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June 1931

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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

LA FIESTA DE LOS ANGELES will be held September 4 to 13 to celebrate the 150th anniversary of the city of Los Angeles, California, 1781-1931.

STATE-WIDE OLYMPIC PAGEANT AND WATER SPORTS is held at Hermosa Beach, California, June 13, sponsored by the Los Angeles Athletic Club and its affiliated clubs.

ORANGE COUNTY FAIR is held June 4 to 14, inclusive, at Anaheim, California, and shows the major crops of the county in an exhibition housed in three large tents. The Valencia orange show consists of twelve feature exhibits and occupies the largest tent, with the industrial department and the general agricultural exhibits in the other two.

"THE FIRST CALIFORNIANS," the interesting historic pageant presented for the first time two years ago at Ontario, California, is repeated, June 25 and 26, at the Chaffey Auditorium. Chief Yowlache, Yakima Indian baritone, appears in the role of Medicine Man of the Cucamonga Indians. The text for the pageant was prepared by Miss Mabel Stanford of the faculty of Chaffey Union High School, and the music was composed by E. Earle Blakeslee, head of the music department.

"FOUNDERS OF THE WEST" is the title of an historical pageant written by Charles E. Pressley, depicting the pioneer history of the Southwest from the year 1850 to the present time, and it is given at Santa Monica, California, June 18, 19 and 20. The three days of celebration are also marked by street parades, band concerts, and aquatic sports.

"FIESTA DE LA MISSION SAN FERNANDO" depicts in pageant form the early history of the old San Fernando Mission, and is held June 5 and 6 at San Fernando, California. The pageant is known as the "Prayer of the Padre," is staged by Charles Pressley, the pageant director of "Old Spanish Days" at Santa Barbara, and is given in an amphitheater, with the old mission church as the background.

MUNICIPAL POWER BOAT ASSOCIATION is a recent organization of Los Angeles, California, which will direct a number of hydro-regattas at Cabrillo Beach this season, operating through the Municipal Playground Association and with the co-operation of the Southern California Outboard Association. The new mile oval course at Cabrillo Beach is designated as the official course and the dates announced for the regattas are June 7, July 26, August 16, September 27 and October 25.

THE KENNEL SHOW, the eighth annual, is held at Del Monte, California, June 6 and 7. S. F. B. Morse is president of the Del Monte Kennel Club; Charles S. Howard and Adolph B. Spreckels are vice presidents, and Carl S. Stanley is treasurer. Judges selected for the show include Mrs. Leon Roos of San Francisco; W. J. Maara of Burlingame; Johnson Synott, Hollywood, and Andrew J. Scott, Pasadena.

PRESIDIO-MONTEREY PENINSULA HORSE SHOW is held at the Polo Fields, Del Monte, California, June 18 to 21. Directors of the Show are Colonel Ben Lear, Jr., S. F. B. Morse, Lieutenant Colonel John Cooke, Major E. J. Dawley, Carl S. Stanley, Roger S. Fitch, Charles M. Brown, Tom A. Work, Captain Henry Forester, Allen Griffin, Ralph Hughes, Harry C. Hunt, Dr. David Spence, J. W. Williamson, Captain John H. Irving and Dick Collins.

SPECIALTY SHOWS of the fox terriers and the Pekinese are combined and held at the Beverly Hills Hotel, Beverly Hills, California, June 14.

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THE MUNICIPAL POLO FIELD was recently assigned space in the Stadium, Golden Gate Park, San Francisco, California, where the first game is held, June 28, when a team from the Olympic Club makes its first appearance against the Army Four. Games will alternate now between the Park and the Presidio Field at the Marina.

CORONADO HORSE SHOW, the fourth annual, will be held at the Coronado Riding Club, Coronado, California, July 31 to August 2, for the Junior League of San Diego for the benefit of their charities, for the Community Chest and for the Navy Relief. Night performances will be held Friday and Saturday, with matinees on Saturday and Sunday. Mrs. Raymond V. Morris is president, and A. Mouel-Fenton, Secretary-Manager.

FRENCH BULL DOG CLUB of Hollywood, California, holds its special event on June 7.

HAROLD L. CURTIS of Pasadena, California, is one of four Pacific Coast men to enter the preliminary competition for the Prize of Rome in landscape architecture, offered annually by the American Academy in Rome.

EBELL CLUB, Los Angeles, California, gives a special program, June 15, in commemoration of the founding of Los Angeles. Norma Gould, co-operating with the drama department of the Ebell Club, and the drama workshop, directs a selected group from the club membership in the program. The play, "Visions," with lines from a scenario by Marjorie Dougan, and the dance composed by Norma Gould, has been dedicated to Ebell by the co-authors.

HOLLYWOOD BOWL ASSOCIATION announces that ballet performances will be given in the Hollywood Bowl, Hollywood, California, by Adolph Bolm, noted Russian ballet composer, and by Ernest Belcher of Los Angeles. Adolph Bolm presents a carnival ballet from Rimsky-Korsakoff's opera, "Snow Maiden." Ernest Belcher will introduce a new program, the "Ballet Celeste" in unique toe numbers in four movements. Mr. Belcher presents his ballet the week of July 17, while Mr. Bolm offers his program on July 28.

AMERICAN ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE holds the eighty-eighth meeting, June 15 to 20, at Pasadena, California. The technical sessions are held at the California Institute of Technology, Mount Wilson Observatory, Huntington Library, and the Southwest Museum.

CALIFORNIA VALLEY QUAIL is assured selection as the official bird of the State and avifaunal emblem of California, as both houses of the Legislature have approved the bill, which awaits the signature of the governor.

STATE UNIVERSITY OF MONTANA, Missoula, Montana, holds the first Conference of Writers during the summer session, under the direction of H. G. Merriam, for one week, July 6, 7, 8, 9 and 10. The regular summer session opens June 15 and closes August 14.

COLLEGE OF THE PACIFIC, Stockton, California, offers a new course dealing with the leading astronomical theories and essential facts and teachings in astronomy, during the summer session, under the direction of Dr. Samuel R. Cook, who will also give a new course in Music Acoustics, which will be a demonstration lecture course on the physical theory of sound as applied to music.

NATIONAL EDUCATION ASSOCIATION holds the annual convention in Los Angeles, California, June 29 to July 5.

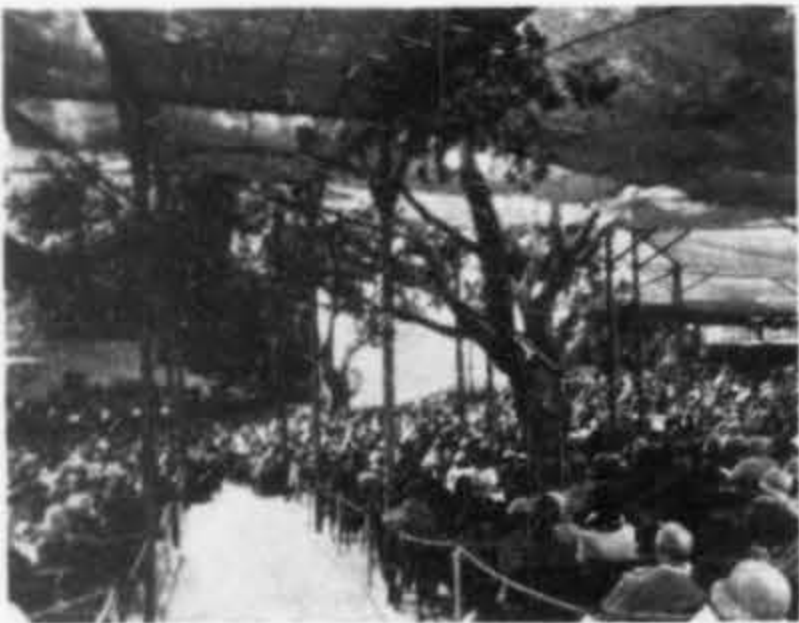
GARDEN CLUB, Torrance, California, holds the annual flower show, June 6 and 8, which is sponsored by American Legion Post 170.

GLADIOLUS SHOW is held at the Hotel Biltmore, Los Angeles, California, June 18 and 19.

CALIFORNIA REAL ESTATE ASSOCIATION announces the third bimonthly meeting of the women's division, southern area, is held Saturday, June 20, at the Miramar Hotel, Santa Monica, California.

(Continued on Page 4)

MUSIC



THE PHILHARMONIC SOCIETY OF SAN MATEO COUNTY announces the sixth season of open air concerts in the Woodland Theater at Hillsborough, midway between Burlingame and San Mateo, California, to be given on eight Sunday afternoons at three o'clock from June 21 to August 9 by the San Francisco Symphony Orchestra, under five eminent guest conductors. Walter Damrosch, dean of American conductors, inaugurates the season, June 21 and also leads June 28. Mr. Damrosch is followed by Sir Hamilton Harty, July 5. Dr. Artur Rodzinski directs July 12 and 19, and Pierre Monteux on July 26. The closing concerts, August 2 and 9, are directed by Alexander Smallens.

BERKELEY MUSICAL ASSOCIATION announces that for the twenty-second series next winter a schedule of six concerts is arranged instead of the usual five. The programs are given at the Harmon Gymnasium, Berkeley, California. The San Francisco Symphony Orchestra will provide two concerts at Berkeley one under Issay Dobrowen and one directed by Basil Cameron. The leader of the association are Professor Leon J. Richardson, president; E. Clarence Holmes, vice president; William E. Chamberland, secretary; and Samuel M. Marks, treasurer.

THE SUMMER SYMPHONY ASSOCIATION opens the series of summer concerts at the Civic Auditorium, San Francisco, California, this month, Walter Damrosch conducting the first concerts followed by Sir Hamilton Harty, Pierre Monteux, Artur Rodzinski and Alexander Smallens.

SYMPHONIES UNDER THE STARS opens at the Hollywood Bowl, Hollywood, California, July 7, under the sponsorship of the Hollywood Bowl Association. The schedule for conductors' nights is announced and Artur Rodzinski will conduct the concerts of the fourth and seventh weeks. Walter Damrosch conducts the week of July 7; Sir Hamilton Harty, weeks of July 14 and 21; Pierre Monteux, weeks of August 4 and 11, and Alfred Hertz, week of August 25.

THE FESTIVAL ORCHESTRA continues the series of nine Sunday evening concerts at the Shrine Auditorium, Los Angeles, California, for the benefit of unemployed musicians. The concert dates for the month are, June 7-14-28. In the personnel there are 212 players, with 150 strings and 20 brasses. The first concert given last month was directed by Leonard Walker, conductor of the Long Beach Symphony, and Rex Dunn; the soloists were Mme. Schumann-Heink and Elsa Alsen.

HOLLYWOOD SINGERS announce the presentation of "Pinafore," June 11 and 13 at the Hollywood Memorial Auditorium, Hollywood, California. William Conrad Mills is concertmaster.

NATIONAL FEDERATION OF MUSIC CLUBS holds the seventeenth biennial convention, June 20 to 27, at San Francisco, California. The programs include interesting events for the delegates, among them is a dinner at the Palace Hotel, Walter Damrosch, symphony conductor, presiding; one day is spent at Berkeley, where, in the Greek Theater, may be heard the Denver Woman's A Capella Choir and the Women's Chorus of Milwaukee, followed by a dinner at Mills College and a program by the Brosa String Quartet. The Bohemian Club has arranged a program and entertainment at the Bohemian Grove. The convention is prefaced by the first San Francisco performance of the "Requiem Mass" by Humphrey J. Stewart, June 21, at eleven o'clock in St. Dominic's Church.

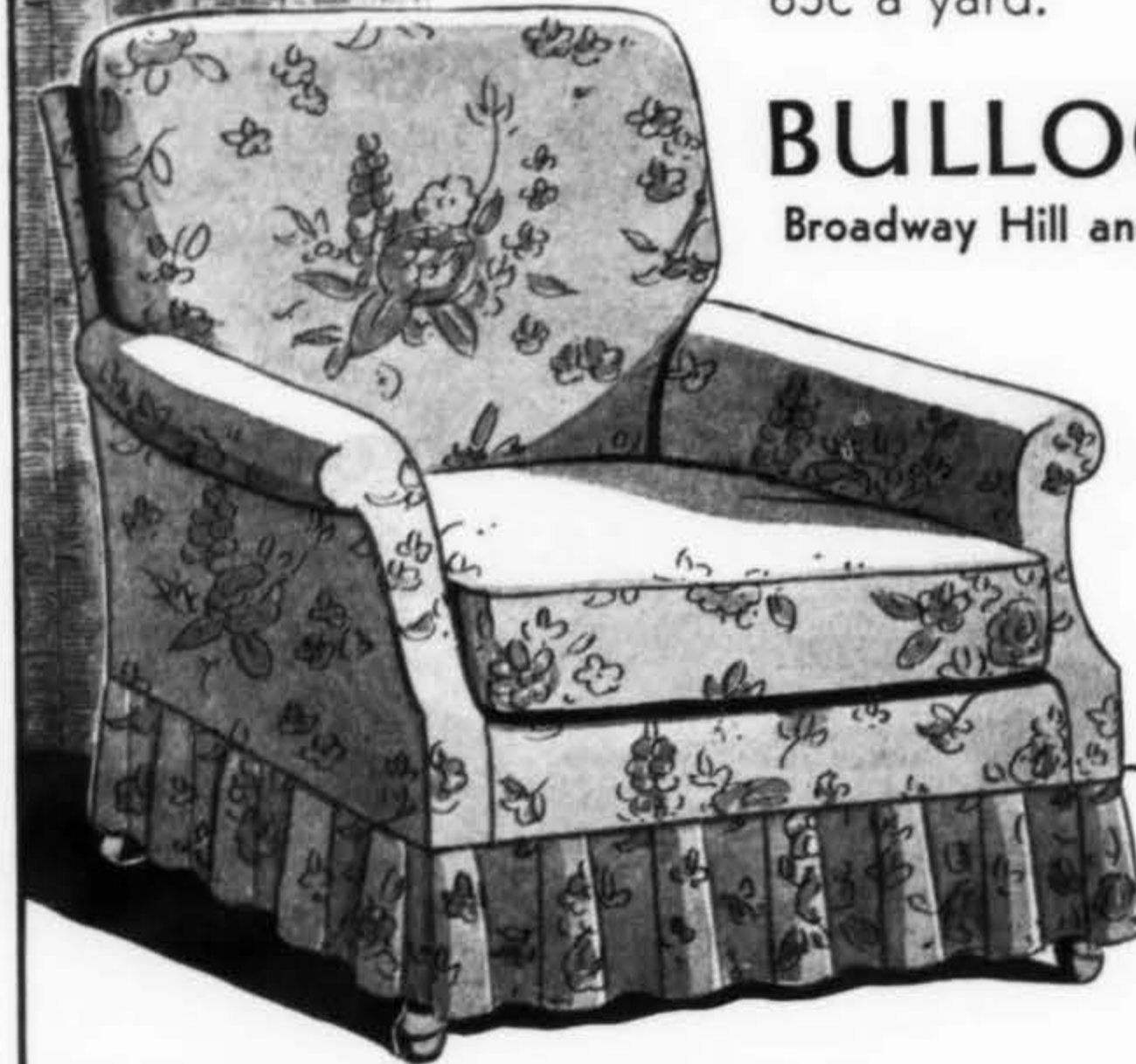
THE NEW CONCERT MASS by George Liebling is given by the University Semi-Centennial Chorus and the University Orchestra, under the direction of Alexander Stewart at Bovard Auditorium, Los Angeles, California, June 4. The soloists are Clair Dux, Rosalie Barker Frye, Mark Collier and William Edward Johnson.

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WESTERN CONCERT ARTISTS' LEAGUE is an organization to aid musical talent of the Pacific Coast. A branch of the League is established in Los Angeles, and one is being formed in San Francisco under the direction of Frederic Shipman. Each branch will present annually in its own city a series of concerts by artist-members of the league. The league in San Francisco has eight concerts scheduled for next season.

SUMMER FESTIVAL OF MUSIC is arranged for this, the third season, at the Studio Theater of the Golden Bough, Carmel, California, and presents the Brosa String Quartette in four recitals at fortnightly intervals, Tuesday evenings at eight-thirty. The opening date is June 16, and later dates are June 30, July 14 and July 28.

CIVIC ORCHESTRA ASSOCIATION of Pasadena, California, announces the election of Frank H. Sellers as president, with Franklin Thomas, first vice-president; Junia Wolf, second vice-president; Mrs. George H. Martin, secretary; Charles H. Wright, treasurer; Miss Jessie L. Ogston, assistant secretary and Miss Greta Carlson, assistant treasurer. Reginald Bland is conductor of the orchestra. A concert is presented June 27 at the Junior College.

