

California Arts & Architecture



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By Jack Wilkinson Smith

Courtesy of Biltmore Salon

November 1930

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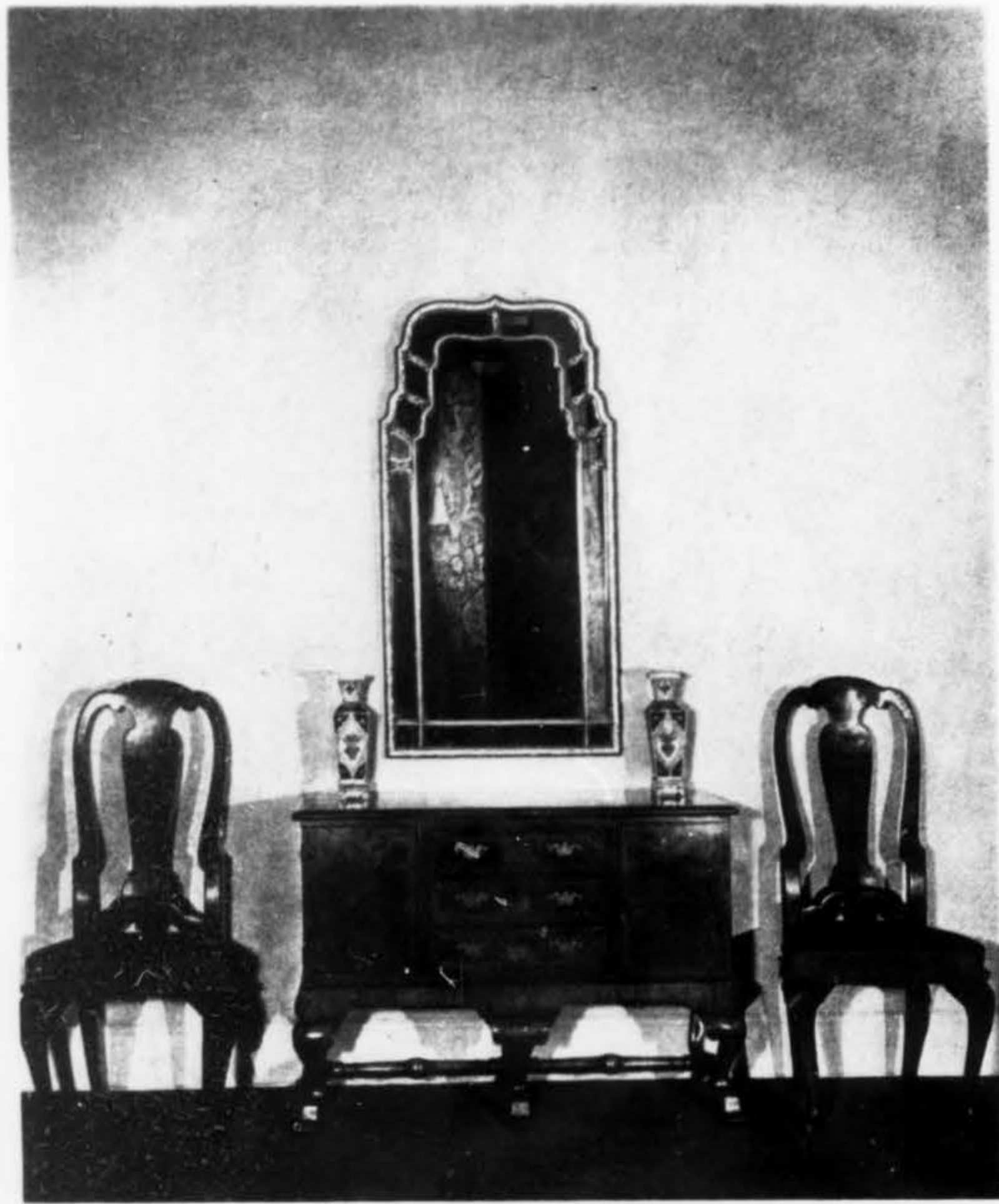


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The large circular entrance hall, with its waxed tile floor of warm russet and its wrought iron stair rail, shows a strong Italian influence. A richly colored, brocaded tapistry, flanked by silk velvet of deep henna, hangs full length from the ceiling of the second floor. The focal point of the hall is the rare old Florentine credenza, hand decorated in the Gesso style, with historical panels in brilliant colors and scroll designs brought out in bold relief and finished in burnished gold. Surmounting the credenza are two antique gilt candle sticks and an interesting old gilt mirror. Through the arch is seen one corner of the living room.

The charming den shown at the right is entered from the hall through a pair of wrought iron gates. The wood ceiling has an interesting variety of designs and several of the panels are of stained glass, behind which are concealed lights. The informal arrangement of rugs, the individual panel drapes of crevel embroidery on linen, and the deep comfortable furniture complete an atmosphere of intimacy and good fellowship.



♦♦♦ DECORATIONS and FINE ARTS ♦♦♦



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IT IS becoming realized that the pleasant informality of modern
living rooms can be increased in effect by an occasional formal
group arrangement against a wall, which has the further advan-
tage of emphasizing the beauty and interest of fine articles, espe-
cially if they are authentic antiques. The old English group here
shown was noticed in the rooms of W. Jay Saylor in the Wilshire

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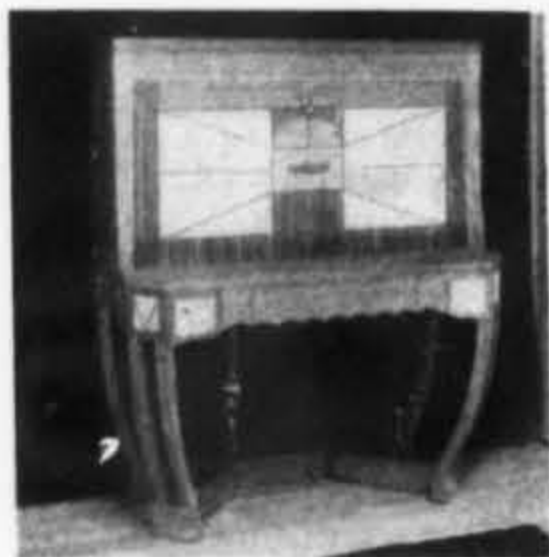


ACHIEVING INTIMACY IN LARGE AREAS

***T**O Modernize a large Department Store sales floor, maintaining the magnificent sweep of vista a block long, without destroying the feeling of intimacy of all its parts by "shoppe" subdivision, presents a difficult problem. "Art Moderne" with its broken lines, its bizarre angles, its unusual combination of materials, was employed by Dodd & Richards, Architects, to solve this problem on the third floor of the J. W. Robinson Co. Building, Los Angeles. The large areas of matched natural grained walnut form a very rich background for the inlays and trim of hand modeled cast nickel silver. The case and cabinet work throughout were executed with rare craftsmanship by the Petersen Showcase & Fixture Company of Los Angeles.*



♦♦♦ DECORATIONS and FINE ARTS ♦♦♦



Tower, Los Angeles. An Adam table, done in hardwood inlaid with rosewood box and faux, bears a bronze Adam urn; the marble vases are Eighteenth Century; the engravings are part of a set depicting the Muses. The table is decorated after the manner of Angelica Kauffman.

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EL CID CAMPEADOR, he who in the XIth Century drove the Moors out of Spain after they had overrun it for seven hundred years, now rides victoriously, and for some years to come, in the beautiful Plaza de Panama at Balboa Park, San Diego. A heroic bronze sculpture of the great Spanish leader, mounted on his gallant charger, Babieca, was unveiled there recently by El Señor Don Alejandro Padilla y Bell, ambassador from Spain to the United States. It is the work of Anna Vaughn Hyatt Huntington, whose equestrian bronze of Jeanne d'Arc flanks the entrance to the court of the California Palace of the Legion of Honor at San Francisco. The sketch of El Cid shown here was drawn by a San Diego architect, Robert W. Snyder. The bronze itself was a gift to the Fine Arts Society of San Diego from the Hispanic Society of America, founded by Archer M. Huntington.

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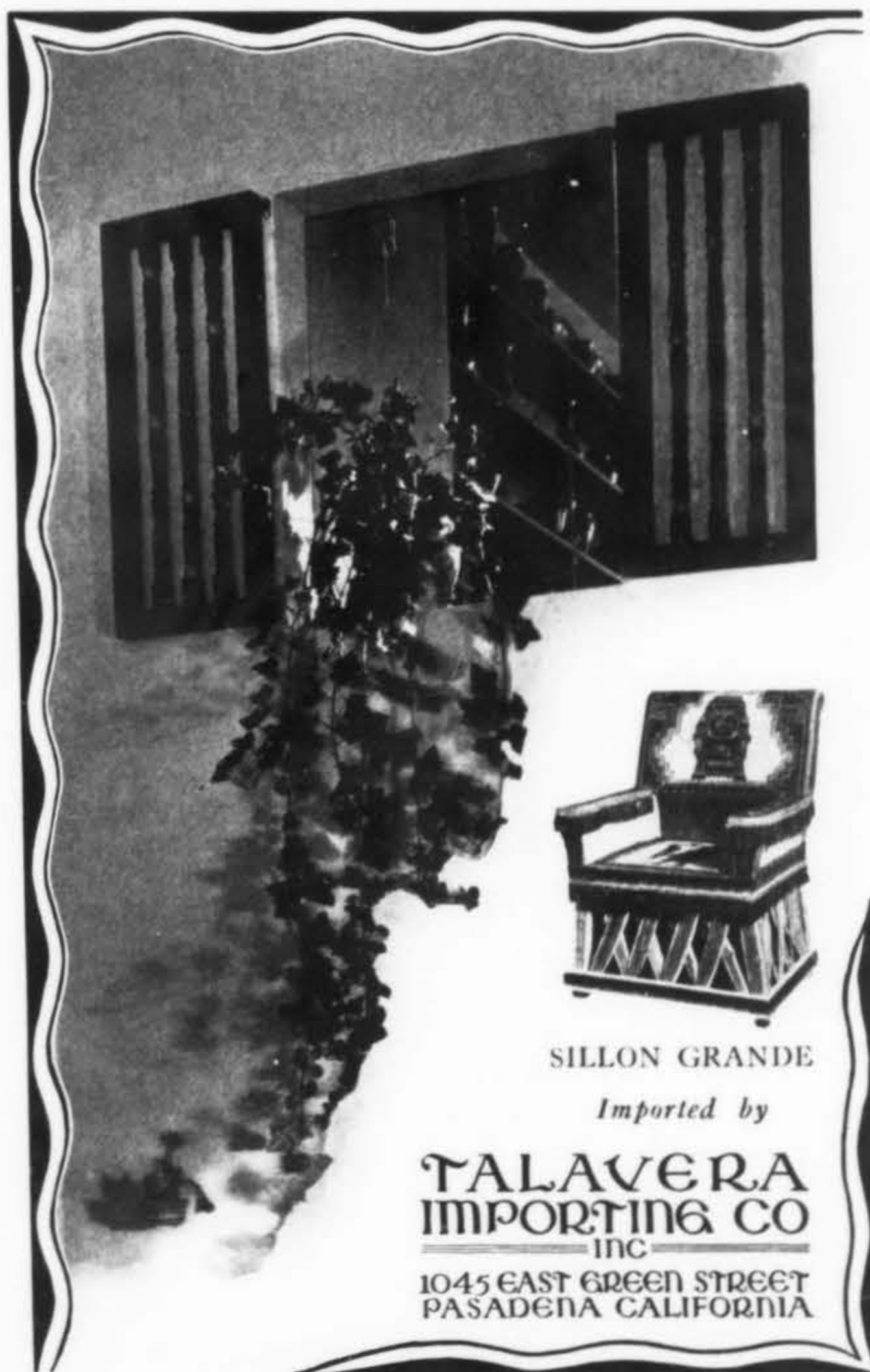
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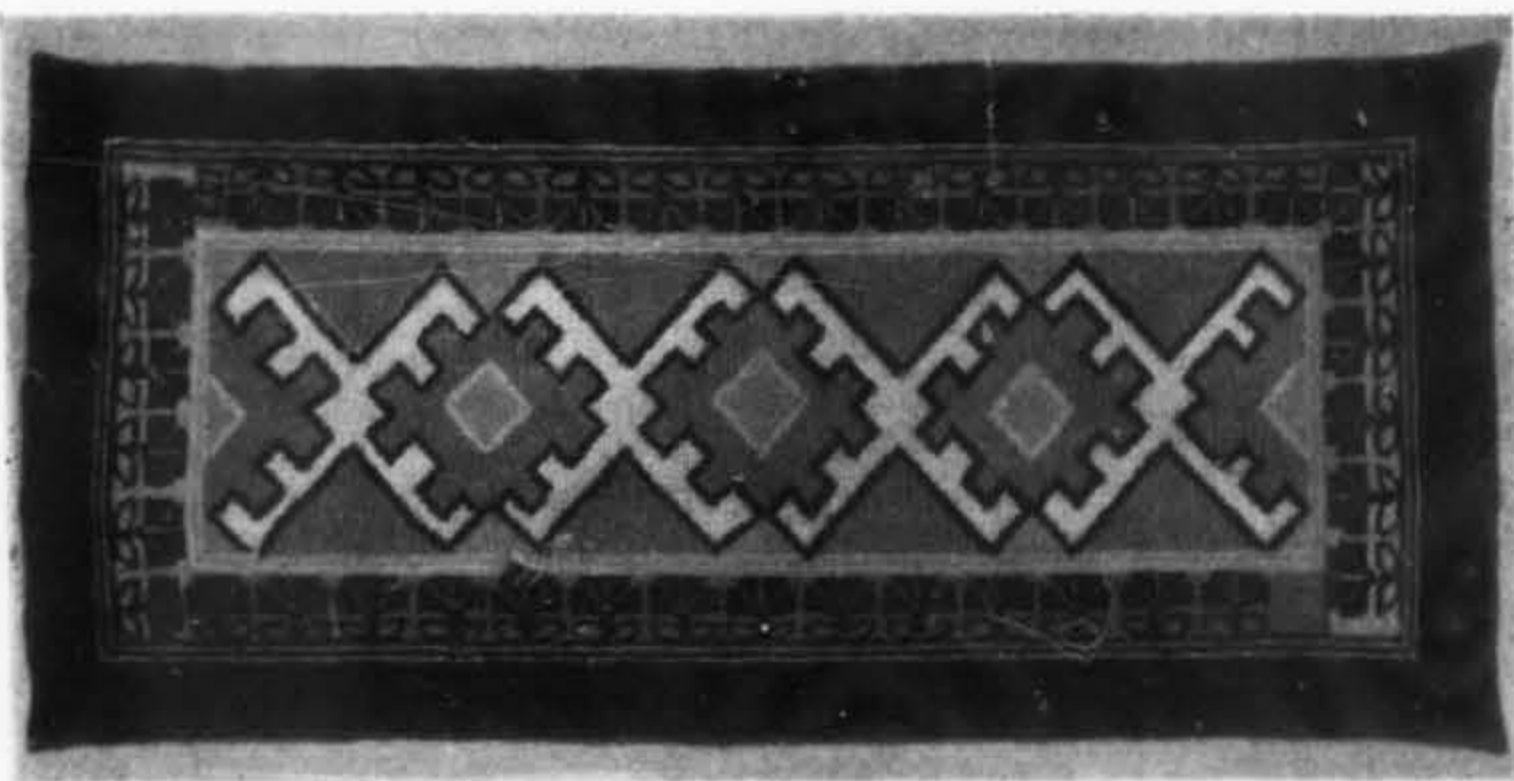
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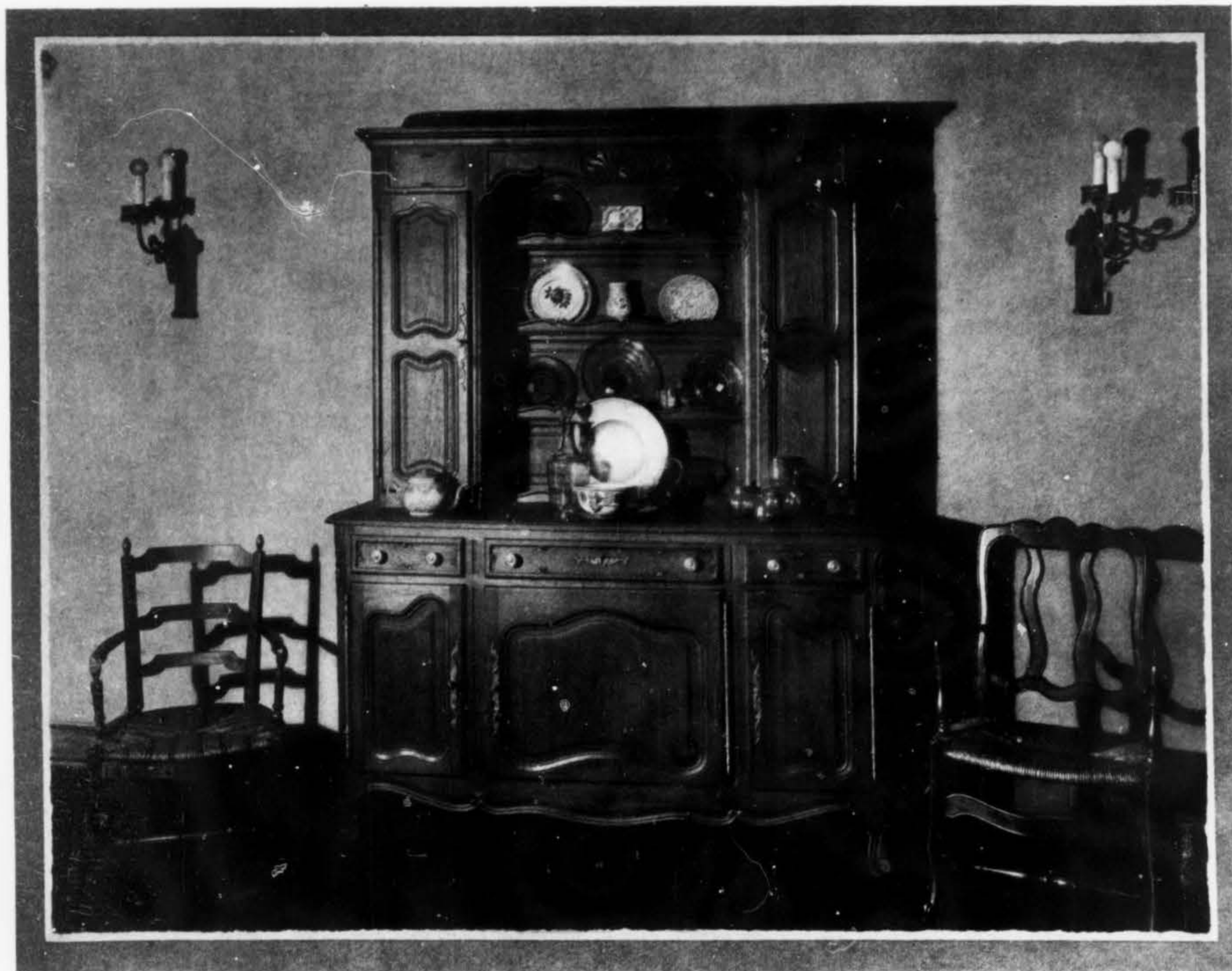
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PASADENA, CALIFORNIA

THE CALENDAR

Music & Art & Clubs & Sports & Announcements

ANNOUNCEMENTS

THE PASADENA LECTURE COURSE is continued during the season of 1930-31, and, as has been the custom for the past eleven years, will include lectures on current topics, the object being to encourage the intelligent discussion of public affairs. The lectures are held in the Community Playhouse Auditorium, 39 South El Molino Avenue, Pasadena, California, on Mondays at 4:15 P.M. Arrangements, which are necessarily subject to change, schedule the following lectures:

Oct. 27, John B. Noel, of the 1924 Mt. Everest Expedition, "Kashmir and the Taj Mahal." (Illustrated.)

Nov. 3, Paul Perigord, University of California, "The Europe of 1930."

Nov. 10, Hjalmar Schacht, former President of the Reichsbank, "The Pan-European Idea."

L. A. Times of October 10, 1930 announces that Schacht's trip to U. S. is postponed indefinitely.

Nov. 17, "AE" George W. Russell, Irish Poet, Economist, Philosopher, "A Philosophy of Rural Civilization."

Nov. 24, Ernest Dimnet, Author of "The Art of Thinking," "The Ideal View of Education."

Dec. 1, Jackson Fleming, Traveler and Contributor to "Asia," "Afghanistan." (Illustrated.)

Dec. 8, Julian Huxley, King's College, London, "Science and Human Nature."

Dec. 15, Claude F. Strickland, Indian Civil Service, retired, "India of Today."

Jan. 19, Donald B. MacMillan, Arctic Explorer, "Iceland, Its Land and Its People." (Illustrated.)

Jan. 26, Hendrik Willem Van Loon, Author of "The Story of Mankind," "The Old Diplomacy and the New."

Feb. 2, Lewis M. Terman, Stanford University, "The Psychology of Genius."

Feb. 9, Ida M. Tarbell, Publicist and Sociologist, "Industrial Tendencies of 1930."

Feb. 16, William B. Munro, California Institute of Technology, "Can Business Depression Be Prevented?"

March 2, Alexander Paterson, Commissioner of Prisons for England, "The Causes of Crime."

March 9, Lobagola, African Savage, "An African Bushman's Own Story."

March 16, Salvador De Madariaga, Oxford University, "Cooperation versus Competition."

March 23, Whiting Williams, Student of Labor Conditions, "What's Industry Doing to Us?"

April 6, Guglielmo Ferrero, Historian and Philosopher, "The Sunset of Monarchy."

MILLS COLLEGE, California, announces a series of six lectures on Oriental Art by Dr. Anna Cox Brinton, Professor of Archaeology at the College, to be given in the Print Room of the Mills College Art Gallery. Two lectures were given in October and the remaining lectures are "The Temple of Heaven, Its History and Significance," on November 2;

"Chinese Terra Cotta Grave Figures" on November 18; "The Halo in Buddhist and Christian Art" on December 7, and "Chinese Religious Paintings" on January 11.

ALINE BARRETT GREENWOOD announces this as the farewell season of her "Current Reviews," which have served to stimulate analytical discussions of current happenings. Miss Greenwood's Reviews are given in Bakersfield, Beverly Hills, Hollywood, La Jolla, Long Beach, Los Angeles, Oakland, Palo Alto, Pasadena, Sacramento, Santa Rosa, San Diego, San Jose, San Francisco, and Santa Barbara, in California.

ASTRONOMICAL SOCIETY OF THE PACIFIC sponsors lectures by noted astronomers for the benefit of all interested in astronomy, and arranged to meet the understanding of the layman. The lectures are given at the Merchants Exchange Building, San Francisco.

PUBLIC LIBRARY, Pasadena, California, offers a series of book talks, given monthly by Helen E. Haines in the lecture room of the library, in the evenings, extending from October to March. The dates and subjects are announced as follows:

Nov. 7, "Among Essayists and Poets."

Dec. 5, "Books Suitable for Christmas Gifts."

Jan. 9, "World Problems in Current Literature."

Feb. 6, "Gleanings from Biography."

March 6, "Travelers' Joys."

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EDUCATIONAL LECTURE COURSE is sponsored again, in this the fifth season, by the Oneonta Club and is given at the Junior High School Auditorium, South Pasadena, California. The first lecture was given in October by Captain John Noel, the subject being "Kashmir and the Taj Mahal." The lectures to follow are:

Nov. 28, Abbe Ernest Dimnet, "The Art of Thinking."

Jan. 8, Count Felix Von Luckner, "The Sea Devil."

Feb. 13, William L. Finley, "Camera Hunting on the Continental Divide."

March 13, Carl Livingston, "The Caves and Caverns of Carlsbad."

April 10, Guglielmo Ferrero, "The Sunset of Monarchy."

THE GARDEN CLUB, San Francisco, California, offers a series of lectures to the members by Mrs. Martha Phillips, Fellow of the Royal Horticultural Society of England. The series opened in October with "Window Boxes and Pot Gardening," and continues into November, with further lectures in February and March. Mrs. Phillips was the first district chairman of gardens in California for the Federated Clubs, and was instrumental in establishing eighty-nine garden clubs.

THE GARDEN CLUB OF AMERICA announces its project for this year is to raise a fund for the preservation of a grove of the Redwood Trees of California. The grove in question is at Kerr Creek, Humboldt County. If the Garden Club of America provides one-half of the purchase price, the State of California will supply an equal amount and also guarantee its perpetual maintenance.

NATIONAL PLANT, FLOWER AND FRUIT GUILD, through the San Francisco Bay Branch, maintains collection tables at the Ferry Building, the Hyde Street Ferry, the Third and Townsend Station, and the Western Women's Club, where fruit and flowers may be left to be distributed to institutions, to homes of the sick, and to the aged. Officers of the Branch are in charge of the tables and others see that distributions are made promptly.

THE CHRYSANTHEMUM FETE, a yearly feature in Arcadia, California, is held November 7 at the Santa Anita Riding and Hunt Club, during the afternoon and evening. This year it is exclusively a flower show, under the management of the garden section of the Woman's Club, Miss Grace McCurdy, chairman.

THE GARDEN CLUB of South Pasadena, California, will repeat the stereopticon showing of autochromes of garden scenes, wild flower fields and autumn woods by Mr. Ernest Williams, non-professional, which was so popular last year. The showing will be at the Masonic Temple, 200 South Euclid Avenue, Pasadena, California, November 20.

DRAWING-ROOM EVENTS is the title selected for the series of interesting events, planned by Helen R. Girvin and held at the Hollywood Knickerbocker, Hollywood, California. Talks by noted travelers of far-away lands are interspersed by matinee teas, when plays are discussed, books reviewed, world events characterized, as well as interesting personalities.

BROWNING SOCIETY, Pasadena, California, has arranged a course of lectures by prominent local women who are members of the Browning Society for this season, and to be held in the Public Library. Mrs. Clara Bryant Heywood gave the opening lecture, "Browning as the Poet of Peace" or "Thinking Up to Date." Dr. Bertha Lovewell Dickinson, for many years the director of the study of the Society, has been made honorary president, the office to be a permanent one.

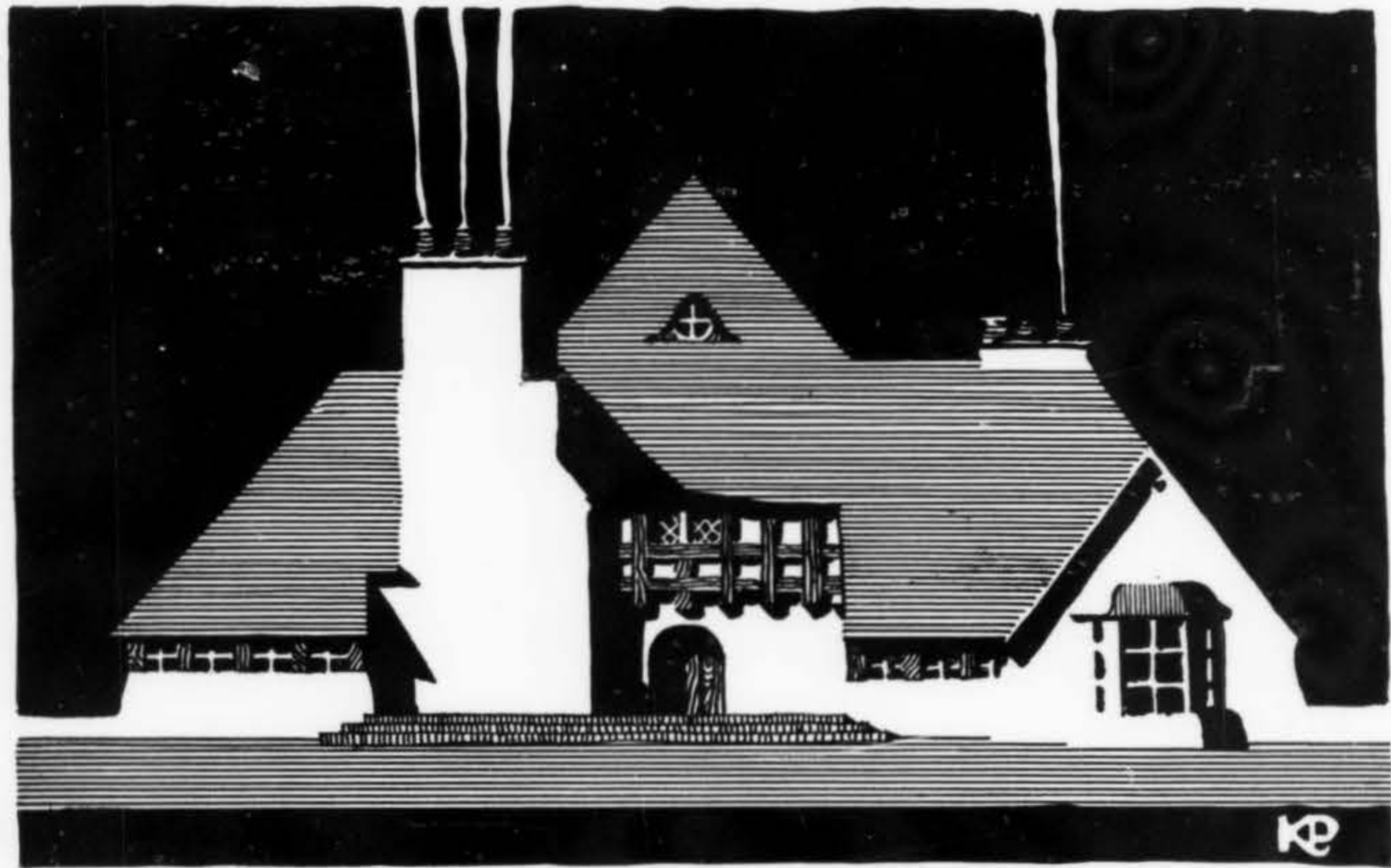
PERIN'S, LTD., formerly the Serendipity, Pasadena, California, announces a new era, an entrance into the wholesale business on January 1. After that date the doors of the plant will be open to all as heretofore but sales will be made through other decorators. Mr. Perin hopes that this effort may be the foundation of an Industrial Arts Association, as other industrial artists may be induced to come here.

