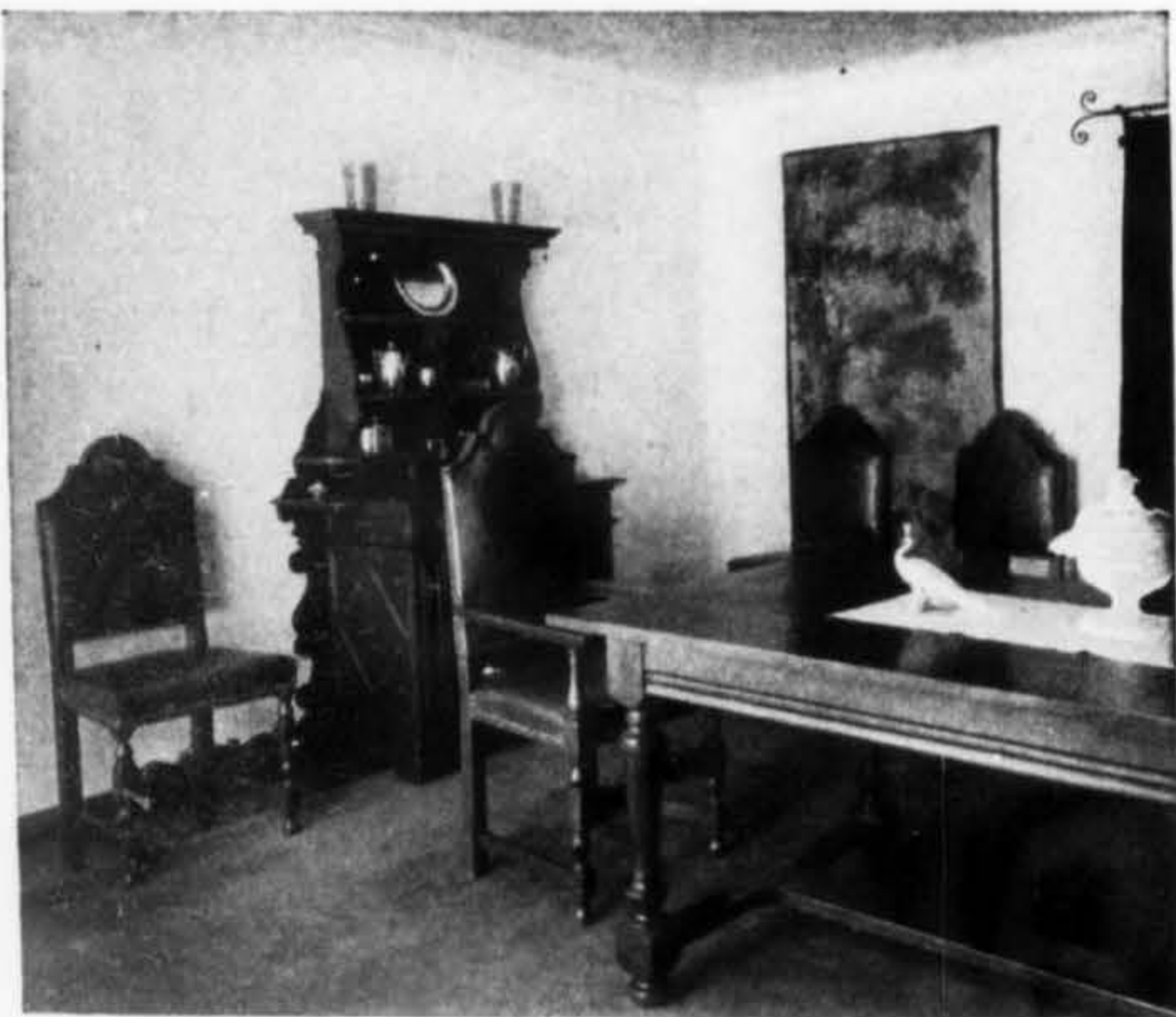
Fifth at Figueroa

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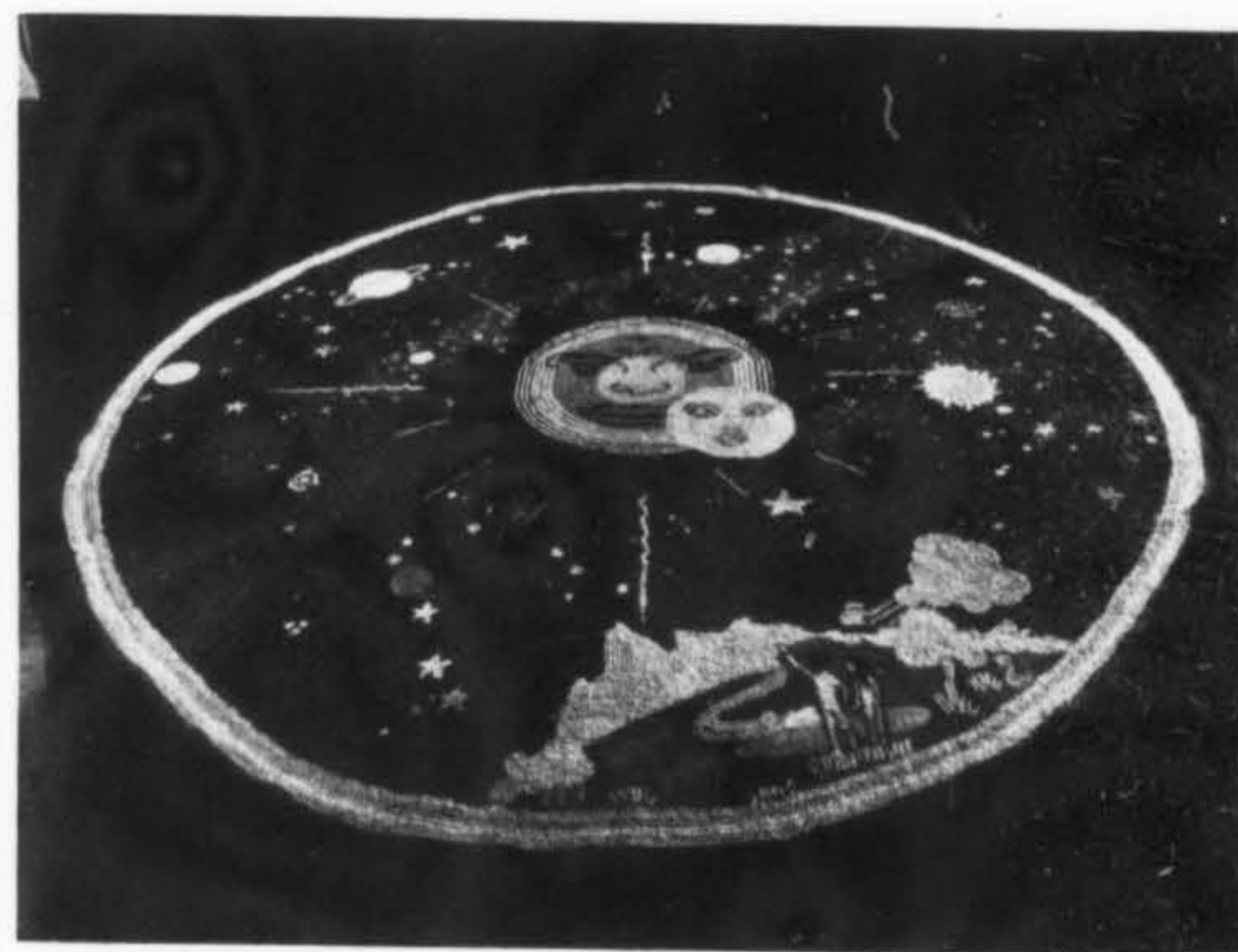
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NOTE: This group features a sideboard adapted by Sloane from noted Jacobean pieces. The bronze lamps are exact reproductions of old candlesticks. The chairs are also reproductions, hand carved to exactly duplicate old models. The lamp shades are embroidered linen.



Group of late 17th century and early 18th century furniture

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THE CALENDAR

Music & Art & Clubs & Sports & Announcements

ANNOUNCEMENTS

THE GRAPE FESTIVAL, held annually for the benefit of the San Francisco Orphanage and Farm in San Anselmo, California, is announced for Saturday, October 4, in the gardens of the estate of Mrs. William Kent at Kentfield. This is the twenty-seventh annual Grape Festival and is counted as one of the outstanding events in Marin County.

CALIFORNIA WOMEN OF THE GOLDEN WEST hold open house at the Goodwill Industries of Southern California, October 10, Los Angeles, California. Members attired in costumes of early days welcome visitors, and an informal program is offered. Mrs. Elaine Anderson Dudley, chairman of philanthropy, and Mrs. Silas Masters, chairman of ways and means, with Mrs. George Davidson Gilmore, the president of the club, have charge of the arrangements and provide for the inspection of the varied work of the Goodwill Industries.

THE RUMMAGE SALE is held annually by a group of women of San Francisco and the Peninsula, and has become one of the outstanding charitable events of the year, all proceeds accruing are used for the maintenance of the Girls' Recreational Home. The sale is held this year at Larkin Hall of the Civic Auditorium, San Francisco, California, October 15. The officers serving for the year are Mrs. W. Palmer Fuller, president; Mrs. Robert B. Henderson and Miss Jennie Hooker, vice-presidents; Mrs. Lawrence Harris, treasurer; Mrs. George L. Cadwaladwer and Miss Helen Chesborough, secretaries. Serving on the board of directors are Mrs. Paul I. Fagan, Mrs. J. O. Tobin, Mrs. George Cameron, Mrs. Robert Hayes Smith, Mrs. G. B. Wright, Mrs. Selah Chamberlain, Mrs. Daniel C. Jackling, Mrs. Roy M. Pike and Miss Mary Jolliffe.

GRIFFITH PARK GREEK THEATER in Vermont Canyon opened last month and gives to Los Angeles, California, an unusually well planned out-door theater. It is designed and equipped to accommodate all types of stage productions, the size permitting the productions of pageants requiring more than 2000 participants. The stage will seat a hundred and fifty musicians, and the orchestra pit will accommodate forty-five. Electrical equipment of the best modern type increases the range of lighting effects.

CELEBRITY LECTURE SERIES is announced for the season in San Francisco, California, under the management of Miss Alice Seckles. Captain John Noel, member of the famous Mt. Everest expedition, opens the series, October 28, giving a romantic story of the "Vale of Kashmir and the Taj Mahal." All of the lectures are given at the Scottish Rite Auditorium.

FRIDAY MORNING CLUB, Los Angeles, California, announces a high standard in educational and entertainment features for the coming season. The opening program is given by William Helghan, actor-singer, who offers a series of vocal numbers, the first Friday in October. Programs on succeeding Fridays will include a lecture on "American Life—Its Place in Contemporary World Literature," by Joseph Gaer, young author; a costume recital by Richard Kean, featuring great characterizations of Shakespeare, Dickens and Kipling; a lecture on the Vale of Kashmir by Captain John Noel, explorer; and a talk by Chester Rowell, editor and columnist.

ILLUSTRATED TALKS upon the picturesque countries of Italy and Sicily are given during the month by Miss Lila Van Kirk of New York at the Travers Theater, in the Fairmont Hotel, San Francisco, California. The first talk is given October 6, "Naples and Environs," and is followed October 13 by "The Eternal City." The series closes November 3, with a talk on "Mussolini and Facism."

ST. IGNATIUS COLLEGE, San Francisco, California, holds an eight-day celebration in observance of the Diamond Jubilee from October 12 to 19. Graduates of St. Ignatius from many sections of the country attend, and honorary degrees are conferred upon a number of distinguished Americans at the Civic Auditorium, October 17.

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WOMAN'S CLUB, Sierra Madre, California, is reviving an old custom this year and is holding a flower show at the Clubhouse, October 24 and 25. A Fashion Show is a feature of the first night and a play, "Pomeroy's Past," by Clare Kummer, is presented the second night.

SAN MATEO COUNTY FALL FLOWER FESTIVAL is held October 24, 25 and 26 in the building and grounds of the Junior High School, San Mateo, California. This year both fruit and vegetables are shown in connection with the flowers, and another novelty is a prize winning class for the best collection of cut shrubs and trees, native of California, to be correctly named, in two classes for boys and girls.

VENTURA COUNTY FAIR, one of the oldest and best known of the fall festivals of California, is held October 1 to 5, at Ventura.

THE COUNTY FAIR is held at San Diego, California, October 7 to 11.

THE 161ST BIRTHDAY is celebrated by Santa Cruz, California, October 18.

ORANGE COUNTY FAIR is held at Santa Ana, California, through October 5.

CLEVELAND GARDEN CENTER, Cleveland, Ohio, was opened to the public, September 15, and is a civic project originated and managed by the Garden Club of Cleveland, and is a center where information pertaining to landscape design and horticulture can be obtained from the landscape architect in charge, and from books, periodicals, bulletins, photographs, lectures, models and various exhibitions. The object of the Center is to aid the small home owner and to interest the children of the schools in nature study and small garden work.

RESERVE OFFICERS' MILITARY BALL, always an affair of great interest in service circles, is held at Dreamland Auditorium, San Francisco, California, Thursday evening, October 23. The ball is held in honor of the high commissioned officers of the army service, and is also a welcome to Major General and Mrs. Maline Craig. Major General Craig is the new commanding general of the Ninth Corps, taking the place of Major General John L. Hines, who is now stationed in the Philippine Islands.

SILVER JUBILEE FLOWER SHOW is the twenty-fifth exhibition of the Pasadena Fall Flower Show, and is held October 22-23-24 at the new Southern California Telephone Building, Pasadena, California.

SAN BERNARDINO COUNTY holds the second annual fair at Victorville, California, October 9-12. The display of minerals is of particular interest.

NATIONAL ACADEMY OF SCIENCES held the first meeting west of the Mississippi River last month in California, as a special compliment to conferees on the Western Coast who have made notable contributions to the world of science. The sessions were held at Stanford University, at the University of California at Berkeley, and at the California Institute of Technology at Pasadena.

LECTURE GROUPS have been arranged by Mrs. Roger Noble Burnham, 615 South Virgil Avenue, Los Angeles, California, and divided into four sections, covering Current Topics and Book Reviews, The Fine Arts, Music, Drama, Literature. The series opens in Los Angeles, October 2, and in Pasadena, October 16, at the residence of Mr. and Mrs. John Burnham, Huntington Hotel Grounds.

THE GARDEN CLUB of South Pasadena, California, will repeat the stereopticon showing of autochromes of garden scenes, wild flower fields, and Autumn Woods of Mr. Ernest Williams, non-professional, which were displayed last year so successfully. The showing will be eight o'clock, Thursday evening, November 20, at the Masonic Temple, 200 South Euclid Avenue, Pasadena, California. Tickets can be obtained from Charles G. Adams, President, 1916 Architects Building, Los Angeles, California.

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Editor's Note Book

READERS of Arts and Architecture give its policy credit for striving to promote the varied manifestations of the cultural spirit. There surely can be no plainer expression of cultural aspiration on the part of the individual than a willingness to read good books. The book reviewer, therefore, attempts to describe each book selected, so definitely as to indicate clearly its attractions. This statement answers the friendly criticism of a New Yorker who wrote and asked, "Why do you find something commendable in every book? Do you have to?" The "something commendable" is there to be found as long as utterly worthless books are not reviewed.

Limitations in space, also, make it unwise to discuss 'best sellers.' Books of equal merit may be unknown, merely because their publication was unaccompanied by fanfare. Their discovery takes a zeal for research which is practically an impossibility for the average resident of California, where every moment is filled to the bursting point with things to do. It is, then, the particular job of the book reviewer.

Although we have no axe to grind further than to feature all worthy books connected with the Far West, our motive is essentially that of the reformer in that we would gladly make more people aware of the incalculable value of the reading habit, which lightens the petty cares of daily grind, adds elasticity to the vision, and furnishes the most refreshing experience in this business of rounding out a full and merry life.

SOME interesting observations on art conditions in California were made by Peyton Boswell, editor of *The Art Digest*, New York, writing in a recent issue of his magazine. Said Editor Boswell:

"One traveling from San Francisco to Los Angeles is confronted with the fact that Los Angeles in its shop windows, in certain of its new stores, and in the realm of decoration, is more vibrantly modern than San Francisco. On the other hand, the major proportion of Los Angeles artists paint in a thoroughly academic manner while even the self-proclaimed conservative in San Francisco can be found painting apples that Cézanne could have eaten."

But the most hopeful thing which the editor of *The Art Digest* has found in California is the eagerness of artists to cooperate with architects and with manufacturers. They do not scorn to work with builders and industrialists. When a great and beautiful building is designed by an architect who invites their co-operation,

they give it—even those who have heretofore preferred the easel pictures. In this way the artists of California are doing more than those anywhere else in the nation to restore art to its ancient co-ordination and relieve it from the anarchy that so long marked the modern industrial era.

THE editors and publishers of California Arts & Architecture believe unreservedly that the State Act to regulate the practice of architecture is for the best interests of the public. As in legislation concerning medicine and the law, it protects the citizen against insufficient training, against incompetence, against quackery. It does not go quite far enough in this respect; but that may be corrected in the future.

We wish to re-affirm our convictions, and to state again our policy: to show in our pages only such architecture as reaches a standard of definite merit (in our humble judgment) and is produced by competent architects, possessing state certificates. Rare exceptions would be in cases where the building was incidental to the cause for illustration.

Being human, and being busy, we are liable to an occasional oversight. When that happens, we are notified by our friends! In our last issue, the designer of a house in Alta Canada was credited with being an architect, although he is not entitled to that honor, not having secured a certificate from the State. Our misinformation did not come from this gentleman, but from another source. Hereafter, we shall make it a rule to obtain all such data from official records; for we believe that the import of this law should be vigorously maintained.

LAST Christmas hundreds of our friends and subscribers suddenly found that a subscription to CALIFORNIA ARTS AND ARCHITECTURE made an ideal Xmas gift. We take this opportunity to suggest early listings of eastern addresses. Our part will be to send an appropriate Christmas card and a copy of the magazine so it will be received at Christmas time.

UPON learning that we planned to publish a story in this issue about John Henry Nash, his friend of long standing, Mr. Mark Daniels, wrote the following tribute to the man and his work:

"By their works ye shall know them."

I am no longer a very religious man, but this is one of my unshaken early convictions.

Have you seen Boccaccio's "Life of Dante" from the Nash Press? or the "Divine Comedy"? or the "Life of Phoebe Apperson Hearst"? From their incomparable pages peer two steadfast brown eyes; determination is in every stitch and band of the enduring bindings; a firm handclasp is in the staunch but yielding vellum, and the beauty of restraint glows calmly from the printed leaves. Better than my unskilled pen are these works to give you insight to some of the many qualities of John Henry Nash.

"The Tree is known by its Fruit."

What kind of a tree brought forth "The Deserted Village," "Gray's Elegy," "Sonnets from the Portuguese," "Tamerlane," and "In Memoriam Adonais" for Mr. W. A. Clark, Jr.? Only loyalty, faith and gratitude for the opportunity to work unhampered, flowing from roots well set in the ground of good taste, could nurture the budding branches of a tree that bore such fruit.

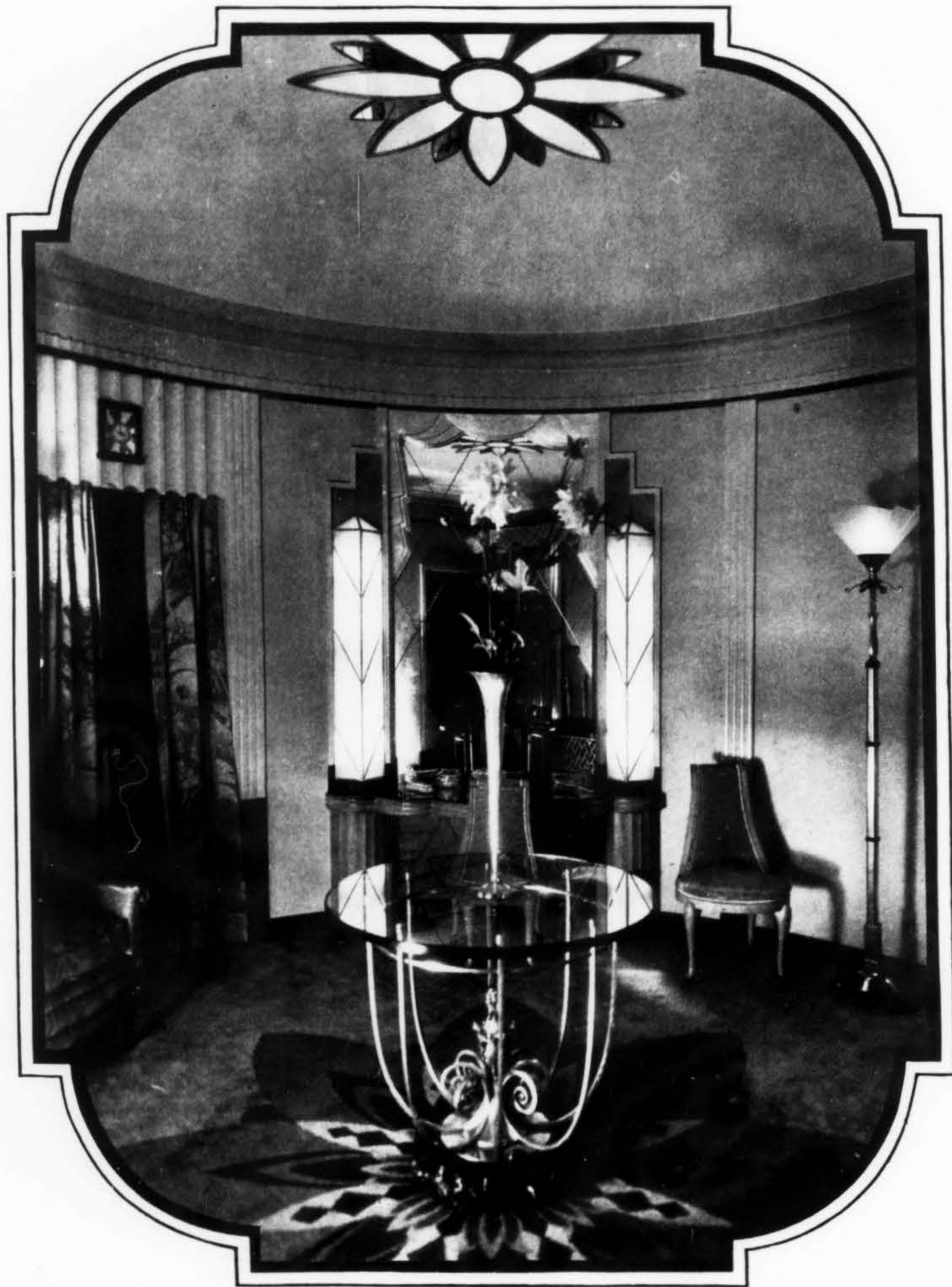
Examine the pages of his numerous works done in memory of such men as Willis Polk, Ray Coyle, George Sterling. Through the embracing borders, entwining the graceful capitals, from title page to colophon, runs the quiet melody of undying friendship. Better than a biography, these works picture a man who once closed his plant in a busy season to compose, with tear dimmed eyes, a eulogy in type to a beloved friend whose sudden death had shocked a small but loving world.

Aldus Minutius, Gutenberg, Jenson, Plantin, The Elsevirs, Garamond, Bodoni, Caslon, Baskerville, Morris, Cobden-Sanderson, Rogers, Nash—we know them when we know their works.

I need not tell how John Henry Nash once gave his last half dollar to a hungry companion, how he persevered through poverty to develop his art and his finances to a point where he could distribute his precious broadsides, books and brochures gratis to those who loved but could not buy them. These things are written more plainly than I can set them down, on the leaves that for fifteen years, have fallen from his press.

I am not an over religious man, but this I know,

"Ye cannot gather figs from thistles."



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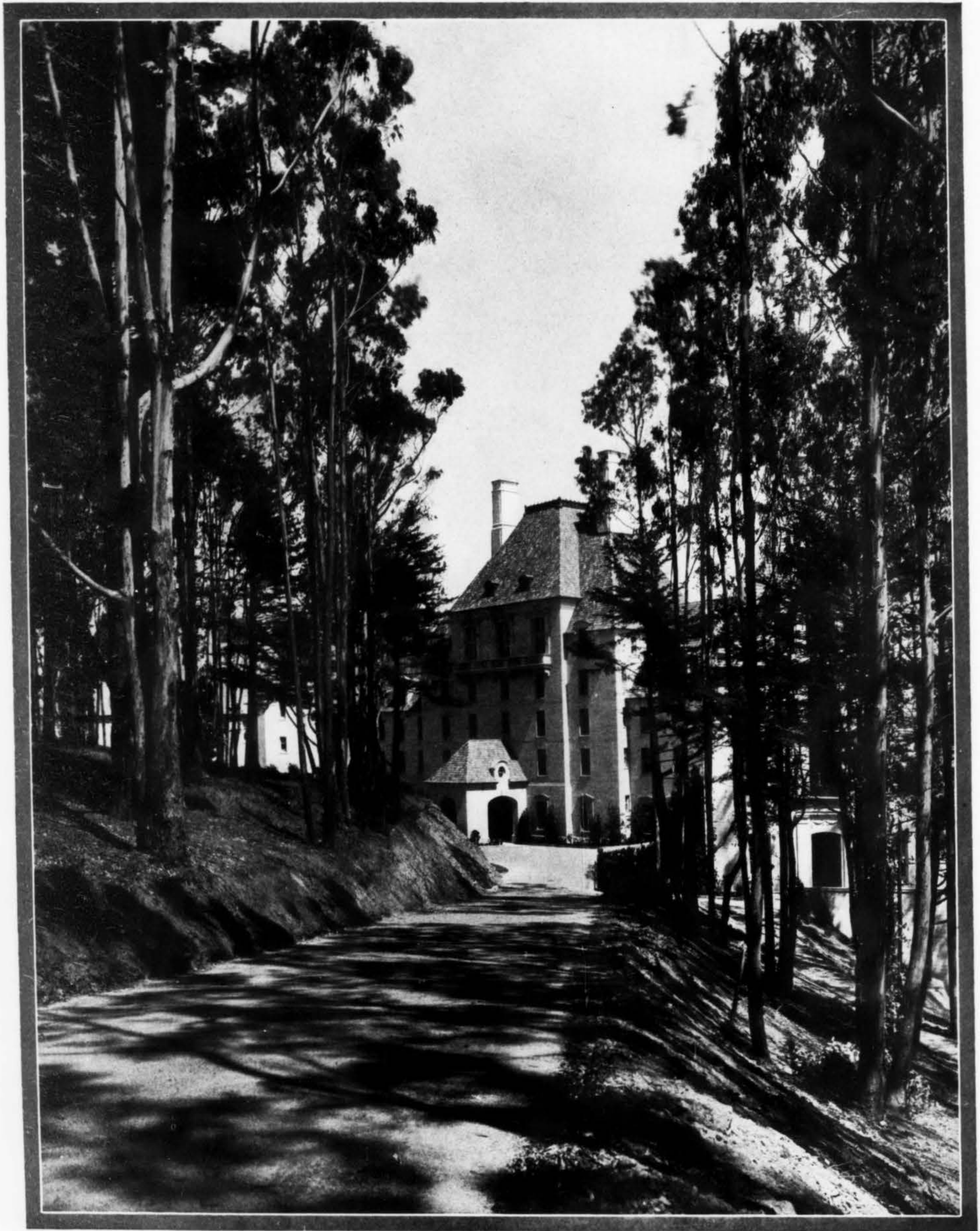
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Photographs by Roger Sturtevant

THE ROAD THROUGH THE FOREST

Approaching the Sanatorium Building for the Christian Science Benevolent Association. Henry H. Gutterson, A.I.A., architect.



Over the chimney-tops to the ocean, with the city thrusting an unseen arm between.

MAKING A HOME OF AN INSTITUTION

The Sanitarium of Christian Science Benevolent Association on Pacific Coast

By CARL E. MELUGIN

ARCHITECTURE speaks a universal language. If there are those who do not understand its message, neither the architect nor one of the most important of the arts may be held to answer. But the architect will be heard and whatever of true beauty he unfolds, possesses the essential element of intelligence, evidences his imaginative qualities, his quick and sympathetic responses, his discerning powers in selecting what is primary and rejecting what is not. If sincerity characterizes the work, it will be understood, it will stand every test and be praised on merit. This happy eventuality seems assured Mr. Henry H. Gutterson,

architect of the Sanitarium of Christian Science Benevolent Association Building on the Pacific Coast, San Francisco.

Artist and layman alike unite in praise of this new structure. We cannot all be artists. Fortunate, indeed, is it, that appreciation of art is something quite apart from its creation. The Parthenon, glorious even in ruins, the Coliseum, antique of Roman holidays, the Taj Mahal, memorializing a tender love, the modern skyscraper, transient, but imposing as a work of art,—all bear testimony to specific thought and purpose, externalizing order and symmetry which the most casual layman beholds with

wonder and admiration.

But mere wonder and admiration do not suffice in our modern scheme of things. Nor is the axiom of art for art's sake traduced by making that art a richer blessing to humanity than is compassed or anticipated by considerations purely decorative and aesthetic. The inner eye seeks out and finds a deeper meaning than stones convey; and art is sympathetic to this quest, for it runs the gamut of the feelings and aspirations of all mankind. Therefore, these qualities cannot be frozen in objectivity or embalmed in symbols of stone. Principle is not satisfied by any such treatment. Art



Cleared from the forest for entrance drive and future garden.



The western terrace receives the sun's warm rays until it sets.

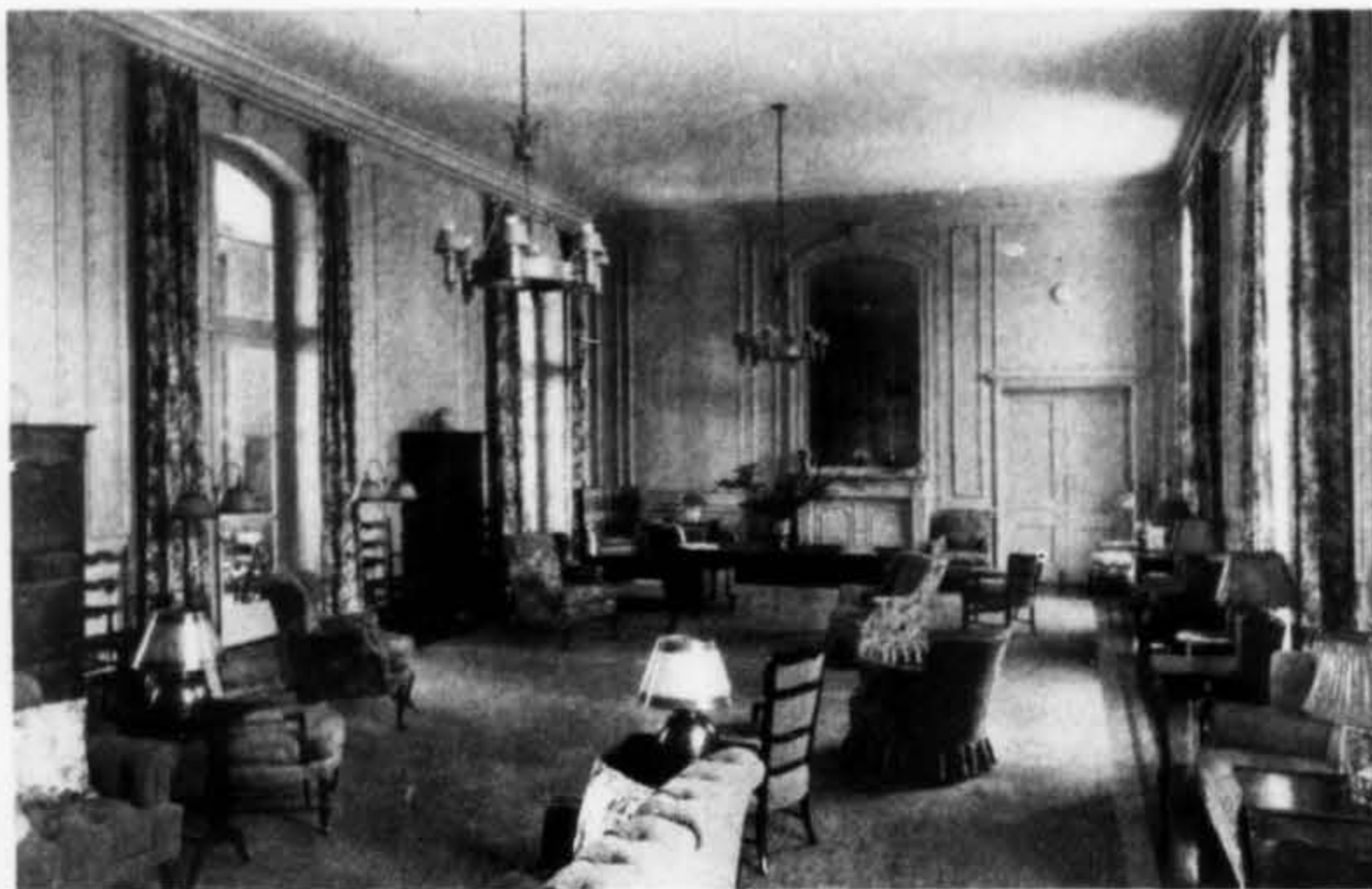
must be served in such a manner as will make it a contributor to the common good. The spirit of service (hackneyed phrase!) and mutual helpfulness increasingly manifest, require for adequate expression, not only architectural skill but utility as well. This is true even in so fanciful a thing as poetry. By an inverse process, the Spasmodists of Sydney Dobell's little school proved that poetry of permanent value must have for its theme something more natively substantive than faith in a beautiful dream. It not infrequently happens that a more intelligent understanding of any work of art with reference to utility as well as to beauty, quickens our admiration of the idea only faintly suggested by the object itself.

The idea of benevolence, architecturally considered, would present economy and dignity of design with facility and convenience calculated to minister to the well-being of those who seek shelter and rest under this roof-tree. The building would stand for love to mankind and a desire to do good. Such seems to be the general result achieved and impression conveyed by Mr. Gutterson.

"Beautiful for situation" is this fine example of architectural skill. The building, costing \$1,000,000, is Class A, 400 feet in length with a central section 6 stories in height. It occupies ground in an 18-acre tract, in a secluded section of Arden Wood. So expertly has the lay of the land, with its varying contours and deep arroyo overspread with tall eucalyptus trees, been employed, that the integration of site, building and landscaping presents an effect unusually

harmonious and attractive. In size, scale and general characteristics the ensemble reminds one of a snug little estate in Old Brittany, with its chateau proportioned to generous hospitality. This type of architecture was selected because of the simple fenestration used in this style of building. The steep roof of red russet tiles, crowned with copper cheneau and casting, burges up above crested tree-tops,—a full symphony of color; viridescence splashed by warm tones and gray, with a blue sky overhead.

As a distant prospect the Sanatorium dominates its embowered setting of trees, its graceful lines standing out buoyantly in consummate harmony with surroundings which the architect has so deftly guided in the composition of his theme. Nor is this a case in which distance measures beauty. A nearer view varies the scene without loss

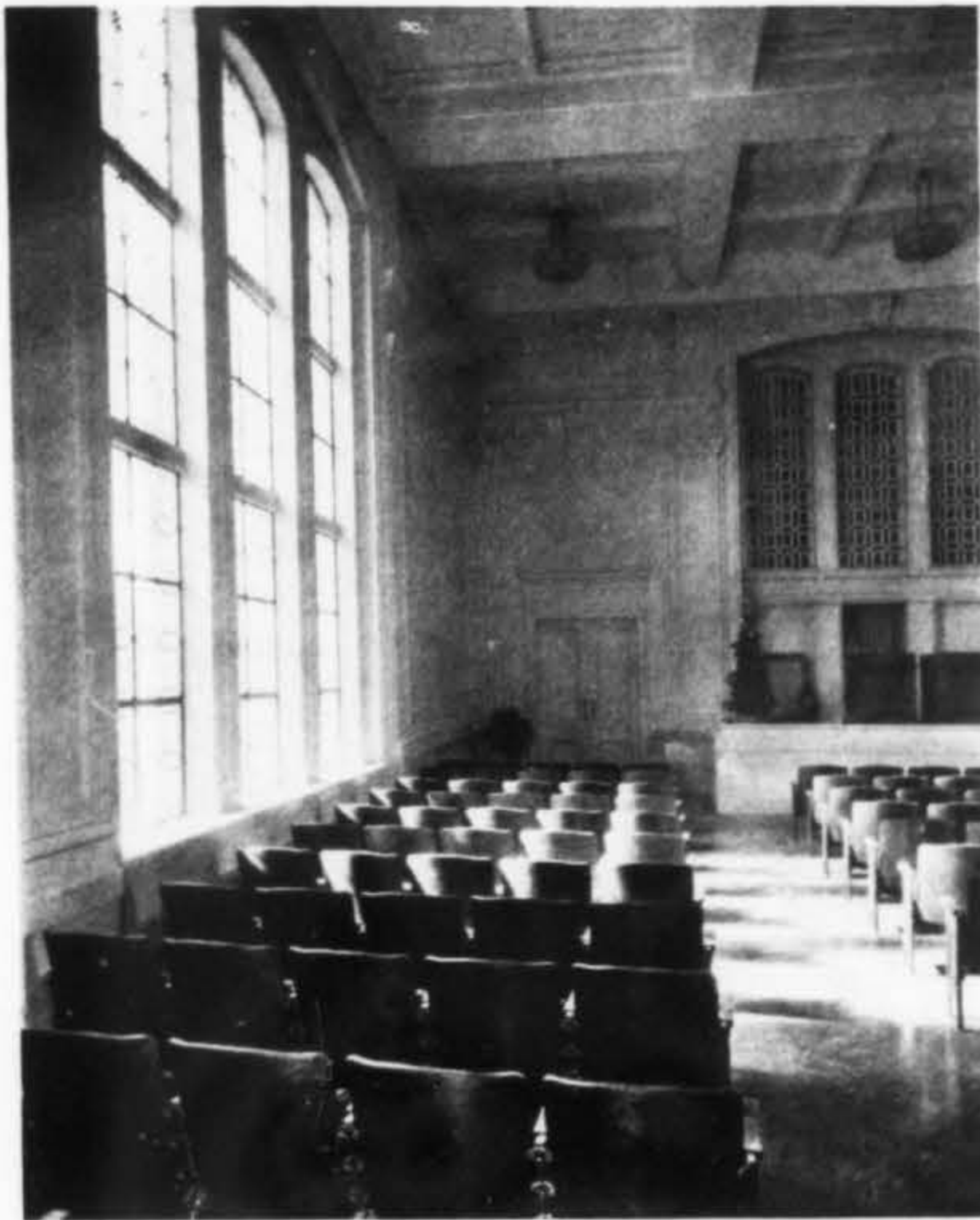


of artistic and architectural effects. Now the fine structure bulks more impressively through the high tufted eucalyptus, screening the picture as if to break up any monotony of mere ponderosity,—a softening of line, a diversion of mood, contrasting light and shade, a veritable triumph of arrangement. Nor should the task of planning be passed off too lightly. Basic needs of those constructing the Sanatorium dictated certain fundamentals, happily solved in general by designing the building in the form of two Ys placed



The several sitting rooms have the same air of quiet elegance, of unostentatious comfort, that may be found in the fine private home whose owner is endowed by nature, with good taste, and by education with refinement.





the chapel-like windows marking the auditorium, all in different ways anticipate the supply of a need as well as pertinency with relation to site, climatic conditions and general requirements.

The reception room is a characteristic example of decoration throughout the building. It is entered through the ample lobby which accentuates, by its formal tone, the charming spaciousness of this room flooded by sunlight from the great bay windows set midway on the long south terrace, commanding a sweep of garden and quiet resting places, grass and flower panels and fountain. This is an authentic introduction. Everywhere there are views of loveliness, pleasant to enjoy, full of light and good cheer. It is a house of delightful surprises at every turn, unexpected vistas unfolding sweetness and grace in profusion,

as if they would urge the guest to take his ease at this inn and know the charm of true hospitality.

And what shall one say of many architectural "features": sunny offices and corridors; the auditorium, equipped with pipe organ and seating 230; the fifth floor living room and sun room with far reaches of view oceanward; of all the numerous devices, planned with so much thought and care to the last detail that this building might stand, as it most certainly does, for a true benevolence? If it is not necessary for one to be an artist to appreciate art, then it should be equally true that one need not be an Indian to appreciate the chaste grandeur of Taj Mahal or the sentiment which prompted it; one need not be a Christian Scientist to admire the architectural composition, mass and placement of this Sanatorium, or its evident purpose.