DE WOLF HOPPER is starred in a revival of "Pinafore" at the Tivoli Theater, San Francisco, California. The cast includes Lillian Glaser, Arthur Cunningham, Karl Kroenke, Nona Campbell and Arthur Johnson.

SUMMER CONCERTS at Balboa Park, San Diego, California, are planned by the San Diego Symphony Orchestra, Nino Marcelli, conductor. These concerts offer an opportunity to the high school orchestra members, also trained by Mr. Marcelli, for expression in their musical work.

MUSIC SCHOOL SETTLEMENT of Los Angeles, California, now has a new school building at 2607 Mozart Street, where on the last Sunday afternoon of each month the pupils give a recital, open to the public. The new building is the work of the students of the Frank Wiggins Trade School, each graduate of that school must do actual work for pay, also satisfy his employer before he can receive a diploma or a certificate. The teachers in the Music School Settlement all donate their time, giving the same careful individual attention to these pupils that they offer on the most expensive terms to other students. The children pay what they can, some as little as ten cents, possibly as much as seventy-five cents for the maximum.

AT THE PHILHARMONIC AUDITORIUM, Los Angeles, California, Monday evening, June 1, The Cecilian Singers of Los Angeles and the Women's Choral Club of Pasadena join in concert under the direction of John Smallman. A feature of the program is a group of songs by the Junior Oratorio Society, which has a membership of seventy-five children.

WOMAN'S CLUB CHORUS, San Pedro, California, was awarded the silver cup for first place in the chorus contest held by the Los Angeles District of Federated Woman's Clubs. The chorus, under the direction of Frans Hoffman, sang the contest number, "Babylon" by Clokey, and "Ranchem" by Mana-Zucca.

"**THE LAVENDAR PATCH**," a new operetta, is given June 4, 5 and 6 at the Wilshire-Ebell Theater, Los Angeles, California. The music is by Sydney Bracy and the lyrics by Zeffie Tilbury, both of the screen. Douglas Beattie, baritone, and Marion Mabee, soprano, share the leading roles. The Woman's Symphony Orchestra supply the music.

THREE SONATA RECITALS by Margaret Tilly, pianist, and John Pennington, first violin of the London String Quartet, are concluded, June 4, at the home of Miss Marion Huntington, San Francisco, California.

HENRY COWELL, of Menlo Park, California, was among those who were recently honored with awards of Guggenheim Traveling Fellowships. Mr. Cowell is internationally known as a pianist and composer of ultra-modern music. He is the founder and editor of New Music, a quarterly published in San Francisco, and containing nothing but music scores by leading modernist composers.

THE AUSTRO-AMERICAN CONSERVATORY at Mondsee, near Salzburg, opens the second year under the guidance of Katherine Buford Peoples of Redlands University, Redlands, California, and functions as an international school of music. Mrs. Peoples has assembled a group of master teachers for the school.



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DRAMA NOTES

PLAYS and rumors of plays fill the air. In the East the season has practically closed, although in New York some productions are still enjoying a phenomenally long run. Many of the most popular artists are making road tours or taking long jumps to the Pacific Coast, as the West usually gains when the shows begin to disintegrate in the East. San Francisco and Los Angeles have been more favored than usual this Spring with interesting productions exceedingly well done. Both cities have seen Mrs. Leslie Carter in "The Shanghai Gesture," Pauline Frederick in "Elizabeth, the Queen," and the long heralded "Street Scene." "Tomorrow and Tomorrow," Philip Barry's latest play, is seen at the Belasco Theater, Los Angeles, in June, and goes to the Curran Theater in San Francisco following the southern engagement.

MINNIE MADDERN FISKE is presenting her most charming role, that of "Mrs. Bumpstead Leigh," at the Mayan Theater, Los Angeles, the first week in June, and then proceeds to San Francisco. Mrs. Fiske revived this comedy in New York in 1929, having played it first in Chicago in 1910. The role of Mrs. Bumpstead Leigh is that of a quick-witted and determined social climber.

"THE TYPHOON," with Florence Reed, Walker Whitesides and Guy Bates Post, offers excellent theatrical fare at the Columbia Theater, San Francisco, and is seen in Los Angeles later in the month.

BILLIE BURKE will present Paul Osborn's farcical comedy, "Vinegar Tree," at San Francisco and Los Angeles later in the season. The comedy is still running in New York with Mary Boland in the part which Miss Burke assumes in the West.

"BAD GIRL," made from the Vina Delmar novel, follows the run of "Tomorrow and Tomorrow" at the Belasco Theater, Los Angeles. Marjorie Peterson and Wallace Ford play the leading roles.

"AS HUSBANDS GO," the charming comedy by Rachel Crothers, opens June 8 at the Biltmore Theater, Los Angeles.

HENRY DUFFY plans to follow Joe E. Brown's interpretation of "Elmer, the Great," at the El Capitan Theater, Hollywood, with "I Want to Get Rich." Film producers are not the only sinners in the game of name changing as it appears that this play ran for months in New York under the title of "Mendel, Inc."

HELEN FERGUSON HARGREAVES is the leader in a group of professionals and one-time professionals of Beverly Hills, California, that plans to build or acquire a theater for that neighborhood; to this end a series of productions are planned. The first is announced for the first week in June, the play being "This Thing Called Love" and is given at El Rodeo Academy. Hope Loring directs a notable cast including May McAvoy, Lloyd Hughes, William Collier, Sr., Ruth Clifford, Carmelita Geraghty, Glenn Tyron, Jason Robards, Theodore Von Eltz and Helen Ferguson Hargreaves.

THE THEATER GUILD of New York has announced its agreement with four well known play producers by which additional selected plays will be offered to Guild subscribers at Guild prices during the next season. The producers are Gilbert Miller, Arthur Hopkins, Brock Pemberton and the Erlanger interests. This surely points to the fact that the organized audience is recognized as a force of proved practical value.

JANE COWL will visit the Pacific Coast in July barring accident and will appear at the Belasco and Curran Theaters in Los Angeles and San Francisco. She will be seen in "Twelfth Night" and one other play but she is not bringing out "Art and Mrs. Bottle."

COMMUNITY PLAYHOUSE ASSOCIATION of Pasadena, California, honors the subscription tickets of the Civic Repertory Theater Association of Los Angeles to five productions at the Pasadena Community Playhouse. This arrangement was made at the time of the premature closing of the Civic Repertory season and includes three plays of the June programs, proving the generous desire of the Pasadena group to aid and abet the cause of drama in every possible way.

LOBERO THEATER, Santa Barbara, California, is the locale of "Cock Robin," by Philip Barry, June 4, 5, and 6, given by the Community Arts Players.



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COMMUNITY PLAYHOUSE, Pasadena, California, presents the following plays and programs:

To June 6, "Green Fire" from the novel by John Taine (Dr. E. T. Bell). Dramatized by Glenn Hughes.

June 11 to 20, "Many Waters" by Monckton Hoffe, with Loren Raker in the leading role.

June 15, Green Room Dinner for members and guests of the Community Playhouse Association.

June 18, Annual Meeting, Pasadena Community Playhouse Association.

June 29, Graduation Exercises, Pasadena Community Playhouse School of the Theater. Annual Dinner.

THE WORKSHOP is an important part of the Community Playhouse at Pasadena, California, as it offers an opportunity for young actors and directors to work out their plans and ideas. Productions are given on Saturday evenings in the Recital Hall and are open to the public, with a nominal admission fee.

June 6 and June 13, "Li Wu Saves the Kingdom" by Fairfax Proudfit Walkup. A romantic incident of Old China.

"LOS GITANOS" a play by John Steven McGroarty, telling a story of the gypsies, is given in the Greek Theater of the High School, Canoga Park, California, June 5. The proceeds will be added to a fund for the assistance of students in need.

CLAREMONT COMMUNITY PLAYERS in response to numerous requests have arranged to repeat Joseph W. Clokey's successful comic opera, "Our American Cousin," at the Little Theater in the Padua Hills, June 5 and 6, and June 12 and 13, with a matinee on Saturday, June 13. Practically all members of the original cast appear, with a few minor changes, and the opera is directed by the composer, Mr. Clokey, and by James P. Blaisdell, who has been responsible for the success of the productions given at the Little Theater during the season.

"FELICITA," the historical pageant-play, presented annually by the players of Escondido, California, is given in an oak-shaded bowl, bordering the site of the battle between the American Dragoons and the California Lancers in the conquest of California. Benjamin Sherman is the author and the director of the play. The dates are: June 13 and 14, and June 20 and 21, at 3:00 P. M.

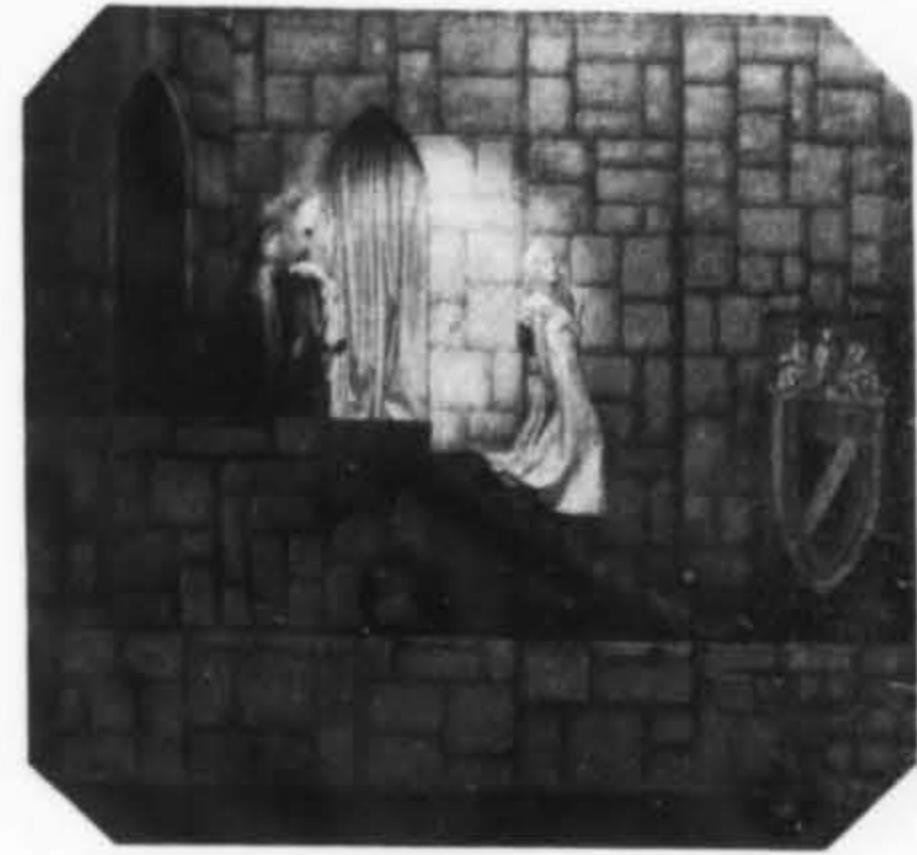
THEATER MECHANIQUE, 112 North Larchmont Boulevard, Los Angeles, is something new in miniature theater form, devised and now being further evolved by the owner and originator, Ellsworth Martin. While this is a miniature theater, incredibly miniature in fact, the effects are produced, the story told more by the sets, the moods created by the music and lighting, rather than by the appearance of actors. Characters do appear in the plays—dolls in scale but not puppets—but the figures are employed to round out the picture. The present play is "The King's Romance."

ALAN MOWBRAY appeared in an evening of play readings at the University of Southern California, Los Angeles, last month. The recital was sponsored by the Speech Arts Association and the program included three original one-act plays, "The Ulterior Motive," "The Lucky Ones," and "Rustling Steel," developed from Mr. Mowbray's four years war experiences. The Speech Arts Association of Southern California is composed of drama teachers and speech teachers in the public schools, colleges, and universities of southern California, and publishes the Southern California Journal of Speech. Merle McGinnis is president.

PILGRIMAGE PLAY opens in the new Pilgrimage Theater, Hollywood, California, July 6. This version of the Passion Play, the life and works of Christ, was presented annually in the Hollywood Hills until the theater was destroyed by fire more than a year ago. A new, larger and in every way more commodious theater houses the production and it is staged with great beauty and sympathy.

LITTLE THEATER PLAYERS of Huntington Park, California, made their initial appearance last month in "Is Zat So?" a comedy by Russell Gleason, known to both stage and screen.

COMMUNITY PLAYERS, Whittier, California, have entered the list of those giving premiere performances of new plays, and presented "The Gossipy Sex," a comedy by Lawrence Grattan, last month. These players are in the ninth season of production, under the direction of Mrs. Clyde Baldwin, who organized the group and has coached them continuously.



In the living room of the Junior League House at San Francisco many plans are adopted for the welfare of the children. The room lends itself most kindly to these discussions as it was decorated by George Hyde with a sympathetic understanding of the needs of the members



**"SLEEPING BEAUTY" REAWAKENED BY
THE JUNIOR LEAGUE OF
SAN FRANCISCO**

Tense interest, punctured by lively applause, marked the attitude of the children during the adventures of the Sleeping Beauty, reawakened for them by the members of the Junior League at San Francisco. Mrs. Andrew Talbot and Mrs. William Kent, Jr. adapted the play from the old legend, while original music by Julius Haug, and dances directed by Julio Ramaciotti added gaiety and charm to the production. The sets were planned and the play directed by Harold Helverston, director of drama at Stanford University





MADONNA ENTHRONED BETWEEN ST. NICHOLAS AND ST. PAUL
By Luca di Tome
Siena 1330-1392

Carrying on the ancient tradition of the merchant princes of other lands and times, Samuel Henry Kress of New York City has presented this fine painting of the Sienese school to the people of Los Angeles. With the painting by Giovanni Turini, a later artist of the Sienese school, presented by Axel and Jacob A. Beskow, it is the motif for the Gothic and Early Renaissance Room opened last month at the Los Angeles Museum in Exposition Park. Many of the important objects in this room have been loaned to the museum from the private collection of Mrs. George M. Millard of Pasadena.

TWO PRIMITIVE ITALIANS
ARE PRESENTED TO THE
LOS ANGELES MUSEUM



MADONNA AND CHILD
By Giovanni Turini
Siena 1384-1454

Axel Beskow and his son, Jacob A. Beskow, have given to their fellow citizens of Los Angeles this superb religious subject. Like the one by Luca di Tome, it is painted in tempera on wood.



THE GOTHIC AND EARLY RENAISSANCE ROOM

ART

OUR FRONT COVER DESIGN FOR MAY is by Hanson Puthuff, an artist whose paintings of California mountains and landscapes have earned for him an impressive array of medals, prizes and honors since he came to Los Angeles from Denver nearly thirty years ago. An exhibition of his paintings is being held this month at the Biltmore Salon, Los Angeles.

BERKELEY ART MUSEUM, 2270 Shattuck Avenue, Berkeley: Annual exhibition of student work from the University of California, Mills College and the California School of Arts and Crafts.

BERKELEY LEAGUE OF FINE ARTS, Durant Hotel, Berkeley: Works by artist members and others.

LA CASA DE MANANA, 2816 Telegraph Avenue, Berkeley: Paintings by California artists.

DENNY-WATROUS GALLERY, Carmel: To June 16, fourteenth annual exhibition of the Carmel Art Association.

DEL MONTE GALLERIES, Hotel Del Monte, Del Monte: Paintings by California artists.

BESKOW FRANKLIN-KENMORE GALLERIES, 4950 Franklin Avenue, Hollywood: Paintings by old masters. Objects of art.

BRAXTON GALLERIES, 1624 North Vine Street, Hollywood: Paintings and sculptures by Alexander Archipenko. Lithographs and sculpture by Boris Lovet-Lorski.

HARVEY GALLERIES, 6927 Hollywood Boulevard, Hollywood: Landscapes and marines by Thomas L. Hunt. Paintings by old masters.

KANST GALLERY, 6182 Mulholland Drive, Hollywood: Paintings by American and European artists.

POLK GALLERY, 8903 Sunset Boulevard, Hollywood: Paintings by American and European artists. Antiques.