(Continued on Page 48)

ARISTON

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THE editor recently attended a lecture on modern theories of architectural design. He was somewhat amazed to hear that there had never been any real architecture until now; but he is content to leave the decision on this point to posterity. Whatever theory is based upon truth will justify itself in the long run, however obscure it may seem at the start.

Many interesting points were made by Mr. Schindler in his criticisms of the different theories which are producing dramatic, if not beautiful, buildings in various countries; one of them was so apt that it should be repeated. In discussing the school which considers that a building should simulate a *machine*, he described the essential differences between an architect and an engineer, to this effect; an engineer's goal, to which he devotes all his training and ability, is to produce a *type*; whereas for an architect, that is the starting point. The architect's object is to produce *variations* from the type, and to introduce the human relationship.

THE ARCHITECTS OF CALIFORNIA convened at Del Monte in October. It was the third annual meeting of the State Association, and each one has seemed better than the one before; but how is it going to be possible to keep this up? It is difficult to see how any place could combine more beauty and comfort in itself, with more adjacent advantages, for such a convention, than Del Monte; which provides, all the more, incentive to plan for next year's meeting at Riverside, in the famous old Mission Inn.

All parts of the state were well represented, and the process of getting better acquainted, which is the essential foundation for success in co-operative endeavor, was advanced markedly and gratifyingly. This was partly due to the excellent reports on education, public information, improvement of architectural service and building construction, protection of public interests and investments,—which showed definite and encouraging progress. All these activities are the legitimate objectives of the Association, the reasons for its existence. But human beings must know each other personally in order to work together harmoniously, to gather and select and unite ideas, and to adopt and pursue definite policies.

To its social features, the Del Monte Convention owes much of its success. Fellowship, food, wit, music, sport, these universally human interests broke down barriers, formed friendships. Several of Pebble Beach's finest homes were opened to the visitors. The weather man's behavior was beyond reproach. Many manufacturing

Editor's Note Book

firms showed their friendly interest by offering handsome prizes for the "Blind Bogey" golf tournament, so that many a surprised architect carried home an unexpected souvenir.

The smoker's case wrought in many metals by Harry Dixon, a fine example of craftsman's art, which was offered by CALIFORNIA ARTS & ARCHITECTURE, was awarded, to our great pleasure, to one of California's best known and best loved architects, Louis Mullgardt. The presence of such a distinguished gentleman and artist at this convention, was significant; and was inspiring to the younger members of the profession.

It can be said "without fear of successful contradiction" that no profession or business is so fundamental a factor, so absolutely indispensable, as that of the architect in the ideal development of California. And with the spirit now evidenced of closer cooperation, the profession takes another step towards that fair, distant millennium when all buildings will be well designed and well built, deserving "places in the sun" in our Paradise of the Pacific.

IN this issue we present to our readers a most interesting story of "California's Shrine of Aviation" where most of America's famous fliers have visited. It is a veritable museum of war-time, air souvenirs. The various aviation posts of the American Legion plan several banquets in principal cities of the Pacific Coast, the proceeds of which will be used to provide adequate fire protection to the present wooden building and to make a trust fund insuring proper preservation of the building and contents. The plan deserves the support of every Californian.

LAST month we attended the Third Annual Convention of the State Association of California Architects held at Del Monte. Our friends, the architects, were extremely complimentary about CALIFORNIA ARTS AND ARCHITECTURE. We wish that it might be possible to meet personally our increasing number of subscribers and discuss our editorial plans. From

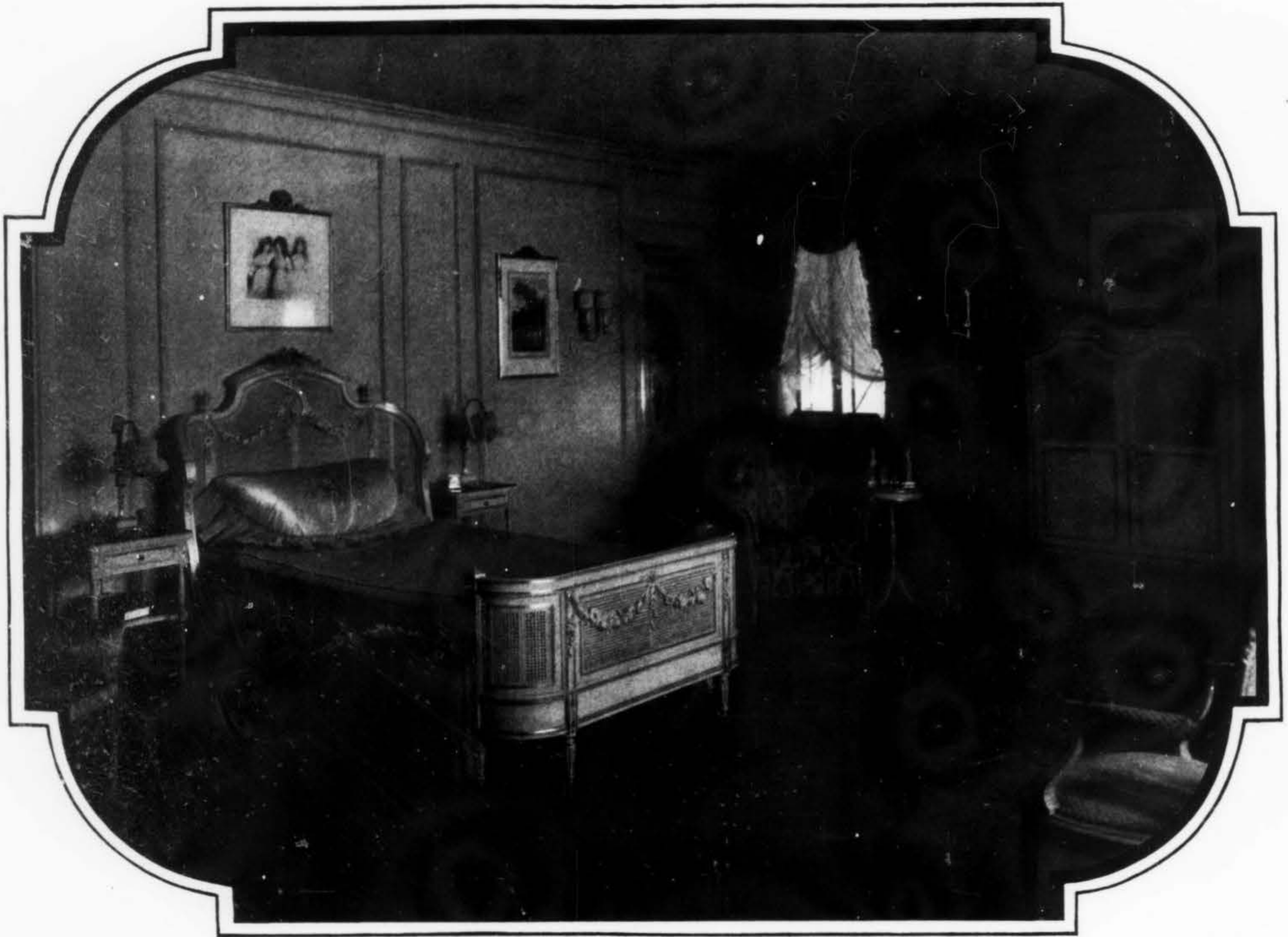
the architects we received many valuable suggestions for improving the contents and we should like to hear also from our other readers. Your comments, whether complimenting or criticizing will be most welcome.

COMMENTING on an editorial from the Art Digest, quoted in our October issue, one who has watched the growth of Art, both in San Francisco and in Los Angeles, might easily explain why one city is modern in painting and the other in crafts and *objets d'art*. The Pan Pacific Exposition, coming as it did at the end of the tide of *l'art nouveau*, found itself swamped with nudes-descending-the-stairs and other cubistic canvases which the artists who painted them did not trouble to remove when the Fair closed. The European curator of our Grand Palais on the Marina, having much vacant space, hung them, flotsam, jetsam and all. Art students, unable to leave this far-off coast during the war and its aftermath decade, saw little new but this collection; and therefore, San Francisco painters seem to bow at the shrine of Césanne.

Last year, Los Angeles' leading store, Bullock's, sent several of its artists abroad to study, collect and bring back to Bullock's Wilshire, a modern building, objects of art and bric-a-brac in the Berlin and Viennese manner. Los Angeles, like Berlin, is prone to copy; therefore, every shop now shows its "modern art." But the painters in our Southland are an itinerant fraternity. Those who came early were students of Whistler, Laurens, and Chase. They painted as they were taught, and teach their pupils to paint in the same way. Since they are not figure painters and since landscapes sell only to those who recognize the place where they were painted, the market in Los Angeles has kept the artists conservative.

Richard Miller came to Pasadena and went—leaving little trace of his brilliant, broken-color palette; but he left one cryptic remark, "It is suicide for a painter to stay on this coast for more than one year at a time."

Jack Wilkinson Smith, whose unusually sober marine is reproduced on our cover this month, has developed his technique tremendously since his first little canvas of a foggy bit of beach was hung at the California Art Club Exhibition in 1910. His marines are notable for their happy, dashing waves laughing in the sun. Yet he has had only the passing stream of painters to tell him what is happening in the art world outside our very narrow horizon and our pack-train, passing show.



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California Arts & Architecture

A monthly magazine covering the field of architecture and the allied arts and crafts

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NOVEMBER
1930

VOLUME XXXIX
NUMBER 5

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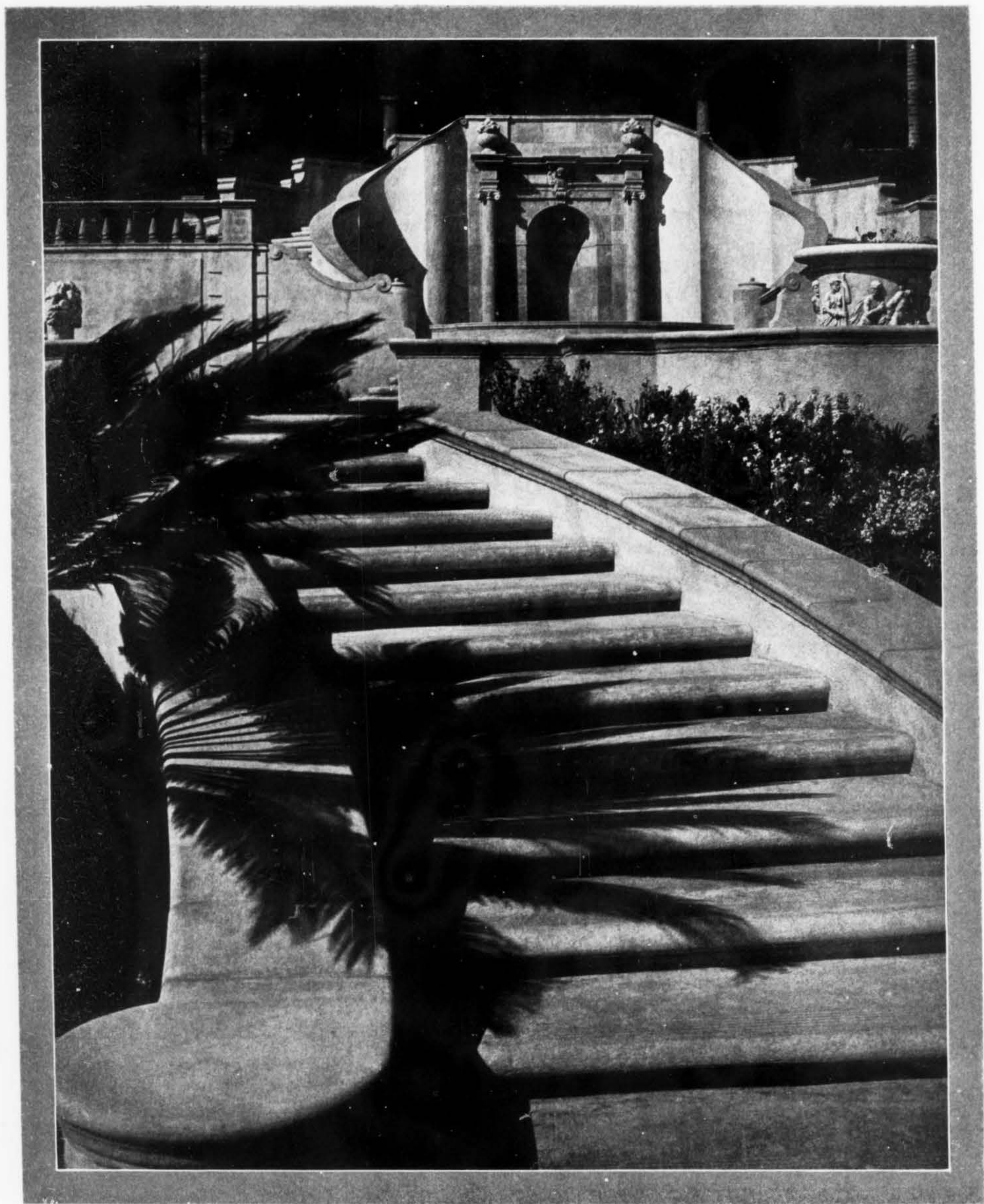
CHICAGO
JOHN D. ROSS & ASSOCIATES
608 Otis Building

NEW YORK
WM. A. WILSON
420 Lexington Avenue

Published by
WESTERN STATES PUBLISHING COMPANY, INC.
627 SOUTH CARONDELET STREET 557 MARKET STREET
LOS ANGELES SAN FRANCISCO
Principal Offices in both Cities

GEORGE H. OYER
President and General Manager
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NELSON H. PARTRIDGE, JR., F. J. DENNIS, R. F. SPARKS

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



Photograph by E. M. Pratt

A CURVING CASCADE OF LIGHTS AND SHADOWS

On the Alphonzo E. Bell Estate, Bel Air, California

Mark Daniels, A.I.A., Landscape Architect



This Monterey wall fountain connects architecture to rock garden.

SUITING THE FOUNTAIN TO THE WALL

A Special Decorative Use for Water

By ANDERSON McCULLY

OF ALL the architectural details of our gardens, surely not one can surpass the varied charm and possibilities of the wall fountain. Our Colonial gardens did not so often know it; but with the great influx of architectural designs bearing the Mediterranean feeling, we are undergoing the influence of the warmer lands in our gardens as well. And the greatest of all Southland influence must always be the use of water.

It is Italy that gives us the finest examples of the decorative use of water in larger private gardens—those cool green depths of light and shade, tall pillars of cypress, great walls of boxwood, white marble, and the splash of falling water. For more intimate gardens, those little spots confined between high walls, we may turn to the walled patios of Spain, to the patterns of tile and stucco, the bright azulejos of the Moors, and the sparkling trickle that sings so many notes, and shimmers such varied lights in its skillfully broadening course over the bright tiles.

It is fortunate for us that water assumes such lovely form in so many varied settings, for while none of us may own gardens in scale with those of the Great Mogul Emperors with their marble pavilions set in lakelets formed by sparkling fountain jets that were numbered even into the hundred; and only a few may have the setting that could transpose a cooling sparkling life from the Alhambra

itself; not one of us who owns a garden lacks a place somewhere in it for some type of wall fountain.

The wall fountain has both the tinkle of water, and the pool at the base. It may range from a sparkling, rippling, brightly tiled, sunkissed jewel to that cool green niche of rock and ferns and dark shadowed

water. It may be but a tiny jet pouring from one cupped shell into another; or it may be a stately thing of bronze and marble of sporting dolphins and lifelike youth, or a great pool at its base, worthy in itself to be termed a water garden.

It hardly seems necessary to say that, whether the fountain be placed in the house wall or one in the garden, it should be in keeping with the architecture of the surroundings, and also the design of the garden. In the tiny garden between high city walls, it may very fittingly face our windows and our terrace from the high wall at the end of the garden. I have seen it used high upon a balcony many stories above the street; and again, against the rocky walls of a sunken quarry garden. It is sufficiently formal for use in the forecourt where city houses have very little more for garden room. It is fine seen through a long vine-shaped pergola. It always has been, and always will be dear to the patio garden.

To begin with it is particularly effective against the stucco walls that form the background of the whole of these patio gardens. The delicate tracery of light and shade is unusually charming here with the tinkle and sparkle of water beneath the glowing sun of the patio lands. The bright Spanish tiles are at home, and go far toward adding charm.

But, with all these careful lines, soft tints, and bright hues, with the



From the hanging gardens of the Mission Inn, at Riverside, California.



In the garden of Mrs. Chester Thorne, near Tacoma, water becomes part of the architectural design.

plash of water, and the pool at the base, the greatest charm of this fountain would be lost without the careful skill of its planting. Three pots and a plant of the Egyptian papyrus make up nearly all of the visible planting, but the play of light and shade is just enough, the contrast between plain walls and green foliage just that needed. This papyrus is particularly effective where lacey shadows are desired. It has the slender height, as well, often attaining ten feet or more. Rich soil with considerable moisture is its desire, and it is at times even planted in the edge of a pool. This must be used as a summer potting out plant except in the South, as it is not hardy North. But with the Spanish love for earthen pots of all types and sizes in the garden, we need not hesitate to use a potted plant.

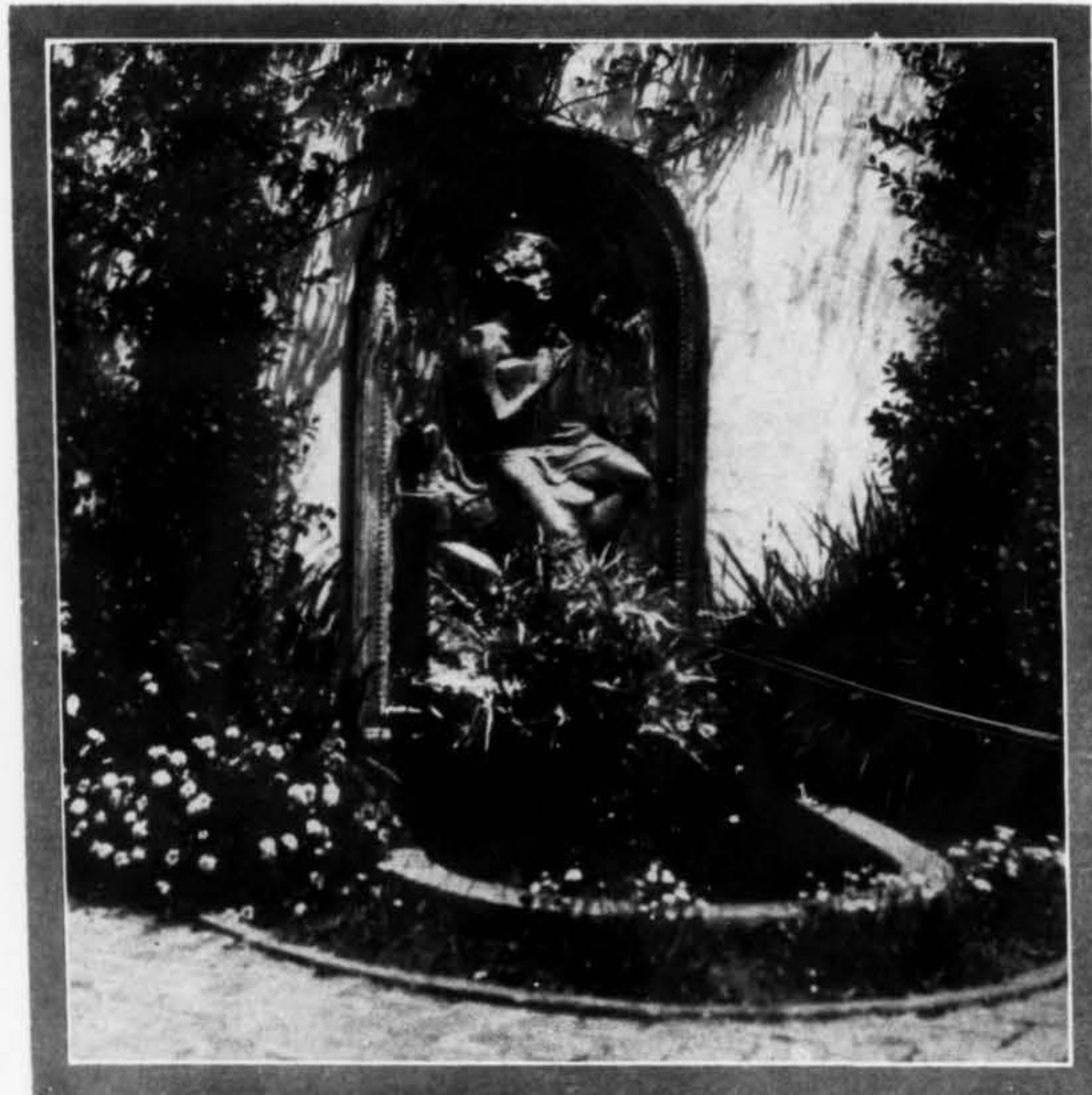
It is largely because the Moors made fine use of what water they had that we find Andalusia so rich in fountains that may be adapted to the little garden, that garden that is almost an outpost of the house itself. One thing the Moors so often did to help in this was to keep the fountain small. Another frequent aid was a smaller upper basin that allowed the water to break over the sides in a thin shimmering sheet. The overflow

from the lower basin was used eventually for irrigation, though even there they first took full decorative value in leading it off in little canals, often of brightly glazed tiles.

The fountain in the Riverside patio is large, with perhaps a dozen water jets. Set forward of the patio walls, it is, strictly speaking, not a wall fountain, though it gives this effect. Here the azulejos are

perhaps the most striking feature. There are proud coats of arms in the pattern, and the tiles are large, perhaps fourteen inches square. The fountain figures are amusingly grotesque. The basin itself is divided into alternate compartments of pools, and spaces for growing things. That close relative of the Egyptian papyrus, the umbrella sedge (*Cyperus alternifolius*) takes a prominent place here. A fountain such as this must of course be placed with considerable care that its surroundings are in keeping with its pronounced features.

Far more adaptable to northern gardens is the La Jolla fountain. This La Jolla garden is a small brick-paved enclosure within high, white walls that shut out busy streets beyond. French doors open onto it from the library, and the fountain faces them from the garden wall opposite. The bronze youth, with face uplifted to the light, holds fast his book. The basin repeats the line of the fountain back, and the brick paving is far enough withdrawn for a narrow bed to follow the coping. Low, flowering plants are kept here with the changing seasons. Two pots of the umbrella sedge are placed in the pool itself, and there is room for several blooms of the beautiful marliac hybrid water



In a La Jolla garden—facing a doorway.

In a patio at Riverside; tile work, grotesques, many jets, a profusion of water plants.



lilies. Two tall and slender growing columns of green soften the white walls, one on each side of the fountain, and a climbing rose comes from the left to trail across above. It is a goodly place to bring a book or a friend or a dream.

Against a very elaborate setting is the Italian wall fountain at Santa Barbara, built between two flights of steps in a very large garden. One comes upon it after a winding walk in the hushed, green twilight beneath great trees. The sun filters through the roses of the cloistered pergola above, to send a shaft of life-giving light upon the water lilies in the basin below, and to throw

into high relief the sporting dolphin upon his band of brightly colored tiles. Here, too, light and shade and delicate tracery of green foliage play all a large part in the beauty of the wall fountain; but this is a great fountain of the cool, green shade, of tall, white columns, and massive blocks. The pergola above encloses a great swimming pool, and on beyond are smooth, green walls of arbor-vitae hedges fifteen feet high.

This is a magnificent suggestion for a large garden; but those who have filched a narrow strip from city streets only for a king's ransom must seek some different way

that spreads before it. The outlines of the fountain back are geometric; but the shell of rock, with the other at its base, blends the back with the basin. Even the satyr is of the garden, yet of man also.

An even more difficult problem was met in the hanging garden at Riverside. It is one that may be encountered more frequently in the future, as we come to use the set back type of tall building more and more in our large cities. This fountain is built in a corner of the terrace made by the setting back of the next floor wall. These walls of terra cotta tile are not so

(Continued on Page 66)

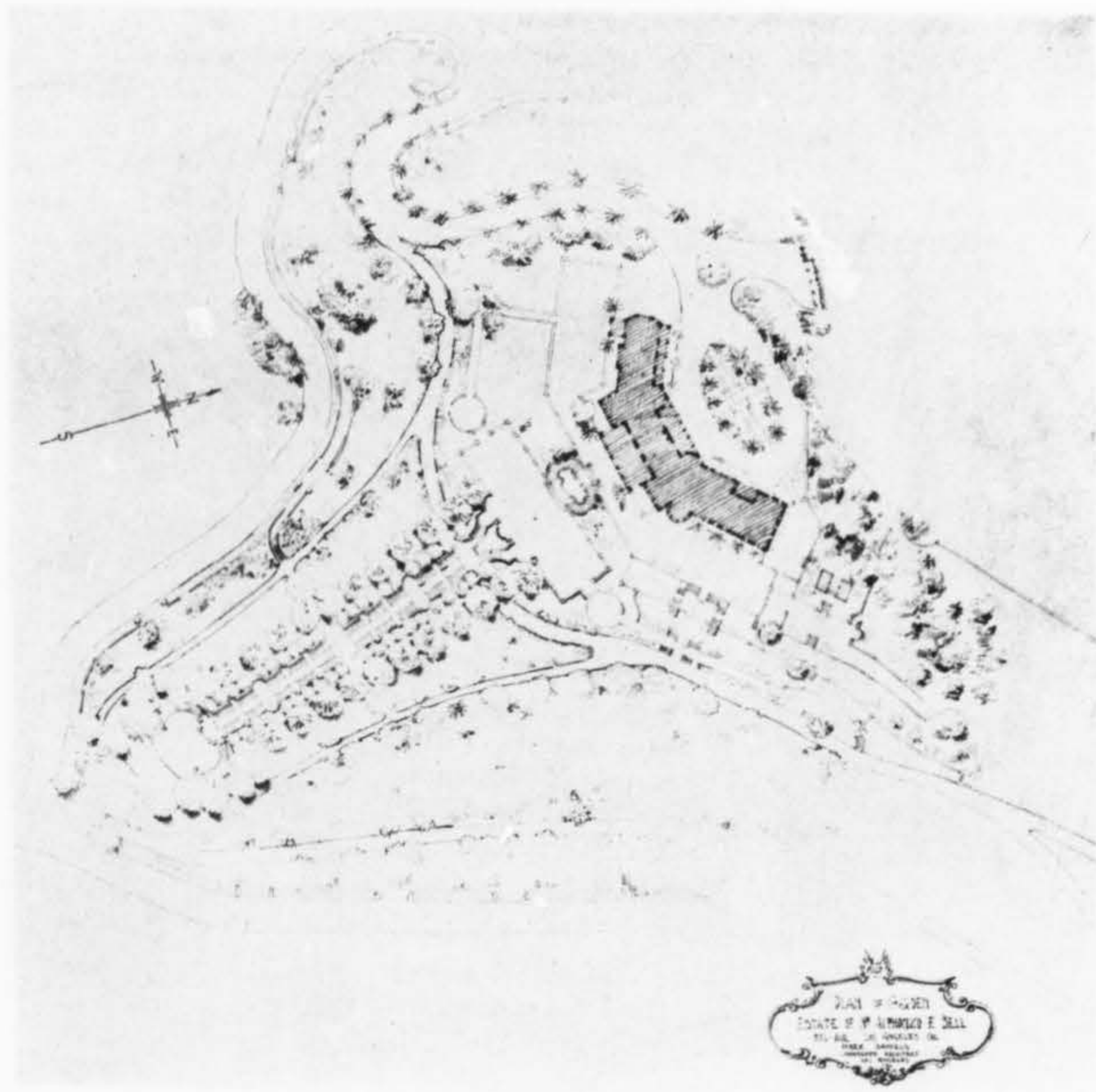
to suggest the cool, green depths. In Monterey I came across this problem well solved in a little fore garden built of rocks and water and cement all grouped before a wall fountain that in itself was truly a golden link. Ferns everywhere with their soft, green fronds lessened the harshness, and added to the coolness of rocks and water. Pansies, violas, and primroses nestled in the niches toward the front of the pool. The fountain back itself is an example of that blending between house and garden. Very close behind it rise the formal walls of similar material, while its own basin merges into the rock and water garden



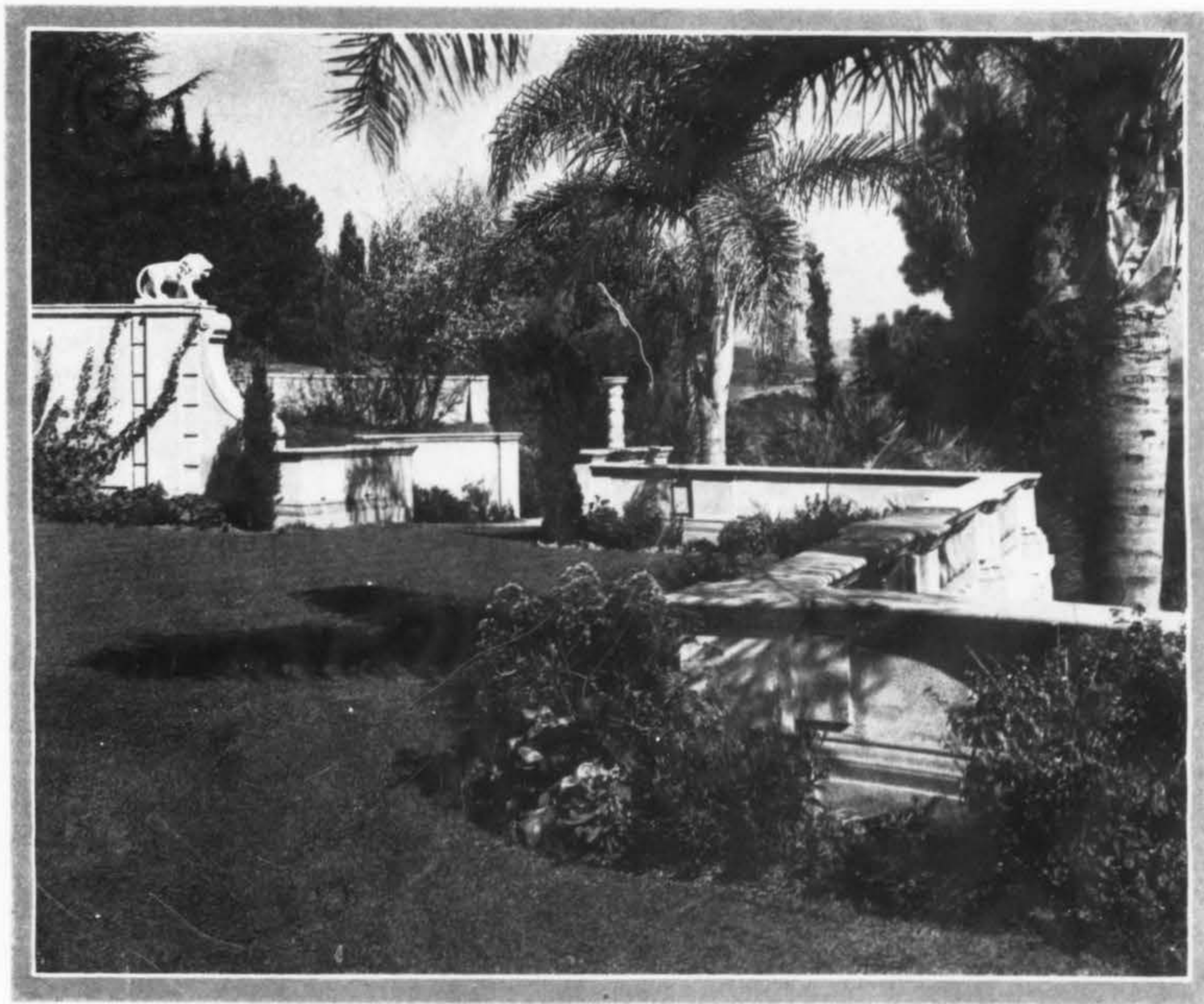
On a garden wall at Rancho Santa Fe.