In a true and vital sense, it may be observed that this building escapes the air of institutionalism. There is nothing about it remotely suggestive of a hotel or hospital.

end to end. With modifications to fit the requirements of very sharp contours, the result has justified every expectation, artistic and utilitarian.

The approach to the grounds is from 17th Avenue, over a winding paved road which sweeps gracefully to describe a hairpin turn, past flowering terraces to the court. The port-cochère, lending dignity and variation to the main entrance of the building, dormers, balconies with their cast bronze rails, sun porches terminating the southerly wings, the stair towers, loggias, and



Quite emphatically it is a home unaffected by continuous transiency, with only minor characteristics of a delightful inn, in which one enjoys the status of a guest without feeling any of the restrictions ordinarily associated therewith. Structurally sturdy, with heavy steel frame resting on foundations blasted out of solid rock, and all concrete tied in with an unusual weight of reinforcing, the result to all appearances and use remains essentially domestic, the atmosphere and coziness of home,

(Continued on Page 64)



Already a very delightful use has been made of the natural scenery, trees, sloping contours, by Helen Van Pelt, the landscape architect. Planting, water, stone work, all has been kept in harmony with the handiwork of nature, and one can conceive of nothing more restful, affording rare opportunity for quietness and study. A woodland sanctuary, almost in the midst of a great, busy city.

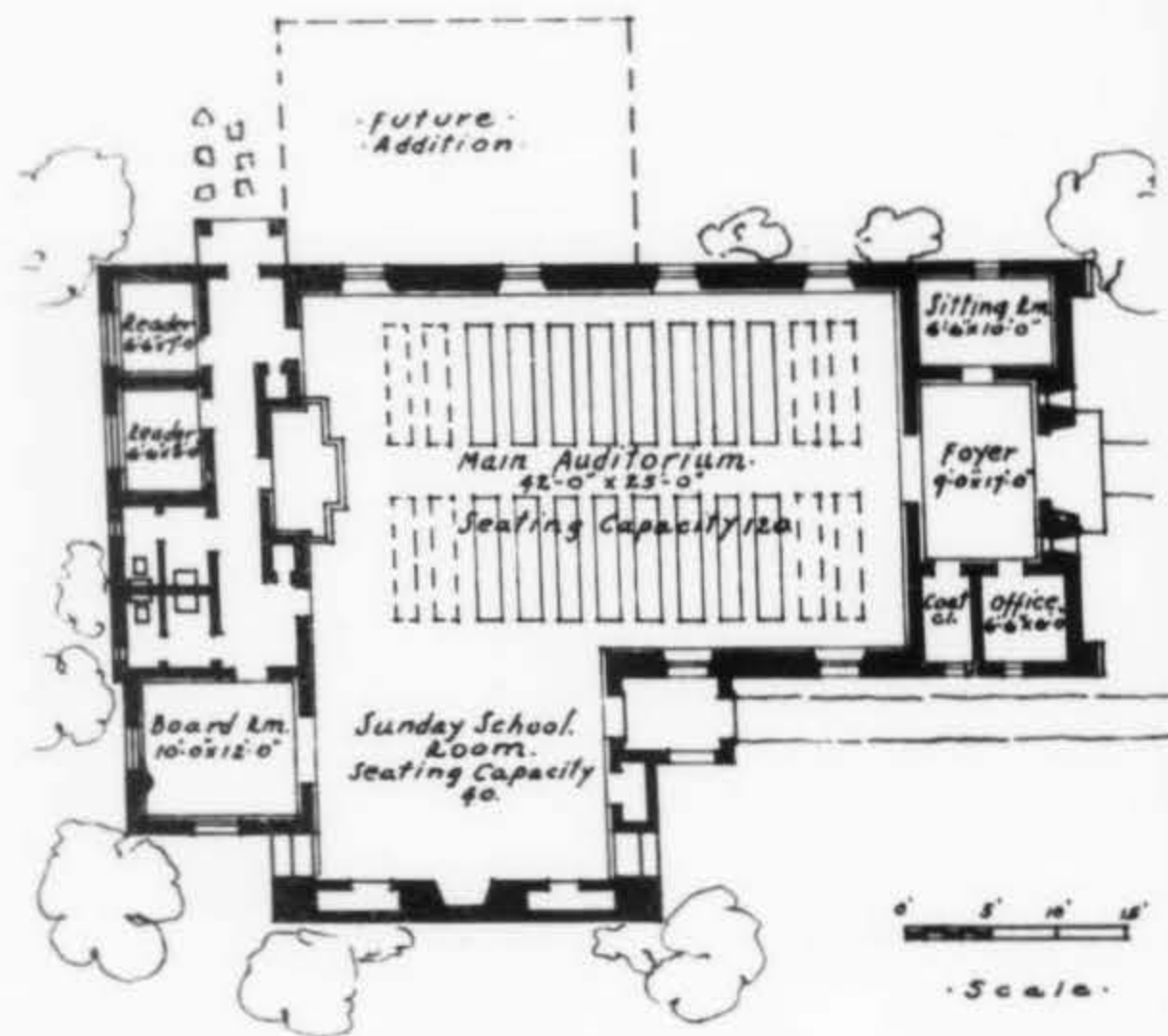




**A Beautiful Little Church
Fillmore, California
H. Roy Kelley, A.I.A. Architect**

There is an unmistakable devotional quality to this little church, as well as what architects call "character." Simple in design, restful in effect, The First Church of Christ Scientist possesses a solid dignity, expresses its function sincerely, unaffectedly. It received Honorable Mention in the "Christian Herald" Competition for small churches, and an Honor Award from the American Institute of Architects, Southern California Chapter.

Photographs by George D. Haight





Residence of Mr. B. C. Bougher, San Marino; Robert H. Ainsworth, A.I.A., architect.

A NEW YORKER'S IMPRESSIONS OF CALIFORNIAN ARCHITECTURE

By R. W. SEXTON

AS a New Yorker, I have been brought up to think of architecture in terms of the old styles and periods. We Easterners have for so many years considered that the success of a design depended solely on its suggestion of some one of the historic styles, that we seem to have lost sight entirely of

the fact that design is determined by the various social and economic conditions that prevail in a locality, and not by the preferences of a client for the designs of one period of the past over those of another. The fact is that we in New York City and environs have carried on our architectural practice more as one would expect a tailor to do than an artist. Prospective house-owners, or a group of men about to invest millions in a new building, approach an architect with their minds made up as to the "style" which the design shall affect. They show the architect the kind of building they want from a "book of fashions in architecture" and commission him to design a building along similar lines that shall meet their needs

and serve their requirements. Sometimes the problem is a big one; for it is no easy matter to design a building that shall have a modern apartment house plan and adhere to Gothic architecture in its design; or to plan a modern bank that shall have the appearance of a Greek temple. But that is what the architects in the East have been up against for years. They have been designing in fifteenth century ideas and building in twentieth century materials and methods of construction, with the result that our buildings lack that sense of unity that is so necessary to good design.

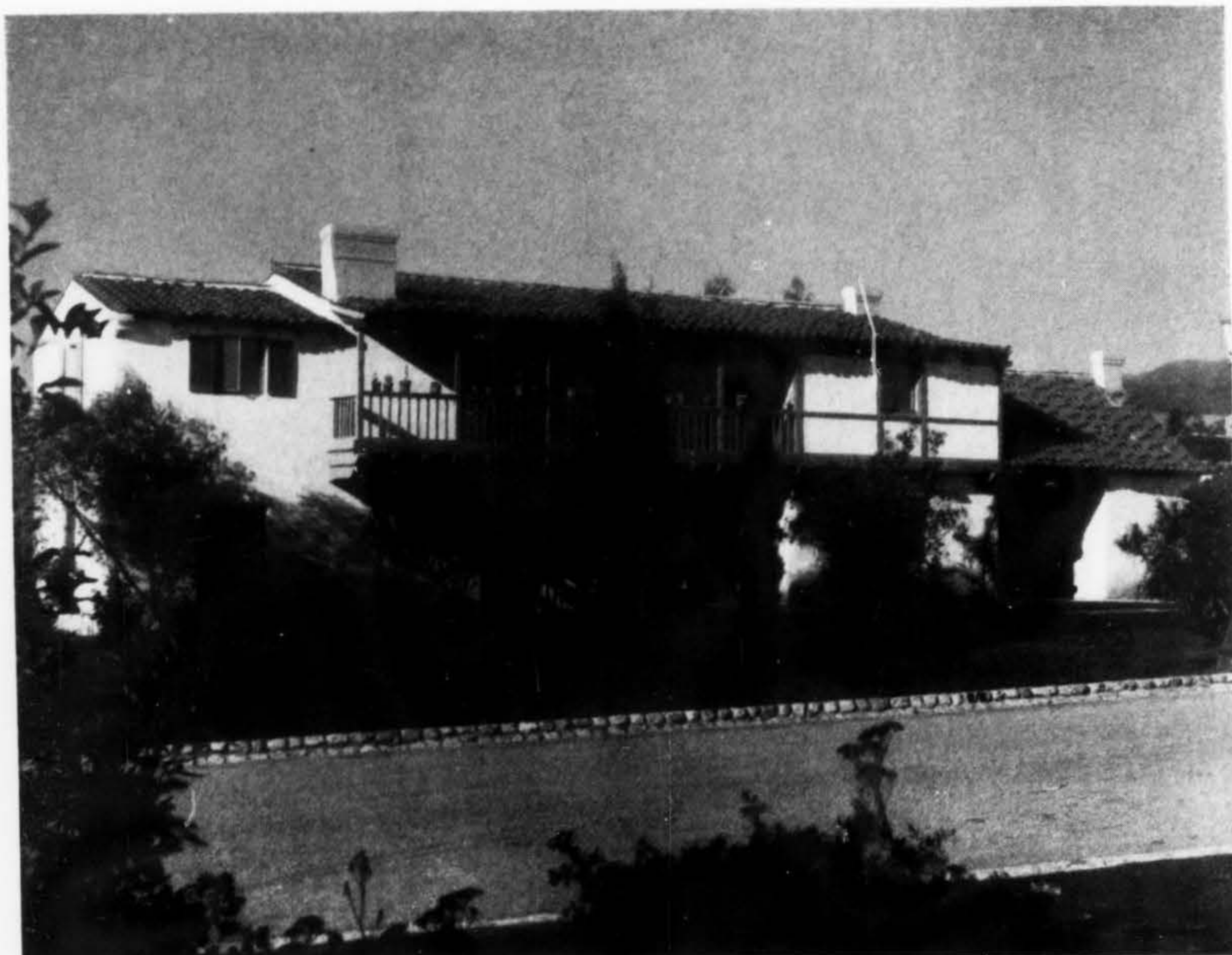
I have been brought up, then, as I say, on "period influence," and I was well prepared, before I left home, to talk "Spanish influence" with California architects.

I entered the Golden State at San Diego. I saw evidence of "Spanish influence" here and there, but I very quickly was convinced that it was not so much the influence of the Spanish that interested me as it was the influence of climate and topography on architecture. Immediately I began to see that



Residence of Mrs. Col. Herman Hall, Sierra Madre; the late Everett Babcock, architect.

**Mr. Sexton was for some years Associate Editor of the "American Architect," and is the author of several books on architecture.*

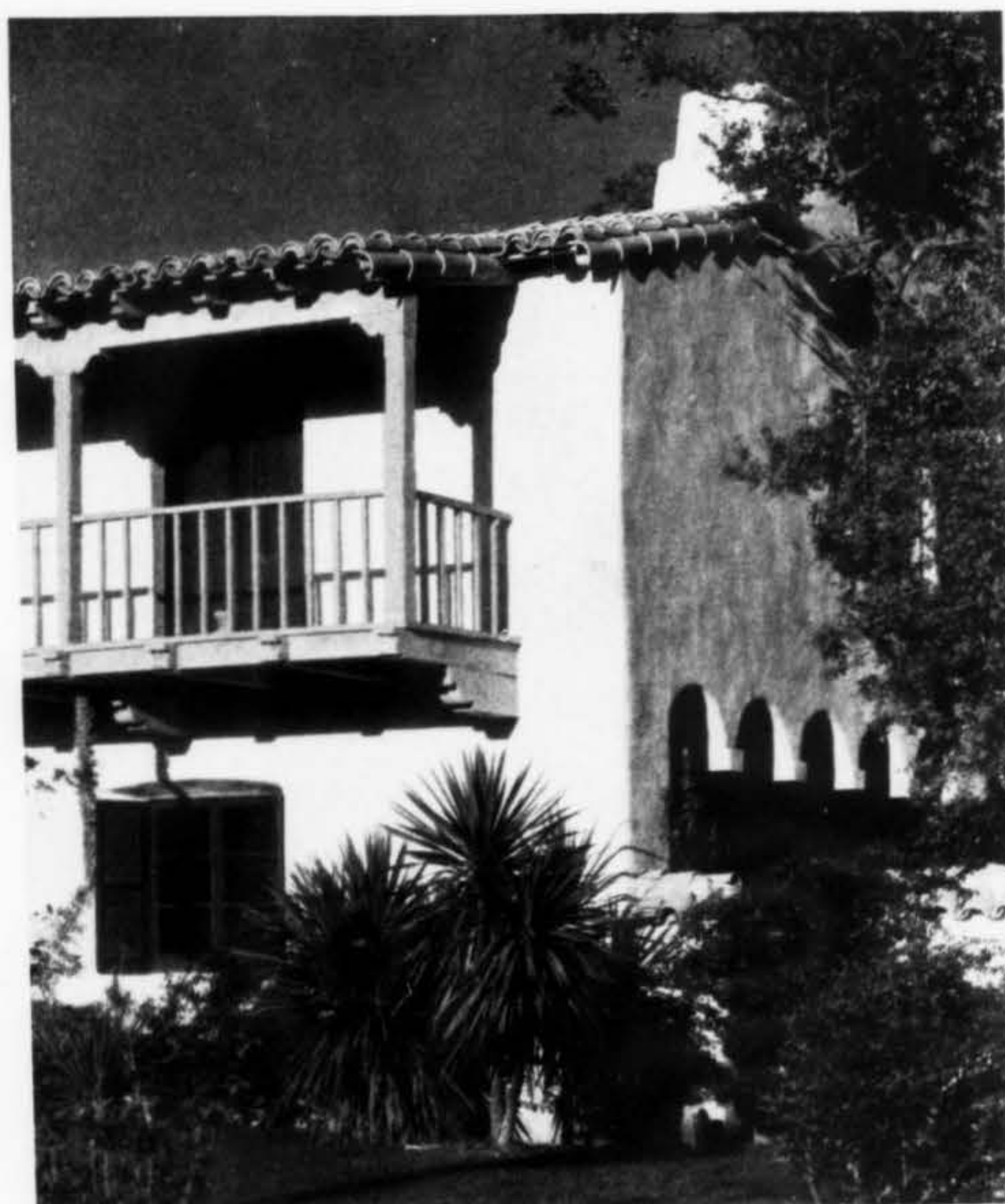


Residence for Mr. Eric Barclay, Santa Monica; John Byers, architect. Showing a combination of the influence of Spain and of the American colonies in early California.

what similarity there was between the San Diego buildings and Spanish architecture was due to a similarity in climatic conditions between Spain and southern California. I realized, as any other New Yorker would realize when visiting California for the first time, that the San Diegans live entirely different lives than we do in the East. They live closer to nature. In a part of the country where the sun shines ninety-nine days out of a hundred, they live naturally more out-of-doors; and in a locality where rain seldom penetrates below the surface of the ground, dampness and moisture do not enter into the problem of construction, with the result that they naturally build closer to the ground.

Thus I readily accounted for the house planned around the open court; I saw the reason for the low-pitched tile roof, and I saw how effectively the stucco walls, with their sandy finish, tied the low rambling house to the ground. In other words, I soon forgot the "Spanish influence" and recognized an architectural style logically developed to meet prevailing conditions. An occasional detail would recall the days of the Spanish Missions. Under the guise of "Spanish influence," these details would seem almost sacrilegious; while embodied in a design thoroughly Californian, they touchingly recalled the history of earlier days.

And as I went north in the state, into Los Angeles, and the neighboring towns in the county,—Pasadena, Beverly Hills, Santa Monica and Hollywood—I saw in a big way of what I had seen in a smaller way in San Diego. And as I talked with architects like William Templeton Johnson in San Diego, Roland E. Coate and Reginald Johnson in Los Angeles, John Byers in Santa Monica, and T. L. Pflueger in San Francisco, I learned how the American spirit is being more and more injected into Californian domestic architecture. For in the more recent houses which these and other architects have designed, one sees here and there a suggestion of early Colonial or even Georgian—ideas which have come from the East with the early settlers in California.



A detail view of the residence of Mr. B. C. Bougher, at San Marino, California; Robert H. Ainsworth, A.I.A., architect.



Residence of Mr. and Mrs. Hervey Bates Perrin, Pasadena; Garvin Hodson, A.I.A., architect.

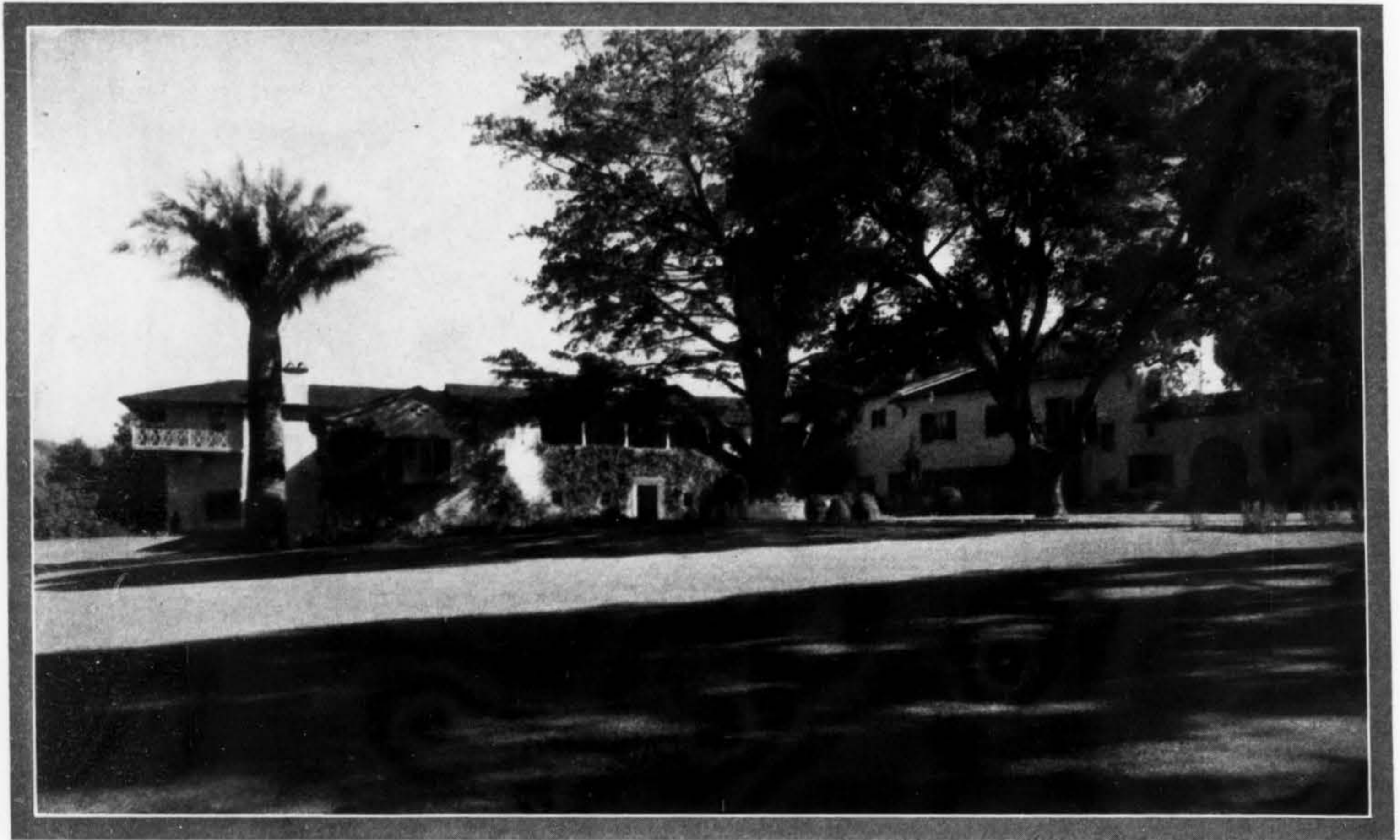


Preserving the traditions of the Monterey Spanish-American colonists; a wing of the residence of Mr. Lionel Armstrong, Arcadia, California; Roland E. Coate, A.I.A., architect. ✓

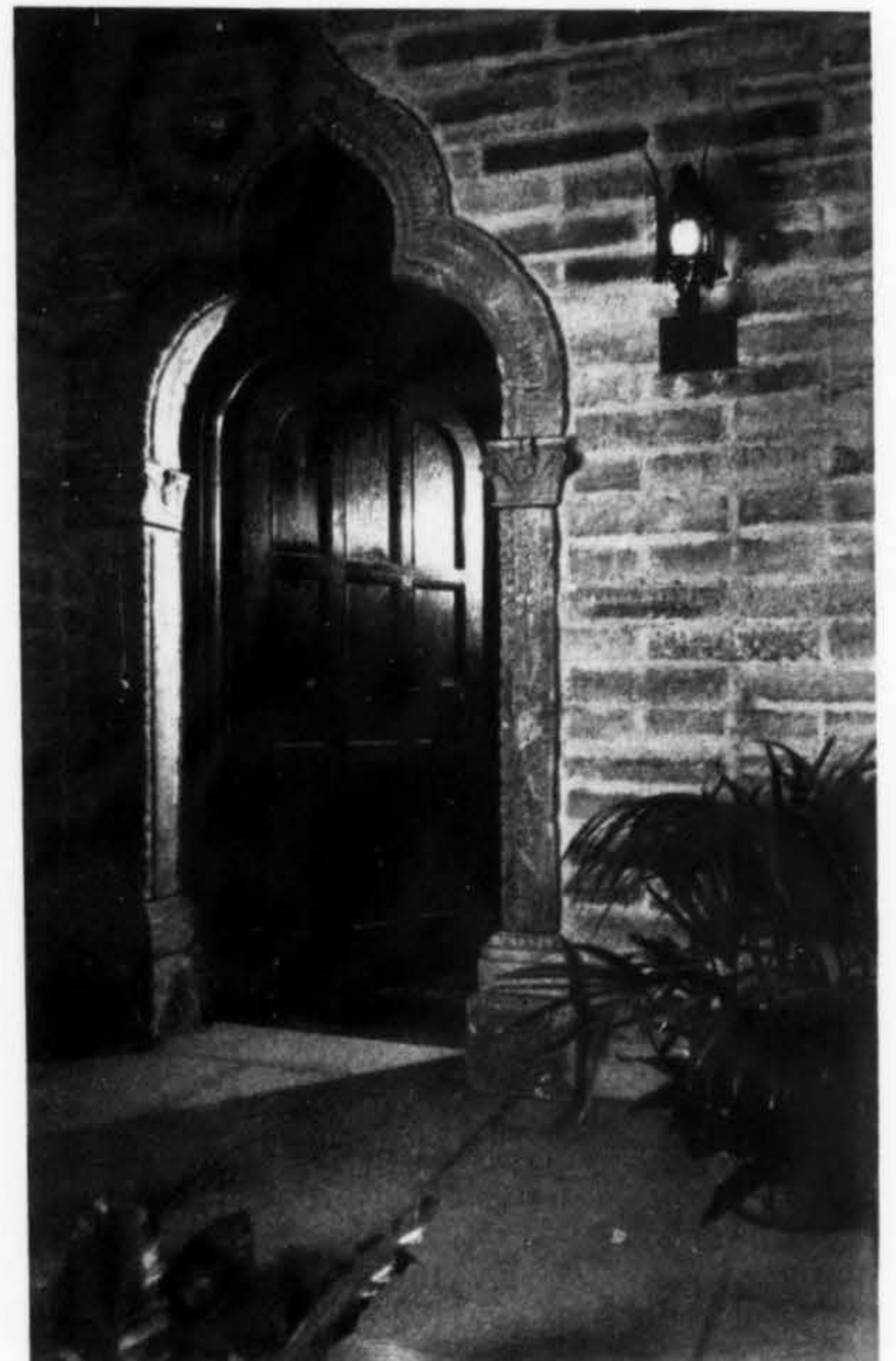
Here I am talking "period influence" again, the one thing I wanted particularly to avoid. It has become a habit with me. For it is not the fact that certain ideas in Californian architecture may be traced to a Colonial origin that interests me, but it is the manner in which this American note is introduced. There is never any attempt to employ "copybook" methods; no attempt at authenticity; no attempt to affect Colonial architecture. The suggestion of Colonial is there, perhaps, but it is not visible. For California architects are too eager to exercise their creative ability to indulge in mere imitations.

I go back to New York, then, proud to know that somewhere in my own country, at least, architects are still artists—designers—creators. Artists who are not afraid to give expression to their individuality; designers who understand and practice the principles on which architectural composition is based; creators who have the ability to create and exercise that ability.

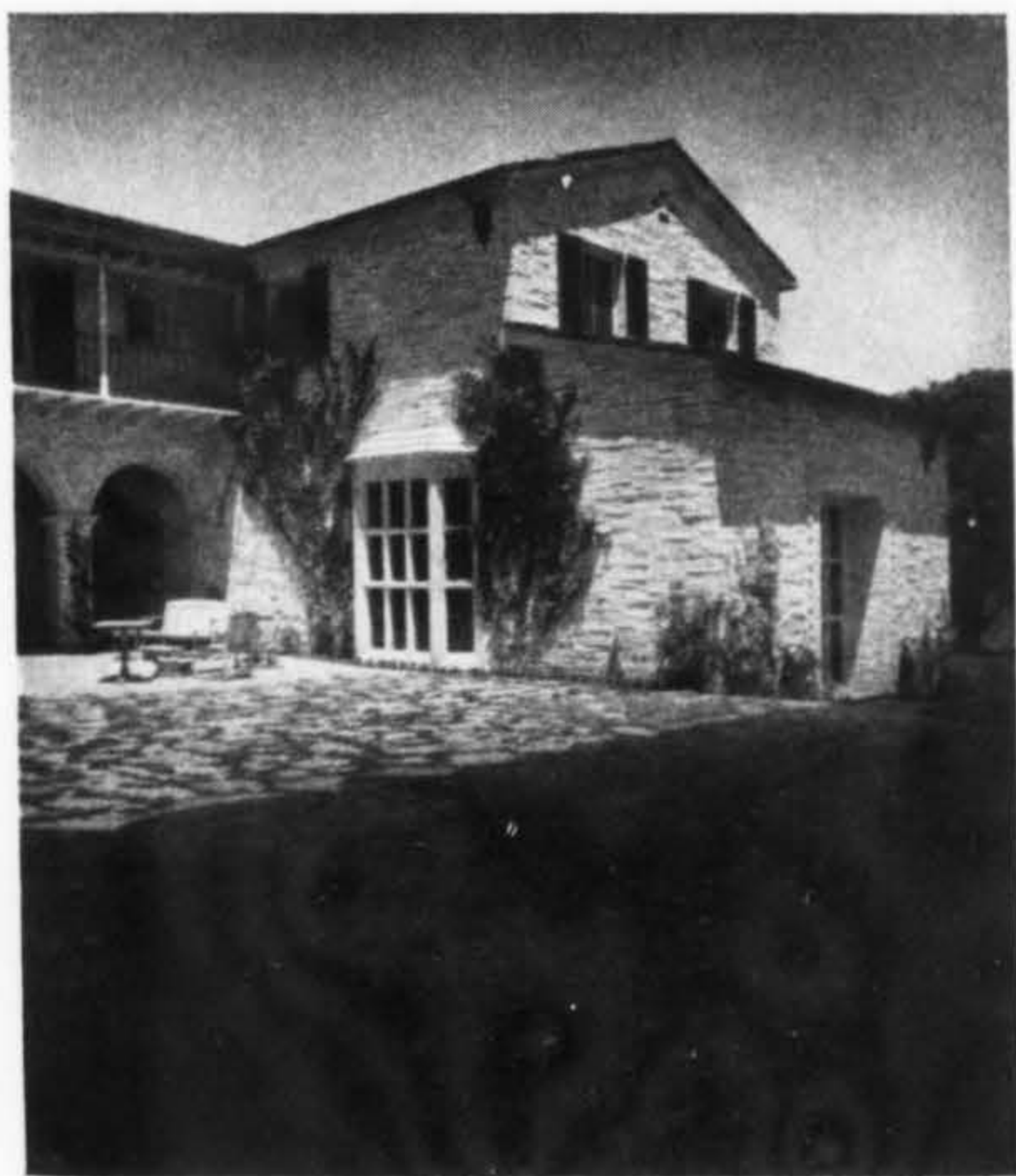
You may think I have spoken harshly of the architects in the East. They really are not to blame. The people have forced them to work as they do. There is evidence now of an uprising amongst certain eastern architects. They cannot put up with it any longer. The modern movement is the result. While there is still little evidence of modernism in domestic architecture, the people are beginning to understand that architecture is a much nobler art than merely copying buildings of the past. It is logical that the modern movement has been practically confined to tall buildings—to skyscrapers. For the skyscraper is an American institution; the tall building serves an American purpose; it is the result of the perfection of an American method of construction. And it speaks well for progress in American architecture that a distinctive American style of architecture is the result of an effort to effect unity between purpose, structure and design. For scattered over the entire country, from the Atlantic to the Pacific, from Canada to the Gulf of Mexico, one sees examples of modern
(Continued on Page 66)



The plan of Mr. and Mrs. Robert B. Henderson's home at Hillsborough, designed by Gordon Kaufmann, A.I.A., architect, was very directly governed by the location of the splendid old trees on the property, and, of course, the views and exposures between these trees. At the right is an unusual old stone doorway, brought from Europe and built into the wall of Stone-tile—specially made in a local plant belonging to the owner, roughly textured, irregularly colored with a cement stain.



A COUNTRY HOUSE THAT IS HOMELIKE



Looking from the dining room corner, with its be-balconied bedrooms, to the service wing and garage.

At left is the library wing with a great bay whose came and lights were brought from London, and a bit of the loggia and sitting terrace, paved with cast-stone flags.



Made in Roman brick sizes, from 1½" to 3" wide, and from 12" to 18" long, the Stone-tile are set in wide mortar joints of a light tan color and are stained in autumn shades, from pale tan to warm brown. Woodwork is hewn, whitewashed, then brushed off; roof is of heavy clay shingle tile, ranging in tone from light brown to almost black. Shutters are green.



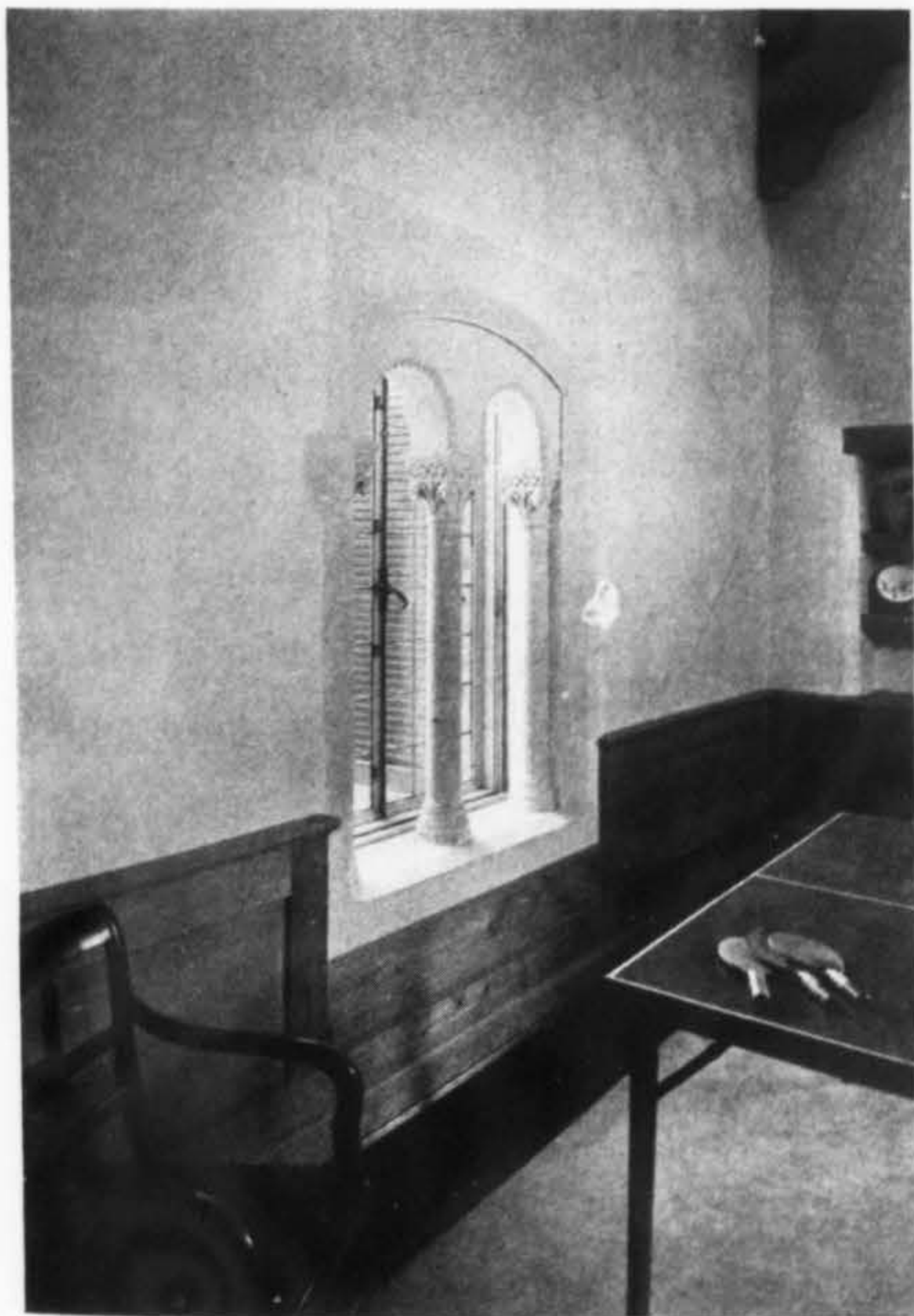
The living room of Mr. and Mrs. Henderson's home at Hillsborough has a wood ceiling, stained and antiqued, with quaint grotesque Gothic corbels from Europe.



In the library, oak paneling was brought from England and put in place; the pargetted Tudor ceiling has an interesting plaster frieze on which old printers' marks are modeled in low relief. All the domestic charm of the mother country.



The cool and lovely treatment of the Henderson's dining room is based on the rich Flemish tapestry, deep blue and tan, and its framing marbelized pilasters and dado.



An almost playful, certainly romantic note is given the play room by this arched, mullioned, cast-stone window frame.



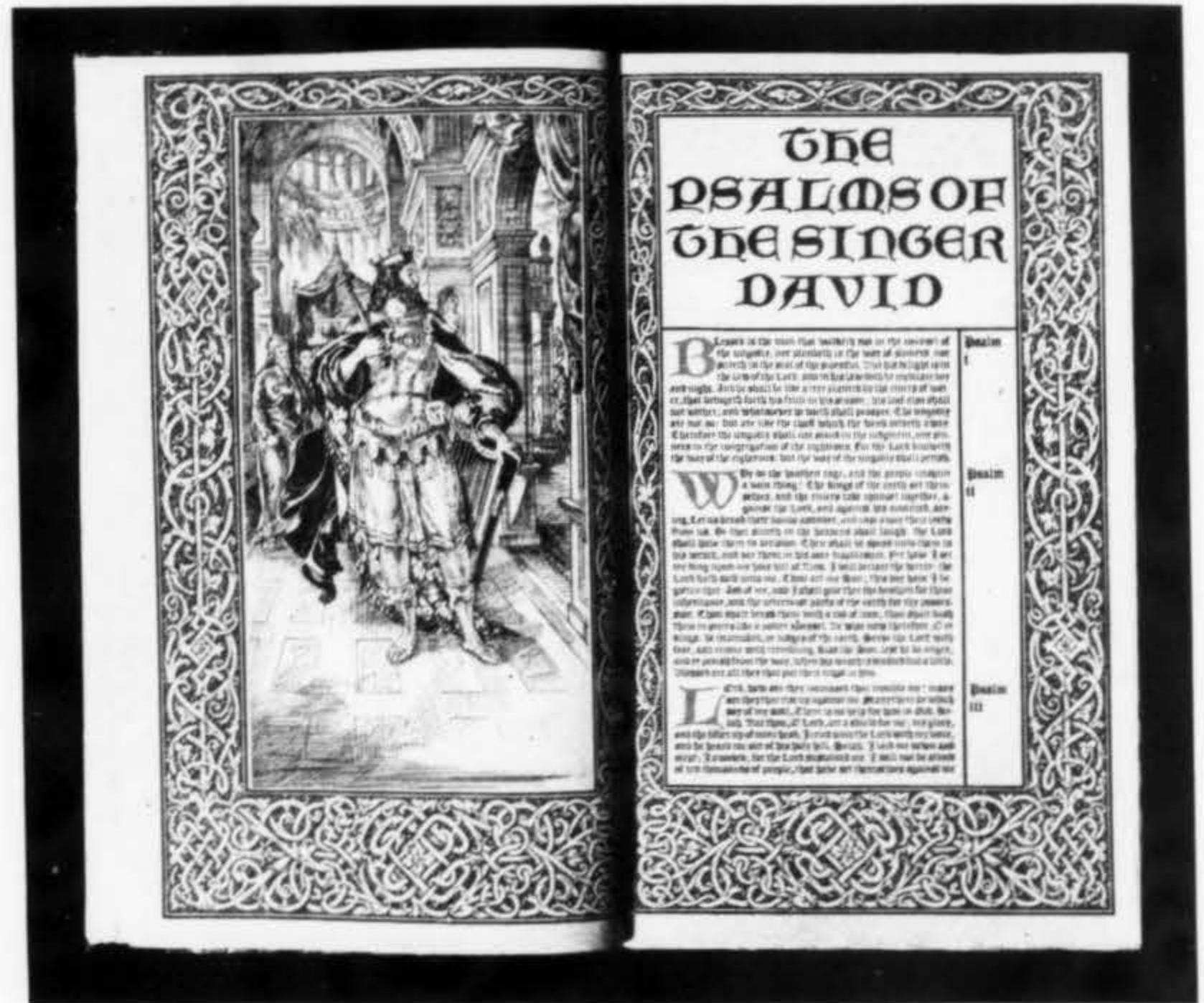
The main hall has a wood ceiling stained a soft, light gray-brown, with cream-white walls and dark plank floor; an old confessional has become a telephone booth.

"SOMETHING ++ FOR BEAUTY HERE"

*An Account of the Ideals and
Achievements of
John Henry Nash, Printer*

By KATHERINE WILSON

"If a man," so goes a famous paraphrase of the Sage of Concord, "build a better house, print a better book, or make a better mouse-trap than his fellow, though he live in the forest the world will make a beaten path to his door." . . .



A typical conception of the province of the printed page: ecclesiastic Gothic type; exquisite decorative border and frontispiece (designed by William Wilke).