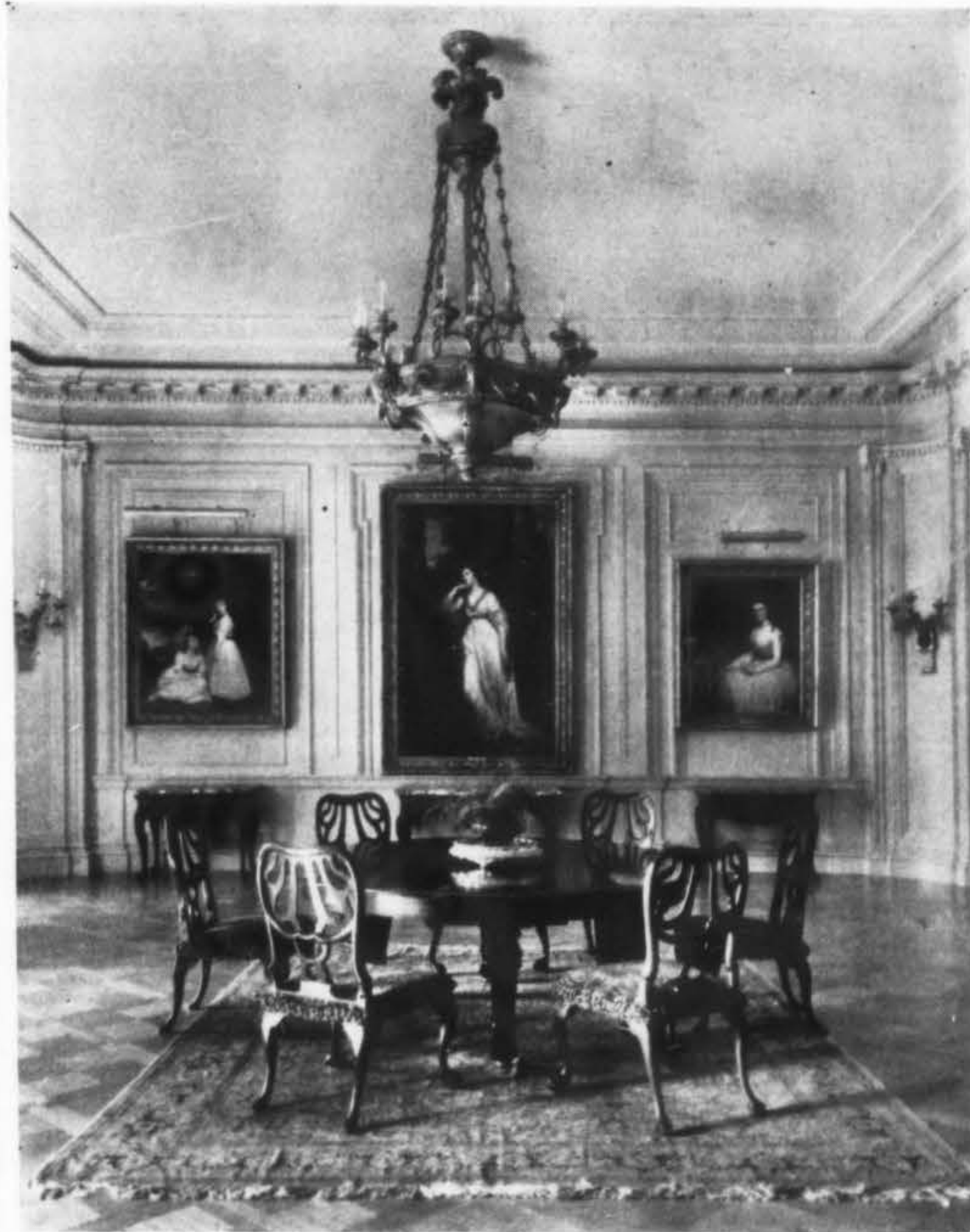
LAGUNA BEACH ART GALLERY, Laguna Beach: Paintings by members of the Laguna Beach Art Association.

FERN BURFORD GALLERIES, Laguna Hotel, Laguna Beach: Summer exhibition of paintings by California artists.

LOS ANGELES MUSEUM, Exposition Park, Los Angeles: Contemporary Spanish paintings. Primitive and early Renaissance art. Anonymous loan collection of Oriental textiles. Otis Art Institute student exhibit, June 15 to 30. All-American Photographic Salon, June 1 to 15. Whistler lithographs, June 15 to 30. Ceramics by Cecil Jones.



"Girl Seated," by Arnold Blanch, was awarded the \$500 Palace of the Legion of Honor purchase prize in the San Francisco Art Association's fifty-third annual exhibition which closed May 31. Three canvases by this artist were in the show. One of the others, "Girl's Head," was awarded the Anne Bremer Memorial first prize. With other prize winners, it was reproduced in our May issue. Arnold Blanch is a member of the Woodstock, New York, art group. He has been on the teaching staff of the California School of Fine Arts, San Francisco, for the past year.



OBJECTS OF ART IN THE HUNTINGTON GALLERY

A PRELIMINARY hand-book of the art collections of the late Henry E. Huntington has been printed by the Huntington Library and Art Gallery and is conveniently arranged for the use of the student of design in furniture, as well as for the student of painting. In its introductory note this hand-book informs us that "the paintings in the Henry E. Huntington Art Gallery are chiefly portraits of the British school of the eighteenth century. To these portraits, Mr. Huntington's earliest interest, he added in the course of time a few landscapes. These paintings are exhibited in Mr. Huntington's former home among the other objects of art acquired by him,—English and French furniture, French tapestries, Italian and French bronzes, English miniatures and Chelsea porcelains. "Photographs of certain paintings and other exhibits," the footnote states, "may be purchased."

In purchasing and presenting the photograph here reproduced, we desire to call attention of students of design and makers of fine furniture to the value of this collection of authentic and carefully labelled pieces, which—within the compass of the furnishings of a private residence—give to students the same opportunity afforded those who go abroad to study in the Victoria and Albert Museum or the Exposition of Crafts in the Petit Palais of Paris.

In this dining room Mr. Huntington had placed his favorite Romneys. The service doors have been closed making space for more of the paintings and the light is excellent. The mahogany chairs are from England of the early Georgian period (1735-1740) and are illustrated in "A History of English Furniture" by Percy Macquoid. Objects are conveniently shown and one may gain inspiration from the cabinetmaker at first hand. So rapidly has the art of making handmade furniture grown in California, both in San Francisco and in the Southland, that craftsmen must be trained and designers developed in our schools.

HARRY MUIR KURTZWORTH, formerly director of the Kansas City Art Museum, has been appointed curator of art at the Los Angeles Museum of History, Science and Art. Miss Louise Upton will remain as assistant curator of art. Honorary curators are William Preston Harrison, Howell C. Brown, T. R. Fleming, A. Burlingame Johnson and Hans Nordewin von Koerber.

ORIENTAL ART is the subject of illustrated public lectures at the Los Angeles Museum, Exposition Park, Los Angeles, California, on Saturday afternoons. Dr. Hans Nordewin von Koerber speaks on Modern Chinese Porcelains, June 20, and on Chinese Jade and Bronze, July 18. Ken Nakazawa talks on Japanese Lacquer Wares, June 6, and on Japanese Architecture and Gardening, July 11.

THE PRINT MAKERS SOCIETY OF CALIFORNIA announces the close of the exhibition season, with the collections returning to the artists, and the discontinuance of the Print Letter until October. Two new Active Members have been recently added, Chauncey A. Ryder and Eric Slater, the former of the United States and the latter from England.

AINSLIE GALLERIES, Barker Brothers, Los Angeles: Paintings by American and European artists.

BARK N' RAGS, 729 North Western Avenue, Los Angeles: Etchings by Tom E. Manners, Fred Stoos and Ernest Smythe.

BARTLETT GALLERY, 3358 West First Street, Los Angeles: General exhibition of small paintings by California artists.

BILTMORE SALON, Biltmore Hotel, Los Angeles: Paintings by Hanson Puthuff.

BULLOCK'S WILSHIRE, 3050 Wilshire Boulevard, Los Angeles: Etchings, lithographs, wood block prints.

CANNELL & CHAFFIN, 3000 Wilshire Boulevard, Los Angeles: Etchings and art objects.

ELFERS STUDIOS, 3273 Wilshire Boulevard, Los Angeles: Special exhibition of rare Moroccan rugs. Paintings by California artists.

GALERITA DEL PASEO, Olvera Street, Los Angeles: Works by American and foreign artists.

DALZELL HATFIELD GALLERIES, 2509 West Seventh Street, Los Angeles: Paintings by William Wendt, Thomas Moran and Alexander H. Wyant. Etchings by Angelo and Salvatore Pinto.

CHOUINARD SCHOOL OF ART, 741 South Grandview Street, Los Angeles, will include in the curriculum of its summer session, which begins July 6, a course in the fundamentals of modern architecture. This course, designed for both lay and professional students, will be given jointly by Richard J. Neutra and R. M. Schindler, architects.

SOUTHWEST MUSEUM, Highland Park, Los Angeles: Permanent exhibition of American Indian arts and crafts. Oriental art. Open every afternoon from 1 to 5, admission free. The Casa Adobe, near the museum, is a replica of an old California Spanish ranch house, with authentic furnishings of the period throughout. Open Wednesday and Sunday afternoons from 2 to 5, admission free.

DR. JAMES A. B. SCHERER, director for the past five years of the Southwest Museum, Highland Park, Los Angeles, has tendered his resignation, and it has been accepted with regret by the trustees. Dr. Scherer will continue his connection with the museum in an advisory capacity until October, when he will conduct a world tour. Headquarters for this tour are at Room 428, H. W. Hellman Bldg., S. Spring St., Los Angeles.

STENDAHL ART GALLERIES, Ambassador Hotel, Los Angeles: Paintings by English, Dutch and Venetian masters. Figure and landscape paintings by Theodore N. Lukits.

CALIFORNIA ART CLUB, Barnsdall Park, Los Angeles: Exhibition of works by artist members.

A **DUTCH PRIMITIVE** of the early Sixteenth Century, "The Conquest of America," by Jan Mostaert, was exhibited at the California Art Club, Los Angeles, on May 29 under the auspices of Adrian Hartog, consul of the Netherlands, and Mme. Hartog.

EBELL CLUB OF LOS ANGELES awarded to Douglass Parshall, A.N.A., of Santa Barbara, the \$100 prize given by Mrs. Harrison Fisher at the second annual exhibition of California painters and sculptors held at the club last month. First honorable mention in the painting group went to Armin Hansen of Monterey, and second honorable mention to Gaston Lavrillier of Hollywood. Announcement of the awards was made by Mrs. Sidney A. Temple, chairman of the club's art committee.

OAKLAND ART GALLERY, Municipal Auditorium, Oakland: Annual no-jury exhibition of the Oakland Art League.



Bronze tablet by George Stanley and Andrew G. Aldrin. California sculptors, for La Casa Casuarina, a unique apartment house recently completed at Miami Beach, Florida, under the direction of its owner, Alden Freeman of Santa Barbara and Miami Beach, noted philanthropist, art patron and architect. The house is a modern adaptation of the Alcazar de Colon in Santo Domingo, built in 1510 by the eldest son of Christopher Columbus.

PALOS VERDES ART GALLERY, Public Library, Palos Verdes: Exhibition by members of the California Water Color Society.

HUNTINGTON ART GALLERY, San Marino: Eighteenth Century English portraits, Flemish and Italian primitives.

KIEVITS GALLERIES, Vista del Arroyo Hotel, Pasadena: Paintings by American and European artists.

GEORGE M. MILLARD STUDIOS, 645 Prospect Crescent, Pasadena: Rare books and prints, tapestries, paintings, antique furniture, old silver and other objects of art.

FRANK MOORE GALLERIES, Huntington Hotel, Pasadena: Paintings and prints by American and European artists.

GRACE NICHOLSON GALLERIES, 46 North Los Robles Avenue, Pasadena: Oriental art. Pewter by Just Andersen; Kaehler ceramics; Royal Copenhagen ware; Lalique glass.

PASADENA ART INSTITUTE, Carmelita Gardens, Pasadena: Group show by members of the Pasadena Society of Artists. Oils, water colors and drawings by Millard Sheets. Mrs. H. A. Everett loan collection of paintings. Paintings by Frank J. Gavenky of Chicago.

STICKNEY SCHOOL OF ART, 305 North Fair Oaks Avenue, Pasadena, has inaugurated six annual scholarships to start with the school year of 1931-32. Two scholarships will be awarded to students graduating from the Pasadena High School, upon recommendation of the teacher in charge of the art department of the city schools. Two scholarships will be given to students of ability in the Stickney School who are in need of financial aid. The remaining two will be offered, on a competitive basis, to any eligibles outside of the above classifications. Summer School now organizing.

CROCKER ART GALLERY, Sacramento: Permanent collection of paintings.

SAN DIEGO FINE ARTS GALLERY, Balboa Park, San Diego: Sixth Annual Southern California Exhibition, opening June 6 and continuing to September 7, includes works by artists within a radius of 225 miles of San Diego.

"ART AND THE MUNICIPALITY" was the subject of Mayor Angelo Rossi of San Francisco in addressing a meeting of the Art Section of the Commonwealth Club of California on May 21 at the Plaza Hotel, San Francisco. Mayor Rossi expressed his pleasure that San Francisco's new city charter makes provision for an art commission similar to those existing in New York, Chicago, Cleveland and a dozen other leading cities of the country.

BEAUX ARTS GALERIE, 166 Geary Street, San Francisco, at its annual meeting last month, elected Noel Sullivan president, succeeding Samuel Kahn. With Mr. Sullivan on the board of directors are Alan Lowrey, Samuel Kahn, Frank Van Sloun, Ray Boynton, Ralph C. Lee and H. Oliver Albright. During June the Beaux Arts Galerie presents a group show by artist members, to be followed by the annual exhibition of pictures to be drawn for by lot by patrons of the organization.

PALACE OF THE LEGION OF HONOR, Lincoln Park, San Francisco: Sculptures of Araucan types of Chile. Portraits and drawings by Urbici Soler of Barcelona. Oils by Alexander Brook and Jean



"CLASSIC LANDSCAPE" is the title of this scenic paper, which dates from the year 1825 when it was first brought out by the firm of J. Zuber & Cie., Rixheim, Alsace. No less than 151 hand blocks are required to print a set of it. It is used effectively here, in soft tones of sepia and cream, on the walls of the dining room of the Montecito residence of Mr. and Mrs. Peyton Park, illustrated on pages 30 and 31 of this issue.

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Crawford Adams. June 15 to July 15, flower paintings from the Seventeenth Century to the present day.

M. H. DE YOUNG MEMORIAL MUSEUM, Golden Gate Park, San Francisco: Opens its new wing of 21 galleries on June 15.

CALIFORNIA SCHOOL OF FINE ARTS, Chestnut and Jones Streets, San Francisco: To June 13, exhibition of student work.

COURVOISIER'S, 450 Post Street, San Francisco: Paintings and prints by American and European artists.

DIEGO RIVERA, having completed a large mural fresco for the California School of Fine Arts, San Francisco, has just returned to Mexico City to execute further commissions there. While in San Francisco he also painted a mural fresco for the club rooms of the San Francisco Stock Exchange.

GRUEN STUDIO EXHIBITS, 1800 Broadway, San Francisco: Paintings and prints by California artists.

GUMP GALLERIES, 246 Post Street, San Francisco: June 1 to 13, paintings by Dietz Edzard and Emil Lahnos.

SAN FRANCISCO SALVAGE SHOP, 1244 Sutter Street, San Francisco, is showing a collection of 72 original French war posters owned by Mrs. A. B. Spreckels, president of the Shop, an organization formed for the purpose of offering relief to needy persons.

FAULKNER MEMORIAL GALLERY, Public Library, Santa Barbara: Paintings by Ernest Lawson and M. Elizabeth Price, and drawings by Leslie Hunter, from the Ferargil Galleries, New York. Paintings by the late Arthur B. Davies, loaned by Wendell T. Bush of New York.

TWO SANTA BARBARA ARTISTS, John M. Gamble and Samuel Armstrong, contributed to the decoration of the new Fox-Arlington Theater which opened May 22 at Santa Barbara. Gamble, noted painter of California landscapes and flowers, supervised the color scheme for the interior of the theater, and designed the curtain. A mural over the main foyer entrance, depicting dancers of Spain and Mexico, was executed by Armstrong, who is earning a place of distinction for himself as a mural painter. The architects of the theater were Edwards and Plunkett.

STANFORD ART GALLERY, Stanford University: Paintings by American and European artists.

NORTHWEST PRINT MAKERS, 800 Central Building, Seattle, Washington: Of 340 prints submitted at their recent Third Annual Exhibition, 168 were hung and catalogued. Of these, eighty-five are now being shown at the Seattle Art Institute, and will be circuted this fall in Oregon and California. Purchase prizes were awarded to Achilles Ouvre, William F. Dickerson, John Liello, Franz Masereel, Viola Patterson and George Tsutakawa.