On a hill in the Gillespie garden at Santa Barbara.



ITALY MIGHT CLAIM THESE TERRACES



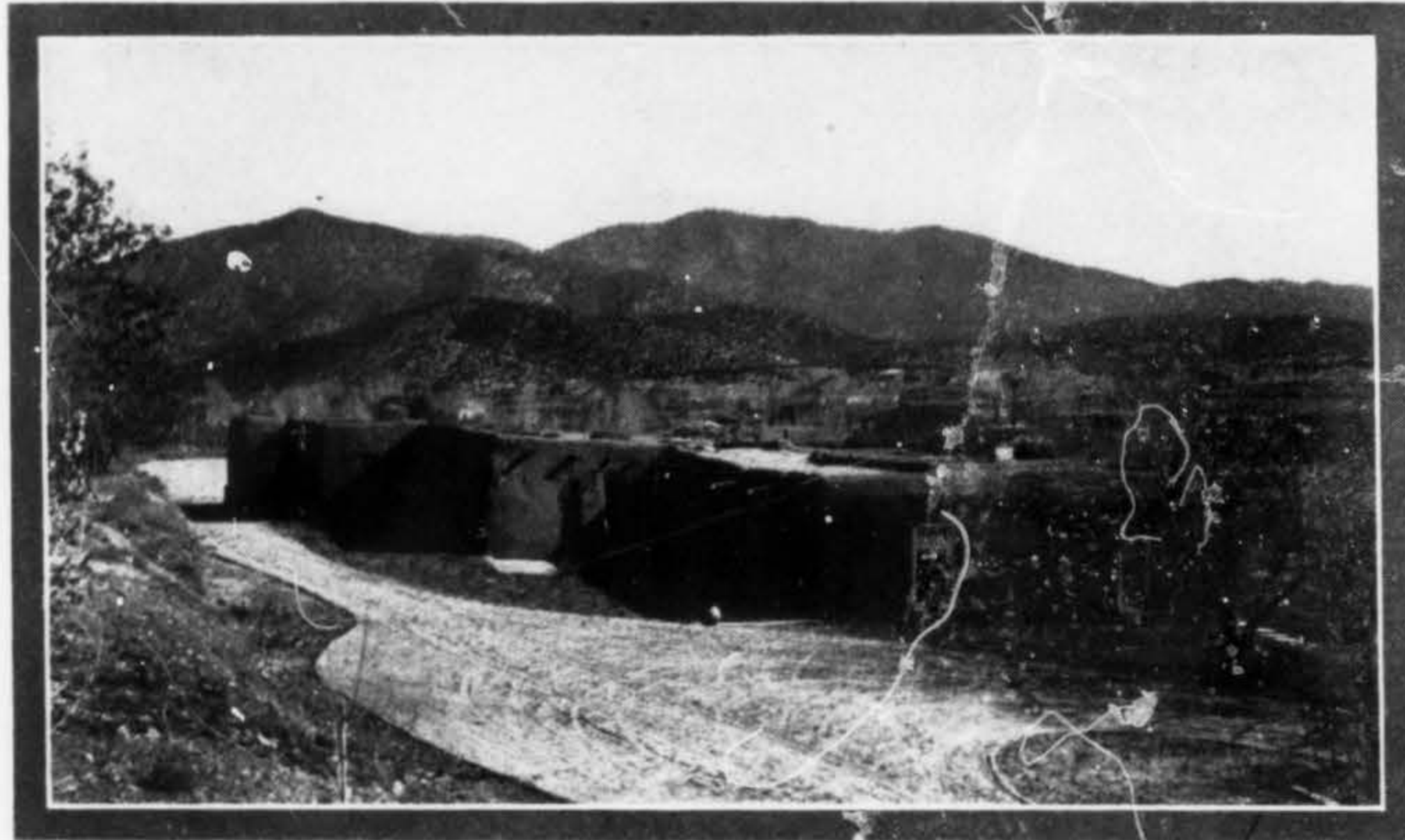
THE GARDENS OF MR. AND MRS. ALPHONZO E. BELL



Seldom is the opportunity presented in these times to develop the beauties of a hillside garden in the grand manner of the medieval magnificos. All the resources of Art have been added to the bounties of Nature.



✓
For the approaches to Mr. Bell's home at Bel Air, Mark Daniels, architect and landscape architect, has designed a succession of walled terraces and flights of steps which even the Villa d'Este can hardly surpass.



Built a room at a time to accommodate a growing family, the house rambles all over the hillside.

A HACIENDA IN NEW MEXICO

Restored in a Manner Preserving the Primitive

By LOUISE LOWBER CASSIDY

THE austere dignity of the Spanish colonial period in New Mexico, when native clay and mountain pine were the only available building materials, is recalled in the recent restoration of an old ranch house near Santa Fé, the home of Mr. and Mrs. S. C. Hamilton. Nothing of the

original crudity of construction has been lost in the modernizing process and so in keeping are the furnishings that the atmosphere of *Hacienda Resolana* bespeaks the home of the Spanish-speaking *gente fine* of two hundred years ago.

The problem of converting a *barrio*, by which is understood a cluster of houses joined together and occupied by the various kin of one big family, into a single house of convenience, was one that required more drawing paper than the back of an envelope. The central room of the house, running from east to west along the side of the hill, was a long *sala* that had seen many gay *bailes* and mournful wakes in days gone by. It had been more recently used as a kitchen, with one low door leading into a little square west room in which beans, flour and grain were stored. The Hamiltons decided to make the storeroom into an entrance hall and to restore the kitchen to its former status of livingroom. By moving a partition which separated the east wing from the central span, a long room of that wing was made available for a diningroom by the cutting through of a crudely arched doorway. A kitchen had to be built on, to the east. The hillside section of the east wing, two rooms with a bath added, formed one bedroom suite which is reached by a stairway from the end of the *sala*. The large west wing, which had been built further down the slope than the other group and which had two separate south-reaching wings of its own, was easily converted into two other bedroom suites with an inconspicuous sleeping porch added. The massive adobe

wall was opened on the south side of the *sala* to admit the sun through three glass doors leading to the terrace which drops off to the old cedar-encased well.

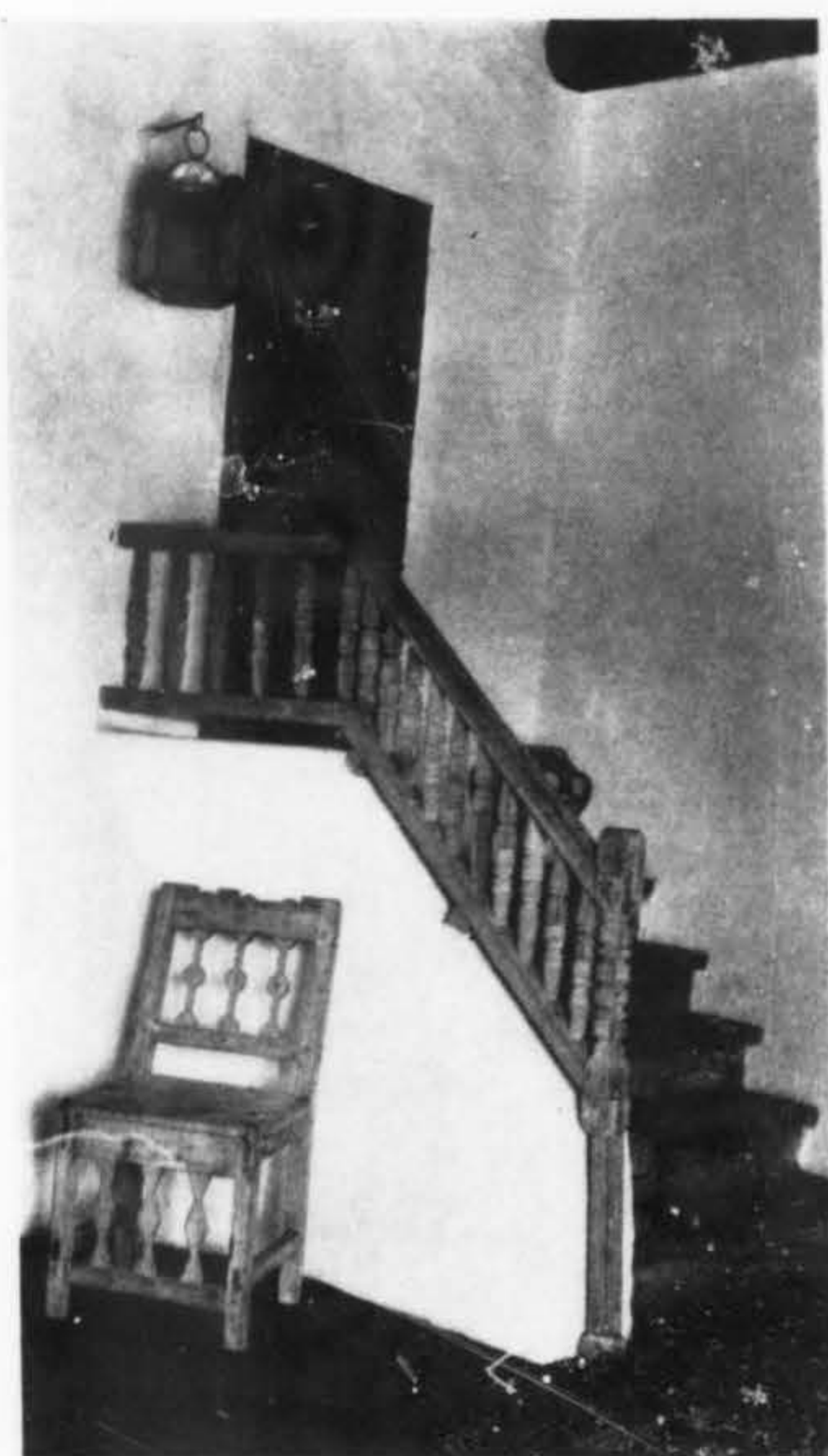
Through many generations the three-foot-thick walls of the *barrio* had slumped and settled into the bulging forms that are half of the charm of a really old adobe. Lest they be rudely disturbed by the re-



Carved doors and crude arches in the entrance hall lighted by an ancient Spanish lantern.



The original arch, lintel and door open into the living room.



A weathered hand rail that served hundreds of years ago on a New Mexico Mission.

modeling process, it was felt advisable to pour quantities of concrete around the base of some of the old walls, particularly in the vicinity of the cellar excavation. The bricks had been laid originally on the ground, with only an occasional boulder set in the mud by way of a foundation. It was the way to build in days before furnaces.

While this modern building precaution could be concealed from the critical observer, a visible compromise had to be made with the primitive, in the matter of floors. All over the *barrio*, with the exception of the *sala*, dirt floors were in use when the house was purchased. These were kept clean, if you can admit the paradox, by daily sprinkling and sweeping which preserved a smooth, hard surface. For the re-born *sala*, wide oak planks stained the color of the carved doors and ceiling beams were obtained. The remainder of the house was floored, with an easy disregard for evenness, with dark red brick. The waxed bricks are harmonious with the bald, white walls and the bare timbers, and make a suitable background for the Navajo blankets and

hand-hooked rugs which are used everywhere. In the *sala*, a deliberate warp was achieved in laying the boards, so that there is an actual discrepancy of four inches in the level of the floor from one end of the room to the other. It looked settled the day it was laid.

The numerous hand-carved doors of ancient usage, which have been collected from all over northern New Mexico, while installed for practical purposes, are being excellently preserved as specimens of early native wood craft. All original woodwork in the *hacienda*, however crude or clumsy, has been retained wherever possible. Of native doors, however, the place had a dearth, having been stripped in former days by local artists who begged and bought them from the Rodriguez family for their studios. The original low door which separated the kitchen from the store room, now the entrance hall, has been kept in its place. It is a heavy pine door of two layers of slabs, the upright boards being held to the horizontal ones by close rows of nails, now rusted and sunk in deep depressions. The doorway with its original lintel and crude arch in the thick wall was preserved, although it was necessary to cut out the threshold beneath to give sufficient height for ordinary use. In the entrance hall are six other carved doors, all from different sources and each of a distinctive design. The low, double front doors which were found at a Mexican home in San José, have a carved lower panel, with glass in the upper sections protected by graceful iron grills. The wood is severely weathered and scarred, but still shows chips of old blue paint, the beloved "*azul de la Virgen*" which the native builders fancy to this day for their wood trim. The doors are fastened on the inside by a single, heavy, iron hook held in the wood by staples. A Spanish chest of weathered wood, with dovetailed joints and decorated with two large tooled rosettes, binds together in in-



White plastered living room with ceiling of exposed pine beams. The dining room is entered through an arch to the right.

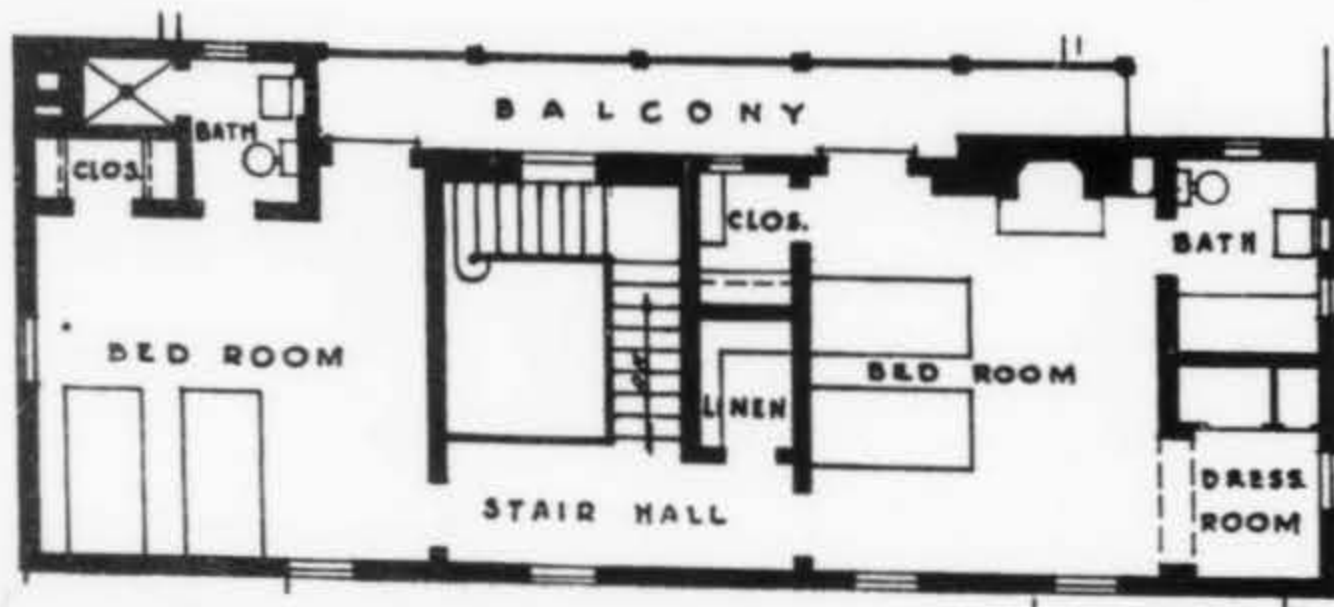
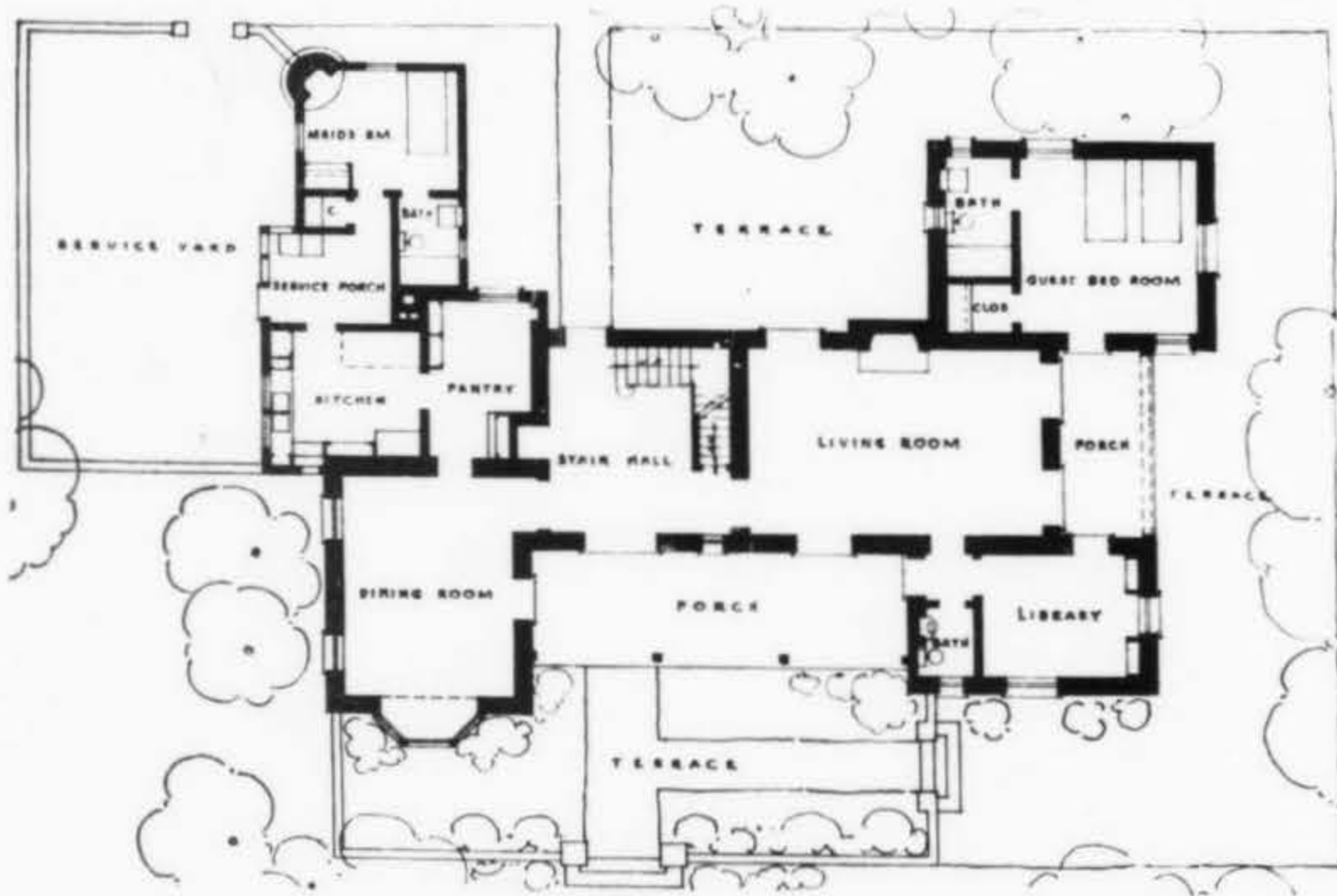


A Spanish candilero from a Penitente church lights the bare walls and brick floors of the dining room.

terest all of the antique carving in the entrance hall.

A piece of native carving that was the pride of a local trader's heart is the weathered, hand-turned rail that guards the steps from the livingroom to one of the bedroom suites. It had been originally the railing of a balcony which extended across the front and above the entrance of an old adobe church, in a settlement founded centuries ago by one of the first families of New Mexico. The spindles were skillfully reset into the rails, at an angle to conform to the slope of the stairs, and the whole imbedded in the adobe wall. Below the railing sits a matching chair, with rudely carved spindles. A recessed wall cupboard, in the dining room, provides for the exhibition of a fine pair of doors which were on an old cabinet. While most of the antique wood is left untouched and colorless, the cabinet doors have been finished a dull green to match other pieces of Spanish colonial furniture in the room.

Simple adobe fireplaces, which were the only source of heat in former days, are featured all over the house. (Continued on Page 64)



THE CONTRASTING VALUES
OF HORIZONTALS AND VERTICALS

The Residence of
Mr. and Mrs. A. W. Gilbert
Rancho Santa Fe
Palmer Sabin, A. I. A.
Architect

Located on the broad crown of a hill, the house commands an extended view of mountains to the east, framed between the tall, slender trunks of the eucalyptus trees with which the property was densely planted. Long, low lines of walls and roofs are accentuated, almost exaggerated, by the straight, tall lines of the trees; and the apparent height of the trees is in turn increased by the many horizontal lines of the building. A good example of optical illusion, intelligently utilized for design.



Mr. Gilbert desired an all-year-round home, which should be compact but informal, comfortable, recognizable as a house of the California ranch type, but in which he could be surrounded harmoniously with his old Colonial furnishings. Its orientation was governed by the views, and by the prevailing winds which temper the summer heat. Both plans and photographs show how well his wishes, and the possibilities of the site, were fulfilled.



Up to the second story the walls are formed of "Adoblar" brick—adobe, in very large brick size, properly mixed and sun-cured, whitewashed. Above, frame construction is used, with stucco walls and a roof of hand-split shakes. Heavy plank floors were laid, in both stories. Many French windows give easy access to porches, terraces, balconies, and abundant circulation of air. Taken before planting had been done, these views nevertheless tell a typically Californian story.



A CALIFORNIA SHRINE OF AVIATION

*Already Known to the Wide World,
It is Due to Become a Valhalla
of the Heroes of the Air*

By MIRA MACLAY

THE white dawn of a new era, that of flying, was trembling over the world's horizon in the early nineteen hundreds. Those endowed with air vision—military men, mechanics, poets—clearly saw its coming. George Sterling before

1909 thus heralded the approaching conquest of the air in a sonnet, "The Black Vulture," one of his best known and best in workmanship.

"Aloof upon the day's immeasured dome,
He holds unshared the silence of the sky.
Far down his bleak, relentless eyes descry
The eagle's empire and the falcon's home—
Far down, the galleons of sunset roam;
His hazards on the sea of morning lie;
Serene, he hears the broken tempest sigh
Where cold sierras gleam like scattered foam.

sued cloud-high; this meeting the enemy in the air and sending him and his machine careening downward from dizzy heights; of sinking with one's own machine, or escaping by a miracle. The nerv-



At the top, signing his name on the famous frieze is Doug Campbell, American Ace of Aces. Above is Mrs. Tusch with Captains Lowell Smith and Leslie Arnold, Round the World Fliers.

And least of all he holds the human swarm—
Unwitting now that envious men prepare
To make their dream and its fulfillment one,
When, poised above the caldrons of the storm,
Their hearts, contemptuous of death, shall dare
His roads between the thunder and the sun."

By the time the world was nearing its fighting climax, the dawn of flying had widened into morning,—a morning streaked with red. The men who were to defend America in the air were whole-heartedly going about the task of preparation. It was entirely new, this pursuing and being pur-



Left to Right: General Patrick's aide, Major Herbert Dargue, Leader of Good Will Central American Flight, Miss Tusch, Major General Patrick, Chief of U. S. Air Service, Mother Tusch, Brig. General Gilmore, Assistant Chief of U. S. Air Service.

ous system of the human race had never before registered such experiences; perhaps never before had wire-like nerves been strung so taut and tense.

The men who responded to the call for air service were the pick of their country. It took stout hearts, keen senses and well-functioning minds and bodies to meet the demand. It took heroic men of an almost new type. It is doubtful if their kind could have been found in the clumsy-fighting mediæval days. Probably not a single knight that adorned King Arthur's famous round table could have qualified. Of all countries, America was found to be best off in men fitted by nature for air service.

Among other places of training, a school of military aeronautics was established on the University of California campus at Berkeley. They were young men, volunteers for the service, who set out to master the science and art of flying there—courageous, red-blooded, eager to dare the perilous roads that lie "between the thunder and the sun." Yet they were also sensitive and imaginative, subject to the anxieties, even depressions, that the intense work and study brought. All men, as every successful wife knows, need a bit of mothering now and then, and this is exactly where the University of California Mothers' Club, then headed by Mrs. Carey Allen Tusch, as president, saw an opportunity for its war time "bit." The club decided to look out for the aviators in training on the campus. What more logical? The ill and convalescent boys—and there was always a supply of these—inevitably came in for a large share of motherly attention.

Mrs. Tusch's home was just at the edge of the campus. In her unselfish efforts to befriend convalescent boys training for aviators, Mrs. Tusch unconsciously took the path to fame and her small plain home—subsequently named by the boys themselves,

"The Hangar,"—received the impetus that has made it the most noted museum of aviation.

Mrs. Tusch—"Mother Tusch" the boys soon called her—has in a rich measure the great art of mothering. She made all the boys feel really at home. She cheered up the homesick lads. She did not shed tears over them. She was not sentimental. She was a merry soul who made them forget the hardships ahead, who took a genuine interest in their problems—friends, love-affairs, finances. Especially to the orphan boys, Mrs. Tusch and "The Hangar" became what mother and home mean. "Put my service flag in your window for me," one of these boys requested when about ready to leave for over seas. I want to feel when I am over there that the same stars are shining here—in your window—on my flag."

"He came back," Mother Tusch told me, "and tears filled his eyes when he saw the flag he had left still bravely displayed. "He is now married," she went on, "has two children and is still flying, at present with a big passenger liner."

Her eyes became moist as she told the story which is eloquent of the need of the boys and the spiritual gift she made.

During their training days, the boys overran the Tusch household. In fact, they ran it to a considerable extent. For example, the Tusches freshened up their living room—perhaps "parlor" would better fit the "front room" of the old-fashioned cottage—with new wall paper. Cost some-



thing to re-paper in war days. One of the Tusch girls, in compliment to the boys, made a frieze—hundreds of black silhouette planes in all positions and manœuvres—and mounted the air ships on a cream paper background. The frieze seemed to heighten the "atmosphere" of the room and the family took pardonable pride in it.

