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THE CALENDAR

Music & Art & Clubs & Sports & Announcements

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.

ANNOUNCEMENTS

LECTURE SERIES are open to the public at the Public Library, Los Angeles, California, and are scheduled as follows:

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

CALIFORNIA STATE AUTOMOBILE ASSOCIATION holds the twenty-fourth annual meeting, January 15, at the St. Francis Hotel, San Francisco, California. D. H. Lafferty is the president of the organization.

MT. WILSON OBSERVATORY sponsors two illustrated lecture courses in connection with the Astronomical Society of the Pacific. One course is given at Culbertson Hall, California Institute of Technology, Pasadena; the other course may be heard at the Public Library, Los Angeles, California. The Pasadena lecture for the month is given January 15 by Dr. William F. Meyer, and his subject is "Comets and Asteroids." In Los Angeles the lecture for the month is given by Dr. William F. Meyer, January 16, and the subject is "Astronomy Before and After the Telescope."

CALIFORNIA COUNCIL FOR PROTECTION OF ROADSIDE BEAUTY, San Francisco, California, is advocating a survey of the highways of California, such as has been made in Oregon and Washington under the auspices of the American Nature Association.

EDUCATIONAL LECTURE COURSE in this the fifth season is given at the Junior High School Auditorium, South Pasadena, California, and is sponsored by the Oneonta Club. The course embraces six lectures, the talk for the month is given January 8 by Count Felix Von Lucknor, the subject is "The Sea Devil."

MILLS COLLEGE, California, concludes an interesting series of Oriental Art Lectures by Dr. Anna Cox Brinton, Professor of Archaeology at Mills, with "Chinese Religious Paintings" on January 11.

PUBLIC LIBRARY, Pasadena, California, sponsors a series of book talks by Helen E. Haines in the lecture room of the Library. The talks are given in the evenings and the current subject is "World Problems in Current Literature," January 9. The next date is February 6 and the subject is "Gleanings from Biography."

CURRENT IDEAS, as interpreted through the world of books, poetry, biography, plays and magazines are presented by Mrs. Jack Vallely the third Saturday morning of each month at ten thirty in the East Indian Room, Ambassador Hotel, Los Angeles, California. The current date is January 17.

LEAGUE OF WESTERN WRITERS, San Francisco Bay Chapter, at meeting last month elected Miss Marjory Fisher president. A dinner program was arranged in San Francisco, California, with John D. Barry as the speaker of the evening.

SOROPTIMIST CLUB, San Francisco, California, installed the recently elected officers on December 29. The officers for 1931 are, Mrs. Laura H. Johnson, president; Mrs. Esther K. Pearson, vice-president; Mrs. Marie V. Furst, secretary; Miss Marian Nealon, treasurer, and Mrs. Lillian Carpenter, Miss Ida Tierney and Mrs. Agnes C. Livingston, directors.

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SAN FRANCISCO GARDEN CLUB, San Francisco, California, is interested in forming groups among the school children for the improvement of school gardens and a stronger interest in flowers. Prof. John Gregg of the department of the landscape gardening of the University of California, Berkeley, has offered his help and advice. It is claimed school gardens were first advocated by Johann Amos Comenius, noted educator, in the early fifteenth century. In America the first school garden was established at the George Putnam Grammar School, Roxbury district, Massachusetts.

NATIONAL MID-WINTER FLOWER SHOW is announced for February 18-19-20-21-23 at Encinitas, California. Twenty-seven classes are included in the preliminary schedule, good music is announced for each day, with daily lectures on horticultural subjects by well known speakers during the Pacific Slope Horticultural Conference.

CALIFORNIA SPRING BLOSSOM AND WILD FLOWER ASSOCIATION hope to give the annual spring flower show in the restored Palace of Fine Arts, San Francisco, California. Mrs. Sherman T. Blake is the president.

BROWNING SOCIETY, Pasadena, California, arranged a course of lectures by prominent local women, members of the Browning Society, and these are given in the lecture room of the Public Library.

ALICE BARRETT GREENWOOD is giving her "Current Reviews" on the Pacific Coast this season but has announced she will not return next winter. Miss Greenwood's schedule includes all the towns of note in California.

SAN FRANCISCO-OAKLAND bay bridge seems to be assured, with actual construction of the \$72,000,000 span to start early in the year. The bridge will be financed through the State toll bridge authority, and will be publicly owned and operated by the State Highway Commission.

COMMUNITY ARTS ASSOCIATION, represented by the directors, held the annual dinner meeting at Restaurante del Paseo, Santa Barbara, California, last month. Howard Neal was Toastmaster, and the speakers were Irving Pichel, Belmore Browne and L. Deming Tilton.

WOMEN'S AERONAUTIC ASSOCIATION of San Francisco, California, at a recent luncheon meeting were addressed by Emery B. Bronte, president of the National Aeronautic Association. Mrs. Al Gorman is the president.

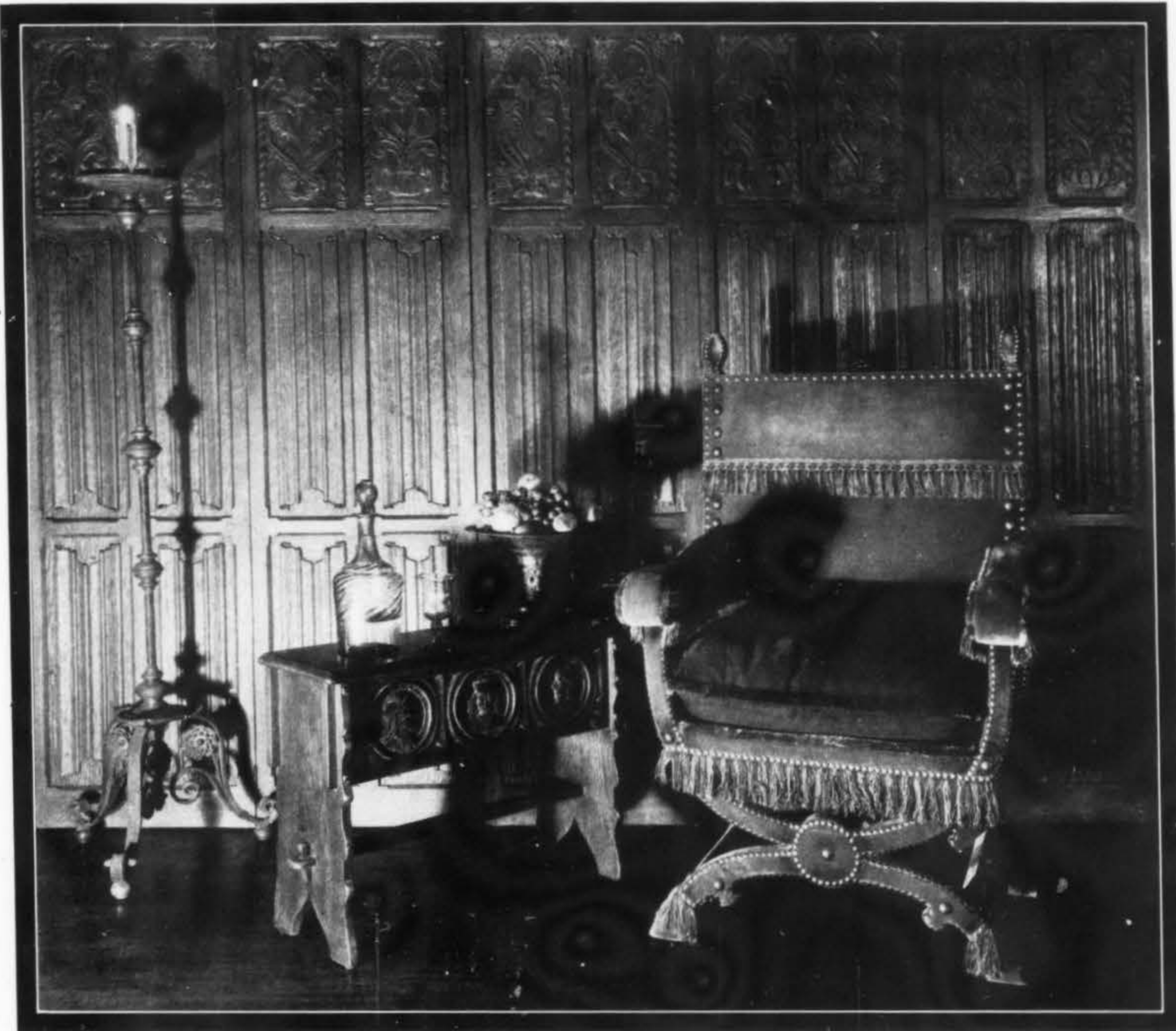
CHESS CLUB of Pasadena, California, meets in the grill of the Maryland Hotel during the winter season. The weekly meetings are on Monday and Friday nights, with matinee chess daily from two to six. Visitors are invited to join the games.

CONTRACT BRIDGE PLAYERS of Pasadena, California, meet for play at the Shakespeare Clubhouse under the direction of Charles Warner. 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.

HOTEL VISTA DEL ARROYO, Pasadena, California, announces the formal opening, including a dinner and ball with special entertainment, is held January 8.

NATIONAL LIFE CONSERVATION SOCIETY first suggested the idea of planting trees in honor of the late Stephen T. Mather, first director of the National Park Service, and the plan is developing in widely separated parts of the country. One memorial forest of 10,000 has been planted in the State of New York, and in each of the national Parks a memorial tree was planted on July 4, the birthday of Mr. Mather. Evidently Los Angeles never heard of the plan, nor of tree conservation as the municipal Christmas decorations for this year required the use of at least 200 trees, killed for the purpose: not living Christmas trees, as has been urged by the whole community for several years.

(Continued on Page 4)



It is interesting to note that during the time of Queen Elizabeth there were very few comfortable pieces of furniture. The chair as shown is both comfortable and dignified.

The original is the property of Lady Sackville West of Knole House, Seven Oaks, England, one of the finest houses of the Elizabethan period. The chair illustrated is our own product.

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CLUBS

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

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

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

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

OLYMPIC CLUB, the West's finest athletic club, has built 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 cocos 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.

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

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.

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

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

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

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

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.

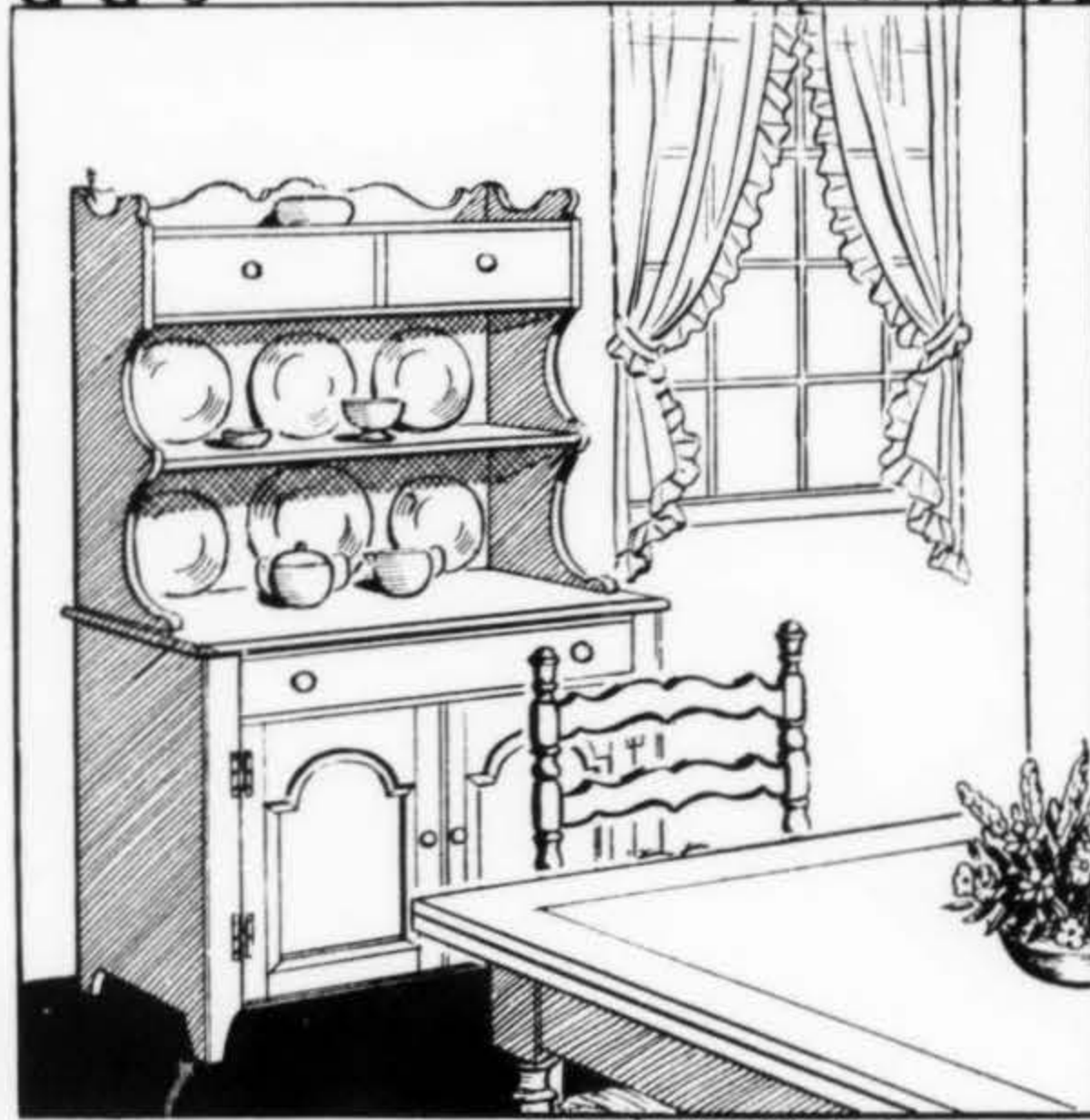
MIDWICK COUNTRY CLUB, near Los Angeles, California, provides an unequalled golf course. The tennis courts are in demand for tournaments. Polo season opens January 31 and continues to February 1. The Pacific Coast Open Championships are staged on the Midwick field.

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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.

BRAE MAR PUBLIC LINKS, Santa Monica, California, is one of the new public courses. It is an eighteen-hole, all grass layout with every hole a par three hole. The longest is 130 yards, the shortest about 50 yards. The course includes ten acres, and large trees form additional hazards to the sand traps.

WILSHIRE COUNTRY CLUB, Los Angeles, California, is the scene of the sixth annual Los Angeles, \$10,000, sponsored by the Junior Chamber of Commerce, January 9, 10 and 11.

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 many additions and improvements at the club include "a Calcutta Room," a general bridge room, but available for the famous Calcutta Luncheons.

VALLEY HUNT CLUB, Pasadena, California, announces the following program: Bridge Luncheons, Jan. 5 and 19. Bridge Teas, Jan. 12 and 26. Bridge Dinner, tables arranged for contract and auction, Jan. Sunday evening entertainment once a month.

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

SAN GABRIEL COUNTRY CLUB, San Gabriel, California, celebrated the formal opening of the improved golf course, November 1, with a club tournament. The improvements include besides the new cocos green and better traps, three completely new holes on the second nine.

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.

OJAI VALLEY COUNTRY CLUB, Ojai, California, offers an eighteen hole course, the club ranking with the best in the West.

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.

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.

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, and the finest baths in America, a few miles from Corona, California.

FLINTRIDGE COUNTRY CLUB, Flintridge, 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.

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.

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A Tourist at El Encanto Hotel on the Riviera of Santa Barbara made this photograph with his travel camera. It is the most striking thing in the view from the hill town. Night and day the view changes constantly, but is always interesting and delightful.

SATURDAY and Wednesday nights the Courthouse of Santa Barbara County is illumined by great flood lights hidden in the shrubbery. From the top of Mission Ridge (the best place for a view of the city and surrounding land and sea) the street lights seem to radiate in every direction from this beautiful building which looks, when illumined, as though built of translucent alabaster. The great diagonal sweep of the main thoroughfare, the Estado or State Street, crosses the lighted city from the waterfront, past the Courthouse and out the San Francisco Road. A curve of lights on the right marks the road up the side of the mesa, and another now runs along the new breakwater; together, these two curves seem, in the dark, like arms of the city reaching out toward the Channel Isles.

CITIZENS of Santa Barbara who have come from far Japan to live in the city most beloved by Californians and its world of lovers, have shown their appreciation and desire to enhance its beauty by planting and dedicating a great grove of cherry trees in Ortega Park in the southwest corner of Santa Barbara. This is a notable thing to have done, and all Californians appreciate it.

THERE is one part of Santa Barbara that will surely never become artificial as are other cities now being "improved." That is the hills and barrancas of the Riviera and Mission Ridge, Las Alturas and the country back of it. Tourists at El Encanto seeing how beautifully the hotel is situated, are securing cottages in its gardens; and owners of country places, wise in their generation, are buying whole canyons and their tops on which to build town houses when they wish to move. Old residents are moving up the slopes and will preserve them from exploiters; and Santa Barbara will always be a beautiful, beloved town.



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MUSIC

SAN FRANCISCO SYMPHONY ORCHESTRA is heard in concert at the Curran Theater, San Francisco, California, throughout this, the ninth season. The program includes thirteen Friday afternoon regular symphony concerts which are repeated on the succeeding Sunday afternoons. On alternate Sundays eleven popular concerts are offered. Basil Cameron, English conductor, directed the orchestra during the Fall and through December, with brilliant success. He is followed by Issay Dobrowen, a young Russian leader, who conducts in January and throughout the remainder of the season. The season's popular concerts are municipally sponsored and are given at the Civic Auditorium. Lillian May Ehrman, premiere danseuse, is announced as the guest artist for the night of January 14 in a brilliant ballet.

LOS ANGELES PHILHARMONIC ORCHESTRA was founded and is sponsored by William Andrews Clark, Jr. The orchestra is in the twelfth season, is led by Dr. Artur Rodzinski, and presents the concerts at the Philharmonic Auditorium, Los Angeles, California. During the season fourteen Thursday evening symphonies, and fourteen Friday afternoon concerts, in a repetition of the same programs, with the same guest soloists, are offered. Fourteen Sunday afternoon concerts are also programmed. The current dates for the pairs, on Thursdays and Fridays, are January 1-2, 15-16, and 29-30. The Sunday concerts are given January 11 and 25. Nathan Milstein, violinist, is the guest artist, January 29-30. The orchestra also fills the annual out-of-town engagements, giving six concerts in San Diego, five each in Santa Barbara and Santa Monica, four in Pasadena, one each in Redlands and Riverside.

LA ARGENTINA, famous Spanish dancer, returns to San Francisco, California, for concerts at the Geary theater, the afternoons of January 15 and 18, under the management of Selby Oppenheimer.

PASADENA MUSIC AND ART ASSOCIATION offers the Artist Series at the Junior College Auditorium, Pasadena, California. The program for the month is given by the Los Angeles Philharmonic Orchestra, January 13. Kreutzberg and Georgi, dancers, appear February 18.

NATIONAL FEDERATION OF MUSIC CLUBS holds the seventeenth biennial convention at San Francisco, California, June 29 to 27. The Federation announces the eleventh prize competition for American composers, including a prize of \$1000 for a symphony or symphonic poem; \$500 for a 3-part chorus for women's voices; \$500 for a trio for violin, violoncello and piano. Mrs. Charles Cooper, 2147 Union Street, San Francisco, is executive chairman of this competition.

COLEMAN CHAMBER MUSIC CONCERTS, Alice Coleman Batchelder, founder and director, are given on Sunday afternoons at the Community Playhouse, Pasadena, California. The current program is offered January 18 by The Aguilar Lute Quartet, consisting of three brothers and a sister of Spain, who play a repertoire of ensemble pieces on the lute, a rare and exotic Spanish instrument.

MUSIC BRANCH, Community Arts Association, Santa Barbara, California, announces interesting events for the month:

January 12, Aguilar Lute Quartet, first event of Chamber Music Series, Lobero Theater.

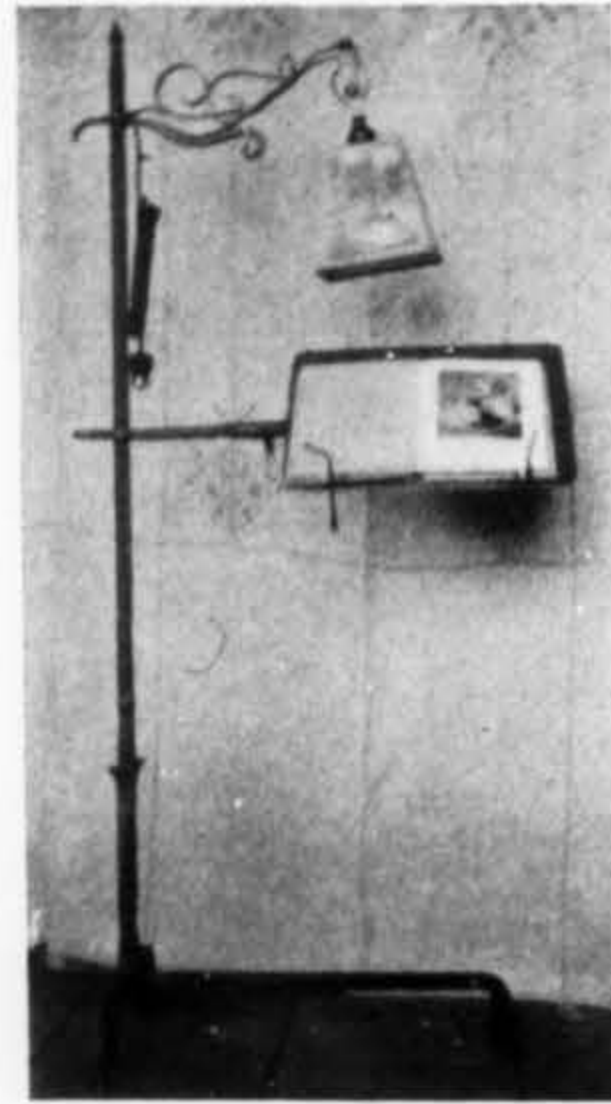
January 20, Los Angeles Philharmonic Orchestra, Arthur Rodzinski, conducting; first school concert, High School Auditorium, 2:30 P.M.

January 20, Los Angeles Philharmonic Orchestra, Arthur Rodzinski, conducting, Granada Theater, 8:30 P.M.

PASADENA CIVIC ORCHESTRA, Reginald Bland, conductor, announces a concert, January 24, at the Junior College Auditorium, Pasadena, California. These concerts are open to the public without charge.

CIVIC GRAND OPERA ASSOCIATION of Hollywood announces through its co-directors, Allan Cahill and Edwin Bower Hesser, a season of eight operatic performances at the Wilshire-Ebell Theater, Los Angeles, California, opening January 14 with "Rigoletto," followed January 28 by the double bill, "I Pagliacci" and "Cavalleria Rusticana." The chorus and orchestra are selected from residents of Los Angeles. Aldo Franchetti directs.

THE BEHYMER ARTIST COURSES are presented at the Philharmonic Auditorium, Los Angeles, California, and in-



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clude twelve concerts in the Tuesday series and fifteen events under the Greater Elective Course, offering a variety of musical and dramatic entertainment. A special course of eight events is offered to students. The artists of the month are Liebeslieder Ensemble, January 6, and Doris Kenyon, singing-actress, January 13.

THE HONOLULU SYMPHONY ORCHESTRA is under the direction of Arthur Brooke and includes Orientals as well as Occidentals; one of the violinists is a Korean; the tympanist, and the second oboist are Chinese. The string and wood-wind sections include several Japanese and Philipinos. Three Debussy Nocturnes are programmed at the orchestra's second concert.

LA ARGENTINA, remembered enthusiastically from last season, appears in a dance program at the Philharmonic Auditorium, Los Angeles, California, January 20, 22 and 27, under the Behymer management.

LAGUNA BEACH SYMPHONY ORCHESTRA is under the direction of Anna Priscilla Risher and presents the concerts at the School Auditorium, Laguna Beach, California. This is a community musical organization and demonstrates the possibilities of neighborhood work.

ALICE SECKELS MATINEE MUSICALS open the tenth season this month. The concerts will be given at the Travers Theater, San Francisco, California, opening with the Aguilar Lute Quartet, January 26. The program early in February is given by Marion Kerby and John Niles, presenting their Negro Exaltations.

THE GERMAN GRAND OPERA COMPANY gives five performances at the Shrine Auditorium, Los Angeles, California, opening January 29. The engagement is under the local direction of L. E. Behymer. The repertory includes "Walkure," "Flying Dutchman," "Tief-land," "Siegfried" and "Gotterdammerung."

A LECTURE-CONCERT COURSE in the Wagner Music Dramas by Dr. Bruce Gordon Kingsley is sponsored by the University of California at Los Angeles. Each lecture takes up the story, music, scenery, acting, traditions and philosophy of a special drama, and opens January 5, at the Los Angeles Junior College, 855 North Vermont Ave.

SANTA MONICA SYMPHONY ORCHESTRA under the direction of Ross V. Steele made its initial appearance last month at the Municipal Auditorium, Santa Monica, California.

THE GLENDALE SYMPHONY ORCHESTRA, Modest Altschuler, conductor, gave the second of the season's concerts at Glendale, California. Olga Steeb, guest.

SEATTLE SYMPHONY ORCHESTRA, under the direction of Karl Krueger, is heard in concert at the Metropolitan Theater, Seattle, Washington, January 5. A concert of the Young People's series is given by the Symphony Orchestra on January 10.

GERMAN GRAND OPERA COMPANY appears in San Francisco, under the management of Selby Oppenheimer, for the second season of opera at the Civic Auditorium from January 24 to 28. Four Wagnerian operas are offered. Max von Shillings, eminent conductor of Berlin, is chief director of the performances. "Die Walkure" opens the season, "Tief-land" follows, and "Siegfried" and "Gotterdammerung" make up the series.

THE MEXICAN TIPICA ORCHESTRA of Juan Torreblanca, with interesting instrumental, vocal and dance soloists, appear in concert at the Scottish Rite Hall, San Francisco, California, January 30 and 31 and February 1, under the management of Frank W. Healy.

BRAHMS LIEBESLIEDER ENSEMBLE sings at the Dreamland Auditorium, San Francisco, California, January 12, under the direction of Selby Oppenheimer. The Ensemble appears at the Auditorium Theater, Oakland, California, Jan. 13.

LA ARGENTINA appears at the Auditorium Theater, Oakland, California, January 16.

WOMAN'S SYMPHONY ORCHESTRA, Arthur Alexander, conductor, appears in concert at the Philharmonic Auditorium, Los Angeles, California, January 21. This orchestra is one of the oldest organizations of the kind in the country, consists of eighty women artists who have done much in the development of musical knowledge in Los Angeles.

ANNUAL MUSIC WEEK is to be held in San Francisco, California, May 2 to 9, and J. Emmet Hayden announces opening of the entry lists for the piano and violin contests. Amateur players from six to nineteen years of age are eligible. Registration blanks may be obtained at 528 Phelan Bldg., San Francisco.

SANTA ANA CANTANDO CLUB, Santa Ana, California, is directed by Leon Eckles and includes a membership of seventy-five which forms an excellent male chorus. The next concert is scheduled for February 18.

ART

JESSIE ARMS BOTKE, whose painting decorates our cover this issue, has been called the "American Rousseau," so delightfully is she concerned with exotic birds and their luscious plumage, with strangely luxuriant gardens. She is especially famous for her paintings of white peacocks. Her decorative conceptions of both birds and flowers have always the firm basis of reality, for she has made an exhaustive study of them. Her vast experience as a tapestry designer in New York with the Herter Looms has helped make her authoritative in her chosen work.

Peacocks, macaws, flamingoes, cockatoos, parakeets, even prosaic geese and gulls, are pictured with fascinating compositional and chromatic effect by Mrs. Botke in her paintings at the Stendahl Galleries this month. Her latest decorative flight is with fish. She starts out accurately drawing blue and green fish going into coral reefs and coming out white with purple spots, and cites William Beebe, whom she reads voraciously, as her authority for such apparent liberties.

Cornelius Botke, who is exhibiting jointly with Mrs. Botke at the Stendahl Galleries, has an equally imaginative talent, a capacity for touching prosaic California landscapes to decorative beauty, both as to linear and tonal values. It takes a poet to build up from architectural renderings to such lyrical conceptions as he gives us in "California Pastoral," and in his latest group of water colors of the High Sierra. Mr. Botke has won numerous prizes for both his paintings and etchings. Mrs. Botke is probably best known for her mural decoration for Ida Noyes Hall, University of Chicago.

LOS ANGELES MUSEUM, Exposition Park, Los Angeles, California, announces the following exhibitions for January:

- The Camera Pictorialists,
- Winold Reiss gallery of Glacier National Park Indian Portraits,
- Provincetown Artists,
- Combined gallery of Matulca and Clivette.

SAN FRANCISCO ART ASSOCIATION, 800 Chestnut Street, San Francisco, California, announces as the opening 1931 exhibition a collection of kakemonos of Kikumatsu Nogami beginning January 5. Nogami is sponsored by the artist Chiura Obata, who exhibits in February. The kakemonos are of special interest because, while retaining all the essential features of the ancient art, Nogami has adapted the mountings of the paintings to conform to the American home.

LAGUNA BEACH ART ASSOCIATION, Laguna Beach, California, holds its mid-winter exhibition through January. The exhibitors are California painters with several from outside states, showing about a hundred paintings in oils and water colors.

PALACE OF THE LEGION OF HONOR, San Francisco, California, announces exhibitions for the month of varied and interesting character.

January 1-31: Showing of twenty-five old masters of the Italian, Dutch, Flemish, French and Spanish schools, one painting by each artist.

January 2-31: Exhibition of Cambodian heads in bronze and stone.

January 5-31: Exhibition of oil paintings by Cleveland artists.