ART INSTITUTE OF SEATTLE, Harvard North and East Prospect, Seattle, Washington: Announces children's summer classes, June 22 to July 31, under the direction of Miss Lorna Lowry and Miss Charlotte Bisazza.



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TUNBRIDGE WELLS INLAY WOODWORK

By ALICE R. ROLLINS

TUNBRIDGE WELLS, a small city near London, long celebrated as a fashionable place to which the elite go for the curative properties of its mineral springs, is also famous for the unique woodwork made there. This consists of a fine inlay of different colored woods formed into patterns and applied as a veneer to the surface of various articles, such as tea-caddies, work-boxes, pin-boxes, pictures, trays, and minor pieces of furniture.

This interesting little city of Tunbridge Wells was noted for its inlay woodwork as early as the seventeenth century and reached its highest development in the eighteenth. It is said the Comte de Grammont introduced the art there. An old dairy reads: "At Tunbridge Wells are Shoppes full of all sorts of various wooden ware wch this place is noted for. The delicate, neate and thin ware of wood, both white and lignum vitae wood." An old print dated 1748, shows Dr. Johnson, Davd Garrick, and William Pitt standing before a shop window, supposedly, gazing at Tunbridge Wells ware.

The beauty of the woodwork lies in its fine finish and skillful detail. The ware must not be confused, however, with wood mosaic, for it is a veneer and used as such. Minute pieces of wood were formed into elaborate patterns for a border, a beautiful floral design, or a fine picture of some old castle. The lights and shades were attained through the selection of some one hundred and fifty or more different woods in their natural colors, untouched with paint or stain. The woods ranged in color through dull reds, fawn, brown, orange, and ebony-black. A green shade was made from the fungus growth of partly decayed oak, and a blue from soaking the wood in the chalybeate springs at the wells.

The making of a pattern called for considerable ingenuity and dexterity in handling. Long strips of the different colored woods were arranged in a design and held together with glue in a solid block in such a manner that the ends formed the pattern. These blocks, which were twelve to eighteen inches deep, were cut across in thin layers and applied as a veneer on boxes, trays, etc., made of whitewood.

(Continued on Page 13)

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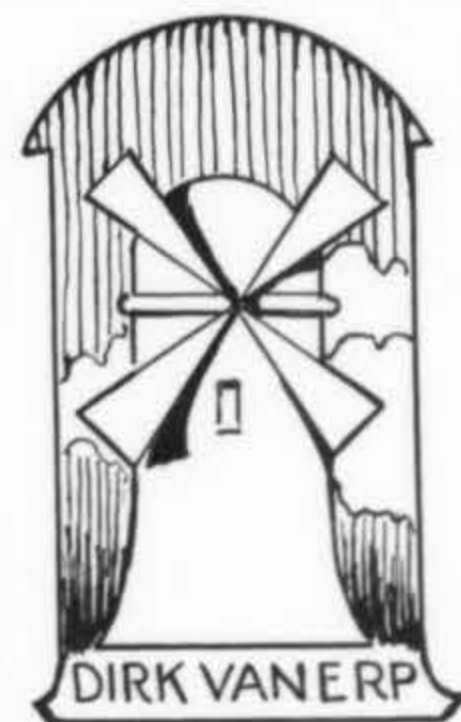
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The patterns were at first formal in character. One of the earliest were diamond shaped pieces arranged to look like cubes in perspective. Later came the floral patterns in groups and borders. Landscapes, marvelous in their delicacy of light and shade, were made, and many other beautiful designs. Some of the fine borders in holly and ebony-black are hardly to be distinguished from ivory, and the pattern has the appearance of a strip of cross-stitch worked in silk or wool.

Collectors are advised that Tunbridge ware is being made today, but the new lacks the mellowing touch of time. The best examples of the old were made about 1795. They are rich in finish and show a delicate gradation in the combination of colors that is lacking in the modern. The smaller and finer specimens are most appealing but are hard to find. Indeed, Tunbridge ware is scarce; but it represents the work of master craftsmen and as such is prized by collectors.

In the writer's small collection, one piece came from London, another prized piece was brought from Canada, and another was picked up in a local shop for a small sum. This last bears out what we have said before, that if one knows what to look for, it is astonishing how many rare and interesting things are to be found in our own shops. The small, round box illustrated has a conventional design made up of many, many small pieces of different woods and serves its original purpose of holding pins on the writer's desk. The tea-caddy pictured is of rosewood with an inlay of Tunbridge ware. The top is the famous cube pattern. It has many shades of brown and fawn and two of the rare green color. The banding is a design in roses and leaves, beautifully done. The inside two compartments for tea have the original silver-paper linings. The lids of these have a fine border set in all the way round which is like a delicate strip of ivory and ebony.



REPRODUCED here through the courtesy of the Metropolitan Museum of Art are some splendid examples of English lustre ware. A copper lustre jug and mug with colored bands and raised decoration are shown at the top, and the two lower pieces are a "Sportive Innocence" panel jug and a pink lustre jug.

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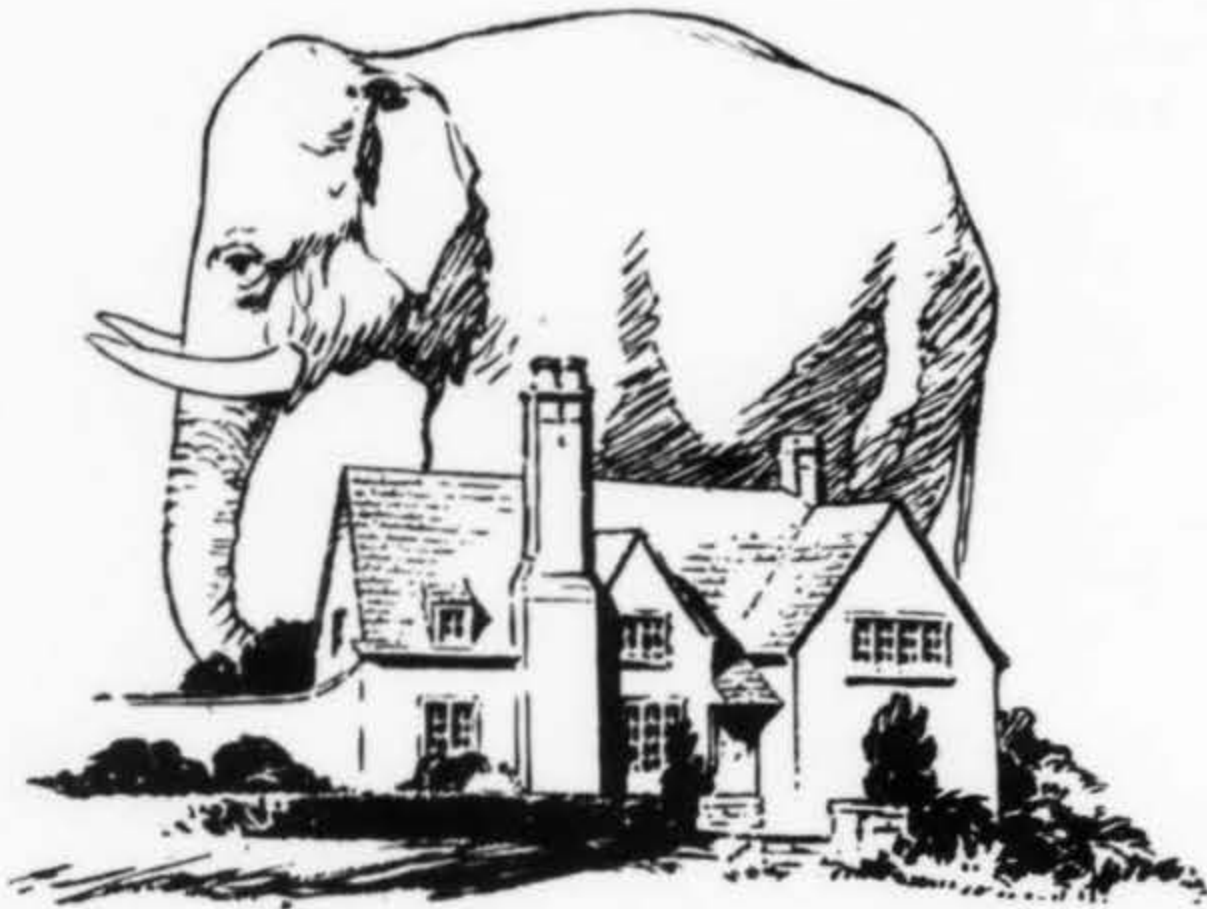
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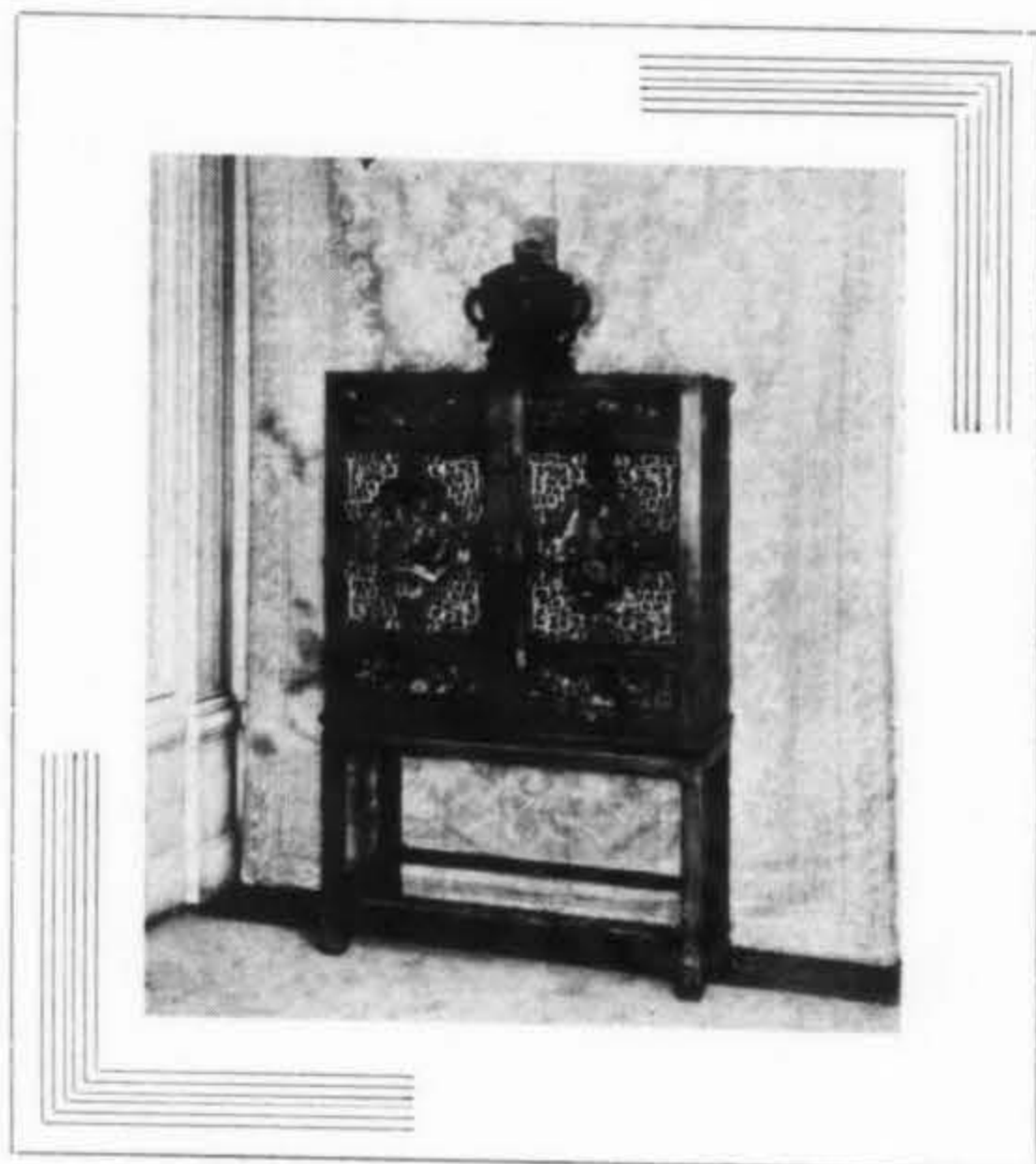
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PUBLISHER'S COMMENTS

A RECENT communication from our New York office advised of a conversation with the advertising agent entrusted with the task of increasing the use of wallpaper in which he said, "All the houses in California are of Spanish design and our product is not used in this type of house." To Californians this statement is ridiculous and yet we venture to say that there are thousands of people in the Eastern States, who have not had the opportunity of visiting our State and who really believe all our houses are of the so-called Spanish type.

Our small house number in July should interest our Eastern friends. We have selected twelve houses in California for illustrations; four one-story and eight two-story structures. Typical examples of small house architecture in California and yet none of them of the crude Spanish type. The era of the Spanish bungalow has passed and we are happy to note a willingness on the part of home owners to build houses that actually fit all requirements of family needs and of a design that fits harmoniously into its setting. Not only with the exterior design but also in the treatment of interiors there is constant improvement. The crudities of so-called Spanish decoration are rapidly disappearing. One has only to look through the issues of California Arts & Architecture to be struck by the increasing refinement of detail in residence interiors. Every building is to some extent a public matter—even a private dwelling. No building should be erected that is not an attractive addition to the landscape. A well designed building is a more valuable property—a better investment. A well constructed building is a more economical investment.

SUBSCRIBERS are constantly writing to us exclaiming over each issue claiming it to be the best yet. We are appreciative of this interest and likewise glad to know that the material presented in each issue appeals to the ever-increasing number of readers.

This month we present the first of a series of seven articles written by Mr. Charles Gibbs Adams, landscape architect of Los Angeles, on the "Treasure Trees of California". In this series of articles he describes the various trees in California and notes the localities in which each is to be found. It should prove of interest to all lovers of California. We doubt if anything like it has ever been presented before. The entire series will be published in book form early next year.

The new development at Pasiempo promises to be very successful. Miss Marion Hollins and her associates have striven for simplicity in the development of the architecture and definite architectural control is promised for the future.

THE work of architects and artists should be interwoven," declared Homer Henley, chairman of the Section on Art, at a meeting of the Section on Architecture of the Commonwealth Club, San Francisco.

"Painting should be supported by the public; every school room and assembly hall and passages should contain murals of historical or other subjects."

To this Irving F. Morrow, chairman of the Section on Architecture, added a further word: "Most architects have failed to provide for murals as against purely architectural decorations, principally because an owner requires a \$100,000 building to be built for \$90,000, leaving a minus amount for decorations.

"Many rich corporations would pay for murals and sculpture if it were suggested to them. But the public is apathetic to both."



PANELLED WALLS

The desired effect of simplicity and restfulness was obtained in this room by using a wall paper of green diagonals on a cream ground, applied in the panels. The drapes are made of a glazed chintz with a floral design on a green ground. The furniture is English.

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The New Paramount Theatre in Oakland includes in its structure a number of ornamental metal features in ultra "l'art moderne" fashion: A scheme of indirect lighting on etched Aluminum Columns rises to a height of 55 feet with a spread of 10 feet on both sides of the Proscenium arch. The end of the lobby is occupied by a light fountain of chromium plated steel and art glass. It is 37 feet high, 40 feet wide and gives the realistic effect of a cascade and waterfall. At the opposite side rises the grand stair case with a sweeping rail of chromium plated aluminum. All ornamental metal is being executed in the shops of Michel & Pfeffer Iron Works.