One day Mother Tusch discovered one of the boys—Charles Anderson—who, by the way, named "The Hangar"—preparing to write his name under an air plane of the new frieze.

"No indeed," she admonished him, "you're not going to write your name there. It'll spoil the frieze. You'll get finger marks on my new wall paper, beside."

"Yes, I am, Mother. Here goes." And Charles Anderson wrote his name firmly under the silhouette of a flying plane. This name was the first of hundreds—a collection now above price or estimation of price, that adorns the famous frieze. The names of war heroes, of those who have made aviation history, are proudly inscribed there. The frieze alone would make the home notable. Among the names on that list are: Doug Campbell, the first American Ace; Capt. Eddie Rickenbacker, American Ace of Aces; the Round-the-World Flyers, Capt. Lowell Smith, Les Arnold, Leigh Wade, Henry Ogden, Eric Nelson and Jack Harding; General "Billie" Mitchell; Kingsford-Smith and G. P. Ulm of the Southern Cross; Capt. Einar Lundborg, rescuer of Nobile; H. A. Dargue, commander of the South American good-will tour; Tex Frolich, Ral Little and Claire Vance, famous air mail pilots of history; Sir Keith Smith, who flew from London to Australia in 1919; Oakley Kelley, who





flew from coast to coast in twenty-six hours; Art Goebel, winner of the Dole race in 1927; Ernie Smith and Emory Bronte, the first civilian flyers to cross the Pacific; Lieuts. Maitland and Hegenberger of the great flight to Hawaii; General M. M. Patrick, former chief of the United States air service; Lieut. E. M. Deckert, famous French Ace; Father John Sullivan, "Air-do-well" of the church, a London priest traveling through the United States visiting the families of boys killed in the war; O. L. Locklear, famous stunt flyer and first man to change planes in the air; Maj. Reed Chambers, D. S. C.; Col. E. J. Hall, inventor of the Liberty motor; Lieut. R. L. Maughan, dawn-to-dusk flyer; Lieut. L. L. De Jean, poet laureate of the air; General William Gillmore, U. S. A.; General Long, who was the first passenger that the Wright brothers took up on a trial flight; Larry Smith, D. S. C.; Herbert Hoover, Jr., who was a recent visitor; K. C. Jones, one of the most beloved men in the air service, and who has more flying

hours than any other man in the service;

and others, too numerous to mention.

When the boys who had made "The Hangar" their hang-out went over-seas, they remembered it—and Mother Tusch—with gifts. Significant presents, little mementoes that were trifles at the time but have since become irreplaceable and invaluable—torn flags, sometimes blood-soaked and shell-riddled, old hat cords, over-seas caps, a pair of dice, goggles, a cigarette case decorated with an iron cross, coins, buttons, rings, chevrons, odd bits of twisted metal, good luck charms, emblems. Back of every gift was love and loyalty—behind many of them the record of some brave deed. Mother Tusch kept and treasured each one. Souvenirs kept on coming all through the war and long after it, in astonishing numbers. What to do with them began to be a problem, solved by installing glass-covered cases to hold the treasures. Suddenly the room took on the appearance and air of what it now is—a museum of aviation.

"The Hangar's" fame had begun to grow. After the war it was sought out by the great aviators of peace as well as returned war heroes. Gifts rich in significance flowed in. More, and greater, names were added to the autographed frieze.

One of the most precious trophies sent Mother Tusch is, in her estimation, the sight of a gun carried by Tex Frolich when he flew over-seas. On the gun-sight are nine notches—one for each enemy plane that Frolich had met in the air and brought down. Each notch signified a brave man's tryst with death. When Frolich returned he presented "The Hangar" with his entire private collection of war souvenirs. Among them is a leaf from the shoulder epaulette of Major Lufberry, killed in action, a bullet from Quentin Roosevelt's machine gun belt, a cowling

(Continued on Page 62)

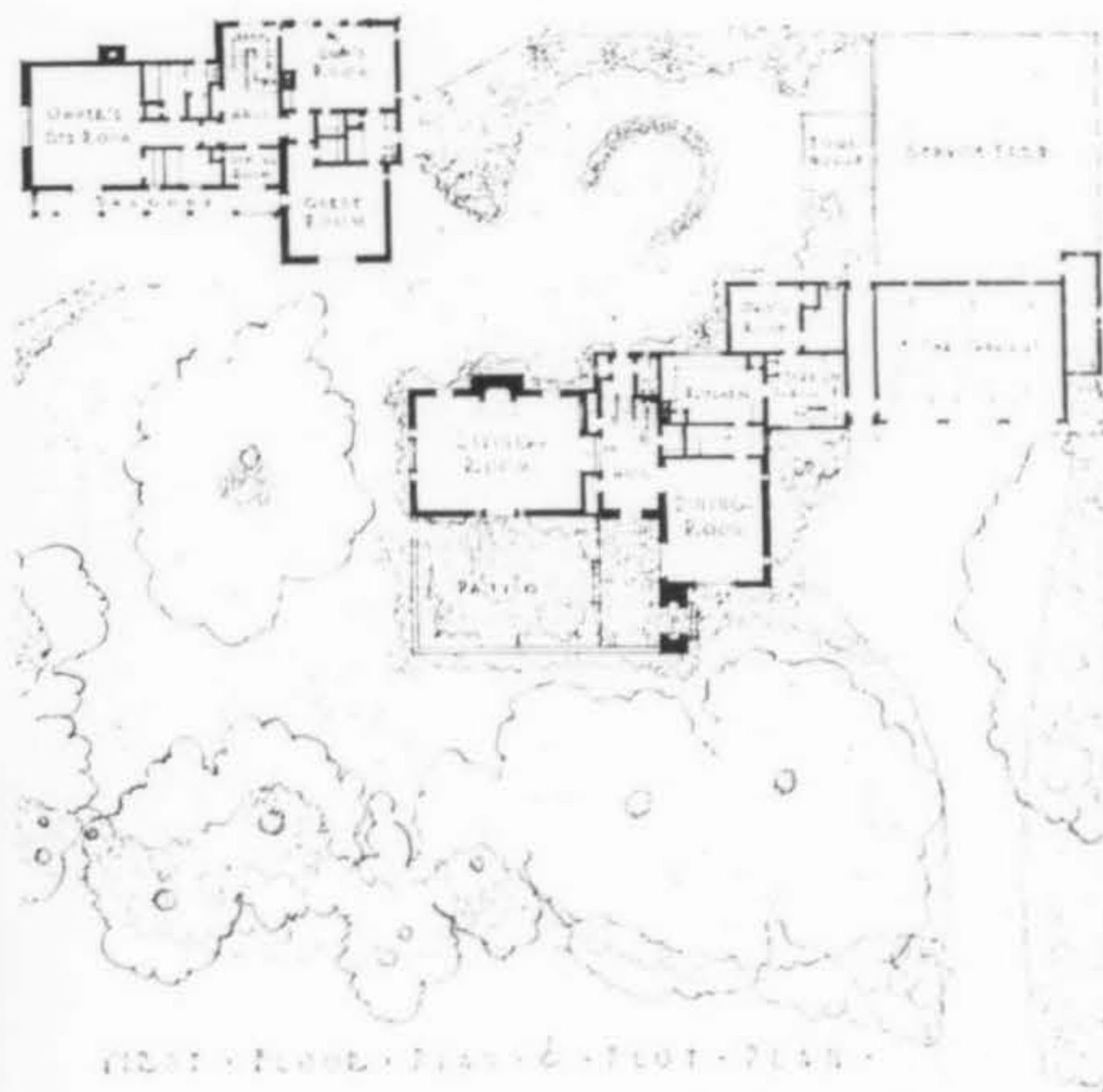


ON THE WAY TO
SAN FRANCISCO
one begins to see more and more
such typically Californian houses as
THE RESIDENCE OF
MR. and MRS. ERNEST INGOLD
at Hillsborough Oaks
Birge M. Clark, A.I.A., Architect

The hills around Burlingame, San Mateo, Hillsborough, are blossoming forth with a number of new homes, some in district development, some in large or small "estates." In this sheltered, sunny region, quite near to San Francisco but comparatively free from fog and wind, it is possible to use satisfactorily the Spanish type of house which has hitherto been better suited to southern California.



Photographs by Crandall



FIRST FLOOR PLAN & FLOOR PLAN



Although the property of Mr. Ernest Ingold at Hillsborough Oaks is bordered by large trees, it is close enough to the road to justify a walled court for the sake of privacy. But the intimate charm of this court is sufficient excuse for being. It will be noticed that a separation into two levels distinguishes the main entrance from the living room terrace, without reducing the effect of space.

As its name implies, this region is blessed with magnificent oak trees, whose wide-spreading branches cast graceful patterns of shadow over creamy white walls and green lawns. The house has been carefully located in relationship to the existing oaks, as well as to ensure proper exposure and view. Birge M. Clark, A.I.A., architect.



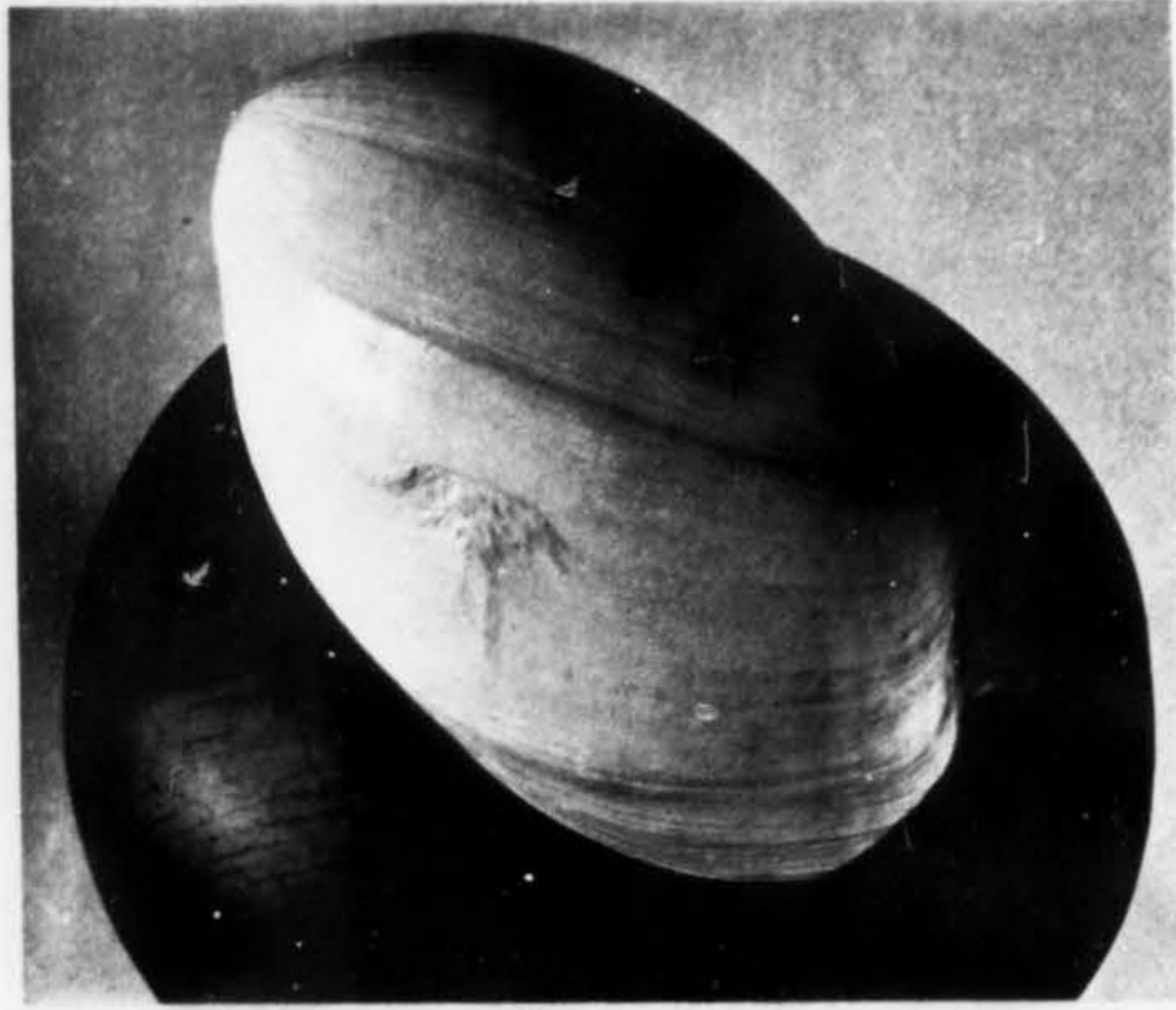


The interior rooms here shown of Mr. Ernest Ingold's home in Hillsborough Oaks have walls of warm, yellow-buff, hand-smoothed plaster, woodwork of oak, stained dark, "dusted" to a very old appearance. Much of the furniture is imported. Window hangings are of hand-blocked linen in an old Italian pattern, with terra-cotta the dominant color tone.



An Italian palace supplied the model for the living room mantel, carved from buff Indiana limestone; a motto reads, "Neither near nor far." The fire set is 300 years old.



SHELL
AND
OLLA

THE ART OF EDWARD WESTON

Edward Weston—Crazy About Photography As Was Hokusai About Drawing

By JOSE RODRIGUEZ

EDWARD WESTON is a quiet little man with lively brown eyes. He lives in a world where the only unit of time is a split second and where the visual impact of the split second defines for once and for all the spiritual entity of a form.

There are four sons in the Weston family, one of whom is married and has a son, thus making Weston a grandfather, which seems almost absurd in a man of such obvious youth. He looks to be no more than forty. His life has been spent literally be-

hind a lens—although peregrinations of the Weston eye have included inaccessible portions of Mexico and of our own country. Needless to say that whoever is avant-garde in modern esthetic thought or action, has at one time or another found himself



ALBERT BENDER



JACK BLACK

talking to Edward Weston and looking with wonder at his pictures.

Weston is crazy about photography in the same sense that Hokusai was crazy about drawing. There is, in fact, a strong affinity between these two artists—born in different centuries of different races. To both the physical thing is immensely significant. Superficially, this would make them both stark realists, but the second thought follows irresistibly that this very preoccupation with shape as a fundamental definition makes them both out-and-out mystics.

This writer went to Carmel-by-the-Sea recently for the express purpose of seeing Weston and hearing Rudhyar. He found Weston in a grey cottage surrounded by pine trees. In appearance, the photographer resembles a very efficient but very timid caretaker: a green eyeshade pulled low over the brow; a nondescript sweater with practically no buttons; a pair of corduroy trousers, and moccasins. The voice is gentle as a Jesuit's, and the manner is serene and indomitable as a Jesuit's.

Indeed it is somewhere in the spiritual exercises of St. Ignatius Loyola that we may find the key to Weston's attitude toward his art. You may remember that tremendous question in the exercise: "What am I? Who made me? What is this chair, this table, this bowl, this tree? What are these things—what is the tree, the bowl, the chair?"

What are they indeed?

In his photography, Weston postulates a new answer to this question.

Let us take as an example, the series of pictures that Weston is making of the green pepper—that fragrant, spicy, bloated, shiny, juicy, grotesquely rounded half-fruit half-allspice so common in California.

Now, a pepper is many things to many people. It is a singularly polymorphous vegetable and its character is legion. To Weston, the pepper is a mysterious receptacle for many plastic truths.

At first, we are apt to believe that Weston has merely at-



KELP



PEPPER

tempted to make suggestive pictures of the peppers. They suggest bronze statuettes. They give impressions of human organic forms; sometimes they are fairly accurate sculptural forms of groups of people in all possible positions and contortions.

We ask ourselves: Is Weston merely trying to catch the shapes of other things in one thing? Is he repeating the school-boy trick of photographing clouds because they look like bearded old men?

Let us look again at a couple of prints. Let us forget their uncanny mastery of black and white, the luscious texture of the print, the crisp delight of the little flashing lights which play in and out of the utter black voids. Let us consider only the outlook of Weston as this fine print tells it to us.

No, Weston is not interested in making green peppers look like the Laocoon group. He doesn't give a damn, in fact, if he can make a pepper look like the Nike of Samothrace. What he does give a considerable damn about is to show, by means of a black and white print, that the green pepper is a thing that moves and lives, that has fragrance and richness.

It would be easy indeed to enter here into an interminable and profitless discussion of whether photography, or any graphic art, can invade the realm of philosophy and set forth certain truths of being through the eye alone. But photography is the art of movement, physical movement. What painters have done with still life, can be done again with photography. But we must do more with photography.

I say these things to Weston. He answers:

"Yes, it's true. With the right apparatus we can photograph a bullet leaving the muzzle of a gun. This is photography of movement, but it *isn't* photography of movement. The bullet, in the picture, looks nothing at all like a bullet. The bullet was moving, but the picture is not. Photographs of racing horses are not good pictures of movement. The horses look frozen, the little clods of dirt



ROCK, POINT LOBOS

look like daubs on a wall. There is no movement there."

"Perhaps you are concerned with another form of movement?"

"Yes, I think so. There is an inside movement, that is rarely manifested in an external manner. A kind of breathing, a sort of stirring inside—"

Weston is not happy with words. He wants to tell me of that peculiar and indefinable illusion we receive sometimes at night, when we imagine the earth is breathing, when the hills of her breasts seem to fill and refill with a nameless and imponderable breath. This also is movement.

And at last, in our tortuous seeking, we come to some kind of mental hold on Weston's approach to movement. That is what we meant when we called him—with Hokusai—a true mystic. For the true mystic does not know where the material and the spiritual part. One is the other and vice versa. Weston cannot say, "This is physical movement, this is spiritual movement," any more than he can say, "This is physical form and this is spiritual being." The boundaries of things which we adopt in our conventions of viewpoint, cannot exist for Weston. He cannot say, "This is moving, this standing still." In his quiet and confident view, he trusts in a measuring-stick which is far more accurate and changeless than is our rationalization, the measuring-stick of beauty.

"All my photographs are first seen, complete in every detail,—the finished print is there as it were, on my groundglass, *before exposure*. Printing is but a careful carrying on of my original conception."

Is this not the alpha omega of genuinely artistic procedure?

Weston follows this in the case portraits. He first sees his man, then he develops a print. Whatever cunning and skill enter into the darkroom with him, we are tempted to believe he considers just so much technical equipment, necessary but entirely subservient to the life-germ of his art, which is the ability *to see*.

Any account of Weston, or of his work, cannot be complete without reference to a certain Rabelaisian quality in his makeup. He is too much of an honest man to be prim; he is too much in love with life to ignore the roguish elements of our existence. He is almost mediaeval in his attitude toward those biological processes which have become degraded by the Victorian prudery which preceded modern right-thinking.

Consider the inconsequential daring, the

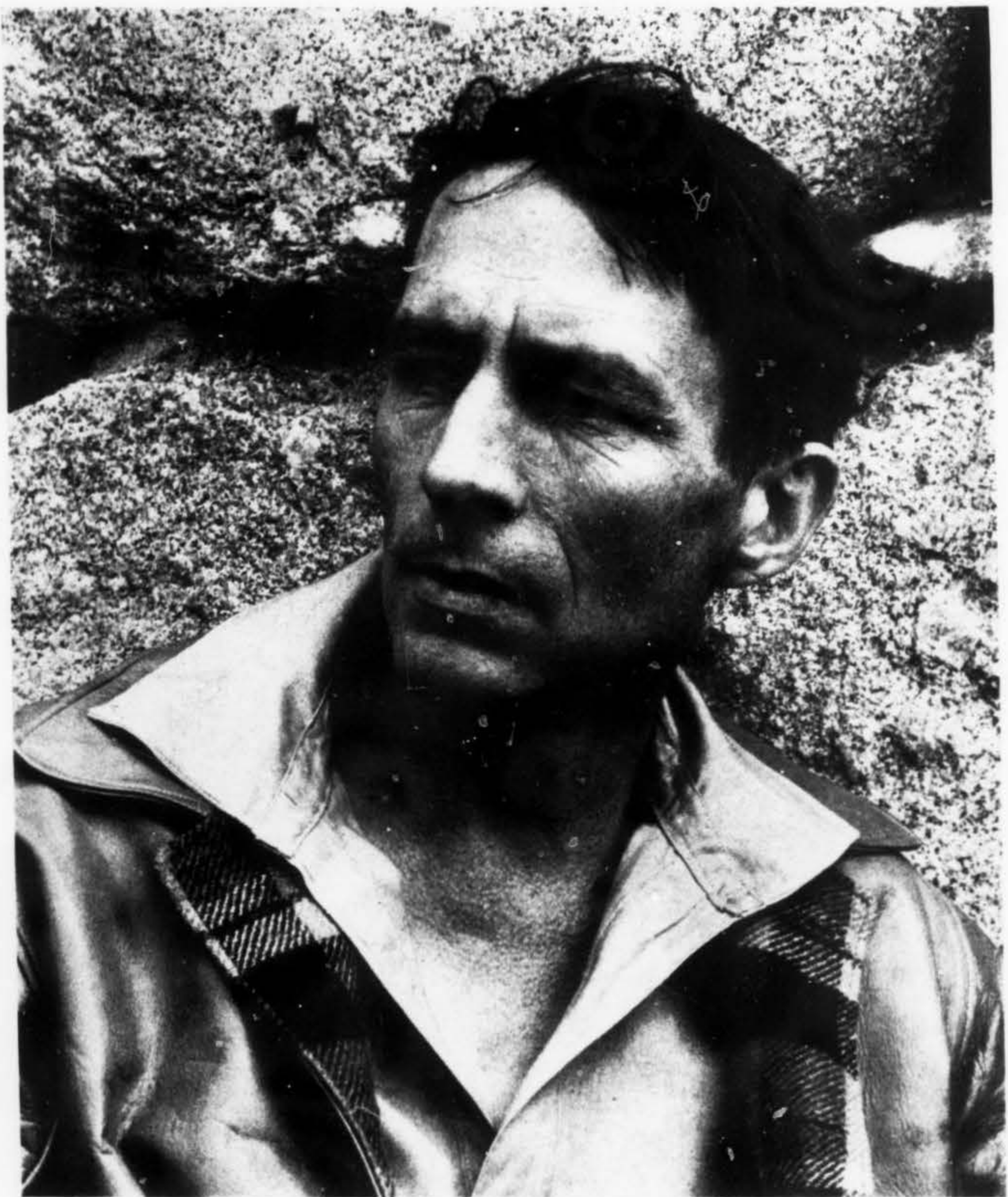
impudent high-heartedness of his portraits of articles not ordinarily mentioned in polite society! This is abstract humor, we grant you, but it is also marvelous, decorative photography.

Here are the same factors which went to make his portraits of Robinson Jeffers and Jose Clemente Orozco such magnificent records of personality. Here is the same detached humor and naive delight in life that make his portraits of his tow-headed sons such endearing outbursts of pure affection.

It is easy to be voluble and dithyrambic about Weston's pictures. It is much harder to enter with him into that strange world of realities out of which he has emerged with old, but (in our days) very strange truths about the restless glory of form.

The world does move, in Weston's photography.

ROBINSON JEFFERS



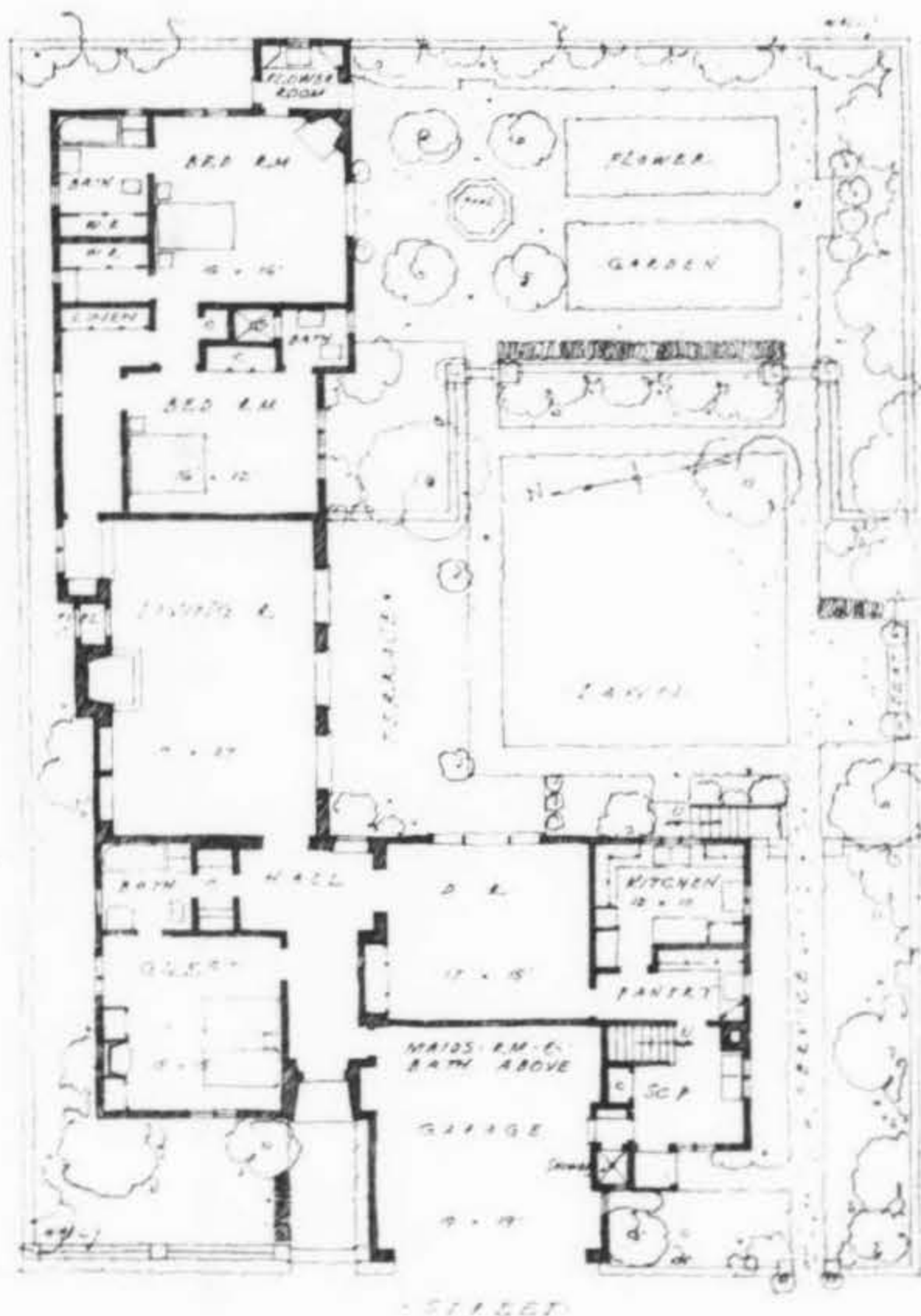
PHOTOGRAPHS WHICH SHOW THE SPIRITUAL ENTITY OF A FORM



Residence of
Mr. Remsen McGinnis
La Jolla, California
W. L. Risley, A.I.A. Architect



Near the sea, and with a suggestion of the nautical in its novel wooden fence, the McGinnis residence is a straightforward solution of a double problem; a plan to entertain guests for the enjoyments of the seaside season, and also a permanent home. Outside stairs lead from garden terrace to flat deck for sheltered sun-bathing.



The plan is well studied. Note the shower, convenient to garage, for use after a salt water dip; the immediate accessibility of guest room; the arrangement of living and family rooms around the private garden; the shelter from north and west winds; the convenience of service quarter location.