RUBBING elbows on the one hand with the city's aloof, white-collar edifices of finance, on the other with the bluff shirt-sleeve warehouses of its wholesale commission district, in the vicinity of Clay and Sansome streets is that inky fraternity of lofts which for three-quarters of a century have housed San Francisco's printing industry. In the midst of these, less venerable than some, more aged in experience than most, stands a grim-visaged building. Something of implacability looks out from the many-windowed expanse of its six-story countenance, a kind of uncompromising allegiance to a pledge of specific purpose. It is

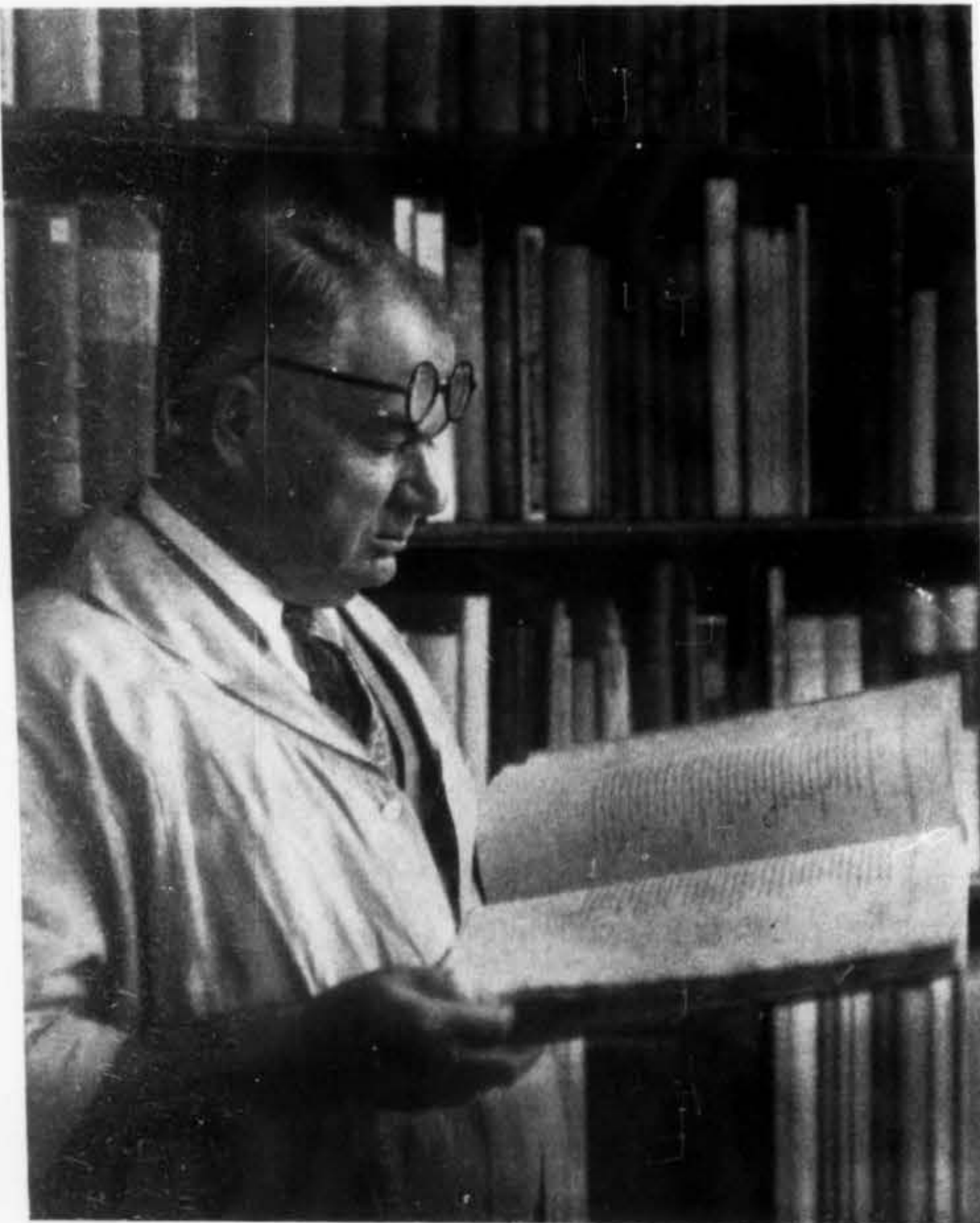
a purpose hardly spoken in the rugged austerity of the structure itself, or in the rumble of pre-occupied mutterings from within, always audible to the casual passer-by. But it is a purpose which has come into being in works all compact of fine art. In robust and exquisite forms, expressing the interpretative genius of an artist, from this structure has emerged the answer to a pledge which, whether literally spoken or but profoundly felt, was made fourteen years ago when he who is this building's tenant first set out upon his mission. "Something"—in the words of Robert Bridges was the substance of that promise—"Something shall be done for beauty here." And in works which today rank their creator with the world's great of his craft and give to the city at the Golden Gate a place with Venice and Hammersmith in the art of beautiful book-making, is the largess of one who has dedicated his life to that task. For, as indicated by the modest name above its door, this is the private press of John Henry Nash, printer.

And what, precisely, may one excusably ask, is a private press?

"A private press," says Will Ransom, "may be defined as the typographical expression of a personal ideal, conceived in freedom and maintained in independence."

Pre-eminently in this sense is conducted the private press of John Henry Nash. From it have gone forth sumptuous volumes of which a single thousand copies have necessitated a price well up in five figures; and from it have emerged masterly examples of book-making, gifts by John Henry Nash to his friends, made for the pure joy of the doing. In between have been limited editions of ancient and modern classics for subscription sale, special copies for private libraries, and even brochures and broadsides designed primarily for advertising purposes.

In the truest sense are the works of Mr. Nash pure handicraft. His "composing room" is literally one, for there at his cases Mr. Nash lays out with his own hand that typographic picture, that subtle expression of the spirit and content of the work, which is his own interpretative contribution to one of his books. It is here that he personally sets or oversees the setting of every page of type, of every sheet that emerges from his press. This setting is done with types designed and cut for him, or drawn from a collection of historic and original faces which his own enthusiasm has made one of the finest in the world. On hand-made papers are printed the finest of Nash books, the product of famous Old



World mills. Only the press-work (which is carried out in the same building) knows the touch of machinery, and even that has been proclaimed well-nigh perfect, every sheet as it comes off having to pass the scrutiny of a master pressman for the slightest blemish or imperfection of impression. Nash books are bound with that manual skill which makes such volumes a sheer delight to touch and to hold. Whether in paper or boards, in tooled morocco or vellum, they inevitably have that substantial integrity, that indefinably personal "feel," inseparable from whatever is sympathetically and masterfully hand-wrought.

Besides Mr. Nash himself, the working staff of this, a printing-house famous wherever beautiful books are known and loved, consists of but three persons: an understudy, Mr. Joseph Fauntleroy; an apprentice; and an artist, Mr. William Wilke, whose singularly sympathetic and finely executed designs and illustrations have embellished most of Mr. Nash's work.

The press of John Henry Nash is only fourteen years old, but its inception dates back four decades to a time when a Canadian-born lad of fifteen took the advice of a printer-uncle and entered as an apprentice the Toronto print-shop of James Murray, one of the best-known master printers of the Dominion. In this environment the boy got his first introduction to fine printing. In grammar school he had read the *Areopagitica*; he became now an omnivorous reader of the history of printing and of stories of its master craftsmen. And so occupied, he began to dream that one day he, too, might be a worthy follower of the great ones of his craft. Meanwhile, succumbing to a wanderlust that had seized him, in 1895 he left Canada to come West, arriving at San Francisco after a year spent at Denver as a journeyman printer among, as it happened, the erstwhile haunts of Eugene Field.

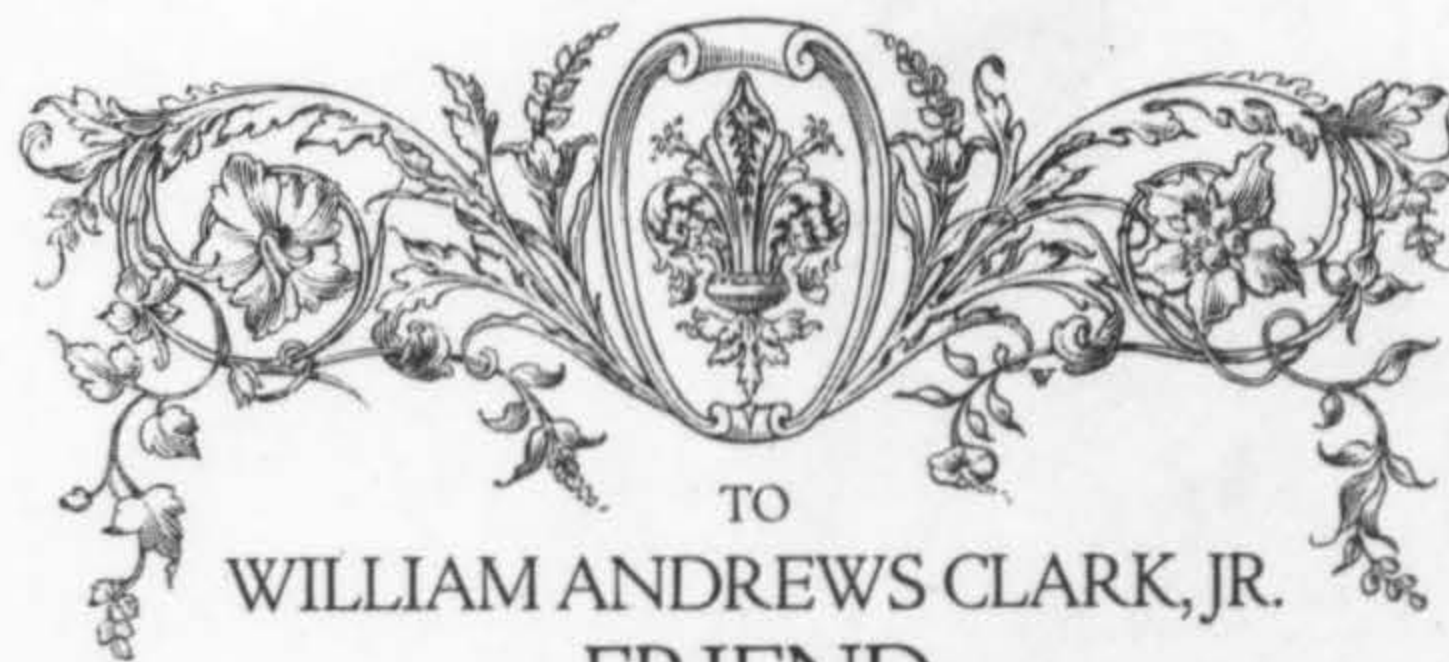
Compared with his later achievements, the eleven succeeding years in local shops were insignificant of results, yet the earthquake and fire found him in his own establishment—and annihilated it! For three years, then, he was "lost" to the printing world, but 1916 discovered him, impatient of further delays and with but six hundred dollars with which to make the venture, again set up in what has been disparagingly termed "a cluttered workshop of limited size" but—his own printing plant.

It was a discouraging time for his cherished enterprise. With the world at war and the United States on the verge of it, the production of beautiful books was one of the last things with which the public was concerned. But providentially for this prospective Aldus of San Francisco there appeared a modern Grolier in the person of Mr. William A. Clark, Jr. The employment of Mr. Nash to print a catalogue of his library introduced to Mr. Clark not only a master printer but a man by now a thorough scholar, steeped in the lore of ancient and modern classics; it gave to Mr. Nash a patron of erudition and fastidious taste, who was only too eager to leave him the freedom vital to the full expression of his creative gift.

Great names illumine the chronicles of "the art that preserves all knowledge"—Gutenberg, Caxton, Bodoni, Aldus, the Elzevirs, Caslon—names, however, inextricably entwined with classic traditions. With these the ideals for the printed page were chiefly those of form and design, calling for a rhythmic flow of line, a pleasing balance of masses, artistry in the selection and arrangement of details. With John Henry Nash has come an innovation which has been declared "the most significant in typographic art since the Renaissance." His is a conviction that there is a definite relation between typographic form and literary theme. To him the printed page is something more than an implement for the transmission

of an idea; it is in itself a *symbol* of that idea, an expression of the intangible essence, the spirit, of that which is to be put in type. For him, books have a "potency of life" which he believes should be as subtly conveyed through the mood of the printed page as in that of the painted canvas or the sculptured marble. John Henry Nash is the first of the printers to see this; he is the first to employ expressionism in his craft. It is a procedure which invests a Nash book with an almost uncanny aliveness, a Galatea-like vitality which, though still in classic garb—for toward those frank grotesqueries of the so-called ultra-moderns its author has only abhorrence!—is, above all, the essence of modernity.

A bibliography of volumes from the press of John Henry Nash would require a space far greater than is available here. But a division made arbitrarily between those issued to order and those made by Mr. Nash as gifts for his friends, would find outstanding for magnificence among the former the "Life and Personality of Phoebe Apperson Hearst." Written by Winifred Black Bon-

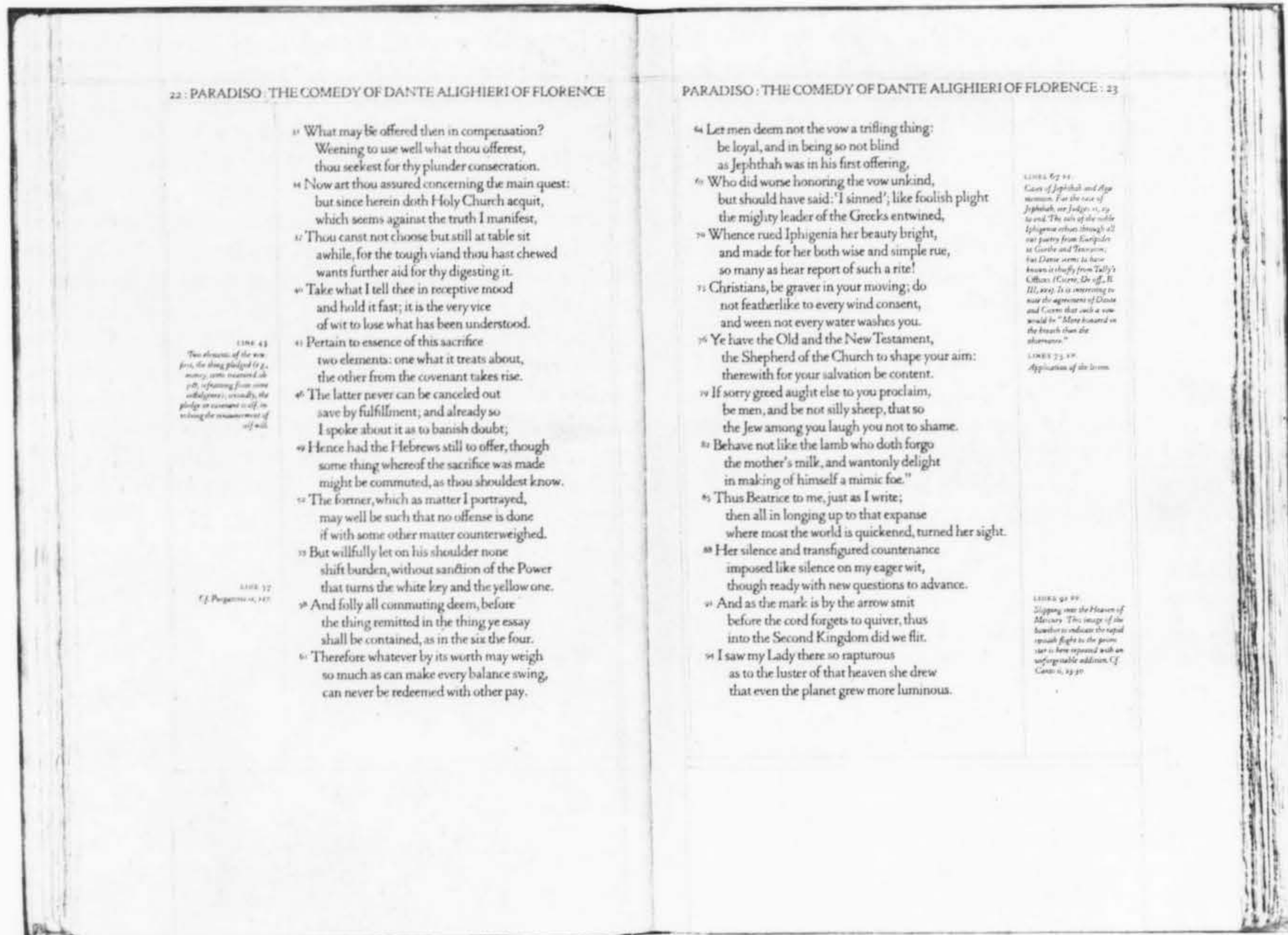


TO
WILLIAM ANDREWS CLARK, JR.
FRIEND

Now that the entire edition of my printing of *The Comedy of Dante Alighieri of Florence* has been sold my thoughts keep dwelling on you who made it possible for me to undertake the work. You may or may not recall the incident. It was some seven years ago that I told you of my ambition to publish Dante in Dr. Melville Best Anderson's translation. I told you that this would be for me a hazardous undertaking, that it would mean heavy outlays over a period of years, and that my bank credit might not stand the strain. I mentioned particularly that paper must be ordered—a costly item—and that I must be prepared to pay for it upon demand. In your generous way you promptly offered to subscribe for ten sets, asking me whether such a subscription would not relieve my anxiety concerning the paper bill. Upon my saying "yes" you proposed to pay the subscription of two thousand dollars then and there. "No," I said, "I do not want the money at this time. The fact that I am free to call upon you when an emergency comes is sufficient for my purpose." And so, emboldened by the encouragement of your support, I began my Dante. As it happened, I did not have to call upon you for help, but that takes nothing from the importance of your helpfulness. The edition is now dispersed—I might almost say—to the four corners of the world, and has won many good opinions. The happiness that has come to me I desire to share with you, my patron and friend. I salute and thank you.

JOHN HENRY NASH
A. M., LITT. D.

Mr. Nash's tribute to his friend and patron is here set forth in sincerity and beauty. This association has meant much to the arts of the book, in America.



files and issued in 1928 for William Randolph Hearst as a memorial to his mother, this volume was printed on Van Gelder hand-made paper watermarked with the names of Hearst and Nash, and bound in full classic vellum with gold tooling, illustrated with engraved portrait and decorative borders by William Wilke. A companion volume, written by Edward F. O'Day, on the life of Senator Hearst, is now in preparation.

Of consistent beauty and elegance in format and workmanship have been the volumes issued year after year for Mr. William A. Clark, Jr. From one of the world's finest collections of first editions of the English classic poets it has been Mr. Clark's custom to choose for gifts to his friends, volumes for reprint by the Nash press. Notable among these have been the *Adonais* of Shelley, the *Tamermanc* of Poe, Gray's *Elegy*, Goldsmith's *Deserted Village*, Pope's *Essay on Criticism*, and the *All For Love* of Dryden. Accompanying each of these have been facsimile reproductions of the original editions, to the making of which Mr. Nash directs a special genius. Of *The Deserted Village*, of which a presentation copy was sent to the scholarly Henry Lewis Bullen, librarian of the Typographical Library of the American Typefounders Company of New York, the recipient wrote Mr. Clark: "I admire many books, but few in the entire history of printing induce enthusiasm as this book

In the production of Dante's "Divine Comedy" John Henry Nash accomplished "the best example of purely typographic book-printing and book-making produced in America . . . a work as perfect as it is possible to make."

does. How Goldsmith and Reynolds would have extolled the printer if the first edition of *The Deserted Village* had been as well done as this—so in keeping with the spirit of the poem—by an Eighteenth Century Nash!" Of the Dryden, there is nowhere in the world today, among publications of this poet, a volume to compare in beauty of typography with this. In addition to these limited editions have been many beautiful illuminated broadsides, reprints from the classics, designed for Christmas remembrance purposes. One of these, a double-page spread of the *Sermon on the Mount*, was sent by Mr. Clark to Pope Pius XI, with whom he had lately had an audience. An acknowledgement of the gift on behalf of the Pope advised Mr. Clark that His Holiness had had the *Sermon* placed in the Vatican library as an example of rare and beautiful printing.

Occupying a rather special place among the books which Mr. Nash has delighted to produce have been those of a series issued almost yearly since 1916 for the California Book Club, of which many have been commemorative or in tribute to California authors. One of the most interest-

ing of this series is *The Testimony of the Suns* by George Sterling. This volume, bound in vellum, includes a facsimile of the typed manuscript sent by Sterling to Ambrose Bierce for his criticisms, and bears marginal notes by Sterling in black ink, by Bierce, in red. The text is accompanied by a Memoir to Sterling by Albert Bender, and an introduction by Oscar Lewis.

Out of a generosity incomprehensible to those familiar with the prices brought by Nash volumes when they trickle out, now and then, through the auction of a private collection, have been those done "by John Henry Nash for his friends". There were, for instance, the *Barney McGee* of Richard Hovey; the *Lake Isle of Innisfree* by Yeats, a gift to the president, trustees and graduating class of Mills College in 1924; the *Heathen Chinee* of Bret Harte. To Mr. Nash's friends these precious items have gone with a prodigal hand.

Superlative among the books which have given Mr. Nash joy in the making have been two: the *Cobden-Sanderson* and the *Doves Press*, and the *Divine Comedy* of Dante. Conceived in 1917 after Mr. Nash had made a printing of Cobden-Sanderson's *Ideal Book or Book Beautiful*, the former, a tribute to the genius of the Doves Press, had been gestating in Mr. Nash's mind for a dozen years, coming to being in 1929. The imprint, with type which is a recutting of the famous Jenson font, on

(Continued on Page 68)



Photographs by Margaret Craig

The residence of Milton Sills, at Brentwood Heights, near Santa Monica, comes as near to being a treasure house of antique works of art, without having the formal atmosphere of a museum, as it would seem possible to achieve. Bertram Grassby, interior decorator, has managed to produce a domestic quality, a feeling of comfort and liveableness, in spite of lofty ceiling and tile floor. The furnishings are of authentic history and beauty.

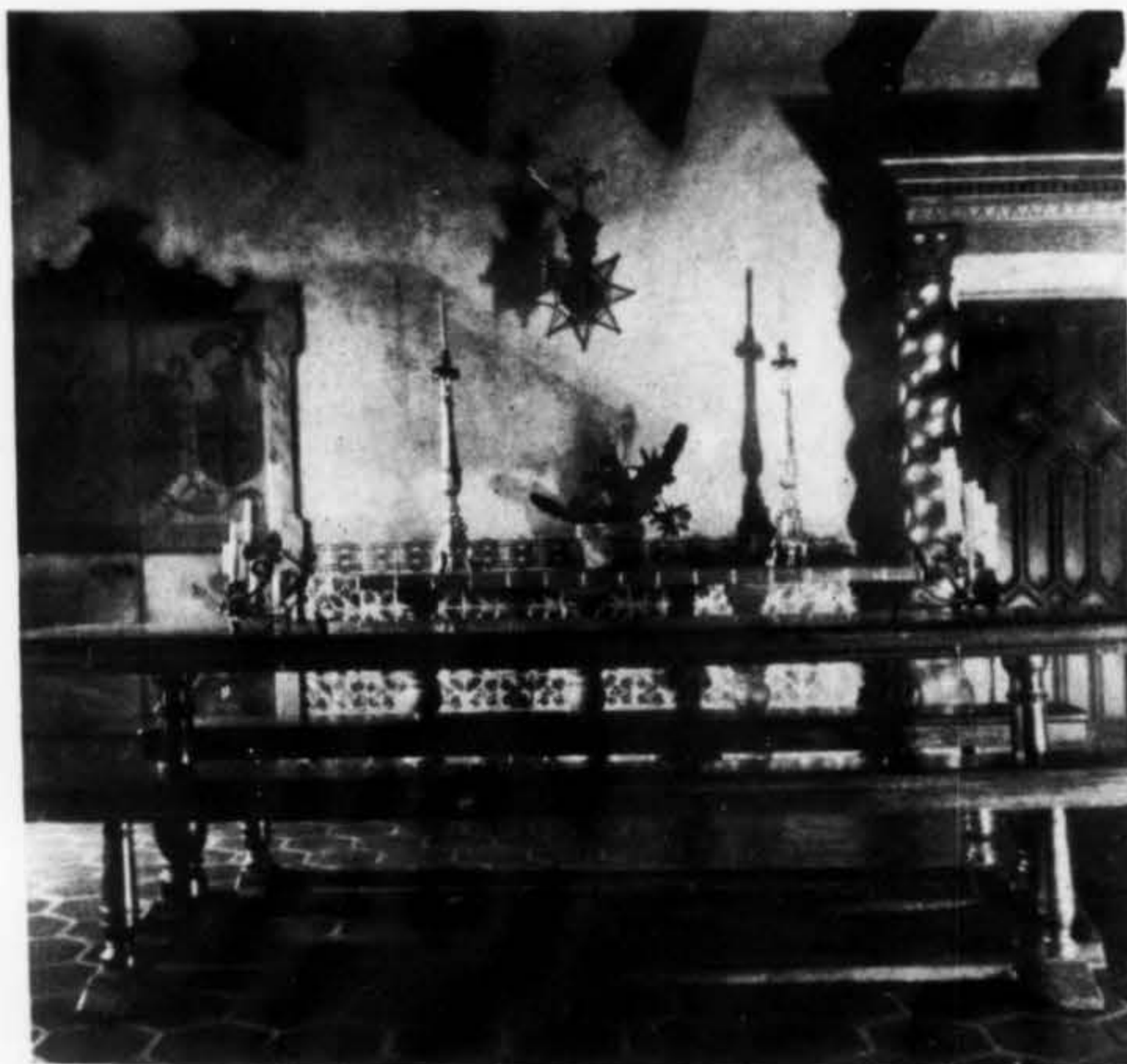
(As we go to press, news comes of Mr. Sills' sudden death; a real loss to stage and screen. Of fine intelligence and education—he was formerly a professor of philosophy at the University of Chicago—and of high ideals and ethics, Milton Sills was a strong influence toward the best development of a new profession and art.)



Against wall hangings of 13th Century Genoese velvet, a glorious mellow claret red over dull gold mullion, chests from Madrid and Morocco carry blue porcelain jars from the young emperor's palace at Peking, old Italian gilt candlesticks. A Majolica vase forms the standard of the table lamp. The fire screen is an old one, delicately wrought iron, from Italy. From Italy, too, is the Circassian walnut doorway, brought from Palazzo in Piedmont; it is rich in reds, blues, gold, all faded and blended by time.



The object which first catches the eye in Mr. Sills' living room, to which it returns and which it leaves lingeringly, is the 15th Century Tryptych which constitutes the only and sufficient ornament to the great chimney breast. The elaborate Renaissance decorations of the old gilt frame are not any too rich for the glowing, velvety colors of these painted panels, which shine like priceless jewels in a shrine of great price.



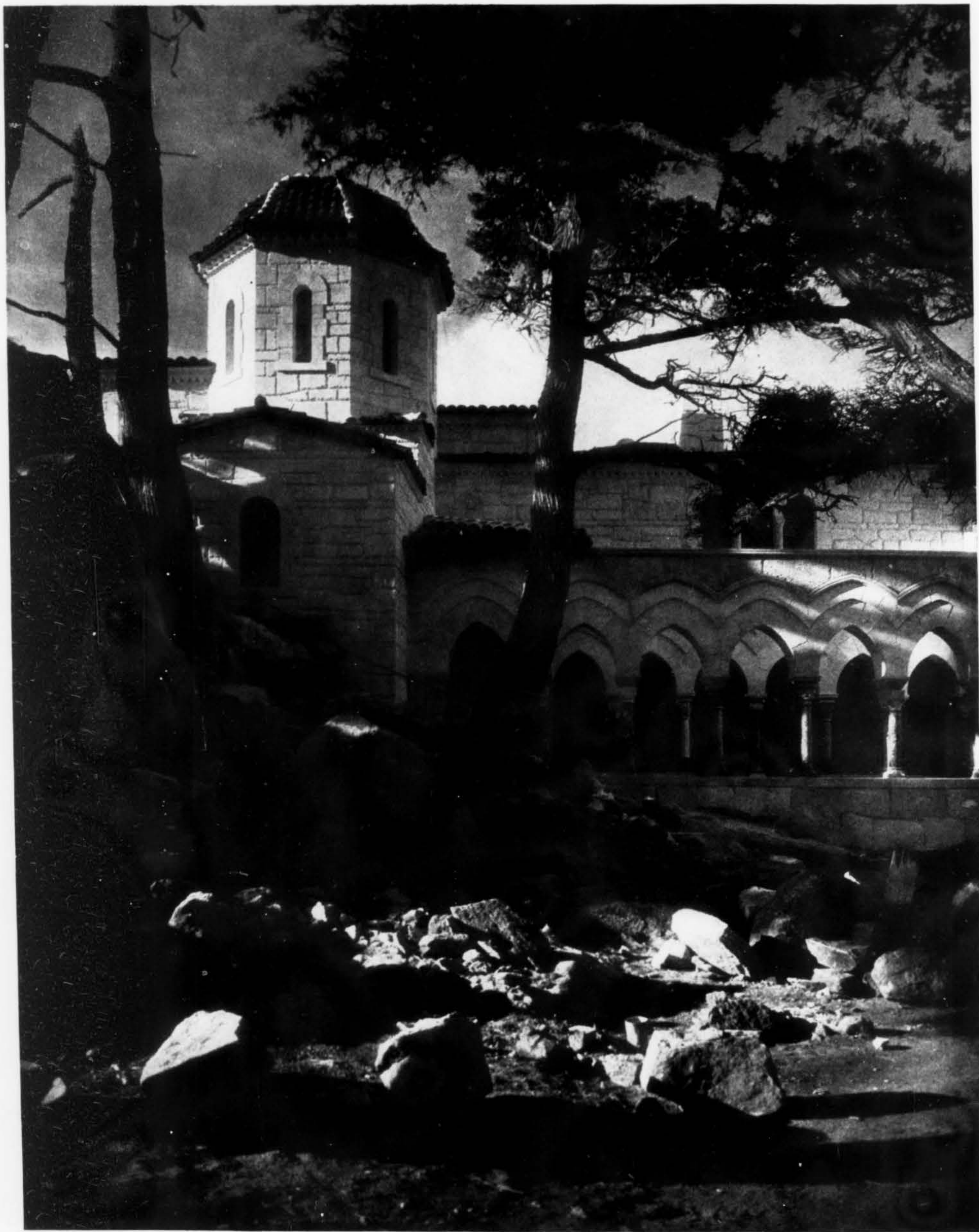
At the left is shown Mr. Sills' dining room—some-what theatric, it must be admitted, but none the less effective, and perhaps the suitable setting for a romantic actor. A floor of deep red waxed tile, wainscot of Persian tile in faded persimmon color and jade green, walls of waxed parchment shade; Venetian doorway with twisted gilt columns; wall panel with richly emblazoned heraldic device; one can picture the Spanish cedar table (from a monastery in the Pyrennees) laden with glittering silver and glass, surrounded by splendidly costumed gallants and dames.



The groined, vaulted ceiling over the main stair hall in Milton Sills' home at Brentwood Heights has been frescoed delightfully in the spirit of the Italian villa; Raphael decorated some pavilion ceilings in this manner. The soft pastel shades produce the effect of having faded, through the centuries, from original glories of red, yellow, blue. . .

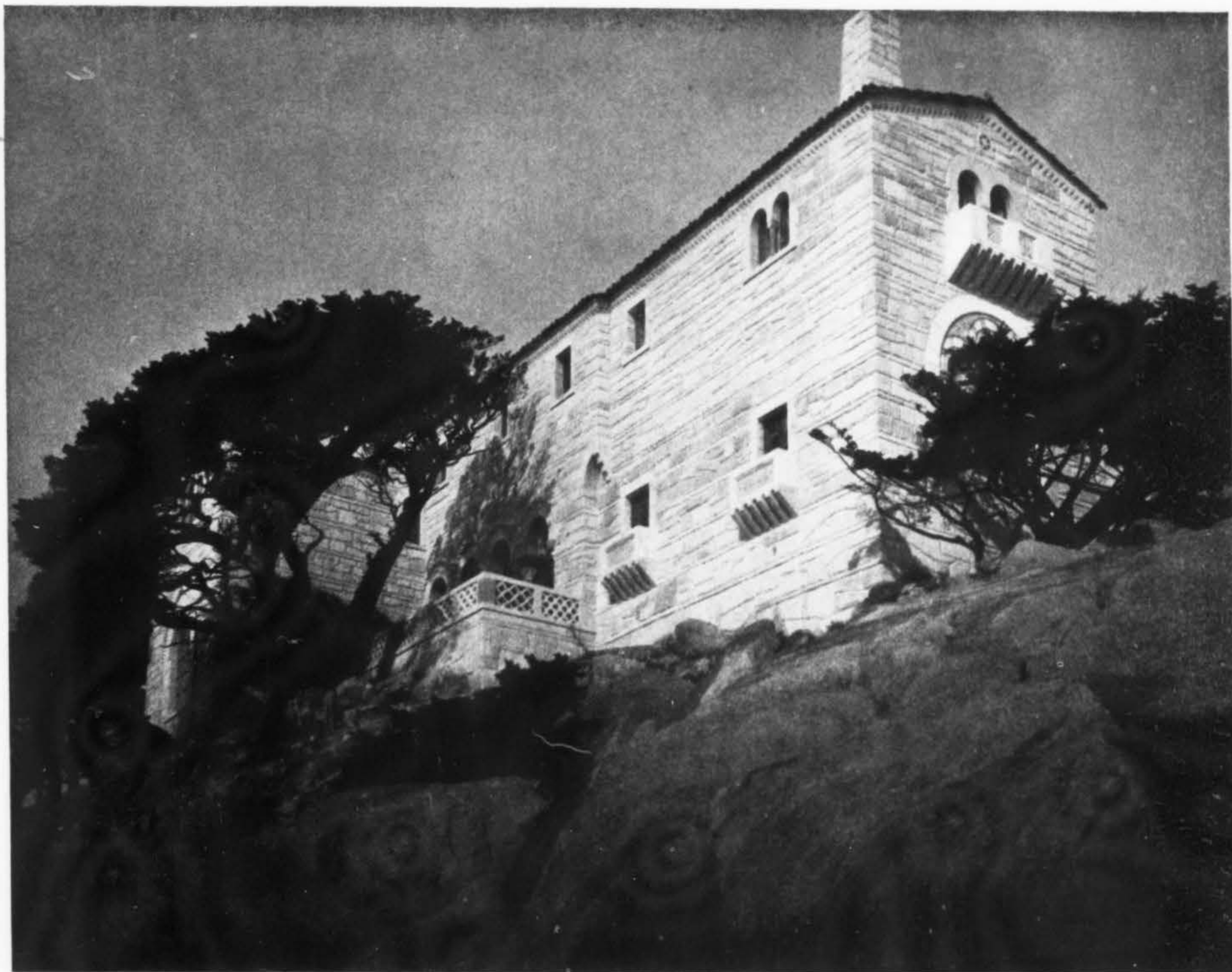


For the owner's bedroom, Bertram Grassby found some old Venetian wood panels with painted inlays and made a frieze of them under the sloping, raftered ceiling. The bedstead of Circassian walnut, the "Vargueña" desk, introduce a Spanish note, far from alien. The hangings are of deep crimson velvet, the bed cover of red and gold brocade.



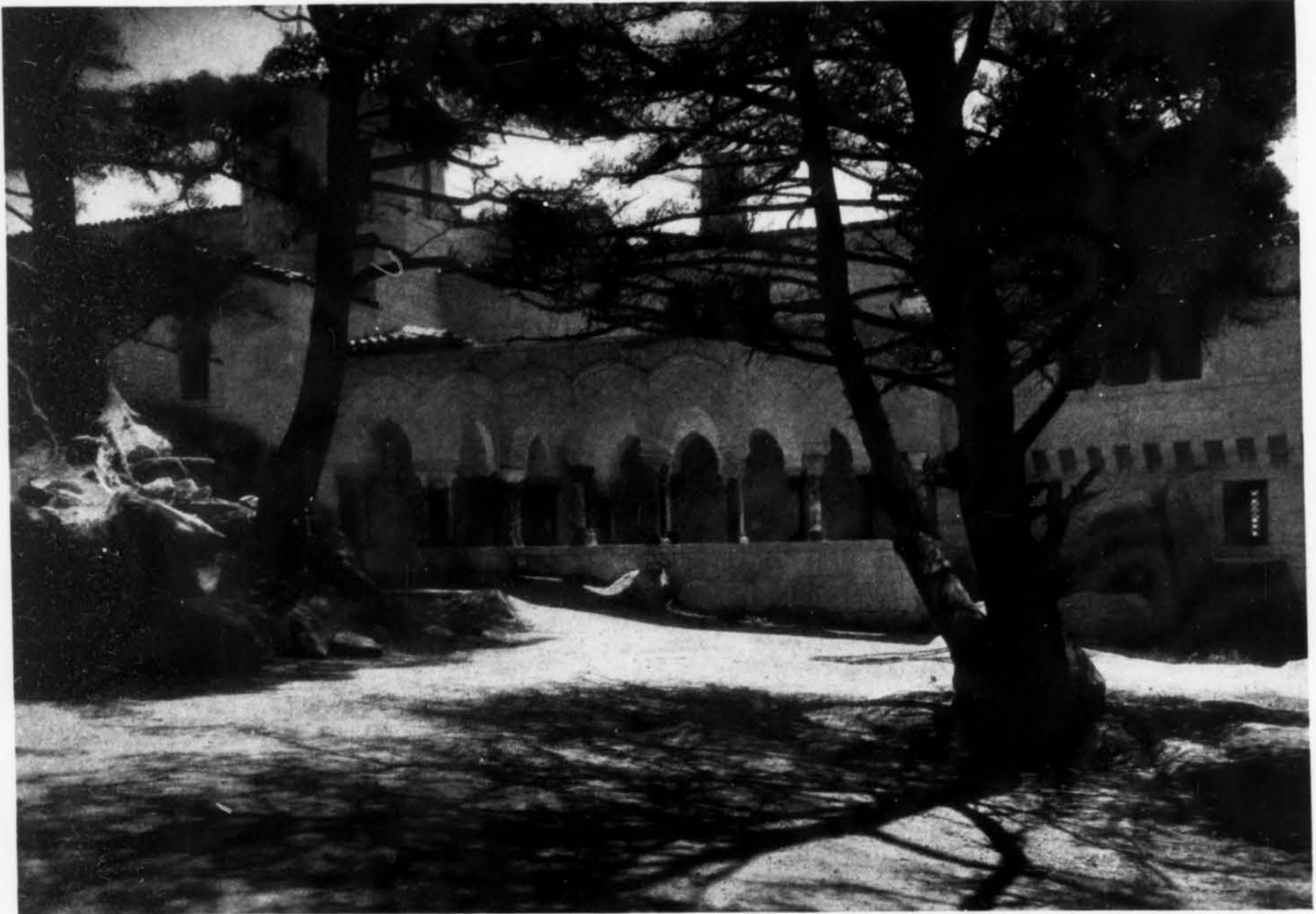
Photographs by Dapprich

Among the rocks and cedars of Pebble Beach, the late George Washington Smith, A.I.A., created for Mr. and Mrs. Paul Fagan a summer home in stone, marble and tile—a modern Byzantine castle on the western Mediterranean.