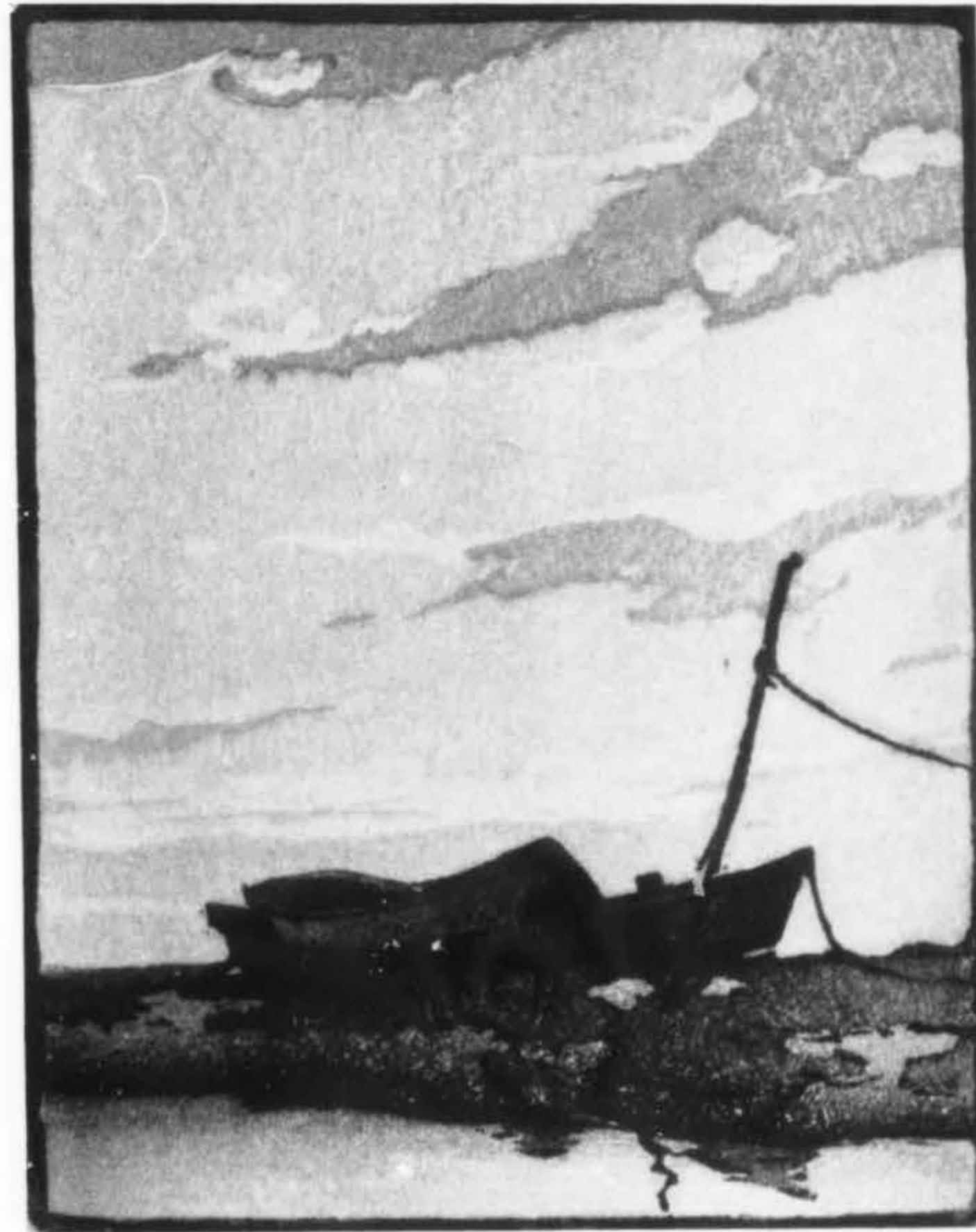
Jan. 8-Feb. 7: Exhibition of scroll paintings on paper and silk, screens and water colors, and also of wood block prints by Chiura Obata and his late father, Kokuichi Obata.

January 20: A one-man show, a collection of the works of the contemporary painter, Giorgio di Chirico.

KINGSLEY ART CLUB, Sacramento, California, holds exhibitions at the E. B. Crocker Art Gallery and announces the following for the month:

Opening January 5, Lucretia Van Horne shows water colors.

January 19, exhibition of ceramics, and talk by Agnes da Ponte Berne.



THE ETCHINGS AND COLOR PRINTS OF RICHMOND I. KELSEY, SCHOOL OF THE ARTS

THE Art League of Santa Barbara displayed at 15 East De la Guerra Street, during December, a charming group of etchings and color "lino" prints, which were effective in their decorative masses of color. The original sketches are made with a soft pencil on bond paper, after which they are carved on battleship linoleum or cork linoleum and mounted. The battleship linoleum gives a smooth, flat printing which is the key block and the cork linoleum is used to produce various textures and broken color. There are many delicate processes, most of which require much practice to perfect, and all of which are shown in this collection of pictures. In the beautiful print, "Santa Ynez," the sky block was printed with forty different impressions, giving a luminous depth and atmosphere.

The tools necessary to produce these lino prints are a wood carver's set and oil paint, the latter mixed on a marble palette. To apply the pigment, a Brayer brush is used and the contracts are made with an old-fashioned letter-press. The paper used is the Ho Sho Japanese Mulberry paper, which responds most readily to this method.

The completed sketch is transferred in reverse to the surface of the linoleum. The details and lines are then carved onto the first block or key block. These definite outlines are to this process what leading is in the making of stained-glass windows.

This key block makes offsets onto the surface of other blocks of the same size, an offset being a print in reverse. From these, color blocks are carved which carry large areas of different colors. Each is printed, one after another, until the desired effect is obtained. The differences observed in the varying prints result from the manner in which the color is applied to the block, the material used, the amount of oil employed, and the pressure of the press.

"Morning Mist" and "The Desert" are fine examples of broken color, and "The Sicilian Fishing Boats" of lines in harmonious composition. Each picture has its own mood and connotes the poetry of art from which it sprang.

Cerena Sheffield.

PAINTERS' AND SCULPTORS' CLUB hold the annual exhibition throughout January in the rotunda gallery of the State Exposition Building, Exposition Park, Los Angeles, California.

AN EXHIBITION OF FRENCH PAINTINGS, sponsored by the French Consul is shown at 3753 Wilshire Blvd., Los Angeles, California, until January 15. The collection includes more than a hundred paintings, pieces of sculpture and a group of tapestries.

KANST ART GALLERY, 6182 Mulholland Highway, Hollywood, California, is holding an exhibition of one hundred paintings by well known artists.

BARTLETT GALLERY, 3358 West First Street, at Commonwealth, Los Angeles, California, was established by Dana Bartlett, primarily to supply the smaller American home with paintings suitable in size and composition, and especially those by American artists. Mr. Bartlett continues this policy and also holds one-man exhibitions.

STENDAHL GALLERIES, Ambassador Hotel, Los Angeles, California, hold during the month a joint exhibition by Jessie Arms Botke and Cornelius Botke. The former showing panels and decorations, the latter water colors of the High Sierras.

DALZELL HATFIELD GALLERIES, 2509 West Seventh Street, Los Angeles, California, show a collection of etchings by Childe Hassam and a carefully selected group of paintings.

SOUTHARD STUDIOS, Fifth Street at Maple, San Diego, California, opened last month with an exhibition of work by contemporary artists and artist-craftsmen of San Diego. Miss Margaret Smith is the director of the new enterprise.

BILTMORE SALON, Biltmore Hotel, Los Angeles, California, is holding during January an exhibition of paintings of American Indians by Kathryn W. Leighton.

HARRY LINDER GALLERIES, Cooper Arms Building, East Ocean Avenue, Long Beach, California, are showing until February 1 twenty-four canvases by Granville Redmond, famed for his paintings of California landscapes.

A. KATCHAMAKOFF, Hollywood sculptor, is making portrait busts of Dorrington and Sonny Littel, sons of Dr. and Mrs. Littel of Los Angeles. Mrs. Littel and the children are making their winter home in Palm Springs. The whole family, including the doctor are frequently seen at the El Mirador pool acquiring their winter coat of sun-tan.

THE ART CENTER of San Francisco, California, follows the plan inaugurated at the opening of featuring a group show the first two weeks of the month, and a one-man show the remainder of the month. A craft exhibition room is also fostered, with changing exhibitions, comprising work in metal, wood, ceramics, leather and textiles.

ALBERT HERTER and Mrs. Herter are busy in the East, at their home in East Hampton on Long Island, with commissions for portraits and decorations, but they plan to go to Morocco for the late winter.

ART LEAGUE OF SANTA BARBARA, 15 East De la Guerra Street, Santa Barbara, California, holds group exhibitions of the work of members, and one-man shows by members or by visiting artists.

FERN BURFORD GALLERIES, Hotel Laguna, Laguna Beach, California, opened in December and continue a remarkably fine showing of paintings.

BARK N' RAGS, 729 North Western Avenue, Los Angeles, California, shows throughout January etchings by Arthur Millier.

NICOLAI FECHIN has placed his portrait of Lillian Gish in the Art Institute at Chicago as a permanent exhibit.

FINE ARTS GALLERY, Plaza de Panama, Balboa Park, San Diego, California, is open free to the public every day except Monday. Interesting exhibitions are held each month, and the gallery has a particularly fine permanent collection.

PALM SPRINGS ART SCHOOL, Palm Springs, California, was organized last season, and is now open for the winter work under the direction of Ivan Messinger and M. Katchamakoff. The former has an outdoor sketching class and the latter teaches sculpture.

WICHITA ART ASSOCIATION, Wichita, Kansas, is holding the fourth annual exhibition of contemporary block prints from January 11 to 25. The work of artists living in America is accepted.

NATALIE HAYS HAMMOND, daughter of Mr. and Mrs. John Hays Hammond, held a one-man exhibition of oil paintings, water colors and drawings at the International Art Center of the Roerich Museum, New York, last month.

FREDERICK ALLEN WHITING, president of the American Federation of Arts, has established his home in Washington, D. C., and gives all of his time to the work of this national art society. Mr. Whiting was formerly director of the Cleveland Museum of Art.

FRANK GARDNER HALE of Boston, master designer of jewelry and enamels, after an exhibition in Washington, comes to the Pacific Coast to lecture and exhibit in Oregon, California and other States, by special invitation.

THE TWELFTH BIENNIAL EXHIBITION OF CONTEMPORARY AMERICAN OIL PAINTINGS at the Corcoran Gallery of Art, Washington, D. C., continues through January 11.

M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park, San Francisco, has a permanent collection of Oriental bronzes, ceramics, pottery, carved ivory and textiles that are of universal interest. Helen Gordon Barker lectures on these exhibits during the month.

EAST-WEST GALLERY, Western Women's Club, 609 Sutter Street, San Francisco, California, is open to the public every day, including Sundays and holidays, ten to ten. Group paintings and one-man shows vary the programs.

STANFORD UNIVERSITY ART GALLERY, Palo Alto, California, exhibits for the month a group of nearly 100 photographs made from the Pueblo and Navajo Indians of the Southwestern States of New Mexico and Arizona.

PASADENA ART INSTITUTE, Carmelita Gardens, Pasadena, California, holds through January the annual exhibition of all California artists. Oils, water color, etchings, and sculpture make up an interesting show.

THOMAS L. HUNT is holding a one-man show of marine paintings during the month at the Fern Burford Galleries, Laguna Beach, California. Opening January 15, Charles Partridge Adams will use one of the galleries for an exhibition of California and Colorado landscapes.

CATHERINE G. POLK GALLERY, 110 West Ocean Ave., Long Beach, California shows during the month of January, pictures of dogs in oils, water-colors and etchings by Edmund Osthaus; Venetian and Oriental scenes by Dido Ribeowsky, also joint exhibit of paintings and etchings by Albert James Dewey and A. S. Marshall of New York.

DRAMA NOTES

COMMUNITY PLAYHOUSE, Pasadena, California, announces programs:

To Jan. 3, "Bird in Hand" by John Drinkwater.

Jan. 5, Second Special Production for members.

Jan. 8 to 17, "Cock Robin" by Phillip Barry and Elmer Rice.

Jan. 22 to 31, "Her Shop," by Amee and Phillip Stuart.

Jan. 19, special performance, Micho Ito.

THE WORKSHOP has become the experimental portion of the Community Playhouse of Pasadena, California. The plays are given in the Recital Hall and are directed, staged and costumed and acted by the students of the School of the Theater, and by the junior members of the Association. The programs are given on alternate Saturday evenings.

Jan. 10, "Patchwork," by George Miles.

Jan. 17 and 24, "Impressario."

DRAMA BRANCH, Community Arts Association, Santa Barbara, California, offer a season of six plays at the Lobero Theater, under the direction of Irving Pichel. The season opened in October and will close in February. One play is given each month, the current program is:

January 15-16-17, "The Return of the Soldier" by John Van Druten, from the novel by Rebecca West.

LAGUNA BEACH COMMUNITY PLAYERS, LTD., under the direction of George Dunham, are particularly interested in the production of original plays,



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and are a part of the Harold F. McCormick Foundation. Productions are given each month in the Playhouse.

CIVIC REPERTORY THEATER, sponsored by the Bowl Theater Association, presents twelve plays in the 1930-31 season at the Music Box, Hollywood, California. In January "Porgy" by Dorothy and DuBose Heyward, followed by "The Mob" by John Galsworthy.

TEATRO TORITO, 27 Oliver Street, Los Angeles, California, is the home of the Yale Puppets. The schedule of performances now include Tuesdays, and is as follows:

Tuesday and Thursday at 9 p.m., Revue Intime.

Wednesday at 9 p.m., My Man Friday.

Friday and Saturday at 9 p.m., Uncle Tom's Hebb'n.

Saturday at 3 p.m., Children's matinee.

COMMUNITY PLAYERS, Riverside, California, having achieved their first ambition, the ownership of a theater of their own, are proceeding with other ideals. They present, under the direction of Janet Scot, a play a month in the first week of the month. The selection for January is "Craig's Wife."

PANDORA COMMUNITY PLAYERS, Redondo Beach, California, give a group of one-act plays each month under the direction of Ione Gale Ihm, varied occasionally by a three act play. In January "The Swan" by Molnar is programmed.

CLAREMONT COMMUNITY PLAYERS have their home in the Little Theater in Padua Hills, near Claremont, California. Members meetings are held the third week of each month, when groups of one-act plays are given on Tuesday and Wednesday evening. The current dates are January 20-21. Public performances are scheduled for the first week of each month. The next play is "The Silver Cord," February 3 to 7.

THE LITTLE ART THEATER, Laguna Beach, California, announces the production of a comedy satire on Laguna Life, written by Stephen Chalmers, recently elected president of the organization.

PILGRIMAGE PLAY, is to have an entirely new outdoor theater at Cahuenga and Highland Avenues, Hollywood, California, for the season of 1931. The new structure is of concrete and will have a seating capacity for about fifteen hundred persons.

COMMUNITY THEATER GUILD, Santa Monica, California, use the Miles Playhouse for their productions and give one play each month under the direction of J. Leighton Leigh.

THEATRE D'ART is the title of the little French theater in San Francisco, California, on Washington street, where each winter Andre Ferrier presents a group of French plays.

RALPH HERMAN PLAYSHOP, 1141 Gower Street, Los Angeles, California, announces an "Eleven-Fifteen Revue" each evening in January, following the usual theater hour.

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.

SCHOOL OF THE THEATER, Community Playhouse, Pasadena, California, opens the Spring term of the third year, under the personal supervision of Gilmor Brown. Charles F. Prickett is business manager.

COMMUNITY PLAYHOUSE PRODUCTIONS of the Western Women's Club, Sutter at Mason, San Francisco, California, are under the direction of Baldwin McGaw and sponsored by the Club. One play a month is presented, giving three evening performances and one matinee.

THE PASADENA COMMUNITY PLAYHOUSE second annual one act play tournament for junior and senior high schools will be inaugurated January 2, with entry blanks to be mailed to more than a hundred schools in the State of California. Under the plan of competition, each school produces its play in its own auditorium. Judges, selected from various civic organizations, select a group of the best productions which are presented in the finals to be held at the Pasadena Community Playhouse, Pasadena, California, March 16, 1931 at 8:15 p.m. Valuable trophies and cash awards are the prizes which go to the winning schools.

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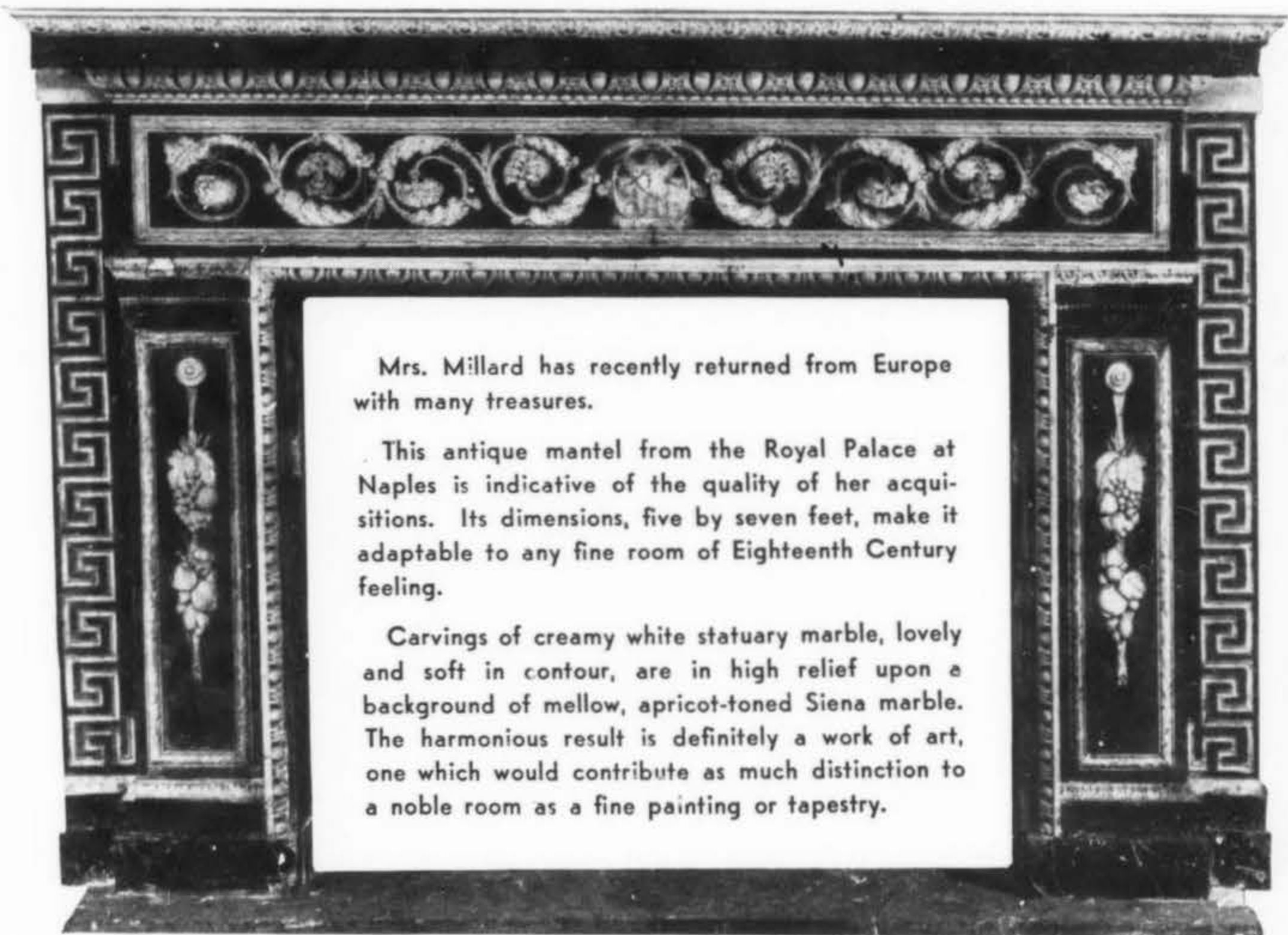
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Terra Cotta by Andrea della Robbia
 Stucco Relief by Luca della Robbia
 XIIIth Century Madonna Polychrome
 Stucco by Benedetto de Maiano



Mrs. Millard has recently returned from Europe with many treasures.

This antique mantel from the Royal Palace at Naples is indicative of the quality of her acquisitions. Its dimensions, five by seven feet, make it adaptable to any fine room of Eighteenth Century feeling.

Carvings of creamy white statuary marble, lovely and soft in contour, are in high relief upon a background of mellow, apricot-toned Siena marble. The harmonious result is definitely a work of art, one which would contribute as much distinction to a noble room as a fine painting or tapestry.

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COMBINING STYLES

An interesting example of subtle combination of styles is shown in this living room. The fireplace of modified Italian Baroque dominates the room, and is skilfully surrounded by French, Spanish, and English pieces. The chimney breast is ornamented with a fine old Italian hanging.

The rug, which forms the foundation of the room, is an exceptionally deep pile Chenille of a rich Havana gold, and accentuates the delicate warmth of the walls. The draperies are of embroidered satin damask of gold. The furniture coverings are of imported Italian fabrics in rich colorings of rust, green, gold, blue, and red.

The ceiling (not shown in illustration) is painted in the Florentine style, with the traditional ornamental straps of wrought iron.

The piquant little room to the left has walls of persimmon shades, with smooth glazed finish, and ceiling of a lighter tone with restricted border of ornament around the edge. The draperies are of dull art satin with wide blocks of color, ranging from rich rust henna through five shades to a buff or cream. The breakfast set is in the contemporary manner, using traditional Chinese lines and decorated in desert colorings, with spots of brighter colors brought out in the motifs on the table top and doors of the cabinet. The floor is of hard rubber blocks in varied shades of brown. The light fixture was brought by the owner from the Orient.

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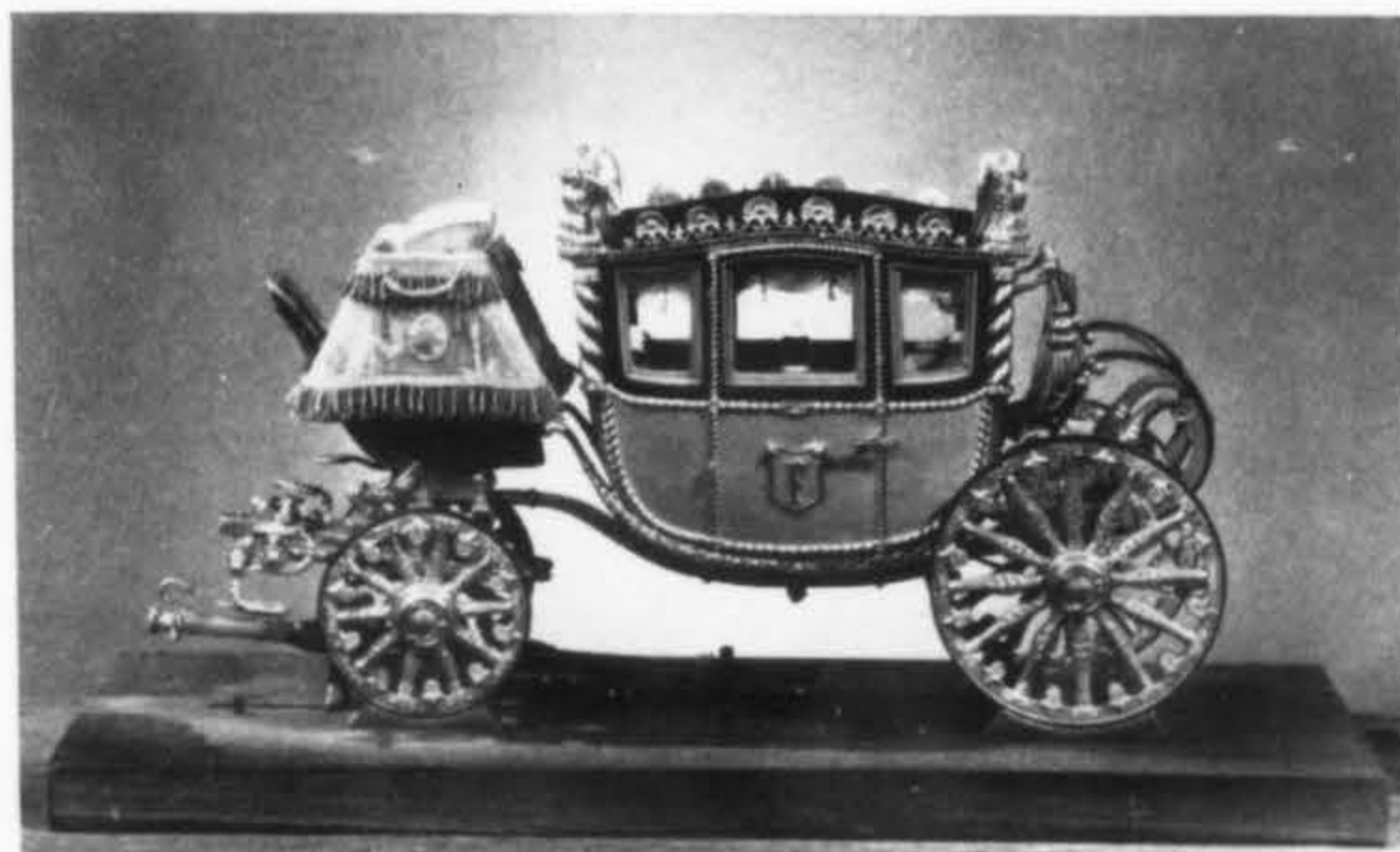
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AND now it is the miniature model coach which fashion decrees should adorn the drawing room. Some are relatively plain, having for their inception the utilitarian coaches of early Americana; others are works of art, being well executed replicas of European royal equipages. One of this type is here pictured. It is a miniature model of a coach used by Napoleon and is of exceptional beauty, with every detail of the ornate decorations perfect. The body of the coach is finished in a soft blue tone with gold trim and the running gear is crimson and gold. This particular coach has an assured future as it has been selected as the model to be used by the Fisher Body Craftsman's Guild in a national miniature model coach competition.



Silver work of Marta af Ekenstam, Swedish master craftswoman. The objects shown here are a silver salver, a bonbon dish, a cigarette lighter and a tea-strainer. The tea-strainer, shown at the left, is tipped sidwise when pouring and returned to a vertical position to drip into the little catch-basin below.

Photograph by Jessie Tarbox Beals.

AS an example of the thorough training for craftsmanship which prevails in Europe, the record of Marta af Ekenstam is outstanding. Born of a noble family whose traditions opposed her entering the life of a craftsman, she came to the work with more than ordinary talent.

Wherever she studied in the schools of Sweden, Marta af Ekenstam received prizes and special recommendation. Eight years of high school at Malmo were followed by a technical course in the trade school there. She further prepared herself by taking a course at the Sloyd School in Stockholm and at the Naas Sloyd Teachers' Seminary. Then to the Teachers' Seminar des Deutschen Verein in Leipsic, where she received a diploma

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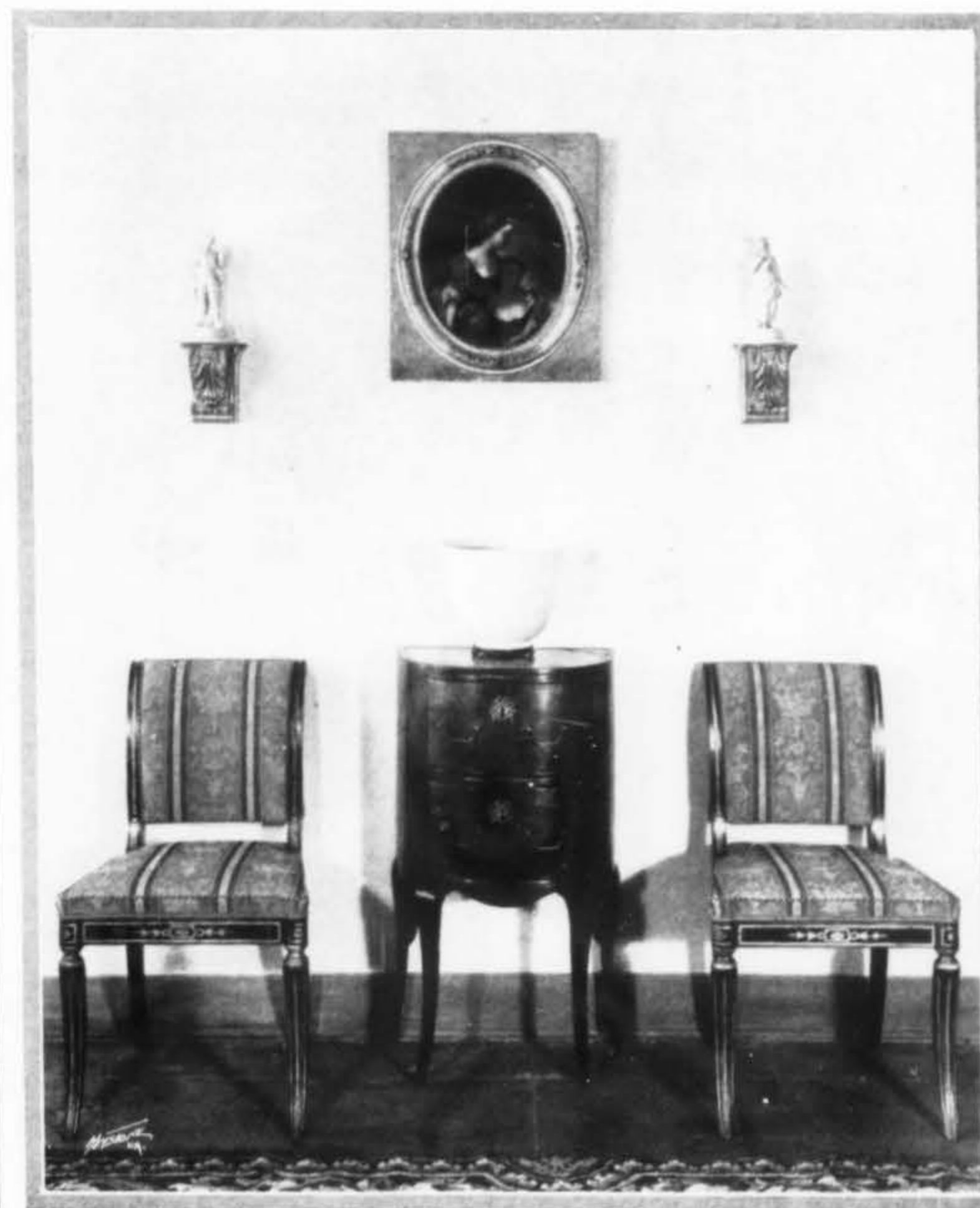
to teach in Germany. Fellowships, certificates as metal craftsman, and master certificates from the societies in Sweden, followed in rapid succession. All the titles and honors which Europe can shower on her gifted artists were the reward of this young woman's hard work in the schools.

Hand-wrought iron and steel work, including tool-making for arts and craft work; architecture, modeling, designing and drafting in the famous studios of Leipsic and Munich, were some of her activities. In Munich she made a special study of metal-oxidizing in the studio of George Buchner. As a tutor and teacher she became so expert that she was sent by the Swedish government to Naples to teach in the Institute Pareggiato di Magistero Superiore Femmine Suor Orsola Beni Casa.

Her government next called upon her to serve on a research expedition to London, and then to be director of a museum.

Besides the prizes and honors received for her exhibitions in her native land, Mme. af Ekenstam has exhibited by invitation at the Gieves Art Gallery in London, at the Salon d'Automne in Paris, and in the Arts and Crafts Show at John Wanamaker's, New York.

This master of Europe's expert craftsmanship now has her own shop at Pasadena, famous throughout the world as the home of people who appreciate the arts.



ANTIQUE furnishings, no matter how lovely of themselves, show to best advantage skillfully grouped, and small formal arrangements against a wall are best suited to emphasize their beauty. One of these charming little groups, shown by W. Jay Saylor in his Los Angeles rooms, includes two Louis XIV pieces, a small rosewood commode with sunken marble top, and a very rare painting on convex glass; two soft Dresden figurines dated 1750; two original Directoire Adam chairs in dark green and gold; an old white Satsuma bowl. In composition, color, and harmony of spirit, this arrangement could hardly be improved.