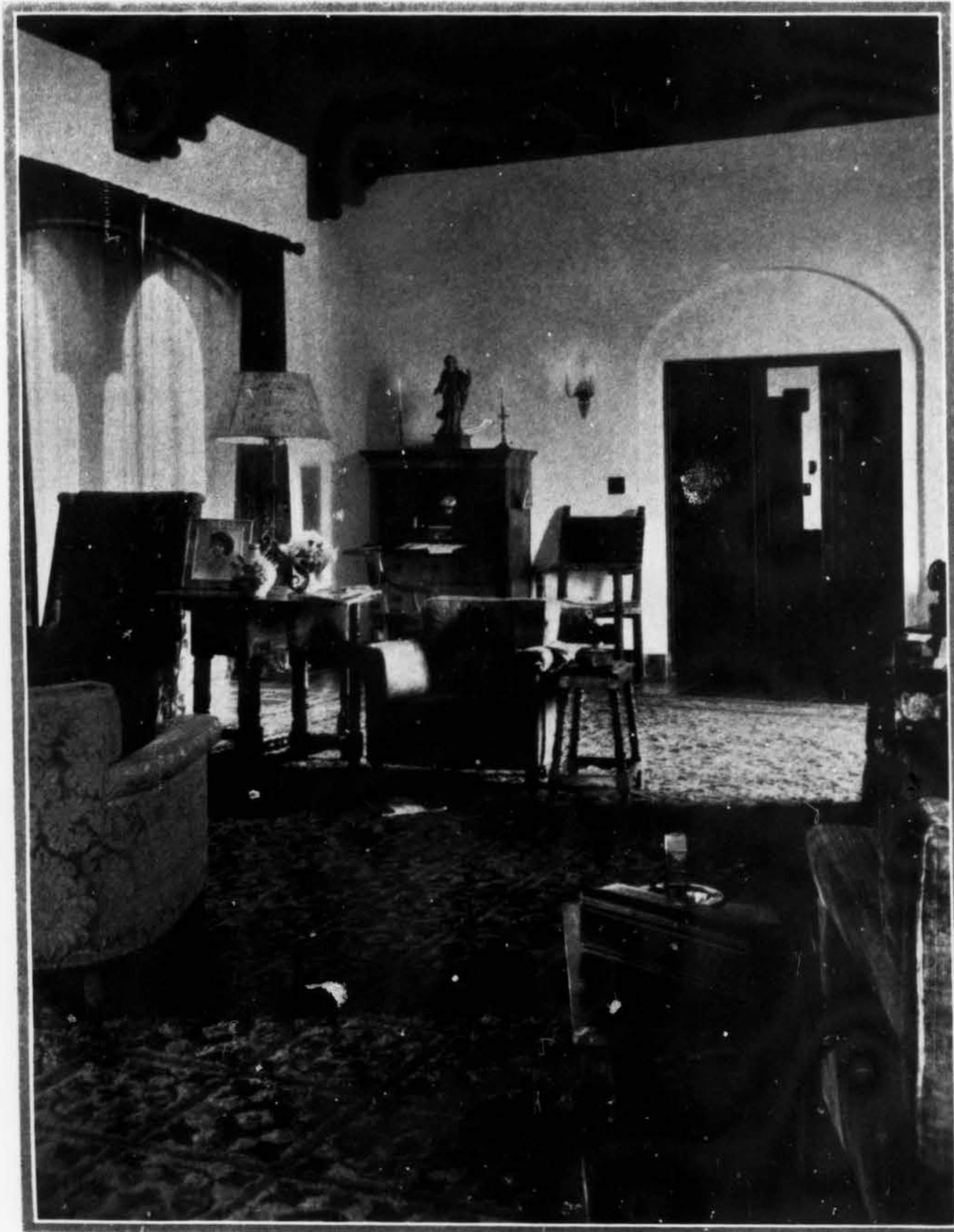
IN THE RESIDENCE OF MR.
and MRS. JOHN BIESEL
SMILEY
on Point Loma, California

Throughout this home, inside and out, a consistently Spanish treatment has been observed. It was entirely furnished by the Marston Company, for whom Mr. Paul Thiele made a special trip to Spain to select rugs and other furnishings.

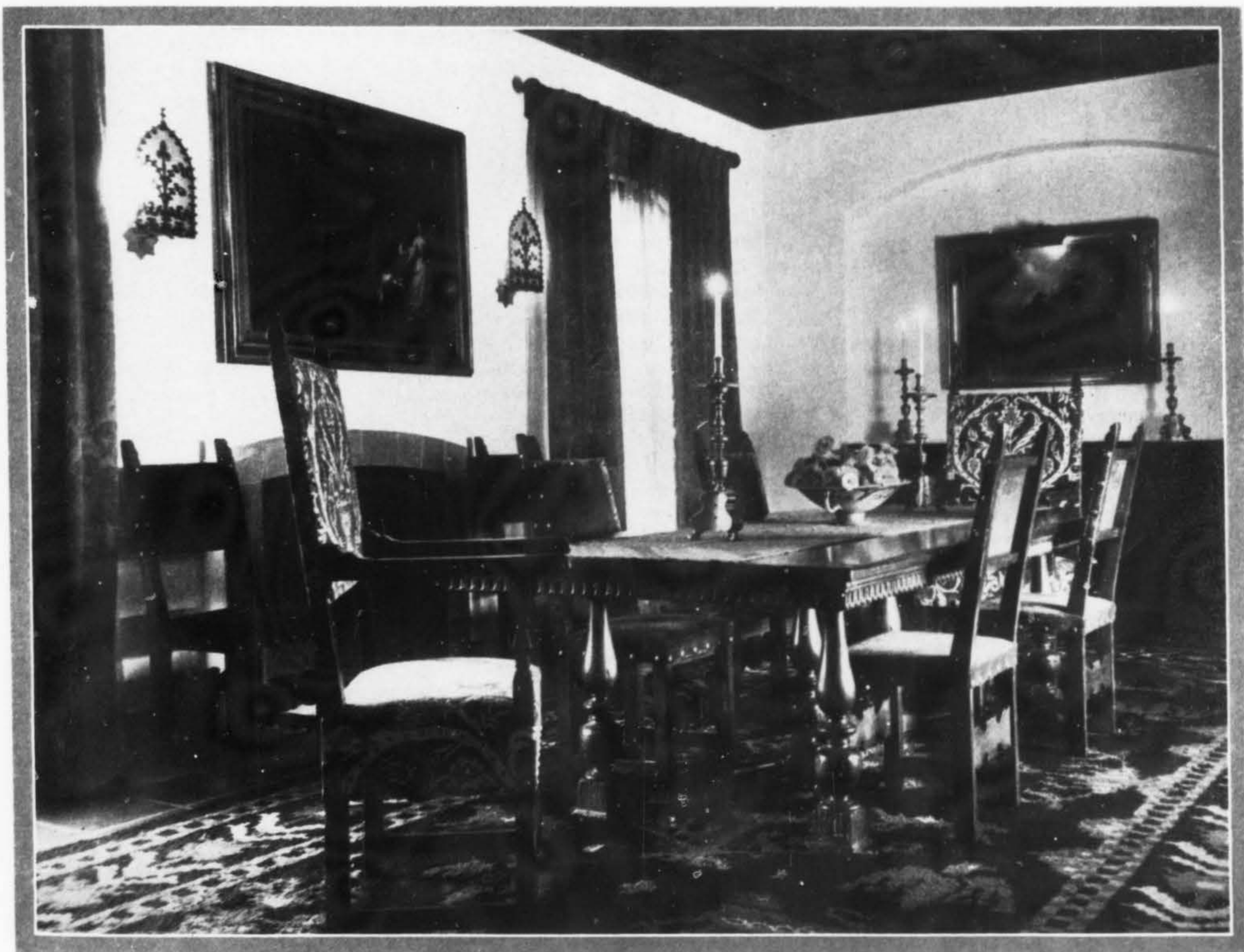
Photographs by Norman Kennedy.



In rug, hangings, upholstery, the living room carries out the unusual color tones of amethyst, old mellow gold, and jade. Except for upholstered chairs, all pieces are choice Spanish antiques. An old book-case is lined with rare red damask against which are displayed a collection of choice souptureens and painted glass bottles, from Spain.



The Smiley's dining room enjoys a rich color scheme based upon a hand-tufted rug especially woven in the Balearic Islands, an exact copy of an old Alpujara cart canopy; on a ground of black are animal and bird designs in red, gold and dusty blue-green, which last color has been repeated in the hangings of coarse jute damask. In the Spanish guest room, the furniture—built in Seville—is painted glossy black, decorated in bronze and gold. Rare old hand-loomed linens, in green, cover the beds. Framed bull-fight posters and brightly colored carved wooden figures give vivid notes to the room.



OLD SPAIN TRANSFERRED TO CALIFORNIA



Courtesy of Lanier Bartlett

A FINE GROUP OF FALL BOOKS

*Each a Notable Example
of Its Type*

By LOUISE MORGRAGE

A Notable Correspondence

Readers interested in prominent people of the past, connected with important world affairs, can be mighty thankful that the Adams family took so kindly to pen and ink. And especially can they be grateful that Henry Adams in 1885 did not manage to recall all his correspondence and destroy it. Some of the letters saved, with others written a little later, are now published in the "Letters of Henry Adams" (Houghton Mifflin), edited by Worthington Chauncey Ford. To get the most enjoyment out of this sizable volume one ought to have read the family history, recently published, as well as the classic "Education."

These letters are delightful, affording as they do the spectacle of an extraordinarily busy life motivated by an eager, active, inquiring mind. Adams went often, and assiduously, about everywhere on earth and wrote fascinating accounts of what he saw and thought. Moreover, he was constantly in touch with a variety of interests, diplomacy, society of the great, education, politics, and literature, both here and abroad, and his comment thereupon was keen, witty and entertaining. In the "Education" he was analytical and introspective, while in these letters he was gay, sprightly and debonair, tossing off his words with informal ease. Yet he never wore his heart upon his sleeve and, despite his southern grandmother and his cosmopolitan advantages, he was a very practical Yankee.

Life's Little Ironies

In the present literary indoor sport of naming the author, past or present, whom J. B. Priestley resembles, why not mention our own Sinclair Lewis? Both Lewis and Priestley shine in representing on paper the lives of humdrum humanity. The difference is that Lewis reports, while Priest-

ley creates, a gift apparent in his latest novel, "Angel Pavement," which is a fine performance. The story pivots about a drab business office in the murkiest depths of London. The business, in a moribund condition, is unexpectedly subjected to a face-lifting operation, as it were, and while it is progressing, each member of the office force is suddenly tilted out of a dull, dreary treadmill, as if touched off by a galvanic battery. In short, the beauty specialists, a mysterious dynamic man from nowhere and his pulchritudinous daughter, give these tepid individuals the time of their lives. And how Priestley can tell it; he fairly makes it diabolically human. Yet he is kindly and sympathetic, for all his amusement over life's pestiferous irony in the case of such as these.

The Briny Deep

The dampness of ocean spray and the sound of raging, thundering billows fills the imagination of any one who loves the sea and reads a ripping yarn about it called "By Way of Cape Horn" (Henry Holt). In these gripping chapters, A. J. Villiers, an Australian, tells the story of his voyage before the mast in a square-rigger, the *Grace Harwar*, in the 1929 wheat race from Australia to England. With a friend, he shipped aboard intending to make a motion picture of a fast vanishing mode of navigation. But on this interminable trip of 138 days there proved to be other matters more vital than filming scenes. The season was the worst in years; the old ship began to leak badly, tragedy nailed one victim and threatened others. All this sounds gloomy enough, but the truth is, it holds one spellbound. Moreover, there are some amazing features connected with the crew. Such crews are commonly reported rough customers; but these lads were gentlemanly fellows, while it is plain enough that the author belongs

to a very high type of manhood. His nerves were pretty well unstrung by this experience, and in fact all the crew were jumpy. But it makes a grand old story, now that it is over.

A Picturesque Era

"On the Old West Coast" (William Morrow) conveys an excellent idea of what California was like from 1850 to 1900. It contains more reminiscences by Major Horace Bell, selected from a mass of manuscripts left at his death in 1918. Lanier Bartlett has made this selection and has done a good piece of editing, making this volume more readable than the one recently published by Hebbard. The material for this social history consists of tales and anecdotes relating to prominent people of the times, both the good and bad, whom the author knew personally; accounts of certain striking events and Major Bell's own version of occurrences and characteristics of a rather crude and riotous era. His accompanying comment is intimate and personal, notable for its shrewd and prickly brand of humor. He did not stick altogether to reality, for there is a most diverting story of the headless spook of the bandit Joaquin Murietta plaintively seeking its head from the man who had severed it from its body. The amiable countenance of this notorious person is shown on this page and is taken from an old Californian magazine now in the State Library in Sacramento.

Youthful Talent

A small volume of verses called "University of Southern California Poems" contains a collection of original poems by students and alumni of Southern California. A number of these have been published in various books and periodicals, and most of them show undoubted talent in modern poetic expression.



Antarctica

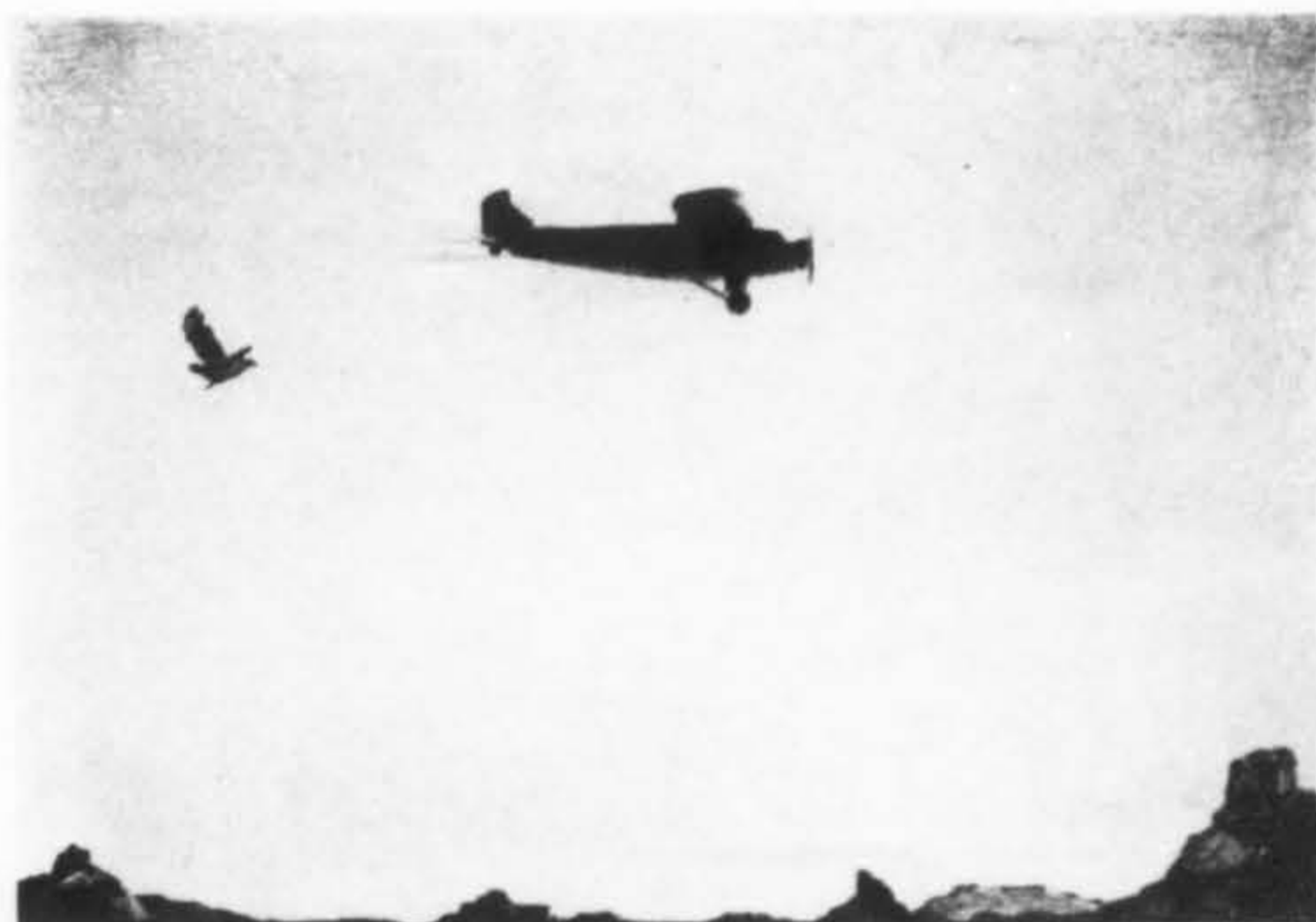
THREE ETCHINGS BY

PAUL F. BERDANIER

Once noted as a painter of skies, Paul Berdanier now finds fresh inspiration in airplanes in flight and additional outlet for his talent through the medium of etching. "Antarctica" is a picture of Byrd's plane soaring over the dismal wastes of the South Pole. In "The Twilight of the Gods" is seen the retreat of the ancient figures of mythology—Thor and Pegasus, Vulcan, Mercury of the winged feet, and Zeus himself—before Twentieth Century man and his flying machine. "The Rivals" depicts an eagle being worsted in his effort to keep up with a United States mail plane speeding over the mesas of the Southwest.



Twilight of the Gods



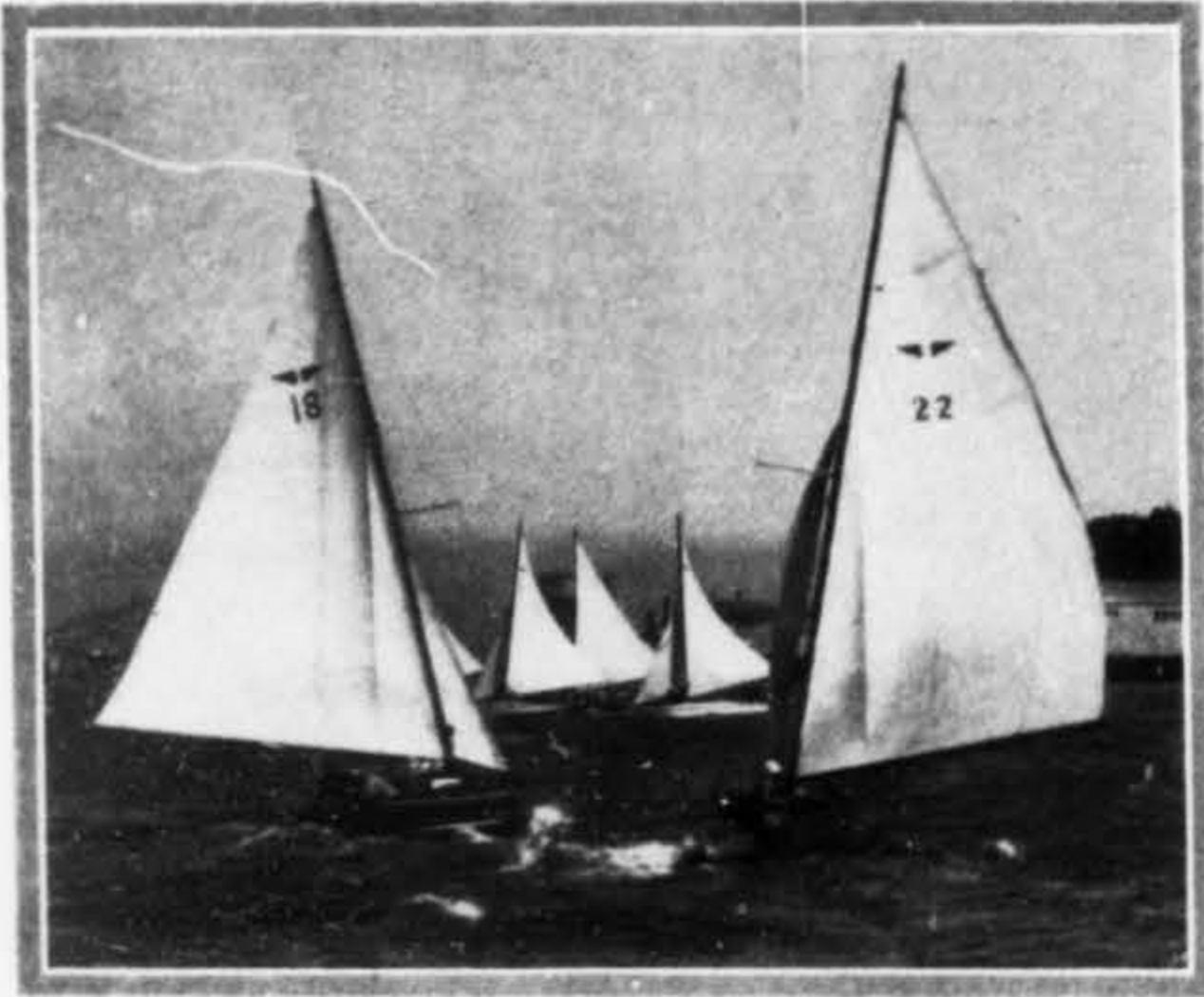
The Rivals



✓
A COURTYARD OF COMMERCE
The Patio of the
SAN MARCOS COURT BUILDING
Santa Barbara, California
Myron Hunt and H. C. Chambers, A.I.A.,
Architects



Rarely, indeed, is the inner court of a business building converted into such an enchanting garden—like a vision from the "Arabian Nights Entertainment," transported by magic from a Spanish palace. It is rare, again, to find such perfect consistency between architectural frame and design and detail of its enclosed garden. The shops around these arcaded loggias should need no signs to attract customers.



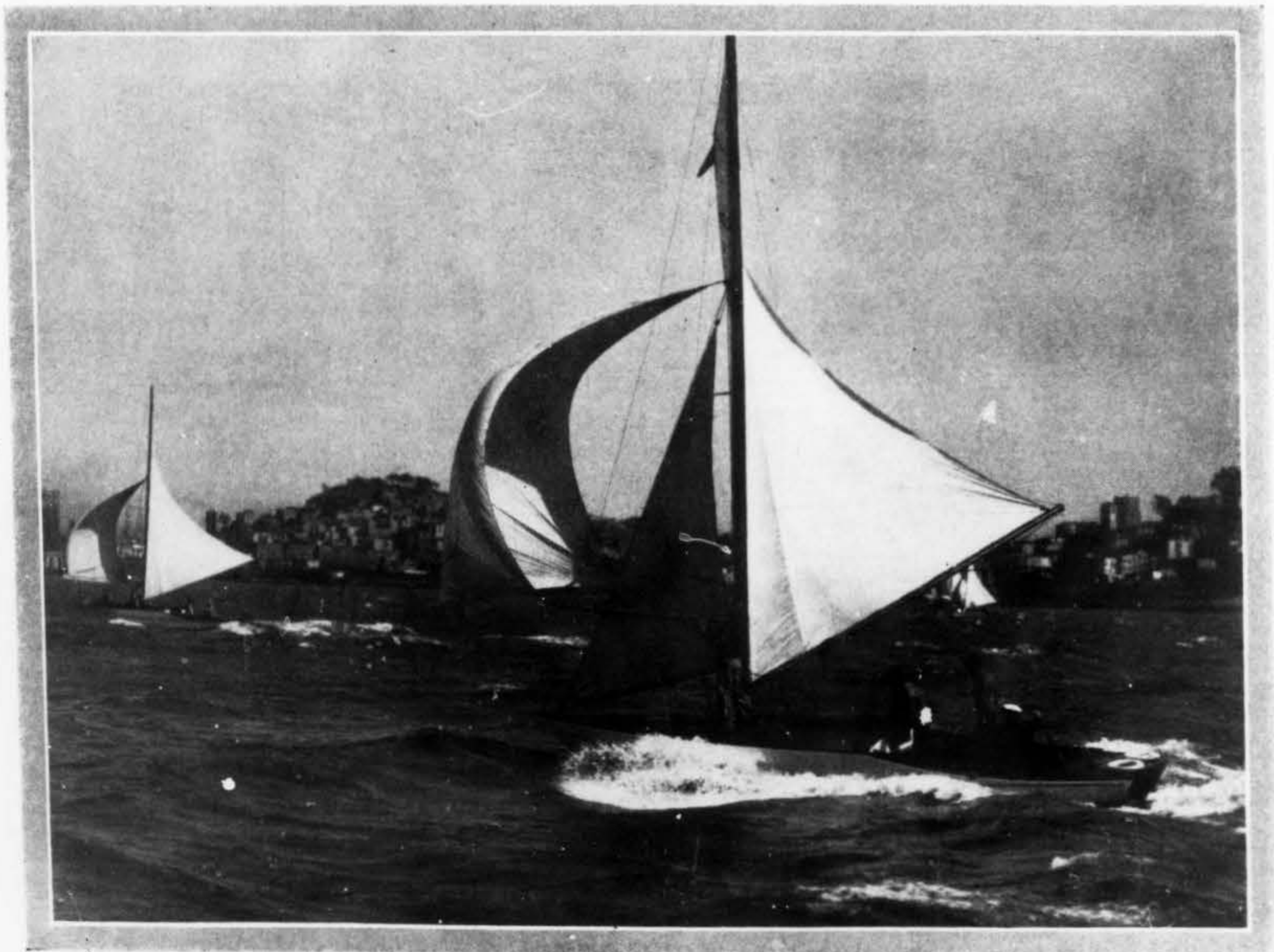
The "Bird" Class Racing off
the Marina



✓ YACHTING
ON
SAN FRANCISCO BAY

"ACE"
"R" Class Sloop owned by
Arthur Rousseau, Commo-
dore, Corinthian Yacht Club

These unusually interesting photographs were taken by Gabriel Moulin during the recent Harbor Day celebration on San Francisco Bay. They suggest not only the sporting elements of yachting, but the beauty which enters into it, in swift, ever-changing pictures of graceful form and vivid contrasts of lights and shadows. It can be understood why there is already a waiting list of more than two hundred for berths in the Marina Harbor, which is to be enlarged to about five times its present capacity, to accommodate one thousand boats.



THE RIVERSIDE COMMUNITY PLAYERS

*"Our True Intent Is All for Your Delight"—
Shakespeare's Mode of Saying "This Theatre
Is Dedicated to the Service of
This Community"*

By ELLEN LEECH

STREAKS of paint, little daubs of color, red, yellow, blue and black, piles of interesting materials, here a throne there a footstool, a highboy accosting a chair of low degree, and you have the work shop of the Community Players of Riverside, California. Sniffing the odor of grease paint, glimpsing a half open make-up box, an insatiable curiosity leads you on to the stage, and here atmosphere—much more atmosphere—is supplied by groups of young people, all busy and all willing to explain just what results may be obtained from plaster board, wrapping paper, cheese cloth, cold water paints and cold water dyes.

Since certain very busy days last Spring, during which an outgrown schoolhouse was transformed into a modern theater, this group of players proved the advantages arising from the new environment, from the pride of ownership, and undaunted by summer heat or dull times gave a new play each month. Where once a blackboard teemed with sums in addition, now a call board announces the hours of rehearsal, and a wall from which maps of the world called to the imagination now bears bulletins requesting helpers to report to the property room.

The history of this group does not include the use of a stable, not even for the

borning, as their early efforts gained the interest of the Woman's Club and their first program, an evening of one-act plays, was given in the Clubhouse. So many groups of players throughout the country make obeisance to the drama departments of the Women's Clubs for their encouragement, and go forward consistently because of this kind cooperation.

It is no marvel that these people own their own theater, they are a determined group in themselves and they are upheld by the unfaltering courage and ambition of Janet Scott, their director, one of those people who cannot fail because she grins and says "we may have failed sometimes but, at that, they were interesting failures and our successes have always led to greater ones, never anything to make you want to quit, you just don't quit when you mean to get a thing done." Then too you must take into account the fact that Miss Scott was "born in," not only in California but in Riverside and you are not going to stop short of fulfillment with a background like that. You come away with the impression that these groups of young people, their determined looks emphasized here and there by a misplaced bit of color, color that missed the besprinkled smocks, are not only wearing rainbows

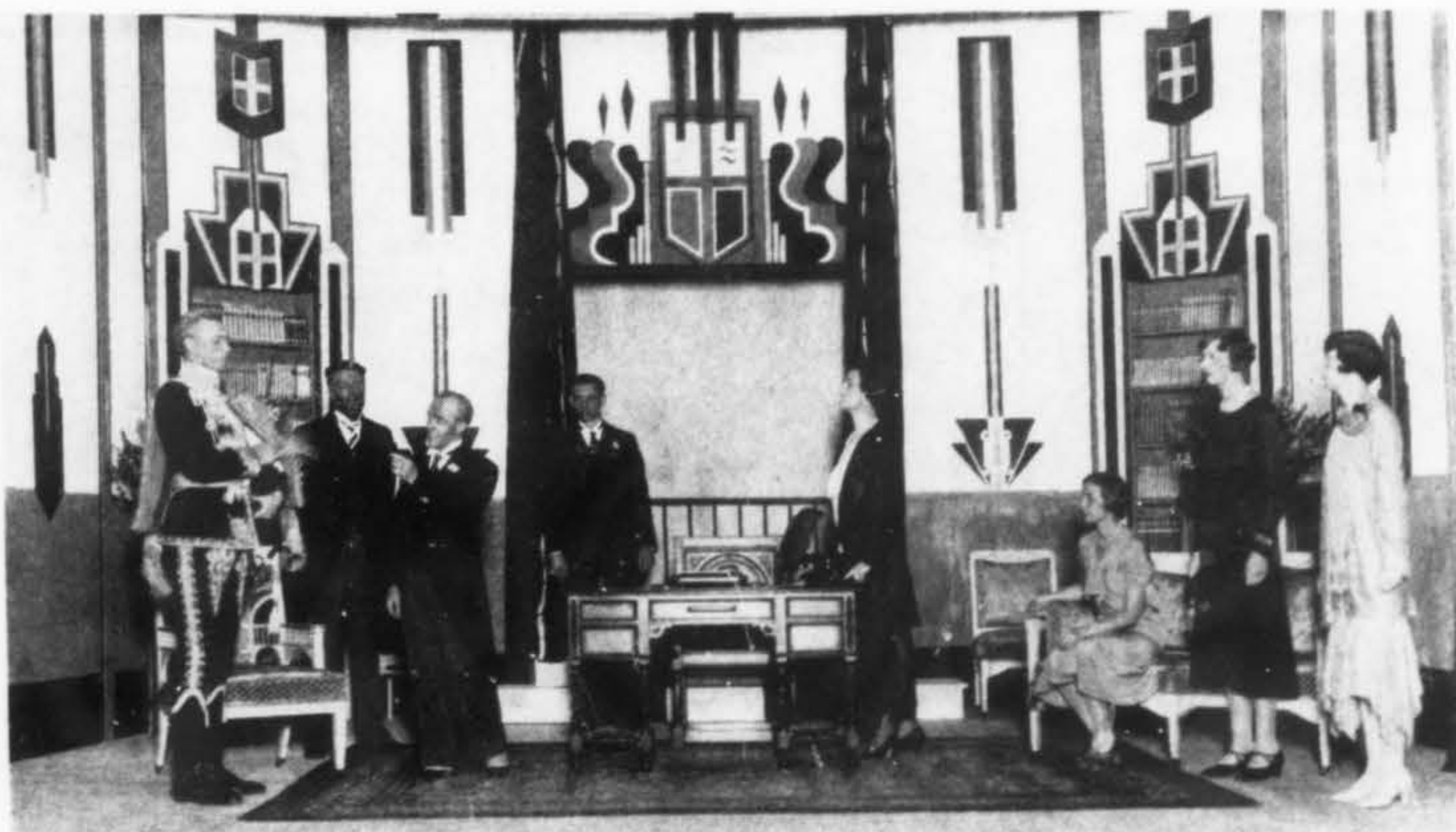


Miss Janet Scott, director of the Community Players, Riverside, California.