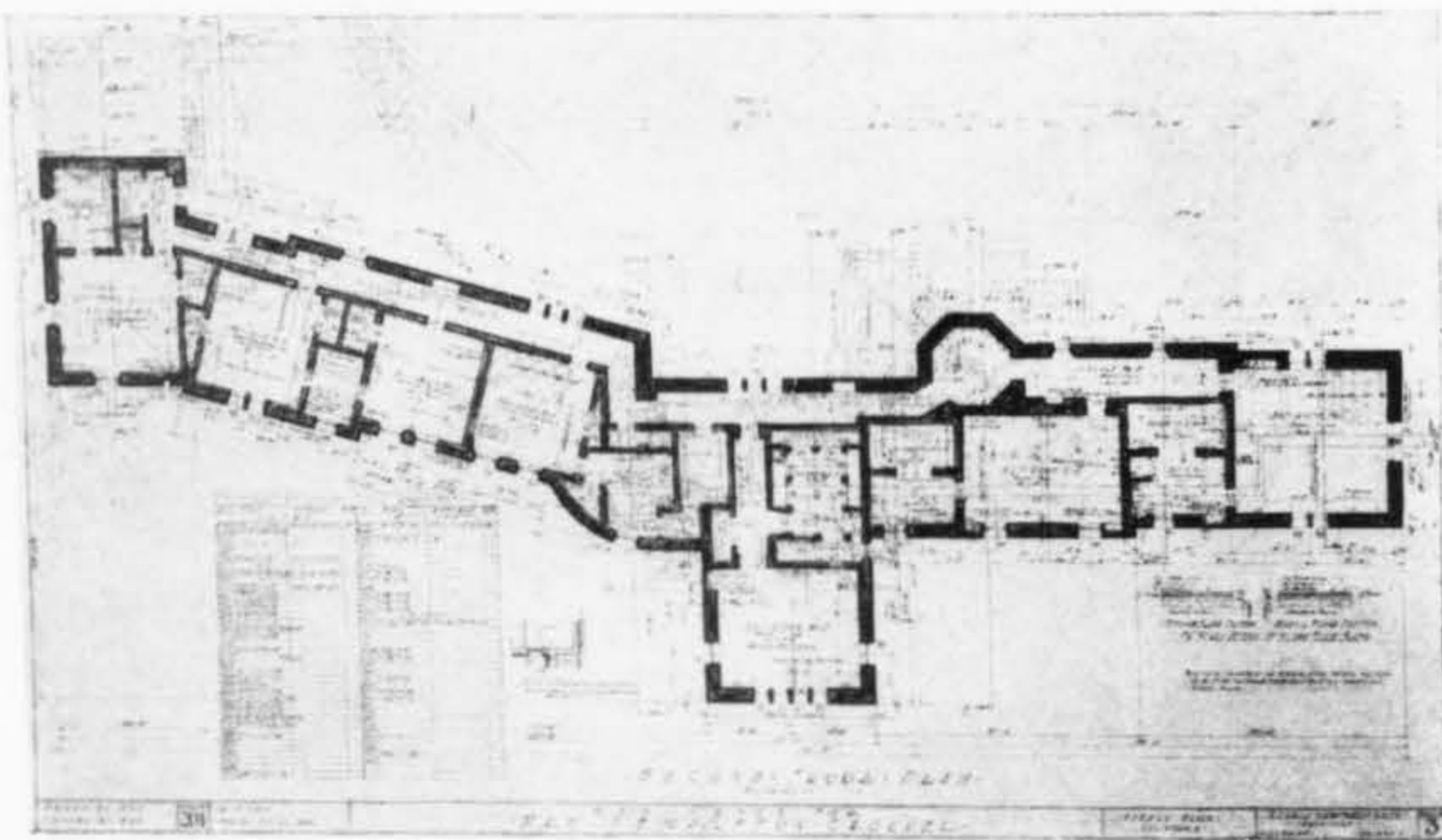
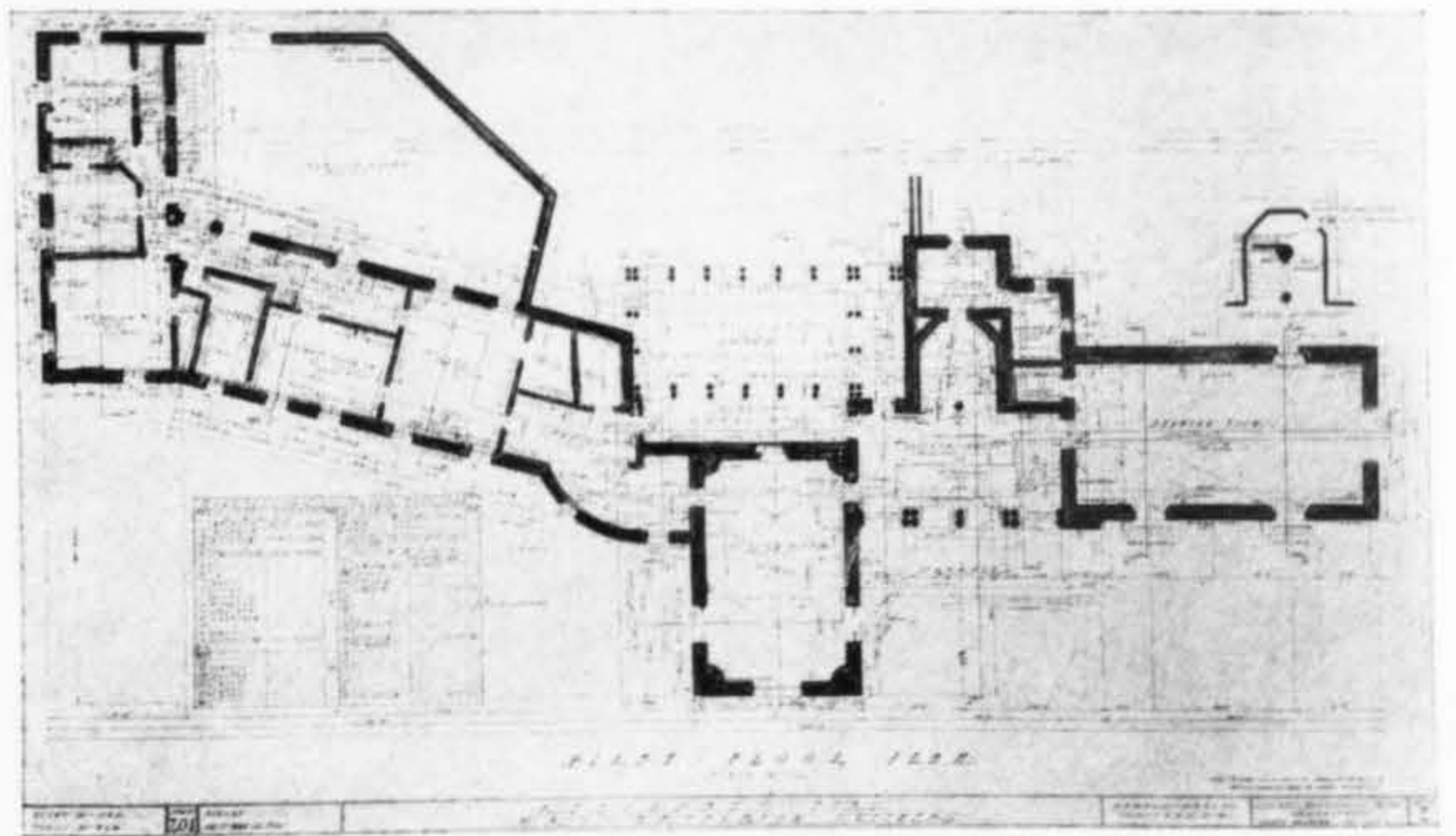


Sheer from the craggy slopes bordering the ocean rise the massive stone walls of the Fagan's Pebble Beach home.

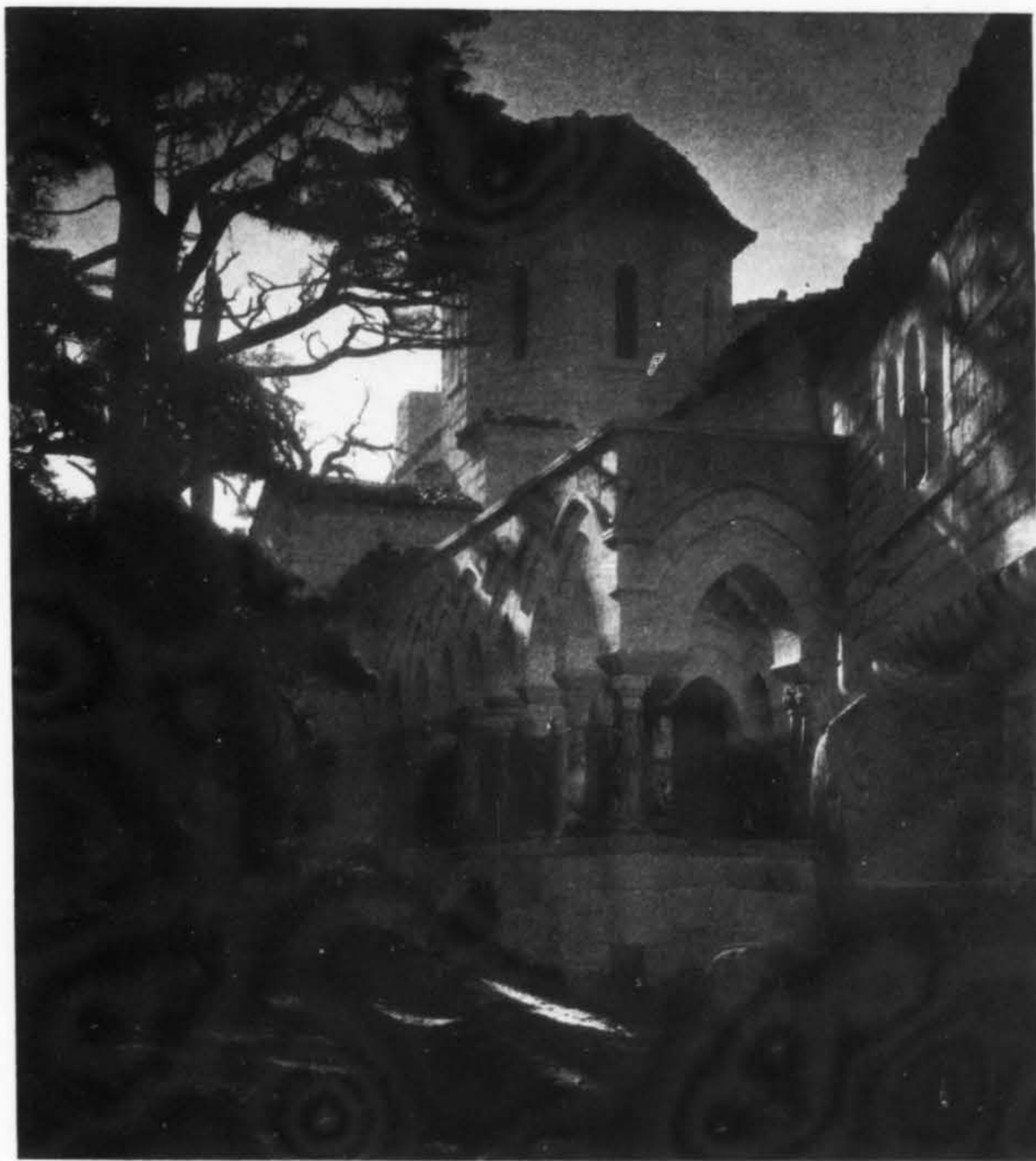




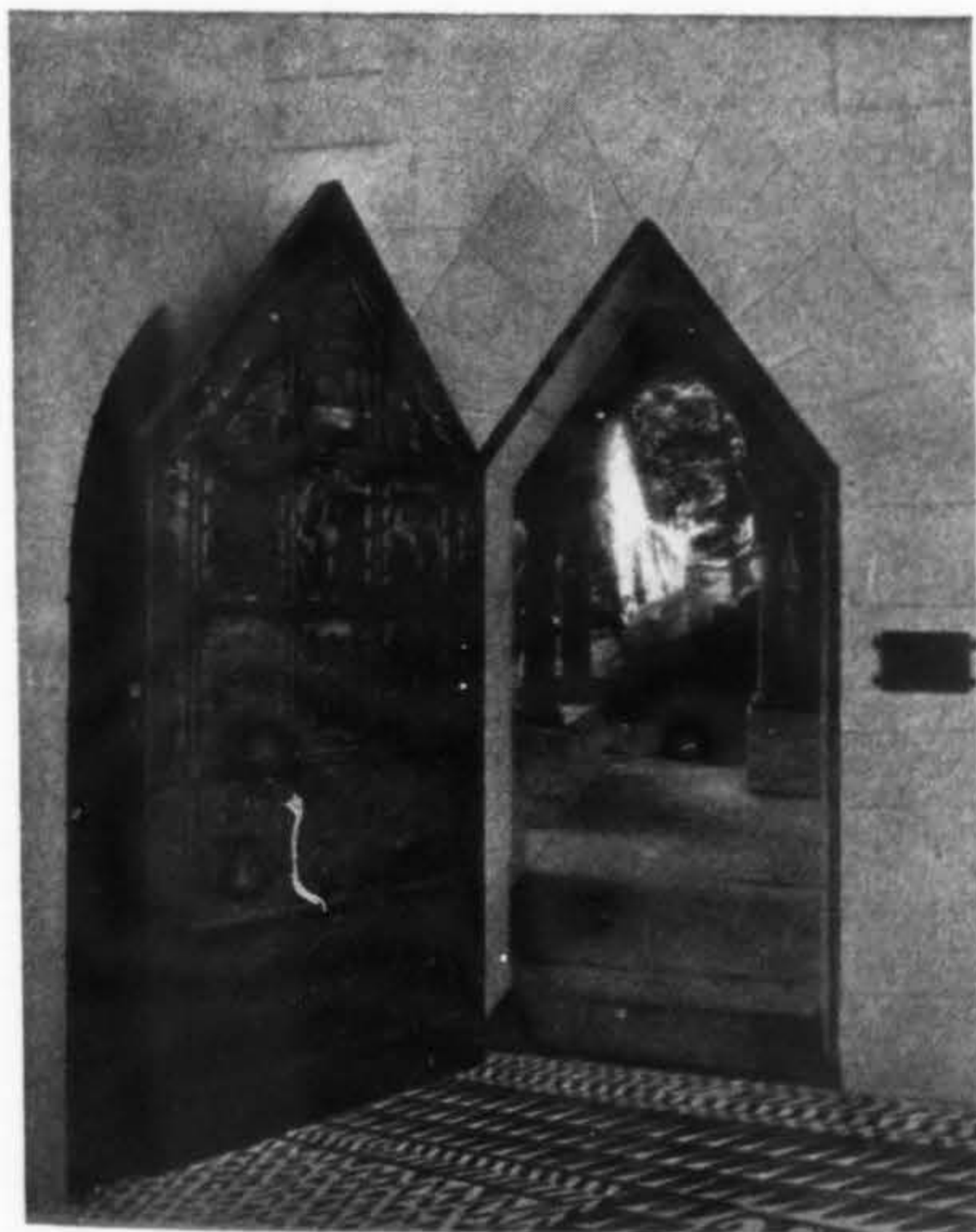
Some of the stone and marble in her Pebble Beach house was brought by Mrs. Fagan (née Irwin) from abroad; but most of it, and the place abounds with it, was executed by local firms from designs made in the office of George Washington Smith, A.I.A. The exterior walls are of Doria stone anchored to a core wall of reinforced concrete; floors are laid over concrete floor slabs. Walls and ceiling of hall, stairs and tower are covered with Cruzon stone. The living room has walls and ceiling of Doria stone, with floor of Gresoto stone. In the dining room is a Doria stone dado, a Cipolin marble floor. The beauty of all this stone work should be seen to be appreciated.



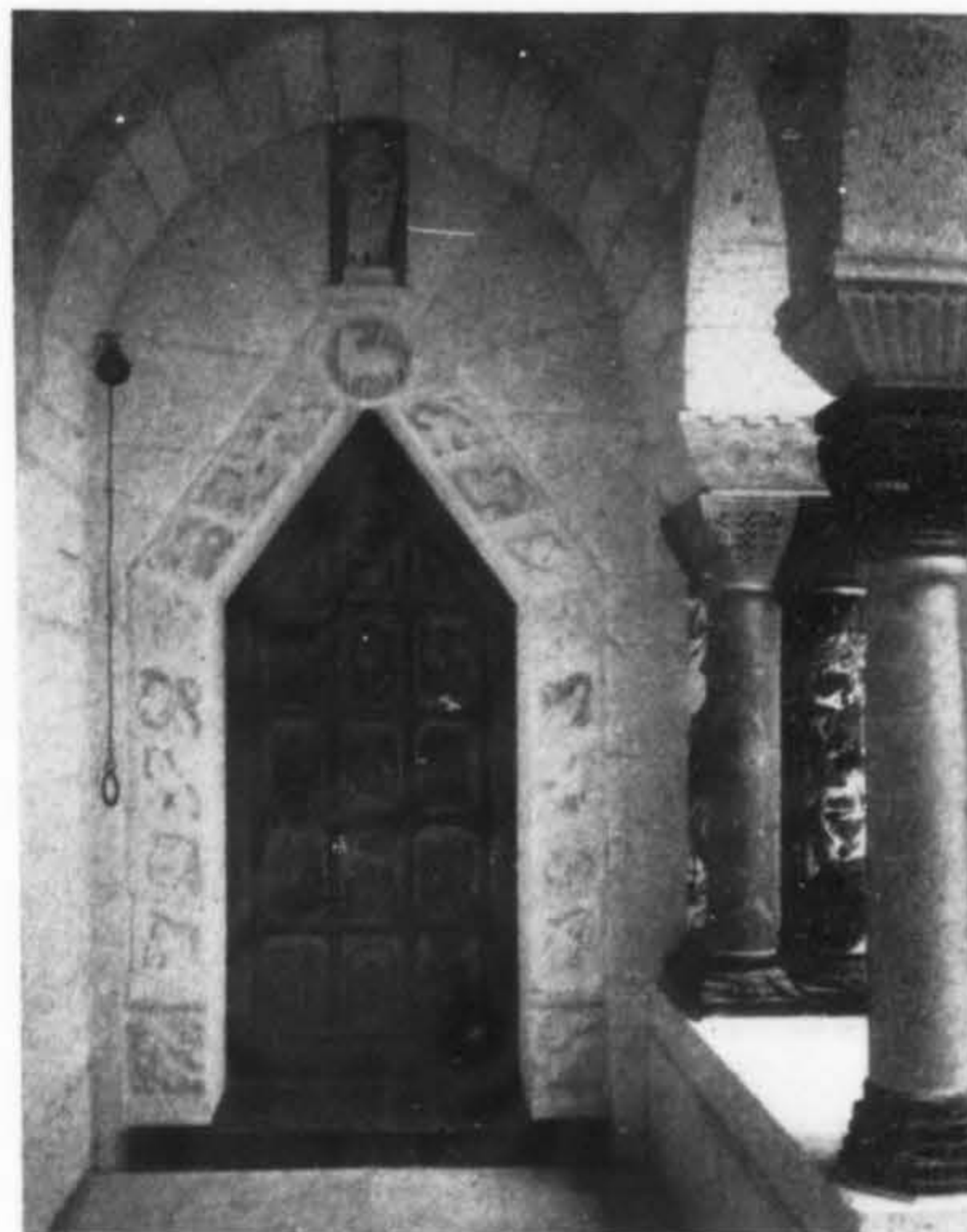
An interesting and unique map has been laid in mosaic marbles (Belgian Black, Rouge Antique, Italian Statuary Vein) for the entrance hall floor. It is designed as a compass, incorporating the signs of the Zodiac, and showing the four main districts comprising the Byzantine Empire; to the north, Ravenna, Venice, Palermo, Monreale, with the cathedral of St. Mark; east, Constantinople, Damascus and Antioch, with the Mosque of Santa Sophia; south, Alexandria, Hadrumantum and Caesarea, with the old Coptic church in Cairo, Abu Sefain; west, Tingad, Carthage, Saguntum and Valencia, with the Roman theater at Tingad.



Photographs by Dapprich



The most famous American craftsman wrought the bronze repoussé entrance door for the home of Mr. and Mrs. Paul Fagan at Pebble Beach—Samuel Yellin of Philadelphia. He also made all finish hardware through the house, even to the door keys. It was a notable cooperation, between this great artist and the late George Washington Smith, to whose architectural genius California is so much indebted. The fine old carved marble door-frame was brought from its European home by Mrs. Fagan.



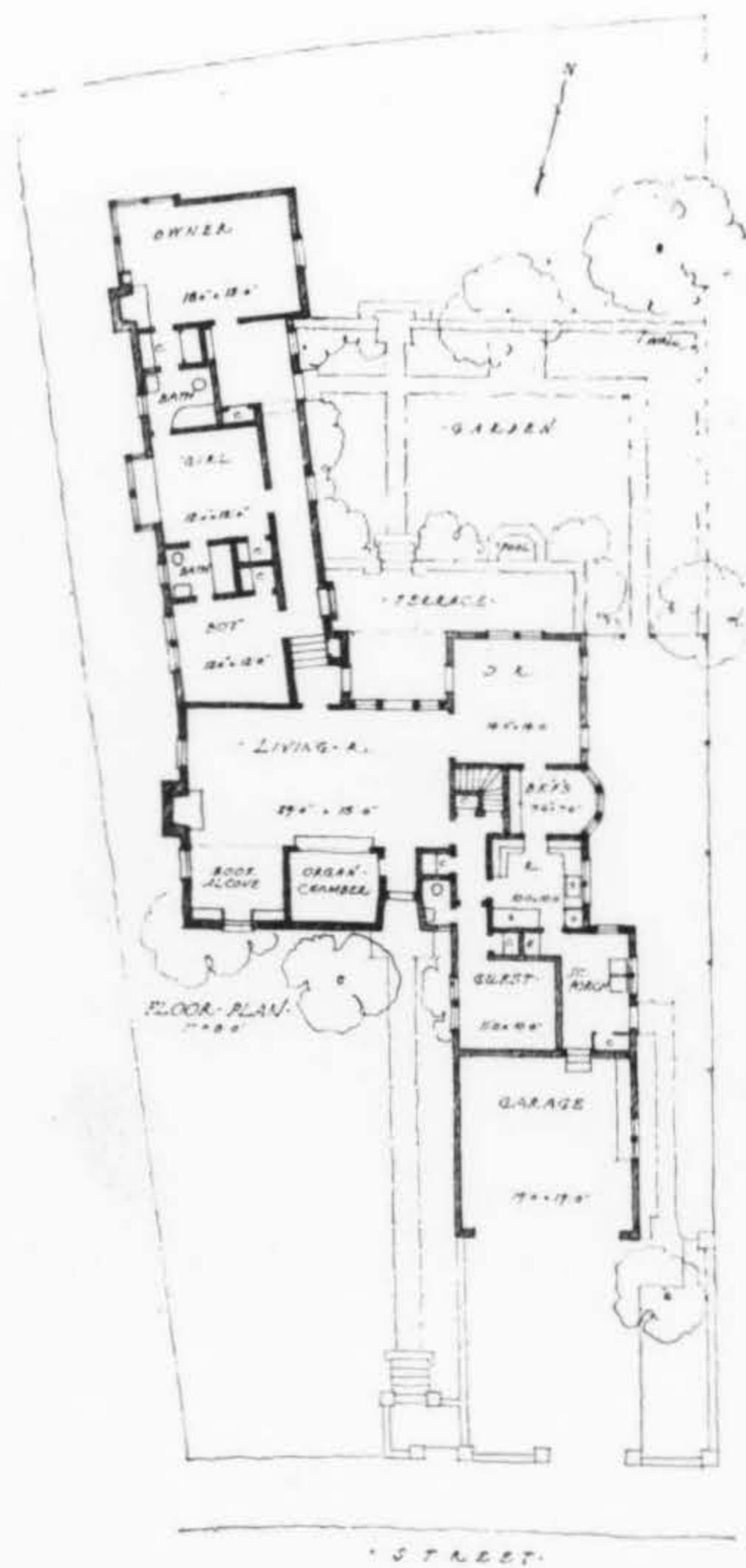
MODERN ART IN MEDIEVAL TERMS



RESIDENCE OF MR. AND MRS. P. V. DORR
Palos Verdes, California
Winchton L. Risley, Architect

One of those apparently small houses which is really quite spacious, the Dorr residence, possesses a quiet distinction that the small house frequently misses. It is successful architecturally, for its good lines and proportions, and because it fulfills so satisfactorily the special requirements of its conditions. The floor plan shows how well have been combined the elements of sloping hillside, magnificent view, family convenience and privacy, good circulation and service arrangements; in short, the refinements and comfort necessary for the delightful life possible today in California without the stress of pomp and circumstance.

*One of the ten best houses chosen by Palos Verdes
 Art Jury, 1929*





A pink stucco palace seen between lances of deep blue-green cypress—over lavender wisteria, pink cherokees, golden grapefruit.

LA MORTOLA IN SPRINGTIME

By RALPH D. CORNELL
Landscape Architect, Member A.S.L.A.

THROUGH a combination of circumstances, and by dint of much hard work, I am what is known as a landscape architect. That is a far cry from the visions of youth when my love for live and growing things kept me suspended, in desire, between the career of a stock farmer and that of a nurseryman. One of my early memories is of standing in a chilly drizzle of rain, with my sister holding an umbrella over me, as I dropped seed peas into the garden furrows of a cold, Nebraska soil, hoping to finish the planting before the rain became too heavy or the season too late. It was pleasure to me, though my sister enacted the self-sacrificing role of a martyr to her brother's zealous folly.

During the years that followed I "garden" as any small boy might and, though I finally managed to major in botany, at college, my interest was always in the growing and handling of plants rather than in a too scientific knowledge of their flower structures and their numerous natural orders. In the meantime I had become interested in landscape architecture and was devoting my enthusiasms to that with the inevitable result that other things were subordinated; and I at last launched on a graduate course of study, at Harvard, in that profession, though I still collected herbarium specimens, photographed interesting plants and visited plant collections whenever I could. The words "Botanic Garden" continued to hold their mystic

travelling companions; for Ventimiglia does not rate high in the good book, Baedeker.

We clattered down the rugged coast from Genoa, one late-April morning, our train alternately racing through black tunnels and bursting into the full brilliance of sea and sunshine, new green and fruit blossoms of a Mediterranean springtime, to arrive in our frontier village shortly after the lunch hour. It was Sunday, a holiday, and the whole world was at play; but the local football game and our stroll along the beach where the village youth swayed to the music of a small orchestra and giggled shyly between dances is another story. We ascertained that la Mortola lay three miles down the coast and

lure and would always recall the memories and enthusiasms of an eager youth.

One's first love is hard to forget. And so, almost two decades after the college major in botany, two decades of application to landscape work interrupted only by overseas service in the big war, when I found myself journeying northward from Naples with the usual hurried-leisure of a tourist, my brain stirred to memories of botanic gardens and the itinerary was planned for a stop at la Mortola, nestled on the coast of the Italian - French frontier. Ventimiglia, Italy, had been given as the postal address of our Arcady, and thither we journeyed, my wife and I, much to the bewilderment of some



White marble set among cypress and poplar—framed by "Rosa Sinica."



The main axis of the garden—made vivid by intense blues and yellows, and greens of many shades.



A marble satyr shines white against the dark green masses of cypress.

planned for an early start on the morrow.

Then it rained as only it can rain for tourists and travelers, but, undaunted except in our desire for photographs, we set forth to bargain with the local cab-drivers, assembled. After several false starts and some filling and backing of sails, we finally closed with a pleasant Italian whose dilapidated fiacre boasted an umbrella that protected us partially from the rain and entirely from any view of the country. Away we spattered and splashed across the river, around old-town and onto the cornice road that hung high above the Mediterranean and its jagged shore line,

the umbrella hiding all but meagre, rain-diluted glimpses of the lovely land.

Arrived at la Mortola we set about in our American way of "conversation-in-broken-French" to locate the director of the gardens, Mr. S. W. McLeod Braggins. Though still in Italy, the proximity to the border was assurance that French was a workable tongue and we tackled our problem with that trusting innocence born of too little linguistic experience and a great, burning desire to reach an attempted goal. Our questions in stumbling French elicited quick response and instructions, fluent but poorly understood, that sent us hither and yon, back and forth over the rugged hillside in search of Mr. Braggins who, all the while, was dryly esconced in his office, a building of sufficient size and dignity to merit recognition from some distance.

One glance at my letter of introduction and our gentleman of the botanic gardens, British to the core, said "so you are another of these finest in the world landscape architects," a remark which called forth the explanation that such was only the enthusiastic way of the letter writer and that his extravagance should really not be allowed to prejudice one in advance against the humble bearer. The conversation was then maneuvered into channels of mutual interest and the party was off to a flying start in growing friendship.

With the rain dripping steadily, quite in the California way of raining, we talked, finally setting forth for a first, quick tour of inspection. And my, what a garden spot! Late April on the Italian Riviera! Flowers and color flooded the hillside even as raindrops filled the air, vivified and intensified by the moisture and the soft, even light of a gray day. Gray weather always, and rainy days in particular, are the times when flower colors are at their best; vivid, intense, undiluted by the



The odor of the Rosa Sinica attracts the sensitive nostrils of a dog—even in marble form.

neutralizing effect of bright sunshine.

If one has visualized botanic gardens as plant museums that of necessity display their specimens in rather unimaginative massings of individual plants, more or less monotonous in their shapes and sameness of green foliage, a single visit to Mortola in springtime will drive such illusions from his brain. What appears once to have been rather an amorphous hillside tangle of overgrown trees and shrubs has been transformed into a most interesting and pleasing garden of color and meritorious organization. Vistas have been slashed through the old tree growths; terraces have

(Continued on Page 70)



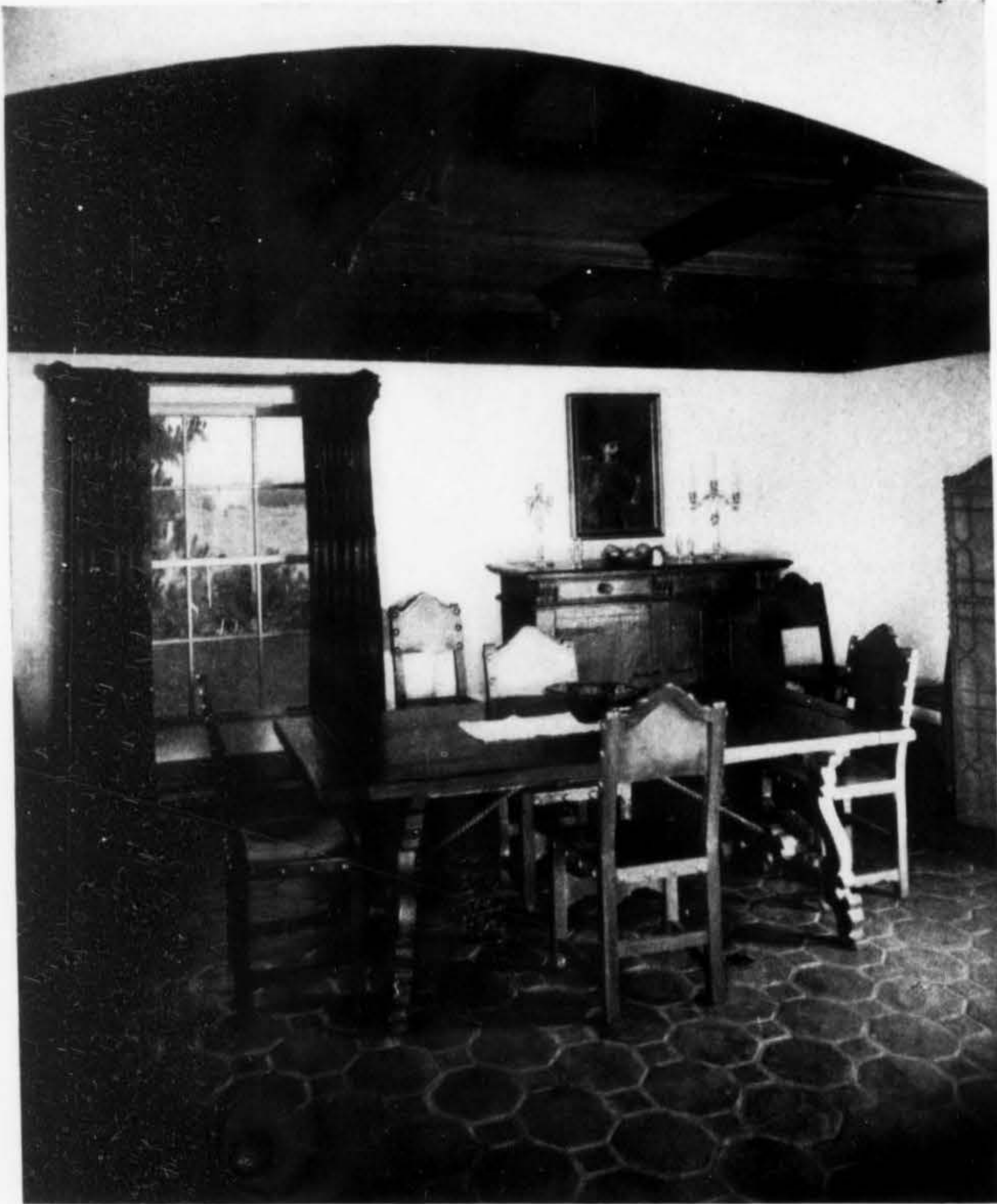
Pink peonies and the star-like pale blue flowers of the Vinca Minor, against yellow bamboo and dark cypress.



From blue cinerarias, pink primroses, rise stone pillars frothing into a crown of lavender wisteria, occasional pink cherokees.



“CASA DEL CAMPO” IN THE COVINA HILLS



"Casa del Campo" was designed for Mr. E. J. Nolan (President of the Bank of America of California) by Weston and Weston, A.I.A., architects, as a place of recuperation and as a retreat from the tremendously heavy demands of business hours. Built in the hills between Covina and Puente, overlooking orange groves in the valley and the ranges of the Sierra Madres and Mount San Jacinto, it follows the rambling lines of the Mexican hacienda, with white stucco walls and red tiles, in varying dark shades. A place was required which should be quiet, informal, and unsophisticated; the solution to the problem was a happy one.



The simplicity and restfulness of the exterior has been adhered to in treating the interior of Mr. Nolan's ranch house in the Covina hills. The draperies and upholstery fabrics, all hand-woven, are Haackel weaves. Floors are of the lustrous waxed terra-cotta tile now so well established for California country homes, or of plank; cool white plaster walls; dark stained wooden ceilings—all this provided a quiet, charming background for the peasant type furnishings, specially designed by the architects, Weston and Weston.





EL PASEO DE LOS ANGELES IS RESTORED

The Avila Adobe Saved and Now Olvera Street Teems With Life

By DOROTHEA OYER

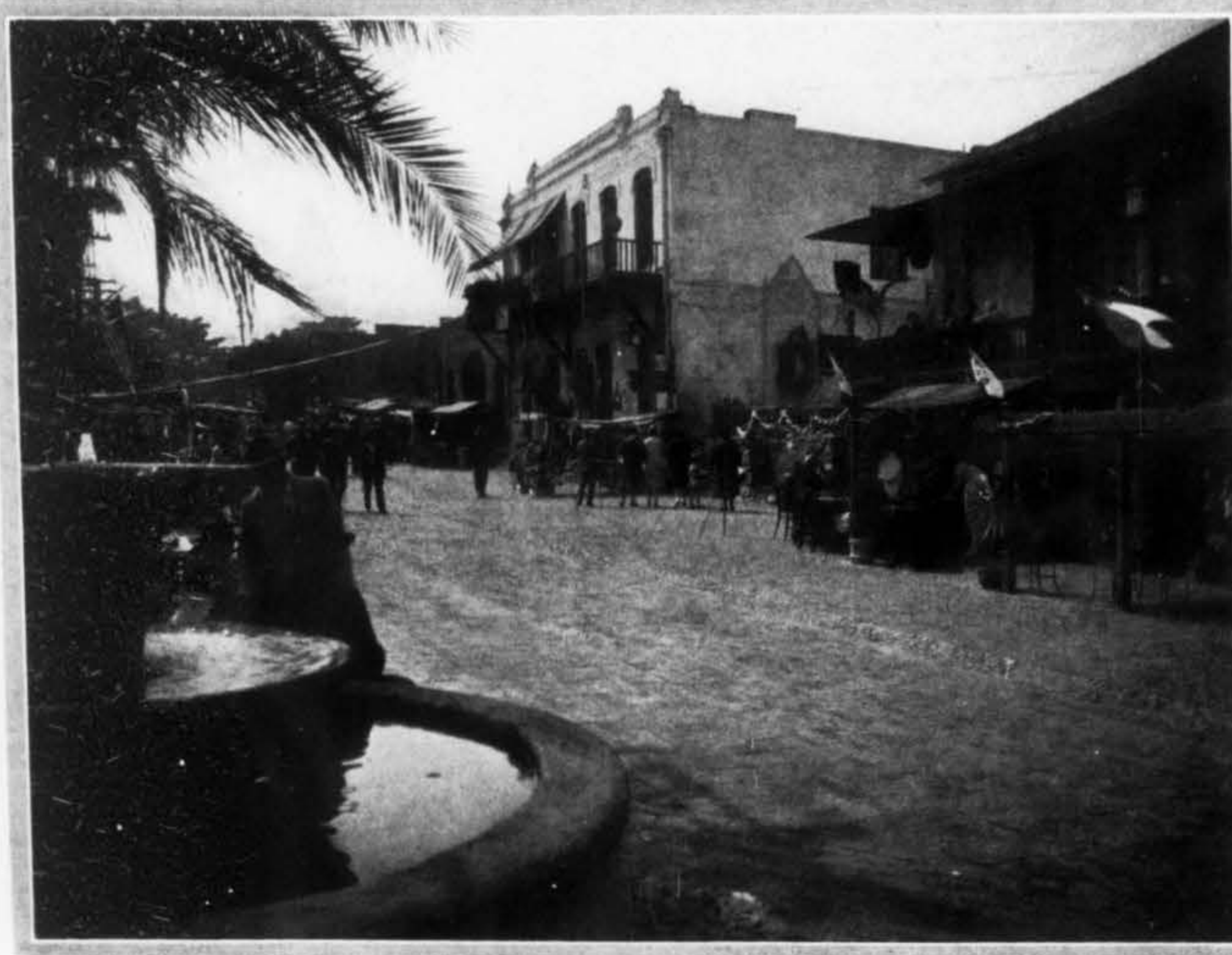
OUT of chaos. Color and laughter and song re-awaken echoes in a street that nearly died. Three years ago a very gallant lady halted the work of destruction and began the laborious task of restoration. As the executioner's axe was about to fall, Christine Sterling brought an eleventh hour reprieve to one of the most important historical spots in Los Angeles. A wrecking company was already at work upon the

spot where in 1781 Governor Felipe de Neve established El Pueblo de Nuestra la Reina de Los Angeles.

It was hard to get the consent of those in charge, to stop the tearing down; it was harder still to find others who would help in the building up. But they were found; and through the courage of Christine Sterling, who is spurred on by a great vision, the growth of Olvera Street has gone on.

Her dream does not end with Olvera Street and the Avila Adobe. Around the nucleus of the Plaza she visions a great Pan-American Center where all the peoples of the Americas would meet. There should be a fine hotel on one side of the Plaza . . . Consulate buildings on another. The Pan-American Building in Washington, D. C. might have a far more colorful counterpart in the Paseo de Los Angeles.

Olvera Street in 1927 was a far cry from the simple beauty of its beginnings. That year Los Angeles had attained the dignity of a million population and the shadow of a great new City Hall fell upon an unpaved alley, too full of refuse and too scarred with ruts for a modern world to use. Everywhere was unsightly rubbish. Tin cans, old bits of iron and even rusted automobiles cast into the discard. A dumping ground. Only the eyes of a visionary could have seen the Olvera Street of today in the dissolution and repulsive decay of yesterday. Now the pavement is of Padre tile and down the center runs a vein of cobblestones. It is hard to believe that it has not always been like this. Odd trinkets were unearthed during the digging in the street—history buried. Sloping gently downward, this broad uneven pavement runs a single block from the Plaza, once the center of Los Angeles. At the other end is an ancient stone watering trough, hollowed out by the Indians, and shaded by an olive tree.





Olvera Street before the magic wand was waved. The house shown is now the Casa La Golondrina and the vacant lot is the charming patio shown below.

It is typical of the custom of a religious people that a great cross stands upon a stone base at the entrance to the street. Upon one side is the dedication, carved by the first settlers of Los Angeles, together with the date of their arrival . . . September 4, 1781. On the other side is the figure of the Savior . . . impaled.

To the right as one walks in, Avila Adobe presents a broad veranda to the street. The massive walls, two and a half feet thick, rise to a height of fifteen feet. Great beams, hand-hewn from the cottonwoods which grew along the river Parcuin-cala, later called the Los Angeles, were built into the walls for reinforcement.

Eighteen rooms were not too many to house the large family and assure the hospitality for which the house was known. It was the home of Señora Avila until her death in 1855. It had withstood the flood of 1825, but a severe earthquake in the sixties, shook half the house to the ground. Gradually the city moved away from the Plaza and the adobe became shabby and neglected. Giant pepper trees growing in the patio, threatened with their roots to undermine the walls, and were cut down. Later a shingle roof was put over the original one of brea. Railroad yards came to surround the old adobe, factories moved in and the grime and smoke obscured the beauty that had been. The spacious and once luxurious adobe built by Don Francisco Avila for his home, had fallen into decay. Rats ran through the rooms of the house where the first Mayor of Los Angeles had lived. Dejected, forgotten, its windows boarded up, this historic hacienda was about to perish. Across the street, the balcony had already been torn from a house where one of the first eleven families had lived.

Under knowing hands Avila Adobe has risen like a phoenix from the ashes of its decay. The French doors which were brought around the Horn by boat, swing open again to admit the constant stream of visitors who come to wander through the quiet rooms. The aged white walls are mellowed and restful. There is no longer the bleak air of a house deserted. But little is left of the furniture brought from Paris . . . many of the rooms are bare. Pieces have been donated and added as

they were obtainable, but many more are needed. There is great rejoicing in Olvera Street when some new contribution comes in to fill an empty space. All the tenants of the street flock in to admire and exclaim. Across the back of the house bedrooms open upon a veranda. Ollas, with their promise of water, hang from the beams among the overhanging vines. In this back patio, under a shed is a long table with benches on either side. Nearby are stone baking pits for barbecuing. On warm summer evenings the Mexican tenants of the street gather about a festive board as their fathers did. They play guitars and sing the old folk song of their people.

*"So when the lights are dim with stars
It's time for singing and soft guitars,
And castanets and the tapping toe
And the songs of Spain and Mexico"*

Beyond is a deep pit where grape vines almost obscure an arbor. Benches are placed beneath to invite a lazy hour. A modern city roars outside the gates and never knows the contentment that is here. There is a secret in being happy with simple pleasures.