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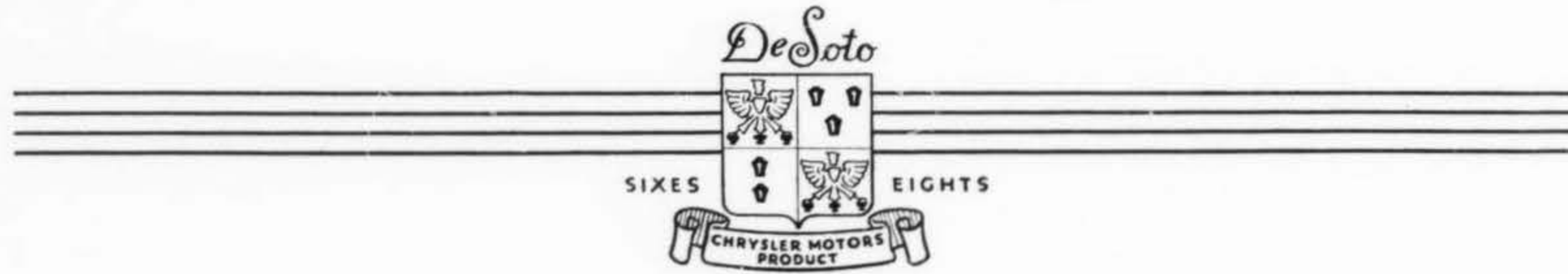
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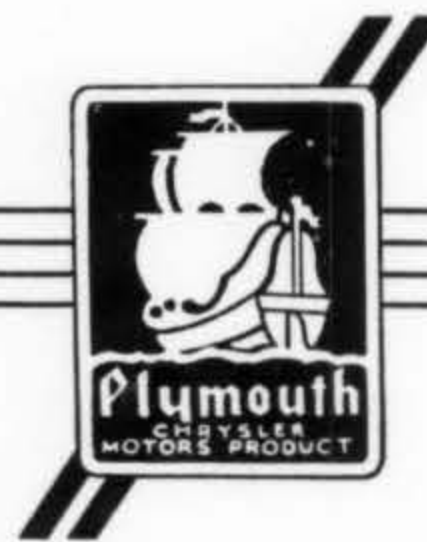
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Publisher's Comments

THIS issue marks the second anniversary of California Arts & Architecture. While the preceding magazines, Pacific Coast Architect and California Southland had been published for many years, the majority of our readers have become acquainted with California Arts & Architecture since the February 1929 issue. To our old friends as well as new we offer our most sincere thanks and appreciation for the support and encouragement you have given us in our desire to give the West Coast a magazine second to none in the country. You have been most generous in your subscriptions and we hope that you will continue to read and enjoy every issue. Also, that you will continue to mention our magazine to your friends. It is through the generous support of advertisers that we are able to publish such a fine magazine and to them we are grateful. In travelling around the State we find the magazine is read and admired everywhere. This reader interest assures results to advertisers and we respectfully suggest that our readers favor the advertisers who make possible a magazine of such fine quality. In this number we have made several changes which should benefit subscribers and advertisers, alike. The magazine is edited for your enjoyment and we welcome suggestions for further improvement.

PRICES generally are lower than for many years. This may not offer so much inducement to spend money for articles where the saving is but a few cents on a few dollars; but it is a wonderful time to build. Interest charges on borrowed money will be more than met by the savings in building costs. It is the wise man who takes advantage of the present opportunity, knowing that, as business improves, depression prices for materials will be withdrawn and the cost of buildings will increase. There can be no better time than the present to consider the advantages of a new building—how much will it cost, when should it be started, how long will it take to build? These facts are essential for a sound decision.

The fact that every new building contract increases general employment, and helps so much to bring back general prosperity, should not be overlooked. Where there is need and space for building, there exists at the present time both opportunity and obligation, to be controlled, undoubtedly, by judgment and foresight.

A UNIVERSAL Congress of Arts and Sciences, to be held at Los Angeles in 1935, and every five years thereafter, is a project brilliantly conceived, definitely under way, and freighted with golden possibilities for the cultural life of California.

It is the World's Fair and Olympic Games idea applied to fields of human activity somewhat removed from commerce or athletics, but no whit less important than either. It contemplates holding in Los Angeles the grand finals of international competitions, in music, drama, architecture, painting, sculpture, literature and the various sciences.

Theodore Repay is the founder-president of the enterprise, which is engaging the serious attention of Orra E. Monnette, banker and chairman of the Los Angeles Public Library Commission, and L. E. Behymer, veteran impresario of Los Angeles. Major M. A. Strange has accepted the chairmanship of the executive committee. Under the guidance of these men the undertaking should achieve the measure of success which it deserves.



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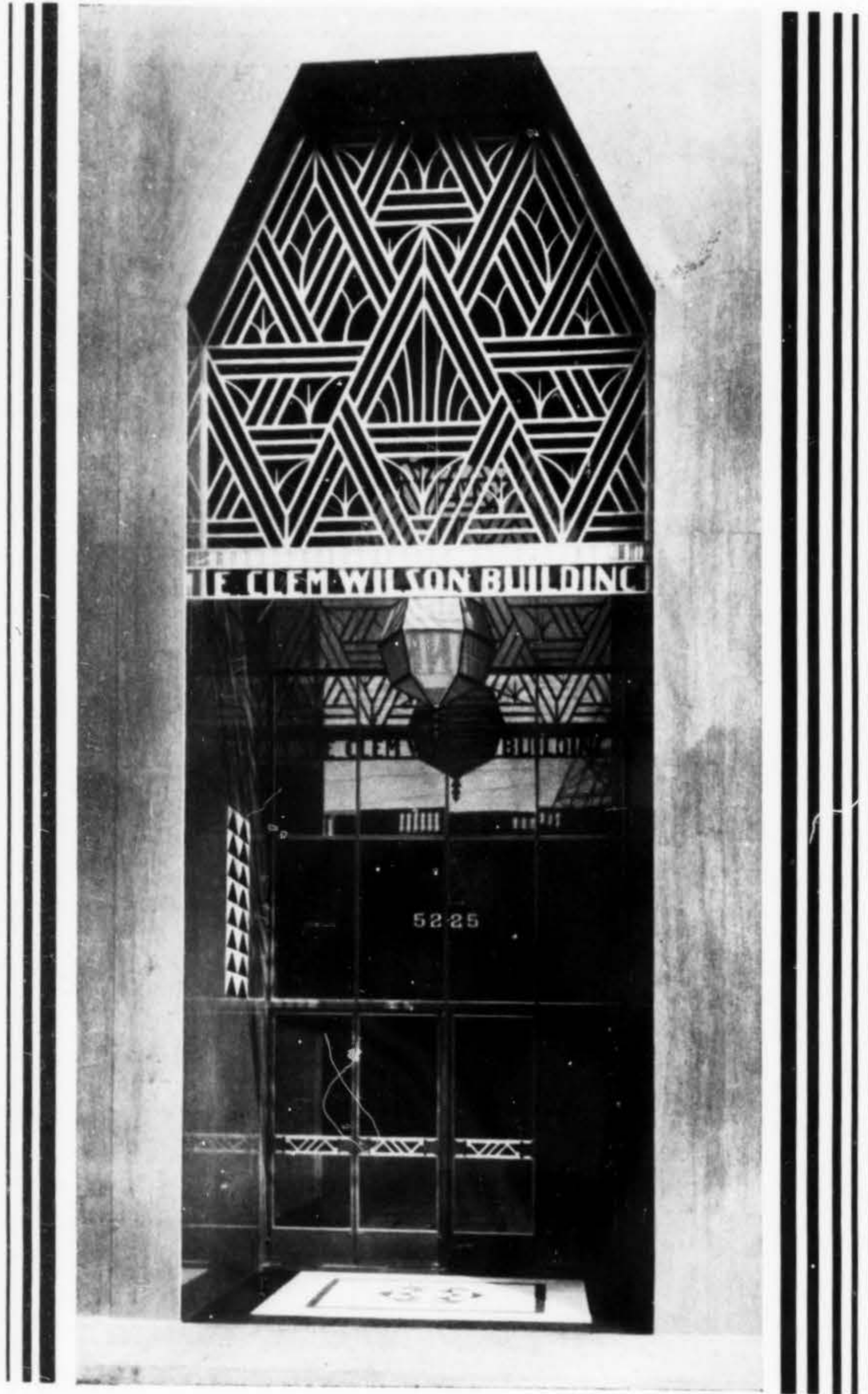
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*Editor's
Note
Book*

PAINTINGS of the old Spanish Missions executed sixty years ago, when much that has now fallen was still standing, are on exhibition at the Los Angeles Museum at Exposition Park. They were painted by Edwin Deakin, pioneer California Artist and are being shown, and reproduced in the Los Angeles Sunday Times, by courtesy of Mr. Deakin's daughters. San Diego, San Carlos Borromeo del Carmelo, San Gabriel and San Antonio de Padua, Dolores and San Luis Obispo have been reproduced in the Times as we write; and the loss to the world of fine historic buildings is startlingly evidenced by the pictured condition of the last two in the seventies when the paintings were done.

Mission San Luis Obispo de Tolosa had a glorious portico across the front, which, could it be accurately restored, would make California famous by its own beauty alone. Any town in which such a building belonged could well afford to give up such portion of its main street as might be necessary in order to build again so handsome a front to its historic mission and gain the attending fame and the gratitude of all California.

Dolores, with its distinctive wide eaves, had an echo in the little attendant chapel whose deep-set window seems arched by great whale bones set against the wall. Its garden stone work, walls and steps made it as picturesque as the square of San Juan Batista, the most beautiful of all our historic town plazas.

The Pacific Area Foundation, recently organized in San Francisco, with Winfield Scott, President, Arthur H. Chamberlain of Pasadena, Secretary, and an equally strong Board of Directors, is functioning and will doubtless be attracted by these invaluable portraits of the missions of old, painted only one hundred years after they were built. Present at a meeting of the Section of Literature, Commonwealth Club of California, in November, these public-minder citizens—with Harr Wagner, publisher and one of the directors, enlisted the support and cooperation of this distinguished body and presented also the purpose of the Foundation in preserving and commemorating the Bret Harte country.

BRET HARTE'S country was also the country of Mark Twain in California, and Mr. Theodore Dreiser has written a letter from New York to Homer Henley, Chairman of the Section on Literature, Commonwealth Club of California, suggesting "that measures of some kind might be taken to either preserve, or commemorate by symbols, these regions themselves, or particular spots known to be mentioned by Harte and Twain."

The letter, which was read at the meeting of the Section, goes further and urges the investigation of the matter at once. "Whether these measures might prove to be legislative, as setting aside certain places for perpetual government protection; or whether other devices might be formulated to bring about some permanency of the literary auro which now invests this storied country, I am not wholly prepared to say.

"The whole matter is one that concerns me very much, and, it seems to me, should be the concern of every thinking Californian."

Mr. Winfield Scott, in showing colored lantern slides of the better known features of the Bret Harte country, made it quite clear that the Foundation of which he is President is organized for the very purposes indicated by Mr. Dreiser in his letter.

One of the most interesting and picturesque motor trips to be taken in California is through this country connecting it by high Sierra passes with Tahoe Tavern to Calaveras Grove, and by Sonora Pass to Mono Lake and back by Tioga to Yosemite.



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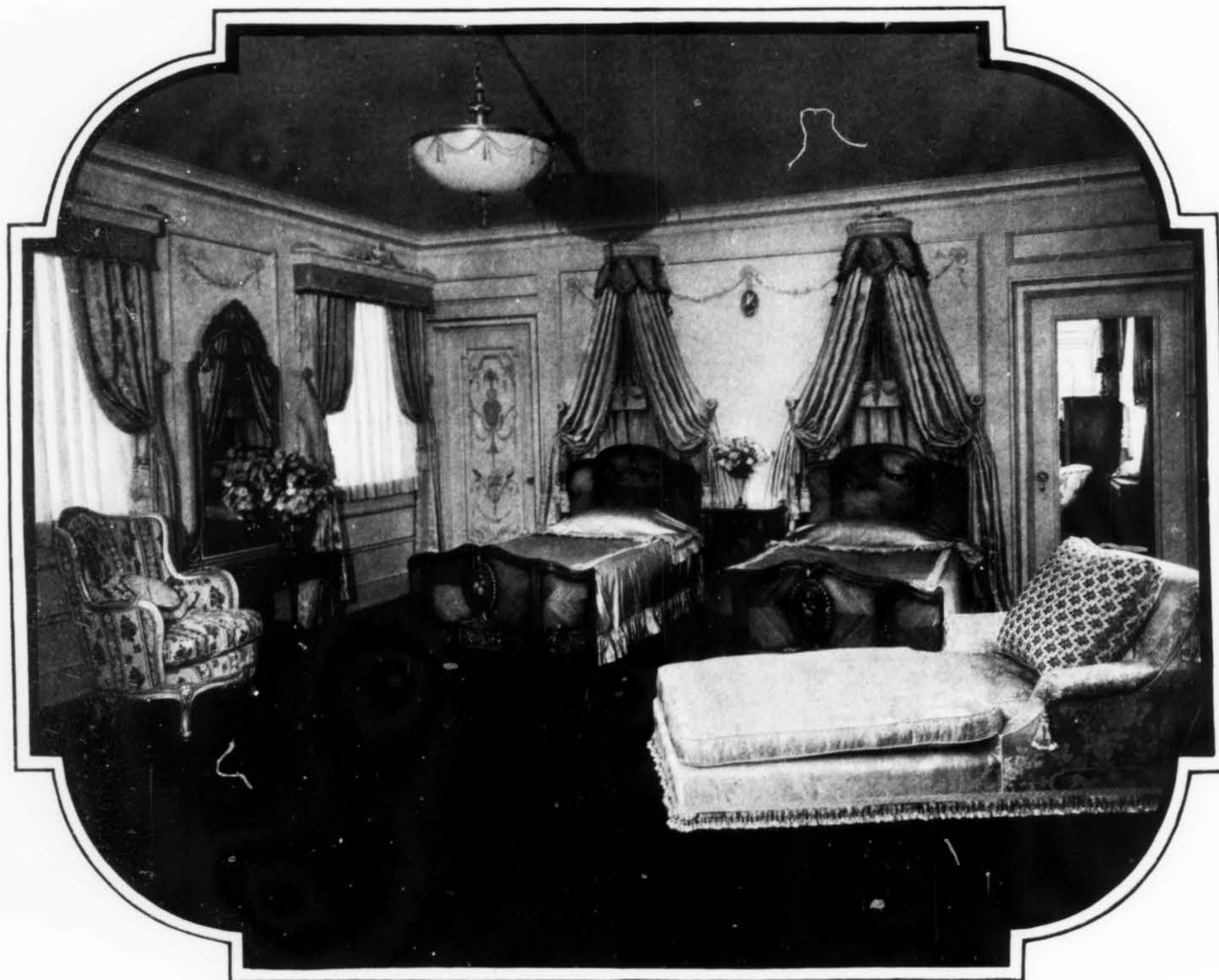
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CIVILIZATION

The last sculptural addition to the Los Angeles Central Library, symbolic of library, city and state; the work of Lee Lawrie.

NEW ART TREASURES FOR LOS ANGELES

*A Sculptor Wields the Chisel and the Stricken
Marble Grows to Beauty*

By FAITH HOLMES HYERS

AN EVENT which should be recorded in the art annals of the city of Los Angeles is the installation, last June, of the final interior sculptures of the Los Angeles Public Library. Doubtless, as these sculptures become better known, they will rank among the art treasures of California, for Lee Lawrie seems to have surpassed his former heights in creative originality and beauty in these three marble pieces which stand in the north stair hall of the Central Library—the statue of Civilization and two Sphinxes.

Those who are not familiar with the architectural sculptures of Lee Lawrie should find an opportunity for visiting the Los Angeles Public Library and walking around this building which has entrances on four city streets, examine and enjoy the

carvings, inscriptions and sculptures which bespeak the purpose and meaning of the building. Even a first view of the work of Lee Lawrie will cause the beholder to extend a vote of thanks to the Board of Library Commissioners and the Librarian who selected as architect of this municipal building one who not only had mastered the potentialities of simplicity and dignity inherent in modern concrete construction but who correlated his art with that of sculptor and painter.

"I should like to be merely one of three people to produce a building", said the late Bertram Grosvenor Goodhue, designing architect of the library, "i.e., architect, painter, sculptor. I should like to do the plan and the massing of the building; then I should like to turn the ornament over to a perfectly qualified sculptor, and the color and surface direction to an equally qualified painter—the designing 'triumvirate'."

The "perfectly qualified sculptor" was found in Lee Lawrie, who had worked with Goodhue in many notable buildings of America.

"In 1922, after a great many sketches for the work of the Nebraska Capitol," writes Lee Lawrie, "Mr. Goodhue and I arrived at a new kind of architectural sculpture that is essentially a part of the building rather than something ornate or applied.

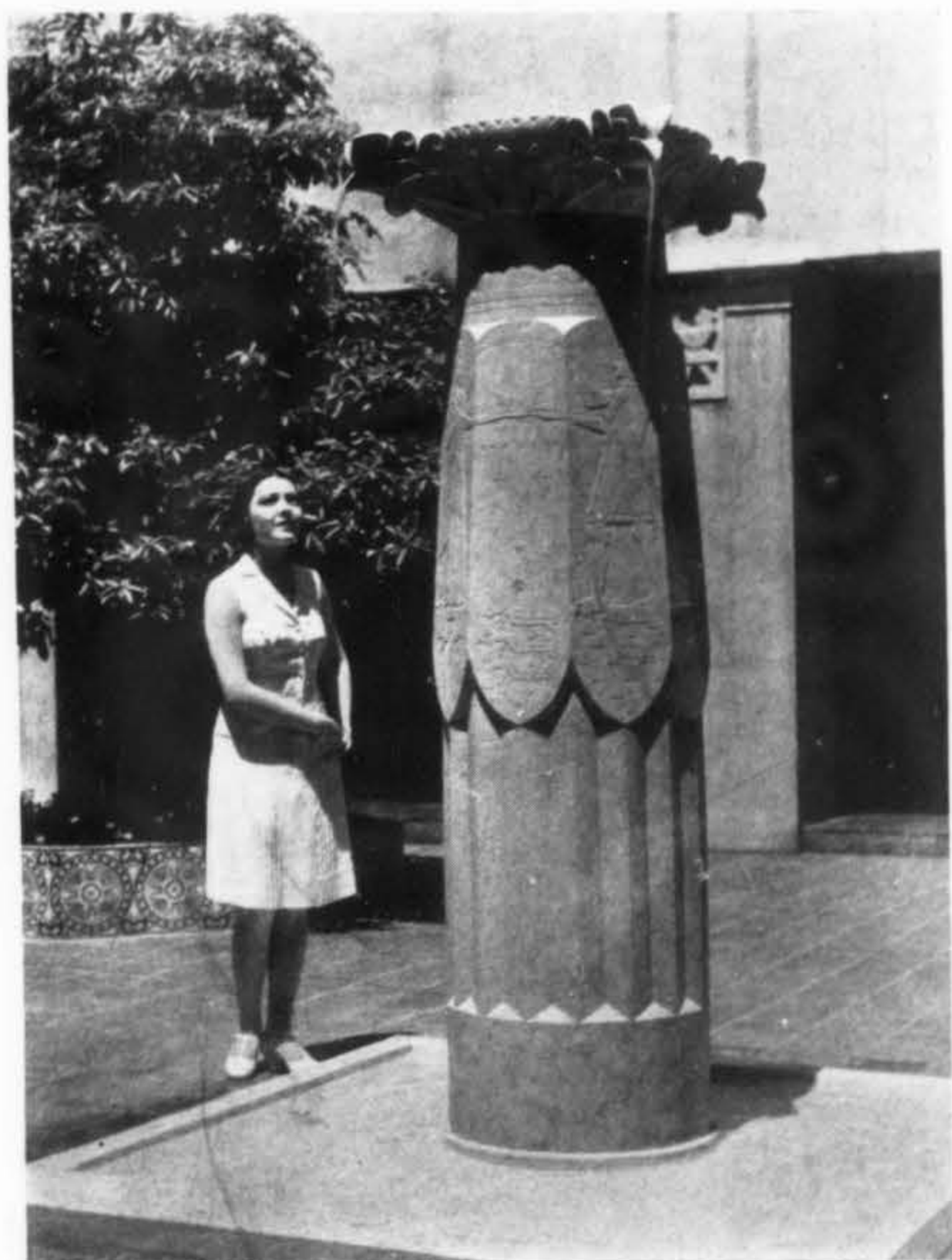
"For this Capitol, style is the wrong word—Creation it must be—a full, new expression at one bound. Sculpture, here, is not sculpture, but a branch grafted on to the archi-

tectural trunk. Forms that portray animate life, emerge from blocks of stone and terminate in historic expression.

"The work on the Los Angeles Library, while not resembling that of the Capitol, is germinated from the same idea."

"Forms that emerge from blocks of stone and terminate in historic expression" are ideally illustrated in the buttress figures on the Hope Street facade of the library. Here the figures of leaders of thought rise from the piers, forming a part of the structural elements. Those who were privileged to see the carver at work as the stone was cut away, following the lines of the plaster cast models, and witnessed the "emerging from blocks of stone" of the majestic head of Herodotus, the homely pate of Socrates, and the stately Justinian, caught something of the spirit of the creative sculptor, never to be forgotten.

The sculptural scheme includes decorative carvings and inscriptions for all six doorways and the tower, the symbolism and
(Continued on page 60)



Two views of the fountain by Lee Lawrie in the Children's Court.

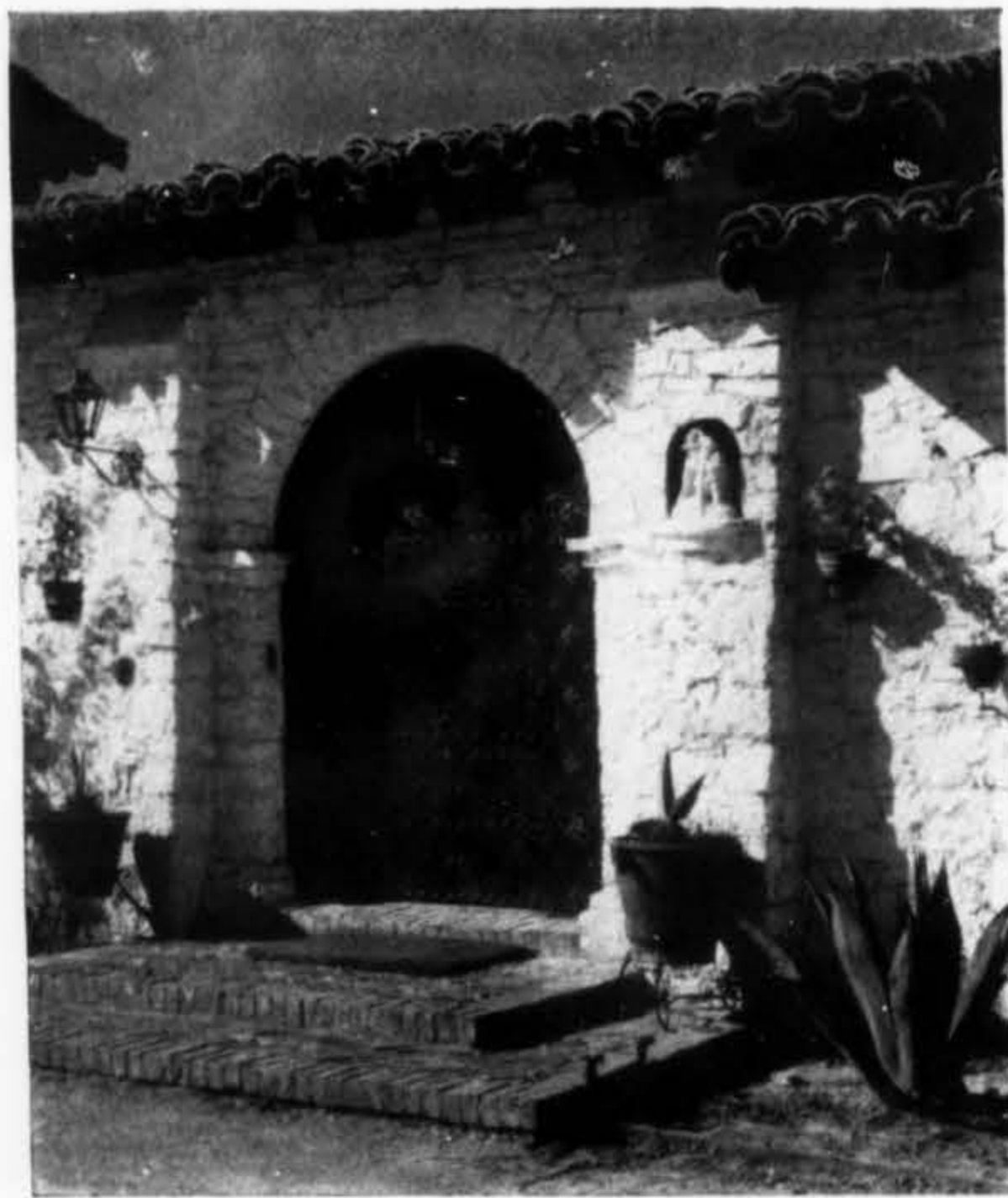


The owner conceived a vision of an hacienda that would appear to have been built in the early California days, by native labor, with additions put on from time to time as needed. This was very largely the plan that was carried out, but including, naturally, modern conveniences.



Photographs by J. P. Graham

Hacienda de los Amigos
The home of
Mr. Harold Mack
at Monterey, California.
Sidney B. and Noble and
Archie T. Newsom,
Architects.



Roofs of hand-made Spanish Mission tile were laid by eye, with wide projecting eaves and gables; even the rain water leaders are of hand-formed terra cotta. The site chosen was a large plateau quite near Del Monte Hotel, in a veritable forest of large oaks, free enough to receive an abundance of sun.

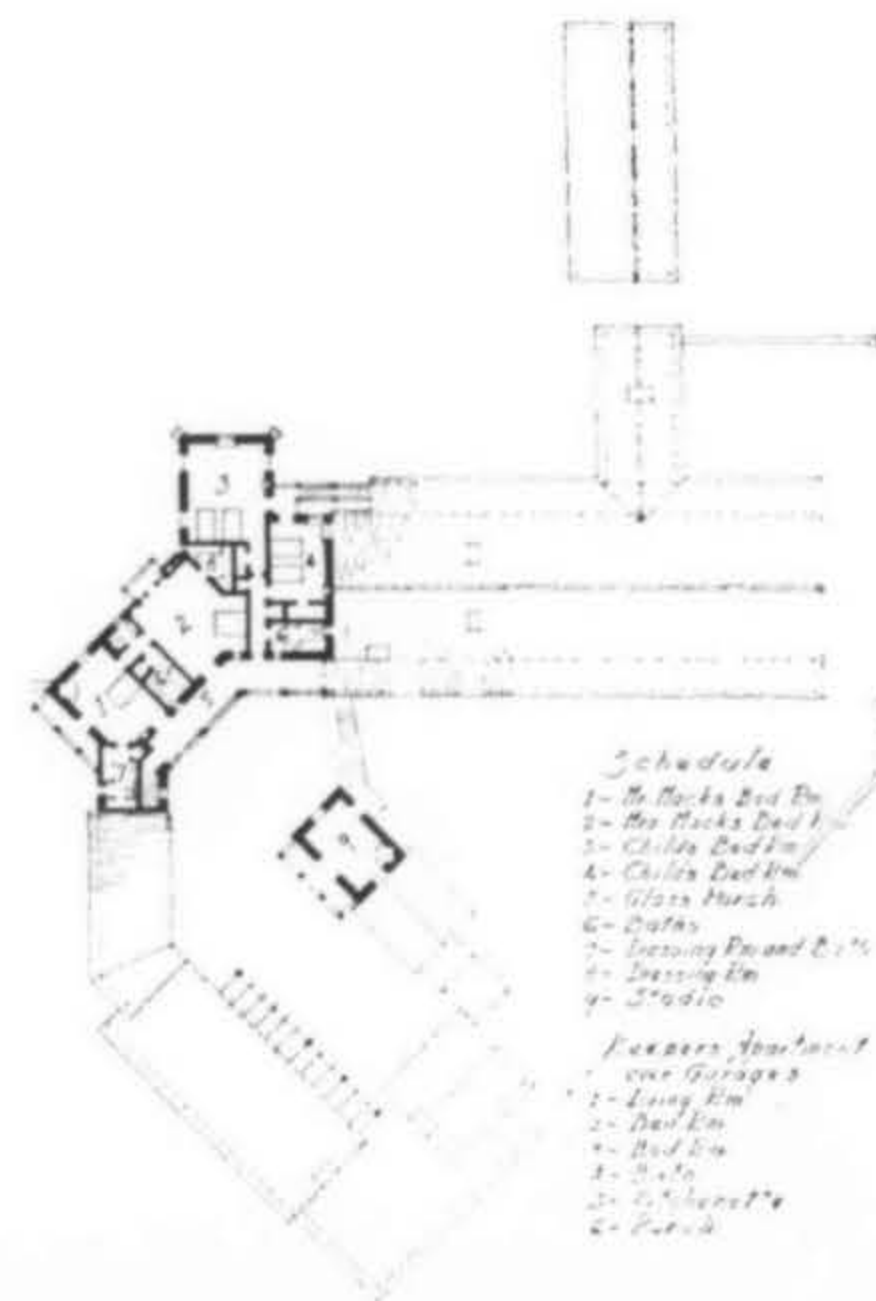
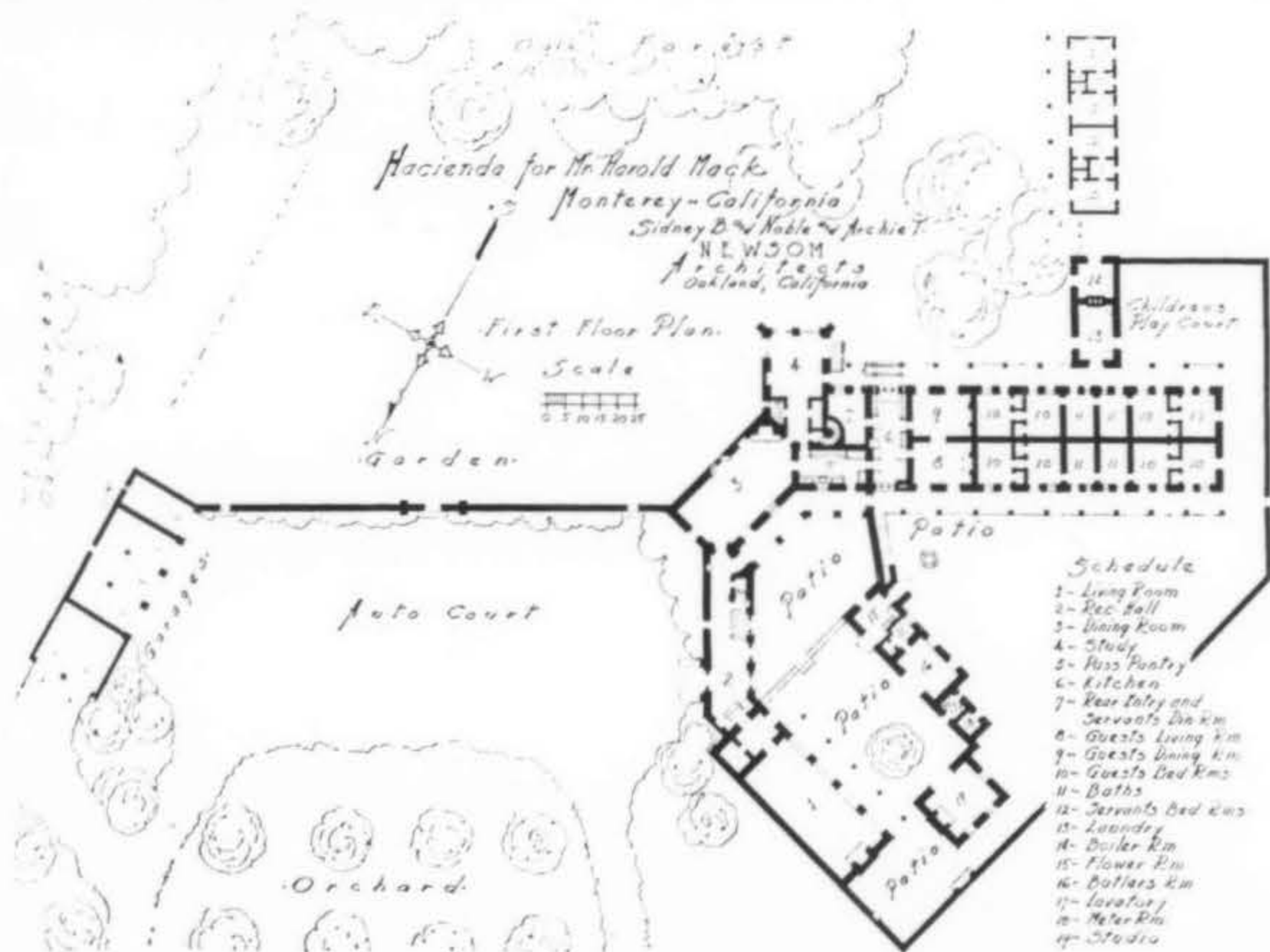


Stone found on the property, a chalky rock, was laid by eye in walls nearly three feet thick and given a heavy coat of white-wash, which soon discolored to an effect of age. Timbers were split and hewn from the redwoods of Santa Cruz.