**J. R. MILLER
& T. L. PFLUEGER
ARCHITECTS**

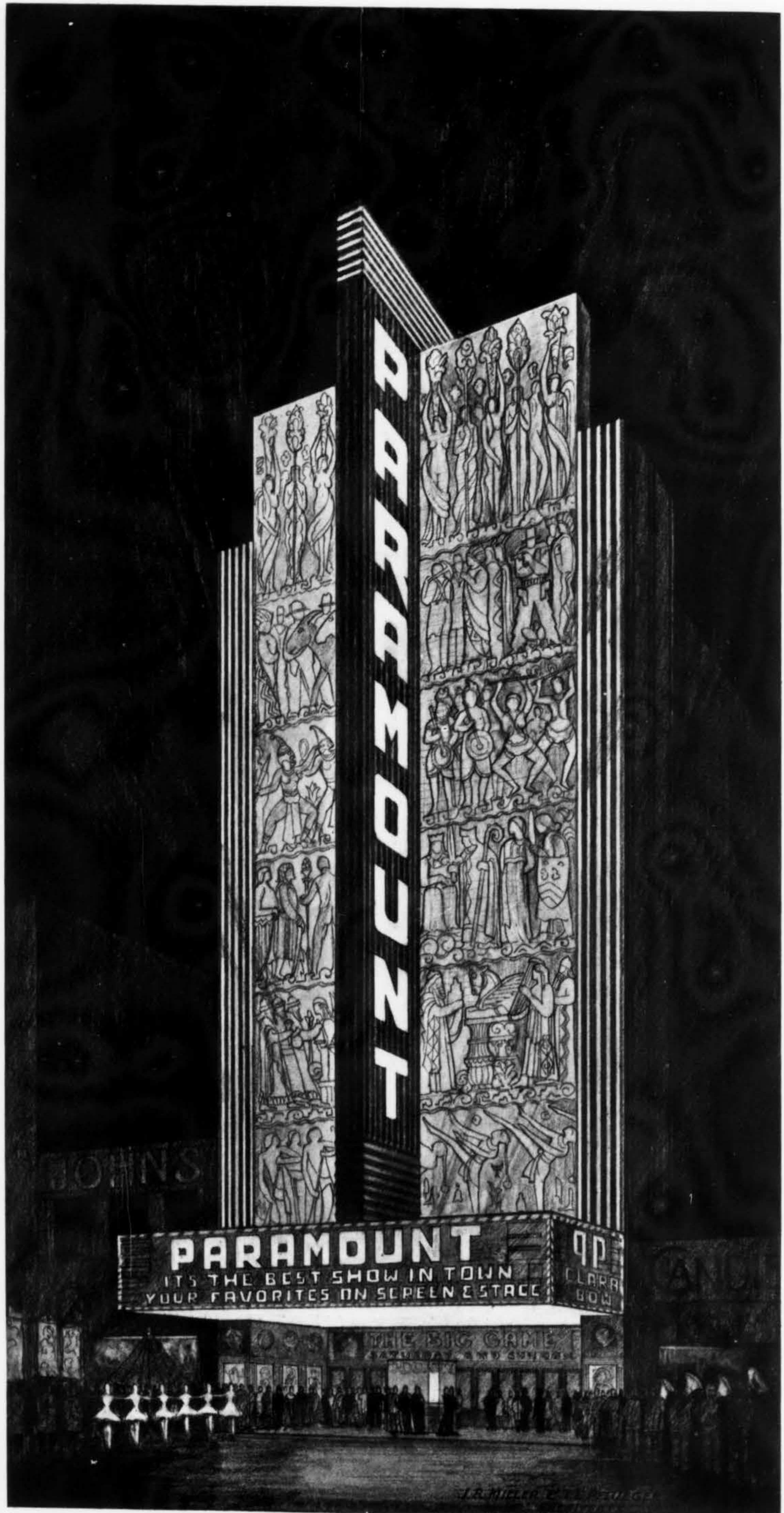
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EDITOR'S NOTE BOOK

A MOVEMENT to raise the standards of architecture throughout the country was launched by the American Institute of Architects on the closing day of its sixty-fourth convention at San Antonio, Tex., April 16, 1931.

Broadening a declaration at an earlier session that the carrying out of the Federal building program should be entrusted to private architects, the convention adopted a resolution declaring that this policy should apply to all buildings erected by cities and states and other political divisions. Governor Franklin D. Roosevelt will be asked at once to further this plan in the state of New York, where extensive public works projects are to be executed.

California was singled out as an example for the nation, a telegram sent by the Institute to Governor Rolph commending his "recognition of the well-established principle of public policy that competent private architects should be employed for all municipal, state, and Federal building projects." The telegram was signed by Robert D. Kohn of New York, president of the Institute and Frank C. Baldwin of Washington, secretary.

WITHIN a few years, the Building Public of Northern California will be getting better buildings, of greater value, for the lowest current cost: this will be the direct result of a meeting held in San Francisco on April 29th, 1931. While much work preceded and will follow that date—in the way of thinking, talking, arranging, deciding—nevertheless at that meeting was born the Building Congress of Northern California, a voluntary combination (not "in restraint of trade") between all the different branches, or elements, that constitute the Building Industry. Of these, there are six which are fundamental; the owner, the banker, the designer, the manufacturer, the constructor, and labor. There are many allied interests; real estate, insurance, advertising, the press, and so on. These main elements and their activities have not hitherto been coordinated. Through lack of common collaboration, waste and confusion have all too often resulted; the public suffers, the industry is harmed.

To cut down the surfeit of overhead; to eliminate costly and wasteful methods; to settle disputes or misunderstandings between groups; to adjust working days or hours or wages to existing conditions; to ensure and preserve competency, integrity, safety; to relieve and improve conditions of credit, and other problems of finance—these, and many other aims, are included in the program of the Building Congress. Such problems are impossible of solution except through united, consistent effort. The definite achievements of congresses in New York, Boston, Philadelphia, Indianapolis (in one case for a period of more than ten years) have led to the organization of some twenty others, during the past year, started by the American Institute of Architects.

Here in California, by happy circumstance, the State Chamber of Commerce recognized the broad value of this movement, and the recent organizing meeting was called under its auspices, at the request of a joint committee from the Institute, Northern California Chapter, and the State Association of Architects, Northern Section. A permanent contact is planned, which will leave the Congress independence of action, but will ensure the support of the Chamber, with its wide influence, its useful organization resources, its experience and prestige.

It is appropriate, and yet remarkable, that architects should be the leaders in this movement for democratic relationship between the various groups of the building industry. For architects have by some been regarded as aloof from, if not antagonistic to, the other industrial elements. On the contrary, the architect can fulfill his responsibilities to the owner far better when the constructors and producers are working in sympathy and understanding, to translate his plans into reality, under his guidance.

Better human relationships, mutual respect and confidence, will work to this end.
H.C.A.



This interesting settee and tripod table are both authentic Sloane reproductions from originals in the American Wing of the Metropolitan Museum in New York reflecting early American furniture in the Chippendale style.

An interesting corner of a set
produced for

GEORGE ARLISS

in his newest picture, "Alexander Hamilton," now being photographed by Warner Brothers. All interiors for this authentic historical drama have been supervised and furnished by

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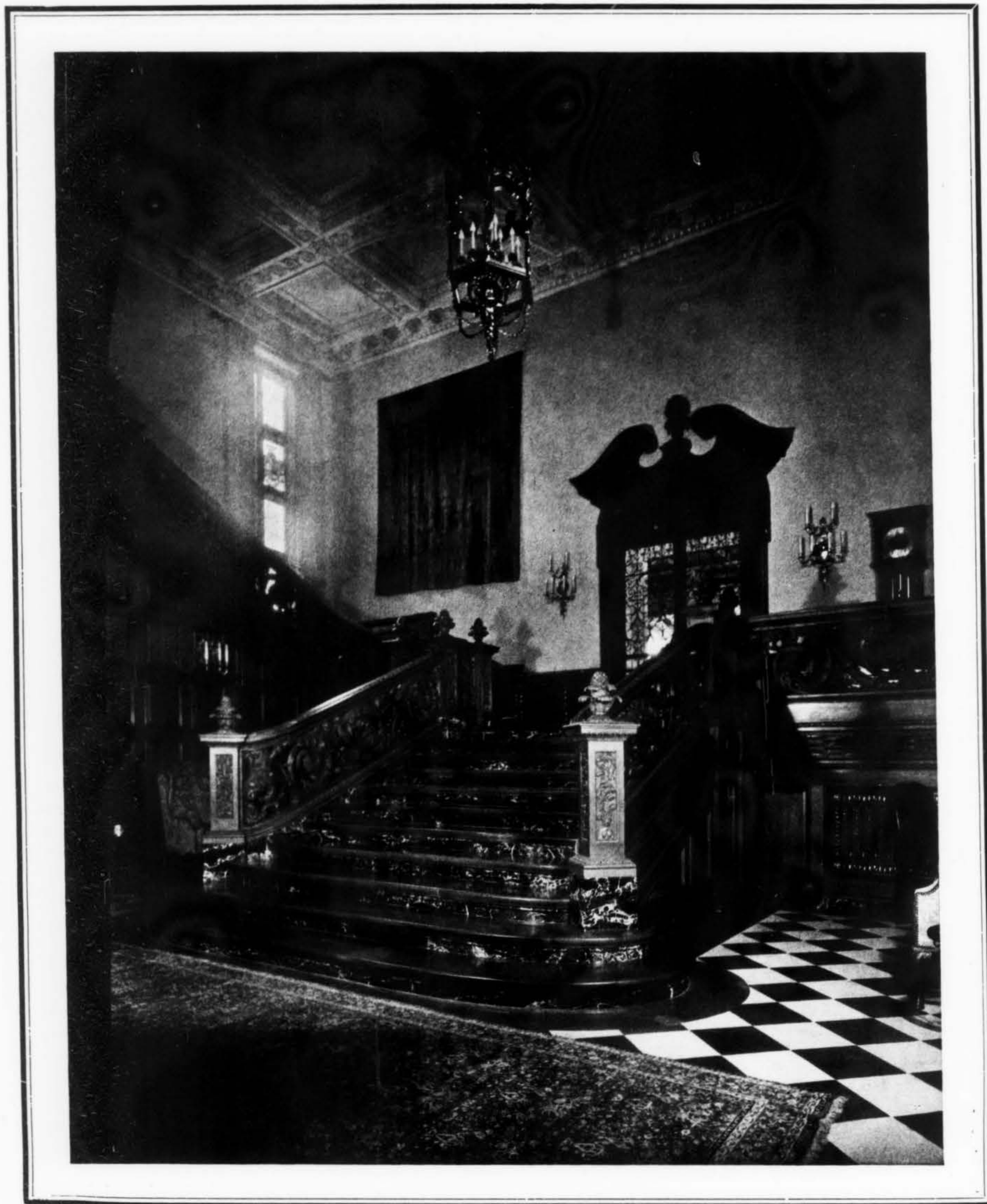
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California Arts & Architecture

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

JUNE, 1931

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Looking down a narrow hillside street of the sparkling white, brown-tile roofed city of Granada and up to the towers of the Alhambra on the hill that hides the Generalife Gardens.

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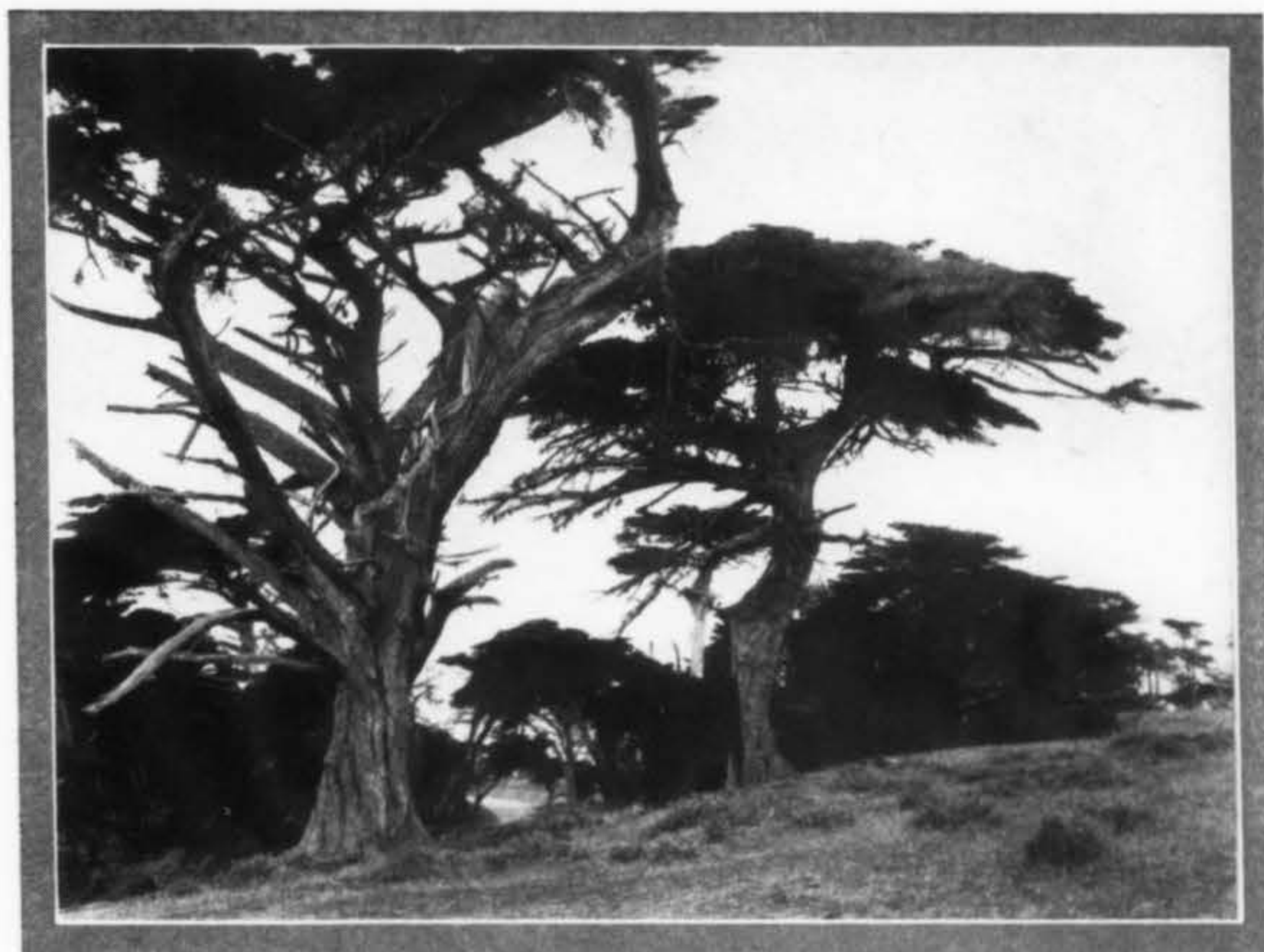
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Photograph by Roger Sturtevant

A TREE AS LOVELY AS A FLOWER

Branches of a California Live-oak tree paint a pattern of lights and shadows over the friendly doorway of Miss Marion Hollins' home at Pasa-tiempo Country Club Estates.



Pictures by countless artists have made the Monterey Cypress familiar to the world.

THE TREASURE TREES OF CALIFORNIA

This is the First of a Series of Seven Articles Presenting the Rare and Beautiful Trees to be Met With on Western Tours

By CHARLES GIBBS ADAMS, Landscape Architect

A SUDDEN, new and ardent interest—tardy, but most important—in those best friends of Man, the Trees, has awakened all over the land, and most keenly in California.

An interest, it is, in their gifts of food and fuel and shelter; their preservation of moisture, their purification of air, their manufacture of fertile soil, their ministering to Man's safety and comfort in a thousand ways; and, most of all, just in their noble grace and charm and beauty.

This new interest has sprung up in many directions simultaneously, by a law of psychology that no one seems to quite understand; the same law by which, the Government Patent Office tells us, an absolutely new invention is made by several, or by many people, thousands of miles apart, at the very same moment; or by which novelists who never heard of each other write simultaneously, stories that are so similar as to give rise to suits for plagiarism.

The awakened enthusiasm for trees has led to the present writer's being asked, in the last few weeks, by no less than twenty-five Clubs and educational institutions (and there must have been a hundred during the year) to write lists of rare and beautiful trees to be seen in California. That he would be glad to do; but there are not days enough in the year, even for the most ardent tree advocate, to compass so many tasks separately. Thus he begs leave, hereby, to answer all of them as one.

Unequaled in Variety

California in its semi-desert climate of comfort and delight, is the most natural *locale* for the tree interest mentioned; for Anglo Saxons, (and their skins and lungs and eyes) have through countless centuries been bred subconsciously to expect the influence of more trees than southern California has yet afforded them. For health and comfort and

mere pleasure, then, let us save from destruction the tree treasures that we have; and strive, as well, for more.

Till one begins to "collect trees," as I term it, he can never realize how little he has been seeing of the beauties all about him; nor how this game will increase his knowledge and sharpen his



The wildly graceful Torrey Pine is native to just one corner of California.



The native surroundings of the Black Alders on the mountain estate of Cecil De Mille, "Paradise," by Mr. Adams.

appreciation. He can never again be indifferent.