Outside, upon both sides of the street are striped awnings warm with color, spreading to protect small counters. There is no charge to these people for their bazaars, or "Remadas," as they are called. The Mexicans are a gentle, childlike folk, charming and gracious. They respond with an instant smile and bow to your "Buenos

Looking into the patio between the old Gibbs Building and the Casa La Golondrina. The planting in front of Bertram Grassby's Studio is particularly attractive.



Dias" as you stop to inspect the wares of Mexico. There is Ernestina, a real Aztec Princess, with the calm poise and regular features of her forefathers. She is sought by the photographers and poses with reserved hauteur. So did the first Aztec princess accept the homage of her subjects. One buys pottery from her and mysterious looking Mexican candies, sugared pumpkin and cactus candy and toffee made with honey.

Nearby Juan, dark and grizzled, flashes white teeth upon the purchasers of his wares . . . and upon the world for that matter. He has huge baskets of pine nuts and candy figures for the children. Across the way, Antonio makes tamales . . . real ones that suit the critical taste of his countrymen. José Herrera makes the finest candles; and Manuel the dull red Jalisco pottery, characteristically Mexican. Further down Stella smokes contentedly as she makes tamales, and her husband reaches over to borrow her cigarette. Pretty Mexican girls stroll about the fountain, and from somewhere there is always a drift of guitar music.

In the evenings dark-eyed lovers sit in twos and sing their songs of wooing. "Walls may crumble and shutters swing, But a voice in song is a pleasant thing."

Over this old world street hangs the spirit of peace and restfulness. There is, praise Heaven, no bustle. You may rush in, but you will amble out. The mañana spirit creeps into your blood in this atmosphere and it is hard to picture hurry.

Many artists and artisans have come to occupy the larger buildings. In the high-ceilinged old Gibbs Building is a diversity of shops romantically named "The Shop of the Green Door" and "The Shop of the Black Door" and "The Shop of the Orange Door." Downstairs is that enchanting theater of puppets, the "Teatro Torito," and the 'Dobe Dollar Bookshop, presided over by the young poet

(Continued on Page 51)

WELCOMING BOOKS ON THE FALL LIST

Historical Studies—Distinctive Fiction—Bolshevist Russia

By LOUISE MORGRAGE

Westward Ho

Mr. R. L. Duffus is a versatile writer, who it appears can turn out acceptably any type of a book. In "The Santa Fe Trail" (Longman's Green) he offers an able study of a picturesque era in the nation's past. His introductory chapter is really quite a poetic outburst, after which he settles down soberly to his own lucid version of the long period during which the trail was practically the only link between the east and the great metropolis of the west, the colorful town of Santa Fe. Much of this is familiar ground, yet there is enough that is new in it to disturb one's preconceived notions. Most readers have probably thought the trail was a defined highway; on the contrary it was merely a direction, which people followed by using the compass and landmarks and common sense. Mr. Duffus points out its tremendous significance in the destiny of the nation, cradling, as it were, momentous events of the future and in particular the coming development of the Pacific coast. All people interested in American history will find this book quite worth while.

A Chinese Siren

"White Jade" (Houghton Mifflin) by Maude Meagher, is a poem in prose so gracefully and airily composed as to remind one of the opalescent fragility of delicate Chinese porcelain. It suggests rather than narrates in somewhat unfamiliar fashion, the story of a famous or infamous, if you will, imperial concubine who lived in China's T'ang period. By her beauty and bewitching charm, she so ensnared a great emperor, that he neglected everything for her, and became her abject slave. Her fate in the end was tragic, for the soldiers, enraged at her interference in state affairs, hung her to a limb of a pear tree.

One learns this and more about her in "White Jade," through a series of conversations held by some youthful poets, wherein they discuss her enchanting personality and compose poems in her memory. An older man relates scenes in her life which he actually witnessed. This exquisite rendering of the homage paid by poets to the eternal feminine, is not a translation, although some of the poems included have been reinterpreted.

Our Continental Neighbor

A very crisp up to date view of our continental neighbor appears in "South



In "The Santa Fe Trail" R. L. Duffus gives a fine account of an era in the national background. Courtesy of Longman's Green, Publishers.

America" (Houghton Mifflin) by Agnes Rothery. This lady writes impersonally, and with bracing clarity, descriptive matter that is both readable and instructive. Beginning at the northern tip of Peru, she descends the coast to Chile, thence across the Andes to the Argentine and north to Brazil commenting, as she goes, on whatever seems of paramount interest to the majority of her readers, such as strange customs, general aspects, signs of material progress and natural resources, to be observed in the principal cities and the countries bordering both oceans. She is also well posted in history which everywhere in South America, and more especially in Peru, stares one continually in the face. At the present moment, history in South America seems to be proceeding vigorously on its way, which fact makes this particular publication with its pertinent remarks on politics and the famous Latin temperament, a timely book to read.

Amusing Antics

John Buchan is in a very sportive mood in his latest adventure and mystery tale, "Castle Gay" (Houghton Mifflin). He turns to modern political intrigue for his theme, and it must be confessed it has not the romantic flavor that the olden days can give. In this case, however, it is of no great moment, since all the characters and especially the chief one, are extremely diverting creations, and the situations continually amusing. A newspaper magnate who has delivered no end of pap and plati-

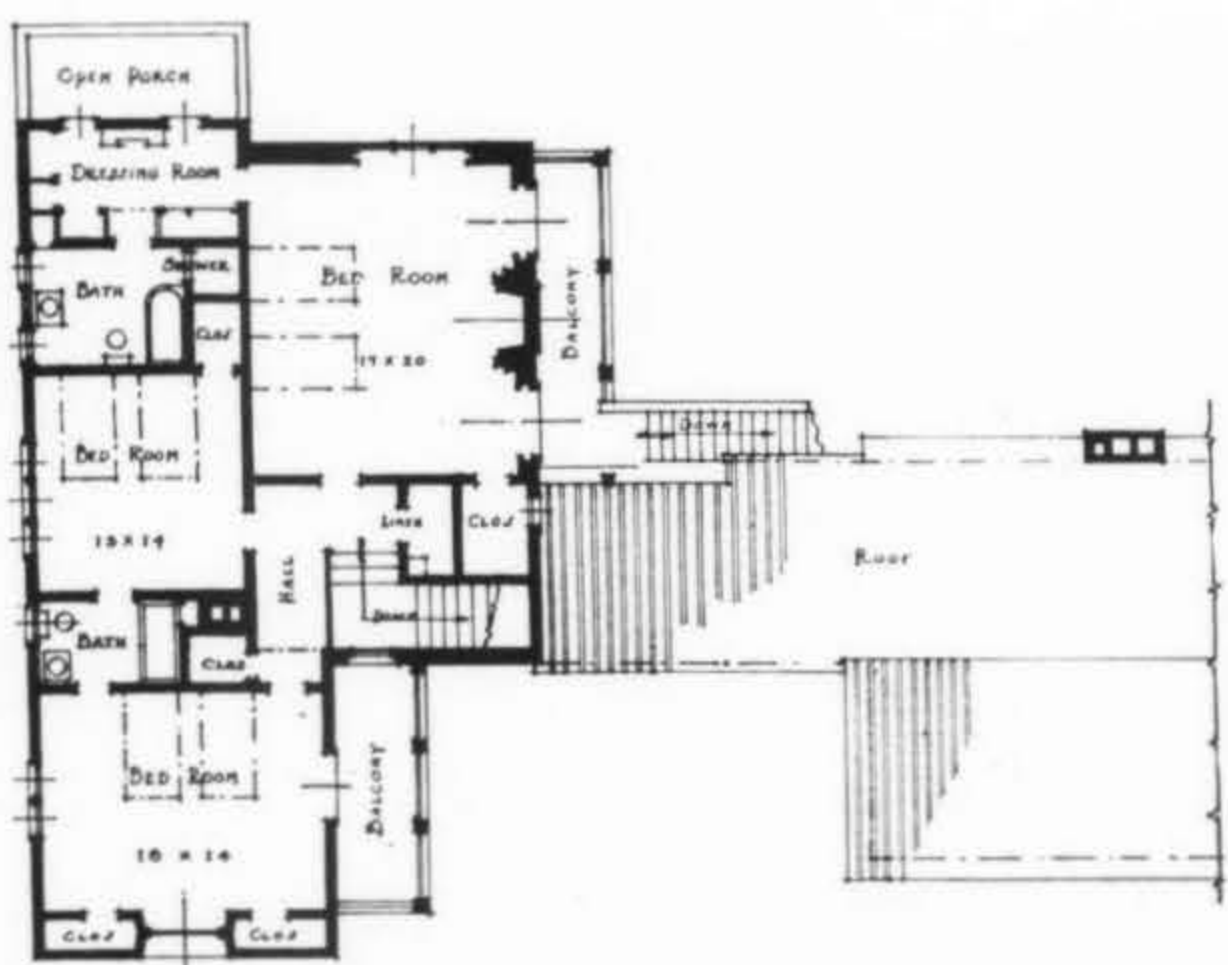
tudes to the avid British masses, attempts to meddle in foreign affairs and brings upon himself some embarrassing consequences, which proceed to function in Scotland, in his retreat at Castle Gay and the surrounding territory. What happens and keeps on happening will make most readers chuckle with delighted contentment, while the fact that any love interest is conspicuously absent does not detract from the gay, infectious humor.

Noblesse Oblige

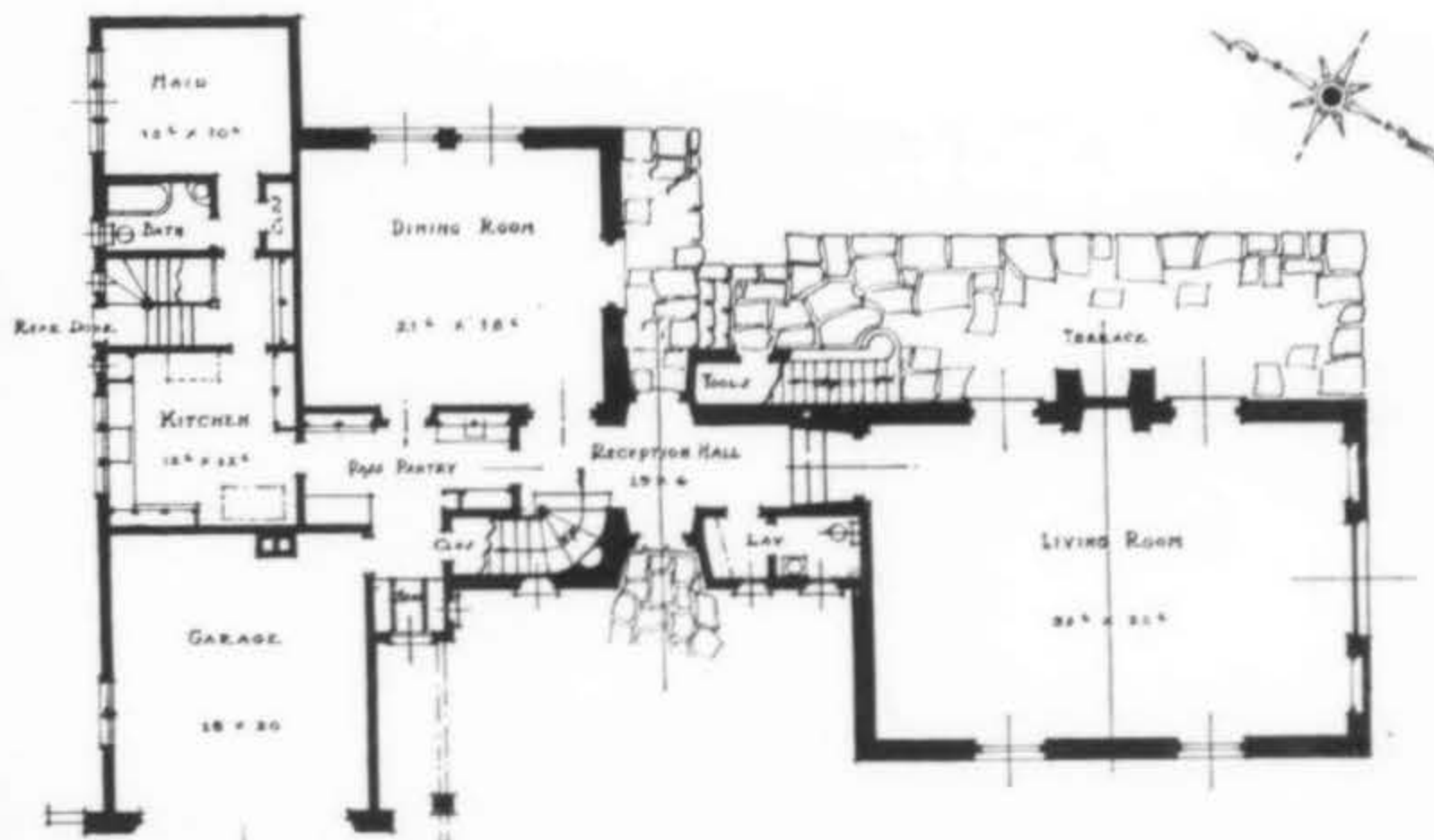
Readers lucky enough to happen upon "Twice Born in Russia" (Morrow) will find it a remarkable human document. It was written by Nathalia Petrova, which the publishers state is an assumed name, and nowhere in the book is the author's identity revealed. The chronicle begins with brief, but illuminating glimpses of the writer's girlhood at home and abroad, and later of her married life on her princely husband's vast country estate, apparently to show something of the social aspects of the classes and the masses in Russia's pre-war days. It leads directly to a vivid and dramatic recital of her experiences in the Crimea during the Bolshevist onslaught and the ensuing famine. With her life constantly in danger, she toiled at the roughest tasks, endured cold and hunger and the extremes of poverty, nursing a sick child the while evidently unsupported by either husband or relatives. Aside from her unconscious art in telling this story, its chief feature is its amazing air of utter detachment. Dorothy Thompson contributes an appreciative foreword wherein she tells as much about the author as may be told. Most decidedly "Twice Born in Russia" is not a book to be missed on the fall list.

A New Edition

Houghton Mifflin have recently published a new and enlarged edition of Mary Austin's "The American Rhythm," which came out about eight years ago. The additional matter herein, consists of an addenda, made up of matter to supplement the original treatise on the native rhythm; and also there are about fifteen new lyrics, re-expressing Indian songs. The prose in this volume offers a profound study of the sources of rhythm peculiar to the American scene, which is instinctive in the Indian temperament. All students and lovers of poetry must find this discussion invaluable, for it is the work of a very intelligent woman.



On the pleasant low hills south of San Francisco, in a district appropriately named Hillsborough Oaks, Mrs. Alma Nieman's residence commands an extended view to the east over the bay and its bordering hills and vales. Sidney B. and Nobel and Archie T. Newsom were the architects.



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

LOS ANGELES GRAND OPERA ASSOCIATION opened the grand opera season in Los Angeles, California, at the Shrine Auditorium, September 29, to continue through October 13. The dates, operas, and casts are as follows:

October 1, Strauss' "Salome" with: Jeritza, Thomas, Rayner, Manski. Conductor, Rodzinski.

October 3, Verdi's "La Traviata" with Clairbert, Gigli, Thomas, ballet by Serge Oukrainsky. Conductor, Merola.

October 4, Double bill. Mascagni's "Cavalleria Rusticana" with Jeritza, Jagel. Conductor, Cimini. Followed by Humperdinck's "Hansel Und Gretel" with: Mario, Manski, Marlo. Conductor, Riedel.

October 6, Massenet's "Manon" with Gigli, Hampton. Conductor, Cimini.

October 7, Wagner's "Tannhauser" with: Jeritza, Manski, Thomas, Rayner, Pinza, ballet by Serge Oukrainsky. Conductor, Rodzinski.

October 9, Thomas' "Mignon" with Mario, Clairbert, Gigli, Pinza, ballet by Serge Oukrainsky. Conductor, Pelletier.

October 11, Puccini's "Girl of the Golden West" with: Jeritza, Jagel, Viviani. Conductor, Merola.

October 13, Donizetti's "Lucia" with: Clairbert, Jagel, Viviani, Pinza, ballet by Serge Oukrainsky. Conductor, Merola.

SAN FRANCISCO SYMPHONY ORCHESTRA will be directed during the 1930-31 season by two conductors, Basil Cameron, an Englishman, and Issay Dobrown, a Russian. The symphony concerts are presented at the Curran Theater, San Francisco, California, and as heretofore there will be thirteen Friday afternoon regular symphony programs which will be repeated on the succeeding Sunday afternoons. On alternate Sundays eleven popular concerts will be given. Mr. Cameron leads the first series, opening October 10, having charge until the Christmas holidays. Mr. Dobrown conducts his first concert after the first of the year and continues until the close of the season.

LOS ANGELES PHILHARMONIC ORCHESTRA, William Andrews Clark, Jr., founder, Dr. Artur Rodzinski, conductor, announces the twelfth season of symphony concerts opens at the Philharmonic Auditorium, Los Angeles, California, October 23-24. The season will include the regular fourteen pair of symphonies and the fourteen popular Sunday afternoon concerts.

MUNICIPAL POPULAR CONCERTS are given for the ninth successive year at the Civic Auditorium, San Francisco, California, opening October 30. Distinguished soloists will appear with the San Francisco Symphony Orchestra. The programs are announced as follows: October 30, Basil Cameron conducting, with Dino Borgioli, tenor, and Richard Bonelli, baritone as soloists; November 29, Basil Cameron conducting, with Jascha Heifetz, violinist, as guest artist; January 14, Mishel Piastro conducting, with Lilian May Ehrman, danseuse, and ballet; February 11, Issay Dobrown conducting, with Vladimir Horowitz, pianist, as soloist; and March 19, Hans Leschke conducting, with the Municipal Chorus and Reinald Werrenrath, baritone, singing the Brahms "Requiem."

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 musical 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.

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VANCOUVER SYMPHONY SOCIETY, Vancouver, B. C., resumes for the first time since the World War a series of symphony concerts for the winter season. The first three concerts of the season are to be conducted by Allard de Ridder, a violinist of the Los Angeles Symphony Orchestra, and are given October 5, December 7 and February 1.

ARTIST COURSES, under the management of L. E. Behymer, include the following list of artists to appear in concert at the Philharmonic Auditorium, Fifth and Olive streets, Los Angeles, California:

Doris Kenyon, singing actress, Oct. 28; Lawrence Tibbett, Nov. 4; Walter Gieseking, pianist, Sunday afternoon, Nov. 9; Margaret Matzenauer, contralto, Nov. 18; Maier and Pattison, two-piano recitalists, Nov. 25; Edward Johnson, tenor, Dec. 2; Elisabeth Rethberg, soprano, Dec. 9; Liebeslieder Ensemble (vocal quartet and small orchestra), Jan. 6; Kreutzberg and Georri, dancers, Feb. 17; Paul Robeson, colored singing actor, Feb. 24; Mischa Elman, Mar. 7, and Claire Dux, Mar. 24.

THE SERIES OF CONCERTS, arranged by Selby Oppenheimer, opens in the Civic Auditorium, San Francisco, California, with Claudia Muzio, soprano, October 2. Other artists of the season are Elisabeth Rethberg, soprano; Claire Dux, lyric soprano; Walter Gieseking, pianist; Harold Bauer, pianist; Guy Maier and Lee Pattison, duo-pianists; Paul Robeson, negro basso; Edward Johnson, tenor; Mischa Elman, violinist; and the Brahms Liebeslieder, vocal quartette, assisted by the Little Symphony Orchestra.

NEW MUSIC SOCIETY presents "Pierrot Lunaire" by the Austrian modernist composer, Arnold Schoenberg, at the main auditorium of the Y. W. C. A., San Francisco, California, October 15. The program also includes string orchestra works of the American composers, Carl Ruggles and Wallingford Riegger, played by the Berkeley Violin Club.

COLEMAN CHAMBER CONCERTS, Alice Coleman Batchelder, founder and director are given in this, the twenty-fifth season, at the Community Playhouse, Pasadena, California, on six Sunday afternoons. The first concert is given by The Bartlett-Frankel String Quartet, November 23.

SANTA MONICA BAY MUSIC ASSOCIATION, Santa Monica, California, has interesting plans for the winter season, which include a school of grand and light opera, conducted by Frank Rainger. The Association's chorus, orchestra fine arts teacher's section, junior activities, community music school and community sing will be continued, with a concert series presenting noted artists. Paul Hiler will be guest conductor; J. Arthur Lewis directs the community sing, and Nora Tillmany is the accompanist.

UNITED STATES MARINE BAND appears in concert at the Civic Auditorium, San Francisco, on the afternoon and night of October 19. The band was granted several months leave of absence from Washington by the government that a tour of the country might be made. The present conductor of the Marine Band is Captain Taylor Branson.

HOTHER WISMER, violinist and violist, gives his annual recital at the St. Francis Hotel, San Francisco, California, October 7. Mr. Wismer is assisted at the piano by Elizabeth Alexander.

MUSIC AND ART ASSOCIATION, Pasadena, California, presents an Artist series of seven outstanding musical events for the season of 1930-31. This is the seventeenth consecutive season of the life of the Association, and the opening concert will be given in the Junior College Auditorium, Pasadena, early in December by Elisabeth Rethberg, soprano.

SAN FRANCISCO MUSICAL CLUB announces a founders' day program for October 2. Luncheon is served in the ballroom of the Western Women's Club, San Francisco, California, and later, the one act opera, "The Secret of Suzanne" by Wolf-Ferrari, is presented in the Community Playhouse of the Club, with Albert Terassi of the Pacific Opera Company taking the leading male role.

COMMUNITY CHORUS of Monrovia, California, will present during the winter season, a Christmas cantata and in the Spring, "The Rose Maiden." The group is again directed by LeRoy Fager.

PARLOW STRING QUARTET give sixteen Wednesday evening concerts at Mills College, beginning October 1. The dates are October 1-15-29, November 12, December 3, January 7-14, February 4-18, March 4-18, April 8-22, May 6-27 and June 3. Kathleen Parlow, concert violinist, is the head of the quartet.

PASADENA CIVIC ORCHESTRA, Pasadena, California, Reginald Bland, director, gives the first concert of the Fall season, October 5, at the Junior College Auditorium, followed by a second, October 18, at the same place. Junia Wolff is the guest artist of the first concert, presenting a group of songs. Madam Claire Mellonino appears as guest artist at the second concert, giving piano selections.

SAN DIEGO ORATORIO SOCIETY, of San Diego, California, Nino Marcelli, Conductor, plans for the first concert of the season a production of "Resurgam," a modern oratorio by Henry Hadley, the text being by Louise Ayres Garnett of Chicago.

THE WOMAN'S LYRIC CLUB, J. B. Poulin, director, is an outstanding musical group of Los Angeles, California, and will present programs at the Philharmonic Auditorium during the winter season.

THE LOS ANGELES ORATORIO SOCIETY, John Smallman, conductor, will give the first concert of the season at the Philharmonic Auditorium, Los Angeles, California, in December. Bach's great Mass in B Minor will be repeated by this large chorus this winter.

SANTA ANA CANTANDO CLUB, Santa Ana, California, is directed by Leon Eckles and is made up of a membership of seventy-five voices, forming an excellent male choir. Concerts are scheduled for November 18, February 18, and May 19.

CARRIE TEEL, in her piano recital at the Community Playhouse, San Francisco, California, October 14, presents solos and the Brahms A major Quartet, in which she is assisted by Louis Ford, violinist, Lajos Fenster, violist, and Otto King, cellist. The concert is under the management of Lulu Blumberg.

"**LO-KO-LAH**" is a new opera by H. B. Pasmore, San Francisco musician, which has been heard at private hearing both in San Francisco and Los Angeles. Ruth Comfort Mitchell is librettist of the work.

NATIONAL FEDERATION OF MUSIC CLUBS will hold the biennial convention in San Francisco next year, when the symphony, awarded the prize of the American Composers Competition, will be presented. This competition is open to all American citizens and includes a symphony or symphonic poem, for which a prize of \$1,000 is offered. Mrs. Charles Cooper, 2147 Union Street, San Francisco, California, is executive chairman of the Competition section.

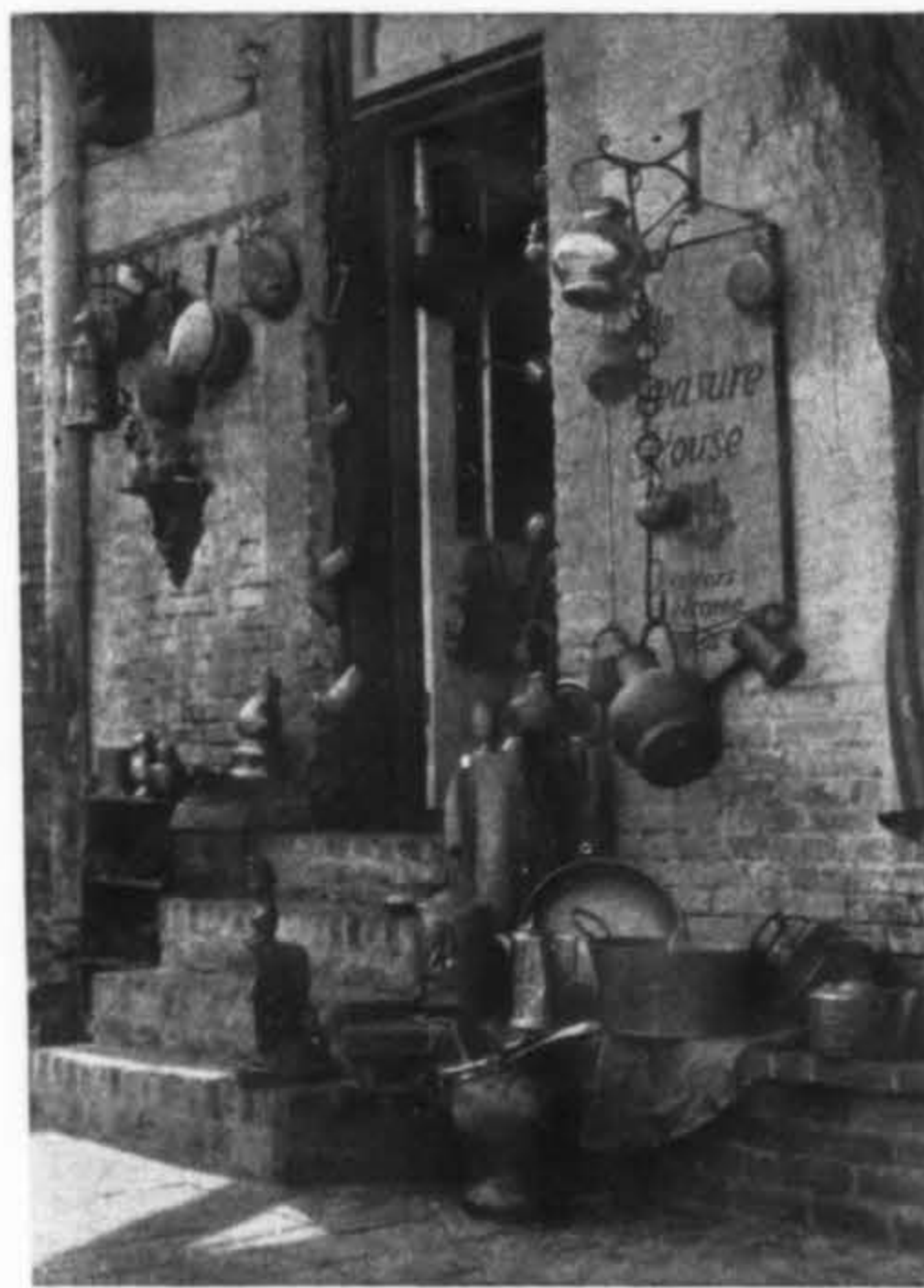
BURBANK CHORAL CLUB, Burbank, California, has re-engaged Charles LeRoy Monro to conduct, this being his eleventh consecutive year as director. Myrtle Radcliff Hart is again the accompanist.

THE CAULDRON SINGERS of Pasadena, California, announce the opening of their Twentieth Season with a one-hour concert, broadcast over Radio Station KFI, Los Angeles, October 6th, from 9:30 to 10:30. The program includes interesting numbers, and in addition to the chorus numbers, Habel Rhodes, who is singing the role of Musetta in "La Boheme" the opening night of the Los Angeles Grand Opera, renders several selections.

Roy V. Rhodes, who for the past fourteen years has acted as musical director of the Cauldron Singers, conducts the concert and Raymond McFeeters acts as accompanist. This not only opens the season's activities of the Cauldron Singers but is their first radio concert, and is presented to the music lovers of Southern California through the cooperation of Forest Lawn Memorial Park and F. R. Bagge, radio program builder.

COLUMBIA BROADCASTING SYSTEM announces that a series of philharmonic concerts will be presented during the winter under the direction of such well known conductors as Molinari, Kleiber and Toscanini. On October 5 the New York Philharmonic Orchestra goes on a national network for the first time with a series of Saturday and Sunday night concerts. Children's concerts are given on Saturday mornings.

NATIONAL BROADCASTING COMPANY presents the Boston Symphony Orchestra in its first series of programs prepared especially for radio reproductions on October 4. The Company has also arranged for four concerts by the Philadelphia Symphony Orchestra led by Leopold Stowkowski, the first is heard Sunday afternoon, October 12, and another November 16. Two special programs are arranged for Christmas day and Easter Sunday. The N.B.C. continues the concerts arranged by Walter Damrosch for the music appreciation hour on Friday mornings, beginning October 10.



The Treasure Shop of Helen Duff in which you will find decorative ornaments and household utilities for the California home.

EL PASEO DE LOS ANGELES IS RESTORED

(Continued from Page 47)

Forman Brown, who is responsible for the verse quoted herein. Directly across the hall is the Treasure Shop of Helen Duff. The room is made entirely of California Redwood and the articles on display are early Californian in feeling. There is a cool patio next door and in the back is the shop of "Adrian" whose designing for notable screen stars is known to every movie fan. His shop is exquisite in the manner of the Directoire period. One meets here a very charming lady who is his mother.

There is a distinct individuality to every shop here, because in almost every instance the people who occupy them . . . first, made them. Old buildings have been restored with such infinite care for detail that the air of antiquity is preserved. Everything has been done under difficulties; obstacles had to be overcome at every turn. It is the work of hearts and hands.

In a recessed nook between the shop of Adrian and the Casa La Golondrina is the Interior Decorating Shop of Bertram Grassby. Once known to every theater goer for his work on stage and screen, he turned to the field of Interior Decoration and came with the first influx of artists, to become an integral part of Olvera Street. Not content to be a tenant only, he has given unfailing help and interest to the details, without which Olvera Street could not have survived. His is the daily help, that brings things about. An outstanding personality, a philosopher, with the look of a Spanish Don, he fits perfectly into the atmosphere and setting. His studio is especially attractive. From what was a ramshackle old room, he has evolved an adobe interior. The walls were plastered and painted by his own hand, so skillfully that they look as though time had painted them with age. Outside his door, enclosed by lace-like gates, is a tiny patio planted with two small patches of garden. A fountain graces one corner, and tall banana trees shade the long studio window. Upon the façade of the studio, embedded in the wall, is a heart-shaped stone, picked up during all the digging, and inscribed with this legend "Doña Cristina, 1929." Tribute to the heart that Christine Sterling has put into Olvera Street.

ART

LOS ANGELES MUSEUM, Exposition Park, Los Angeles, California, holds three interesting exhibitions throughout the month:

- October 3-31, California Watercolor Society, tenth annual exhibition;
- October 1-31, Group of prints by seven local Print Makers.
- October 1-31, Lithographs by Orozco.

PALACE OF THE LEGION OF HONOR, San Francisco, California, announces the arrival of Lloyd La Page Rollins, the new art director who succeeds Mrs. Cornelia B. Sage Quinton, resigned. Mr. Rollins made a special study of museum work at Harvard, and was connected with the Fogg Art Museum.

EAST-WEST GALLERY, Western Women's Club, San Francisco, California, announces:

- October 1-15, "Sketches of the Seven Seas," studies by John Milton Ramm of the sea and ships and seamen, islands and coasts and all the florid native life.

OREGON SOCIETY OF ARTISTS, hold the fourth annual exhibition at the Meier and Frank Galleries, Portland, Oregon, October 20 to November 1, inclusive. Members may send in two works in oil, water color or pastel. First, Second and Third Honorable Mention will be awarded. Balloting will be by members of the Society only. Mrs. Harold Dickson Marsh is secretary of the Society.

SAN FRANCISCO ART ASSOCIATION continues the exhibition of "Fifty Prints of the Year" at the California School of Fine Arts, San Francisco, California, through October 5

OAKLAND ART GALLERY, William H. Clapp, director, Municipal Auditorium, Oakland, California, continues the established rule of holding no-jury exhibitions.

CALIFORNIA STATE LIBRARY PRINT ROOMS, Sacramento, California, shows etchings and prints by American and European artists.

GRUEN STUDIO opened last month at 1800 Broadway, San Francisco, California, under the direction of Anna Gruen. The initial exhibition is by I. Ivor Rose and continues through October 15. The exhibits will be changed monthly and will feature etchings, wood blocks, lithographs and pastels.

HENRY E. HUNTINGTON LIBRARY AND ART GALLERY, San Marino, California, reopens to the public October 1. The collection in the art section shows notable examples of English portrait masters; Flemish and Italian paintings; tapestries. Cards of admission are issued on receipt of written request, accompanied by a stamped self-addressed envelope, specifying the number of tickets desired and an approximate date.

DENNY WATROUS GALLERY, Carmel, California, is exhibiting lithographs by Henrietta Shore throughout the month. Also a collection of lithographs portraying the work of Jose Clemente Orozco, famous artist of Mexico.

W. C. F. GILLAM, architect, is holding an exhibition of etchings and dry points in the galleries of the Berkeley League of Fine Arts, Berkeley, California.

CALERIE BEAUX ARTS, 166 Geary Street, San Francisco, California, opens the Fall season with an exhibition by artist members of the Beaux Arts Association, continuing through October 11. It is a notable collection, consisting of thirty-one oils, seventeen water colors, twenty-five prints and drawings, and a small group of sculpture. Samuel Kahn is the president of the new board of directors, and Beatrice Judd Ryan remains the manager of the gallery.

M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park, San Francisco, California, sponsors lectures concerning the various collections of jades, rock crystals, bronzes, and antiques on Wednesday and Sunday afternoons. The museum houses a notable collection of eight hundred Japanese netsuke.

COURVOISIER GALLERY, 474 Post Street, San Francisco, California, shows an exhibition of portraits by William Justema, and also a group of paintings, comprising decorative studies of over-size flowers and still life.

STENDAHL ART GALLERIES, Ambassador Hotel, Los Angeles, California, continues the exhibition of paintings by Jean Jacques Pfister, Swiss-American artist, through October 4.

CALIFORNIA SOCIETY OF ETCHERS held the seventeenth annual exhibition at Vickery, Atkins & Torrey, San Francisco, California, last month, at which time the following prizes were awarded:

First prize, the associate membership prize, which is distributed to all members, to Esther Bruton for her etching, "Top of the Tent."

Second prize, the California Society of Etchers' prize for the best etching or drypoint, to Smith O'Brien for his drypoint, "San Juan Bautista."

Third Prize, the California Society of Etchers' prize for print other than engraving, to A. S. McLeod for "Pig and Pol," lithograph.

Two honorable mentions were given, the first to Helen Bruton for her etching, "Circular Corral."

THE GALLERY, bark n' rags, 729 North Western Avenue, Los Angeles, California, holds twelve distinct exhibitions each year.

For October the exhibition is of Book Jackets and Foreign Posters.

In November Etchings and Oils by Berdanier will be shown.

CHOUINARD SCHOOL OF ART, 741 South Grand View Street, Los Angeles, California, shows to October 6, twenty-eight canvases by Pruett Carter, noted illustrator.

MILLS COLLEGE, California, holds an exhibition of eleven hundred bookplates, old and new, in the Bender Room of the College Library, to October 6. It is through the generosity of Albert M. Bender, donor of the Bender collection housed in the Library, that the bookplates have been brought to the college to remain permanently.

CALIFORNIA ART CLUB has arranged an exhibition of the work of artist members at the Chamber of Commerce, Hollywood, California, during October.

CALIFORNIA STATE FAIR, Sacramento, California, in the Art Department awarded the first prize to M. Askinazy for figure painting, the canvas is entitled "Portrait." The second and third prizes in figure painting were awarded respectively to "Madam Kittiue of Conarnau" by Katherine Skeele, and to "Tea Party" by Elisabeth Baskerville.

LAGUNA BEACH ART ASSOCIATION, Laguna Beach, California, opens the Fall exhibition this month. The building fund was materially increased through the sale of small paintings donated by the artist members, and conducted on the plan of a continuous bidding auction.

PASADENA ART INSTITUTE, Carmelita Gardens, Pasadena, California, reopens the galleries in October, showing as usual the work of the members of the Pasadena Society of Artists; paintings by Joseph Birren; and by Leland Curtis.

LITTLE STUDIO GALLERY at Gold Hill, Monrovia, California, is open on Sundays, Thursdays and Fridays from two to six. Sybil Emerson held an exhibition of line drawings at the Gallery during September.

DALZELL HATFIELD GALLERIES, Wilshire Boulevard, Los Angeles, California, is holding a retrospective exhibition of paintings by George Inness during the month.

BILTMORE SALON, Biltmore Hotel, Los Angeles, California, announces an exhibition of recent paintings, landscapes and marines, by Jack Wilkinson Smith for the month.

BRAXTON GALLERY, Hollywood, California, shows a new group of color drawings by Stella Bloch this month, including sketches of the Duncan Dancers, the Burmese types and of the Harlem dancers.

MILLARD SHEETS is showing a collection of oils, water colors, lithographs, etchings and drawings at the Friday Morning Club, Los Angeles, California, throughout October.

COLIN CAMPBELL COOPER, N.A., has returned to his studio-home in Santa Barbara, California, after a stay of two years abroad.

SALLY HUNT announces her opening exhibition of the George M. Millard collection of rare antiques, including crested Sheffield plate, fine Spode tea service, rare books and furniture, at the Chintz and Cupboard Shop, 180 East California Street, Pasadena, California. In the shop may also be found an unusual line of fabrics and gifts.

ART GALLERY, Stanford University, California, is near the Library and is open on week days from ten until five, and houses a series of selective exhibitions. Chinese scroll and fan paintings by Lien-Su.

Over his gates looms the two-story Casa La Golondrina, built over the first wine cellar in Los Angeles, and formerly known as the old Pelanconi House. It is a restaurant now and its balconies hold small tables where diners may look down upon the activity below. Dinner is served in the great wine cellar and through an arch one can see another large room where there is a floor for dancing.

Further down the street, and recently opened, is an Italian restaurant presided over by a young and lovely Italian girl called Estrellita Peluffo. The food is excellent and one may find unusual dishes.

At the very end of Olvera Street is a 'Thieves' Market with a varied display; and in a niche nearby a gypsy fortune teller reads his cards. All along the opposite side of the street is a great wall . . . once blank and ugly and a problem to the beauty seekers. It is painted now, like a back-drop in a theater with a wide vista of green vineyards and the brown-robed figure of a Jesuit Father.

It takes several visits to find all the interesting things and I cannot hope to include them all here.

Outside, close by the Plaza, the old Pico House is stirring with an activity that may presage the beginning of a Latin-American Center which will have world renown. Los Angeles should preserve her early landmarks and come forward with the support that is needed to complete the project which was instigated and brought to its present stage of development by Christine Sterling.

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BARTLETT GALLERY, 3358 West First Street, at Commonwealth, Los Angeles, California, was designed by Dana Bartlett for the showing of the smaller, more intimate canvases and holds now to this rule. Mr. Bartlett also holds a special sale each Thursday evening of small paintings, sketches and prints.

Through October paintings by Paul Lauritz and Dedrich Stuber are shown. Mr. Bartlett is continuing his Sunday landscape class out of doors.

THE ART EXHIBIT by the artists of Eagle Rock, California, under the auspices of the Chamber of Commerce, is held at the Congregational Church, Eagle Rock, November 3 to 16. The committee on arrangements includes Conrad Buff, John A. Conner, Peter Nielson, Curtis H. Sherwood and Charles A. Butler.

CAMERA PICTORIALISTS are holding an exhibition during October at the Public Library, Los Angeles, California.

DRAMA NOTES

COMMUNITY PLAYHOUSE, Pasadena, California, announces Playhouse Week, October 2 to 9, including open house and a tour of the departments of the theater for Friday and Saturday.

October 2-11, "Dancing Days" by Martin Flavin; a world premiere of Flavin's latest play.