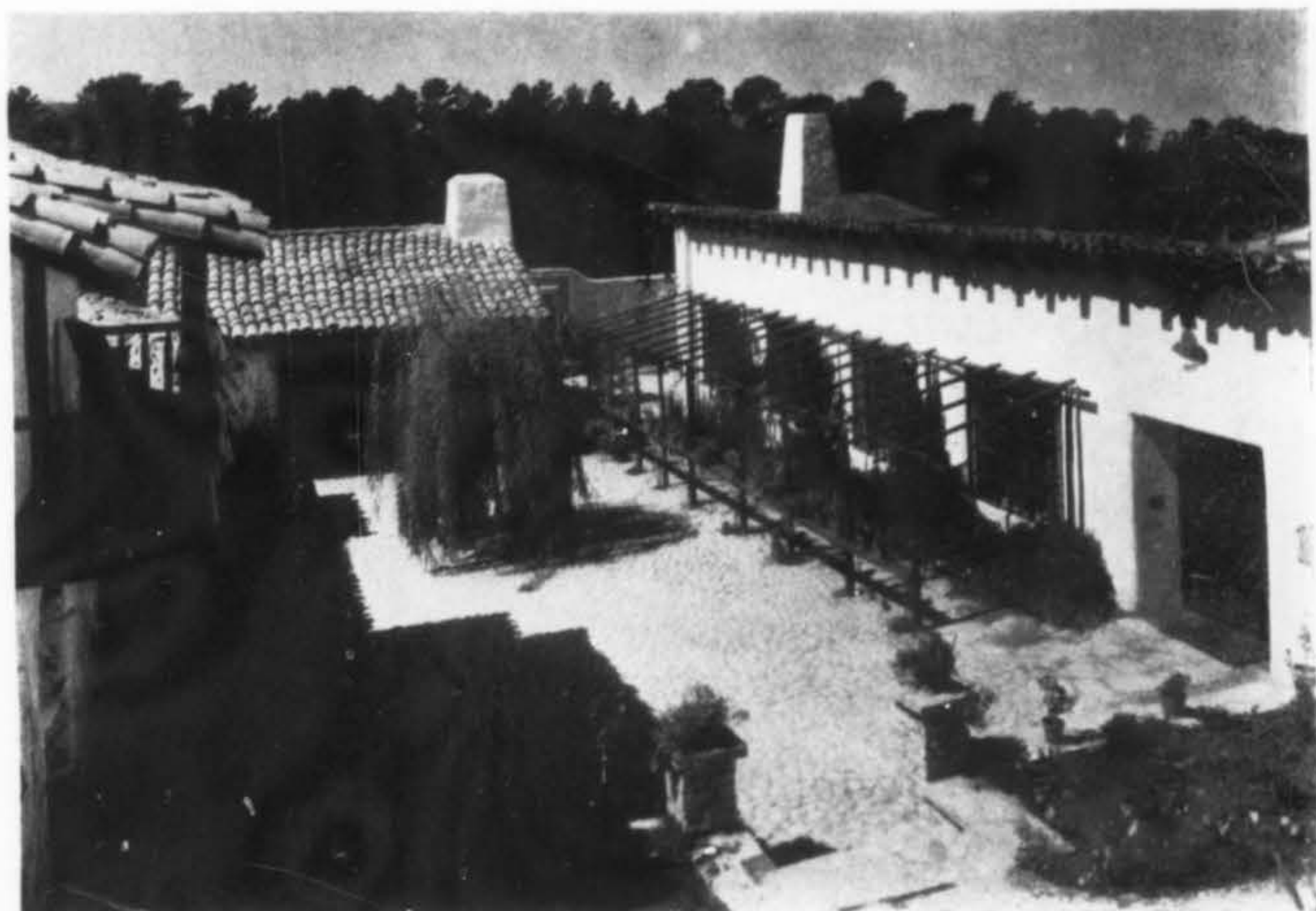
Since the predominating influence of the church was always evident in the life of Spanish colonies, much of the decoration was of a decided ecclesiastical spirit. The frescoes on the walls opposite the living room were painted by Maxine Albro, who spent much time in Mexico studying the character and technique of this type of decoration.

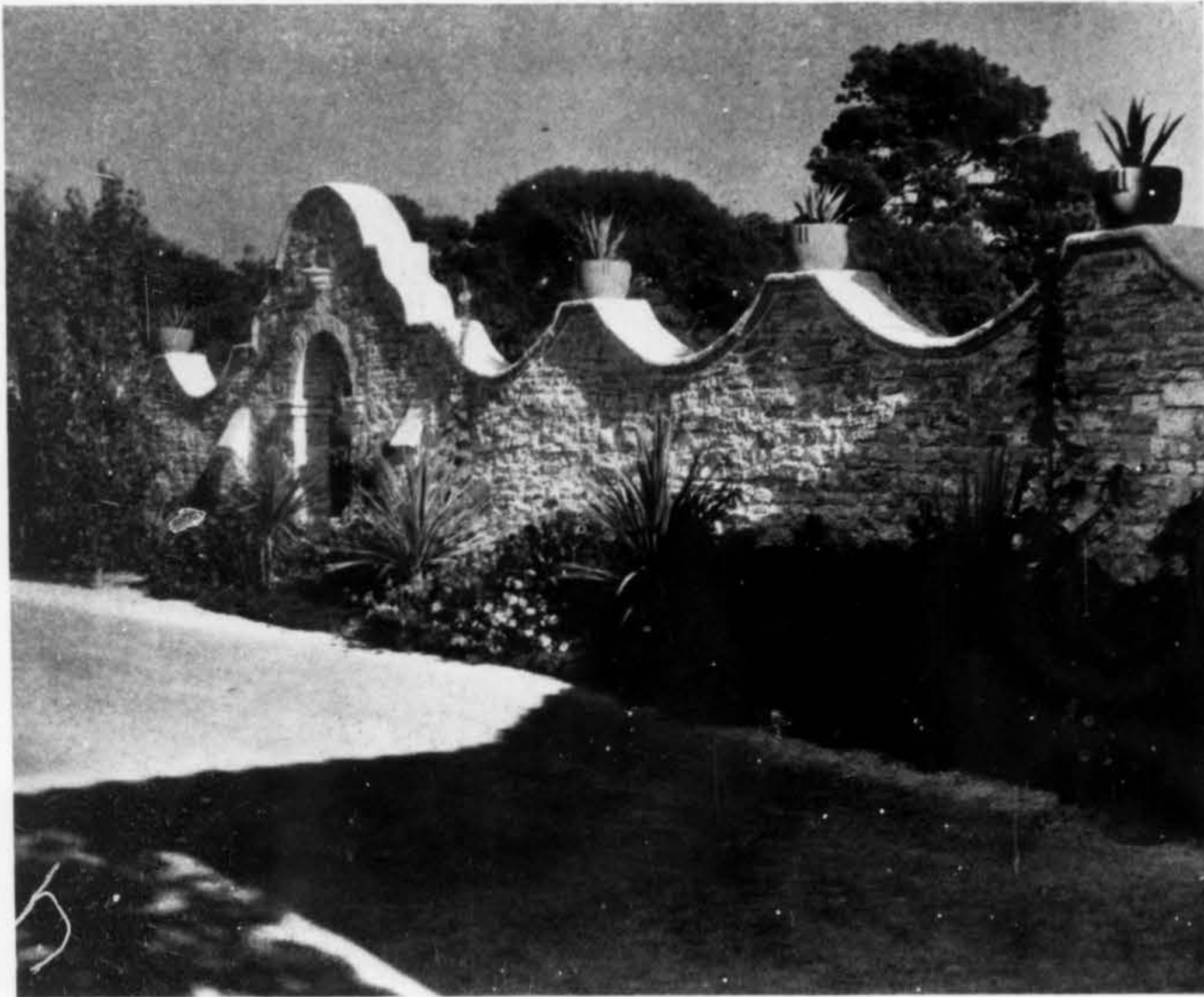
The second story is devoted to family quarters.



The old hacienda has ample guest quarters, craftsmen's studios, various patios arranged for work, play, the siesta.

Cobblestone pavements, flagstone walks, were laid to blend softly into the walls of the structure; rustic trellis work for vines, an abundance of flower pots, touches of half-timber with whitewashed brick nogging—all add to the desired character, help to create a sense of permanency, domesticity.





Porch floors in Mr. Mack's hacienda were made of brick laid in "herring-bone" pattern, then scraped to give a natural worn surface.

GLIMPSES OF A FRIENDLY HACIENDA AT OLD MONTEREY

Early California customs required the ranch house to be not just a family home, but a haven for wayfarers, almost a hospice where were welcomed neighboring rancheros, traders, priests, state dignitaries, traveling the long stretches of a primitive land. Guest quarters provided shelter, comfort, food, related in a friendly way to the daily life of the family, but not interfering too much. The several patios and wings of the Mack hacienda carry on this tradition.

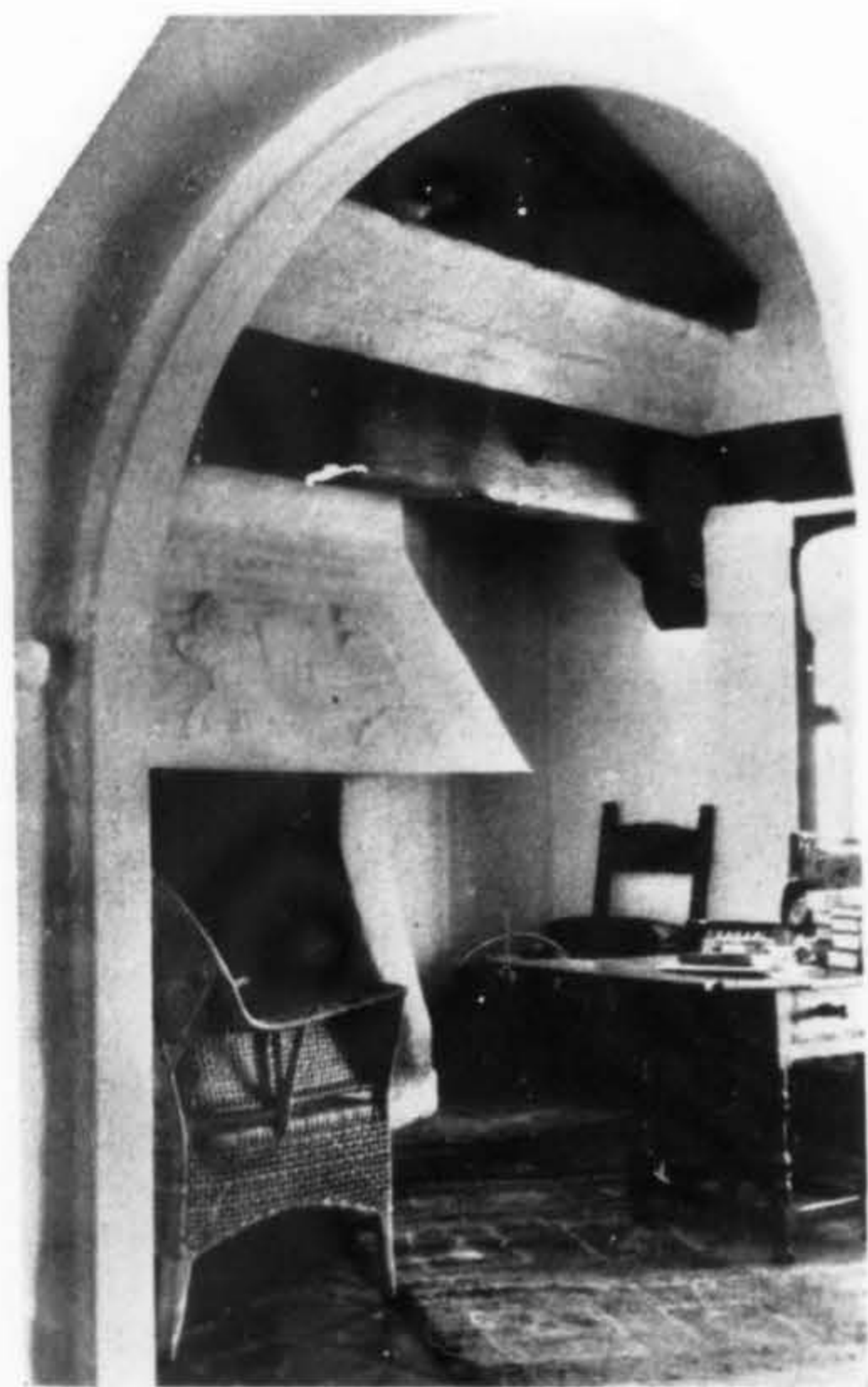
From Mexico and Spain Mr. Mack brought many fine bits of craftsmen's art, such as the old well curb shown below.





Inside the hacienda, the walls are plastered directly on the stone, giving soft, uneven, hand-smoothed surfaces; timbers and floor planks were hewn, sanded smooth. There is little architectural decoration, effect being gained by tile, furnishings, occasional frescoes painted on the wet plaster, flowers. Much of the furniture was made to harmonize with the imported pieces, by Mr. E. Raymond Moffitt, in the studio work-rooms of the hacienda.

At the right, and below at the left, are given glimpses of the living and dining room suite in the guest quarters.



From the main dining room a passage leads to a most delightful little study which also serves as family breakfast room.





THE TILED POOLS OF THE ALCAZAR

A Charming Garden Feature in the Land of Sun

By THOMAS D. CHURCH, Landscape Architect

THE Spaniards' love for pools of clear water is deep-rooted in the history of their gardens. A legacy from their desert-dwelling ancestors the Arabs, the pool, fountain or well forms the center of interest of all Spanish garden schemes. Water is, and always has been, a precious thing in Spain. The sound of water is cooling, and the sight of it seems to ease the hot rays of the sun. Of all the things that may charm us in a garden, water is the most welcome in a hot, sun-baked climate. Knowing these things, the Spaniards have been as lavish as possible with their slender supply. Lacking both the means and the temperament

for the great pools and rushing fountains of other climates, they gather the water in small fountains and basins, contriving that the overflow from one shall fill the other, and that eventually the water shall irrigate the garden itself.

The garden of the Alcazar in Seville is an outstanding example of the development of these small, tiled pools, although they are found in great profusion in the smaller gardens and patios of Andalusia. The popularity and suitability of these pools, which have their origin in the few old Moorish strongholds that resisted invasion, is established beyond all doubt. They have not only

been copied profusely in our own sunny climates, but in Spain itself we see dozens of them in the new parks and modern gardens.

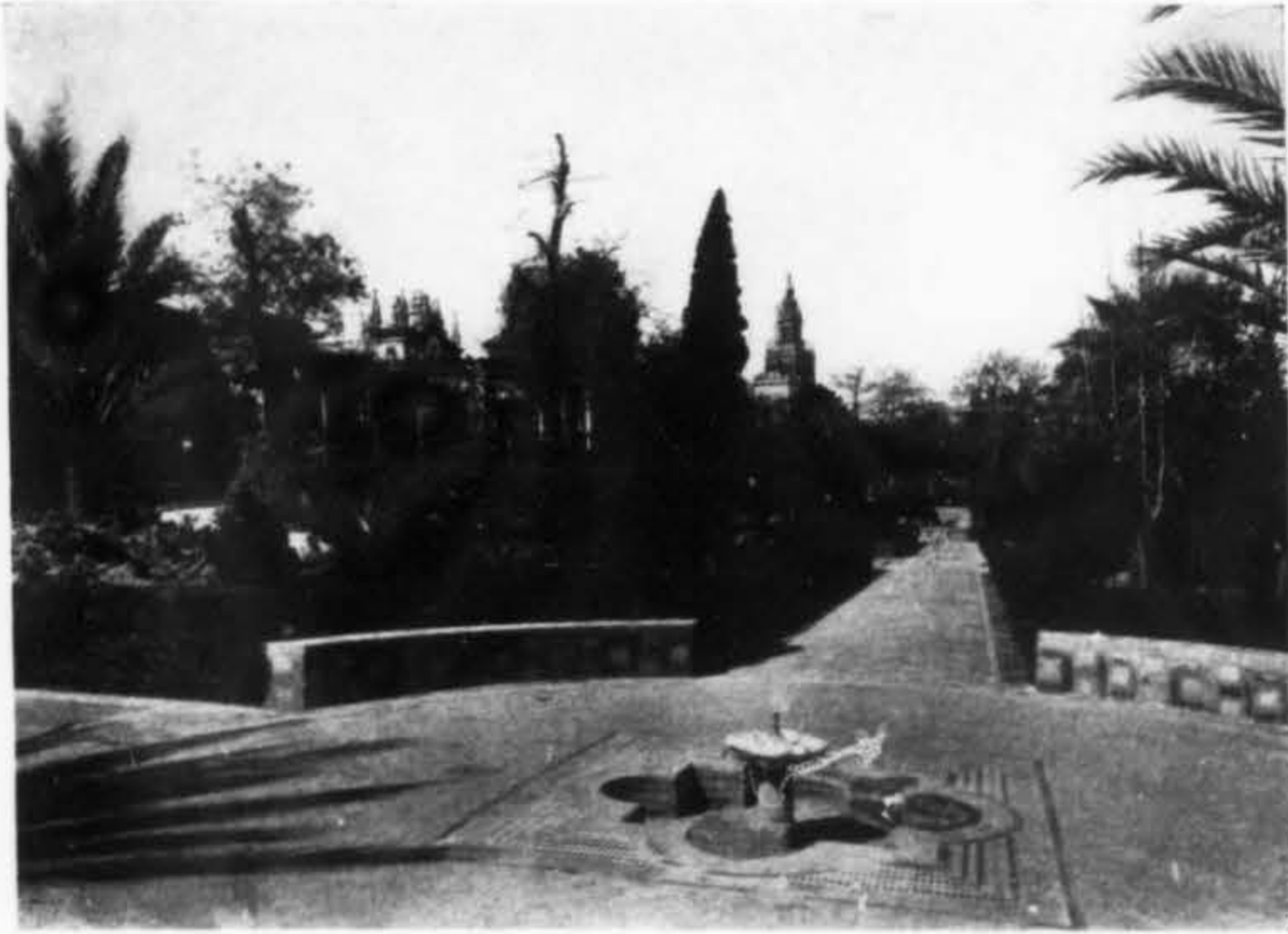
The Alcazar is the largest Moorish garden left in Spain. It stands on the site of the old Roman praetorium; for Seville was captured in 45 B.C. by Julius Caesar. The first Alcazar was built in 1181 for the Almohad sultan Abu Yakub Yusuf, and remained in the hands of the Moors until captured by the Spaniards in 1248.

It is remarkable that the building retains so much of its original Moorish art; for we know that when St. Ferdinand marched into the city after its capture, a great many of the works of the Moors were destroyed by the Christian Spaniards with fanatic thoroughness. The preservation of the Alcazar is probably due to the fact that it was the strongest fortification of the city.

Its subsequent history is varied. The ravages of time and fire have destroyed many of its architectural beauties. The first additions and changes were made by Moorish architects who were imported from Granada, and by those who were permitted to remain in the vicinity because they submitted peaceably to the domination of the Spaniards.

The two sovereigns most important in the architectural history of the building are Pedro the Cruel and Henry II who helped restore it about the middle of the Fourteenth Century. Charles V and Philip II made further changes at a later date. The





latter was a gloomy and morose king whose chief delight was to fish in a rectangular pool he had built conveniently near at hand. Here, too, Ferdinand and Isabella held royal sway, and it was in these gardens that Columbus, after his first voyage, was received by the gracious queen.

Since water was too precious to allow pools to be of broad expanse, the basins seldom exceeded four or five feet in diameter. The excellence and intricacy of their designs can be attributed to the Moors, who were past masters in the art of geometrical forms. The square, the circle, the hexagon, the octagon, and various combinations of these, are all used. Two squares are often combined so as to form an eight-pointed star. The rectangle, with which we are so familiar in European schemes, seldom appears in the Spanish garden. Almost always the pool is in the center of the patio. The area of paving immediately surrounding the pool emphasizes its design, and often the radiating paths and intervening beds echo its particular geometric combinations.

Often, when there is a series of pools, one above the other, the basin is allowed to overflow into a gutter or rill which completely surrounds the pool and is then carried off in a little "canal", also tiled, to the next basin, sometimes several hundred feet away. This has the advantage of conserving the water, and keeps the tiles constantly wet, increasing the brilliance and charm of the colors.

The design is always accentuated and the effect heightened by the use of brilliant tiles. As it stands today the Alcazar is a perfect museum of tiles. They form the principal color motif of the gardens and are far more important than the flowers. The four processes through which the manufacture of majolica decoration passed can all be studied here. The earliest form is that of tile mosaic, where the majolica is cut out in separate color and inlaid into the ground work. These can be seen in some of the palace rooms. The second is called *Cuerda Seca*, from the raised line of grease and

manganese which divides the wet colors and prevents their running together. Cuenca was the name given to the third process where the design is depressed, leaving ridges separating the colors. At the beginning of the Sixteenth Century a monk from Pisa introduced a fourth process, the direct method of painting on faience as practised in Florence by the Della Robbias, and tiles decorated in this way were called after him—*Pisanos*. This manner of decoration is not so lasting as the other three. The painted *Pisanos* are liable to lose their color through the paint cracking and flaking off when exposed to the weather. But the freedom of drawing and the rich coloring made the style very popular. Whole pictures were composed and painted on tiles, such as "The Visitation" over the altar in the palace oratory built in 1504 by order of Ferdinand and Isabella.

Sometimes shallow pools are sunk at intervals in the center of a broad path, generally at the intersections. Their rims rise only a few inches from the surface, or none at all, so that they are not visible from a distance, and the water splashing in the basin may be heard without knowing where the sound comes from until one stands directly over them. There is always a center jet of water. Sometimes this is merely a pipe inlet which throws a meager stream of water several feet into the air to splash in the pool below. More often it is a jet composed of a low series of moldings over which the water bubbles on its way to the basin. In rarer cases a second basin, raised on a pedestal, drips into the lower pool. In all instances it is so contrived that the water shall please both the eye and the ear. The pools are invariably shal-

low, and some of the finest tile designs are seen through six to ten inches of water. Statuary was not used in the centers of the pools by the Moors and, where seen, indicates a much later addition.

In their decoration of pools and fountains, the Moors first introduced the custom of using tiles that were of different forms and sizes, and of assembling them in such a way as to produce a geometric figure. Later the tiles became uniform in size, with a geometric design glazed on the surface. In the reign of Charles V this geometric design was changed to a floral pattern. During this period, tiles were manufactured in great quantities, and many of them found their way into the courtyards

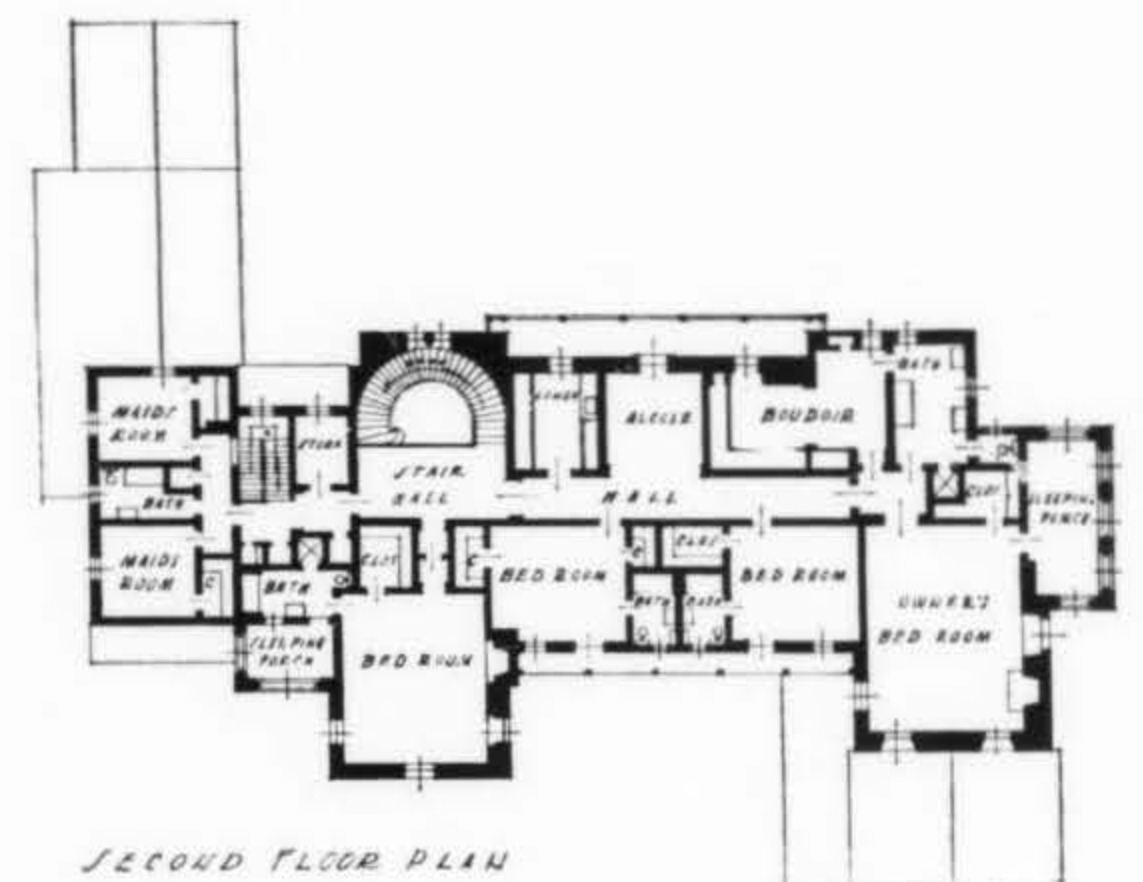
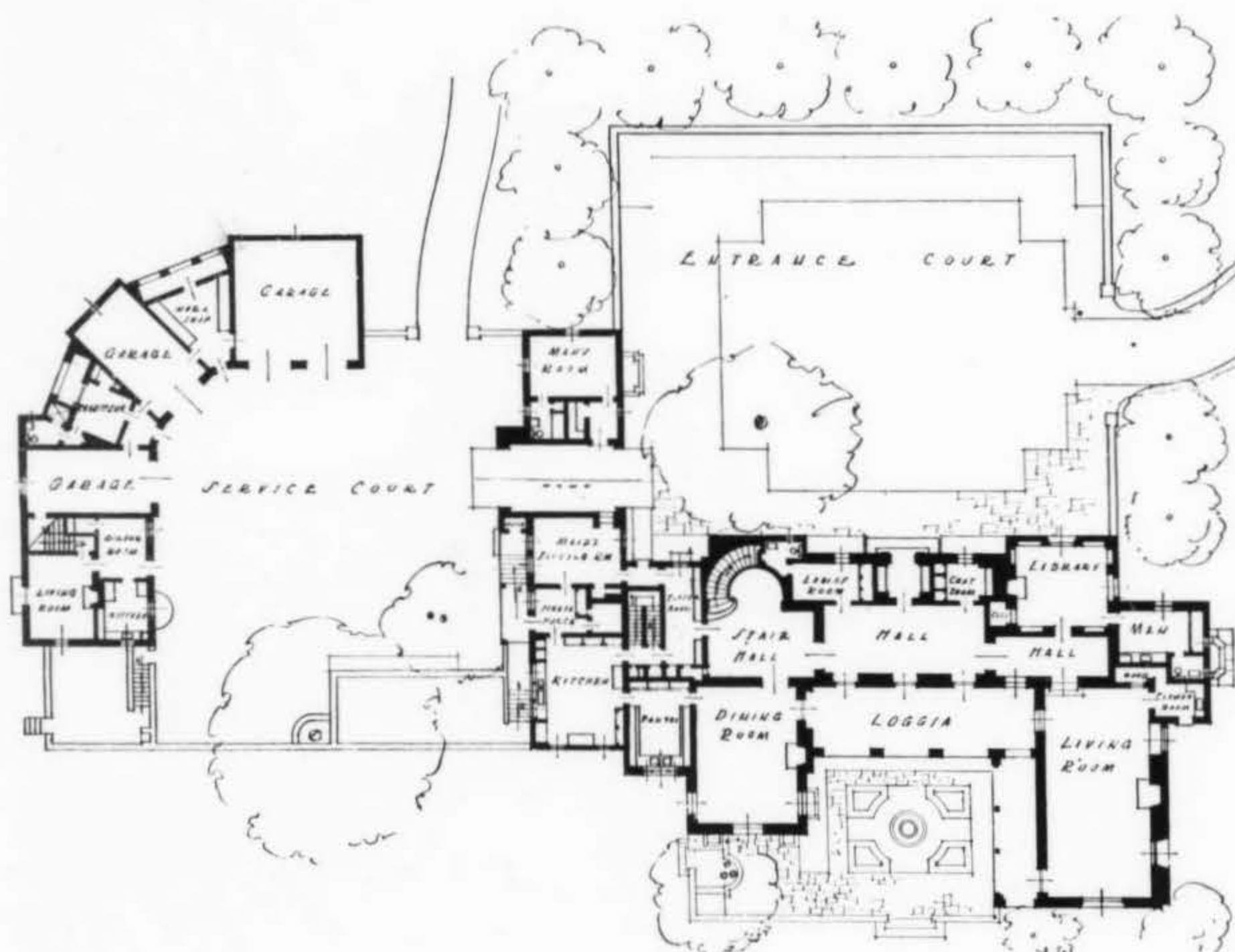
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The Residence of
Mr. and Mrs. William C. McDuffie,
Pasadena, California.