'round their shoulders but are sharing all the implied promises with you, and that they can never fail because of their abiding enthusiasm.

Scattered all along the line of its career the group has had interesting experiences, occasionally doing a bit of tramping in visits to neighboring towns, and last summer they gave the opening dramatic offering in the "Rim-of-the-World Bowl" at Crestline in the San Bernardino Mountains. The play was "Tommy," which seemed to gain in sparkle and please in its pathos in this perfect outdoor theater, encircled with pines and canopied by the stars.

The summer has settled them in their new home, which permits a growth of endeavor, not only in what may be undertaken dramatically but in the stage sets and costuming. And thus equipped they opened the season in October with "Pomeroy's Past," and will present a group of eight plays, one the first week of each month.



Scene from "The Queen's Husband," the play with which the Community Players opened their new theater at Riverside, California, on May 5. The cast shown is as follows: T. G. Allison as King Eric, Janet Scott as the Queen, Lois Van Pelt as Princess Anne, Samuel Donnelly as Granton, First Lady-in-waiting, Martha Seidl, Second Lady-in-waiting, Thelma Reed.

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

SAN FRANCISCO SYMPHONY ORCHESTRA is directed this season by two conductors. Basil Cameron, an Englishman, opened the season in October and leads until the first of the year. Issay Dobrowen, a Russian, assumes the baton in January to finish the season. The symphony concerts are given at the Curran Theater, San Francisco, California, and, as in the past, there will be thirteen Friday afternoon regular symphony programs, and the same repeated on the succeeding Sunday afternoons. On alternate Sundays eleven popular concerts will be given.

LOS ANGELES PHILHARMONIC ORCHESTRA, William Andrews Clark, Jr., founder, Dr. Artur Rodzinski, conductor, opened the twelfth season in October at the Philharmonic Auditorium, Los Angeles, California. The schedule provides fourteen Thursday evening concerts with a repetition of the same program, and the same soloists, on the following Friday afternoon. There is also a series of Sunday afternoon concerts, the current dates being Nov. 2-16-30. The dates for the pairs, given on Thursday and Friday, are Nov. 6-20, and Nov. 7-21. Richard Bonelli is the soloist of the first Sunday afternoon concert, November 2. Sylvain Noack is concertmaster.

PORTLAND SYMPHONY ORCHESTRA, Portland, Oregon, Karl Krueger, director, presents Michel Penha as guest soloist at the concert, November 17.

BERKELEY MUSICAL ASSOCIATION opened the twenty-first season with a concert by Claudia Muzio, soprano, at the Harmon Gymnasium, University of California, Berkeley. The artists to follow on the course are Guy Maier and Lee Pattison, duo-pianists; Lawrence Tibbitt, baritone; the Aguilar lute quartet of Spain, and Harold Bauer, pianist.

MUNICIPAL POPULAR CONCERTS, at the Civic Auditorium, San Francisco, California, opened the ninth season in October and will continue during the winter. The San Francisco Symphony Orchestra, Basil Cameron conducting, with Jascha Heifetz, violinist, as guest artist, provides the program, November 29.

COLEMAN CHAMBER CONCERTS, Alice Coleman Batchelder, founder and director, are given at the Community Playhouse, Pasadena, California, on six Sunday afternoons. The concert of the month is given November 23 by the Bartlett-Frankel String Quartet. Sylvain Noak, violin; Anthony Briglio, second violin; Emile Ferir, viola; Nicholas Ochi-Albi, cello; the assisting artist is May Mukle, a cellist of London.

YOUNG PEOPLES' SYMPHONY CONCERTS, San Francisco, California, are again presented and open the series of six fortnightly Friday afternoon concerts at the Curran Theater, November 14, with Basil Cameron conducting the full personnel of the San Francisco Symphony Orchestra. The organization is cooperating with the music lovers of Marin County, and a concert is given November 19, with Cameron conducting, at the Wood Auditorium, Tamalpais Union High School, Mill Valley.

MUSIC BRANCH, Community Arts Association, Santa Barbara, California, has arranged an interesting series of events for the winter. The opening concert will be given by Jascha Heifetz, violinist, at the Lobero Theater, December 6.

MONDAY MORNING MUSICALES are sponsored by Genevieve Gray at the Town House, Los Angeles, California. This, the third season of these affairs, was opened by Everett Marshall, young baritone, last month, and will provide interesting events throughout the season.

CIVIC ORCHESTRA of Pasadena, California, now in the third season, with Reginald Bland as conductor, will give the second concert of the season at the Pasadena Junior College Auditorium, December 12, at 8:15 P.M.

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WOMEN'S CITY CLUB, Berkeley, California, sponsors a concert series, "A Tour in International Music," conducted by Emil Polak. The six concerts will form the outstanding course of the fall and spring calendar of the club.

FRITZ KREISLER, violinist, appears in recital at the Junior College Auditorium, Pasadena, California, November 12, under the auspices of Teresa Cloud.

CHAFFEY CONCERT ORCHESTRA, Ontario, California, is directed by Fred Wilding, Jr., and is composed of music students from the high school and junior college, augmented by leading musicians of the community. The first of the winter series of concerts is given at Chaffey Auditorium, November 20.

CIVIC CHAMBER MUSIC SOCIETY, San Francisco, California, announces the first program of the subscription series of six is given for the third year in succession by the Abas String Quartet. The ensemble appears at the Scottish Rite Hall, November 7.

OAKLAND ORPHEUS MALE CHORUS, Oakland, California, one of the oldest and largest singing societies on the Pacific Coast, has opened rehearsals for the thirty-seventh season. Edward Harris is the conductor, and the first concert will be given at the Oakland Auditorium early in December.

WALTER GIESEKING, pianist, continues the Selby Oppenheimer subscription series with a recital at the Dreamland Auditorium, San Francisco, California, November 12.

MUSIC AND ART ASSOCIATION, Pasadena, California, has arranged an Artist Series for the season by which seven outstanding artists will be presented at the Pasadena Junior College Auditorium. Elisabeth Rethberg, soprano, opens the season, December 8.

THE WOMAN'S SYMPHONY ORCHESTRA of Los Angeles, California, one of the oldest organizations of the kind in the country, announces an interesting season. Arthur Alexander will conduct again, and Mrs. Bessie Fuhrer-Erb is the president of the organization of eighty women artists.

YOUNG PEOPLE'S SYMPHONY CONCERTS, Pasadena, California, consist of five concerts, developing as a theme, "National Music." Composers of five great nations will be featured: France, Germany, Russia, Mexico, and the United States. The Los Angeles Philharmonic Orchestra plays the French, German and Russian programs. The Tipica Mexican Orchestra, under the direction of Juan Torreblanca, gives the Mexican program.

LAWRENCE TIBBETT opens the Behymer Philharmonic Artist Courses in Los Angeles, California, November 4. The course continues with Walter Giesekeing, pianist, Sunday matinee, Nov. 9; Fritz Kreisler, violinist, Nov. 11, with a matinee recital Nov. 15; Margaret Matzenauer, contralto, Nov. 18; and Maier and Pattison, pianists, Nov. 25. These concerts are given at the Philharmonic Auditorium, Fifth and Olive Streets.

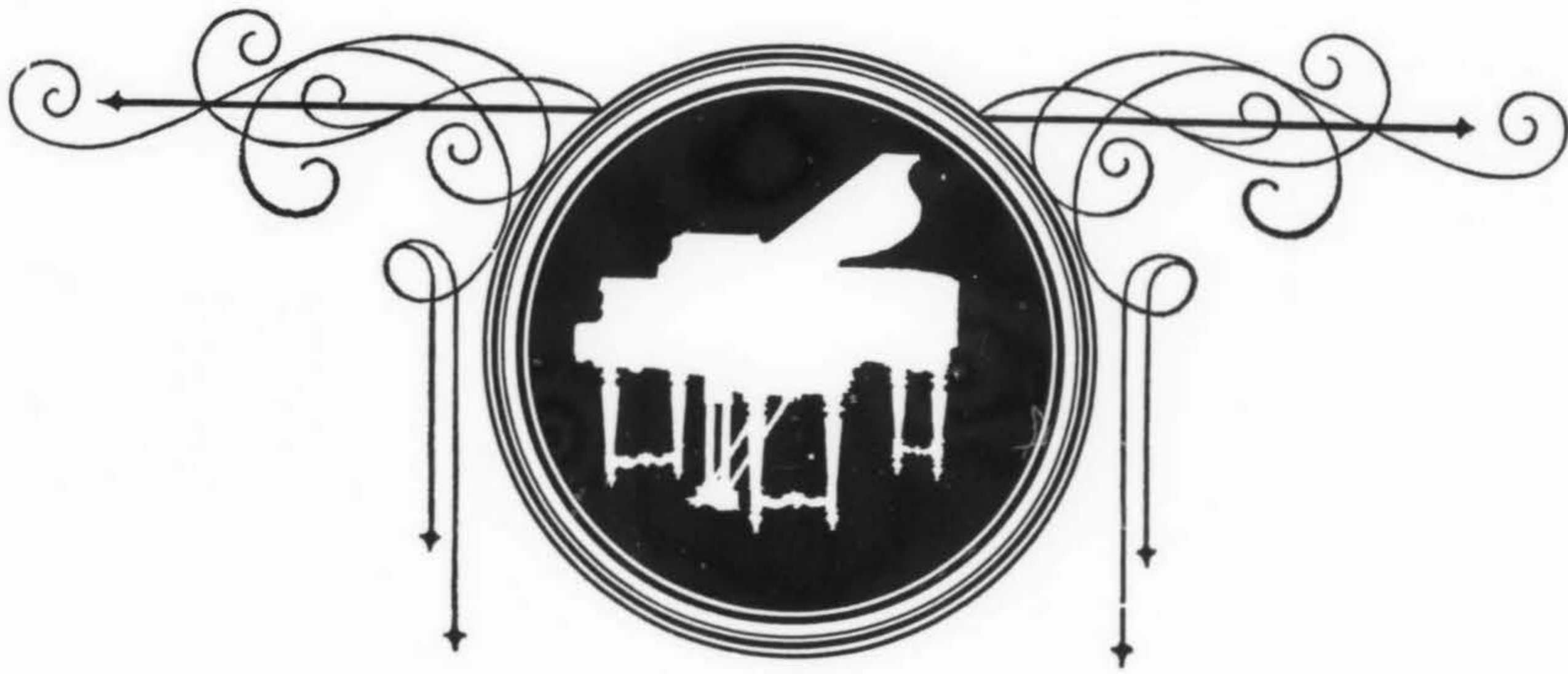
SMALLMAN A CAPPELLA CHOIR, John A. Smallman, founder and conductor, appears in concert at the Philharmonic Auditorium, Los Angeles, California, November 5.

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

GLENDALE ORCHESTRA, Glendale, California, featured the Oukrainy Ballet at the opening concert of the season in October. Rita Raymond, guest artist sang the Verdi aria, "O don fatale."

LONG BEACH CIVIC CHORUS, a new singing organization of Long Beach, California, has secured Rolla Alford as conductor. A well trained choral society, for several years under Mr. Alford's direction, will form the nucleus of the new chorus.

THE AMPHION CLUB, San Diego, California, will present a series of artists in concert, and will also sponsor three concerts by San Diego artists and a students concert. The artists presented include Rachmaninoff; Tibbitt; Yon, organist; Toscha Seidel; Dux, Phyllida Ashley; Aileen Fealy, and the Negro singing-actor, Paul Robeson. Officers of the club include Gertrude Gilbert, president; Lolita Rowan, vice-president, and Mrs. Benjamin Buker, secretary-treasurer.



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MARIN COUNTY ARTIST SERIES is the title of a new organization, headed by Mrs. Frank Howard Allen, Jr., which will present a series of programs at Angelico Hall of the Dominican College, San Rafael, California. The artists to appear are George Kruetzberg and Yvonne Georgi, German dancers; Margaret Matzenauer, contralto; Louise Arnoux, soprano, in a costume recital; Mischa Elman, violinist, and the Brahms-Liebeslieder ensemble, with the Little Symphony Orchestra.

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 concerts of the season are to be conducted by Allard de Ridder, a violinist of the Los Angeles Symphony Orchestra, and are given December 7 and February 1.

SYMPHONY ORCHESTRA, Santa Monica, California, Ross V. Steele, conductor, announces Hugo Scherzer, pianist, as the soloist of the first concert of the season, given in November at the Municipal Auditorium.

WINTER SERIES OF CONCERTS at the Russ Auditorium, San Diego, California, is opened by the Los Angeles Philharmonic Orchestra, Nov. 14.

SOPHIE BRESLAU sings with the Los Angeles Philharmonic Orchestra, Nov. 20-21.

ABAS STRING QUARTET of San Francisco announces six programs will be given this season at the Community Playhouse, San Francisco, California. The personnel of the quartet remains unchanged: Nathan Abas and William Wolski, violinists; Romain Verney, violist, and Michel Penha, cellist. The first concert is given October 22; the second, November 12. All are evening events.

SAN FRANCISCO CANTORIA, conducted by Roberto Sangiorgi, plans appearances for the choral ensemble next season with an increased repertory of a capella music with examples of the medieval schools and with modern works. It is hoped to increase the number of singers in the Cantoria and to make it a permanent institution in the musical life of San Francisco, California.

ART

LOS ANGELES MUSEUM, Exposition Park, Los Angeles, California, has scheduled three interesting exhibitions for the month:

California Art Club, the twenty-first annual.

Paintings and Drawings by Legulesco. Prints by Max Pollak.

The new wing, the second unit of the building, opens to the public officially Nov. 7. The main feature is wild animal group, of Africa.

PALACE OF THE LEGION OF HONOR, San Francisco, California, has an interesting permanent collection of paintings and sculpture, and shows during the month a new selection of German prints. The current exhibition is by Karoly Fulop, Hungarian painter and sculptor. Water Colors and four panels in wood, which the artist calls "Chrysol carvings," with thirteen pieces of sculpture are included in the exhibition. Lloyd Lepage Rollins is the new director of the art gallery.

ARMIN HANSEN holds an exhibition, including all his recent dry-points, at the Vickery, Atkins & Torrey Gallery, San Francisco, California, through Nov. 8.

OAKLAND ART GALLERY, Municipal Auditorium, Oakland, California, shows a collection of German Posters, assembled by the Terramare Office of Berlin for the purpose of showing the artistic possibilities of commercial art and advertising. Following this showing the posters will be circulated by the Carnegie Institute.

CALIFORNIA ART CLUB, Los Angeles, California, is showing the work of members at the Hollywood Chamber of Commerce through November.

ANNA GRUEN has opened a new gallery-studio at 1890 Broadway, San Francisco, California, to feature etchings, wood-blocks, lithographs and pastels, with a change of exhibitions each month. The initial showing was of lithographs by I. Ivor Rose.

GALERIE BEAUX ARTS, 166 Geary Street, San Francisco, California, holds the annual Members Exhibition of the San Francisco Society of Women Artists throughout November.



Guided by Raoul Walsh we follow "The Big Trail" across the country and again make obeisance to the hardy souls of the pioneers. This Fox Movietone production is made entirely in Grandeur, and in the large cast are John Wayne, Marguerite Churchill, El Brendel, Tully Marshall, Tyrone Power and David Rollins.

WHERE DOES THE TRAIL LEAD

To Pretence or Hokum, History or Genuine Characterization?

FROM THE STANDPOINT of an advance in mechanism "The Big Trail" made a point and firmly established the Grandeur film, and there is every reason to suppose that the next development, three-dimensional pictures in full perspective, will also succeed. Grandeur opens the greatest possibilities, giving a sweep and depth not before obtained, but on the other hand it reduces the intimacy, voids the interest of the relations between any two or small group of people. This may be the reason the picture fails to arouse the eager sympathy for the pioneers engendered by "The Covered Wagon" because of the enlarged perspective, less intimate relations are established.

"Some Western!" was one criticism caught from the crowd, but surely Raoul Walsh did not characterize this mighty effort as a Western, nor should it so rank, since these pioneers to whom we pay a sort of quasi homage were of the East and it is their blazing of the trail to the West of which he sings. The love story is fortunately only incidental as it would be impossible to put up with the vagaries of the heroine if she were allowed any more footage; that such an unreasonable, petty, small female mind could have envisioned the undertaking in the first place is rather a question. Perhaps, after all, you leave the picture with the idea that monuments erected to this great endeavor, whether on mountain or plain, should include the oxen and horses with the people, nor can you avoid feeling that the cattle of this day are equally able to cope with the mud, reek and heavy burdens of that trip, but you are not so sure of the human stamina, the Easiest Way seems much preferred to the Oregon Trail.

When a director with the stage and screen experience of Cecil de Mille, with the comedienne, Elsie Janis, aided by Jeannie MacPherson for script, can produce a thing of no more value than "Madam Satan" it is to wonder to what use all the new mechanism can be put. It is a noisy, jumbled film, dealing with the incompatibility of a married couple and the intrusion of a chorus girl, which provides an excuse for the old and tried de Mille-bedroom-scenes, though the gist of the cinema lies in the masquerade ball given aboard a dirigible. With this it becomes merely mass movement, you wonder—why stage a ballet by Theodore Kosloff and use so many people if instead of beautiful dancing, combining rhythm and harmony, nothing emerges except a jumble, a mass of squirming arms and legs? It hardly seems possible that

BILTMORE SALON, Biltmore Hotel, Los Angeles, California, holds throughout November a one-man show by Frank Tenney Johnson.

EAGLE ROCK ARTISTS are holding the second annual exhibition, Nov. 3 to 16, in the Congregational Church, Eagle Rock, California. The committee in charge is composed of Conrad Buff, John A. Conner, Peter Nielsen, Curtis H. Sherwood and Charles A. Butler.

BARTLETT GALLERIES, 3358 West First Street, Los Angeles, California, opened by Dana Bartlett to supply the demand for small pictures, is eminently successful, and is now open on Thursday evenings for special sales. The exhibitions of the current month are the latest paintings by Paul Lauritz, and also new paintings by Dedrick Stuber, and Ross Dickinson, the latter of Santa Barbara.

BARK N' RAGS, 729 North Western Avenue, Los Angeles, California, offers the following exhibitions for the current and coming months:

November: Etchings and oils of Paul F. Berdanier.

December: General Print Exhibit, featuring Levon West.

January: Etchings of Arthur Millier.

LAGUNA BEACH ART ASSOCIATION, Laguna Beach, California, continues the Fall Exhibition of the work of members, in painting and sculpture.

PACIFIC COAST LANDSCAPES are shown in the sixth annual exhibition by Carlotta Phillips, Nov. 9 to 16, at the Phillips Studio, 2448 Foothill Blvd., La Crescenta, California.

THE KINGSLEY ART CLUB of Sacramento, California, holds meetings bi-monthly in the E. B. Crocker Art Gallery, where their exhibitions are shown and lectures given. In November the "Santa Cruz Three," Lenora N. Pennington, Margaret E. Rogers and Cor de Gavere, show a group of oils. Lucretia Van Horn shows water colors in January. An exhibition of prints by Blanding Sloan will be shown in the early Spring, and probably a group of water colors by Santa Fe artists. The lecture for November is by Rudolph Schaeffer on "Organizing Our Surroundings for Beauty."

HAVILAND HALL, University of California, Berkeley, shows a collection of the work of Hiroshige through Nov. 15.

THE ART CENTER, a new organization of San Francisco, announces the opening of galleries at 730 Montgomery Street in November. Exhibitions will change bi-monthly, the first two weeks of every month being given over to one-man shows, the last two weeks to group exhibitions. In addition to current exhibitions there will be portfolios of water colors and paintings, representing the work of leading local painters. Barbara Mottram will be in charge of the gallery.

ART LEAGUE OF SANTA BARBARA, El Paseo, Santa Barbara, California, will hold its annual members' show November 17 to 29 inclusive. All pictures remaining unsold at the close of the exhibition will be auctioned off at eight o'clock the evening of the 29th. The auction will be conducted in the manner of the famous annual auctions of the Salmagundi Club of New York.

SEVEN WESTERN PRINTMAKERS is the name adopted by a recently formed group of artists which includes Carl Oscar Borg, Cornelis Botke, Alison Clark, Henri De Kruijff, Franz Geritz, Paul Landacre and Arthur Millier. The group's first exhibition, held last month at the Los Angeles Museum, comprised etchings, lithographs and wood block prints. Their work is being shown during the first half of this month at the Art League of Santa Barbara.

CHOUINARD SCHOOL OF ART, 741 South Grandview Street, Los Angeles, California, is sponsoring a series of Wednesday evening lectures by Dr. Ernest L. Tross, graduate art historian. The lectures are illustrated with lantern slides and with many original examples of art, old and modern. They are designed to create a deeper interest in art among laymen, and to bring laymen and artists into closer contact.

GOTTARDO PIAZZONI has completed preliminary sketches for the mural panels of the upper foyer of the Public Library, San Francisco, California. The murals are entitled "Sea and Land," therefore five panels are to be of the water, with hills and clouds in the distance, and five of the land, introducing the golden hills, the oaks, and embodying the characteristics of the California landscape.

THE ALBERT HERTER MURALS, painted for the Hope Street tunnel of the Central Library, Los Angeles, California, have been successfully moved by Mr. Herter to the History Room, where his scenes from California history now make a continuous frieze around the room. Two new panels have been painted, depicting Gaspar De Portola, who discovered San Francisco Bay from the land side, and Juan Bautista De Anza, leader of the colonizing expedition of 1775 that opened the overland route from Sonora to Monterey.

STENDAHL GALLERIES, Ambassador Hotel, Los Angeles, have arranged a general exhibition of paintings by contemporary artists.

HENRY E. HUNTINGTON ART GALLERY, San Marino, California, is open to visitors. The galleries show 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.

THE AINSLIE GALLERIES, Barker Bros., Los Angeles, California, show an exhibition of paintings by Theodore Nikolai Lukits, Nov. 1 to 30, inclusive.

DALZELL HATFIELD GALLERIES, 2509 West Seventh Street, Los Angeles, California, show a collection of paintings secured from Europe during the recent trip made by Mr. Hatfield.

MICHAEL GABRIEL, artist, was born in a part of Russia that has been known all through history for its romance, music and daring warriors. It has been the scene of many terrific battles and the blood shed upon its soil seems to have given it added color. This young artist, born in Lugansk in 1899, has a feeling for color and for the joys and sorrows of life that could come only from a youth spent in such surroundings. The exhibition of his work, which will remain in the foyer of the Architects Building, Los Angeles, until November 15, reflects the adventure and romance which is a part of his native land. Included in the exhibition are landscapes, animal studies, portraits, compositions and designs in oil, water color, pastels, ink, pencil and sculpture.

ROBERT HUNTER PATERSON, who has served during the past year as assistant director of the Fine Arts Gallery of San Diego, has resigned because of a shortage of funds in the available money for conducting the Fine Arts Gallery. He and Mrs. Paterson have returned to their home in Baltimore. Reginald Poland, director of the gallery, who has been traveling in Europe for the past few months, returned recently to resume his post at San Diego.

ANNOUNCEMENTS

LECTURE SERIES opened at the Public Library, Los Angeles, California, last month and are scheduled as follows:

The lectures on philosophy are on alternate Mondays, and began October 6th. The Art Series come on the first and third Tuesdays, and opened October 7th. The Astronomy lectures will be on the third Friday of each month at 8:00 P.M. Miss Helen E. Haines will review current and contemporary literature on the second and fourth Tuesday evenings at 7:30 P.M. Miss Gertrude Darlow's talks will come on the third Thursday afternoon at 3:30 P.M. Her talks are always a joy and inspiration.

CONTRACT BRIDGE PLAYERS of Pasadena, California, meet for play at the Maryland Hotel under the direction of Charles Warner. The program for the month is as follows: Nov. 4-18 and Dec. 2, Rubber Contract; Nov. 11 and Dec. 9, Duplicate Contract; Nov. 25, Progressive Contract. The association of players is informal and the object, to develop good contract play. Mr. Warner is the first Western authority to be recognized in London.

PAUL ELDER GALLERY, San Francisco, opened the Fall series of lectures, when Monsieur Paul Richard gave a talk on "The Miracle of America." The series offers many distinguished speakers. Among the earlier lectures are those by Brother Leo and Ellery Walter.

THE HUNTINGTON HOTEL, Pasadena, California, announces California Retail Lumbermen's Association November 6-7-8, Mr. H. A. Lake, President, Garden Grove, California, Mr. Earl Johnstone of the Johnson Lumber Co., State Director, in charge locally. Pi Kappa Sigma, benefit Bridge Tea and Fashion Show, November 15, also Beta Sigma Omicron Sorority, Benefit dance November 15th. Both of the above sororities are having their national conventions at the hotel in 1931.

a dirigible struck by lightning could behave so decorously, float so calmly though not quietly, through the air until every guest and member of the crew made their various landings via parachutes. Perhaps the most puzzling point in the film deals with the personal maid of the wife, this singular young woman comes down to the drawing room, bringing a pair of white gloves and while encasing her mistress in these, suddenly, without warning breaks into song and sings the whole ballad, song, or whatever, without interruption. Perhaps we must have hokum but you can't always be sure it will hook 'em.

That a perfect characterization on the screen is much to be preferred to a muddled effort, or an impossible story, is proved by George Arliss in "Old English." Here artistry reigns in every line, every moment, there is no great amount of action to please those impatient souls to whom action is life, but a perfect picture is offered, encompassing all the past misdeeds and some of the agreeable moments which recur to the old man, out of his past. Hard and cruel he may have been in gaining the title "Old English" but he is all kindness in his determination to succor those young things for whose existence he is primarily to blame, and his ability to defeat his enemies in his last moments has an echo in every heart. The unique manner in which he chooses to exit from the world, by way of a good dinner followed by a forbidden mixture of liquors, seems perfectly logical in the circumstances and you join in his gustatory delight in the viands served, just as you have lived with him in his reminiscences.

Perhaps fifty million Frenchmen may be wrong, one never knows, but America has evidently decided that one Frenchman is eminently right, the same being Maurice Chevalier. This new playmate of ours becomes "The Playboy of Paris" for a season and proves to us that his smile can continue even through the double life of serving in a small French restaurant by day and following the gay life of Paris at night, often all night, only to be brought to the sudden consciousness of duty by the ringing of an alarm clock, with which he goes armed lest time escape him entirely. The plot has to do with a waiter who inherits a million francs but through the craft of an enemy is restrained from giving up his post in the cafe by a forfeiture clause. The situations are ingenious and include a fist fight, followed, of course by a duel in which the comedy possibilities are emphasized. It is gay and clever and particularly Chevalieresque.

Very frequently a new book, a play or picture points the truth of the old homely saying "what is one man's meat is another man's poison" and just now "Whoopie" seems to come under some such heading. One woman insists she will sit right through the show again, and a man wants his money back. It is still true that Florenz Ziegfeld retains his eyesight and every girl in the show is of proved pulchritude, and the picture sets a pace for color production. Eddie Cantor is the star and he has admitted both on and off the screen that his aim and intention is to make people laugh, he contends "once you start them laughing, it is easy to keep them that way" but only by seeing the picture may you be sure that he succeeds.

If you like your pictures served with abandon, letting you supply the sauce of pretence, you will thoroughly enjoy "Just Imagine." It is so easy to enjoy pretending when you go prepared for it, when you know you are not supposed to believe what you see, but you can get a glimpse of the future, and what a future! By this means you may mount a rocket and shoot forth to Mars, and then the Martians! It is such a relief to find them such agreeable-looking people, so much more enticing than the scientists have pictured them. It may make you dizzy to find to what heights buildings will attain years hence, but the behavior of the planes is most satisfying, and after all, why not? Progress is the law of the centuries, and the world do move.

ELLEN LEECH.

DRAMA NOTES

COMMUNITY PLAYHOUSE, Pasadena, California, announces the following programs:

To Nov. 8, "Poor Little Rich Girl" by Eleanor Gates.

Nov. 10, "Pericles, Prince of Tyre," a Membership Play, presented in the main auditorium.

Nov. 13 to 22, "Othello," by William Shakespeare, with Gilmor Brown in the title role, and Morris Ankrum as Iago.