October 16-25, "If" by Lord Dunsany. October 30 to November 8, "Poor Little Rich Girl" by Eleanor Gates.

November 13 to 22, "Marriage of Figaro." This French comedy was especially translated for the Playhouse production.

In the Workshop, October 4 and 11, "That Boy" (author unknown) is presented by the junior group of players.

SCHOOL OF THE THEATER, Community Playhouse, Pasadena, California, opens the third annual fall term, October 13 and 14, under the personal supervision of Gilmor Brown. Charles F. Prickett is business manager.

COMMUNITY PLAYHOUSE PRODUCTIONS of the Western Women's Club, Sutter at Mason, San Francisco, California, are under the direction of Baldwin McGaw and sponsored by the Club. One play a month is presented, giving three evening performances and one matinee. The second play of the Fall season is "The Duke of Killierankie" by Robert Marshall, a farcical romance, October 1, 2 and 3. Ronald Telfer is cast as the Duke.

RIVERSIDE COMMUNITY PLAYERS, Riverside California, under the direction of Janet Scott, have interesting programs outlined for this, the first winter season in the new playhouse, to be given the first week of each month. October, "Pomeroy's Past," with Thomas G. Allison in the title role.

THE FOOTHILL PLAYERS, a dramatic group of Altadena, California, under the direction of Miss Bird Bundy, offered a program of one-act plays for the opening of the Fall season last month. The plays are "The Bachelor," translated and elaborated from the Spanish by Madam Eleanor M. Armstrong; "Red Roses" by Mrs. Harriet L. Green, of the service bureau of plays at the Community Playhouse; San Francisco, California, under the direction of Talma-Zetta Wilbur.

THE HACKETT PLAYERS, under the direction of Eva Smith Hackett, opened the fifteenth season, September 12, in the auditorium of the California Club, San Francisco, California, with a program of four one-act plays.

ROSS VALLEY PLAYERS, Ross, California, gave Noel Coward's "Hay Fever" as their second production, September 29-30. Miss Helen Maher is the new director. For the November production they have selected "The Swan" by Ferenc Molnar.

THE LITTLE THEATER OF THE UNIVERSITY OF CALIFORNIA opened with a performance in the new and permanent home in the auditorium of International House, Berkeley, California, September 19-20. The opening play was "Hell-bent for Heaven" by Hatcher Hughes, and directed by Donald Scott Blanchard.

JOHN STEVEN MCGROARTY, author and producer, presented four of his plays in a rustic theater, erected for the purpose in the oak grove adjoining his home, last month. The plays given are "El Dorado," portraying the days of '49; "La Golondrina," a love story of the romantic Spanish days in California; "Oscuela," a story of the great Indian chief, and "Babylon," a satire on modern every day life.

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.

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 its clubhouse and golf course at Ingleside, San Francisco, California.

The Club, heretofore regarded as the severest test on the Pacific Coast, is being made easier and pleasanter for the champion and casual golfer alike, by the removal of excess traps. The new greens are 100 per cent cocoos bent, and all greens are recontoured.

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.

UNION LEAGUE GOLF AND COUNTRY CLUB celebrated the opening of the new clubhouse and links, on the Peninsula Highway, near Millbrae, California, recently. The course extends along the hills toward Half Moon Bay and is in excellent condition.

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. Guitary, vice-president; Harley F. Peart, secretary, and David L. McDaniel, treasurer.

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.

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.

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

BELVEDERE 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.

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

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.

REDWOOD EMPIRE GOLF AND COUNTRY CLUB, near Rohnerville, California, which recently opened the new course, has elected a board of directors as follows: E. E. Yoder and Derby Bendorf, Scotia; Kenneth Gilson, Rohnerville; Fred P. Newell, Fortuna, and J. M. Hutcheson, Eureka.

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.



Frank Borzage and S. N. Behrman, director and author, have collaborated on a number of films for the Fox Studios in the past several months.

WHEN EAST AND WEST MEET

The resulting films have a wider appeal and may hope to solve the growing question of what the public wants.

ONE draws tranquilly on a pipe as he talks, the other offers a cigarette, thus an interview with Frank Borzage and S. N. Behrman discloses immediate points of dissimilarity and yet this director and author work together perfectly. However dissimilarities must be expected when one is decidedly of the West, Western, and the other of that stronghold of Eastern tradition, Massachusetts.

There is just enough difference in directing and acting as against writing and visioning the interpretation to make the methods of each man of great interest to the other, and while life in the West, a self sufficient life, such as that led by Mr. Borzage gave him the background needed, so also did the more scholastic home of a schoolmaster's son provide the pleasing English and subtle nuances perfecting all the plays by Mr. Behrman.

As against the enthusiasm of Mr. Borzage for all sports—he is a champion at handball and squash, has an enviable record as a poloist, races a hydroplane and is the skipper of a cabin cruiser—Mr. Behrman pleads the greatest interest in travel, a constant change of scene is sport to him, and to him is necessary for creation. The hobby of the latter is music and he claims as friends the majority of the great concert artists of the world. One tiny bit of temperment must be allowed this man who might have talked to both the Cabots and the Lodges but refuses to speak to the god of modern life, the telephone! He neither answers it nor desires to know who has called him.

They both read continuously, but while Mr. Borzage consumes plays, caring little for fiction and still less for serious themes, Mr. Behrman reads biographies, history, and French and German literature in the original. Naturally they are both curious as to all life's relationships, every little segment of drama holds them, and is judged as a problem to be worked out and presented to the film public, hoping for acceptance, willing to accept a rejection with philosophy. Success as a director came to Mr. Borzage years ago with his 'Humoresque' but perhaps his 'Seventh Heaven' was the more widely known until 'They Had to See Paris,' and now he is concerned with the screen version of 'Liliom' to be shown as 'Devil With Women.' The tremendous accord paid 'The Second Man,' which was Mr. Behrman's second play, was followed by an equal admiration for 'Serena Blandish,' and his latest play is 'Meteor,' one of the successes of the season.

EUREKA GOLF AND COUNTRY CLUB held the first tournament of its history on the new Bayside course, near Eureka, California, last month.

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 excellent tournaments. Oct. 31, Hallowe'en Tombstone Tournament.

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

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

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

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. Officers recently elected include: Alfred E. Dietrich, president; Charles P. Greenough, first vice-president; Dr. Samuel Robinson, second vice-president; Dr. Malcolm Douglas, third vice-president; James B. Canby, secretary; George W. Clyde, treasurer. Major Max Fleischmann is the retiring president of the club.

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.

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-president; R. M. Griffith, secretary; J. L. Mothershead, treasurer.

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.

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.

PALISADES CLUB AT BALBOA, Corona del Mar, California, has a bathing beach outside the breakwater and landing for its boats on the still waters of Newport Bay. The panorama of this inland water sports-center lies before one seated on the porch of this comfortable seaside club. New cottages on the grounds are being built by members.

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.

SAN GABRIEL COUNTRY CLUB, San Gabriel, California: New cocoos-bent greens on the whole course, and a complete revision of three important holes on the second nine, mark the summer improvements. All the work to be completed by November.

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.

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, Swigging, Riding, Motor-boating, etc.—and the finest Baths in America, a veritable Spa.

REDLANDS COUNTRY CLUB, Redlands, California, is one of the oldest golf clubs 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 other in California and has been selected as the scene for the \$2,500 open golf championship in the midwinter program. This will be a 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.

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.

NEW MUNICIPAL GOLF LINKS are now in use at Emerald Hills, near San Diego, California. The course is situated on a 30-acre tract.

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.

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.

BROOKSIDE GOLF CLUB, Pasadena, California, the municipal course, has organized 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.

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.

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. Wolf, first vice-president; Edward C. Barrett, second vice-president; Earl E. Simonds, secretary; L. Roy F. Reineman, treasurer.

MONTEREY BAY GOLF AND COUNTRY CLUB, near Santa Cruz, California, is an eighteen hole course and completely green. The course, an excellent one, is laid out on the rolling hills, with views of Monterey Bay.

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

"The Sea Wolf" probably proves the sureness of the artistry of Milton Sills more clearly than a picture of a pleasanter type would do. The cruel, relentless seaman, who breaks all laws of land and sea, is made to live and arouse your hate by an actor, who was as a man gentle, courteous and kind. To depict a character so at variance required a touch of genius, and it remains a proof of the constant good work accomplished by this finished actor.

Milton Sills bequeathed to the world much more than the mere record of dramatic work well done. For, he was more as a man, a well rounded character, than even his exacting profession demanded. Among those who knew him intimately, Edwin Hubble, astronomer at Mt. Wilson, wrote the following tribute and we are fortunate in being able to print it at this time:—

"His mind was clear and steady and he possessed a rare intellectual curiosity. It made him a friend to all science, a lover of wisdom, a Philosopher. In science he followed with understanding and with sympathy the most abstract ramifications in the exploration of the physical world. But he knew the limitations of science, he neither belittled them nor exaggerated, he simply accepted them as a part of life. In the field of science he thought and spoke as a scientist. In the realm of values he left science behind, as it must be left, and sought for the realities of life with his heart and his soul. These are rare qualities and together with a fine tolerance and high ideals, they contributed to the great inspiration he gave to those who shared his intellectual companionship."

The Romance of the screen as presented by Greta Garbo differs widely from the interpretation given by Doris Keane in the stage version. Probably because Miss Garbo's nature, or her art, is largely tinged with tragedy the role takes on that semblance in her hands. With Miss Keane the love of the Italian prima donna for the young clergyman while devastating is not destructive but becomes an inner fire which adds yet more to the possibilities of her art, it is always there, burning, but may add deeper notes to her voice, give a soul to her acting. With Miss Garbo the love becomes a tragedy, shown as a repressed emotion that consumes her, rather than the volatile expression of the Italian opera singer. The romantic life of the singer is lost sight of and becomes enveloped in weariness and woe. In Miss Keane's version we were shown a woman not only of the world but of the theater, loved by many men, eventually falling in love with a young clergyman whom she led on in a flirtation, and while it is difficult to give him up it is not all bitterness, there is knowledge that she has known and given a true, perfect and innocent love.

Liberty is provided by Providence in the early removal of an aged and asthmatic husband, leaving life and the pursuit of happiness to engage the attention of the young widow, whom we follow in the person of Gloria Swanson to Paris. Here the treasure hunt never palls for a moment, as naturally the seeker becomes the sought and all the unwed, near-wed, and some of the wed males of Europe trail her around the continent, particularly since to beauty and charm she adds the lure of five million dollars. Like most explorers our gay little widow finds many strange things in the new realm, many new beverages, and soon an odd assortment of lovers demand her attention. The four outstanding are Owen Moore, as a successful American lawyer, Lew Cody, a professional dancer and a confirmed gin-hound, and Gregory Gaye and Herbert Bragiotti, from Russia and Spain respectively, a violinist and a singer, each and all striving for their own happiness and assured hers will be complete. In the end life is kind and even "What a Widow" may "Say Oui, Cheri," and mean what she says. Some of the critics persist in saying it is not worthy of Miss Swanson but do not listen to them, perhaps it is farce, even fantastic farce, but it is tremendously well done and is entertaining throughout, also most pleasing in sartorial appointments.

ELLEN LEECH.

SPORTS

A NEW ARCHERY CLUB has been formed in Santa Barbara, California, which meets every Wednesday afternoon at the Valley Club, Montecito. Chester Seay of Los Angeles is the instructor and tournaments will be held under his direction. This group formerly met for practice on the field at "Bonnymede," the Montecito home of Mrs. Gardiner Green Hammond.

NOTRE DAME announces the completion of the new stadium and in time for the opening of the football season, October 4, at Notre Dame, Ind. The stadium will be dedicated in the game with the United States Naval Academy on October 11.

SOUTHERN CALIFORNIA OUTBOARD ASSOCIATION announces the following calendar for power boats:

October 5—Fifty-mile runabout race for outboard engines, Long Beach, (one-mile course) S.C.O.A.

October 12—All classes outboard hydroplanes, Lake Elsinore, S.C.O.A. and Lake Elsinore Yacht Club.

October 5—Fifty-mile runabout race (inboards) from Long Beach to Avalon and return. Long Beach Y. C., Catalina Island Y. C.

November 1 or 11—W. L. Stewart trophy performance handicap power cruiser race over 100-mile ocean course. California Y. C., Catalina Island Y. C.

November 2—Fifty-mile runabout race for outboard engines, Long Beach, (one-mile course) S.C.O.A.

November 11—All classes outboard hydroplanes, Santa Barbara. Santa Barbara Power Boat Club.

November 28, 29, 30—First race Southern California-National midwinter circuit, S.C.O.A., Salton Sea Y. C.

December 6-7—Second race Southern California-National midwinter circuit, Lake Elsinore, S.C.O.A., Lake Elsinore Y. C.

December 13-14—Third race Southern California-National midwinter circuit, Long Beach, S.C.O.A., Long Beach Y. C.

EXHIBITIONS

ARCHITECTS BUILDING MATERIAL EXHIBIT, Los Angeles, California, announces an interesting exhibition, opening October 15.

The exhibit, which is being presented by Robert Stacy-Judd, architect, begins with a series of photographs of the Mayan ruins in Yucatan, and illustrates the fact that the new architecture is using the Maya motif merely as a basis of a theme. Following the photographs of the ruins are examples of Mr. Stacy-Judd's first attempts to use this style, and show the difficulty he found in controlling the ideas that first came to his mind. These drawings, some of which are naturally very crude, show the progress he made in eight years of very intensive study, and the solutions that finally evolved. In adapting the Maya motif to the architecture of the present day and age, Mr. Stacy-Judd has had the most difficulty with interiors. To design a residence using the principles of Mayan architecture was a simple matter compared with designing the interior of a residence in a style that would be in keeping and still be livable. The ornateness of this ancient architecture would not be suitable in a room to be lived in day after day by persons of this civilized age. The solution that was finally found to this problem seems very satisfactory. The interiors are very simple, with adaptable color schemes and no necessity for specially made furniture. Mr. Stacy-Judd plans to show sketches of living rooms, reception halls, bedrooms and bathrooms, all designed with the Maya motif in mind. The exhibit will remain in the Architects' Building until November first.

THE NEFF POTTERY shows form and color applied in a useful medium for interior decorating. Under the painstaking supervision of Wallace Neff, well-known California architect, forms have been developed, sometimes on entirely original lines, and again by taking simple ancient motif of design and applying it to forms in fayence ware, suitable for correct usage in the present day treatment of period decoration. For example, a large, round, flat bowl which has caused unusual comment was suggested by the motif found in an ancient saki saucer which in itself was only about two inches in diameter.

Through untiring research masterpieces in color, seldom duplicated in modern ceramic art, are embodied by the deft treatment of body, glaze and temperature with its resulting crackle, in a ware of original color tonation.

An unusual feature of this pottery is the fact that the parts of each piece are chemically sealed to prevent even the slightest trace of seepage.

Exhibited at 1045 E. Green, Pasadena.

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PASADENA, SAN MARINO,
SAN GABRIEL VALLEY



Dominating the business district is the tower of the First Trust Building. Bennett and Haskell, architects. Photograph by Hiller.

PASADENA—the Spaniard's "Place of the Pass" from San Gabriel Mission to Mission San Fernando, has become the polished city of this rich province, beautifying the hill pass through La Cañada (the wide canyon) to the coastwise missions and the great central valley of California between the High Sierra and the sea.

As its name implies, the city itself is, first, a great thoroughfare of business, pleasure and finance. The wealthy ranchers of San Gabriel Valley, the comfortable homes of San Marino, Flintridge and La Cañada as well as the Eastern tourists and permanent colonies of the city have concentrated their interests in Pasadena after having walked, ridden, motored and flown through it as pioneers or touring parties, as founders of the city or as guests at its renowned hotels.

Dominating the city's business center, and visible for miles across San Gabriel Valley, which it serves, is the First Trust Building shown above. Recently erected, this building is fire-proof and earthquake-proof to the nth degree. For, sound and firm in expert financial integrity, and dependable and satisfying in professional and business advice are the organizations—The First National Bank and First Trust and Savings Bank of Pasadena—which it represents. Their officers, headed by James S. Macdonnell, President; H. I. Stuart, Chairman of the Board; W. D. Lacey, Executive Vice-President and Chief Trust Officer, will be found leaders at the forefront of financial and ethical service to their ever enlarging home community, Flintridge, San Marino, the San Gabriel Valley and to the State of California.

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JUNIOR LEAGUE ACTIVITIES LOS ANGELES

Quietly and without ostentation, members of the Junior League throughout the country are doing their bit for the care of unfortunate children and for the civic improvement of their home towns.

Los Angeles Junior League has started its new home for convalescents on the site secured at Lexington and Westmoreland Avenues. Lester H. Hibbard, architect. Accommodations for twenty children will be made in the first unit for which ground was broken in September last. The second unit will be built as soon as possible. Meanwhile the Los Angeles Junior League, which is building for this fine charity, will put on Children's Plays this season and thus add to the funds which they increase each year from the proceeds of the Junior League Show on West Sixth Street and from the Horse Show given last year at the Flintridge Riding Club, Flintridge. Besides earning money for building the Convalescent Home in Los Angeles, the Junior League Horse Show sets a high standard in amateur horsemanship and that particular show is recognized all over the country as one with what Redwood City and Montecito-Hope Ranch amateurs are doing for "The Horse."

SANTA BARBARA

Has been giving plays for the benefit of the building fund of their charity, Sunshine Cottage. The following description of one of the plays has been received: "The Santa Barbara Junior League made its bow to the theater-going public in morning and matinee performances of Cinderella, probably the most familiar and best beloved tale of childhood days. The success of a very simple theatrical gesture in which we had indulged the previous year had opened our eyes to the appeal which the "real" stage has for boys and girls, and the reception given "Cinderella" surely justified this opinion. From the opening scene in Countess Crosspatch's kitchen, where Cinderella—awakened from her sleep by the fairy godmother—is transformed from a pathetic little drudge to a vision of loveliness, dazzling to the eyes of Prince Charming, one and all were carried away by the appeal and charm of Mrs. Day Tuttle's characterization of the role. Prince Charming—in every-day life—Mrs. Harwood White,



FOUND—a Shop, unique in appointments, which refuses and does not require an advanced question "Can I interest you" from any of the sales force. Since April 29th when Mrs. Walter P. Story and members of the "9 o'clock Players" entertained at the Assistance League, the Studio of Design and Color has been a part of the Assistance League. The Shop has been thronged with beauty lovers, men and women who are charmed with that mysterious something characteristic of artistry in modern guise.

As observers, we entered this Shop, eager to see the display of useful objects for our Home.

We find there are several rooms through which to travel; we have Amy Mac Dermid and May H. Nichols to guide us. These are the two young women who are here to introduce color and charm to Home Builders. Not alone are they the possessors of ability and training; but, their conversation is an enlightenment to the visitor in the Shop, an education in modern design.

It is surprising what these two young women have accomplished. They have made a study of colors, of re-arrangements, re-decorating, and most of all, "the saving of time and money"; and bring to their work, rare ability along these lines. They are magicians of the Home, performing miracles with old relics or "what have you," transforming these things into useful objects of beauty.

All on commission for the Assistance League charities.

Mrs. J. Ralph Meyering, who was Ann Loveland of Detroit, joined us on our "expedition," through the lovely rooms. And Margaret Craig took the pictures which give a tantalizing glimpse of the rooms. One (above) is of Mrs. Meyering being shown dress goods by "Amy-May."
—Dorothy Meyberg.



"Cinderella" the Children's Play, Junior League of Santa Barbara's first appearance in theatricals.

cut a dashing figure; and lest our audience be too enchanted by the glitter and glamour, the Ugly Sisters and their Crosspatch Mother early took the house by storm with their very able handling of those extremely clever comedy parts. The pageant presented by the Nursery Character Guests at the Princes Ball, rounded out the simple story to proper stage length, and gave an opportunity to a large group of League members and many of their children as well, to have a hand in the show. In the concluding act, really charming dancing by some of these child actors held their contemporaries in the audience spellbound, and lent a gay and happy background to the betrothal of Cinderella to her handsome Prince with whom she was to live happy ever after. The Santa Barbara League is most optimistic over the future of children's plays in our community. We feel that in presenting entertainment specifically for children we may breathe a thankful "value received" as we express our thanks and appreciation of the generosity and support of the public—and in addition we would urge each and every grownup to become a child again with us, just for one night.—E. K. P.

PASADENA

Has a very remarkably successful gift shop on a sound financial basis. Stock is of high quality and patrons numerous. New articles for Christmas shopping are now coming in and a profit is one of the constant sources of funds for the League's numerous civic and charitable activities. The Children's Symphony Orchestra is a new interest at present, many of the members are working to make the concerts at the Pasadena High School this coming season a success. A paragraph from the president's report expresses the League spirit succinctly. "The four years have seen the development of our members from that uncertain quality called 'volunteer service' into a stabilized, responsible type of service which has been described as 'neither professional nor amateur, but Junior League.' Borrowing a phrase from scientific text books, I choose to call ourselves an "Extrovert League." We seem always to be reaching out into the life of our community and unafraid to try our hand at any new job. Each new contact develops a new field which has the double purpose of offering interest to a variety of types and of making a definite place for us in our own civil life."
—M. U. S.

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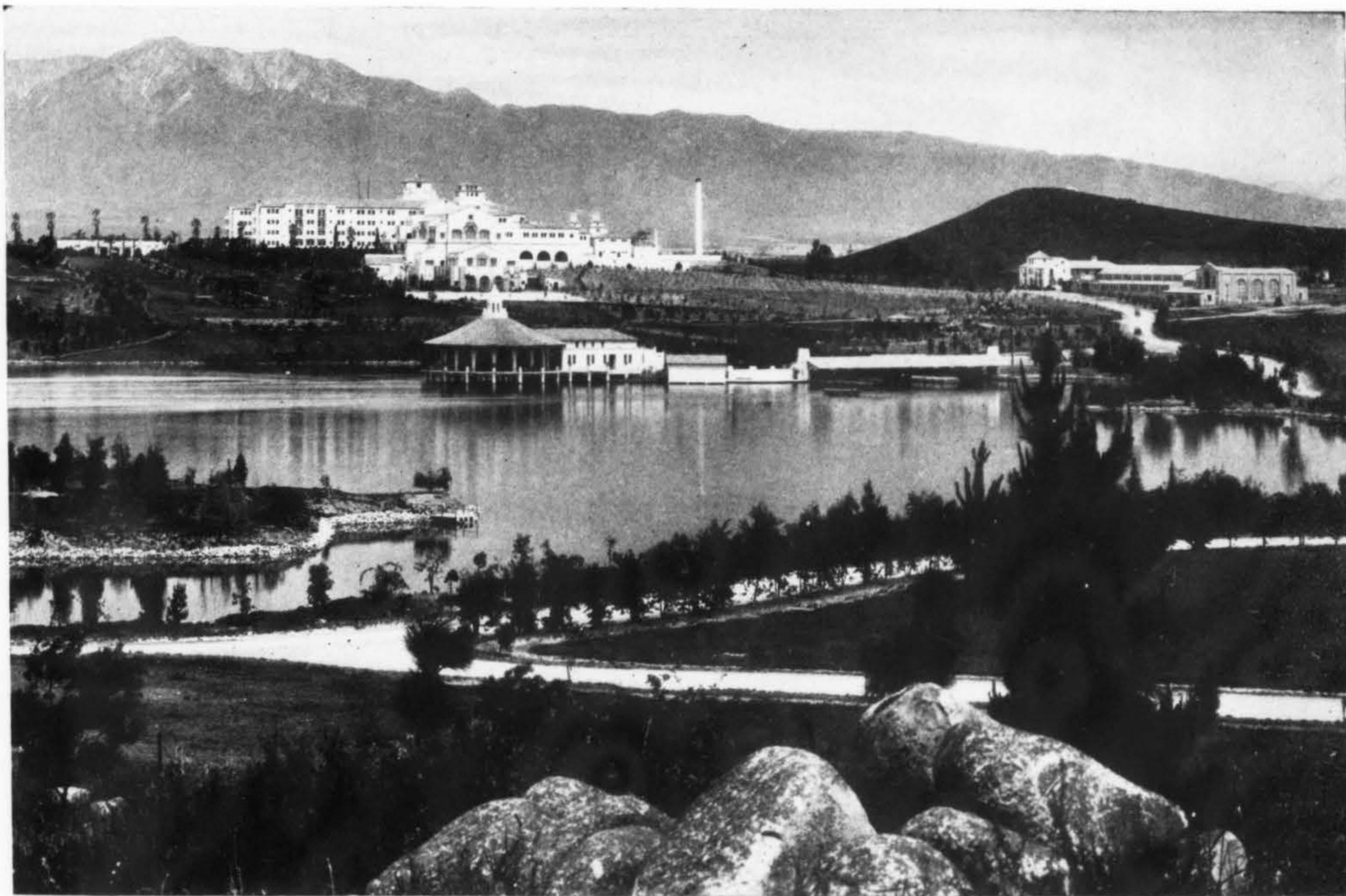
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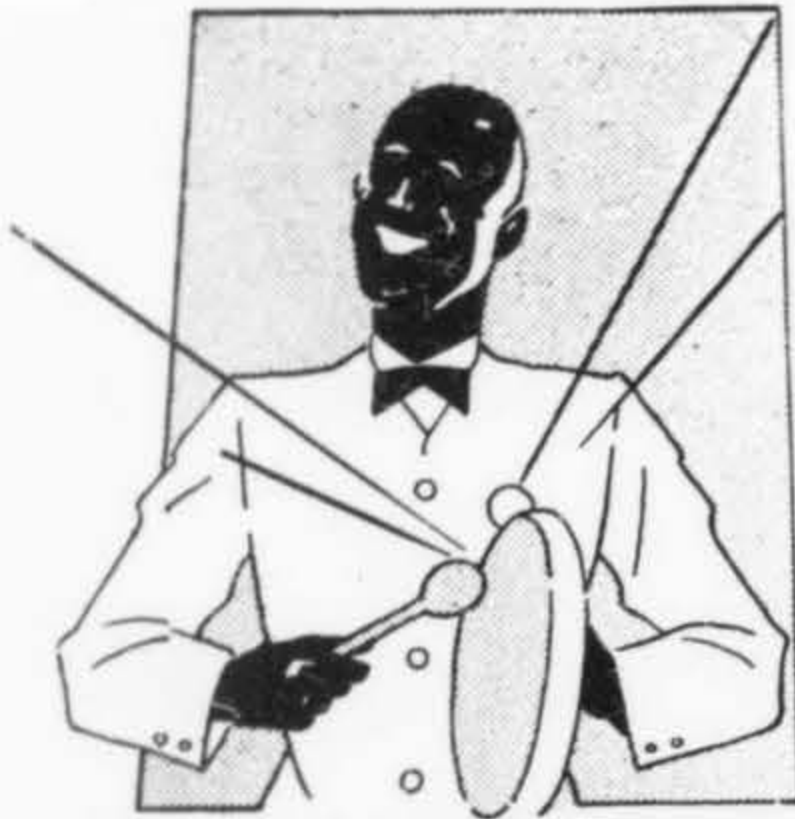
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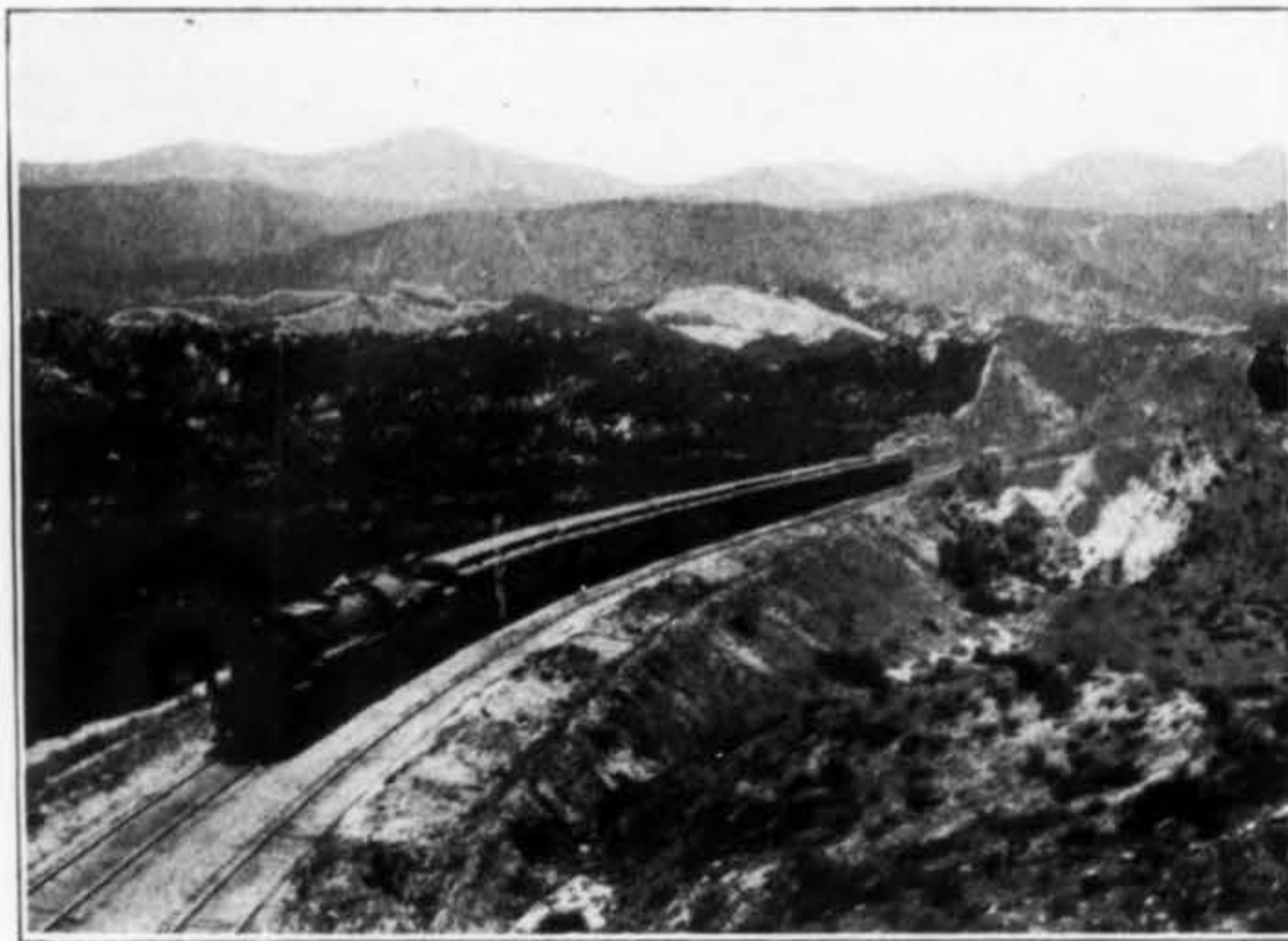
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THREE months on the Pacific Ocean—our “greater Mediterranean”! This inland sea with twelve colorful countries on its borders offers one continuous round of rest and recreation. So new and interesting are the ports-of-call, so complete are arrangements for the comfort of passengers that, without the attendant troubles of ownership, one may travel as though on his private yacht. “Malolo,” the flagship of The Matson Line is in itself interesting enough to engage the attention of the traveller while crossing the wide expanse of the trip from San Francisco to Hawaii and on to Asia. Around the coast of Asia, Sumatra, Borneo, New Guinea, Australia and the South Seas the constant change of scene, the new peoples visited and the carefree days in the tropics are so full of interest that for three months self and business are forgotten, youth is renewed and to even the world-weary, life becomes worthwhile again. The cruise ship, “Malolo” is one of the swiftest of American passenger vessels. Named in the musical Hawaiian language after the flying fish, this palatial liner is fitted for tropic seas where flying fish are numerous, and flying fans add to the electrical elevators, telephone service, and automatic ventilating system to make the travellers more comfortable than they could possibly be at home.

Surely we must not remain ignorant of the Orient longer. It is our duty as American citizens to know our neighbors and no excuse can longer be ours. With such comfort to convey us “Around The Pacific” we can be calm and philosophical while we study for our mutual benefit, the oldest and the youngest nations of the world.

STOPPING in our own country and on land, we have all the marvels of our National Parks to visit on the Grand Tour of The United States. Union Pacific tours by auto and rail bring the party together and combine well with family auto trips. Colorado offers unusual attractions in mountain climbing and the High Sierras are full of hikers and campers.

Californians crowd to the seaside resorts and to the cool mountains. Yosemite and the Kings River country, centering at the Californian, Fresno's metropolitan hotel, answer the “call of the wild” in many a manly heart when business will not permit of the longer trip to Puget Sound and British Columbia. The Columbia River Highway trip may start from Multnomah Hotel, Portland; Paradise Inn, Tacoma; Olympia Hotel, Seattle. Or, if we must take to the sea, the Yale and Harvard of the Los Angeles S.S. Company will start us on our way north; and then Alaska with its volcanos and steaming springs looms afar as an ultimate goal.

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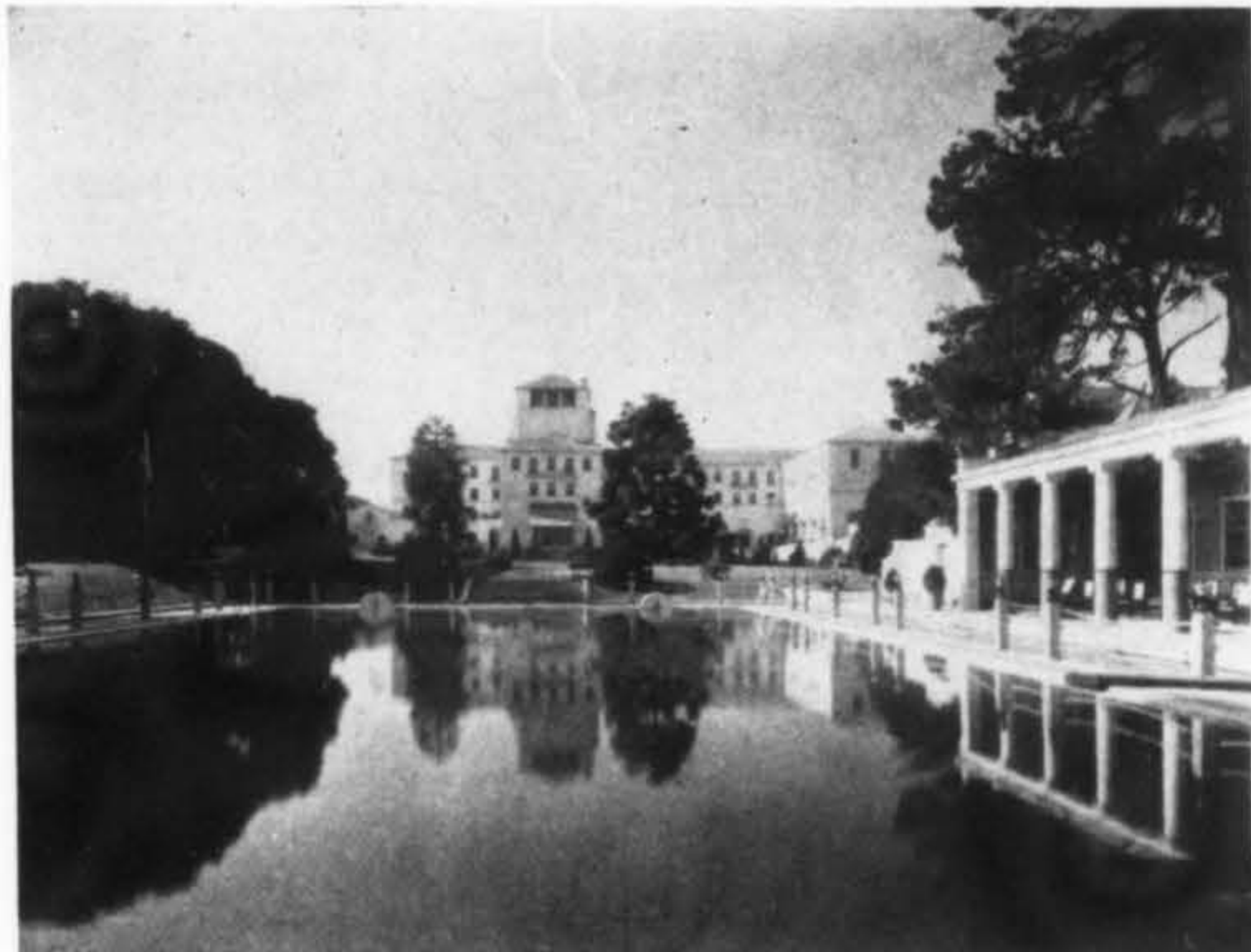
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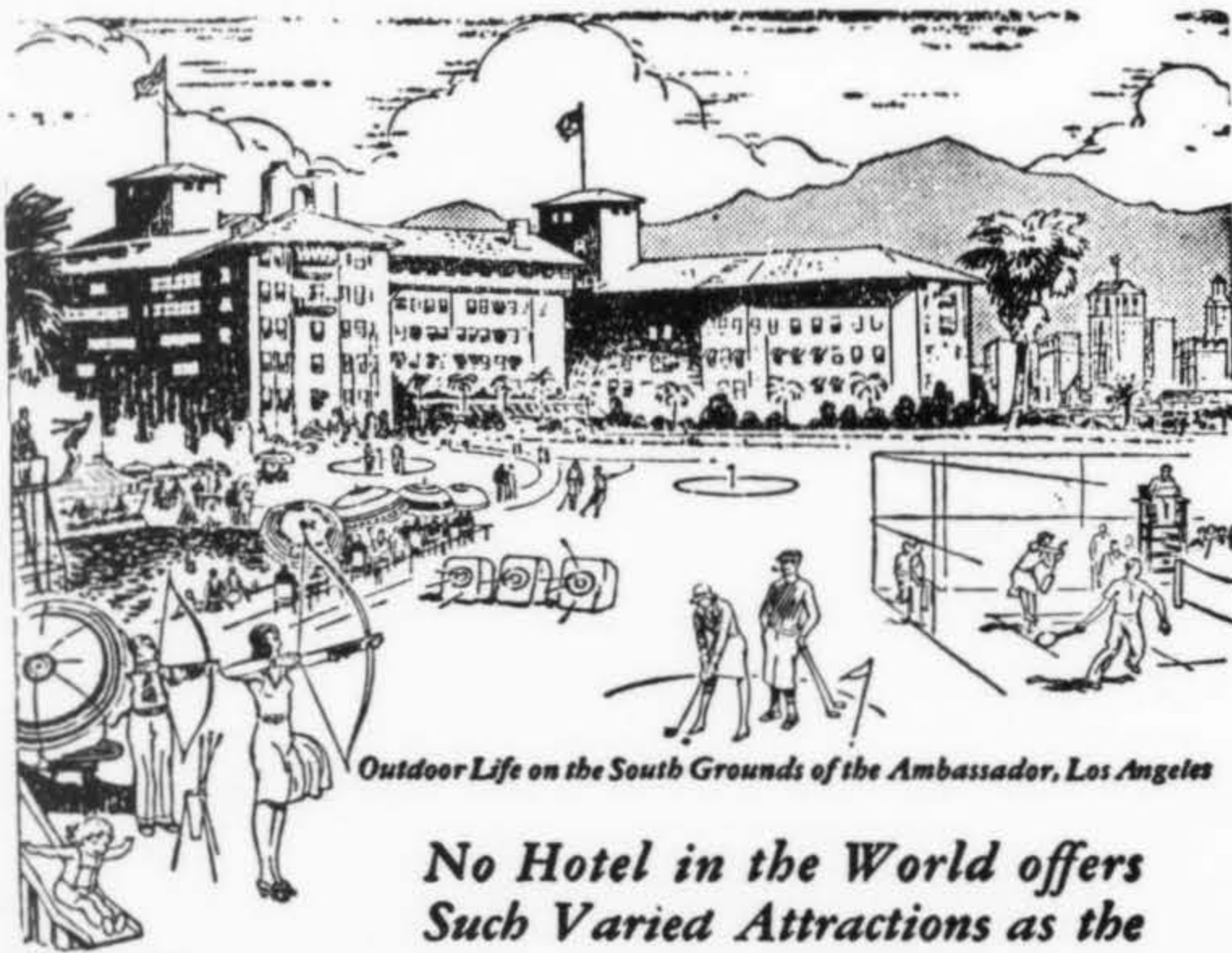
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GARDEN CALENDAR

OCTOBER

October is the opal month of the year. It is the month of glory, of ripeness. It is the picture month.

HENRY WARD BEECHER.