Reginald D. Johnson, F.A.I.A.,
Architect.



The style which has come to be known as "California Colonial" is susceptible to much greater refinement and elaboration than its early Monterey prototypes seemed to promise. Mr. McDuffie's residence possesses fine architectural dignity and is essentially Californian in spirit.



From the McDuffies' living room one looks across a narrow, stone-paved loggia into a garden court gay with flowers in beds and pots, bordered by spreading oaks. Katherine Bashford, Landscape Architect.

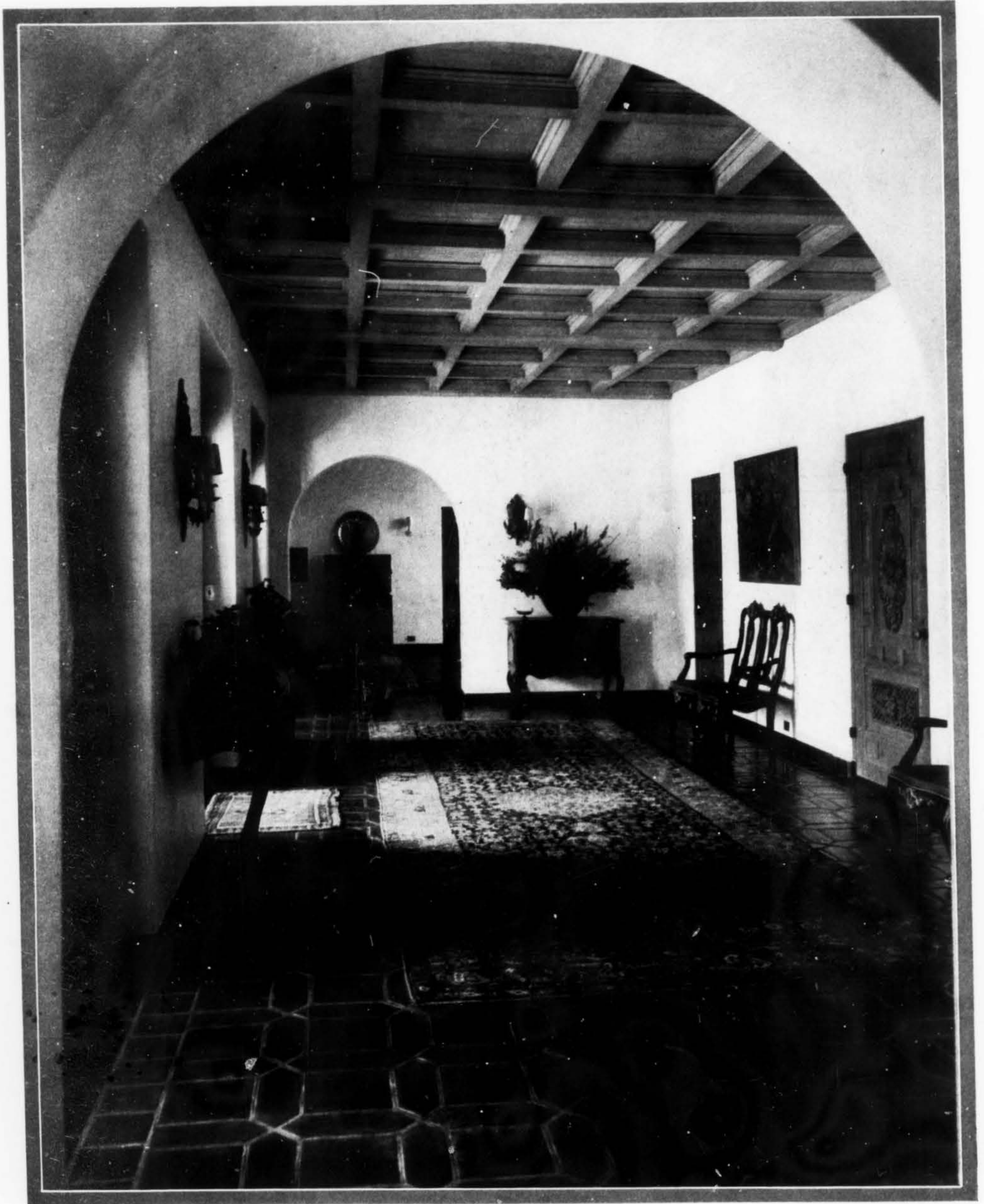


Photographs by George Haight.



Detail of the main entrance front shows a clever and happy combination of the New England Colonial and the Spanish Colonial, with a suggestion of the delicate iron tracery of New Orleans, all treated with restraint, refinement, excellent scale, fine architectural balance.





THE MAIN HALL

of Mr. and Mrs. William C. McDuffie's residence at Pasadena; Reginald D. Johnson, F.A.I.A., architect. The Spanish traditions of California are definitely in evidence. Perin's Ltd., interior decorators and furnishers.



THE LIVING ROOM

of the McDuffie residence is a room of noble proportions, whose plain white walls and ceiling form a suitable background for the richness of fine furnishings.



THE B'NAI BRITH MURALS AT LOS ANGELES

By HESTER SCOTT

THROBBING organ tones roll forth into space, meeting and mingling with the piercing blue in the background of Temple B'nai Brith. Tall black columns reach toward heaven against these walls of living blue, with between them magnificent stained glass windows whose dominant tone is a lustrous blue. Long, dark, curved seats are softly upholstered in blue.

Against this background Hugo Ballin, artist, writer, dramatist, has painted in thrilling tones the history of the Jewish people.

In this magnificent temple a new tradition has been given to a people whose greatest truths are founded on the earliest traditions. It is the tradition of their times and manners as illustrated throughout the length of either wall from entrance to altar, in three great lunettes over the altar, and in the eastern and western windows, a memorial to Milton and Samuel Warner, given to Temple B'nai Brith by Mrs. Jack, Harry and Abe Warner. The architects in charge of the whole were A. M. Edelman, and Allison and Allison, associated.

Rabbi Edgar F. Magnin, leader of the reform group of modern Jews in Los Angeles, felt strongly that the time

had come to depart from the cold and forbidding aspect of many of the earlier temples, and to give to his people a warmth and mysticism which would revive in their imagination the beauty of their earlier traditions.

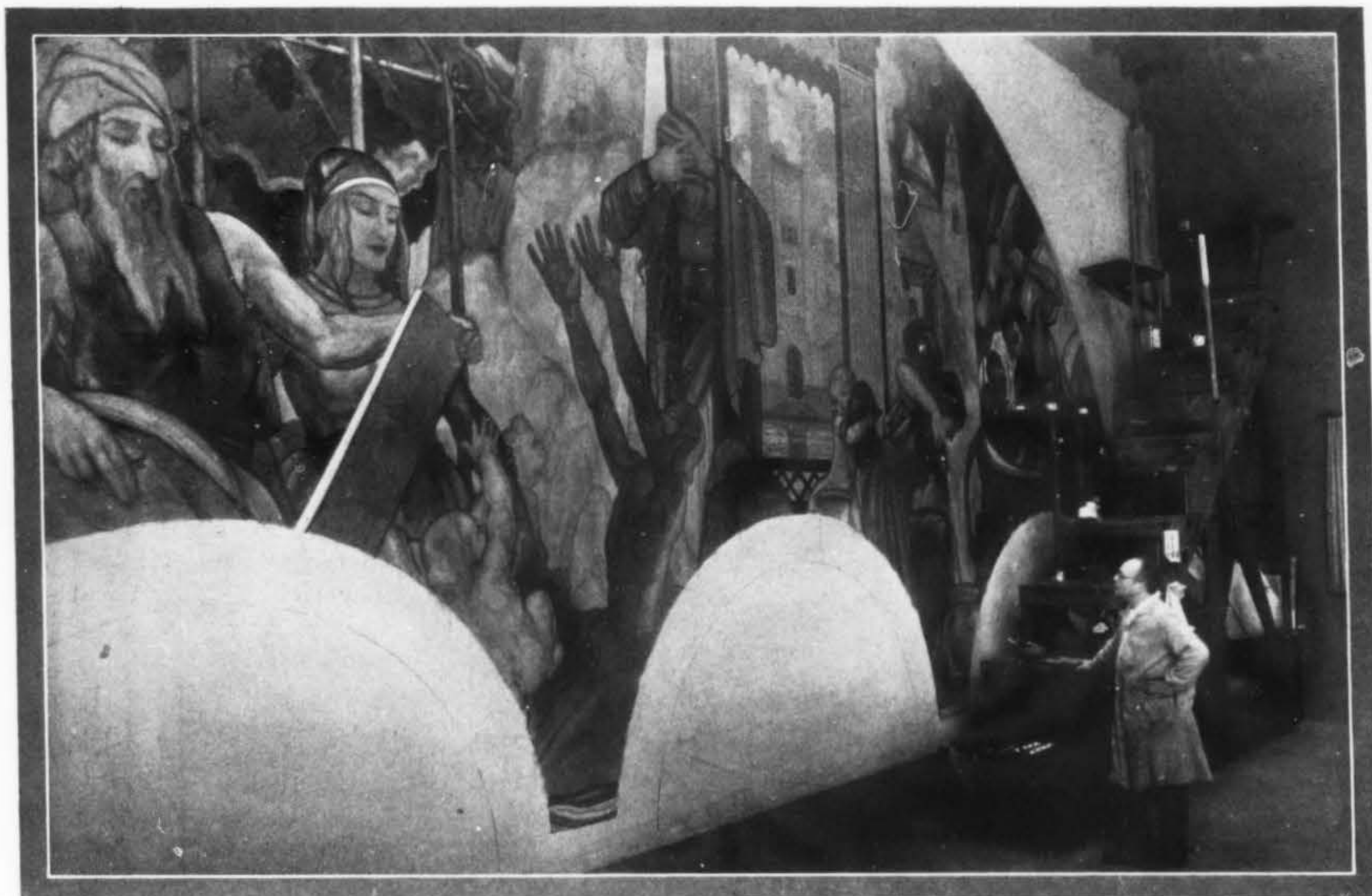
In doing away with an old tradition, according to Rabbi Magnin, Temple B'nai Brith has revived the entire spirit of tradition.

These murals, depicting the history of Jewish life from the day of creation even into a prophetic glimpse of the future, were executed on canvas by Hugo Ballin in his great studio at his Santa Monica home. This studio was specially designed for the execution of murals and in its expanse of walls, height of ceiling and severity of line, its entire absence of ornamentation, has a feeling that is almost monastic. One feels that the artist must have approached his work of creation with the complete oneness of the ascetic.

Above the choir screen and altar on the north wall is the story of the Creation on a canvas measuring thirty-four by seventeen feet, depicting the beginning of the earth from the Midrashic conception.

God, in the form of a ball of golden light at the height of the arc, sends forth his piercing rays into Creation, and in the most powerful shaft of light Eve emerges from a misty nebula as Adam sleeps in the background. An evil serpent shows his fangs above a mystic tree; birds of the air, beasts of the field, and fish to populate the great seas, take form; while the sun, moon and the lesser planets find their place in





the new heavens. Fires embrace the over-tone of blue, waters rush and winds roar and, in a clash of cymbals, the earth is born and the world is.

Above the windows to the eastward is stretched a lunette thirty-six by eighteen feet in size and old as time in its story.

Here are the teachers, the rabbis, the priests and the prophets of Judaism, those who have conceived and established the earliest traditions, those who pondered and studied and thought, whose words have come down to the Jew of modern times.

Here we have a serene Moses, father of all law; and, to his left, Ezra, who, in the fifth century before our present system of enumeration, led his people back to Palestine, their promised land.

Here, too, is Hillel who gave to all posterity just one universal law—that of the golden rule. And above Hillel is Hosea, the prophet of love and mercy. At the feet of Moses we find Aaron, his brother, sitting, with hands and fingers spread in the position of priestly benediction. Judah Hanasi sits on the right of Aaron and holds in his hands the scroll from which he delivers the oral law, the Mishna, based on the Biblical law, which has furnished the foundation for the Babylonian and Jerusalem Talmuds.

The prophets Ezekiel and Isaiah complete this group, the one contemplating the building of temples and the

other, battles; and all represent to their people examples of spiritual genius.

These are the men who have created Judaism.

The world having been created in the beginning, and having gained its teachers and prophets in the north and eastern lunettes, we find now another order of living depicted in that on the western wall. Supported by tall pillars and placed above the stained glass windows of rare beauty, this third lunette shows the early life of the Jewish people through a golden age.

On the far left we are shown the quiet life of a family at peace; the father reading and studying in the presence of the mother and child "under their own vine and fig tree".

The central figures depict the pleading for release from mental and spiritual blindness and imprisonment as set forth in the

early scriptures. In the background we are shown a prophetic glimpse into the Jewish city of the future constructed according to an ideal: and to the right are woman and child in acts of physical prosperity. On the extreme right of this lunette we see the transition from warfare into peace in the beating of the swords into ploughshares.

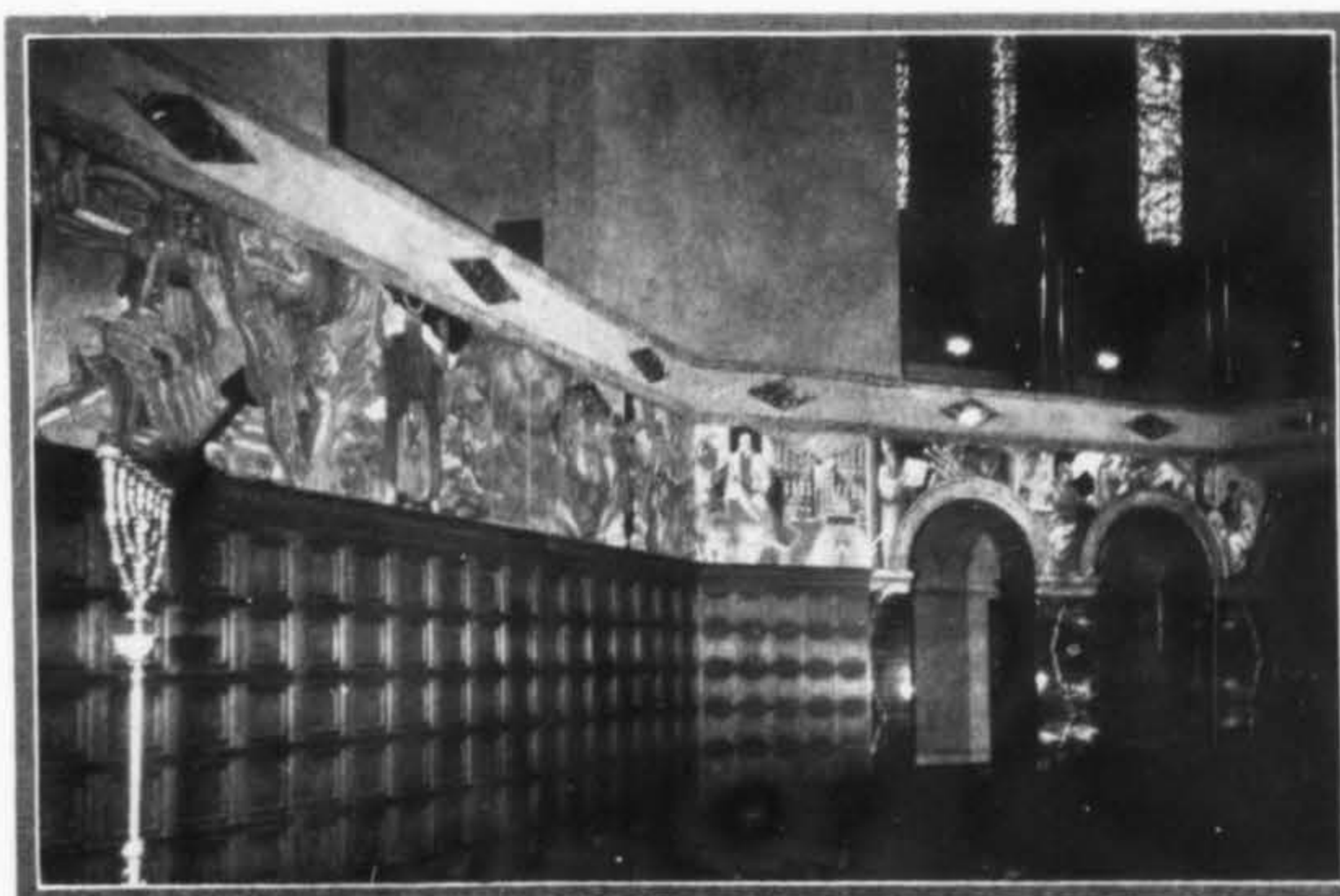
Up and in the center of the westward lunette, rising out of stone and clouds, is the ancient temple of Jerusalem, and far to the right is the dome of the synagog. In silver at the top of the design are the young lion and the calf lying at peace together.

All of the spirit of this last lunette is embodied in the Jewish word "Shalom"—peace.

All the knowledge, all the life, all the peace of the ages is shown in the symbols and in the faces and figures in the panels surrounding the walls of this temple of mystic beauty.

We find priests singing psalms, with their responses, under the stars of a deep blue sky.

In the two figures of the woman at the loom and the other offering a drink to a traveller is depicted the passage from the Book of Proverbs which is read on Friday nights in every Jewish household and portrays the ideals of Jewish womanhood: "A woman of valour who can find? For her price is far above rubies . . . she seeketh wool and flax, and worketh willingly with her





Abraham and the five Kings; the Tree of Jesse.

hands. . . her lamp goeth not out by night. She layeth her hands to the distaff, and her hands hold the spindle. She stretcheth out her hand to the poor; yea, she reacheth forth her hands to the needy."

The figures and pictures in these groups are taken from thoughts expressed in the Psalms, the Proverbs and Ecclesiastes, the romance and the religion of the times.

And so around the walls we have symbolic illustrations in rich coloring with a free use of silver and gold. We find here Abraham and the five kings and, next to him in close proximity, the allegorical tree of Jesse; we find an angry god riding a beast through the sky and sending his vengeful fires into the earth; while priests carry their holy tablets into the temple. Two disembodied hands spread their fingers in the gesture of benediction in an aura of light; and Sampson wrecks the temple as Saul stands holding a bull in either hand by the horn.

Dante listens in great inward silence as Emanuel of Rome reads to him his poetry.

Three mystical figures sit within a circle, contributors to the civilization of the Hebrews: Philosophy, Astronomy and Medicine.

We see the age of Roman dominance, we find prophetic admonition and priestly instruction, teachers of singers and wise men and figures of tradition and history; Judas Maccabeus, Meir, Beruriah, Hanina, Aquiba ben Joseph, Haggai, Zechariah, Amos, Elijah, Omri and Josephus:—all the myriad pageant of time walking across the canvas to the end, which is the new world.



Moses and the Tables of the Law.

The new world is portrayed in shadows and gold, the figure of a woman promising beauty, and that of two men as they push their way up from beneath the earth with power and promise.

All of it is beauty beyond description, and carries in pictured story all of the truths of the Jewish world, giving to a new group a tradition that has taken centuries to acquire and years of study to assimilate.

But what of the man, the artist who conceived and created all this beauty in a temple built by human hands?

Painting murals is not an occupation, according to Hugo Ballin, but an exquisite dissipation.

Ballin did not set out in life to be an artist or a muralist. He was born and grew up in the city of New York where he received his preliminary education. This was followed by years of travel and study in Italy, France, Germany and all of continental Europe.

When he was offered the Prix de Rome in recognition of his work, Hugo Ballin declined this honor because he had already spent three years of study in Italy, thus making the prize available for someone of lesser opportunities.

Among his long list of prizes and awards, Hugo Ballin, who is an associate of the National Academy, has received the Clarke prize, the Shaw prize, Hallgarten prize, first award of the Isidor gold medal, bronze medal at Buenos Aires, South America, and the water color prize at Newport, in addition to two architectural medals.

For years Mr. Ballin was a dramatist of distinct talent, and came to Los Angeles to do moving picture direction.

Samson in the Temple; Saul.



A GIFT FROM THE GODS —AND THE GARDEN CLUB OF AMERICA

By PEARL CHASE

*Member Garden Club of Santa Barbara and Montecito. Chairman, Plans and Planting Branch
Community Arts Association.*



"These great trees belong to the silences and the milleniums. Many of them have seen more than a hundred of our human generations rise, give out their little clamors and perish. They chide our pettiness, they rebuke our impiety. They seem, indeed, to be forms of immortality standing here among the transitory shapes of time."—EDWIN MARKHAM.

ARCHIBALD MENZIES of the Vancouver Expedition was the botanical discoverer of the Redwood, about 1793. The specimens he took to England were named as a new genus and species in 1847 by a German botanist, Stephen Endlicher. Thus it was Endlicher who gave to our big trees of the Pacific Coast their appropriately majestic name, "Sequoia Sempervirens"—Sequoia after the Indian chief who devised the Cherokee alphabet and in two years taught his people to read and write. The Sequoia Gigantea, which grows at elevations of from five to eight thousand feet, represents another species of the genus Sequoia.

These groves of giant trees possess a magnificent dignity as well as a tranquil charm. We marvel at their towering height, size and strength, their resistance to fire, to insect pests and diseases, and we envy, perhaps, their abounding vitality. Some Sequoia Sempervirens are twenty feet in diameter, three hundred and sixty feet high, and are estimated to be about three thousand years old. Many are from eight hundred to two thousand years old, their annular rings recording the cycles of dry years and those of heavy rainfall since the time of Christ and before—thin rings for the years of drought, thicker one for the years when the rainfall was plentiful.

The impiety of man, or his enterprise if you prefer, has sadly thinned the ranks of these august elders of our world, and even threatened to exterminate them. But individuals and organizations have come to their rescue, drawn magic circles of gold about them, and preserved their lives so that they in turn, through remote ages to come, may cast their benediction on our children's children, however impious.

Within a few weeks a new and splendid gift will have been turned over to the State Park Commission for the use and enjoyment of the people of California and of their visitors, for many centuries.

The Garden Club of America, whose ninety-one member clubs are found along both the Atlantic and Pacific Coasts, and in many a city between, is the donor of a redwood grove which will bear its name in the Humboldt State Redwood Park.

The story of how it happened is one which should arouse enthusiasm and deep appreciation in all those interested in the preservation of the majestic redwoods, Sequoia Sempervirens, which now are found only in the northern California coastal region.

The annual meeting of the club was held in Seattle early in July; and it was there that Mrs. John A. Stewart, a beloved member and former president, presented the plan and reported that, on the special train coming from New York, eastern members had pledged more than ten thousand dollars. Mrs. Duncan

McDuffie of Berkeley explained the advantage of co-operating with the Save-the-Redwoods League, and declared that the state stood ready to match each dollar subscribed towards the purchase of such a redwood grove, and the State Park Commission would be in charge of the property after it had been deeded to California. It was announced that, if the contribution were applied in one particular section, the Bull Creek-Dyerville Grove, Mr. John D. Rockefeller, Jr., would, by his own promise, match each private contribution.

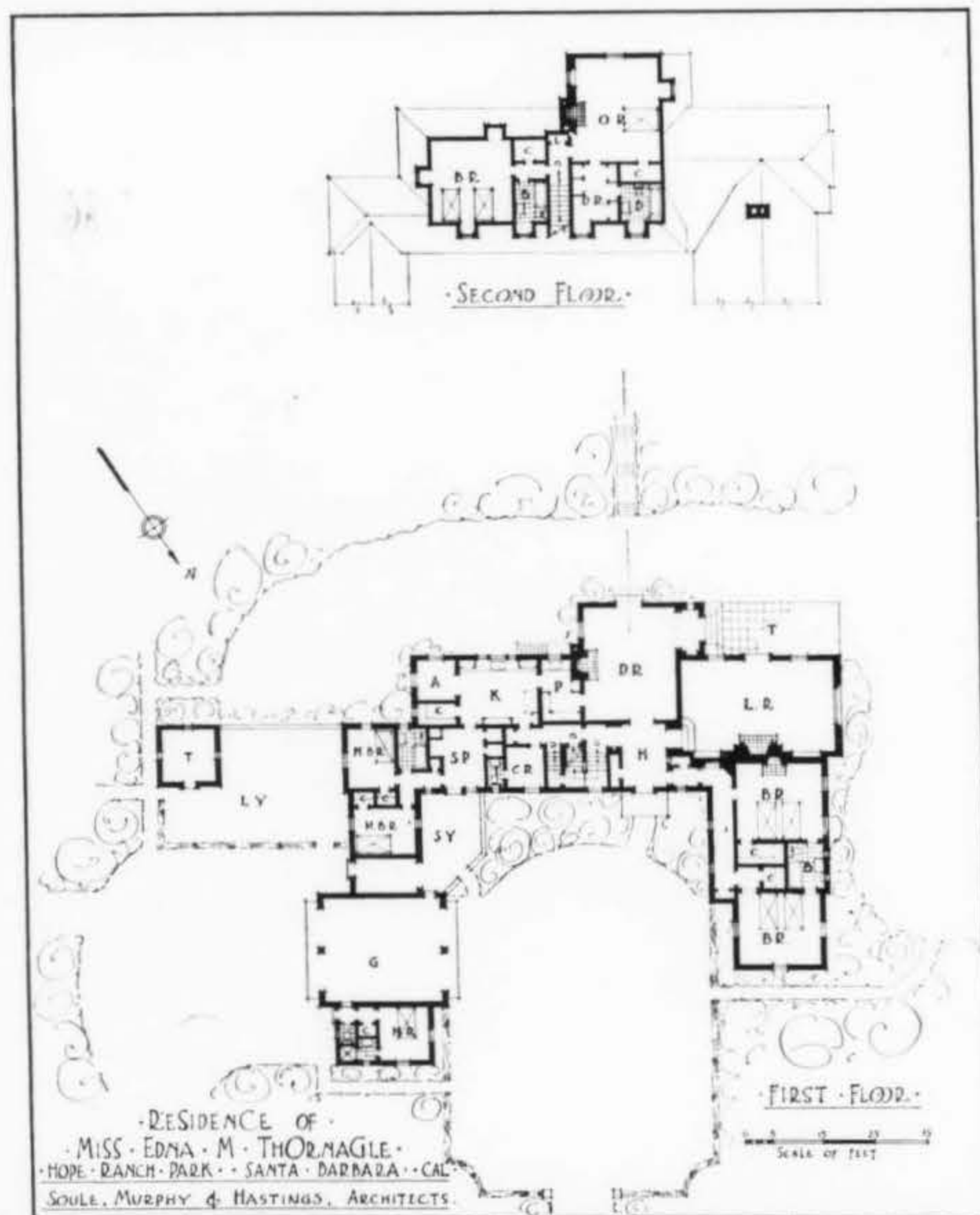
The council of presidents and the delegates unanimously voted to raise twenty-five thousand dollars for the purchase and preservation of a redwood grove in one of the State Park projects.

(Continued on Page 56)





Photographs by J. Walter Collinge



The Residence of
Miss Edna M. Thornagle,
Hope Ranch Park, Santa Barbara.
Soule, Murphy & Hastings, A.I.A.,
Architects.

In the beautiful surroundings of the old Hope Ranch, Miss Thornagle's cottage, of the French farmhouse type, has already settled down comfortably to its site on a broad plateau commanding the slopes to the ocean.



Within Miss Thornagle's house the plain white plaster and the stained wood finish carry out the spirit of the farmhouse, or rather, the country manor.

Here "the roof's the thing." Heavy, hand-split redwood shingles, stained a rich, dark brown, are laid unevenly to produce a texture of much interest and beauty. White, textured stucco, roughly hewn, stained woodwork, whitewashed brick, do their share in making a harmonious ensemble. Soule, Murphy & Hastings, A.I.A., architects.





The Acacias are in their prime in mid-winter in California. One of the most beautiful species is *Acacia baileyana*, with finely divided, blue-gray leaves, and deep golden yellow flowers in clusters. This is a type of Acacia well-suited for the average garden.

WINTER - BLOOMING SHRUBS IN CALIFORNIA GARDENS

By ALLISON M. WOODMAN, Landscape Architect

ONE delightful phase of gardening in California is the winter display of flowering and berried shrubs. There is not the opulence of bloom in winter as in other seasons, but the landscape is by no means devoid of beauty then. Many of the Broad-leaved Evergreens bloom at some time during the winter season, while other shrubs, although past their normal blooming period, continue to bloom spasmodically during winter. During recent years, deciduous trees and shrubs with leaves turning to brilliant

colors in fall, whether frost occurs or not, have been introduced into California, and these supply vivid color effects.

The many berried shrubs are in their glory in fall and early winter. The first Evergreen Hawthorn (*Pyracantha*) to have berries is *P. crenulata* with scarlet berries, usually followed by *P. coccinea lalandi* with orange-red, and by the Firethorn (*P. angustifolia*), with orange-yellow berries. The dark-green, shining foliage of the different species, except that of *P. angustifolia* which has gray-green foliage, is in striking contrast with the highly colored berries. A comparatively new *Pyracantha*—*P. yunnanensis*—is wide spreading with scarlet berries that persist for a long time.

The Cotoneasters, differing from the *Pyracanthas* in not having thorns,

and in the foliage which is usually oval and hairy, have many representatives in California. The species include the tall-growing *C. pannosa*, *C. harroviana*, and *C. frigida*, with deep red or scarlet berries, *C. franchetti*, with pinkish white flowers and salmon red berries, and the weeping *C. salicifolia*, with bright red berries. The popular dwarf species include the Rock Cotoneaster (*C. horizontalis*), with glistening, dark-green foliage turning to brilliant colors in the fall, and scarlet berries, the more straggly grow-



At the left the so-called Chinese Evergreen—*Pyracantha crenulata*—with dark green, shining leaves, white flowers, and scarlet berries, is beautiful at any time of the year. Some gardeners call the shrub Snow-on-the-Mountain.