A reason more obvious is the bounty, the lavishness, of Nature here; for in California will thrive (and do now thrive) a greater variety of trees, native to more distant lands and more different climates, from the arctics to the tropics, than will prosper in any other region on the earth. That is, in the general regions where men dwell on fertile land and cultivate the soil; while there are, as well, forested hills, and mountains of perpetual snow, and vast stretches of true desert, each with tree children of its own kind.

These variations in altitude, in soil, in moisture, give California a more wonderfully differentiated native tree flora (as well as that adaptability to exotics) than any other land is known to enjoy.

Native California Treasures

For several thousand years the California Big Trees (*Sequoia Gigantea*) have been known nowhere else on earth than on the high Sierra Nevada. Of all living things they are the largest and the oldest. And nowhere else on the planet than the north central coast of California grow the noble Redwoods (*Sequoia Sempervirens*) which are the tallest of all known trees. Their wood is believed to withstand rot longer than any other. Nowhere else on earth (unless we allow Japan's claim to a few almost identical) are found the glorious Monterey Cypressess (*Cupressus Macrocarpus*) than on the promontories of Monterey Peninsula. Little as one would think it from contemplating the gaunt,

gnarled and twisted giants of Cypress Point and Point Lobos, seedlings from them have become the most popular plants for formal clipped hedges in all but the colder countries of the world; they will grow many times as fast as English boxwood, many times as fast as Yew, yet retain architectural shapes as well, and with less of food and drink.

Nowhere else than on the Torrey Pines Grade in San Diego County, and on our Channel Islands of Santa Rosa, Santa Cruz and San Miguel grow the picturesque, twisted Torrey Pines (*Pinus Torreyana*) looking as though they had come to life out of old Japanese prints. Nowhere else



grows the stately Island Ironwood (*Lyonothamnus*) than in the Canons of Catalina and the other Channel Islands. Its foliage is as finely laced as that of ferns, and its blossoms are like masses of white and yellow wild roses. Lately it has been found to take kindly to cultivation in flower gardens.

The beautiful "California Holly Tree" (*Photinia arbutifolia*, or, some botanists say, *Heteromeles*) is the color glory of California. It is at its richest on the Channel Islands, and no man knows the true beauty of Catalina (so mistakenly a resort in dry summer only) unless he has been there between Thanksgiving and Valentine's Day to see whole hillsides crimson with its berries framed in the lush green of the new winter grass. It flourishes almost as well on the hills and mountains of the mainland as many miles inland as the sea breezes reach, from well to the north of Mount Tamalpais far down into Mexico.

Its berries are sold on the streets of San Francisco, Los Angeles and San Diego under the names of Toyon, (or Tollon), Christmas Berry, and "Holly." Not only do they come through the midwinter when one wants warm colors, and especially true holly-red for the holidays; but also its fine panicles of blossoms are a show in midsummer, when cool white is most welcome; and they are a bountiful source of fine honey after most other flowers have passed. Add to all those, the other virtues of complete happiness in cultivation, almost entire immunity from vermin and disease, and quickness of growth; and it is easy to see why it has been adopted as the town tree of the City of South Pasadena, and the pet of many a garden elsewhere in California.

Second, at least, in its array of virtues, both in the wild and at home in the garden, is the "Mountain Lilac" (*Ceanothus*) of California. Many exquisite varieties are hardly trees, as the pure white one of Yosemite, the lavender-gray one (*Velutina*) of the Santa Ynez mountains, the sky-blue *Spinousus* of all the Southern ranges, and the gentian-blue *Thyrsifloris* of San Francisco and Monterey Bays. But the *Arboreus* of the Channel Islands, easiest, and fastest as well, to grow in the garden,
(Continued on page 56)

An "unusual" California scene; native pines and spruces on the slopes of Mt. Wilson.



Full-grown olive and cypress trees were hoisted over the 40 foot wall and thrive in deep planting pockets; a spacious lawn and many flowers add to the illusion of a suburban garden in an urban center.



"WHERE ART THOU, ROMEO?"

The charming Italian roof garden designed for the Women's Athletic Club, Los Angeles, by Florence Yoch and Lucile Council, landscape architects.





Photographs by Roger Sturtevant

THE BERKELEY WOMEN'S CITY CLUB

JULIA MORGAN, ARCHITECT

*A Social, Cultural Center for
a University Town*

By MIRA MACLAY

Its richness of ornament does not detract from the essential dignity of the main entrance.

EVERY one paused to look at the bride. Of course! Even a busy women's club on a brimmed-with-interest night will take a moment off to look at a bride. She stood, waiting to be photographed, on the grand stairway of Berkeley Women's City Club. The setting was superb. It might have been some feudal castle and the bride "the daughter of a hundred earls." "Is it less beautiful or romantic," the Practical Person at my side suggested, seeming to read my thoughts, "because it is a twentieth century women's clubhouse and the bride some thorough-bred young American girl who is probably going to keep right on with her office work or teaching until the new home is securely established?"

Arch upon noble arch reached up to the high groined ceiling. Stately windows, beautifully proportioned, were set into wide spaces. Rich hangings, rugs, and tiled floor, gave color. Back of the bride was an antique credenza that had once graced some historic Italian house. Gargoyles of gray plaster and cement, matching the arches and walls, grinned at the base of the stairs. Great chandeliers shed a softened light golden as summer sunshine screened by the merest wisp of fog. The chandeliers, the Practical Person told me, were designed for their place, with specially tinted bulbs set into four-petaled discs resembling yellow flowers.

The photographer's voice broke what seemed to be an enchanted silence. "Raise the chin, just a trifle, please."

As the bride lifted her head and slightly re-set her young shoulders, the straight lines of her sixteenth-century type wedding dress, of lustrous satin, seemed to

fall even more directly and simply. The veil that enveloped the slender figure seemed an aura of white happiness.

The camera clicked sharply and the spell was shattered. The bridesmaids, a flower-like bevy of girls in flower-tinted dresses, moved forward to be photographed with the bride. The busy office telephone, which by some miracle of chance had been silent for the enchanted moment, rang. Groups of girls and women, many of them accompanied by husbands, sons, sweethearts, or brothers, passed down the corridors or over to the elevators. Dozens of voices, chatting, asking questions, not infrequently about the bride, made a hushed hum. Some said the wedding was to be at a near-by church and the bridal party were coming back to the clubhouse for the reception and supper. Others said the wedding was to be in the ball room, and the bride and her attendants, would, like the bridal processional of last week, wind through the fuschia court and stand before the splendid ball-room fire-place for the ceremony.

But that concerned only the bride and her party. The club members of the various groups were too intent upon their own plans and pleasures of the evening

The never-failing charm of cloister court, of leaded glass and columned mullion.

to speculate except for the moment.

A party of young girls were on their way to the swimming pool. Bevy of young women and men were taking the elevators. Among picturesque mandarin coats or fur and velvet wraps one caught fascinating glimpses of evening gowns. One group of six, that had evidently just come together, were to serve as hosts and host-



Miss Julia Morgan, A.I.A., has skillfully combined a variety of elements into an integral architectural composition—no easy task; she has used Italian motifs which suggest the days of romance, of chivalry, while contriving to express quite clearly the modern functions of the building.



esses, so the Practical Person said, for the book exhibit of the evening. Dr. John Henry Nash of San Francisco, internationally known maker of fine books, had been speaker and honored guest at a book tea and exhibit of the afternoon. He had shown rare specimens of the printer's art, back to the days of Gutenberg, as well as his own lovely books. The tea had been brilliant with the presence of visiting and local literary celebrities and a receiving party that included women of social and academic prominence. The exhibit was continued in the evening with

some of the younger women in charge.

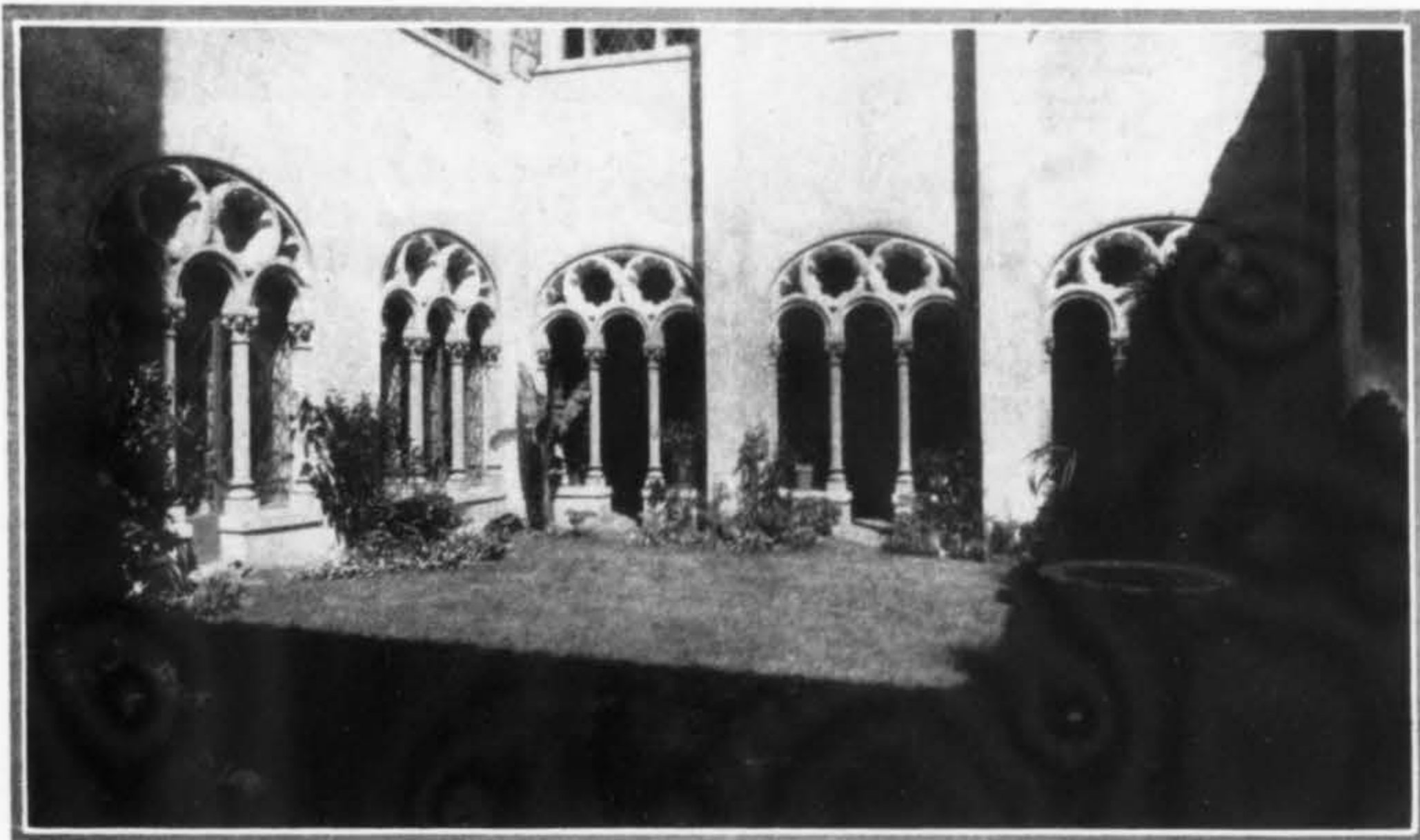
The sound, grieved and insistent, of violins being tuned, drifted in from the auditorium where a dance pantomime, "The Resurrection of Spring" was being rehearsed. Superb music, much of it written for the production by Signor Antonio de Grassi, well known Berkeley violinist and composer, was to accompany the pantomime which was directed by Madame de Grassi. Specially designed costumes and scenery were also being prepared.

Informal dinner parties were still lingering in the dining room and card room.

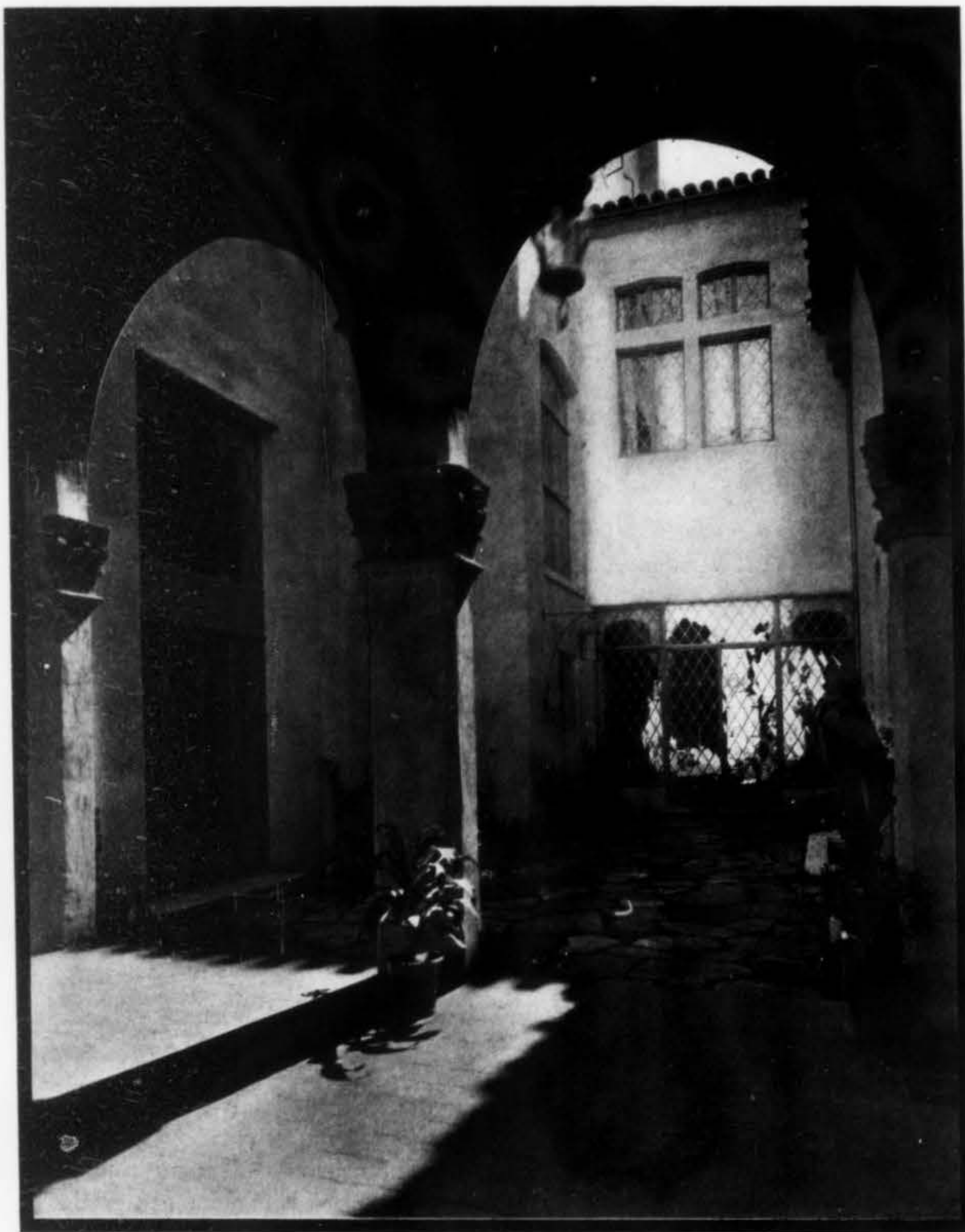
In the members' lounge there were many cosy little groups, some watching the vivid scene of comers and goers, some chatting. There were others who had settled themselves down under a good lamp for an hour of reading. The book cases that flanked either side of the great fire-place were already well-filled. The Practical Person called attention to them and told of the many autographed books that local writers—poets, novelists, historians, scientists—had given the fast growing library. The book tea of the afternoon had added over three hundred books, some of them rare volumes, to the collection.

Everywhere there was beauty—good taste—charm—warm friendliness—an atmosphere unmistakable, immediately recognizable.

When the women of Berkeley, newly organized into a city club, decided to build a club house, they approached the problem with a certain independence of thought and action. They first analyzed their own particular needs—not the needs of just any club, or even an ideal club, but the definite needs of a women's club house for Berkeley, a small college town. Service and convenience were put first as a matter of course, and beauty second, as the old law



The "Rhododendron" Court, a cloistered garden spot in the heart of the club house.



decrees. Then the planners made an independent decision: that their club should be hospitable, gracious, friendly. The larger group home should have all that warm atmosphere and smiling welcome that the well-bred woman knows how to create in her own home, whether it be the show place of the countryside or a frontier shack.