Nov. 27 to Dec. 6, "Shore Acres" by James A. Herne, a revival of an old Yankee melodrama.

The most popular play selected by the community in a "Choose-Your-Favorite Play" contest will be presented, January 8 to 17.

COMMUNITY PLAYERS, Riverside, California, present during the season a program of eight plays, one to be given the first week of each month. The list includes "Thunder in the Air," "Craig's Wife," "Taming of the Shrew," "Devil in the Cheese," "Dear Brutus," and "Skidding." Janet Scott directs this group.

FOOTHILL PLAYERS, Altadena, California, directed by Miss Bird Bundy, reopen the studio for the presentation of plays this month.

COMMUNITY PLAYHOUSE PRODUCTIONS of the Western Women's Club, Sutter at Mason, San Francisco, California, are directed by Baldwin McGaw. One play a month is presented, giving three evening performances and one matinee. For November "Tea for Three" by Roi Cooper Megrue is announced, with Zita Moulton.

THE CIVIC REPERTORY THEATER, sponsored by the Bowl Theatre Association, opens the season at the Music Box, Hollywood, California, with Bernard Shaw's "Appelcart," November 3. Plays to follow are "The Infinite Shoeblack," "Porgy," "The Mob," "Peter Pan," and other productions new to California.

EL CAMINO PLAYERS is made up of members of the graduating class of the School of the Theater, Pasadena, California. It is the purpose and intent of the organization to carry good drama to the smaller communities of the state where no little theater exists. They opened at Montebello, California with "Engaged" a comedy of manners by W. S. Gilbert.

"THE DESERT CALLS," an historical pageant of Imperial Valley is given at Imperial, California, Nov. 6 to 9, under the direction of Phil Whiting.

GERMAN PLAYS, dramas and comedies under Victor Neuhaus' direction will be presented at the Wilshire-Ebell Theatre, Wilshire Boulevard and Luceerne, Los Angeles. Apart from their cultural and educational value these productions are distinctive in character and presentation. "Maria Stuart," Friedrich von Schiller's immortal drama was the opening event Friday evening, October 24. Hedwiga Reicher, well known in motion picture and stage circles played Queen Elizabeth, while the title role was in the hands of Else Janssen, a German actress of distinction.

"TAHQUITZ," sponsored by the Palm Springs Association, is the Desert Play, given Nov. 15, at Palm Springs, California, under the direction of Phil Whiting.

COMMUNITY PLAYERS, Whittier, California, opened the tenth consecutive season last month, presenting "The Broken Wing." Mrs. Clyde F. Baldwin organized the players and continues as the director.

TRAVERS THEATER, Fairmont Hotel, San Francisco, California, announces plays scheduled for the season are Sardou's "Divorcens"; a premiere performance of Ruth Woodwards', "Just Relax," and a version of "Richeieu." Performances are given Thursday and Friday evenings, with matinees on Saturday.

PLAYERS GUILD, Sutter, near Steiner, San Francisco, California, opened the winter season last month with Moliere's "The Would-be Gentleman." Stanley MacLewee is the director of this little theater group.

MASON THEATRE, Los Angeles, California, has been leased by R.K.O. for the production of original plays with picture possibilities. The program lists ten plays, and opened with "Women Who Take" by Jane Murnin in October.

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.

HERESFORD 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 Milbrae, California, recently. The course extends along the hills toward Half Moon Bay and is in excellent conditions.

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. Guittary, 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.

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



At the Ambassador Hotel, Los Angeles, Miss Mary Pease (standing), and Miss Jane Richardson, posing in the original models made at the Assistance League Exchange for the Fashion Show of Negligees last month.

THE ASSISTANCE LEAGUE FASHION SHOW

A FASHION SHOW, if given a character analysis might be confronted with something like this: frivolous; self-centered; smart; home-wrecker; reproacher. But wait—we know of one with depth of character—it is the Fashion Show given by the Assistance League Exchange at the Ambassador Hotel the eighth and ninth of October. It consisted of a display of pajamas and negligees, original models, modelled by young women of the Exchange Committee during the luncheon hour; and of dainty children's frocks modelled by the very young daughters of members of the Committee during the tea hour.

The only thing that this Fashion Show has in common with the usual one is: smart—decidedly that. Its depth of character is due, of course, to its motive: the furtherance of the League's ambition to help others to help themselves. All of these models were made in the Work Rooms of the Assistance League at 5604 de Longpre Avenue, in Hollywood, where seventy splendid women are enabled to be self-supporting by the sewing given to them there. So these Fashion Shows are, to the Exchange Committee, sober, serious affairs because so much happiness depends on their success—and the inevitable result is—they always do succeed.

Mrs. Arthur Bumiller, Chairman of the Exchange Committee, is largely responsible for the growth and success of the Exchange as it is her ideas that go into the making up of the many original patterns; it is her lovable personality that holds together her large Committee of thirty-five very busy women; and it is her splendid unselfishness that allows her to spend the large part of every day in the Exchange Shop and Work Rooms. Supporting Mrs. Bumiller, are her two vice-chairmen: Mrs. Eugene Consigny and Mrs. Alphonzo Bell; her publicity chairman, Mrs. Wm. Bacon; her very efficient and clever buyer, Mrs. Franklin Peck, and her Committee Chairmen: Mrs. Ralph Meyring, Geo. Bliss, Ingle Barr, Harold Kennston, Charles Tegethoff and Miss Eleanor Johnson.

M. B. BENNETT.

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. Nov. 28-30, Thanksgiving 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. Woman'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 has built 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, opens the more formal social season in November, and announces the following program:

Bridge Luncheons, Nov. 3 and 17.
Bridge Teas, Nov. 10 and 24.
Bridge Dinner, Nov. 14.

Formal Dinner Dance, Nov. 29.

Sunday Evening Entertainment, Nov. 9, with a program by the Russian Gypsy Orchestra, with Olga Ziceva and Seye Temoff, dancers.

The Junior Dinner Dance will be held Dec. 23.

PALISADES CUB 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, celebrates the formal opening of the improved golf course, November 1, with a club tournament. The improvements include besides the new cocoos green and better traps, three completely new holes on the second nine.

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

A REGIONAL CONFERENCE OF JUNIOR LEAGUES

THE cities of Oregon, Washington, Idaho and the Hawaiian Islands join with those of California in a Regional Conference at Santa Barbara in January, 1931. Mrs. Edgar Park is chairman of arrangements.

Mrs. Hilmar O. Koefod, chairman of Children's Play Committee, Santa Barbara Junior League and Mrs. Eben Barker are conferring with Mrs. Chandler Ward of Pasadena League and Mrs. Walter Leimert, president of the Los Angeles League, on an exchange of children's plays in the three cities. National headquarters in New York has chosen *The Blue Bird* as the official play this year.

Reproduced here from the artist's drawings, are portraits of two members of the Junior League of Pasadena, Louise and Mary Lloyd, daughters of the late Lloyd Macy. The artist is the Montenegrin, Vuk Vuchinich, painter and sculptor.



Mrs.
Walter P.
Story



Mrs.
Wm. Gibbs
McAdoo

THE NINE O'CLOCK THEATRE PLAYERS Of The Assistance League

OPENING their winter season of productions, the Nine O'Clock Players of the Assistance League will present the play "Snow White and the Seven Dwarfs" as children's matinees on November 15 and 16, at the Ambassador Hotel Theatre. Ultra modern stage settings and costumes will be used. The cast includes many women prominent in the social life of Los Angeles.

The officers of the Players are: Mrs. Walter P. Story, chairman; Mrs. Howard Wells, first vice-chairman; Mrs. Gordon Pollock, second vice-chairman; Mrs. Roy Ruth, secretary; Mrs. Thomas Gibbon, ticket chairman; Mrs. Clyde Burr, membership chairman; Mrs. Marjorie Davenport, publicity chairman; Mrs. Marjorie Requa,

art director; Mrs. Rene Denny, play chairman, Mrs. Henry Haggerty, costumes.

The members include: Mesdames Sven Lokrantz, Lindsey Gillis, Wm. Gibbs McAdoo, Foster Dudley, John Hammond, Byron Story, Clarence English, Seymour Tally, Wm. Gibbs McAdoo, Jr., Seely Mudd, Jr., LeRoy Stanton, Ted Braun, June Pike, Nicholas Milbank, Jr., George Martin, LeRoy Sanders, Allan Black, Mark Daniels, Montagu Love, Frederic Kayser, Henry Wetherby, John Osburn, and the Misses Ellen Andrews, Eleanor Johnson, Betty Caldwell, Frances Alexander, Hazel Nelson, Constance Simpson, Margaret Mariani, Louise Janss, Erna McDonnell, Elizabeth Bell.

LEAGUED IN THE WORK OF HELPING HUMANITY

FLINTRIDGE COUNTRY CLUB, Flint-ridge, California, has inaugurated invitation mixed foursomes to be held on the third Sunday of each month through the season. Women's weekly golf tournament is held on Tuesday.

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.

ERAE 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.

PASADENA MUNICIPAL COURSE, Brookside Park, Pasadena, California, has an interesting program for November.

Nov. 6, Golf Tournament at which Long Beach Junior Chamber of Commerce is the guest of the Pasadena Junior Chamber of Commerce.

Nov. 15, Opening of tournament for President's trophy.

Nov. 18-19, Gold Ball Invitation Tournament.

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. Wolff, first vice-president; Edward C. Barrett, second vice-president; Earl E. Simonds, secretary; LeRoy 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.

CATALINA COUNTRY CLUB, Catalina Island, holds an Avalon City Golf Championship, Nov. 2-9. The third annual Catalina Island Open Golf Tournament, carrying a purse of \$7500, will be played the week-end of December 11-14.



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SAN BERNARDINO VALLEY COUNTRY CLUB, San Bernardino, California, held the first annual invitational tournament last month.

FOX HILLS COUNTRY CLUB, Culver City, California, announces the first annual invitation tournament, Nov. 4 to 9. The club has two courses, the tournament is played over the East course.

DEL PASO COUNTRY CLUB, Sacramento, California, opened the winter series of dinner dances last month, to continue throughout the season on Saturday nights.

PASA TIEMPO COUNTRY CLUB, Santa Cruz, California, is building the new clubhouse on the knoll back of the first tee, giving a view of the entire Monterey Bay. Clarence Tantau is the architect.

SPORTS

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

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.

THE STADIUM, known as the Rose Bowl, Pasadena, California, has been enlarged and improved and now provides seating space for more than eighty thousand.

SKYWOOD GOLF AND COUNTRY CLUB in the Claremont Hills above Berkeley, California, is a new club of interest to the East Bay residents.

ANNUAL OUTBOARD RACES at Santa Barbara, California, are scheduled for November 11. The races are for classes B, C, D and E, usually in more than one heat each class, and run off the East Beach, usually in the morning, under the auspices of the Santa Barbara Power Boat Club.

AMERICAN POWER BOATING ASSOCIATION RACE, held last month from the Long Beach Pacific Coast Club to the Catalina Yacht Club, Catalina, California, and return, was won by La Reine III, owned and piloted by Brooks Gifford of Pasadena, California.

MIDWINTER SCHOLASTIC TENNIS TOURNAMENT, (invitational) is scheduled for November 28-29 at Fullerton, California. The Southern California Midwinter Open Championships are played at Palomar, California, December 20-28, under the auspices of the Southern California Tennis Association.

UPLIFTERS CLUB continues the polo games at the field on Beverly Boulevard, near Santa Monica, California. All games at the Uplifters' field are open to the public, the play starts at 2:30 p.m., and a play-by-play account of the match is given over the public address system for the benefit of those who are not entirely familiar with the details of polo.

SANTA BARBARA POLO CLUB, Santa Barbara, California, anticipates an unusually busy season with three fine visiting teams spending the season there; one from Rye, New York; one from Oak Brook, near Chicago, and one from Ponca City, Okla.

LOS ANGELES KENNEL CLUB announces the fourteenth annual dog show is held November 29 and 30 at the Ambassador Auditorium, Los Angeles, California. The club forwarded entry blanks to all prominent breeders in the United States, as well as Canada, Mexico and Europe. John Bradshaw is the manager of the show.

ANNUAL NATIONAL HORSE SHOW, the forty-fifth, is held in Madison Square Garden, New York, November 6 to 12, with \$40,000 in stakes and prizes. An announced feature is the military riding teams of Canada, Italy, Irish Free State, Poland, Sweden and France competing against the officers of the United States.

NATIONAL BROADCASTING COMPANY will broadcast two football games each Saturday until November 20. Graham McNamee and William Munday are the announcers.

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- | | | |
|--|--|---|
| <input type="checkbox"/> Brick | <input type="checkbox"/> Lumber | <input type="checkbox"/> Stucco |
| <input type="checkbox"/> Building Paper | <input type="checkbox"/> Philippine Mahogany | <input type="checkbox"/> Wall Board |
| <input type="checkbox"/> Cement | (Doors) (Trim) | <input type="checkbox"/> Waterproofing and |
| <input type="checkbox"/> Concrete Units | <input type="checkbox"/> Painting for | Decorating for |
| <input type="checkbox"/> Concrete Hollow Walls, | <input type="checkbox"/> Wood | <input type="checkbox"/> Concrete |
| Poured | <input type="checkbox"/> Cement | <input type="checkbox"/> Brick |
| <input type="checkbox"/> Doors | <input type="checkbox"/> Stucco | <input type="checkbox"/> Stucco |
| <input type="checkbox"/> Flooring (Hardwood) | <input type="checkbox"/> Plaster Board | <input type="checkbox"/> Plaster |
| <input type="checkbox"/> Flooring (Pine) | <input type="checkbox"/> Roofing (Tile) | <input type="checkbox"/> Window Frames |
| <input type="checkbox"/> Flooring (Tile and Stone) | <input type="checkbox"/> Roofing (Composition) | <input type="checkbox"/> Wrought Iron (Gates) |
| <input type="checkbox"/> Lath | <input type="checkbox"/> Roofing (Slate) | (Grilles (Rails) |
| <input type="checkbox"/> Wood | <input type="checkbox"/> Shingles (Wood) (Com- | (Lamps) |
| <input type="checkbox"/> Plaster | position) (Colored) | |
| <input type="checkbox"/> Metal | | |

HOME BUILDING EQUIPMENT

- | | | |
|---|---|---|
| <input type="checkbox"/> Art Glass | <input type="checkbox"/> Electric Fans | <input type="checkbox"/> Incinerators |
| <input type="checkbox"/> Art Stone | <input type="checkbox"/> Electrical Lighting | <input type="checkbox"/> Kitchen Cabinets |
| <input type="checkbox"/> Awnings | Fixtures | <input type="checkbox"/> Kitchen Fan Ventilator |
| <input type="checkbox"/> Bathroom Fixtures | <input type="checkbox"/> Electric Refrigerators | <input type="checkbox"/> Linoleum |
| <input type="checkbox"/> Bath Shower Curtains | <input type="checkbox"/> Fireplace Equipment | <input type="checkbox"/> Mirrors |
| <input type="checkbox"/> Silk, Colored | <input type="checkbox"/> Hardware | <input type="checkbox"/> Oil Burners |
| <input type="checkbox"/> Fabrikoid, Colored | <input type="checkbox"/> Heating | <input type="checkbox"/> Plans for Dinettes |
| <input type="checkbox"/> White Duck | <input type="checkbox"/> Electrical | <input type="checkbox"/> Tiling (Bath) (Sinks) |
| <input type="checkbox"/> Built-in Features | <input type="checkbox"/> Gas (Basement) | (Floor) (Wall) Stairs) |
| <input type="checkbox"/> Casement Windows | <input type="checkbox"/> Gas (Floor) | <input type="checkbox"/> Wall Covering |
| (Wood) (Metal) | <input type="checkbox"/> Gas (Radiators) | <input type="checkbox"/> Water Heaters |
| <input type="checkbox"/> Cedar Closet Lining | <input type="checkbox"/> Gas (Wall) | <input type="checkbox"/> Water Softeners |
| <input type="checkbox"/> Dish Washers | <input type="checkbox"/> Insulation and Sound | <input type="checkbox"/> Window Shades |
| | Deadening | <input type="checkbox"/> Windows, Stained Glass |

LAWN AND GARDEN EQUIPMENT

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| <input type="checkbox"/> Landscaping | <input type="checkbox"/> Nursery Stock | <input type="checkbox"/> Garden Furniture |
| <input type="checkbox"/> Lawn Sprinklers | <input type="checkbox"/> Garden Art (Statuary) | (Terra Cotta) |
| | | <input type="checkbox"/> Flagstone |

HOME FINANCING

- | | | |
|---|---|---|
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| <input type="checkbox"/> Building Loans | <input type="checkbox"/> Mortgages | <input type="checkbox"/> Surety Bonds |

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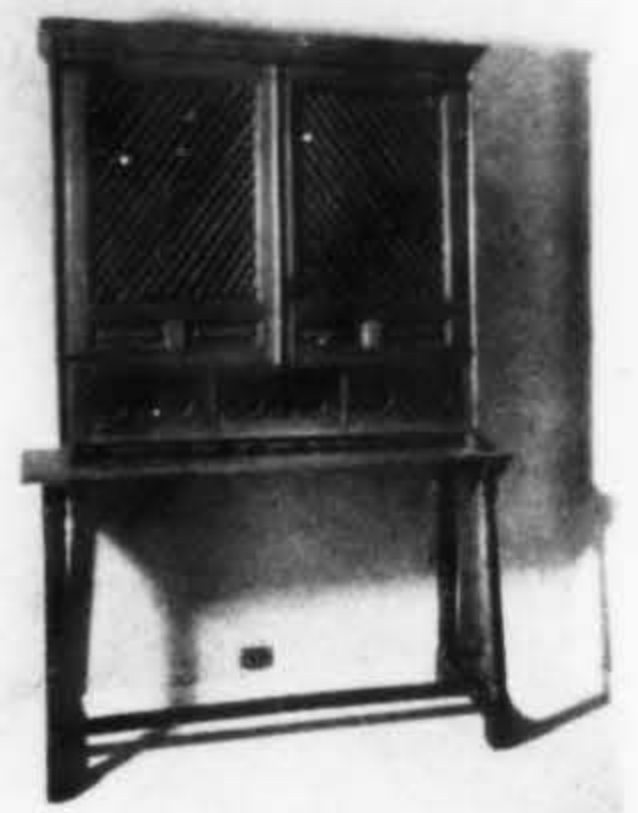
RIVIERA-MISSION RIDGE Association, a group of people residing on the hill above the Old Mission of Santa Barbara, held a meeting in State Teacher's College last month, and will meet in the same place November 15. Among the prominent, well-known residents of Santa Barbara who belong, are Dr. H. O. Koefod of Santa Barbara Clinic, who presided; L. Deming Tilton, 1720 Lasuen Road, Director of Santa Barbara County Planning; Ralph T. Stevens, Landscape architect, member of the City Park Commission and expert in charge of many important Santa Barbara improvements. Mr. Stevens lives on Moreno Road near the city park just below El Encanto, and with Mr. Tilton, presented a report on several improvement projects, notably the widening of Alameda Padre Serra from the Old Mission to the State College and Alvarado Road to Mission Ridge Road. Mr. A. K. Bennett, President of El Encanto Hotel Corporation, reported difficulties in getting lights on hill streets when one owner alone asked for them; and Mr. George A. Batchelder, 1617 Paterna Road, who before the war had created the Riviera tract, spoke of the very well-planned grading being done for the new Jefferson School located in the front row of this "balcony of Santa Barbara." Mr. George W. MacLellan of the Santa Barbara Foundation, is a resident of this section and a member of the society. Many others of the "intelligentia" live on the Riviera which is so perfect in its frostless climatic conditions that it was chosen by Franchesci Fenzi for his botanical garden but lately offered to the city for a park. President C. L. Phelps of State College offered the auditorium for the next meeting. The new buildings on this property of the State of California have, as yet, little to enhance their beauty in their grounds. Sending out as it does, hundreds of teachers of crafts and other vocational work, this school can ill afford to neglect the landscaping of its magnificent and conspicuous site.



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Conducted as a club to give to the management the right to maintain high standards of patronage, the Lake Norconian Club is an all-year resort embodying all of the advantages of the finest of city and country clubs (plus luxuries exclusively Norconian) without usual club financial obligations.

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For reservations or information, kindly address the Club direct at Norco, Riverside County, Calif. (phone Norco 420), or the Los Angeles office, 924 Roosevelt Bldg. (phone TRinity 8821). Created, owned and managed by Rex B. Clark.

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ALL the world is now studying the history of our wonderful Southwest. The Spanish language is *de rigueur* among the tourists of liesure today. The novice among travellers should, therefore begin at the source of both history and language in old Santa Fé. LA FONDA, the inn on the old Spanish Plaza of this ancient city, will care for the traveller, his comfort and his desire for information, in that complete and expert way which characterizes all Fred Harvey service; and the situation, surroundings, and atmosphere created by the collection of historic objects there shown, will do the rest.

The present hotel was finished only a year and a half ago, and is one of the most consistent contributions to modern architecture made. The architects, Meen and McCormack, have used the modern setback of the American sky-scraper but with the picturesque pueblo of Taos, some miles to the north, in mind; and the nearness of this famous are colony has, doubtless, helped to create in the American travelling public an appreciation of Spanish and Mexican art and architecture.

Much of the history of the Spanish occupation of our country may be absorbed by a sojourn at La Fonda. Color and decoration both inside and out in the patios and terraces flaunt the early Indian and Mexican designs in tile and terra cotta. Lectures are given and screen illustrations shown to those who are interested, and fascinating trips to ancient ruins, and scientific excavations are made available for long or very short periods.

The migratons of Americans across the continent has also left much of its history in old Santa Fé. Here began the Santa Fé Trail to the gold mines of California and here is the same general line of travel which now brings thousands of motor cars de luxe from the East and the Southwest to the "end of the Santa Fé Trail" in California.



Guest room in La Fonda, Santa Fe, New Mexico. Developed from Spanish-American craft, the furniture is comfortable in addition to being beautiful and suitable.

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Single rooms with shower at \$2.50. With bath from \$3.00. Double rooms from \$4.00. Attractive monthly rates. Delicious meals in dining rooms and coffee shop at surprisingly moderate cost.

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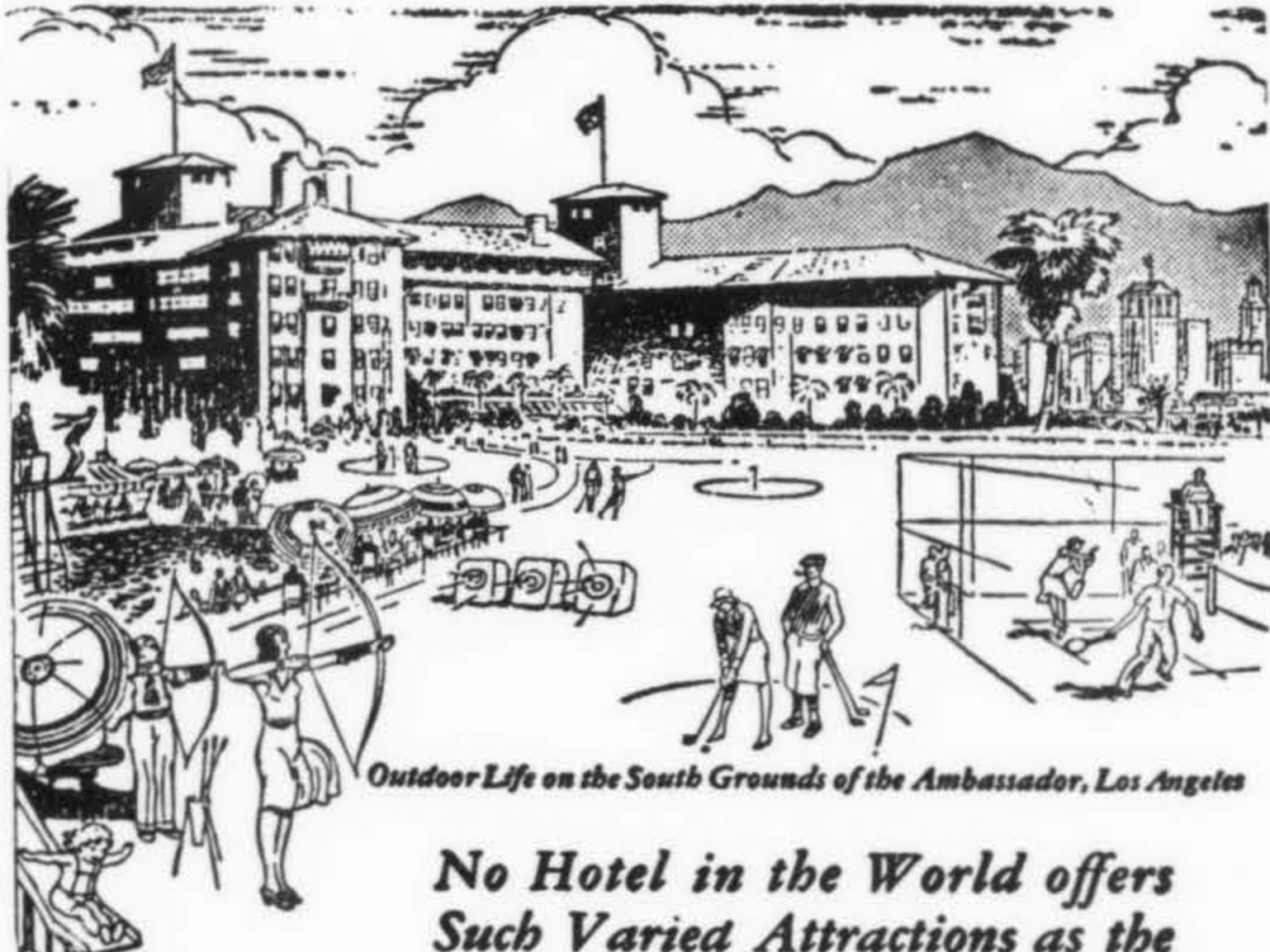
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GARDEN CALENDAR

NOVEMBER

*Whispering pleasure as they fly,
Cool Zephyrs thro' the clear blue sky
Their gathered fragrance fling. . .*

T. Gray.

NOVEMBER and autumnal foliage. Reds, browns, yellows of oaks, maples and sumachs, not yet in the sere and yellow, but still in the warm autumn glow.

This does not read quite right for California, but I am not in California, but in the well known East. Fair Harvard with her lovers lanes and all the marvels of the Gray Herbarium. Fair Harvard, once the Queen of Botany and horticulture, seems destined to become a horticultural memory; her greenhouses reduced to one, and skillful gardeners reduced to two.

President Lowell does not seem to give a whoop for flowers. Harvard has the men and the money; the former they seem willing to put out, but not the latter. In spite of this, my life was enriched by my visit there. Dr. Robinson, the Curator, was most gracious and Dr. Ivan Johnston, explorer and botanist of note, with whom I was associated at the University of California at Berkeley, did everything to make my visit pleasurable and profitable, while Mr. Lazenby, Kew-trained, veteran gardener, with a reputation for parsimony when it came to his pets, astonished the Directors, by giving me his rarest treasures.

Then the New York Botanical Gardens, and my wonderful friends and colleagues there. This garden, situated in Bronx Park, New York, is a most magnificent institution. Immense glasshouses, thoroughly trained men, splendid system and a wealth of living, botanical material not found elsewhere.

In the trial grounds an immense collection of the best novelties in Dahlias still shows its fading beauties; Californian Dahlias lead, with New Jersey a good second. To these Professor Hall gives almost hourly attention and our Mr. Bramhall's fame is as great in New York as it is in our own Los Angeles.

The wealth of research now done at this institution is well illustrated by the fact that Dr. Small discovered over 200 new species of Irises which grow wild in the United States, and he has not yet been to California. Of many of these Irises I have seen beautiful water colors, one of them being a magnificent thing from the Mississippi delta, growing over 7 feet tall. How I wish I had even one seed of this gem. What a starting ground for hybridists.

The New York Botanical Garden is especially famous for its collection of Cacti and Succulents, containing as it does, type material from the extensive travels of Doctors Britton, Rose, Shafer and Small.

These famous gardens are a monument to the untiring efforts of Dr. Nathaniel L. Britton, recently retired as Director. Fortune favored New York in procuring a successor to Dr. Britton.

Dr. E. D. Merrill, the new Director, established and built up the Philippine Department of Science, now one of the ranking institutions in the world. After twenty-three years of nursing the Philippine Institution, Dr. Merrill was brought back to the United States to be Dean of Agriculture at the University of California at Berkeley. The highest acknowledgment of his ability was made when he was appointed to succeed a man of such great attainment as Dr. Britton at the Bronx.

Dr. Britton's retirement as Emeritus reminds one of the last line of the great French Classic, Le Chanson de Roland, which might be translated "I have done my work, I am growing tired."

The collection of Cacti and Succulents is under the direct care

of a really wonderful master gardener named H. W. Becker. Not only are the plants well kept, but they are thoroughly known to their gardener. It is the largest greenhouse collection I have seen anywhere.

The collection of tropicals in the Dome House contains many rare plants and is beautifully arranged. Many forms of Philodendrons and Pothoses not usually found in collections are to be seen there.