At the right a large-flowered Azalea—*A. ledifolium album*—in full bloom in mid-winter and retaining its flowers for a long time.





The tall-growing Pink Heather—*Erica melanthera*—blooms either before or at Christmas time, and remains in bloom for several months. It is one of our finest exotic shrubs, and frequently attains a height of twelve feet.

native *M. pinnata*, both with golden yellow flowers and blue berries.

Chief among the shrubs blooming in winter are the striking Heathers, species of *Erica*, mostly from South Africa and Australia, not from Scotland, as is commonly supposed. The tall-growing Pink Heather (*E. melanthera*), frequently growing ten feet high, and the hybrid form, *E. melanthera rubra*, with deeper pink flowers, never fail to be in bloom either before or during the Christmas season. The globular Mediterranean Heather (*E. mediterranea*) with dark green foliage and purplish flowers is in bloom for several months during winter. These species are followed in quick order by the deep pink *E. regerminans*, the pink *E. australis*, the pinkish white *E. persoluta alba*, the deep pink hybrid, *E. persoluta alba rosea*, the white-flowered *E. cotonoides veitchii*, and a host of other species, with some short, bell-like flowers, others with cylindrical or tubular flowers, many showing splashes of several colors in the same flower.

Many trees and shrubs with yellow or orange flowers
(Continued on page 58)

Flowering Fruit Trees tend to bloom early in the year in California. The double, rose-colored *Prunus bleiriana*, *Prunus kaido* with deep red buds, Japanese Dwarf Almond, followed by Pink and Red-flowered Flowering Peaches, are the first to bloom. The Flowering Peach here is effective in front of the dark green, native Live Oaks.



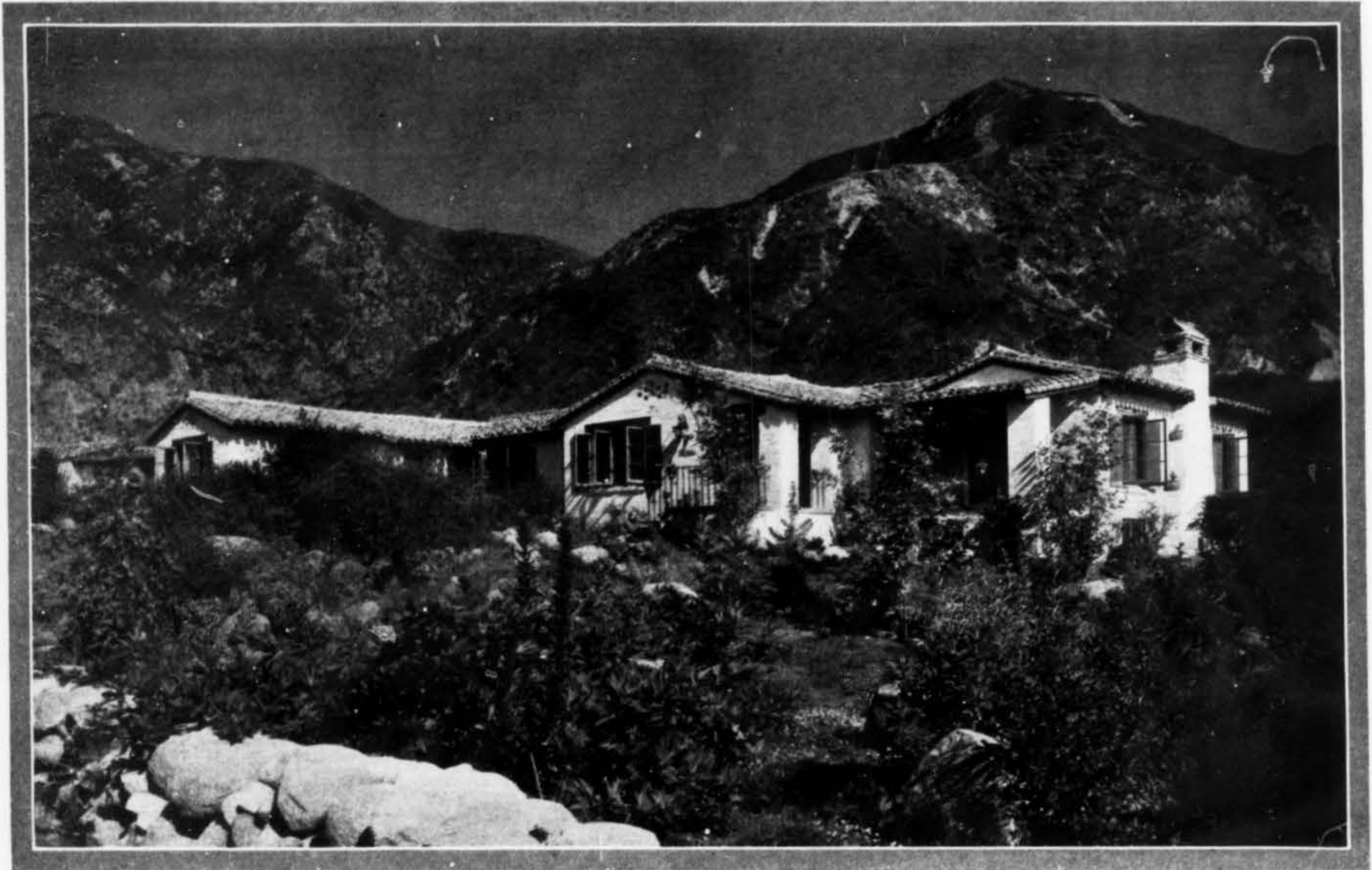
ing *C. microphylla*, with gray-green, diminutive leaves and bright red berries, and the diminutive *C. thymifolia* resembling *C. microphylla*, but slower in its growth.

One of our finest native shrubs is the Christmas Berry or Toyon, and this is glorious in winter with its enormous clusters of red berries. This shrub is interesting when it is grown in a group with the unique Strawberry Tree (*Arbutus unedo*) with similar foliage, and fruits that resemble strawberries.

The Barberries, although rather irregular in their habits of growth in California, are interesting in winter, especially Darwin's Barberry with its golden yellow, nodding flowers and blue-black berries, frequently with flowers and berries appearing at the same time. The well-known Thunberg's Barberry, resplendent in its gaudy dress, the prickly-leaved *B. Stenophylla*, the low-growing Wilson's Barberry with glistening, coral-red berries against rose-tinted leaves, the tall-growing *B. Knightii* and *B. viridis* with holly-like leaves and blue berries, are other fine Barberries. Associated with the Barberries are the Mahonias, represented by the Oregon Grape (*M. aquifolium*) and our

A combination of the tall-growing *Cotoneaster pannosa* with deep red berries, and *Pyracantha angustifolia* (on right) with orange-yellow berries. Creeping Juniper is at the base of berried shrubs.

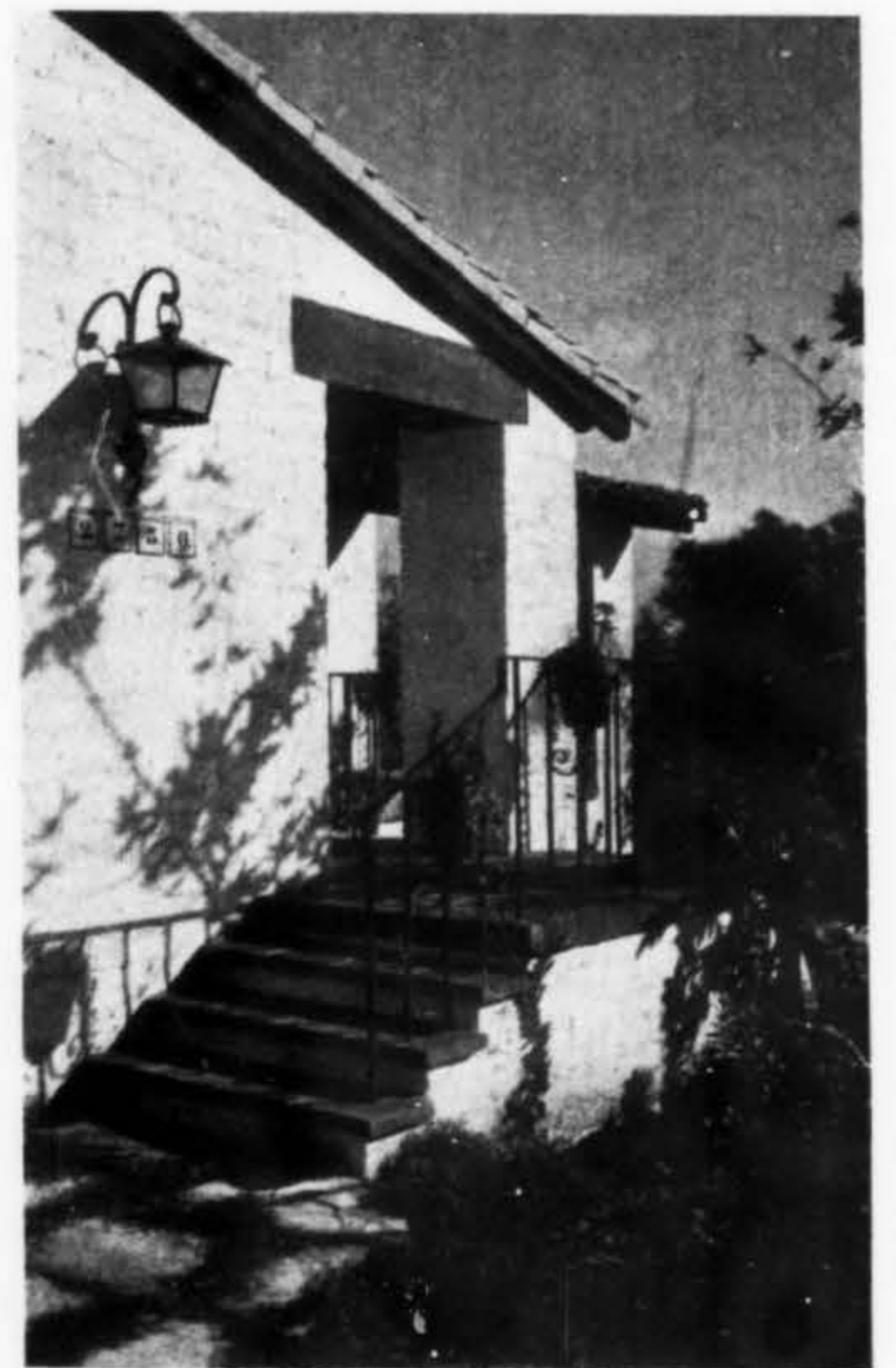


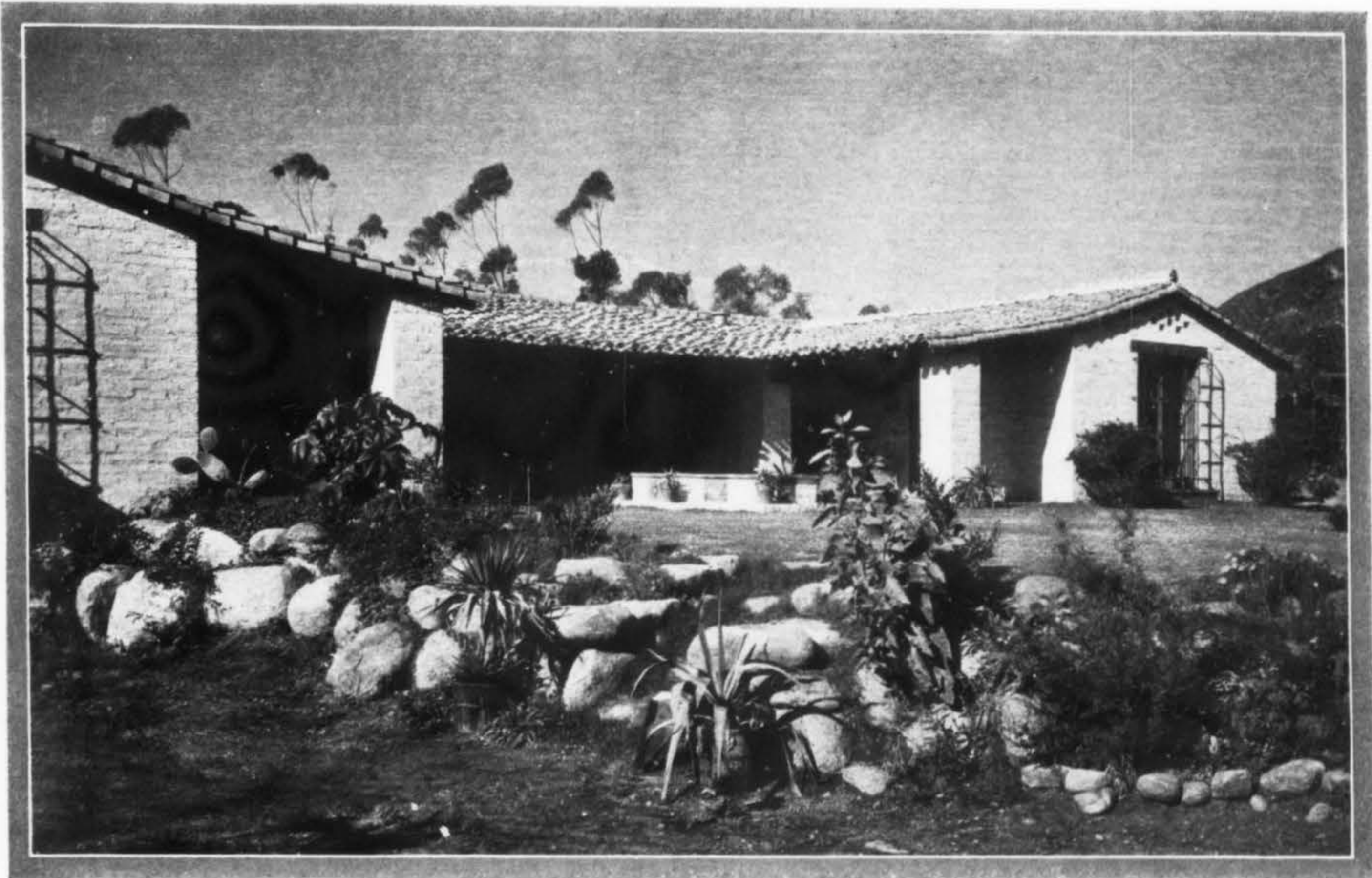


The long roof echoes the profile of the hills.



The Residence of
Mr. and Mrs. Kenneth A. Gordon,
on the Foothill Boulevard of
Altadena, California;
on the edge of civilization
and the wilderness.





A patio that embraces the mountains.

Inside and out, the home of Mr. Kenneth Gordon, architect, is designed along broad and simple lines, to get the utmost satisfaction out of life in this romantic spot and delightful climate.





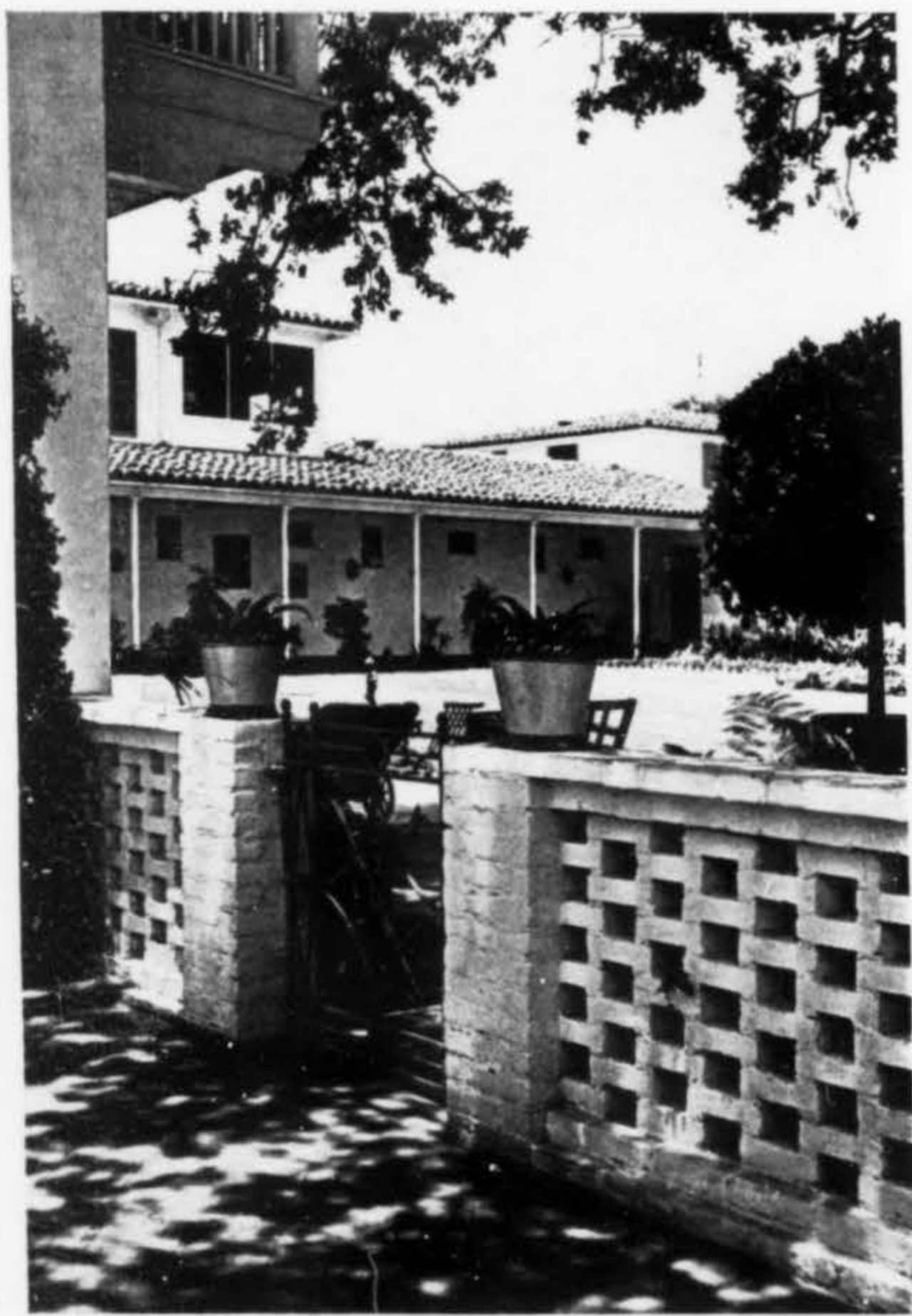
Photographs by William Clarke



The Residence of
Mr. and Mrs. W. W. Shaw
at Pasadena,

Kirtland Cutter, A.I.A.,
Architect.

Here is another proof of the growing vogue for the California-Colonial house. Here a spacious garden is shielded by brick walls and a long one-story wing; a paved, furnished terrace extends living room into the garden.



A loggia or "ambulatory" leads to the garage, which forms a two-story pavilion accenting the garden design.





The library of Mr. and Mrs. Shaw has walls of knotty pine, tapestry hangings and rugs of warm reds and blues; some fine ship models. In the hall are Sheraton pieces, an old spinet piano; scenic wall-paper gives the effect of space to one wing. All interior decorating and furnishing was done by Wm. D. McCann.





In Mr. and Mrs. Shaw's living room, Mr. Arnold (of the McCann Co.) has used tones of yellow, brown, green, with glazed chintz drapery, antique gilt mirrors, informal groupings; the large rug is a warm brown. The dining room is white, with red damask hangings, a Duncan Phyfe table, Chippendale ladder-back chairs.





The owner's bedroom (below right) has a fine old four-poster draped in Chartreuse yellow and green linen. Mrs. Shaw's dressing room (below) uses red chintz, with a gay paper of gray, vermilion, yellow, on an oyster-white ground. A guest room (right) has pumpkin-colored walls, green and yellow chintz, quaint lace bed hangings.





MOROCCO IS COME, WITH
MAGIC CARPETS, TO
CARMEL-by-the-SEA

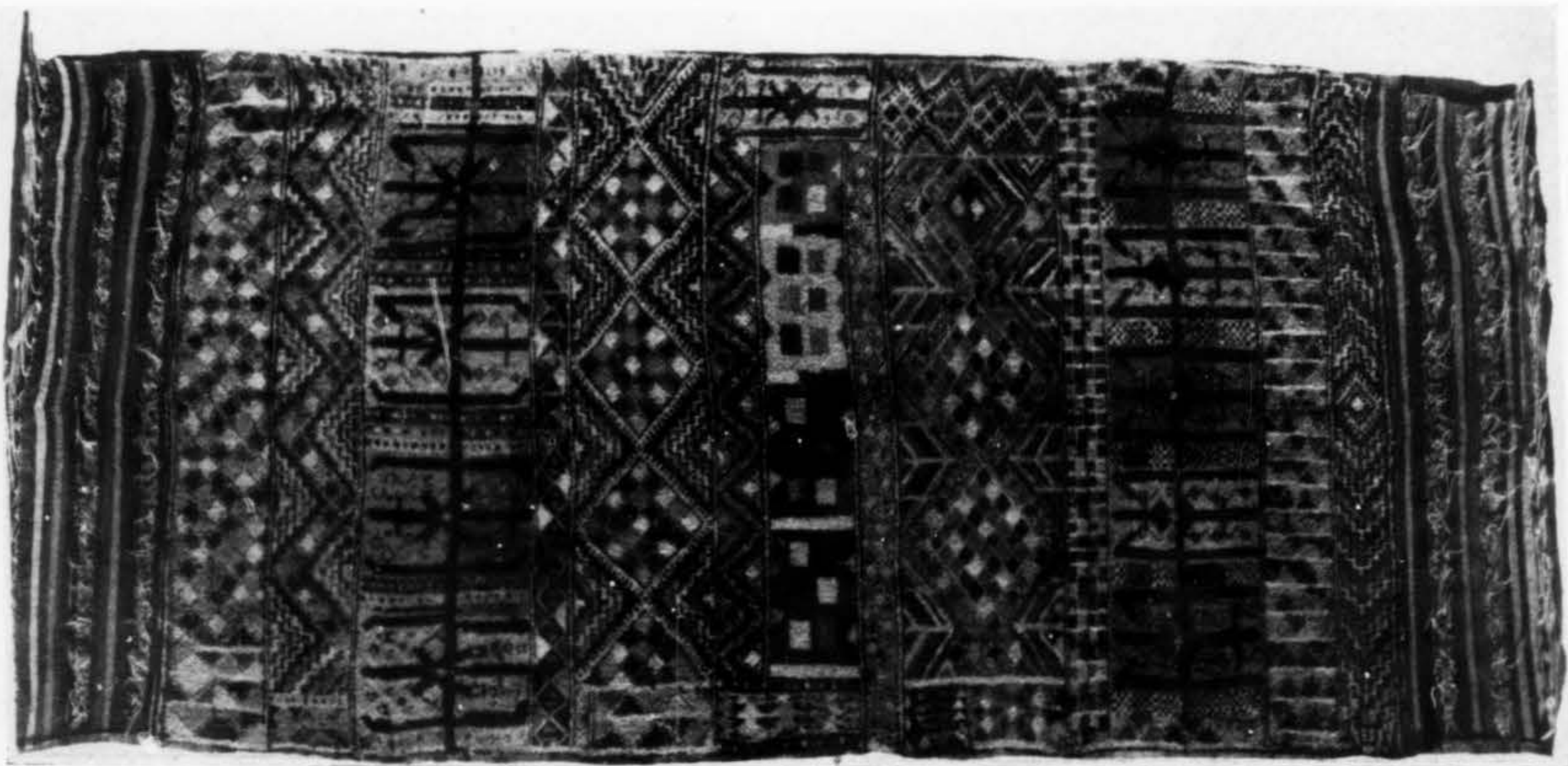
FAR down in the desert of Morocco there live today, as for centuries past, powerful feudal lords who dwell in palaces amidst groves of oranges and gardens of fruits and flowers. No man knows for how long, against such a background, the wandering tribes and serfs under these lords have been weaving into their rugs, on primitive looms, an art which is but lately receiving the attention of the French government, now busily collecting specimens of these old rugs for the Museum of Native Arts in Morocco.

It is such rugs as these, the like of which is not to be found in any of the shops or *souks* of the African ports, that one finds in the Moorish Rug Shop of Mrs. L. A. Shipley in the court of El Paseo Building at Carmel-by-the-Sea, California. Every rug in this entire collection is a genuine and authentic work of art.

Each of the three rugs shown on this page is an antique which any museum might be proud to own. The one at the top symbolizes an interplay of the elements of heaven and earth, with dull neutral oranges (and small oases of green) for the earth, and celestial blue for the skies. It measures 4 feet 8 inches by 8 feet.

The rug at the right is predominantly an intense red, pure and vivid, with a flame-like quality against which is set off the design in beige, blue, maroon and antique white. It measures 5 feet 1 inch by 8 feet 3 inches.

Below is shown one of the finest rugs ever to leave Morocco. The design is a geometric one such as delights the Moorish heart, the square, diamond and triangle being used here with consummate ingenuity and skill. The design is carried out in mustard yellow and antique white daringly contrasted with a dark, rich cardinal, maroon and black. It is embellished here and there with touches of cerulean blue and neutral powder blue which are given quality by patches of vermillion and terra cotta. This gorgeous rug measures 5 feet 4 inches by 12 feet.





Mount Shasta, California. The mountain of Fire and Ice. It rises 14,440 feet above the lava plains, with a living glacier on one side and, three hundred-and-fifty feet from the top, a hot spring boils above the snow.

THE VIOLIN-MAKER OF McCLOUD

In the Mountain Fastnesses of Shasta He Finds the Singing Trees

By PHYLLIS MUNRO-WARK

PURPLE shadows were creeping out of the gulches of Mt. Shasta and painting its slopes. Far off, its snow-crowned lofty peak was flushed by the rosy light of Alpenglow. In the deepening twilight, down from the mountain trails, came a man carrying great pieces of fir on his back. As he swung along the road, appearing to feel no discomfort from the weight of his load, I guessed that he was the violin-maker of McCloud, the man I had come to interview; for Louis J. Bedell spends his Sundays and vacations at Mt. Shasta timber line, selecting and testing wood for the fashioning of his violins. Like Jacobus Stainer, a Tyrolean violin-maker of the Sixteenth Century, Bedell wanders through the mountain fastnesses of Shasta and there searches for the tree with the perfect wood; perhaps, before felling it, he knocks the trunk with a hammer, "to listen to its musical soul!"



Bedell is just the kind of man one would imagine a violin-maker to be. Thin-faced, with a remarkably high forehead, his profile is almost Dantesque in its solemnity. His eyes, deep-set beneath bushy brows, have that simple straightforward gaze which is the natural inheritance of all great creative artists. His hands, though tanned by the sun and coarsened by labor other than violin-making, are easily recognized as those of a musician.

When Bedell was eleven years of age he was given a genuine Maggini violin. Though he was too young to appreciate its value, its glorious tones thrilled him. With unheard enthusiasm in a small boy, he gave up his playtime to practice, and very soon had mastered the rudiments of music.

"Yes," he said, in answer to a question I'd asked him, "I would like to have been a professional violinist, but I had to earn my living when I was quite young, so was obliged to choose a career more immediately remunerative than concert work, and make music a hobby."

He sent to Italy for plans, detailed measurements, drawings and photographs of the world-renowned Stradivarius, Guarnerius, Amati and Maggini violins. He pored over volumes which told of the disappointments and successes in the lives of the men who had fashioned these instruments, until his soul was saturated with their genius.

Bedell asserts that the inferior wood which is used nowadays in violins is the reason why they lack the tonal qualities of those made by the old masters. These instrument makers were very particular over their selection of wood, often spending hours piecing together choice bits of wood of known acoustic value, rather than use

a whole piece of inferior quality for the tops of their violins.

Cognizant of this defect, Bedell made an extensive study of trees growing on the American continent, as well as the maples and conifers of Europe. And when in 1915 he was ready to make his first violin, he had in mind a certain type of wood for it; but where to find it was the problem.

"To begin with," he said, "I purchased wood from New York and Chicago importers, but as theirs did not possess the necessary requirements, I resolved to find out what our American mountains had to offer."

At that time Bedell was living at West Vienna, New York, and the first summer he climbed the mountains of his own state



A set for the Darrow Quartette.

in quest of the tree with the divine spark in its heart. Not meeting with success, he set out on foot across the continent and for almost a decade explored every likely mountain, making selections and tests of their trees.

In August, 1925, he reached the Pacific coast, and as he stood on a sun-baked bluff overhanging the flat expanse of blue ocean, he surveyed the verdure-clad mountains inland, aware that, unless he discovered the

(Continued on page 61)

Robinson Jeffers,
California's
Exponent of Free
Verse.
Portrait from the
Painting by Remsen,
Carmel



THE LEGACY OF FREE VERSE

Its Effect on American Poetry

By LIONEL STEVENSON, Ph.D.

Department of English, University of California

NOW that more than fifteen years have passed since readers of poetry in the United States were startled by the strange and diverse experiments which appeared under the general name of *vers libre* or free verse, it is possible to make an estimate of what the eventual effect of the innovation may be. There can be no doubt that less of it is being written now than at any time in the intervening years, and accordingly one hears prophesies that it will completely vanish, whereas a decade ago the prophesies were that regular verse would vanish in its favor. In my opinion both views are incorrect.

The development of *vers libre* as a technical form cannot be considered apart from two other revolutions which occurred in American poetry at the same time. One was the theory that poetry need not be restricted to certain topics approved by tradition, but could include the most modern, commonplace, and so-called "ugly" subjects; the other was the theory that poetry need not teach any lesson, or convey any philosophic generalization—that its task was complete when it vividly presented a single specific image to the reader's mind. Both of these insurrections were called forth by the stagnant condition of American poetry, which had done little for years but imitate the methods and subjects of the previous generation, with pompous and didactic solemnity. A vigorous effort was imperative, if it were to be revitalized.

Modernity in subject-matter, "imagism" in method, and "free verse" in form, although they occasionally appeared singly, were usually inseparable. The reason was that the various regular metres and rhymes had come to be identified in the minds of all readers of poetry with the traditional subjects and purposes. A poem about a Chicago slaughter-house or a modern bath-room, if written in stanzas which had previously been identified solely with country churchyards and chattering brooks, would provoke laughter because it would be incongruous, since incongruity is the essence of all ridicule. Similarly, an imagistic poem if written in the familiar metres would seem fragmentary because of its lack of a "message" or allegory. In diction, too, the new poets were trying to keep close to the vocabulary of current speech, to lend realism to their studies of psychology. For all these reasons, they felt it wiser to use a poetic form which was free of inappropriate suggestions.

As a matter of fact, *vers libre* was not a new invention. It had been used not only by poets, such as Milton, Arnold, and Whitman, but by all prose writers who ever combined strong emotion and vivid imagery with skillful use of rhythmic pattern and beautiful-sounding words. The new poets merely extended its use and formulated its principles. Like all innovations, it attracted many charlatans and triflers, who wrote bad *vers libre* merely to attract attention, or because they were incapable of writing any better in the other forms; but the best of the new poets produced work of permanent value.