THIS poetic characterization of October is from the pen of one who is most widely known as a preacher. To each of us the word preacher has a different meaning; to some it means the student, to some the ministrant, to some the celebrant, to some the militant and unfortunately to many, the blatant. To us the name Beecher connotes in addition to the great Christian teacher and revivalist, a great gardener, husbandman and improver of rural life. Everyone knows of his sermons, but by far too few know of his book on gardening and husbandry. Beecher made great efforts to bring into use improved forms of plants, flowers, fruits and vegetables; and to him all the gardens of the United States are indebted.

Alas, the fruits of today have become so standardized, that lusciousness is frequently disregarded for shipping quality, or some other commercial requirement. Should you desire a particularly melting pear, you may not be able to get it; the nurseryman will probably tell you that he knows about it, but there is no call for it. Many private conservatories of Europe have pineapples far too juicy and sweet for shipment. They are placed on the tables of their rich owners, but do not interest the commercial grower.

Of course curiosity has tempted you to taste a Sapota, and you have had no craving to continue the experiment. I have tasted many kinds of Sapotas in different parts of the world and am acquainted with all the improved Sapotas that have been offered in the trade. Only the other day I was urged by my host to try a new Sapota. Though I felt victimized, my courtesy triumphed and I bit into the fruit; it was a revelation. The skin, usually having a turpentiney taste like a mango, was, in this fruit, as sweet and delicious as words can tell; while the body of the fruit was as rich as a Bartlett pear flavored with banana. I long to be possessor of a tree of this delicacy. It makes a magnificent, fairly hardy tree of good size and foliage, quite hardy in California and bears plentiful fruit all the year round. As this new variety is being patented, I must withhold further details. I can safely predict, however, that the Sapota will arrive as a standard delicacy.

The general committee of the Pacific Slope Horticultural Conference has just held a meeting at Encinitas. The Conference is planning to turn the Pacific Highway from Long Beach to San Diego into "Paradise Row" annually in February. Next February will see the seventh increasingly successful Flower Show at Encinitas, and will be the meeting point for the Conference. Many men and women nationally eminent in horticulture, will make addresses and demonstrations. Everyone along the line of Paradise Row is expected to plant something, if only a row of Geraniums or a line of Mesembryanthemums, in order to demonstrate what this peculiarly wonderful climate can do in a month like February. The Hibiscus is to be the motif of the planting.

October is the month to sow acorns of your favorite Oaks; and in places where they do well, sow Horse and Spanish Chestnuts.

Hardy annuals may be sown in the open ground, such as, alyssum, bartonia, calendula, candytuft, chrysanthemums, clarkia, cosmos, eschscholtzia, godetia, larkspur, as well as tulips, narcissus, jonquils and other Dutch bulbs.

Read again the article by Charles Adams appearing in the September number, then go to Theodore Payne, Los Angeles, or to Lester Rountree of Carpinteria for a selection of California Wild Flower seeds and sow them with Mr. Adams' picture in mind.

This month put in your Hyacinths, Tulips, Narcissi, Jonquils and other Dutch bulbs; being sure to plant a few of the wild Tulips if available.

In the greenhouse, Tea Roses, Camellias, Crab and Lobster Cacti, choice or variegated forms of Ivy, Aralias, etc., may be grafted with a little heat on.

The newer Gossypiums with gorgeous flowers of many colors are now being collected by Uncle Sam. A bright nurseryman or two have obtained seeds and next year these new glories will be quite attainable; they have much beauty and are ready for the hybridizer's touch. One looks forward to a whole tribe of crossings from these beautiful species. Mr. Marshall of the U. S. Experimental Station at La Jolla is guarding these new pets with every loving care, believing as he does in their potentiality.

The four most important researches in practical horticulture which I am conducting, pertain to (1) sprinkler heads; (2) garden valves; (3) propagating beds; (4) gas-heated small greenhouses.

(1) Of the various sprinkler heads tried, only one type, the Brook's Hydraulic, has given full service for a year without any attention whatever.

(2) The investigation of garden valves shows, that those purchased at random in hardware stores are almost invariably defective, and, in future, I shall select only those bearing the imprint of a maker's name. I have yet to find a satisfactory valve, and there is nothing more annoying and wasteful than a leaky valve.

(3) The usual material for propagating beds is sand, of various grades and qualities. In the effort to find something better than sand, I have been trying various kinds of peat. My experiments indicate that cuttings placed in Radio Brand Peat root more freely and in a higher percentage than in sand or any other peat that I have tried. The peat should be lightly watered, care being taken that the water is distributed all the way through the peat; usually, only one watering is required, the peat retaining sufficient moisture for complete rooting. The rooted cuttings should be lifted more quickly than when in sand, as starvation soon begins.

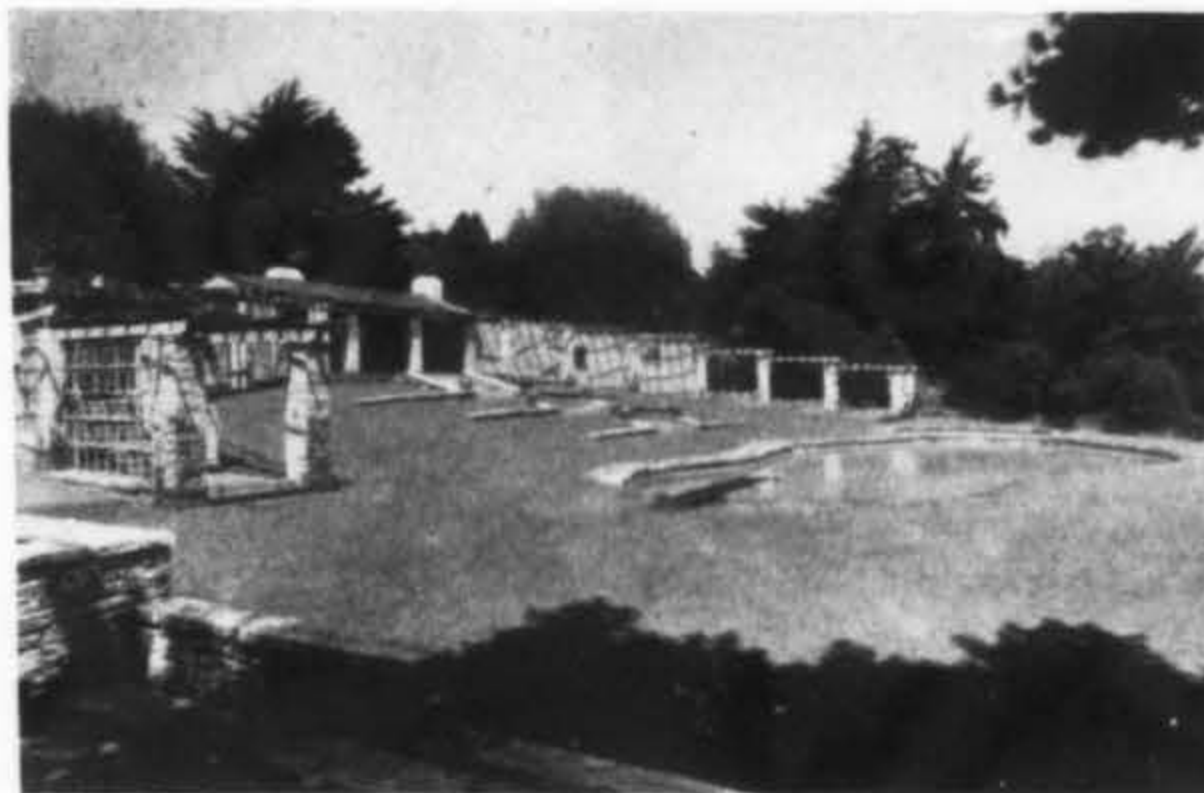
(4) My small automatic gas-heated greenhouse is a perfect success. It will be some time, however, before I can give an exact statement of cost, which I am now convinced will be comparatively low.

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



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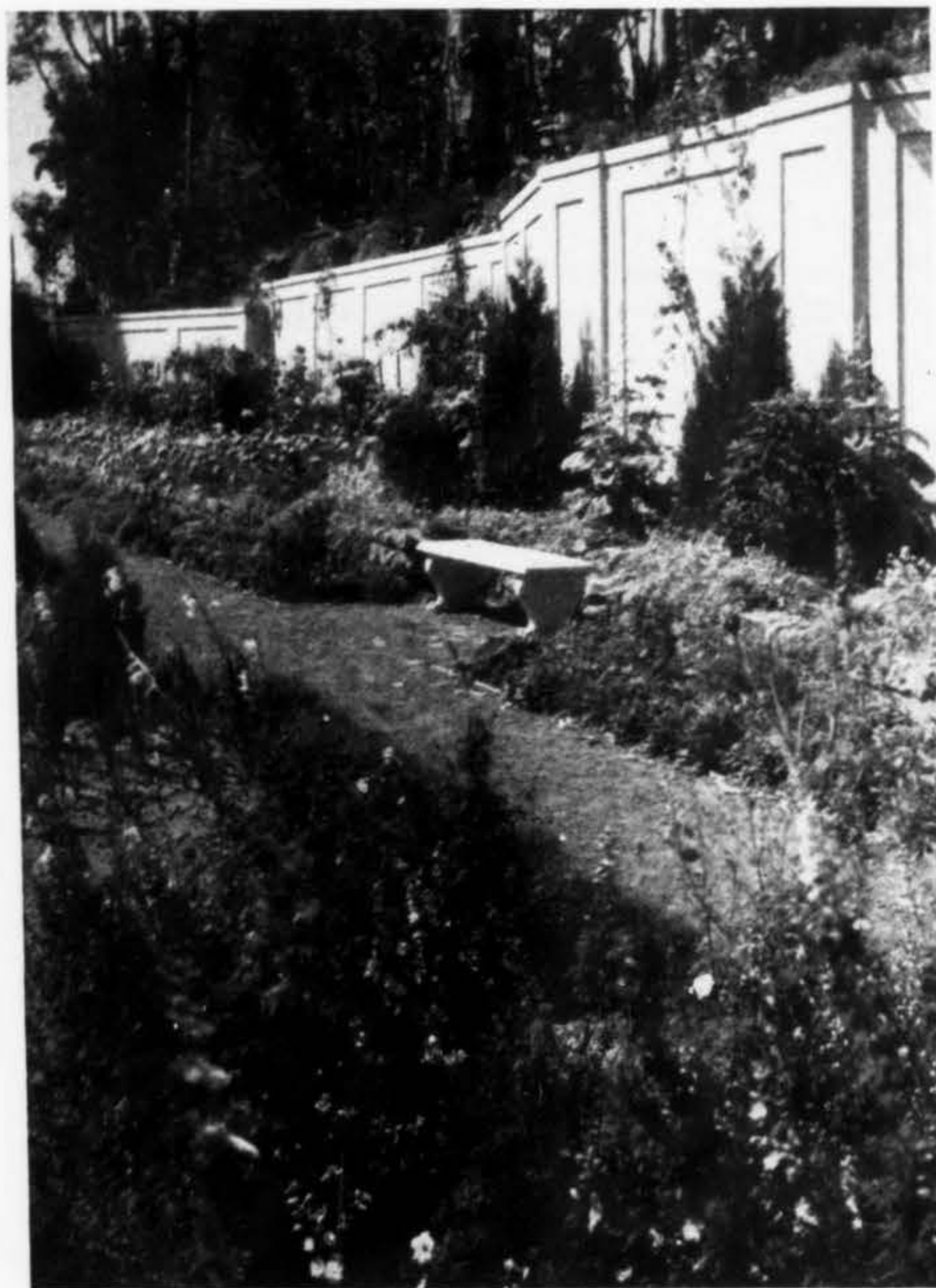
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Garden of Sanatorium Building of Christian Science Benevolent Association. Helen Van Pelt, Landscape Architect.

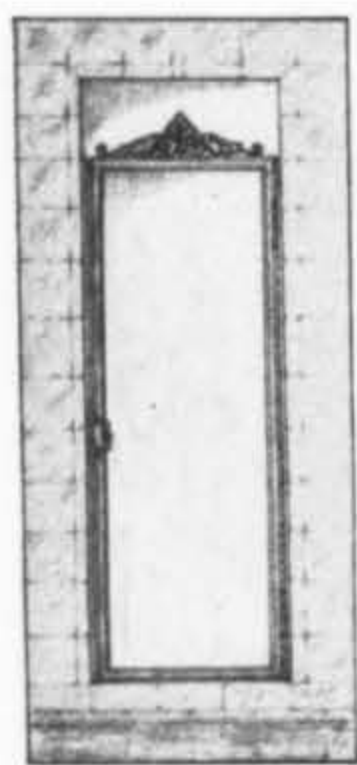
MAKING A HOME OF AN INSTITUTION

(Continued from Page 21)

The exterior walls are of concrete with most of the simple ornamentation cast in place. The plain wall surfaces are washed in a warm tone. The use on the exterior of some rather classical elements of decoration, has rendered possible the introduction of several periods of French furniture within. Mrs. Vernita Seeley, Portland, Oregon, as interior decorator, assisted by Miss Helen Gatch, and by a very capable and cooperative committee, has succeeded in enhancing the detail and proportions of the rooms. Refinement without austerity, luxuriousness without display is the result. The furnishings are in modified Empire and Directoire styles, offering a colorful setting, satisfying and restful.

In all preparations and building, there has been an air of quiet and unobtrusiveness. The Sanatorium made friends from the start. Every city official contacted in connection with permits and property matters has given his utmost in courtesy and good will. There was about this a natural spontaneity because this building is a true adventure in friendliness, easy to understand as is any project or undertaking the basic aim of which is helpfulness. While the rapid consummation of details incident to property purchases and construction cannot properly be credited to any one person, honorable mention is due Marvin R. Higgins, chairman of the executive committee of the Crown Zellerbach Paper Corporation, San Francisco, who, as chairman of the building committee for the First Church of Christ, Scientist, in Boston, Massachusetts, has been of inestimable assistance. His business experience, vision and unselfed devotion constituted an invaluable contribution to successful completion of the undertaking. He was ably assisted by Peter V. Ross, Christian Science teacher and lecturer, Harry B. Allen and Theodore G. Meyer, realtors, all of San Francisco.

Preparation of the grounds offered an interesting assignment to the rock gardener. Mrs. Helen Van Pelt, formerly Helen Deuser of Pasadena, landscape architect, has measured up to the task,



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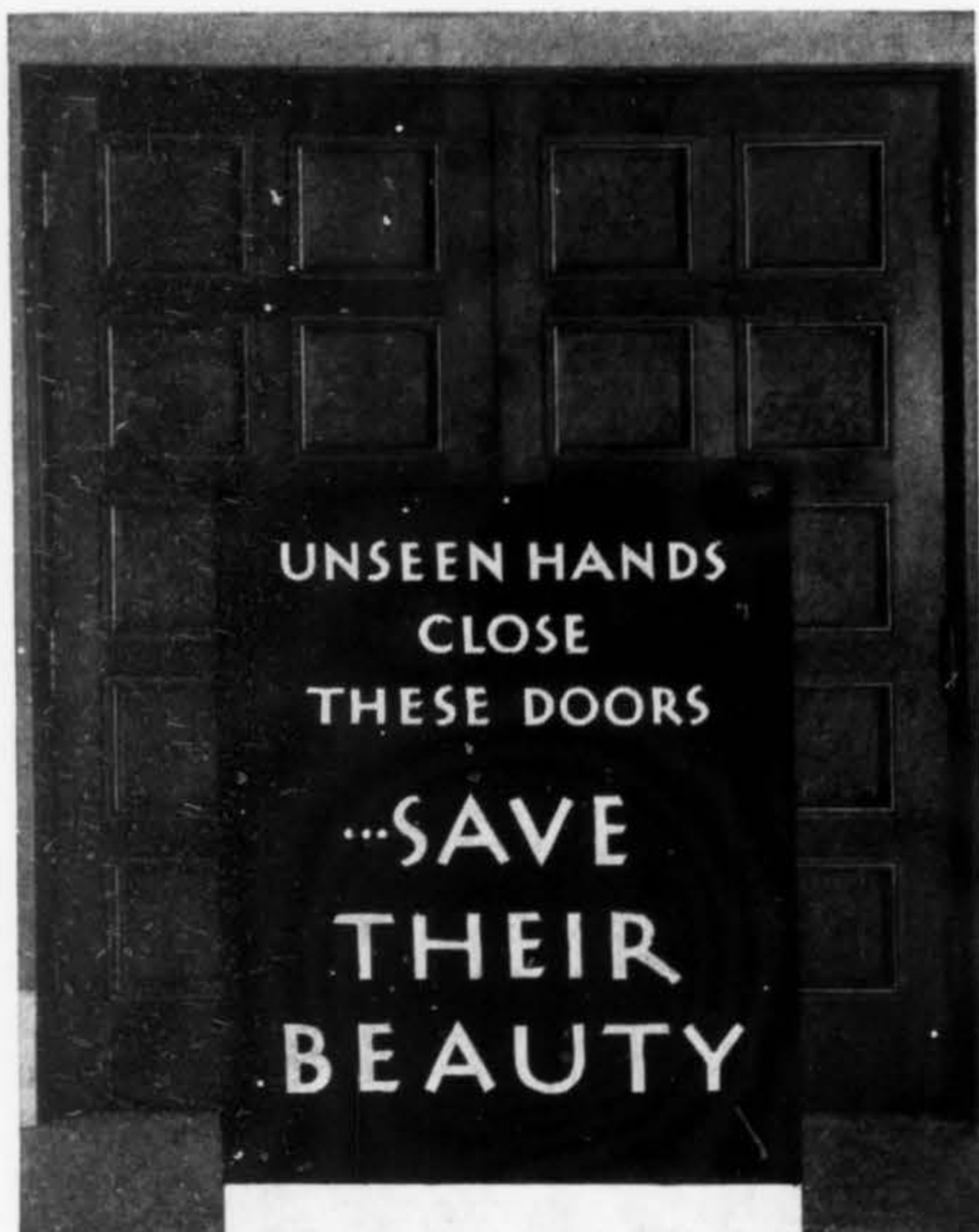
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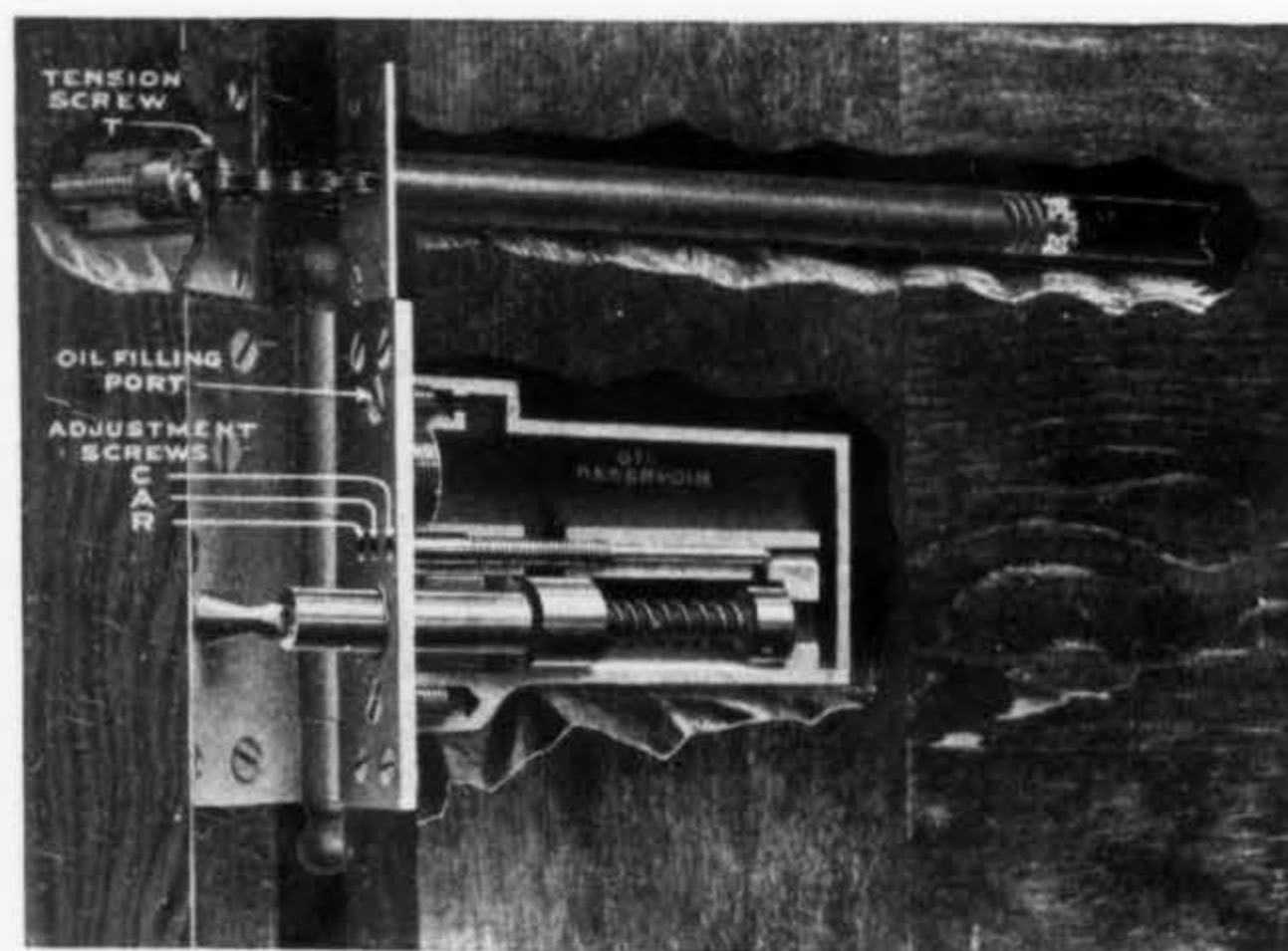
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evidence of which accumulates as thousands of shrubs, flowering plants and seedlings shape themselves into the layout of terraces and rock walks. The base planting is especially effective. The slopes down to the water garden in the ravine with its well placed pools, have taken on a naturalness, have undergone that botanic transformation familiar to San Franciscans who admire the genius and industry of our master landscapist, John McLaren, builder of Golden Gate Park. Connected with the Sanatorium gardens are all the appurtenances of the gardener, including lath house and potting sheds.

With approximately 16 acres on which to paint her floral picture, relieved only by two small lawn areas, Mrs. Van Pelt had presented to her a fine opportunity to exploit her art, and the effect secured is a tribute to it. Like many a nook in Golden Gate Park in which plots perilously near busy thoroughfares are given a sequestered seclusiveness, so in this area, bounded by the Sanatorium on one side, and by wooded inclines with a 30-degree slope to the creek level on the other, unusual quietness and an old world air pervade the place. The drop of 130 feet from floor level of the building to the lowest point, called for considerable terracing. The tiled south terrace and its playing fountain at the upper rock garden terrace are features of this work. These vantage points give a lovely view of the main garden through the thin tawny tree trunks of eucalyptus. There are flights of stone steps running from the Sanatorium to the level, while ramps, four and one-half per cent grade, provide easy strolls and convenience for the wheel chairs. Rock placement, has been done with artistic feeling by William Albee. Four carloads of plants were used in this decorative scheme. The Mimulus hybrids near the front entrance, four specimens of potted Thuya Obtusa under the Port-cochère and Nemesia hybrids on the south terrace, big Canary Island pines, two giant Irish Yews, Lawson's Cypress, Japanese Maples, Copper Beech, Rubber trees, and other varieties, tell out a floral tale embellished by many smaller plants and expertness of planting. All level ground available is in flowers for cutting for the Sanatorium. The steep south slope is carpeted with native strawberries collected from neighboring dunes.

True art is true beauty. Who shall question the need, who shall doubt the supply? The need is for variations from buildings purely commercial, stark parallelepipeds of business. The supply is in buildings which, by their quasi-public nature, give the architect and landscapist freer use of materials and for nearer consummation of that ideal so eloquently set forth by our L'Enfants and our Burnhams—The City Beautiful.

A NEW YORKERS IMPRESSIONS OF CALIFORNIAN ARCHITECTURE

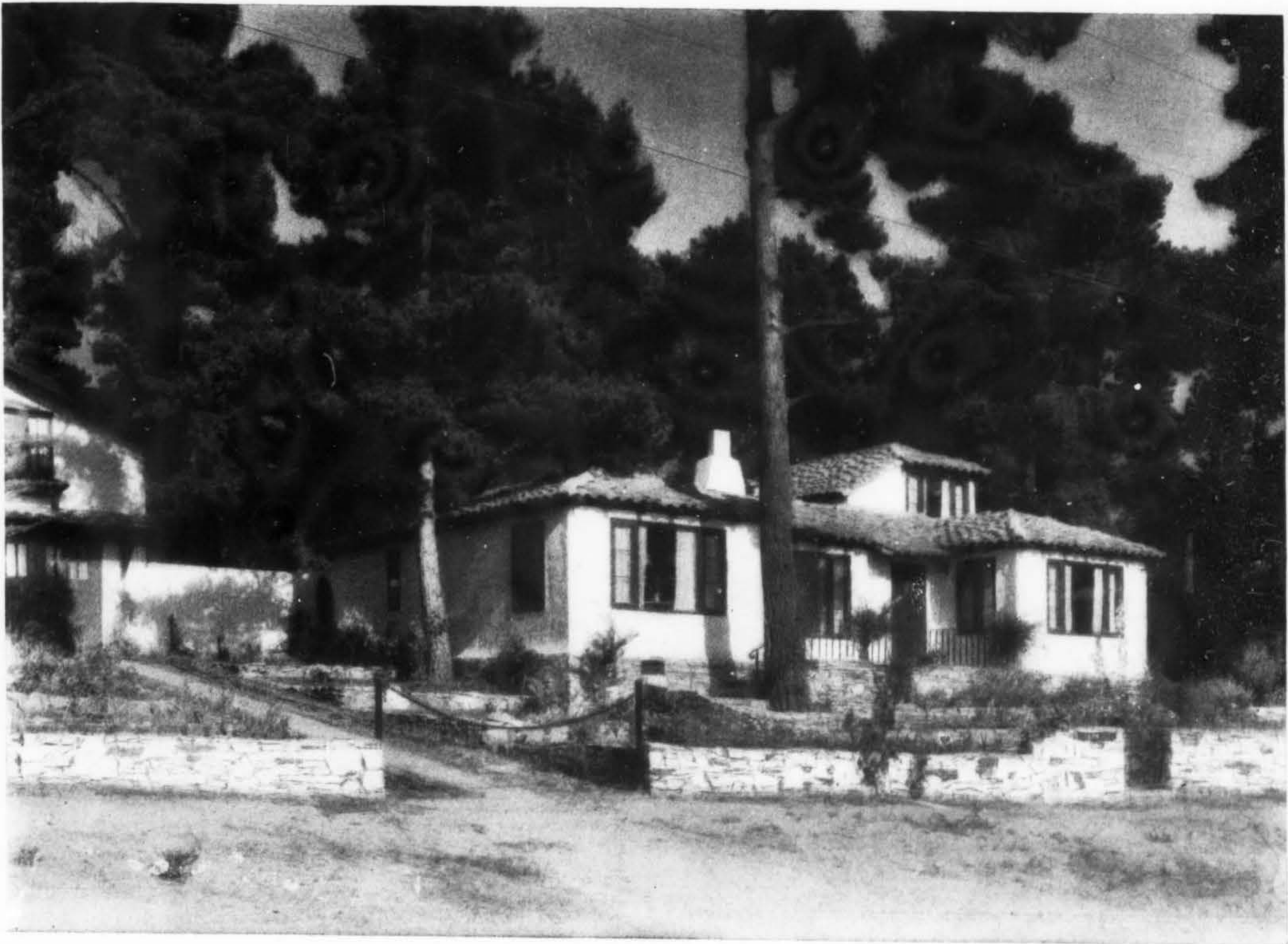
(Continued from Page 25)

skyscrapers. They are, everyone, American in mass, although the ornamental motives vary in keeping with the locality.

One cannot expect such similarity in the field of domestic architecture, for climate influences our manner of life, as it does the choice of building materials and the methods of construction. But the architects of southern California have developed a style of domestic architecture that is expressive of the manner of living in their part of the country; that is suited to its climate, and possesses an individuality of its own in keeping with the history of California.

I go back to the East with every intention of coming back to California. Having made a resolution to give the rest of my life to developing a better appreciation of the art of architecture on the part of the public, I am naturally interested in an architecture that is logical. And I have found such an architecture in California, within the limits of my own country. California architecture has won my heart! Back in New York they will hear me continually warbling:

"It's a long, long way to California,
But my heart's right there!"



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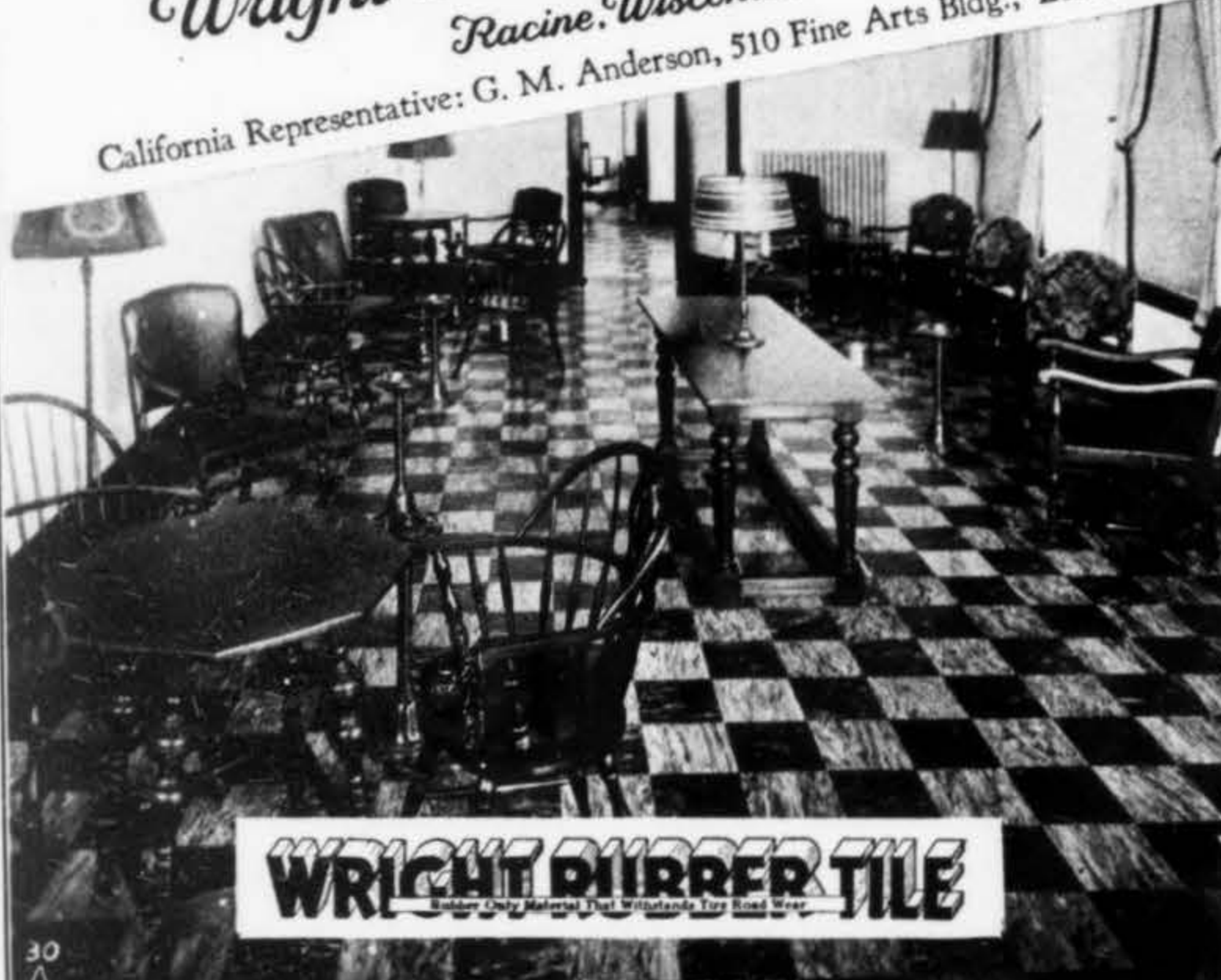
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E. Christopher, Architect

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California

Bakersfield Long Beach San Diego San Francisco
Phoenix, Arizona El Paso, Texas

SOMETHING FOR BEAUTY HERE

(Continued from Page 32)

Van Gelder specially watermarked paper, is bound in vellum with the title stamped in gold on the spine. Accompanying each copy is an oversheet from the Doves Press, acquired by Mr. Nash from the son of Cobden-Sanderson after the latter's death. Twenty-seven of these are of vellum, three hundred twelve of paper, thus limiting the edition to three hundred thirty-nine copies. Those with the vellum inserts were bound in full classic vellum with gold tooling, and sold for seventy-five dollars a volume.

Mr. Nash's *magnum opus*, however, designed as the supreme labor of his life, is the monumental Dante, issued from his press last year. In four folio volumes of two hundred fifty copies, priced at two hundred dollars each, the edition (all subscribed before it was off the press) has been declared by a distinguished authority "the best example of purely typographic book-printing and book-making produced in America . . . a work as perfect as it is possible to make in the present high state of the arts of the book." It is a treasure for scholars as well as bibliophiles. The translation of Dante's verse, and printed here for the first time in eight years of labor, is a line-for-line rendering in the original *terza rima*, a meter never before successfully used in an English translation of Dante's verse, and printed here for the first time in any form. It is the work of a profound student of the Italian poet, his times and antecedents.

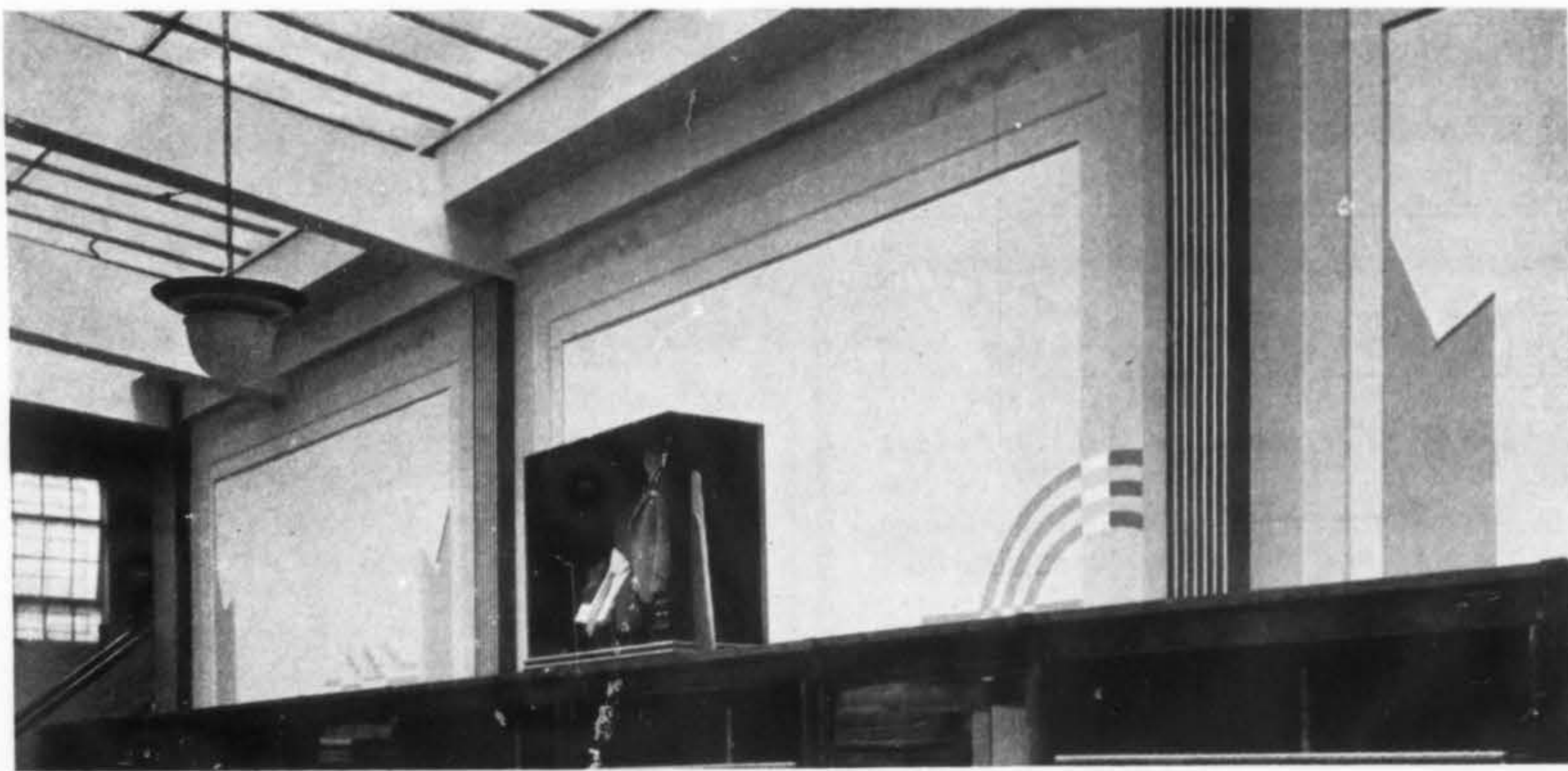
The text, of which the typography is so sympathetic an interpretation, is set in Cloister Old Style light face, a direct recutting of the Fifteenth Century Jenson Roman. It is printed on paper specially hand-made by the Van Gelder Zonen of Amsterdam, and bound by Hubel & Denck, of Leipsic, in vellum with thong lacings, tooled in gold and having the turned Florentine edge over the folia boards. The marginal notes, adroitly set in lines of irregular endings, are separated from the main body of the text by a simple scheme of ruling in light-blue ink, which serves the double purpose of decoration and giving coherency to the pages. It is a noble book, the work of masters, each in his own art. To its making Mr. Nash gave ten years of thought, aspiration and labor. Twenty-seven copies of the set went as personal gifts to friends. Not content with the achievement of such a book, the subscription price of which was in no way commensurate with the work that went into it, Mr. Nash designed as a gift to subscribers to the edition a special printing of the *Psalms of David*, done in Gothic type on a German woodcut paper specially adapted to the wide decorative borders designed by Mr. Wilke, and bound in marbled covers.

Such is a brief resumé of the work of John Henry Nash, declared by Henry Lewis Bullen, in a recent tribute published in the *Saturday Review of Literature*, "America's greatest master of typographic art." Strong words these, when are recalled the names identified with the distinguished presses which have created in America a typographic renaissance: William Edwin Rudge, so closely associated with Bruce Rogers and Frederic Warde; Will Ransom, the Pynson Printers, Random House and the Merry-mount; the Georgian, Harbor, Spiral and Elm Tree, the Riverside and Fountain, presses; the presses of Yale and Chicago Universities—to mention but a few in the east. The art of printing in America, says Will Ransom, is one, the two edges of whose map lie in New York and San Francisco, "with the true spirit somewhat more evident in the latter." To the expression of that true spirit the presses of the brothers Grabhorn, Taylor, and Johnson have joined with Mr. Nash in placing the Pacific Coast thus high in the world's ranks of a craft which, in such hands, becomes an art. The original firm of Taylor, Nash and Taylor produced as its first work of art "A California Troubadour," poems by Clarence Urmey.

On the top floor of that grim-visaged building on Sansome Street is a gracious room, presided over by a bronze figure of Gutenberg, and lined with shelves and cabinets filled with the works of classic bibliographers, priceless incunabula, and personal



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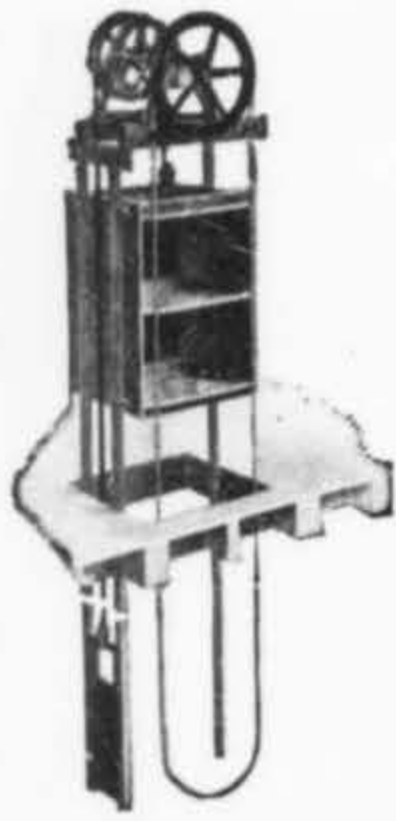
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mementoes. In its center stands a great oak table. Here is the fountain-head of inspiration, for here are first dreamed and wrought in plan the objects of beauty which emanate from this place. Everywhere in this library is the spirit of its presiding genius. But perhaps nowhere is the essence of that spirit so accurately expressed as in a great vellum-bound book which sits opposite a gorgeous Fourteenth Century Antiphonal. It speaks—does that spirit—in the foreword of this volume, a guest-book in which are inscribed the names of those who, in homage to one that has "printed a better book," have indeed made "a beaten path to his door":

"Our host loves well, when nights are wild or cold,
To pore upon our pages manifold.
We books are friends of his—go, prithee, make
His friends thy friends, O friend, for friendship's sake."