Every woman's club is a social, a cultural, or a recreational center, perhaps all three. Berkeley Women's City Club is all of these, and a super-home where a united purse secures luxuries and privileges otherwise possible only to a limited few. It is a home where any member can have a lovely setting for her social affairs, and where the many distinguished town folks and famous visitors that a college town near a great cosmopolitan city, like San Francisco, inevitably attracts, can be adequately honored and entertained.

Among the outstanding names already inscribed in the club guest book are: Sir Wilfred and Lady Grenfell of Labrador fame; Lady Margaret Spring-Rice of London; Stewart Edward White and Mrs. Ernest Thompson Seton, authors; May Robson, Nance O'Neil and Margaret

The "Fuchsia" Court, above, provides a pleasant promenade, an open space for tea or cards; below, one looks, from hall or stairway, into the cool shadows of the "Rhododendron" Court.



Anglin, actresses; Antonia Brico, symphony conductor; Sir Henry Lytton and other members of the D'Oyly-Carte Opera Company.

Julia Morgan was chosen architect, and the type of architecture, that of the transition period between the Romanesque and Gothic, decided upon. It is a six story structure with two towers topping the whole and with the two lower stories, which are devoted to club activities, extending out into broad wings. Built of concrete, with steel windows, a tile roof and tile or cement floors, the club is as substantial and fireproof as a building of today can be made. The exterior, a soft grey in tone, is accented with blue-shuttered windows, gay awnings, potted plants that bloom on ledges and balconies and in window boxes. The terra cotta of the red tile roof gives still more color.

The entrance at once sets the keynote—



hospitality. Space has not been stinted in the great reception hall, the lovely main corridors, or even the corridors of the living room stories. This plentitude of space gives dignity and nobility as well as graciousness. The two courts, rhododendron and fuchsia, that open off the reception hall and ball room, and the large awning-protected terrace off the second story members' lounge, increase the sense of spaciousness, and loveliness, and unite outdoors and indoors. The arch-formed corridors also break up into many nooks that give intimacy to the little groups that are inevitably drawn to these retreats.

The fire places, and there are many of

them, all beautiful, all interesting, also heighten the cordial atmosphere. Log fires kept burning in cool weather, further contribute to the cosiness and hominess.

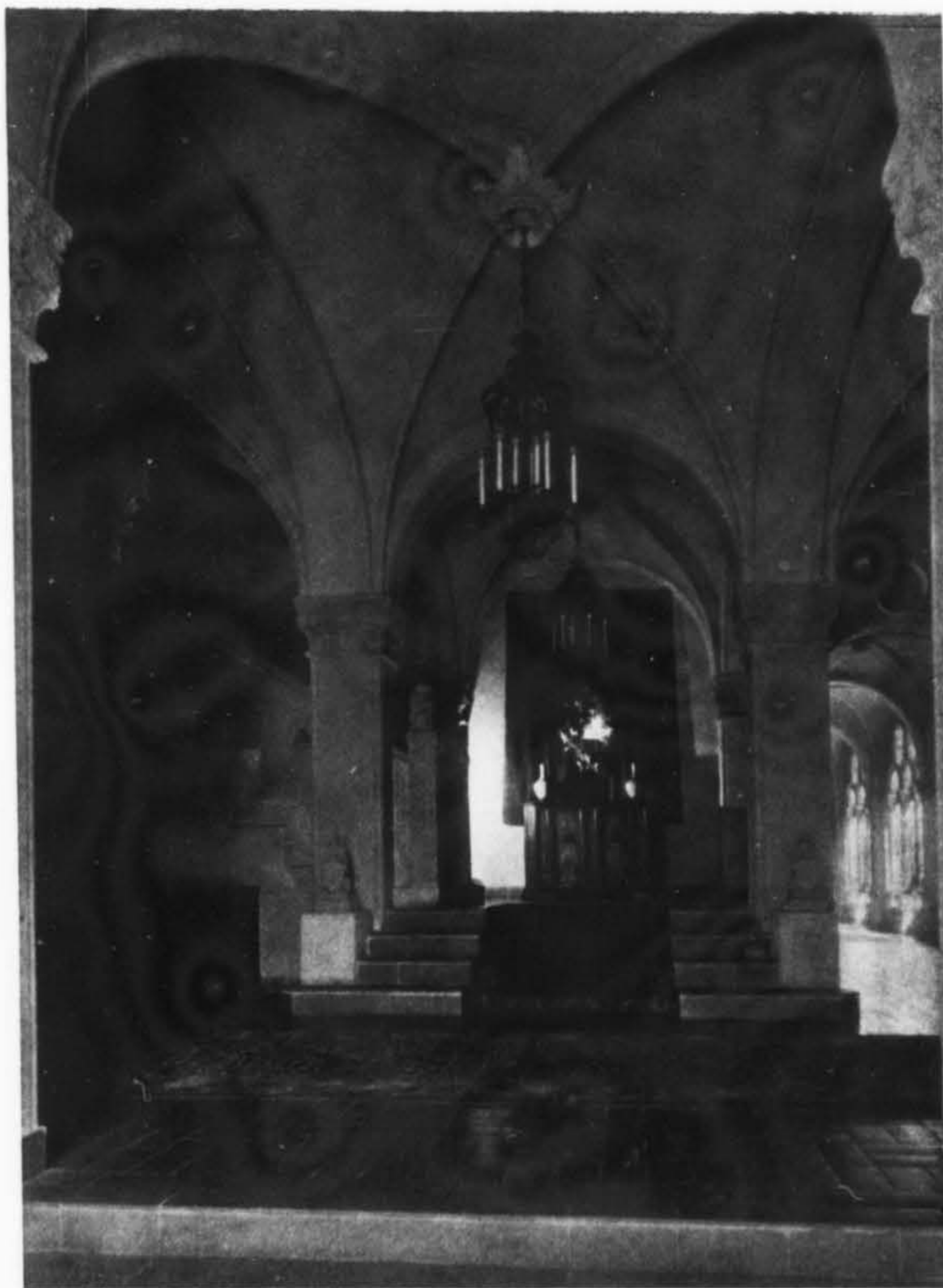
Windows have been skillfully placed. Views of courts and terraces, of hill and bay and town, all charming, are inestimable portions of the livableness and value of the club. Nowhere does a drapery interfere with a beautiful view, and in the reception hall, window hangings are frankly done away with. They are not needed, for the great windows look out on beautiful courts. Many of the windows are deeply recessed, and their hangings are arranged to accent or soften the recess and leave the view clear, unobstructed.

Small details show the same close thought and individual care that a woman gives her own home. For instance, vignettes from an antique Spanish shawl, the prized possession of one of the members,



have been used as the decorating motifs for the elevator doors, where queer exotic birds parade and animals that-never-were prance and poise. Other details from the same shawl furnished motifs for the decorations of the specially-made China service. The color scheme throughout "ties together" beautifully, and gives the many-hued harmony of a deep chord.

The large and beautifully-tiled swimming pool has been given a place of honor—not "just pushed back anywhere or put into a basement," as the Practical Person said. The windows of the swimming pool are among the most charming of the building. They let in air and sunshine and

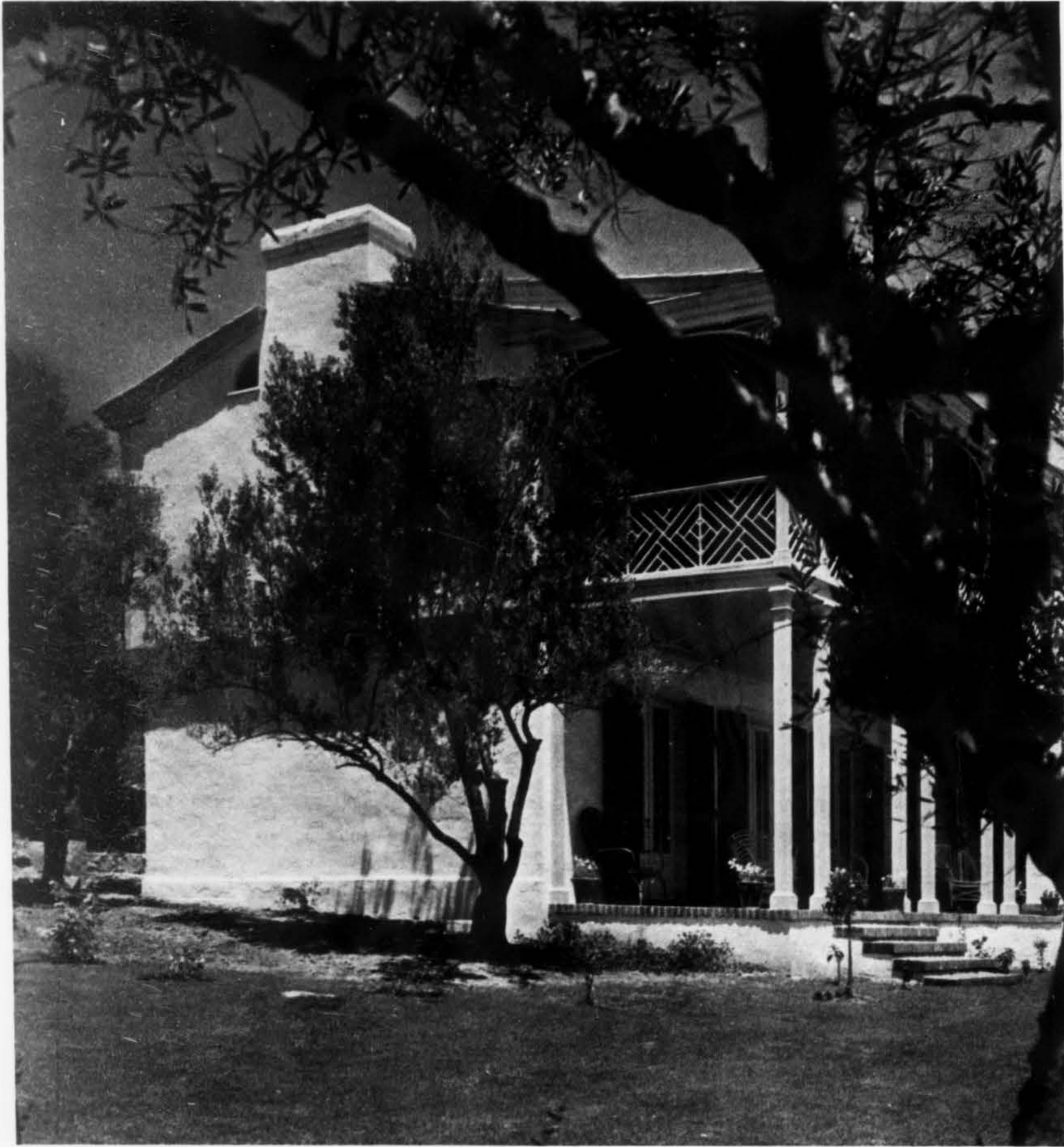


The romantic quality of the building is finely expressed in the interlacing groins, the heraldic stairway, the arcaded corridors of the main entrance hall; at the left is a glimpse of the high raftered dining room.



create the illusion of an out-door pool. The great arches are solidly built and, while adding to the pool's beauty, have an unsuspected purpose—they support the auditorium just above. The auditorium, by the way, has the only wood ceiling in the building, wood being used, according to the Practical Person, for acoustic reason—and succeeding admirably. The ceilings of the member's lounge, members' dining room, ball room etc., which seem to be of wood, decorated with colorful stencil designs, are concrete. When the forms used in pouring were removed, the plastic concrete had taken on the look of wood in fibre and texture. Grain and knot were there. Clever staining did the rest.

Though only taken possession of in November of '30, members of Berkeley Women's City Club feel their building has already amply justified its purpose and ideal. The hum of activity is ceaseless. The club is used—and enjoyed—morning, noon and night and every day of the week. Rich and unusual, even notable gifts, still pour in. The beauty of the building, its comfort and convenience, are a growing satisfaction to the 4500 members—an envied possession to the large and eager waiting list.



A CALIFORNIA HOME OF
TRUE AMERICAN
CHARACTER

The Montecito residence of Mr. and Mrs. Peyton Park—William McCay, architect, Hervey Clark, associated—has refinement, distinction, expresses clearly architectural traditions of this country.





There is marked harmony between inner and outer treatment of Mr. and Mrs. Park's residence; simplicity and comfort, with a clean nicety of detail and fine craftsmanship in finish and furnishing.



Photographs by George Haight



PATIOS OF ANDALUSIA

*Their Charm Has Had a Welcome
Influence In California*

By CLARENCE CULLIMORE, Architect

TO APPRECIATE that warmth of beauty of the Moorish spell which was cast upon the Iberian peninsula more than ten centuries ago and still exerts its charm over the cities of Toledo, Seville, Cordova and Granada, the American traveler should visit first the ancient city of Valladolid in the north, where the exiled Moslem conquerors left little trace, scarcely a broken monument with horseshoe arch or arabesque. Here in the College of San Gregorio you will find one of the finest plateresque patios of Old Spain, yet without that romantic appeal that lures you on to Andalusia. The patio of San Gregorio with elegantly twisted columns and upper gallery of *fleur de lys* embellished double arches, stands as a reminder of the largess of its founder, Don Alonzo of Burgos, the confessor of Isabel the Catholic. To the student, however, this ancient city at the very heart of Old Castile holds the added

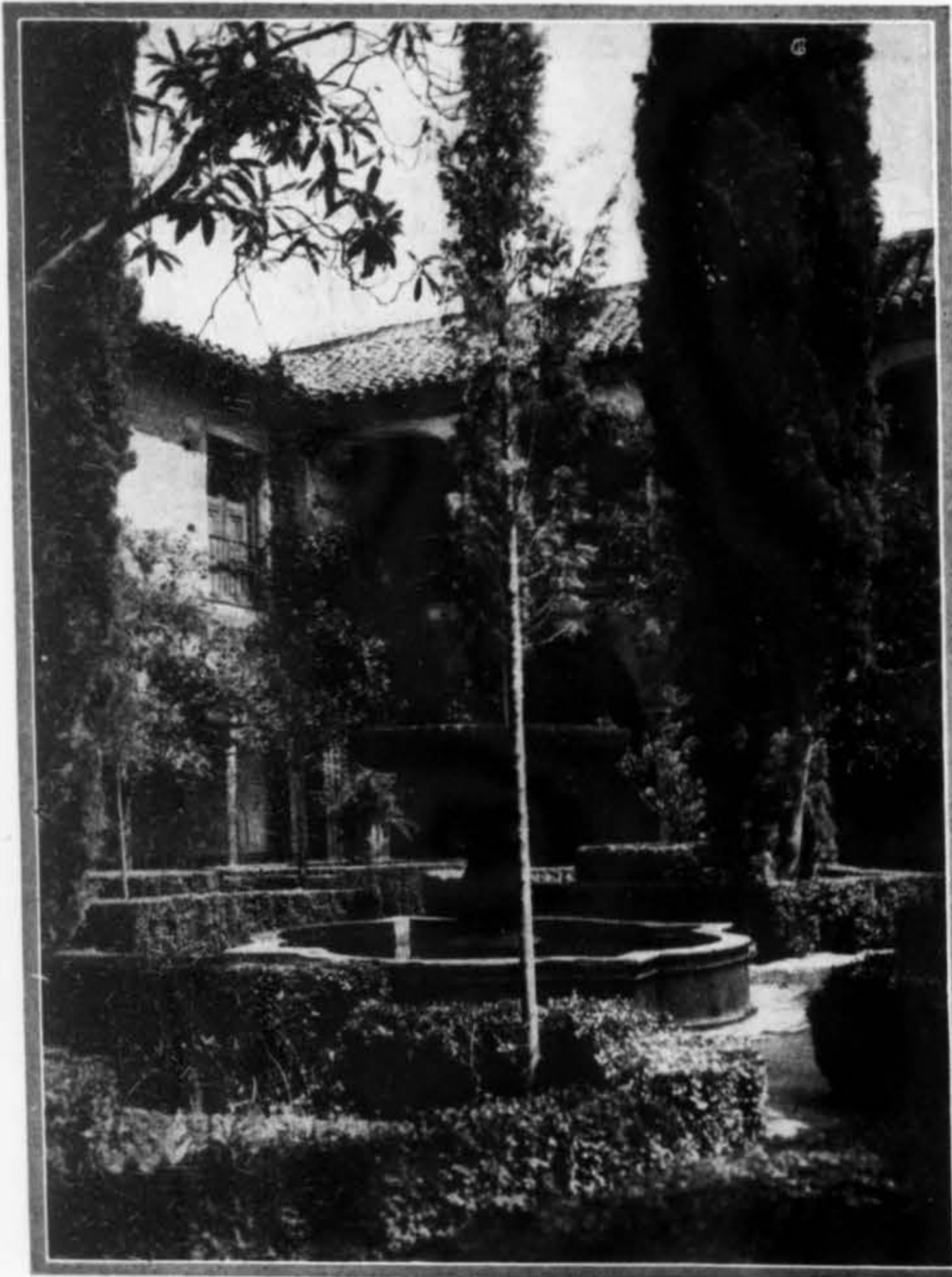
attractions of being the last home of Columbus, for a brief period the capital of Spain, and for some years the home of Cervantes of Don Quixote fame. It is to the *Casa de los Viveros*, here in Valladolid, unmentioned in the guide book, that I would direct your steps. This ancient, somewhat forbidding, drab, square mansion, now a court house, was, before America was discovered, a royal palace where lived Isabel the queen of Castile. It was here in a tiny chapel that the marriage of Doña Isabel and Don Fernando of Aragon took place in 1469, thereby uniting Spain, and making possible the expulsion, in 1492, of the Moors from their last stronghold at Granada.