From there on to Washington. The U. S. Department of Agriculture has many groups of glasshouses scattered all the way from the back of the Smithsonian Institution to Arlington, Virginia, across the Potomac; they range from plant disease houses to importation houses, quarantine houses, etc., to plant breeding houses.

A really wonderful work is being done here by serious and conscientious plant workers. After seeing any one of these departments function, it would be hard to devise a better method than is being pursued.

Dr. Peter Bissett's method of handling plants imported under permit, is thoroughly scientific and yet humane.

The work of Dr. Cook is worthy of special mention. He is trying to find a method of easily propagating a new rubber producing plant of great promise. It is obtained from the Island of Madagascar by Mr. Swingle, from a place where sometimes no rain falls for two or three years. This plant is known as *Euphorbia intisy*. It produces a high percentage of the highest quality rubber, and would thrive well on our barren California hillsides if we only knew how to propagate it quickly and in quantity.

Dr. Cook is trying all methods of propagation in order to find the right one.

It is very regrettable that the Rose collection of Cacti has been permitted to fall on evil days; mixed labels or no labels at all are in evidence and the once princely collection has no taxonomic guiding hand.

Seeing the vast and complex operation of the Department of Agriculture one cannot but hope that some means will be devised for making the Bureau of Plant Introduction more directly serviceable to those engaged in the study of special groups of plants.

My arrival in Washington was certainly timed aright. It was horticultural gala time in the Capitol City. The National Association of Gardeners, a splendid body of trained men were holding their Convention at the Willard Hotel; while the National Orchid Society was holding its exhibition on the top floor of that celebrated hostelry.

All the tycoons (see "Time" for noisome word) of horticulture were there, and ten thousand dollars, in prizes, was awarded. One plant of *Dendrobium browringiana* bore over a thousand flowers of a rich deep orchid lavender. Professor Lumsden, the President, said he had never seen its equal in all his long experience in orchid culture. Mr. Pring, chief horticulturalist of the Missouri Botanical Gardens exhibited orchid seedlings growing in glass flasks; the exhibit won both the Gold Medal and the Silver Cup.

Of course, our California Armacost of whom we are so proud, was in evidence, but did not exhibit.

My next pilgrimage was one I have been trying to make for seven years; the stately greenhouses of Pierre Dupont at Wilmington, Delaware. Here I found glass used architecturally with an excellence beyond compare. The keynote of the plant material inside these houses was—beauty! The working personnel must consist of highly trained men, because the specimens are so immaculately furnished and trained. To a rare plant man the trip was something of a disappointment; the plant material lacks that little touch called virtuosity. No Mark Daniels or Charles Adams nor even a Peter Barnhart obtained the plant materials; not a sign of an Orpet or a Kate Sessions is to be seen. The effect on a rare plant man is such as would be produced when rare bindings are purchased to match a library wainscoting.

And now, Shaw's Botanical Gardens at St. Louis, Missouri.

What a monument to dear old John Shaw, as fine an English gentleman as ever thought for posterity.

Four hundred thousand people visited these gardens last year, each one taking home some fragment of culture and enlightenment.

Directed by the efficient Dr. Moore, it is not only a great repository of dead and living plants, but also a splendid gardening and research school.

The Cactus and Succulent collection is not what it used to be, but efforts are now being made to enrich this department.

In the Orchid department is to be found some eighty thousand orchids; while the dome houses are arranged to show sequences of perfume-producing plants, medicinal plants, fibre plants, edible plants and many other sequences of popular interest.

The Herbarium, not the most extensive of those visited, contains upwards of one million sheets.

Oh! what is the matter with California? We certainly do not lack culture or money. Let us make a start on a Botanic Garden, without real estate handicap and without the infamous "Grove of Fame." Do not forget that Stanford University has offered a thousand acres with water and much other aid, in perpetual lease to any Foundation or Organization showing itself capable of carrying on.

The cultural directions for last month apply largely to this month. In addition, this is a good month for painting, cleaning-up, building greenhouses and general work.

Planting, inside, of Spring blooming plants and seeds may still be carried on. It is an ideal month for planting all hardwood cuttings of hardy perennials outside—but in the shade.

More calendar next time.

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

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HERE ARE A FEW SELECTED FROM THE HUNDREDS OF LETTERS RECEIVED FROM SUBSCRIBERS

I have just been looking over the August number. It is bully. It looks as though the advertisements were beginning to get over the top; and as for the rest of the material, it is quite a library in itself.

MYRON HUNT, ARCHITECT.

I want to congratulate you on the September number. It is a charming number, beautifully arranged, with a great deal of very interesting material.

WILLIAM McCAY, ARCHITECT.

It is our favorite magazine. We have only the most enthusiastic words of praise for your publication.

MRS. WALTER ANTHONY.

In our estimation California Arts and Architecture is the most important and authoritative architectural journal in the West.

STILES CLEMENTS, ARCHITECT.

We consider the California Arts and Architecture by far the finest architectural publication in the West.

DONALD PARKINSON, ARCHITECT.

There is no better printed. In its scope and class it is incomparable.

A. F. C., LOS ANGELES.

For several months I have been getting California Arts and Architecture at the newsstands. For some time I have been looking for the August number and just last night saw it in the library. I am going to send you Three Dollars and end all my troubles. The magazine is a fine piece of work, of the editor as well as the publisher.

F. B. L., BERKELEY.

This preference on the part of intelligent and discriminating people is the reason we have carried 15% more advertising during the first nine months of 1930 than during the same period of 1929.

California Arts & Architecture

is THE quality advertising medium covering the rich Pacific Coast market. Remember this when planning your 1931 advertising.

A CALIFORNIA SHRINE OF AVIATION

(Continued from Page 32)

pin from the gun of Baron Richthofen, famous German ace, and a float from the carburetor of Lieutenant Alcock's machine, first to cross the Atlantic.

Here is the story back of still another of the war souvenirs that crowd "The Hangar." It is of Major Monty Monroe, Canadian flyer, who had shot down a German plane. As was the custom, Monroe manoeuvred to land, trying, as he descended, to recall his German in order to converse with the defeated enemy. As Monroe neared the German plane he was surprised with "Hello, comrade" in perfect English. "Are you badly hurt?" Monroe questioned. "No," replied the German, "only a few scratches."

Then, as Monroe approached, the German said: "Are you hunting for souvenirs, as we are?"

Monroe eagerly assented. "Here is a ring," the German said, taking it off his finger. "I shot down one of your wing mates, and out of the aluminum of his plane I made this ring, vowing if I should be shot down to give it to my captor."

The German handed the ring, interestingly decorated with a cross in blue enamel, to Monroe, who in turn gave it to Mrs. Tusch. It is now one of the rare war mementoes of "The Hangar."

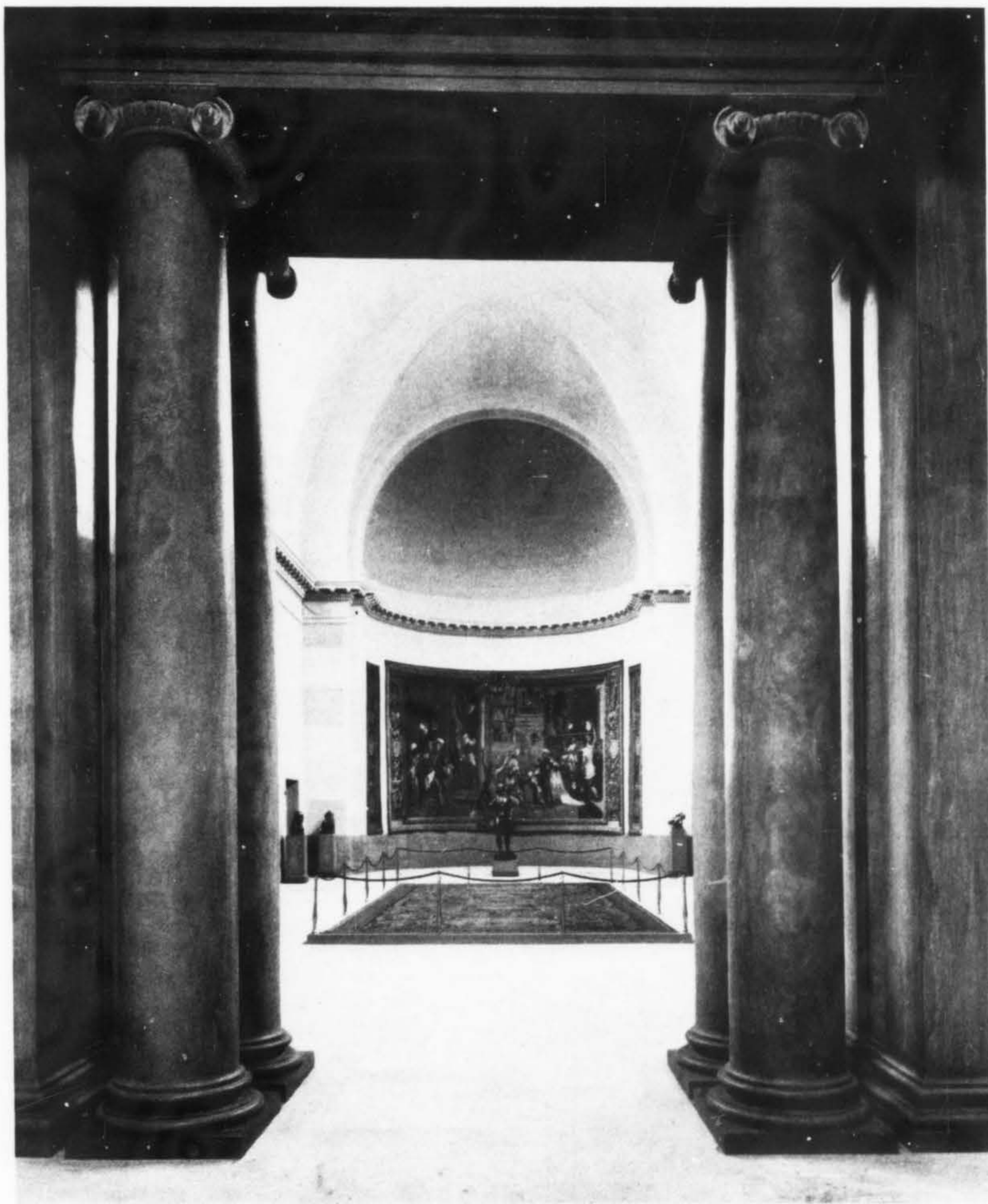
The walls of "The Hangar" are hung with portraits, mostly autographed, of men who knew the thrills and dangers of the air. There are hundreds of these pictures, photographs usually, youth and laughing eyes predominating.

Conspicuously placed is an interesting and valuable war document—a graphical record of the end of the war that shows the sound-record of the air at one minute before eleven A. M. of the first armistice day, at eleven, when the guns cleared, and shortly afterward, when quiet had settled down on the front. Records of this character were used to indicate activity, as in this case, and also to locate the position of the enemy's guns. Dean H. F. Probert of the College of Mining, University of California, presented this rare record to "The Hangar."

About the room stand canteens, gas masks, armor, trench lanterns. In one corner guns are stacked, at rest, it is hoped, forever. A helmet once proudly donned by an officer of the Imperial German Guard, its gold-crowned silver eagle somewhat tarnished, is conspicuously placed on the piano. Just above it hangs a bronze shield boxing trophy, a memento of training days on the U. C. campus. A bugle that once called the officers in training on the campus to duty is another souvenir of the same period.

A section of a fuselage that belonged to the ill-fated airship in which Fred Waterhouse and Cecil Connolly disappeared in a border patrol flight, and were subsequently found in a Mexican grave, is another valuable record of air heroism. It vividly tells the story of over two weeks of terrible thirst and suffering. Sixteen tally marks, each scratched less deeply than the preceding one, and a few scribbled messages, each written less steadily than its predecessor, convey the story.

Still the names, the pictures, the aviation mementoes increase. Famous aviators, fresh from some new achievement that perhaps broke a world record in flying, take time to circle over "The Hangar" and to drop in and sign their names on the frieze. Herbert Hoover, Jr., very recently sent some fragments of a Zeppelin that he saw shot down in France. Captain Charles Kingsford-Smith upon completing the famous flight of the Southern Cross called at "The Hangar" and left with Mrs. Tusch the helmet he wore while crossing the Atlantic and the American continent. The Southern Cross, by the way, took off from Oakland and returned there, July 4, 1930, after a flight of almost two years. Thousands thundered welcome as the splendid airship landed at its home port—"California, here we come, right back where we started from."



In the organ room of the Palace of the Legion of Honor at San Francisco, are historic French tapestries, the great sculptures of Rodin . . . Ceiling domes of acoustic cotton were treated to harmonize in color and texture with the ceilings and walls of scagliola . . . Architects, George A. Applegarth, A.I.A., Henri Guillaume of France, Associated . . . Contractors for all Painting and Decorating A. Quandt & Sons, Painters and Decorators [Since 1885] 374 Guerrero Street, San Francisco.

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"The Hangar" holds a definite and tender place in the hearts of men whose deeds and daring rank them with the great of all ages. Already the house is a shrine of aviation, internationally known and revered and second to none in the world. The time is not far off when its treasures will become still more priceless, its memories still more precious—when it will be a veritable Valhalla of the heroes of the air.

A RESTORED HACIENDA

(Continued from Page 27)

distracting attention from the stem radiators, which are concealed behind carved grilles. In the livingroom, a square fireplace protrudes from the inside wall, with studied lean and sag. In the sittingroom are little corner *fogons*. These are built into the room after the walls are up, an adobe hearth being laid in the corner on the floor, and the sides of the pit built up with adobe bricks. The flue is carried up inside the room, and the whole is plastered flush across the corner, leaving a shallow shelf above the fire pit. With such thick walls of sun-baked clay there is little danger of fire from these primitive hearths. While each fireplace in the house has the careless air of having been slapped into its corner, with little attention to form, it is a fact that each individual *fogon* is an exact replica of those in Mexican and Indians homes which the Hamiltons have visited in the Southwest. The original fireplaces were photographed and measured for asymmetry, to the fraction of an inch, and reproduced as accurately as possible. This was done both for the effect of genuineness and for the sake of drafts, which science the natives happen to have mastered in their fireplace building.

The wall surfaces of *Hacienda Resolana* show as much character as an old woman's face. Years of replastering have not concealed the slow undulations, or the cracks or crinkles, that came with the settling of the house into the hillside. Every spring the inside walls had been recoated with a wash of *yesso*. This was made of gypsum that was found in the hills about, baked and ground by hand between two stones, and mixed with water to the right consistency to spread. Since *yesso* rubs off at the slightest touch, a modern white wallwash was substituted. This was applied as *yesso* is, by hand covered with a sheepskin mit, so that the wool following into every depression of the surface may not obliterate any of the character lines. The outside plaster of the house is adobe, a thick layer mixed with a little straw being coated over with a thinner wash. This crackles with time, giving a scarred and mottled complexion to the exterior which is eagerly anticipated by those who have been obliged to replaster an old house.

The ceilings of the *barrio*, when the Hamiltons took possession, were without exception canopied with white cheesecloth, a native precaution against the constant sift from the dirt roof which is always found in old adobe houses. Upon stripping down the cheesecloth the new owners were delighted to see that each room was ceiled with large handsome *vigas* of pine trunks. These stretched from wall to wall, about two feet apart, to support the boards upon which rested the eighteen-inch sod roofing. In the storage room a crosswise layer of slender aspen poles was laid close together, in place of the more costly planks. The *vigas* were in such good condition that it was necessary only to clean them thoroughly; but the boards above, in contact with the dirt, had rotted to a paper thinness. Since the original roof had to be replaced, it seemed expedient to make a permanent, non-leaking job of the new one. New ceiling boards, painstakingly adzed by hand, were overlaid with three thicknesses of roofing paper. On top of that, a foot-thick layer of earth was shoveled, for this is the secret of an adobe house's insulation from outside cold or heat. On top of the dirt, more roofing paper was sealed with tar and gravel. The flat roofs of each wing were maintained as they were originally built, nearly level, with a slight grade to an open canal, or tin water spout, that drains off rain and snow water.



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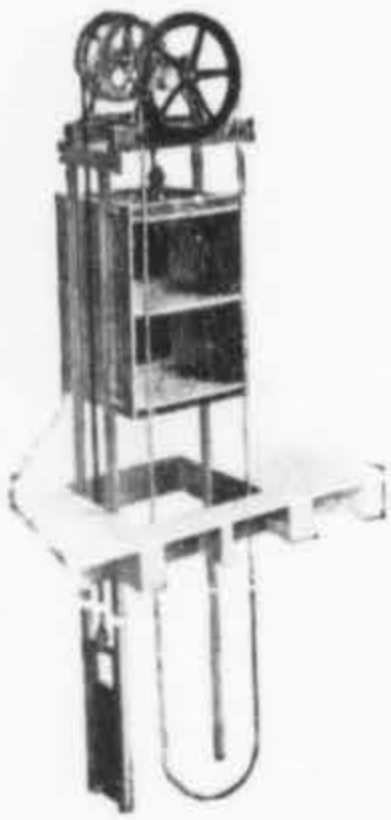
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gardless of Size.

Electricity was brought in to the *hacienda* across the Santa Fe River and underground to the house, the most modern conduit system serving to maintain the venerable atmosphere of the grounds. The lighting fixtures throughout the house are genuine Spanish antiques of tin, cut and punched in crude designs. The chandelier or *candilero*, which is the central light in the diningroom, is of the crown type, holding seven candles. An electric lamp, concealed in the cap at the top, sheds light upon the long, refectory table. This ornate example of early tin work was found in a secret church of the Penitente brotherhood, in a remote hamlet in the mountains. The large *candil* in the entrance hall was used a hundred years ago to light religious processions in Mexican villages on *fiesta* nights. It is a hanging lantern of eight panes of glass edged with tin, with one panel hinged for attending the candle. There are three somewhat smaller hanging lanterns in the livingroom. Sconces of punched tin are used for wall brackets to hold electrified candles in the other rooms. In one sitting room an oddly shaped piece of mirror is plastered into the wall behind each candle, as a reflector, after the fashion of the Indians in their adobe houses.

There is not a conspicuous architectural detail in the Hamilton *hacienda* that comes within a hundred years of the present. Every casual vista offers such charming glimpses as a wall *nicho* for a carved saint in long skirts, a warped old door following the lines of a bulging wall, a heavily wooded window sash set a little aslant, a pot of pink geraniums on a deep sill. It is a studious and artistic achievement of the indigenous in home building in the Southwest.

SUITING THE FOUNTAIN TO THE WALL

(Continued from Page 21)

easily harmonized to planting as are the grays and buffs and creams of cement, stucco, and stone. Their brownish cast has been somewhat emphasized in the smaller tiles of the lower fountain back. The niche itself is lined with a soft blue glazed tile that has been chosen with extreme care to give much the color effect of distant sky. All these details are forgotten in the truly fine boy kneeling on the turtle. There is an intentness that holds the visitor spellbound, not only in the face, but in the entire figure. It is a formal piece of marble, but quite at home in its niche. Bright gold fish dart back and forth in the pool below. Potted plants stand near the corners, and above are ferns and foliage and trailing vines, just enough to soften harsher lines, for here the architectural completely overshadows the garden.

More allied in setting to the great Italian garden of Santa Barbara, but very different in type and treatment, is the far northern garden of Thornewald near Tacoma. High brick walls of the English type enclose the garden, and the house itself is of Tudor brick. The wall has been heightened to form the pedestal for the fountain niche. Here again careful proportion has been studied to give a feeling of harmony and permanence to the design. The treatment is formal, though softened by the planting of the great pool in the foreground. Two jets from the fountain basin supply an added music, as well as water for the larger pool. Such a garden is a fitting setting for the bits of nature—a basket of fruits above the inflow that is repeated on the wall, and a really fine figure of Pan mirrored from its pedestal in the water below. The coping of the greater pool matches the coping of the wall. Potted evergreens hold accent points, and boxed orange trees flank the wall fountain. Juniper and box get-me-nots soften the coping. A low hedge separates the wall planting from the graveled path. The benches repeat the design of the fountain basin. Beyond the wall, the great Douglas trees that give name to Thornewald, tower into the sky to add great depths to the pool below. Groups of water lilies give fragrance and the waxy beauty of their finely tinted blooms. When seen from the wall. Sedges, bamboos, and papyrus find shelter in the corners, while the great pool below mirrors softly back its horizontal framing and the fountain of its source.

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ARCHITECTURAL ORGANIZATIONS

STATE ASSOCIATION OF CALIFORNIA ARCHITECTS held its Third Annual Convention at Hotel Del Monte, October 10th and 11th. Elected officers and Executive Board—

Southern Section—

Robert H. Orr, President
Stanley Wilson, V. President
L. G. Scherer, Secretary
A. M. Edelman, Treasurer
Four to be announced later.

Northern Section—

Chas. F. B. Roeth, President
Albert J. Evers, V. President
Chester H. Miller, Secretary
Wm. I. Garren, Treasurer
Executive Board
Harris C. Allen
John J. Donovan
Mark Jorgenson
Henry C. Collins
Frederick H. Meyer, A. I. A.
Regional Director, Ex Officio.

Selected Riverside for Convention 1931.

Voted to assist architects in cities to get better local ordinances.

Voted to assist State Board to get provisions for subpoena of witnesses and architects.

Voted to work out courses for Junior High Schools on Appreciation of Architecture.

Voted to publish Contract documents, and bulletins on Employment bureau and Architect-Draftsman relations.

Voted some Amendments to Constitution and By-laws, including doubling size of Executive Board.

Voted to support program against defacing highways.

Voted to carry on programs for Government work for California architects.

Voted to endorse Golden Gate Bridge.

Voted to appoint committee to consider Small House Bureau.

SAN FRANCISCO ARCHITECTURAL CLUB will soon be in its new quarters at 130 Kearny Street, where it will occupy the entire fourth floor. There will be a large club room, an atelier and a special class room. The annual jinx of the club, held on October 18 at the Builders' Exchange, was greatly enjoyed by all present. To W. B. "Hollowtile" Rue goes much of the credit for the success of the affair. At the Atelier's annual dinner Rudy Igaz and Ed De Martini were elected massier and sous-massier.

THE NEW OFFICERS of the southern section State Association of California Architects are already making plans for a series of addresses before architectural and educational organizations. Mr. Robert H. Orr, Mr. A. M. Edelman, Mr. L. G. Scherer and Mr. R. C. Farrell of the Executive Board will address the members of the San Diego Architects Association on November 5th.

AT a recent meeting of the State Board of Architecture, Northern District the following were granted certificates to practice architecture in the State of California: Mr. Wm. Henry Rowe, 1535 Burlingame Ave., Burlingame, California and Mr. Francis E. Lloyd, 3311 Washington Street, San Francisco.

THE OCTOBER MEETING of the Southern California Chapter of the American Institute of Architects was held on Tuesday, October 14, at 6:30 p.m., in the Mudd Memorial Hall of Philosophy, University of Southern California. Dr. Rufus B. Von KleinSmid, president of the university, and Dr. R. P. Flewelling, head of the Department of Philosophy, and other university officials were guests of the chapter.

The board of directors of the chapter held a short business meeting preceding the dinner, which was presided over by H. C. Chambers, president of the chapter. He introduced Dr. Von KleinSmid and Dr. Flewelling, each of whom said a few words of welcome to the gathering. After dinner they conducted the party to the philosophy library, and then to a lecture hall where the meeting was continued. Ralph C. Flewelling, son of Dr. Flewelling and the architect of the Hall, was given a round of applause when asked to rise and take a bow.

H. Roy Kelley, secretary of the chapter, made a brief report on the Third Annual Convention of the State Association of California Architects which had been held at Del Monte, October 10 and 11. This was followed by an informal discussion of contracts as between architect and owner and builder. While this was in progress, Barse Miller gave a demonstration and explanation of the technical process involved in fresco painting.



Fitting naturally into the setting of grand old oaks in the gardens of Mr. Ernest Ingold, Hillsborough, are Rhododendron, Kalmia, Hemlock, Dwarf Manzanitas, Huckleberry, Woodruff, Yucca and other native shrubs. Heuchera, Penstemon, Viola and Trilliums have been multiplied to a ground cover.

Other Illustrations Page 22, 24 and 25. This Month

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The beautiful oaks surrounding Mr. Ernest Ingold's Hillsborough residence, as shown in this number, have been preserved by

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ANNOUNCING THE CHRISTMAS ISSUE

IN order to mark most fittingly the progress in American appreciation of the ANTIQUE AND DECORATIVE ARTS, the publishers of THE ANTIQUARIAN announce that the December, CHRISTMAS ISSUE, will be an *Edition de Luxe*.

THIS issue, which is now in the course of preparation, will be replete with color and photographic *sepia-dusture* illustrations. There will be over eighteen pages of such character as well as an editorial content of considerably larger proportion, covering:

- AMERICAN, ENGLISH AND FRENCH FURNITURE,
- AMERICAN, ENGLISH, FLEMISH AND FRENCH PAINTING,
- ENGLISH AND ORIENTAL CERAMICS,
- AMERICAN GLASS,
- ENGLISH AND AMERICAN SILVER,
- AMERICAN AND FOREIGN PRICES,
- INTERNATIONAL INTERIORS,
- EUROPEAN TEXTILES.

ANTICIPATING the large demand that there will be for this issue, we have increased the edition by *three thousand five hundred copies* in excess of our regular subscription. However, it will be impossible to guarantee copies to those who have not renewed their subscriptions prior to the *fifteenth of November*. New subscriptions or quantity orders should also be placed before this date.

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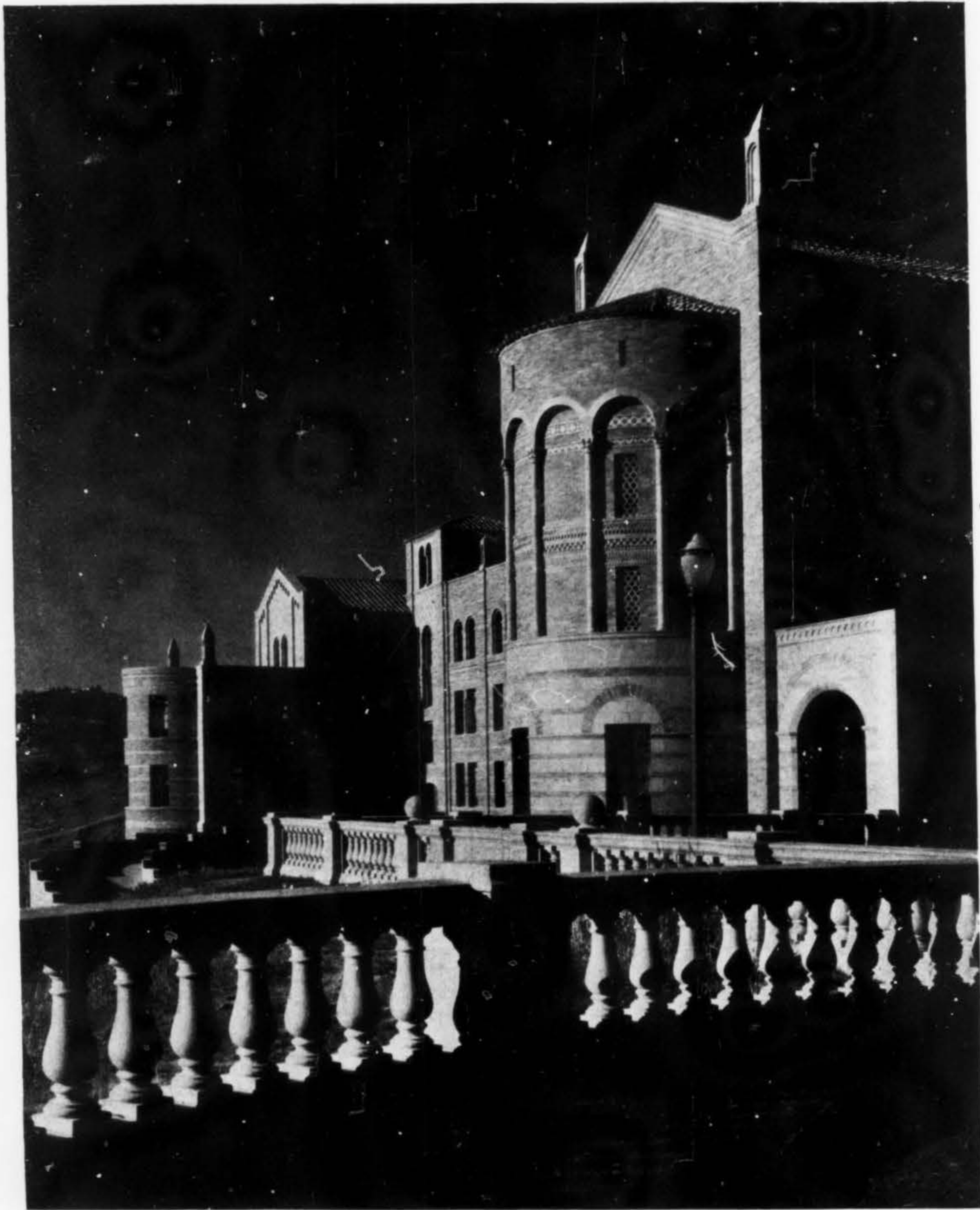


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