LA MORTOLA IN SPRINGTIME*(Continued from Page 42)*

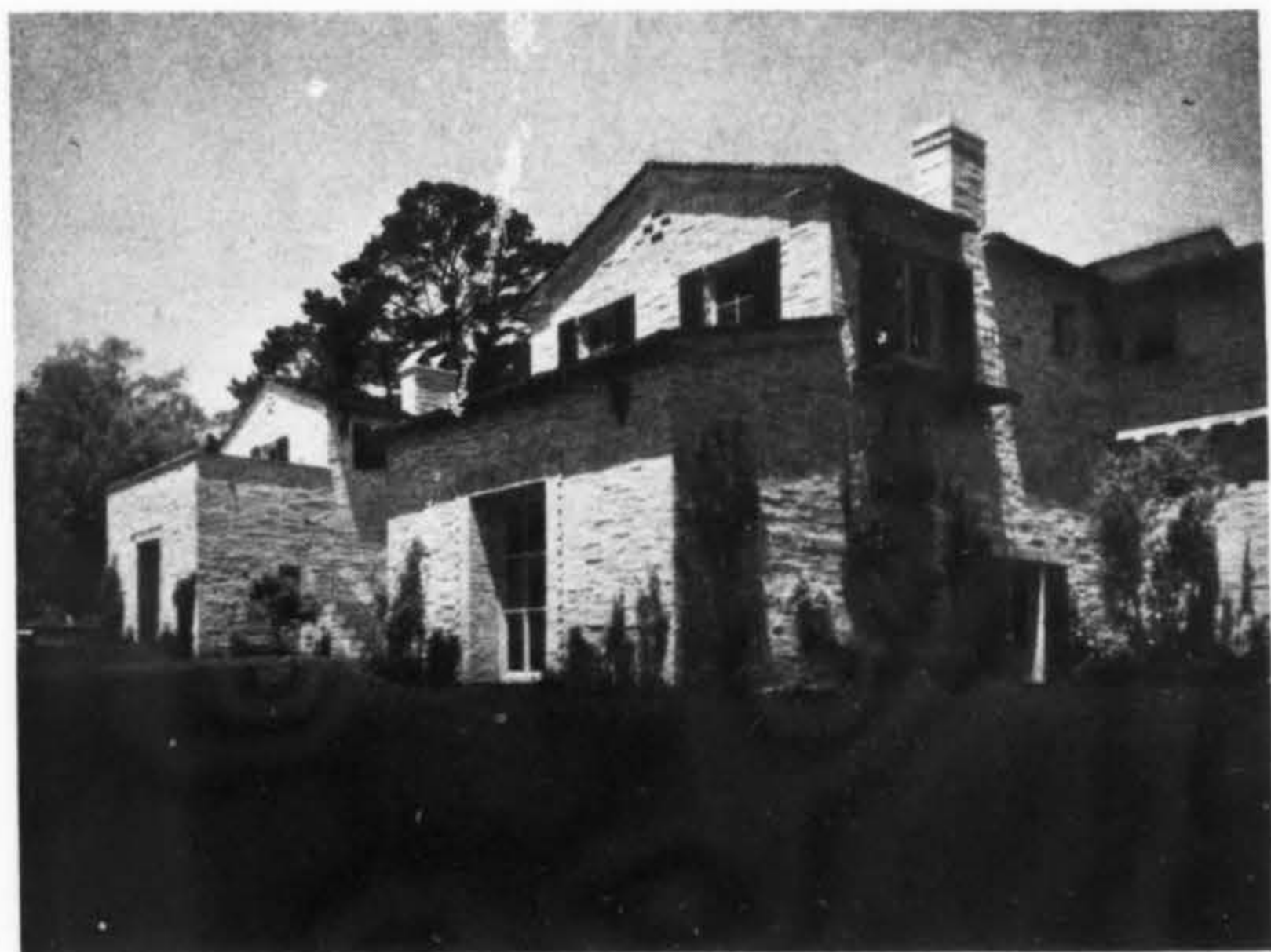
been cut parallel to the land contours, and pergolas erected; one long, axial walk, developed down the hillside, is broken with pools, balustrades, steps and landings in a most effective treatment; wine jars, bits of sculpture, walls, pools, steps and other detail all give accent, interest and intimacy to the garden. Every turn brings a new and pleasing picture. One senses the happy combination of woodland copse and formal accents, all harmoniously congruous, for neither intrudes upon the other.

We passed through naturalistic gardens of tulips growing up through the native grasses; clumps of gorgeous, pink peonies blooming above a carpet of blue-flowered vinca; roses banked and massed in bloom; pink cercis against the black-green foliage of Italian cypress; wistaria-covered pergolas beneath which flowered, in profuse abandon, orange clivias and yellow wallflowers; ripe, golden oranges standing out against solid masses of deep lavender wistaria; snowy banks of spiraea; colorful splotches of cineraria beneath the shade of some tree; and everywhere perennial echiums in riotous shades of blue and lavender. The echiums had been selected and propagated vegetatively for their particular colors—no pale, washed-out shades in that lot.

To Mr. Braggins goes credit for the accomplishment of these wonders, for he has studied his color combinations and flowering seasons with meticulous care and satisfying results. He has developed vistas to afford a glimpse of the Castle or the blue Mediterranean or an interesting detail of the garden. He has been alert to acquire bits of sculpture, old wine jars and the like, with which Italy is so richly endowed. And he has used them all with intelligence.

But, as I once remarked, it was raining and our first glimpse of la Mortola was rather aqueous. We wanted photographs, and even a good photographer does not do his best work in the rain. So we finally tore ourselves away, vowed to return (with the sunshine) on the morrow, and climbed into our waiting, dripping buggy with its drooping horse.

We had planned for two days in Ventimiglia. We stayed there five, during four of which it rained. Twice Mrs. Cornell and I walked the three miles, through the haze of gray days, along the cornice road to our beloved Mortola. Our friendship for Mr. Braggins and love for the garden grew, the while our determination to take photographs mounted. And then, at last, came the sunshine on a gloriously clear morning. Italian sunshine! The Riviera; springtime and flowers; the singing of birds and joy in our hearts. We trekked once more to our beloved garden and spent a day of joyous abandon with a camera unloosed.



RESIDENCE, MR. ROBERT B. HENDERSON, HILLSBOROUGH

GORDON B. KAUFMANN, ARCHITECT

[OTHER ILLUSTRATIONS, PAGES
26-27-28-29, THIS ISSUE]

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State of California } ss.
County of Los Angeles }

Before me, a notary public in and for the State and county aforesaid, personally appeared George H. Oyer, who, having been duly sworn according to law, deposes and says that he is the general manager of CALIFORNIA ARTS & ARCHITECTURE and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulation, printed on the reverse side of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Western States Publishing Co. Inc. Managing Editor, M. Urmey Seares
627 S. Carondelet St., Los Angeles 351 Palmetto Dr., Pasadena
Editor, Harris Allen Business Manager, George H. Oyer
557 Market Street, San Francisco 627 S. Carondelet St., Los Angeles

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5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is.....(This information is required from daily publications only.)

GEORGE H. OYER, Manager

Sworn to and subscribed before me this 26th day of September, 1930.

(SEAL)

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(My commission expires April 4, 1933).



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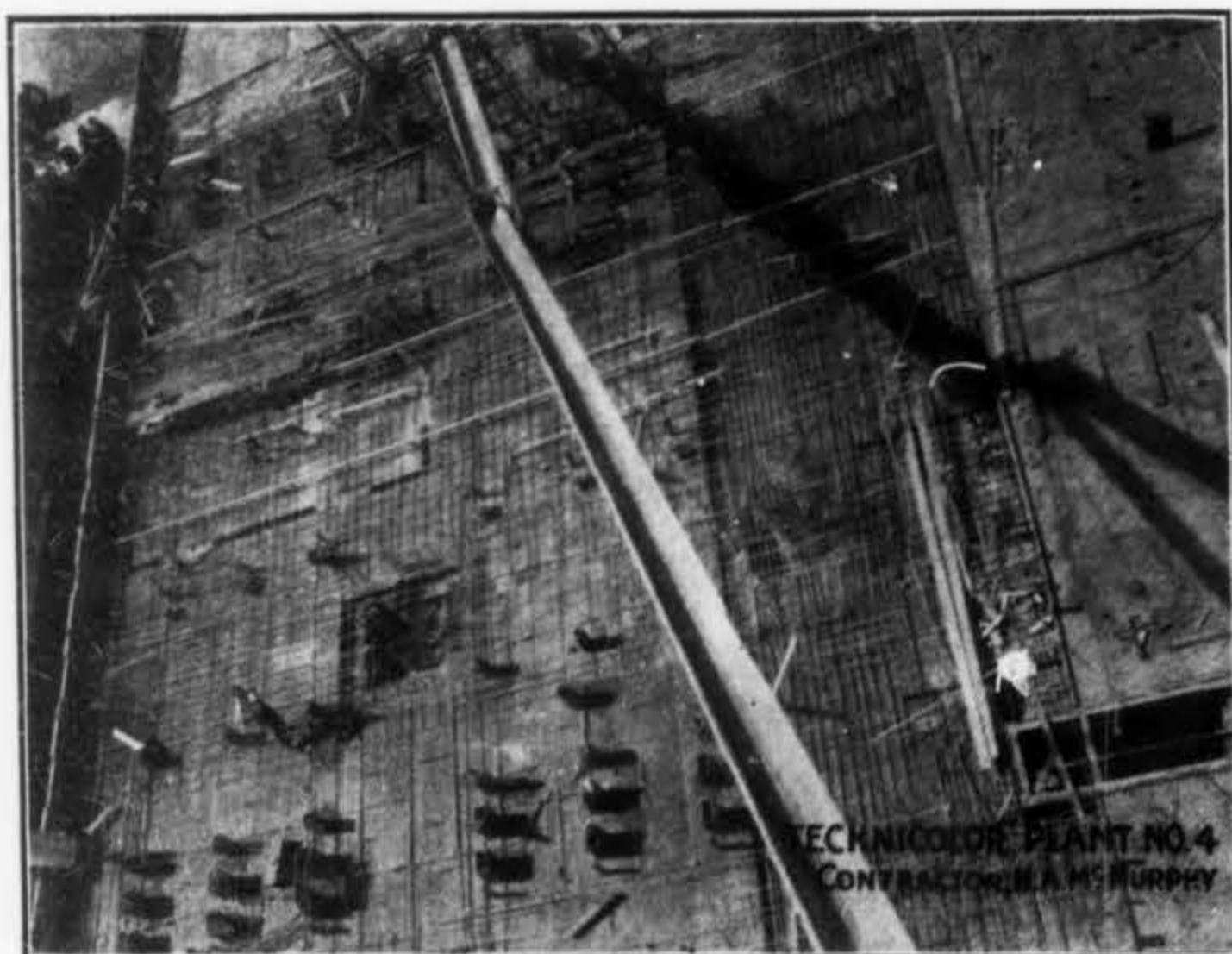
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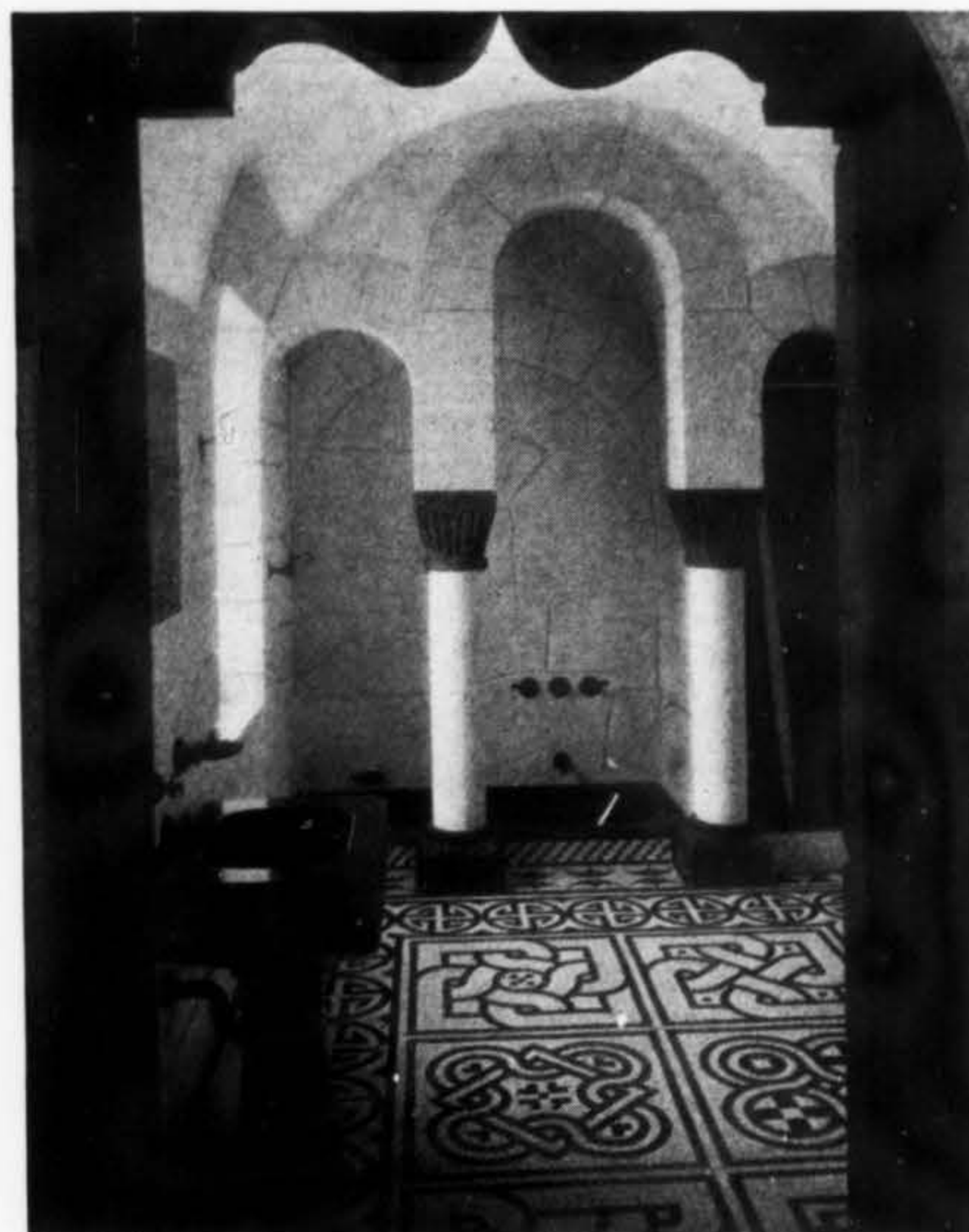
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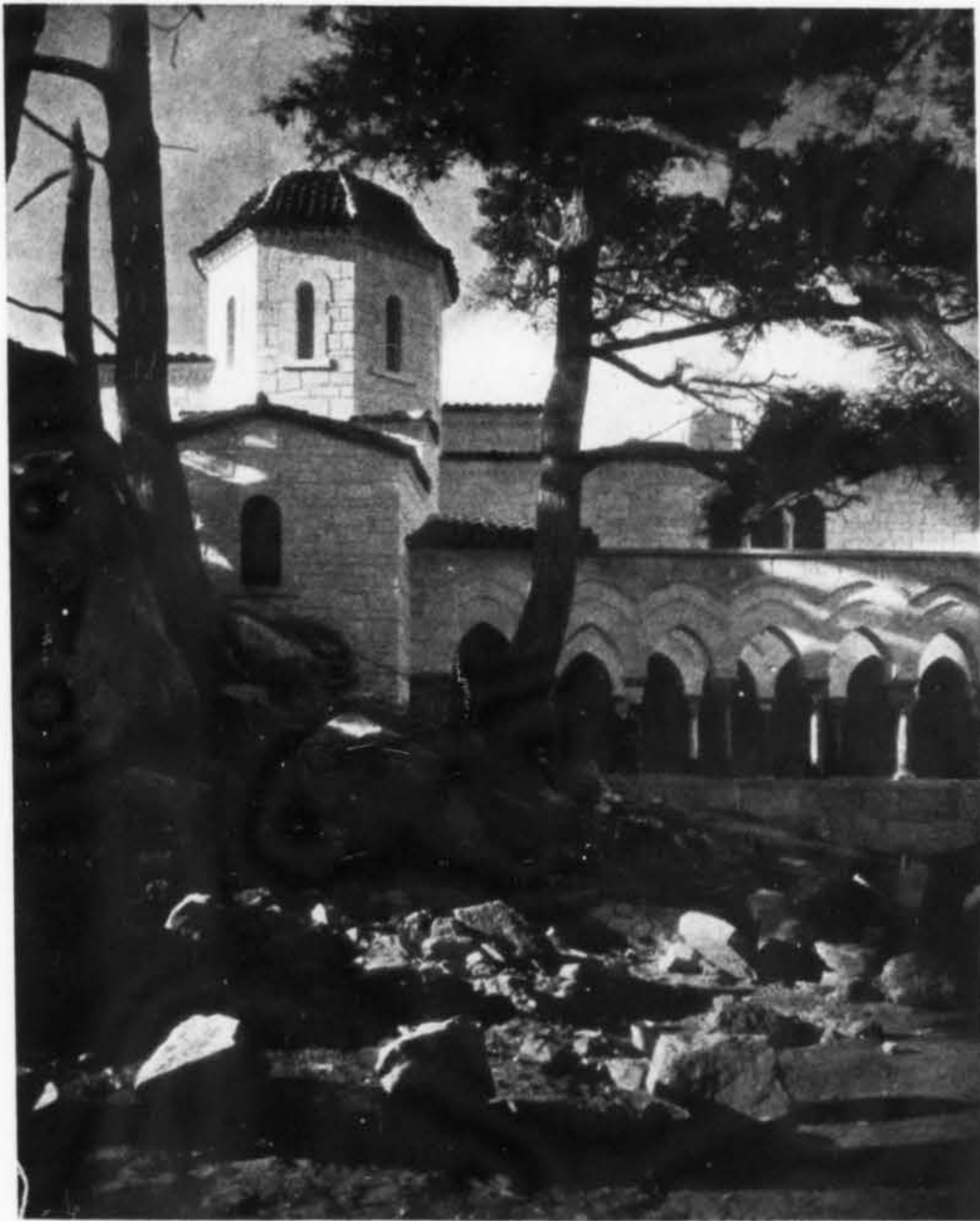
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COULD CARACALLA'S BATHS COMPARE?

SPLENDID temples of the bath have been designed for the Pebble Beach home of Mr. and Mrs. Paul Fagan, by the office of George Washington Smith, A.I.A. The walls are of Ramages Artiges stone, with vaulted plaster ceilings; columns of Belgian Black marble; floors of colored glass tessera laid in conventional Byzantine patterns, or, like that shown below, of black and gold glass mosaic, which is also used for the rim of the carved black marble tub. Other tubs are sunk in the floor, recessed. Lavatories are cut out of solid marble blocks. These bathrooms are luxurious, beautiful—and how easily kept in order!





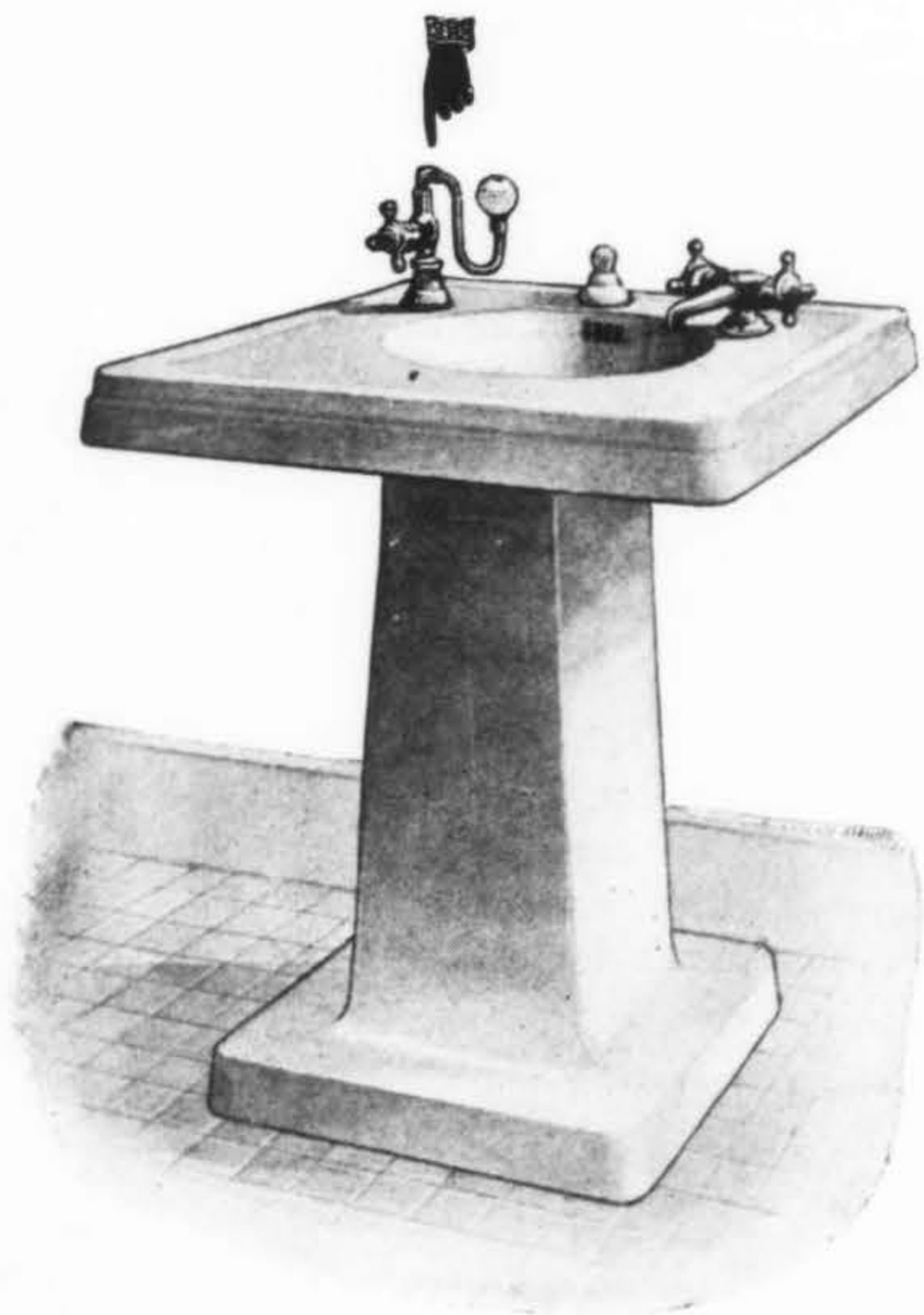
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PEBBLE BEACH

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stone and marble for ex-
terior and interior also spe-
cial glass tiles and gold
mosaics were imported,
fabricated and
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[See illustrations on Pages 36-37-38-39, this issue]



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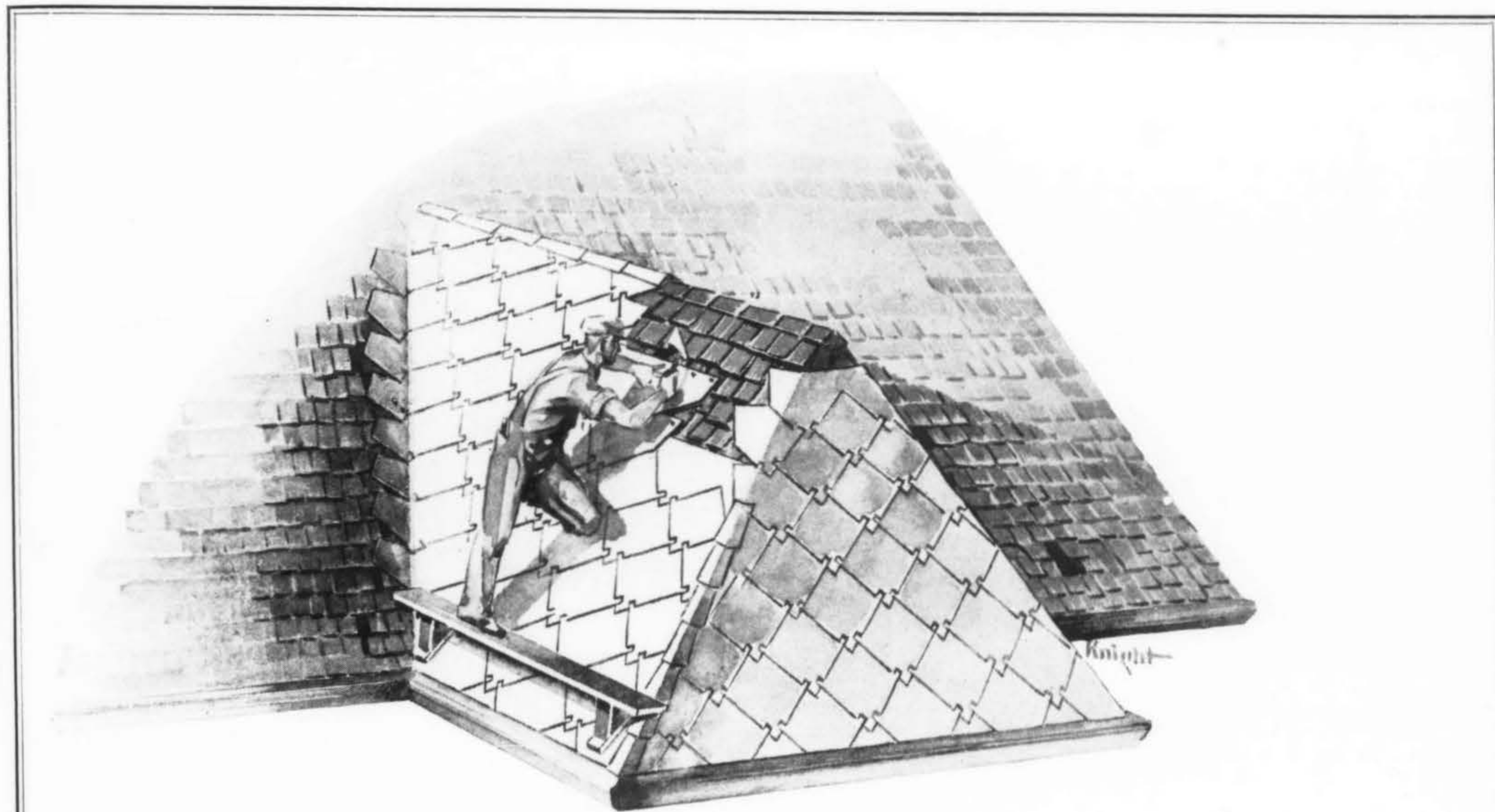
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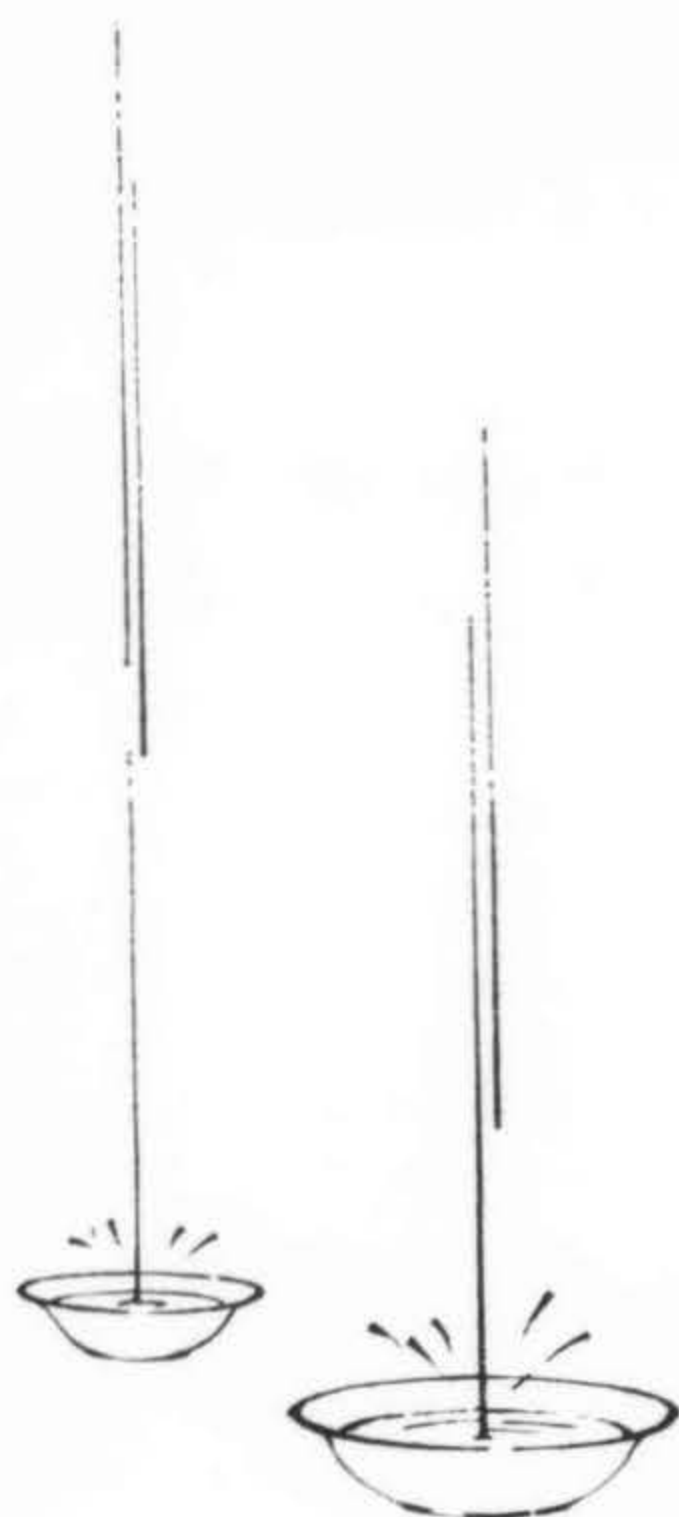
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There's Only One Sure Way to Stop the Leaks

Roof leaks are embarrassing, create no end of inconvenience and if allowed to go unchecked, result in costly damage to ceiling, floors, furniture and other interior objects. Last year's roof leaks will be doubly worse this season. And now is the time to take precautions, not by patching, for that method is ineffective and only cheapens the appearance and value of a home. There's only one sure way to stop the leaks--a re-roof job.

A Weaver-Henry re-roof job is laid right over the old shingles and eliminates the littering of premises with roof debris. Architects specify Weaver-Henry Roofing because of its sturdy, lasting qualities and the wide variety of styles, colors and designs from which to make recommendations. Weaver-Henry methods and materials are by far the most logical--if economy, together with complete, lasting satisfaction is desired. Don't wait for the first downpour with its consequent damage to your home. There is still time to secure Weaver-Henry protection.



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ARCHITECTURAL ORGANIZATIONS

THE STATE ASSOCIATION of California Architects will hold its Third Annual Convention at the Hotel Del Monte, October 10th and 11th. With the wonderful facilities offered by the Monterey peninsula in the way of golf, motor trips and visits to interesting works of architecture, both past and present, the committee urges the architects to bring their wives and families. The committee headed by Harris C. Allen has arranged a varied business and entertainment program. Will G. Corlett in charge of the Golf Tournament has enough prizes for every entrant.

ADVERTISING ARCHITECTURE with paid space in newspapers and other media has been adopted as a policy by the Tennessee Chapter of the American Institute of Architects and by the Rochester Society of Architects, Rochester, New York. The Tennessee organization is raising an advertising fund of \$10,000 among its chapter members and others of allied interests. The chairman of its publicity committee, in a recent public statement, made the following trenchant observations: "Unless steps are taken to protect our interests they will be absorbed by others with a keener vision if we continue to assume an indifferent attitude. We must adjust our practice to conditions as they exist, or become obsolete."

SANTA BARBARA CHAPTER, American Institute of Architects, entertained members of the Southern California Chapter, including Los Angeles and San Diego members, on Saturday, September 30. The program included a luncheon at the Montecito Country Club, followed by a motor jaunt through Santa Barbara and its environs. John Frederick Murphy has been appointed chairman of the newly formed promotion committee of the Santa Barbara Chapter.

OF INTEREST TO ARCHITECTS is an opinion recently handed down by Superior Judge Yankwich of Los Angeles. It is in effect a ruling that, although an architect may not be present personally on the job, he is nevertheless entitled to compensation for supervision if the supervision is done under his direction. By the decision, W. Douglas Lee, Los Angeles architect, won his suit against Fred Horowitz, owner of the Chateau Marmont, a Hollywood apartment. Lee sued for \$27,314 assertedly due him on building a concrete shell and for supervision and extras. Horowitz contended that Lee broke the contract for supervision by not being on the job at least once a day. Judge Yankwich gave judgment for \$23,939, allowing Lee the full contract price of supervision.

TERMITES AND TERMITE DAMAGE with preliminary recommendations for prevention and control is the title of a new treatise published as circular No. 318, August 1930 by the College of Agriculture, University of California. Copies of this Bulletin can be secured by writing to the above at Berkeley, California.

CO-OPERATION WITH ARCHITECTS was one of the keynotes of the recent tri-annual convention of the Millwork Institute of California, held at the Huntington Hotel, Pasadena. The convention was presided over by A. W. Bernhauer, president of the Institute, and the delegates were addressed by Myron Hunt, A.I.A.; Dr. W. D. Moriarty, director of the School of Merchandising at the University of Southern California; Keith Powlison, Ph. D., of the department of research and service of the Security-First National Bank of Los Angeles, and Jason McCune of the West Coast Lumbermen's Association. A report was made by Lester G. Sterett, secretary of the Institute. San Francisco was designated as the place for the next meeting of the Institute, to be held in November.

SAN FRANCISCO ARCHITECTURAL CLUB will move about December 1 to new and larger quarters at 130 Kearny Street. It has occupied its present quarters at 523 Pine Street since 1926. The club's annual jinks will be held October 18 at the Builders' Exchange Building, with W. B. "Hollowtile" Rue in charge. At the September business meeting President Theodore J. Ruegg announced that a substantial amount of cash has been allocated to the club by the State Association of California Architects for use in furthering its educational program. Part of the gift will be used for prizes in the atelier competitions during the coming term, and for adding books to the library. The remainder will be employed in building up the educational features in the new quarters.

A NEW BOOKLET on the subject of Electric Heating has just been issued by Majestic Electric Appliance Company of 590 Folsom Street, San Francisco. In this attractive folder will be found illustrations of installations indicating the diversity of the application of electric heating; also comparative costs and data for determination of heater sizes, wiring, etc. Copies will be mailed upon request.



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A NOTABLE CIVIC CONTRIBUTION

By GEOFFREY BANGS

THE Society of Architects of Alameda County has prepared a model of Lake Merritt and environs, showing a suggestive plan for a proposed Civic Center. Several public buildings have been built and others contemplated, all without consideration of any preconceived or comprehensive plan, and a continuance of such a policy would be prejudicial to the present and future welfare of the city.

The planning of a Civic Center is naturally the function of the Architectural Profession, and the Society, realizing no public funds were available, volunteered to prepare, at its own expense, preliminary studies whose chief end would be to arouse public and official consciousness to the need of such an undertaking.

The problem was approached with an open mind, and consideration was given to various locations throughout the city, and all possible sites along the shores of Lake Merritt. It was unanimously agreed by its members that the area along Twelfth Street between Alice Street and Third Avenue south to the Estuary was most suitable for such purpose. There are innumerable schemes possible for the development of this area, and the Society wishes to stress the point that the plan depicted does not represent a final solution but rather one suggestion, and that it is presented at this time with the hope that, by thus indicating the potentialities of the site, the need of substituting some program of comprehensive development for the present piecemeal procedure will be apparent.

The grandeur of a unified treatment of this great area, most of which is publicly owned, challenges the imagination, and even though consummated only in part, would endow the city of Oakland with one of the finest centers, civic, cultural and recreational.

Planning, both public and private, is going on in cities every day and few engaged in such work know or can know what others are doing or have in mind. Such planning is not only wasteful but aimless and robs the city of efficiency, character and beauty.

A concentration of interest is the condition precedent to successful achievement, and the Society earnestly hopes that in presenting this model, direction and impetus may be given to the interest manifest in the development of a Civic Center in the Lake District, to the end that the value of public buildings may be enhanced by a logical and a permanent scheme in the city's plan.

Few cities are blessed with so magnificent a body of water and such an extensive area of publicly owned or easily acquired land adjoining it, so near to the heart of the natural center; and the creation on this site of an efficient and beautiful Civic Center for Oakland would serve as a lasting monument to the wisdom and foresight of its citizens.



*The William F. Ladd house at Southampton
Peabody, Wilson & Brown, Architects*

ROOFS OF FRANCE

Quoting from an article in HOME AND FIELD by Taylor Scott Hardin

IN A DESCRIPTION of a rambling house built in the sand dunes at Southampton, Mr. Hardin makes mention of the roof as follows: "The house called for a shingle-tile roof, similar in appearance to those lovely ones found in France. French tiles, however, are made of a native clay which makes them unsuitable for use in this country; for they are soft and porous, and, though perfectly satisfactory abroad where climatic changes are gradual and comparatively small, they are unable to withstand the sudden and extreme seasonal contrasts in America. Tiles for use here have to be burnt a great deal harder than the ones for use in France—harder, incidentally, than the French clay will allow. Consequently most American tiles are made of shale, which gives them a bluish color. But Peabody, Wilson & Brown didn't want shale tiles on Mr. Ladd's house. They didn't want the bluish color. They wanted real clay tiles, with a reddish hue. Consequently they sent to the HEINZ ROOFING COMPANY at Denver—a concern which manufactures a hard tile out of pure clay, a native clay that can stand tough burning. These tiles are not porous as are the ones in France, but they have a red glow which the shale tiles don't. As a matter of fact, when they come out of the oven they are far too red—so red that it would take ages for them to age. Consequently, after they are baked, they are antiqued to the various mellow tones considered desirable.

"Though the predominant color of all of them is red, their tones differ—some having a green tinge, others

a black, some a gray, others a brown. The tiles are laid on according to their shades, the darkest ones being placed at the eaves, whence the color values are graded up toward the ridges. Thus the roof presents the same lovely effect of age which one observes in French roofs. To be sure the method of obtaining this quality is different in the two cases, for in France the process is perfectly natural. There, the tiles being porous, the dirt collects toward the eaves while the upper portions of the roof are washed comparatively clean by the rain. As a rule, the smaller the tile, the more beautiful the roof. The type of tile used on the Ladd house is seven inches wide. Though they present a beautiful effect, I feel that the effect would have been all the more beautiful had five-inch tiles been used. At least the smaller size would have made the roof truer to the original type. On the other hand, by using the seven inch type a great deal of money was saved, and a roof just as practical was obtained. Just as beautiful too—in an isolated case where visual comparison is impossible.

"As a matter of fact the roof of the William F. Ladd house is one of the most striking things about it. The tiles are rough-surfaced, and they curl up and down just enough to prevent a monotonous appearance. Unlike slate, they never reflect the sun and are, therefore, their own rich color always. The semicircular ridge tiles are jointed with globs of pure white cement, and the hip tiles are molded to fit the pitch of the roof and heeled up at the lower edges in a way which pleases the eye. The roof is made tight by a ground of asphalt paper."

THE HEINZ ROOFING TILE CO.

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MONOLITHIC CONCRETE



IN this structure, the floors and walls—interior and exterior—are of reinforced monolithic concrete. The exterior has no finishing coat—the concrete was purposely left just as it came from the forms. Structural frame is of steel. Exterior ornamentation was *cast in place*. So built, this edifice offers positive assurance of firesafety and long life, with little if any structural maintenance through the years.



Views are of Building for Christian Science Benevolent Association for Pacific Coast in San Francisco, California. Henry H. Guttererson, Architect; Walter L. Huber, Structural Engineer; George Wagner, Contractor—all of San Francisco, California

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