One of their hopes, however, was not fulfilled. They claimed that the "man in the street" would be won to poetry as soon as

it discarded the artificial forms which were meaningless to him. This claim overlooks the very most important element in poetry, to which all history attests. The appeal of poetry is inseparable from the appeal of song, and song is always regular in rhythm. Poetry is the most primitive form of literature, being the only literature of uncivilized races, and coming to perfection as civilization developed in each race, while graceful prose—the equivalent of *vers libre*—remained unborn. In the life of the individual, which parallels so closely the life of the race, poetry similarly comes first, in nursery rhymes and game-songs. Moreover, there is some profound psychological identification between emotion and regular rhythm, so as long as poetry is concerned with emotion, regular metre will be used to intensify the emotional effects.

The lovers of *vers libre*, therefore, can never be the great mass of average people, but must always remain the small minority with a literary taste so highly cultivated that they can appreciate artistic prose for its technical subtleties, and with ears so attuned that they can recognize the involved variations of rhythm which good *vers libre* is supposed to possess. And even they will find that it fails to stir their deeper emotions as regular metre can stir them. Its appeal will be primarily intellectual, and the emotions are primordial forces defying the intellect which the human race has so recently begun to acquire. Until the visions of Bernard Shaw and H. G. Wells are fulfilled by the complete supplanting of the feelings by the mind, poetry will retain regular metrical forms.

On the other hand, *vers libre* has justified its right to exist, and will survive. When well written, it can give a specially keen pleasure to the highly cultivated people whose senses are soon pained by the obviousness of regular metre—the people who would rather listen to Beethoven's Quartet in B Flat than beat time to "Dixie." Even those people will continue to thrill to good poems in regular metre, whenever they are in the mood for emotion; but there is no reason why poetry should not provide intellectual enjoyment also, for those who prefer it. Thus the scope of poetry has been enlarged; new subjects, new words, new points of view, to which the traditional metres were inappropriate, have now found suitable embodiment.

Furthermore, the technical experiments of *vers libre* have been of real value to metrical verse also. To write a good *vers libre* poem is much more difficult than to write in established metres, because the effect must be achieved independently by each line and each word, instead of being sustained by the recurrent pattern.

Clearly, then, American poetry has profited much from the *vers libre* movement. The influence of this competition has been most salutary to the other poets, whose work has gained vitality, individuality. Even the controversy, and all the absurd extremes which accompany any revolt, have been valuable for making people think actively about their poetic standards. But the established poetic forms have not been overthrown by their rivals; on the contrary, the essential value of metre and rhyme has been proven by its triumphant survival of the challenge.



SANTA MONICA COMMUNITY THEATER GUILD

*Now a Center for the Production
of Original Plays*

By ELLEN LEECH

Mrs. John Byers, whose active interest in Santa Monica Community Theater Guild has done much to carry it through the years. Photograph by Curtis Biltmore Studios.

ON a visit to the Community Theater Guild of Santa Monica, California, you are first introduced to their present home, The Miles Playhouse, a friendly building, one that invites; and, designed with that feeling of hospitality by the architect, Mr. John Byers, it carries out perfectly the thought of the donor, Mr. Euclid Miles, who planned his gift for the pleasure of the young men and women of the municipality. The Playhouse has a delightful setting, back from the street in a small park and with staunch old eucalyptus trees as a background, it is an emblem of quiet dignity and permanence, and thus meets well the needs of the Guild and aids in carrying on the heritage of ten years of high ideals.

In this realm of little theaters it is becoming more and more evident that each group gradually assumes some distinctive project and with the Guild at Santa Monica the production of original plays has become of paramount interest, which promises not only community service but may be of national benefit as well.

Since it is the purpose of these organizations to offer opportunities to the young and untried artists in the fields of acting, playwriting and designing, the latter including stage sets and costumes, it is especially gratifying to discover talent in the ranks and to produce an original play by a member. The Santa Monica Guild therefore feels quite elated in the fact that it has recently produced two original plays by a member, Mr. Allan B. Moody. The first was "The Questionable Elaine," which proved exceptionally popular and was later produced professionally at the Vine Street Theater, Hollywood, with Kay Hammond in the role of Elaine. The second, "The Magnificent Bartletts," is an entertaining three act comedy and was given a charming presentation.

Mr. Moody is not only a builder of plays but designs homes as well, and since

he is so vitally interested in drama and the life of the Guild when he built his own house he provided a spacious living room, which offers a perfect setting for the production of the more intimate Play-Box or Work Shop type of production. Plays have been given here at intervals to the smaller and more discriminating audiences and also at the home of Mrs. John Byers, who has been an outstanding figure in the Guild's history. Each department has benefited through her interest and encouragement, as director, through her activities in stagecraft and costuming, and particularly in

her ability as an actress has she aided and abetted them through the years.

The Theater Guild claims two hundred active members and was originated about ten years ago by Robert Hutton with the assistance of Mrs. Thomas Spencer and Richard Ehlers. They function under a Board of Directors, and the officers are Geoffrey Morgan, president; Miss Florence Davies, vice president; Mrs. James Westervelt, secretary; Mrs. George Naylor, treasurer. Performances are given each month at the Playhouse under the direction of J. Leighton Leigh.

Scene from "The Magnificent Bartletts," the author, Allan B. Moody, as the Honorable Arthur Dunstan, and Jessie Duggan as Nina Bartlett. Photograph by Lew and Marion Tyrrell.



SPORT

RIM OF THE WORLD LEAGUE announce four snow carnivals in the San Bernardino Mountains of California.

January 10-11, the first program is held at Lake Arrowhead.

January 24-25, program at Twin Peaks.

January 17-18, festivities at Camp Seeley.

February 7-8, again at Lake Arrowhead.

GOLDEN GATE KENNEL CLUB announces the Golden Gate Show, the twenty-second annual, is staged at the Dreamland Auditorium, San Francisco, California, January 31 and February 1. E. C. Rand is the superintendent and may be addressed for information care of the Club, at the Phelan Building, San Francisco.

WOMEN'S AUXILIARY of the Southern California Golf Association, Mrs. George M. Midgley, chairman, has provided a well balanced program for the season, with frequent tournaments, both medal and match play. Among the tournaments are: a nine-hole match play tournament at Hillcrest, Jan. 14-15-16; the Los Angeles Country Club midwinter invitation tournament, Feb. 2 to 6; the fifty-four-hole medal play tournament at Rancho, San Gabriel and Riviera, March 16-17-18; and the Southern California women's championship at the Lakeside Country Club, May 11-15.

SOUTHERN CALIFORNIA GOLF ASSOCIATION at the annual meeting in Los Angeles, California, elected the following officers: W. W. Campbell, president; G. M. Kellogg, first vice-president, with Ed Hurst and George Cline as second and third vice-president; B. Yoakum was re-elected treasurer, and L. Perry Ferguson is secretary. George T. Cline was re-appointed chairman of the team matches committee, a position he has held since this phase of activity was inaugurated.

SOUTHERN CALIFORNIA GOLF CHAMPIONSHIP has been invited, through the S.C.G.A., to use the Oakmont Country Club in the Verdugo Hills, near Glendale, California, and also has been offered the Fox Hills Country Club, near Los Angeles in the other direction.

NORTHERN CALIFORNIA WOMEN'S CHAMPIONSHIP Golf Tournament was postponed from November and is scheduled for January.

THE BRITISH AMATEUR, the 1931 Golf Championship, will be played at Westward Ho, the course of the Royal North Devon Club, as announced from St. Andrews. The tournament will begin May 1. The British Open of 1931 will be played on the old course at Carmouistie, Scotland.

THE UNITED STATES GOLF ASSOCIATION has awarded the 1931 National Public Links Golf Championship to St. Paul, Minn. The tournament will be played at Kellar public course in that city, August 4 to 8.

THE SULLIVAN MEDAL was awarded Bobby Jones last month, signaling his great achievements in the field of golf. He is the first and only golfer to have won four major championships in one season—British amateur, British open, United States amateur and United States open.

PACIFIC COAST STEEPLECHASE AND RACING ASSOCIATION announces the schedule of the 1931 circuit is as follows:

Feb. 28, Del Monte, under the auspices of the Del Monte Properties Company.

March 15, Santa Cruz, at the Pasatiempo Country Club and Estates, through the courtesy of Miss Marion Hollins.

March 29, Santa Barbara at Hope Ranch Park, under the auspices of the Santa Barbara Riding and Hunt Club.

April 12, Los Angeles, under the auspices of the Flintridge Riding Club.

April 25, Menlo Park, under the auspices of the Menlo Circus Club.

Miss Amy E. du Pont, president of the Santa Barbara Riding and Hunt Club, provides the cup for the feature event at Santa Barbara, the race for the California gold cup.

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.

FLINTRIDGE RIDING CLUB, Pasadena, California, holds a gymkhana, or sometimes an impromptu horse show each Sunday afternoon for members and their guests.



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... IN A SETTING OF SNOW-CLAD MOUNTAINS
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EL MIRADOR
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PACIFIC COAST OPEN CHAMPIONSHIPS in polo are staged on the Purple field of the Midwick Country Club, near Los Angeles, California, January 31 to February 14. The Midwick Committee is composed of Jim Spalding, Carleton Burke, Gordon Cronkhite, R. V. Honeyman and Neil McCarthy, and they state the coming high-goal season will be of unusual interest. A team from the Argentine again competes.

AGUA CALIENTE JOCKEY CLUB opened the second winter meeting in December. Racing is daily except on Mondays.

POLO CLUB, recently organized at Napa, California, uses the Melone Field at Oak Knoll, north of Napa, and is effecting important improvements. George McLean is president of the organization, with the membership limited to fifteen.

POLO FIELD, Oakland, California, at Sixty-sixth Avenue and East Fourteenth Street, has been recently improved. The grandstand has been enlarged to accommodate about two thousand people.

POLO, at the Uplifters' Field, Beverly Blvd., near Santa Monica, California, in the winter schedule calls for play to start at 2:00 p.m. instead of 2:30. The game is open to the public.

DEL MONTE HUNT CLUB, a recent organization at Del Monte, California, held a first meet early last month and plan to hold drag hunts in the Gigling reservation and adjoining country.

HONOLULU is announced as the location for the Men's and Women's National A.A.U. Senior Swim Championships during July. The meet was held last year at Long Beach, California.

LONG BEACH YACHT CLUB, Long Beach, California, has named D. M. Callis, commodore for the 1931 season, and the flag officers have prepared a schedule of events for the new year. The card includes two long ocean handicaps for power cruisers, several runabout races, an outboard meet and sailing for nearly all classes. The club, together with others up the coast, sponsors the West's outstanding yachting classic, the annual all-California performance handicap power-cruiser race, which will take place next April 23-26. It will be run again over the same course and practically the same conditions as last year, starting off the Pacific Coast Club in Long Beach and terminating at the St. Francis Yacht Club in San Francisco.

NEWPORT HARBOR YACHT CLUB installs the new officers at the annual inaugural ball held at the Clubhouse, Newport Beach, California, January 17. Alfred E. Rogers is the new Commodore; J. C. Axelson is vice-commodore, and Major Frank S. Hutton, rear-commodore.

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FROM New Mexico to Old Mexico and Baja California, from Imperial County to Mono County, and over into Nevada, there stretches a desert country which even the irrigation ditches of many prosperous communities can not make into anything else than an ideal land for tourists seeking health and rest from too strenuous modern civilization. Never will the climate, so dominant with sunshine, so pure and vital in its health-giving atmosphere, be changed by man. Not until the mountains of the coast ranges cease to rise and cut off moisture from the Pacific Ocean will the desert cease to be the desert and exercise its lure for those who know its peace and charm. Acting on these facts, the experienced, in catering to the needs of travellers, and the wise investors in tourist traffic, are moving to the oases in the Imperial, Coachella, Mono and Colorado deserts with all the paraphernalia of creature comforts that years of service in the tourist land of California have given them.

Las Vegas, Arizona, Colorado River points, Inyo and Mono resorts on the edge of the mountains east of Yosemite, as well as the lower stretches of Death Valley, and Furnace Creek hotels are preparing to monopolize the tourist trade now wending its way southward and westward as cold weather comes to northern and eastern cities. El Centro has fine hotels already, and the agriculture of the Imperial Valley, so new to northern eyes, may be studied from that point. Up the Southern Pacific from the Border are little towns called after other deserts, Indio, Mecca, each with its good hotel. But the tourist winter hotels proper are along the edges of the desert, at La Quinta, Palm Springs and many other "water holes" waiting for lovers of the desert to settle there.

THE Departments of Public Works, and of Agriculture, State of California, are making counts on the state highways and at the state border inspection stations, in addition to the tremendous amount of regular routine work done by these offices, which are maintained by the state for its development and protection. Their reports are available for all, in the official journals of the departments, printed by the State of California at Sacramento. Out-of-state tourists totaling 60,629 arrived in California by automobile alone during the month of October, 1930. Of this total, 28,608 motor tourists arrived in 11,003 automobiles through the Yuma, Blythe and Daggett gateways.

The desert has come into its own and will continue to attract if left alone as a paradise set aside for winter visitors to California. W. P. Clarke, well known hotel organizer, observed automobile licenses from every state in the Union as he sat on the porch of his Central Hotel in Palm Springs on the road between La Quinta and Whitewater in the Coachella Valley last month.

Eleven western states, including California, are co-operating with the United States Bureau of Public Roads to secure basic facts leading to improvement of interstate connections. Reply cards needing no postage are being distributed at more than 850 points, and the motorists, upon whom the success of this survey depends, are replying in true and efficient American fashion.

PUBLISHED in one of *Standard Oil Bulletin's* recent issues is a story of the region of Lassen Volcanic National Park in the Cascade Range of northeast California. This region is as interesting as Hawaii and just as safe; game and fish abound. To Ranger George L. Collins, of the summer patrol in this national park, and to Mr. B. F. Loomis, of Viola, California, the *Bulletin* acknowledged indebtedness for the notes and photographs used. Beautiful views of this little known national playground show the changes made to the mountain during the eruption of 1915 as well as the reflections in Manzanita Lake of Chaos Crags, a pile of lava formed centuries ago. State highways Nos. 28 and 29 from Redding and from Red Bluff lead to this park.

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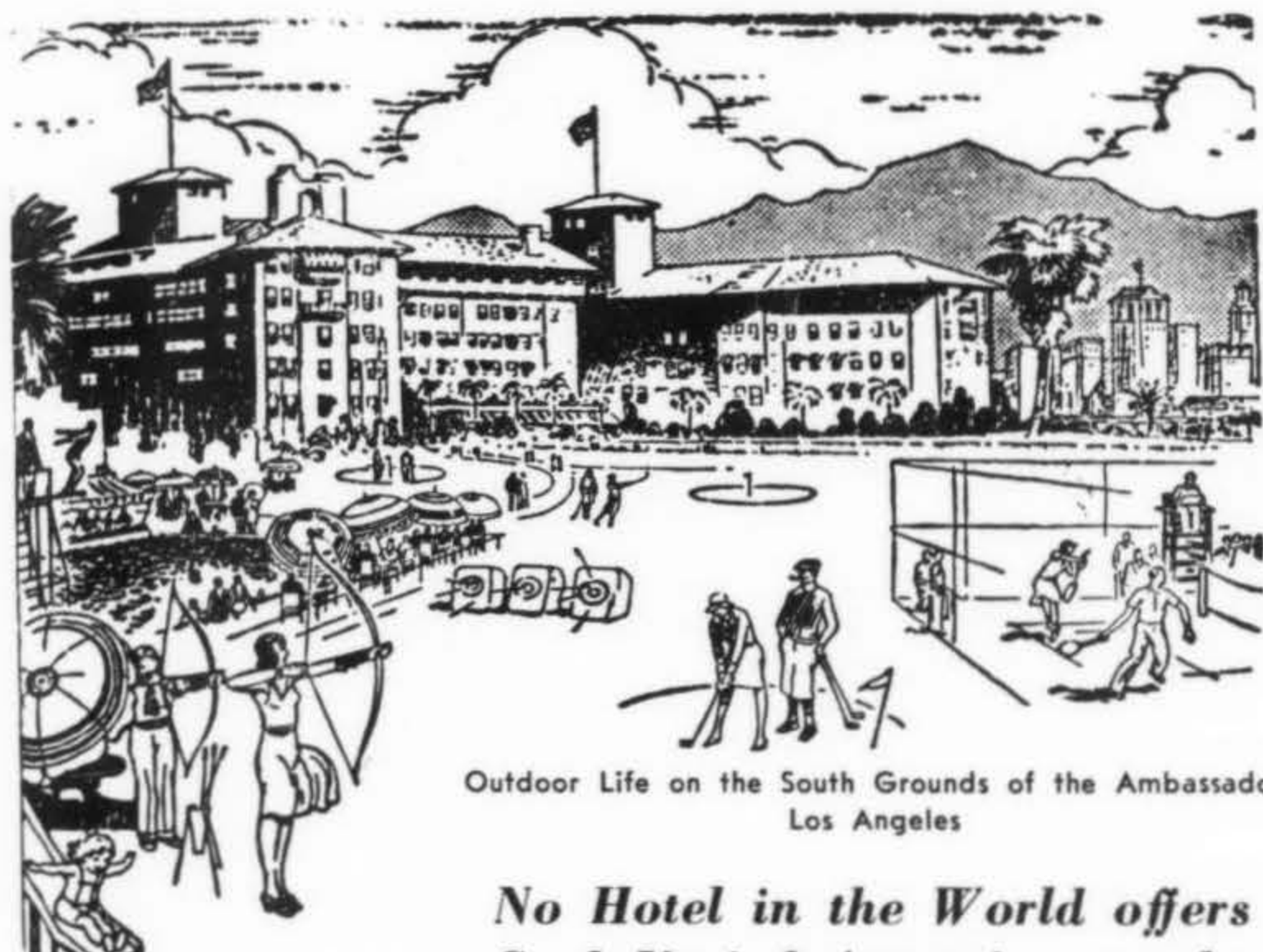
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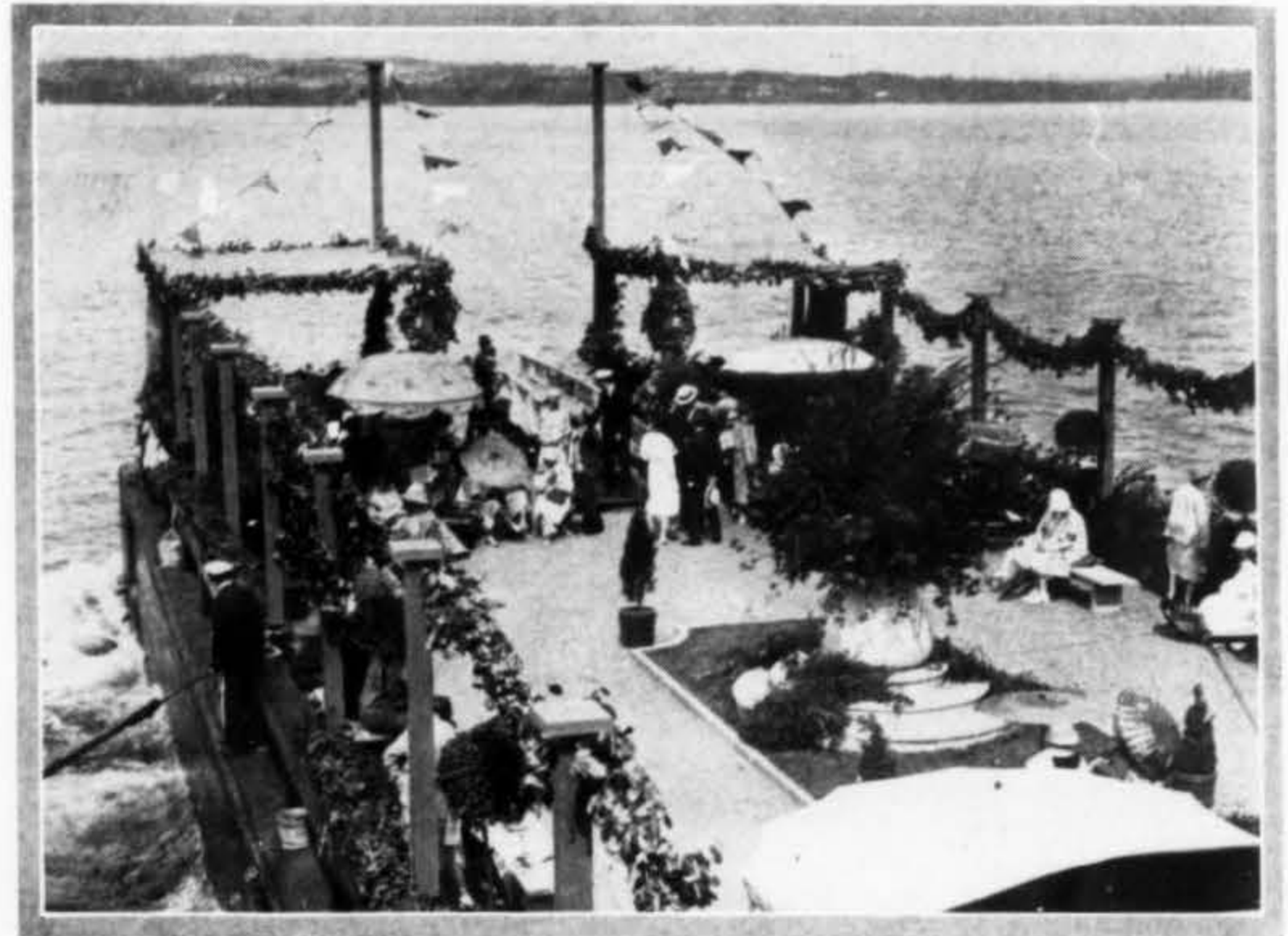
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From Seattle a lumber barge, transformed over night into a floating garden, carried the members of the Garden Club of America to see the Lake Gardens at Medina.

A GIFT FROM THE GODS AND THE GARDEN CLUB

(Continued from Page 37)

The selection committee, after careful consideration of the available stands of redwoods in Del Norte and Humboldt Counties, recommended the purchase of the Kerr Creek Flat, consisting of seven hundred and seventy-seven acres on the west bank of the south fork of the Eel River, which rushes on its winding course for miles beside the Redwood Highway. The committee held its breath when it agreed to ask the club to raise its gift to thirty thousand dollars for this grove, because it was under option to the Save-the-Redwoods League for fifty-five thousand, and twenty-five hundred more was needed to purchase an entrance tract on the opposite bank, beside the highway. It reported that this grove, about two hundred and thirty-five miles north of San Francisco, could be included in the Humboldt State Redwood Park, but Mr. Rockefeller's offer would not apply to it.

The story runs rapidly until Mrs. William A. Lockwood of East Hampton, Long Island, the national president, was able to write, early in December: "One of the principal objects of The Garden Club of America is the conservation of our native trees, shrubs and flowers. In the State of California is the last known stand of Giant Redwoods. Our organization, desiring to bear its part in preserving this priceless heritage for future generations, presented the opportunity to its member clubs. The response was immediate and unanimous, and from all parts of our country. The club was never united more enthusiastically upon any project and we are thrilled with the result; for there will be presented to California a fund which the state will double, so that some two thousand or more acres adjacent to the Redwood Highway will be added to the Redwood Park. We are very happy to share in the saving of these wonderful trees and the beautiful native flora under them."

From the treasurer of the Redwoods Fund come the jubilant details. Mrs. Oakleigh Thorne of Millbrook, New York and Santa Barbara, whose efforts during the summer and fall were untiring, reports that contributions were received from *all* of the ninety-one Garden Clubs of America, and that, in many of them, one hundred per cent of the membership shared in the gift. As a result, in a little over three months, eighty-two thousand dollars has been raised from gifts ranging in amount from one dollar to one thousand.

Mrs. Thorne pays hearty tribute to the splendid co-operation and interest of all the club presidents and says that, in several instances, through them had come special contributions from non-members, including a tiny but very touching one from a kindergarten garden club in Massachusetts.

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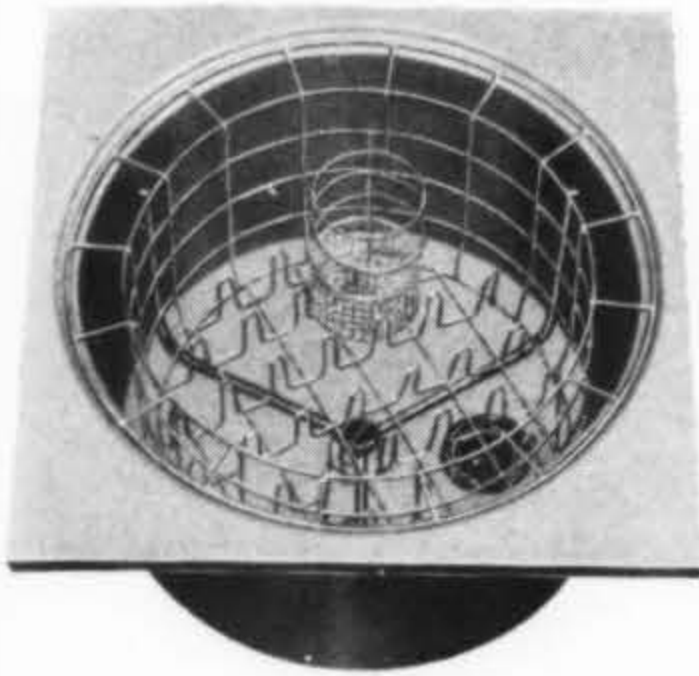
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INQUIRIES INVITED

Detailed information regarding subjects covered on this page will be mailed
on request, without charge

Q. I am building a new home and
would like to know if it is possi-
ble to find someone who will
build my fireplace so that it will
not smoke?

A. There is a firm in Los Angeles
who will build your fireplace so
it will work perfectly—There is
a metal throat construction which
makes the shape and size of
all fireplaces the same—An air
circulation system is also a fea-
ture. Your brick contractor may
purchase this equipment and in-
stall it himself if he prefers.

Q. I would like to have a tile
wainscoting in my bath and
kitchen but feel like the cost
would be prohibitive. Could you
recommend something that would
have the looks but would not
cost so much.

A. There are several methods of
working out a tile effect in an
inexpensive way. One of the best
is to use steel tile which comes in
sheets stamped out like tile and
finished with porcelain enamel
just like the inside of your re-
frigerator or the finish on your
kitchen range. This wainscoting
is beautiful, permanent and
sanitary.

Q. Do you think water softeners
have been perfected to the point
where they should be installed as
part of the home equipment?

A. Although during recent years
water softeners have been going
through the experimental stage,
several types have now been de-
veloped to the maximum effi-
ciency and within a short time
will be as common an installation
as the automatic water heater
is today.

Q. What kind of a mirror do you
think would be appropriate for
my dressing table in my dressing
room?

A. One of the finest mirrors has
just been placed on the market.
A large center panel with two
side mirrors. And hinges on the
side are hidden from view. A
long indirect electric light shines
through an opening at the side of
the mirror wings and furnishes a
perfect light over the entire sur-
face.

Q. Are there any radiant type
heaters that give off no odors or
monoxide gas?

A. Yes, there is a heater of the
radiant type to be had that gives
off no odors or poison gas. This
wall type heater has been tested
with the most delicate instru-
ments known to chemists and no
trace of poisonous gas could be
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perfect as it is possible to get
with the result that no odors are
given off. Besides this the heater
brings fresh air into each room
while it is in operation and keeps
the air in the room always fresh
and pure, creating a healthful
condition.

Q. What kind of window decora-
tion and sunlight control would
you suggest for my sun parlor?

A. Venetian blinds now offer a
splendid window decoration with
the use of colors. The control of
sunlight and protection from di-
rect drafts is also a great feature.

Q. Do you think the water-power
dish washers are practical?

A. One model appeals very strong-
ly and is inexpensive. It is por-
celain enamel over cast iron and
comes in half a dozen different
colors so that you may match the
drainboard tile and kitchen sink.

Q. I am building a Spanish type
home and would like suggestions
as to how to treat my front en-
trance and hall floor.

A. A beautiful and yet inexpen-
sive floor may be had through
the use of Spanish hand made
cement tile. These tiles are color-
ful and decorative as well as
durable. They are made in molds
and subjected to 4500 pounds
pressure to the square inch. No
heat is applied thereby retaining
bright natural colors.

Q. What kind of an electric heater
would you suggest using?

A. One of the latest types is a wall
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warm air out into the room there-
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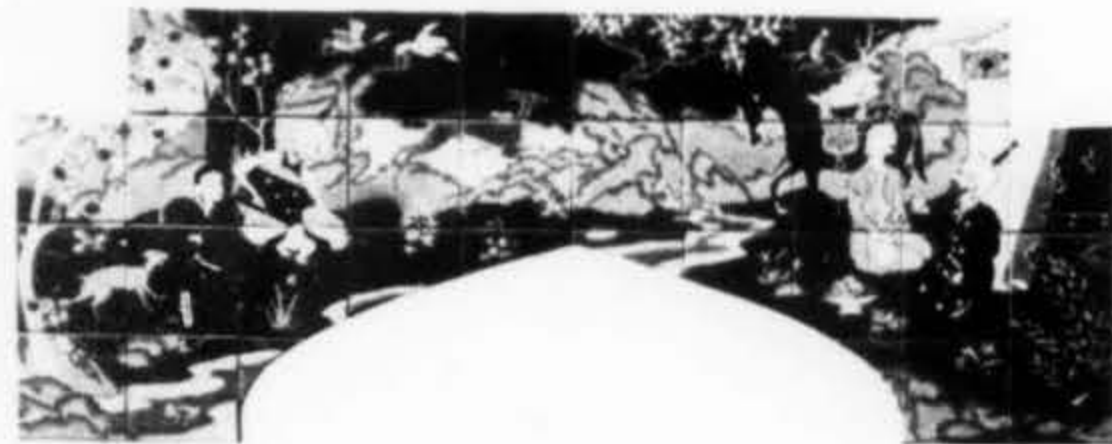
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Now the question as to what grove will be purchased has been a bit unsettled, for the club is in the position of the small child who starts to buy a present with fifty cents and suddenly finds itself possessed of three times that wealth. Again, Mrs. John H. Lynch of Ridgefield, Connecticut, chairman of the selection group, will journey with members of the committee along the Redwood Highway, to select perhaps a larger grove with equal or greater advantages than the one first chosen. It is fortunate that there are available other fine groves nearby, which may equally well be kept in their natural forest aspect, carpeted with moss and grasses, adorned with huge ferns and native flowering shrubs, azaleas, rhododendrons and dogwood, and with the forest wild flowers such as iris, oxalis and Humboldt lilies.

We Californians hope these generous friends will come to visit us in order that they may realize and enjoy the glory and interest of our great national and state parks. We are filled with gratitude to the Garden Club of America; the cause of conservation takes on a more hopeful and friendlier meaning.

WINTER BLOOMING SHRUBS IN CALIFORNIA GARDENS

(Continued from Page 41)

commence blooming in winter, continuing into spring. The Brooms, species of Genista, with golden yellow or mahogany-colored flowers, and the Cassias, with salver-shaped, deep golden yellow flowers, are in their glory in winter. Another showy winter-blooming shrub is the low-growing Flowering Oak (*Chlorizema ilicifolia*), with prickly, holly-like leaves, and pea-shaped, flame-yellow flowers, borne in great profusion. The Scarlet-flowered Aloes, also blooming in winter, making a striking combination with these shrubs.

Many of the yellow-flowered Acacias bloom in winter. One of the most beautiful species is *A. baileyana*, with finely divided, gray-green foliage and fluffy, golden yellow flowers. This species is somewhat subject to frost injury the first year, but does well after becoming established. The tall-growing Silver Wattle (*A. dealbata*), also with feathery, grayish foliage and golden yellow flowers, and the similar *A. mollissima*, the ever-blooming *A. floribunda*, and the profusely blooming *A. latifolia*, are all in bloom at different times during winter.

With us, Azaleas bloom quite early in winter, beginning with the evergreen, crimson-flowered *A. Hinodigiri*, *A. Karumi*, and *A. japonica*, with pink, rose, or white flowers, the Indian Azalea (*A. indica*) with large flowers, represented by many varieties with exquisite shades of pink, rose, salmon and red, followed later in the season by the brilliant orange *A. mollis* and by other deciduous kinds. The showy Camellia, native to Asia, and blooming normally in October and November, will frequently show considerable bloom at Christmas, especially on the capitol grounds at Sacramento. The intensely fragrant, Pink-flowered Daphne is another delightful shrub which often blooms in winter.

THE TILED POOLS OF THE ALCAZAR

(Continued from Page 29)

and gardens of southern Spain. After a long, dormant period the decorative tile industry was rejuvenated with the opening of the Twentieth Century. A demand was created not only by the new industrial prosperity of Spain, but by the increasing appreciation of Spanish traditions in America. Spanish tiles are easily obtained in this country from the thriving kilns of Granada, Cordova and Seville. Our own tile manufacturers make excellent and authentic reproductions. There is little reason why anyone in California building a Spanish home should not have a Spanish tiled pool showing all the evidences of its Moorish ancestry. Nor is there any reason why—with our climate and topography—the pool should not be perfectly at home.



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NEW ART TREASURES FOR LOS ANGELES

(Continued from Page 23)



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expression of which was worked out in scholarly manner by Dr. Hartley Burr Alexander, who is now professor of philosophy at Scripps College, Pomona, California. The consideration of the inscriptions, drawn from all literature and history, and the symbolism of the figures with subjects chosen by Dr. Alexander, and expression given by Lee Lawrie, is in itself an art study well worth pursuing.

No less symbolic and eloquent of the meaning and purpose of the library are the three marble sculptures which are drawing many visitors to the Fifth Street stair hall of the Central Library. Civilization "like a jewel", symbolizing all that books represent, is guarded by two veiled Sphinxes, representing the hidden mysteries of knowledge yet unattained by man.

The central statue is of rich-toned Italian marble with white face, hands and feet, with trimmings, cape, head-dress, staff and panel in her gown of copper. The installation was an exacting task, as the statue was delivered in nineteen pieces, the body shaft weighing 3400 pounds, the head 500 pounds and the metal draperies 500 additional pounds.

The symbolism of the figure is harmoniously and beautifully worked out. Civilization is crowned with the symbols of library, city and state—a miniature library building, flanked by two angels, and surmounted by the California bear and star. In her right hand she holds an open book which bears inscriptions in five languages pertaining to the beauty of knowledge, starting with the words of St. John, "In the beginning was the word" (in Greek), and ending with Keats' phrase, "Beauty is Truth, truth beauty."

In her left hand is the torch (used as symbol of enlightenment throughout the library carvings), tipped with a small winged Pegasus for inspiration. The torch rests upon a turtle, representing dominion over land and sea. In the copper panel of her draperies we may trace the history of civilization.

Turning now to the reclining figures of the Sphinxes flanking the stairway, we find that these are wrought in black marble imported from Belgium, the sombre color adding to the feeling of mystery inherent in the figure. The calm, serene beauty of the face is intensified by the elaborate metal head-dress suggestive of Assyria as well as Egypt. The profile of the reclining figure has the beautiful sweep of line that only Lawrie knows how to impart. Open books in the arms of the Sphinxes carry inscriptions in Plutarch's early Greek. The pages of the book on the left read in translation, "I am all that was and is and is to be, and no man has lifted my veil." The book on the right bears this inscription, "Therefore the desire for truth, especially of that which concerns the Gods, is in itself a yearning after divinity".

A fourth piece of sculpture, which was installed this year, is the marble fountain in the children's court. This is carved in yellow Verona marble and consists of a lotus-shaped shaft rising from a square basin. The head of the shaft blossoms with the lotus flower, and a gentle stream of water issues from the four corners of the petals, forming part of the design. Paneled carvings represent Blanche of Castile teaching her sainted son, Louis the IX, to read; between the two figures is a relief of Sainte Chapelle, the chapel built by Louis; on the other side are carved figures of young King Alfred of England and his mother, Osburh, illustrating the well known story of Alfred receiving the book as a prize for learning to read. Between these two figures is the English castle and, below them, the shields of Alfred and Osburh. Here again we have the Egyptian feeling which is found throughout the building. Merrell Gage, one of our gifted Los Angeles sculptors, has aptly expressed the feeling for the "style" of the library which is inherent in the architecture, the sculpture and the color decoration:

"The library is, without question, one of the noblest buildings in America. It follows no accepted order of architecture, but through it, strains of the Spanish, of the East, of the modern European, come and go like folk songs in a great symphony, rising to new and undreamt-of heights in an order truly American in spirit."

THE VIOLIN MAKER OF McCLOUD

(Continued from Page 49)

tree with the perfect wood somewhere in California, he was beaten. But one glance at Bedell's face reveals that, for all its dreamy thoughtfulness, he is not a man who is easily beaten. Therefore, because of his unflagging energy and determination, he continued to search, his quest ending at Mt. Shasta, that glorious fire and ice mountain of northern California.

"When I gazed upon this sentinel of the western coast for the first time, I was awed by its magnificence," said Bedell. "Rising in solitary majesty from the edge of lava plains to a height of 14,440 feet, it was the grandest sight I'd ever witnessed. Like the slopes of Mt. Vesuvius there showed vineyards loaded with ruby fruit, and flower-filled gardens enclosing gay little bungalows. As far up as the tree line the ground was thick with wild flowers, and, warmed by the sun, they scented the air. Beyond them lay vast fir and spruce forests, merging into the shimmering whiteness of Shasta's gigantic snow-crowned cone. In contrast to this fertility, on the other side of the cone lay the snow fields, from which the mountain's treacherous glacier originates.

"I studied the trees growing on its southern and eastern slopes, but they were the common fir, and passing them over I climbed 8000 feet to the timber line," he continued. "After several unsuccessful journeys up there, I found among the hurricane-twisted trees, the silver needle fir—*Abies Magnifici*—the wood of which is the rare kind that was used by the Cremonese violin-makers three centuries ago.

Although this silver needle fir is scarce, Bedell has succeeded, through diligent search, in hewing down by hand 3000 board feet of it, which he proudly showed to me, stacked away in his garage.

When he finds a tree that meets with his requirements he buys it from the Government. At his request the United States Government Laboratories at Madison, Wisconsin, made tests of this Shasta silver needle fir, and reported it to be the most enduring of any of its species on exposure to the elements, also that it possesses the longest fiber and the greatest relative uniformity of specific gravity of any of the known violin firs and spruces. A fact which proves that it is constituted to make perfectly balanced tonal sounding boards or tops for stringed instruments.

"While I'm satisfied with this wood," he went on, smoothing the satiny surface of a violin which he had just completed for a well-known Californian artist, "I'm seeking further for a tree of superior elasticity and resonance. Besides, I feel convinced that, somewhere along the timber line, there is a tree which has all the varying moods of nature in its heart.

"I have experimented with this Californian wood by making twenty tops of different graduations and trying them all out on the same body, remarking the separate tone effects of each. By so doing I've discovered that it can be made to produce a variety of tone qualities ranging from the softest to one so sonorous and penetrating that it is too loud for any place save a theater. At times the lower register notes resemble the mellowness of a 'cello, only there is a greater solidity of tone."

The fame of Mt. Shasta wood has spread to foreign lands, with the result that two of the foremost violin-makers of Italy and England are importing it. Bedell's violins, which are sought by many leading American artists, sell for some hundreds of dollars; but as I watched this man at his bench, observed the expression of deep satisfaction on his face, I couldn't help but believe that he works long hours after the day's labor is done, more for the joy of creating than for the dollars.

Bedell was born at West Vienna, New York, and inherits his musical talent from his Netherland ancestors. It is his ambition to create a violin equal in tone quality to the famous Stradivarius. He believes that in many ways Mt. Shasta resembles Mt. Vesuvius, Italy, in whose vicinity wood was undoubtedly felled long ago for the making of violins. He likes to imagine there is a sympathy between these two great fire mountains, though an ocean and two continents divide them.

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GARDEN CALENDAR

JANUARY

EDITED BY A. D. HOUGHTON, M.A., M.D., PH.D., F.R.H.S.

Nature ceases from her labors and prepares for the great change.

LONGFELLOW.

THE winter solstice, about December the 22nd, the last day of the year as measured by the sun, not the almanac, is the last day of the garden year. For three or four days at that period, the days are the shortest of the year, then, gradually become longer. Plants pay no attention to the almanac, their clock being the sun, so that by January the first, the days are already slightly longer than at the solstice, and strange stirrings have begun even in dormant roots and tubers. Solstice is made up of two roots, sol meaning the sun, and stice meaning to stand still, as in armistice.

Before the chemical movements due to the beginning of the new garden year have become too far advanced, in fact while the patients are still under the anaesthetic effects of the solstice, is the ideal time for making cuttings of many hardwood plants. Roses, syringas, ivies, willows, etc., should be put in not later than this month in the shade.

Gardening for the beach home should be given serious consideration at this time. No branch of gardening is so neglected as that of the beaches. The silly efforts of subdivision gardeners to apply stereotyped methods to this kind of terrain is pathetic.

A poor struggling lawn destined to be sanded over by inexorable Providence, and a few plants brought to die from an interior valley, seems to be the main motif. Considering the wealth of material suitable and available, there is practically no beach gardening upon our beautiful Coast.

To those who may think I am overdrawing the picture, let me add, that the most beautiful and natural appearing garden on the whole stretch of Coast from Eureka to Tia Juana, is located on a windswept rocky bluff near San Francisco. I would love to give the name and address of the wonderful woman who has created that paradise but fear she would be so overrun with visitors that her garden would suffer.

First in order of suitable plant material should be the Hallophytes or salt-loving plants, outshining examples of which are *Mesembryanthemum crystallinum*, and *Sempervivum canariense* and its hybrids. The altheas and malvas, many kinds of hibiscus, geraniums are all slightly salt-loving and thrive accordingly.

Generations of real beach gardening along the French and Italian Rivas have shown how much the true Xerophytes can add to the beauty of our littoral, similar as it is in climate, to the northern Mediterranean. In this group are included *Mesembryanthemum multifloris*, in which the foliage is almost hidden by its myriad of pink flowers; *M. ecklonis* with its profusion of small starlike flowers; *M. (glottiphyllum) linguiform* and its allies with their large, turgid, apple-green foliage appressed to the ground with their large canary-colored flowers; *M. alstoni* with its brilliant scarlet flowers. *M. versicolor* should be the color keynote of such Spanish-type places as San Clemente and Dana Point. It makes a bush two to three feet high, withstands sun, heat, drought, fog, wind and salt, and for months is covered by masses of bloom almost entirely hiding the foliage; the flowers run through all the pastel shades from flaring purple almost blue, through reds and scarlets to old rose and amber. This mesembryanthemum is so cosmopolitan in its likes that it will also thrive in interior valleys and in rich soils.

M. speciosum has all the good qualities of the preceding except its expense; this is due to the fact that *M. speciosum* is difficult to propagate, and as yet, there is no seed on the market. This plant however bears a profusion of flowers so beautiful as to be almost indescribable; shadings of yellow tipped with brilliant

scarlet and of large size. Of one thousand cuttings in my propagating bench, with bottom heat for seven months, only half a dozen have moved; the rest stand out like soldiers in perfect condition, with all their foliage intact but have not moved. This year, however, I shall save seed from a dozen plants; these germinate readily and come true.

The noble and graceful Palm *Seaforthia elegans* is a beach lover; not right on the beach but throughout the fog zone adjacent to the beach. Far more beautiful than the *Cocos plumosus* in my estimation, it should be used more.

The majestic *Dracaena draco* or dragon's blood tree is from the Island of Teneriffe off the northwest African coast, where it attains such proportions that claims are sometimes made for it as the largest tree in the world.

Fruiting specimens of this *Dracaena* are to be found in the vicinity of Coronado, San Diego County, right at the sea.

Clianthus dampieri or glory Pea belongs to the bean family and is found in Australia, where it grows on hot sandy beaches. It has two enemies, red spider, and when young, over-watering. The flower is flamboyant scarlet, shaped like a large parrot beak, with a black or dark purple blotch at the base of the standard and four or five inches across when expanded. It is hardy on the South Coast of England and Ireland and therefore would probably be hardy on every mile of our Coast line. Flowers of this desirable species are exhibited every year in February at the Encinitas Flower Show.

Clianthus puniceus or parrot's beak, while it flourishes on the sea coast also does well in interior gardens. It is more upright, with showy red flowers, not so large as those of *dampieri* and more manageable.

There are, in European countries, several wonderfully improved varieties of *Clianthus* of which *C. puniceus alba* is the only one I have seen here.

Won't some good garden amateur make the effort to bring in the plants which the ultra commercial nurseryman or seedsman ignores?

Lotus peliorhynchus or pigeon's beak, is a trailing plant which might easily be mistaken, when not in flower, for *Asparagus sprengeri*. This is another gem, extremely floriferous, semi-trailing, and easily raised from seed.

To those who wish to raise *Mesembryanthemums* from seed, here is a little trick. When the seed is gathered it is enclosed in valvular heads which are very difficult to open. This is nature's wise protection against marauding birds while the earth is too dry for germination; later, when rains set in, these hard capsules open and the seeds are scattered upon the now receptive earth. The trick is to throw the dried seed heads into water and the valves will pop open, releasing the seeds. These, if sown at once, are of very ready germination.

Wherever the land slopes to the sea, rocks and rock mounds may be freely used, as many a gem of plant life will thrive on the lee side of even a small rock. In such a situation imagine a clump of *Crassula coccinea*, *Rochea falcata* or *Kalanchoe somaliense* in full bloom.

An effort is being made this year to organize the communities along the Coast Boulevard from Long Beach to San Diego to take advantage of their Riviera by planting suitable shrubs, trees and plants along their Boulevard and waterfront. From February 18 to 23 inclusive, each year, this Highway will be called Paradise Row; and it will be a person of poor community spirit and low civic value who will not put out even a few *Geraniums*, winter-flowering *Gladioli* or *Mesembryanthemums*.

The newer *Watsonias*,—too late to put them out this year, make ideal line or clump plantings and in this vicinity bloom in February.

I would like to hear from persons who like this plan, along the northern Coast, so as to form new groups.

Mr. James F. McLoughlin, of Encinitas, is Secretary of the movement, and every person in California should do something to strengthen his hand.

(Continued on Page 64)



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A. D. HOUGHTON, A.M., M.D., Ph.D.

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ARCHITECTURAL ORGANIZATIONS

A MEETING of the Northern California Chapter, American Institute of Architects, was held at the Clift Hotel, San Francisco, November 25, 1930, the members convening at 6:30 p.m. for dinner.

The following were present: Members—Harris Allen, G. F. Ashley, Wm. C. Ambrose, John Bakewell, Jr., Albert J. Evers, Wm. B. Farlow, Wm. I. Garren, Henry H. Gutterson, J. S. Fairweather, P. J. Herold, Raymond W. Jeans, Mark T. Jorgensen, Ellsworth E. Johnson, Lawrence H. Keyser, Chas. F. Maury, Angus McD. McSweeney, A. McF. McSweeney, L. B. Miller, Morris Bruce, John B. McCool, Harry M. Michelsen, James H. Mitchell, Jas. T. Narbett, Timothy Pflueger, Chas. F. B. Roeth, Albert F. Roller, Louis Schalk, Edwin Snyder, Ralph Wyckoff, Stanton D. Willard.

Guests—John Henry Nash, Ralph Stackpole and Diego Rivera.

President Henry H. Gutterson presided.

The minutes of the previous meeting were approved as published.

John Henry Nash, printer, Ralph Stackpole, sculptor, and Diego Rivera, visiting artist from Mexico, were introduced as guests.

The effort of the American architect to encourage manufacturers to embody in their advertising some such phrase as "Consult an Architect" was brought to the attention of the meeting and unanimous approval of this program was voted.

Mr. Ashley, who was appointed chairman of the committee to undertake a study of the methods of appointment of architects for municipal buildings, reported that after an exhaustive study, it was found that the Commonwealth Club was working toward the same end, and the two committees had collaborated to render a proposal for an art commission to be included in the new San Francisco Charter.

The provisions of this plan were explained by Mr. Ashley, who concluded by introducing a resolution, seconded by Mr. Allen, that the proposed art commission with its functions be endorsed by the Northern California Chapter, A. I. A. Resolution was unanimously carried.

A letter from the Washington Chapter was read, requesting this Chapter to take action in keeping with theirs, in an effort to reduce the functions of the supervising Architect of the Treasury to what the name implies, by having Federal buildings allotted to architects in the locality in which these buildings are to be located.

It was moved and unanimously voted that the Secretary draft a resolution in keeping with the Washington Chapter's letter, and it was directed that a copy be sent to each Chapter, to the National Chamber of Commerce, to Congressional Representatives from California, to the Secretary of the Treasury and to the American Institute of Architects, such action being in effect a reaffirming of Chapters' previously adopted policy.

Tentative plans for a Christmas Jinks having been previously announced, President Gutterson called attention to various factors making it inadvisable to proceed with such a program and it was voted that the jinks be dispensed with.

This brought to a close the business portion of the meeting and adjournment was made to the Print Rooms of Mr. John Henry Nash, on Sansome Street. Here the members spent several delightful hours in his great library, with the master printer bringing forth volume after volume of the rare old masterpieces of printing, and the many fine volumes of his own creating which might readily be pronounced their equal in beauty. In his vivid and fascinating way, Mr. Nash recounted the historical background of the various books, and interesting incidents in connection with his own work, with a full discussion on papers, bindings, types, composing and other features and processes, by which are produced those master examples of bookbinding which have made him world renowned in his art.

Respectfully submitted,
JAMES H. MITCHELL,
Secretary.

PRIZES AGGREGATING \$1700 are being offered by the American Institute of Steel Construction, 200 Madison Ave., New York City, for the best design of a steel bridge.

There will be two competitions, each having a first prize of \$500, a second of \$250 and a third of \$100, one going to engineering students and the other to architectural students. The first will be judged by a national jury of engineers and architects and is open to any engineering student attending a school or college in the United States or Canada. The second will be held through the Beaux Arts Institute of Design.

The problem is a monumental bridge of restrained simplicity, such as would be erected over a navigable river within the corporate limits of a city of approximately 150,000 inhabitants. It would be 80 feet wide including two sidewalks of 10 feet each, and a total length of 1,770 feet. The approaches for a distance of 165 feet would represent retaining walls and abutments. Night illumination would be provided for.

"EDUCATION IN THE APPRECIATION OF ART" was the subject of a talk by Warren C. Perry, director of the School of Architecture of the University of California at Berkeley, given December 18 at San Francisco, before the members of the Architecture Section of the Commonwealth Club of California.

WILLIAM LEE WOOLLETT, architect, delivered an illustrated lecture, "Refinements in Architecture," on December 4 at the Chouinard School of Art, Los Angeles.

SOUTHERN CALIFORNIA CHAPTER of the American Institute of Architects held its December meeting the 9th, in the new

(Continued from Page 63)

During the above mentioned five days, the seventh successful Encinitas Flower Show will be held. Governor Rolph, himself an enthusiastic plant lover, is expected to open the Show, while many of the most distinguished horticulturalists and landscape gardeners, will speak and advise at the daily sessions of the First Annual Pacific Slope Horticultural Congress, to be held in conjunction with the Show.

If you have a Glass House, January will be a busy month. All succulents such as Echeverias, Sempervivums, Gasterias, Cotyledons, Kalanchoes, Mesembryanthemums, Crassulas, Sedums, etc., may be propagated from cuttings, offsets, leaves or seeds. Verbenas, Lobelias, etc., may be inserted as cuttings. Three Peonies (*Paeonia moutan*) if you are fortunate to own any, may now be grafted on pieces of root. Roses may be grafted on Manetti stock in heat, or budded on Ragged Robin stock in the open. Do not forget that your rare Conifers may be grafted on a piece of its own fibrous root taking care only to use top leaves; this must be done in a close case.

I was recently in a Hot House where the gardener, (sic), had a nice crop of rare Conifers all propagated from side branches and therefore worthless, nor did he seem pleased on being so informed.

Seedlings of Ash, Elm, Oak, Sycamore and all kinds of forest trees may now be planted out. During January one may sow Balsams, Coxcombs, Amaranthus, Rhodanthus, Acroclinium, Calceolarias, Primulas, Gloxinias, Alyssums Antirrhinums, Calendulas, Calliopsis, Candytufts, Centureas, annual Chrysanthemums, Clarkias, Collinsias, Cosmos, Eschscholtzias, Gaillardias, Larkspurs, Linums, Lupins, Mignonettes, Nemophilas, Nigellas, Poppies, and Sweet Peas. All these are best sown in flats.

Rex Begonias may be grown from leaf cuttings an inch wide and two inches long, with a vein running through them. They are best kept in a strong light and a light soil. Bouvardias and Quinces (*Cydonia japonica*) may be grown from root cuttings. Such tender shrubs as Ixorts, Allamandas, Gardenias, Correas, Jasmines, French hybrid Ceonothus, Japanese Medlar, Camellias, Azaleas, and Daphnes may be grafted on gentle bottom heat.

You may still plant out in the open ground, Narcissus, Jonquils, Anemones, Ranunculus, German and Japanese Iris, and the Lilies: *L. auratum*, *L. speciosum* and *L. humboldtii*; Callas, Gladioli, Amaryllis, Agapanthus, Lily of the Valley, Spiraea and Bleeding Heart (*Dielytra spectabilis*).

In January you must, if you have not done it yet, enrich your ground with fertilizers, install watering systems and above all use the paint pot and brush.

—A. D. Houghton, M.A., M.D., Ph.D., F.R.H.S.

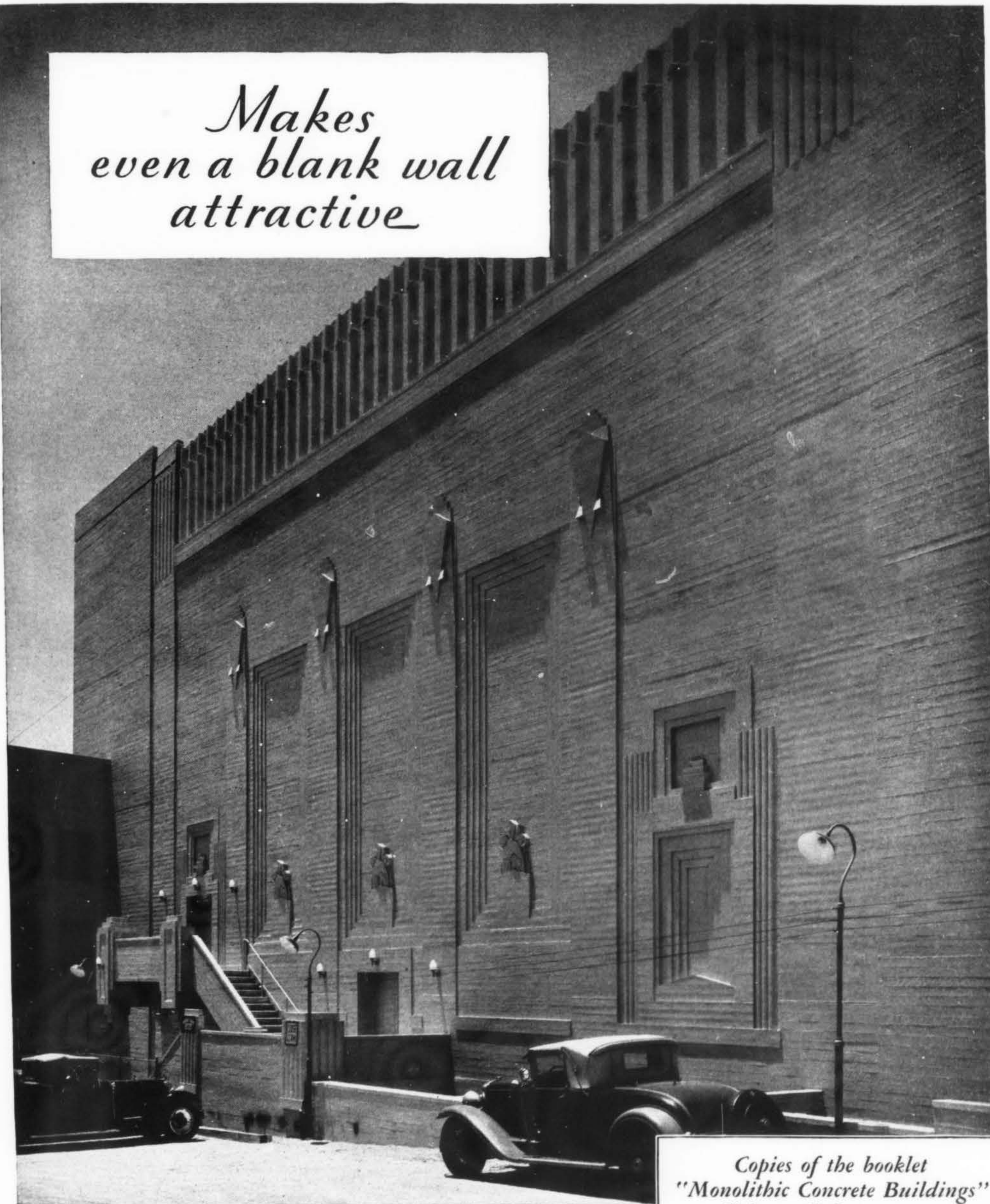
THE Pacific Coast Garden Clubs from Seattle, Tacoma, Portland, Piedmont, Hillsborough and Pasadena are to hold a regional meeting in Santa Barbara the end of March and will plan for a closer cooperation in all their efforts for the preservation of our wonderful native flora, the beautification of our highways and a wider interest in, and knowledge of, gardens.

California Club building, 538 S. Flower Street, Los Angeles, California. Officers for 1931 were elected as follows: Harold C. Chambers, President; Carleton M. Winslow, Vice-President; H. Roy Kelley, Secretary; H. Palmer Sabin, Treasurer; J. E. Allison, director for the three-year period. Following the election and a short business meeting the members and guests inspected the building, which was admired by all those present.

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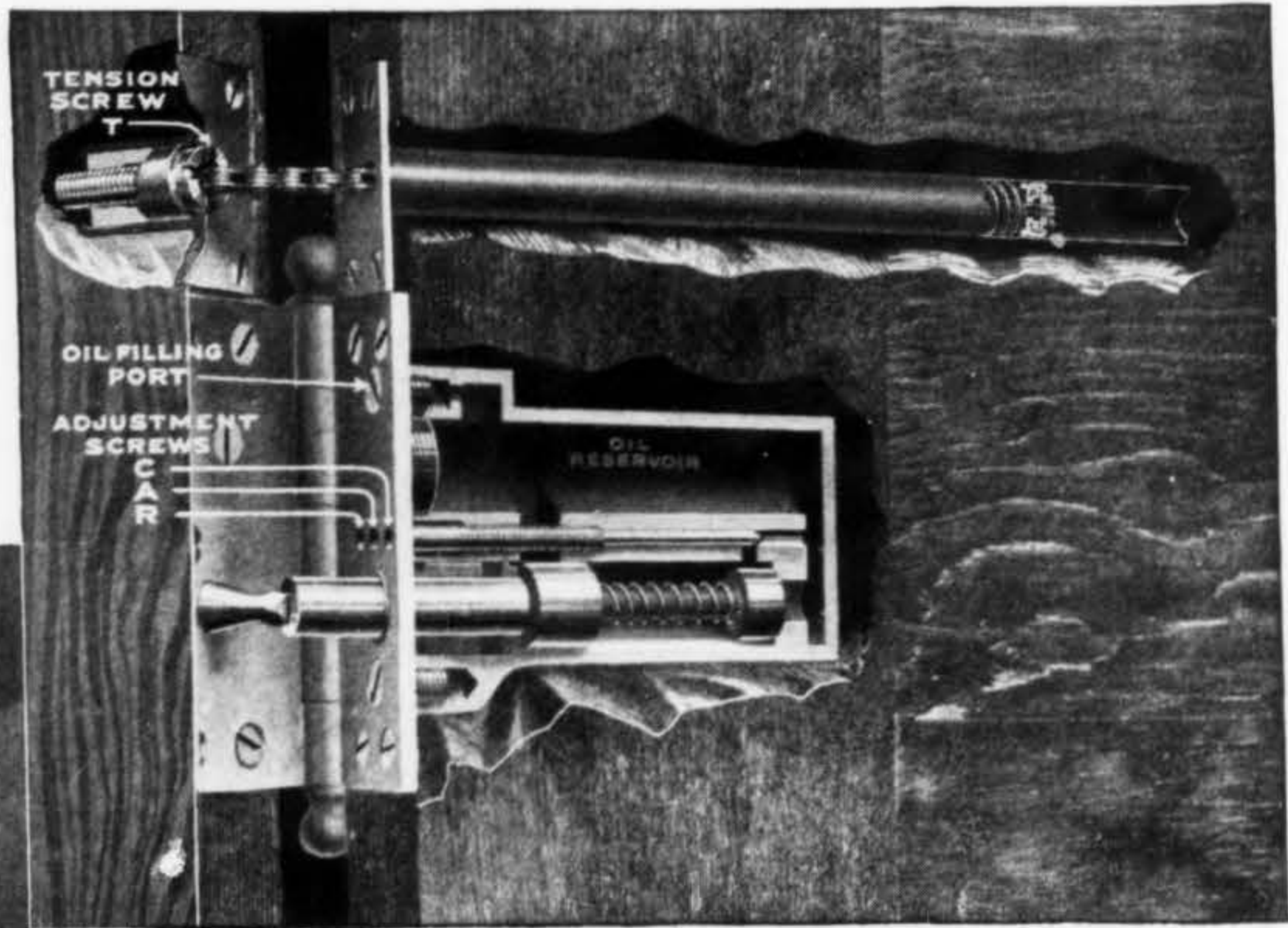
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