Time has proven that this conquest by Christian arms and armies over the Moslem horde, and the complete rout and expulsion of the Arabs from their home in Spain, did not annihilate their warm

spirit of architectural beauty from the exotic kingdom.

This spirit still possesses the Giralda and the Alcazar at Seville. It is to be found in countless patios, and high walled gardens, whose tile-surrounded fountains perpetually bear witness, in mildest tones, that the Moor by the use of a jet of water and a quiet pool, by the aid of roses, jasmine and tall cypresses, could, with his delicate artistry, make a barren plot into a paradise. Consequently, you sense the spell of the Moor strongest in the patios of Andalusia.

Here the domestic patios and gardens are shut away from the world and filled with intimate, informal charm of living-room gardens. Water always plays its part, even if it is but a tiny sparkling jet or a quiet trickle from a shady, fern-filled niche. In such an arid country where the conservation of water is so important, you would not expect to find tremendous cascades, such



Granada gardens; water jets in the Generalife, the fountain of Lindaraja.
Courtesy, Patronato Nacional del Turismo, Spain.



The not-at-all forbidding prison yard of Dona Juana la Loca.



A patio in Cordova, luxuriantly planted and ornamented.

grand affairs as are to be viewed in the Garden d'Este at Tivoli, or such massive thundering jets as adorn the Nymphenburg Palace gardens at Munich.

In Seville, that proud and ancient city, rich in Saracenic art and architecture from its glorious past, there are many mansions of a later date whose patios, although surrounded by detail of a formal style quite foreign to the Moor, have retained that Moorish spirit. Gay colored azulejos make dados under the surrounding peristyle, and adorn the garden benches or are laid out in geometrical patterns to make appropriate settings for small, bubbling fountains no higher than the pathway itself.

In Cordova you will find your ideal of what a Spanish-Moorish city should be. Here narrow, winding streets, often canopied with gay-colored hangings invite you to linger in their noonday shade. From these alley streets little intimation is given you of the floral beauty that is to be found in the patios of the houses whose blank walls face you, except it be by an occasional overhanging balcony, flower pot bedecked, or through a delicately wrought iron gate-

way, where you glimpse the actual beauty of the patio.

At Granada you will find a city full of the relics of Moslem glory. Looking across the river Darro, your eye is caught by the ruddy, towered, fortress palace on the hill. Here behind these ancient, yet still unlovely outer walls of the Alhambra you will find more Moorish warmth and beauty than your fondest fancy had dared to picture. You will linger in these once sumptuous chambers so familiar in song and story, and loiter in the open courts so full of compelling charm. There is the alluring garden of the lovely Lindaraja, and the not at all forbidding prison court of *Doña Juana la Loca*.

Scarce out of earshot beyond the confines of the Alhambra's walls, on the same spur of the foothills that falls away from the purple, snow-capped Sierra Nevada, is the most superb of all the ancient Moorish gardens, the Generalife. It intrigues you with its narrow pool with many playing jets. It captivates you with its informality and rambling natural beauty. The melting snows of the near-by Sierra feed, not sev-

eral, but scores of tiny fountains and trickling streams and fan-shaped fluttering sprays that proclaim this spot the most perfect among all of the gardens left behind by the exiled Moors.

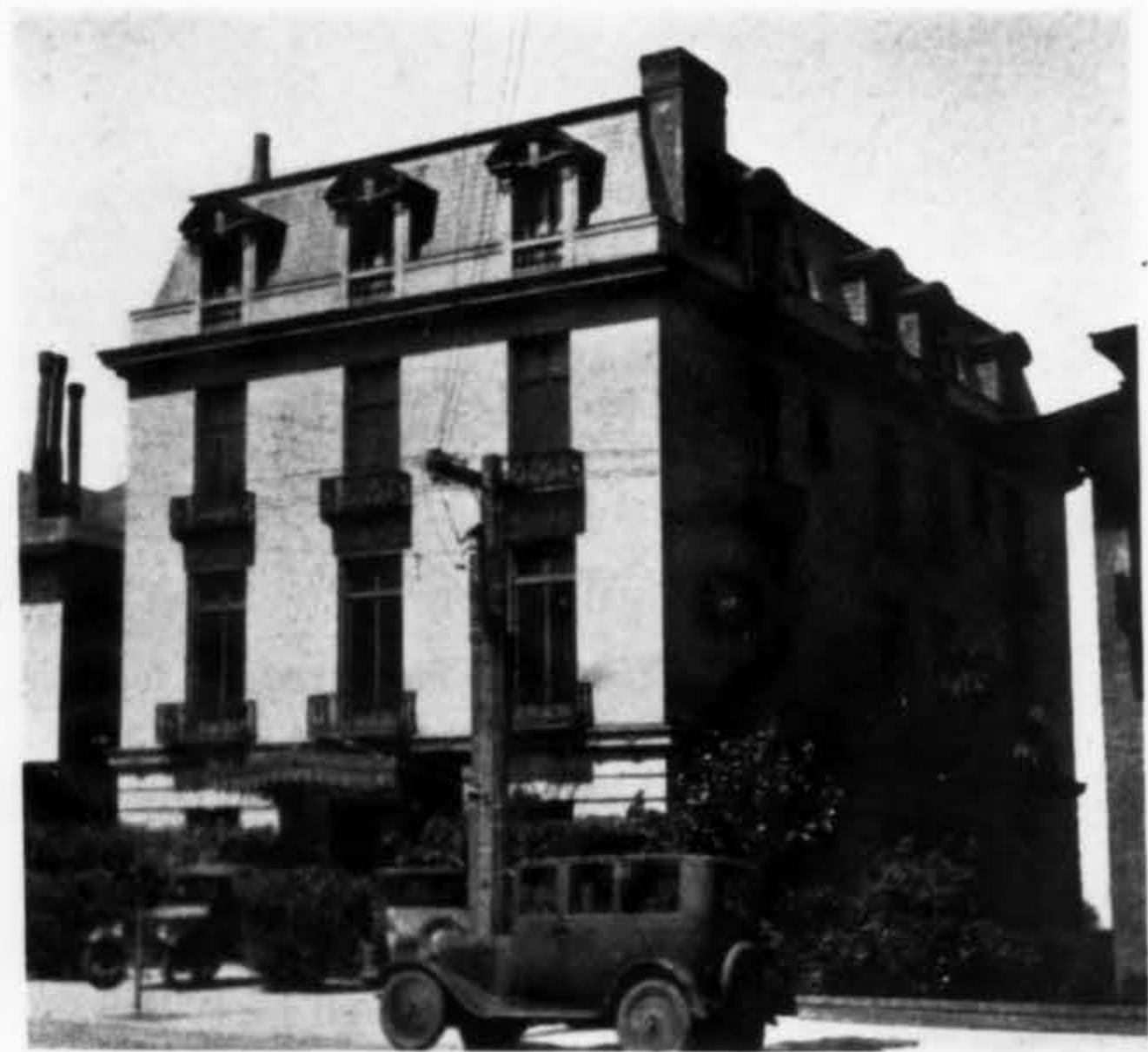
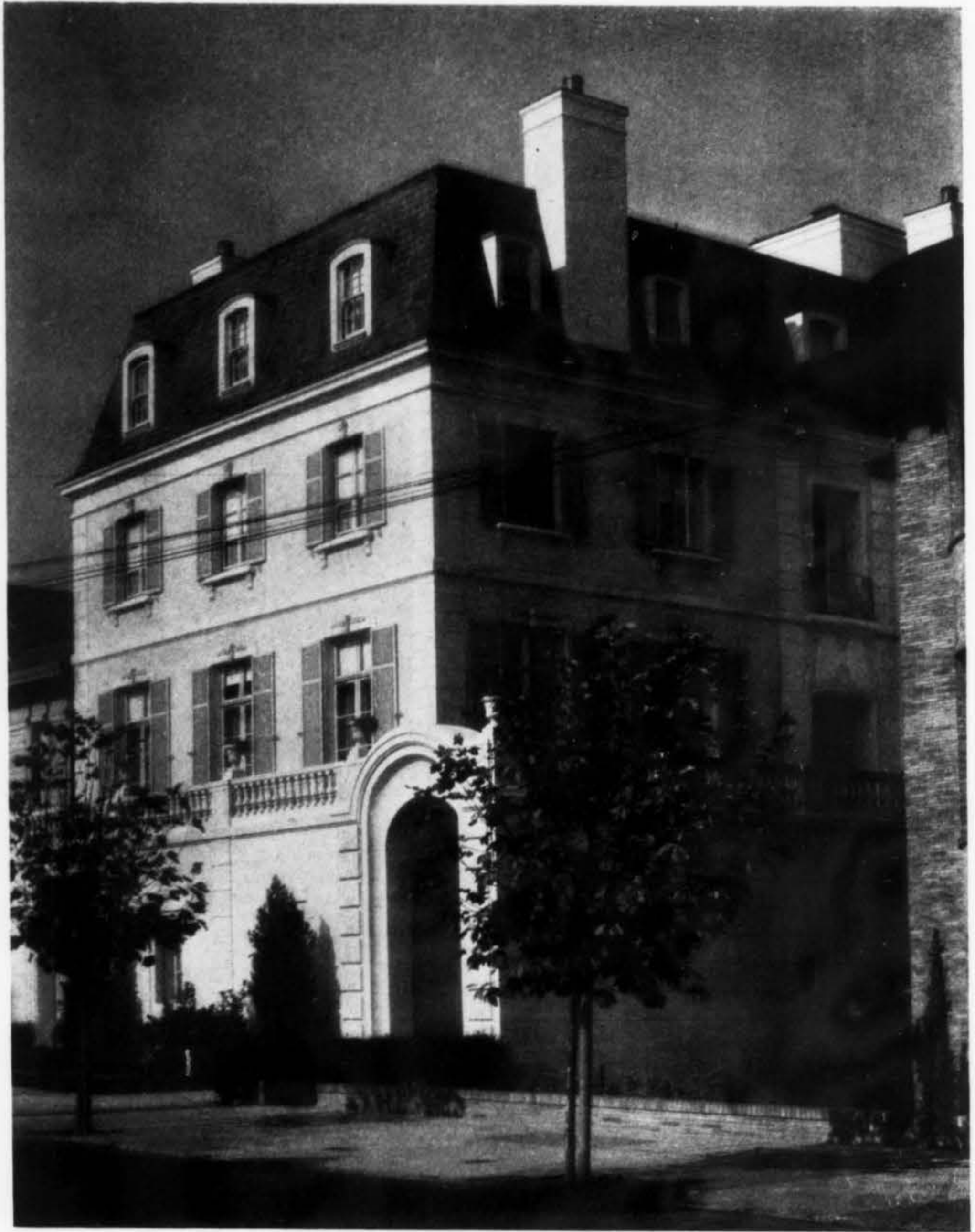
At home in California, the Moorish spell has found its place in the secluded gardens of California's domestic architecture *par excellence*. Here the patio has often opened out a bit to unfold a surpassing view of mountain heights or to allow sea breezes to come within, and sometimes, it is true, it has in times past been opened to make a real estate appeal to passing strangers within the cities' gates.

Not only in those grand estates at Montecito or in the hills of Hollywood is the Moorish spell still felt, but also within the garden walls of many simple, modest homes throughout America's southwest, wherever early explorers or Spanish colonization left its heritage from Old Spain; and where the American, taking his vacation, or his "ease in his own inn" has learned to value the closed court and tinkling waters as he adjusts his life to luxury in country made for enjoyment and delight.



THE REMODELED RESIDENCE OF
MR. JAMES H. SCHWABACHER

Old and new views show the striking transformation which Albert Farr and J. Francis Ward, architects, have effected in the appearance of an elderly but substantial brick building in San Francisco.



THE RENAISSANCE OF A CITY RESIDENCE

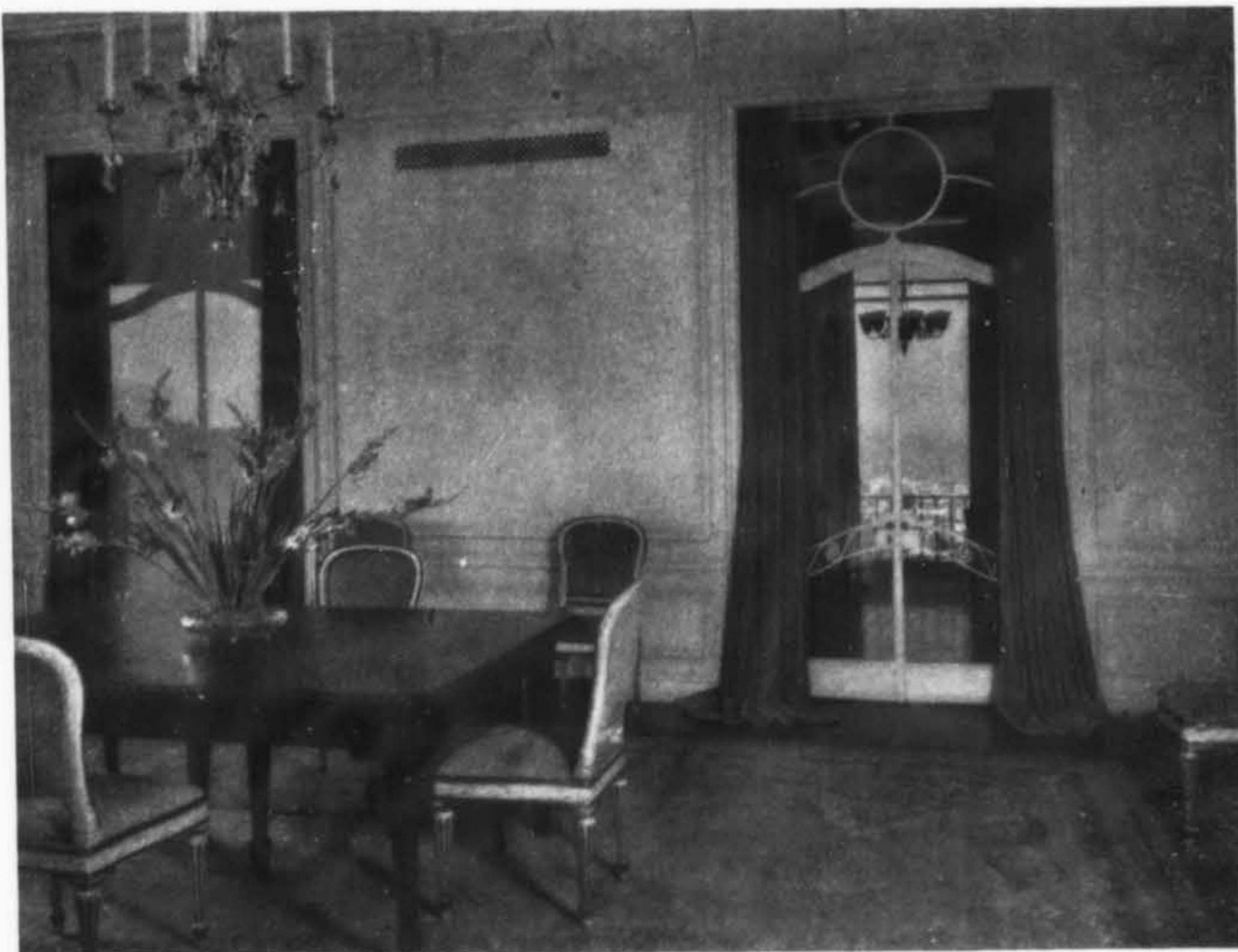


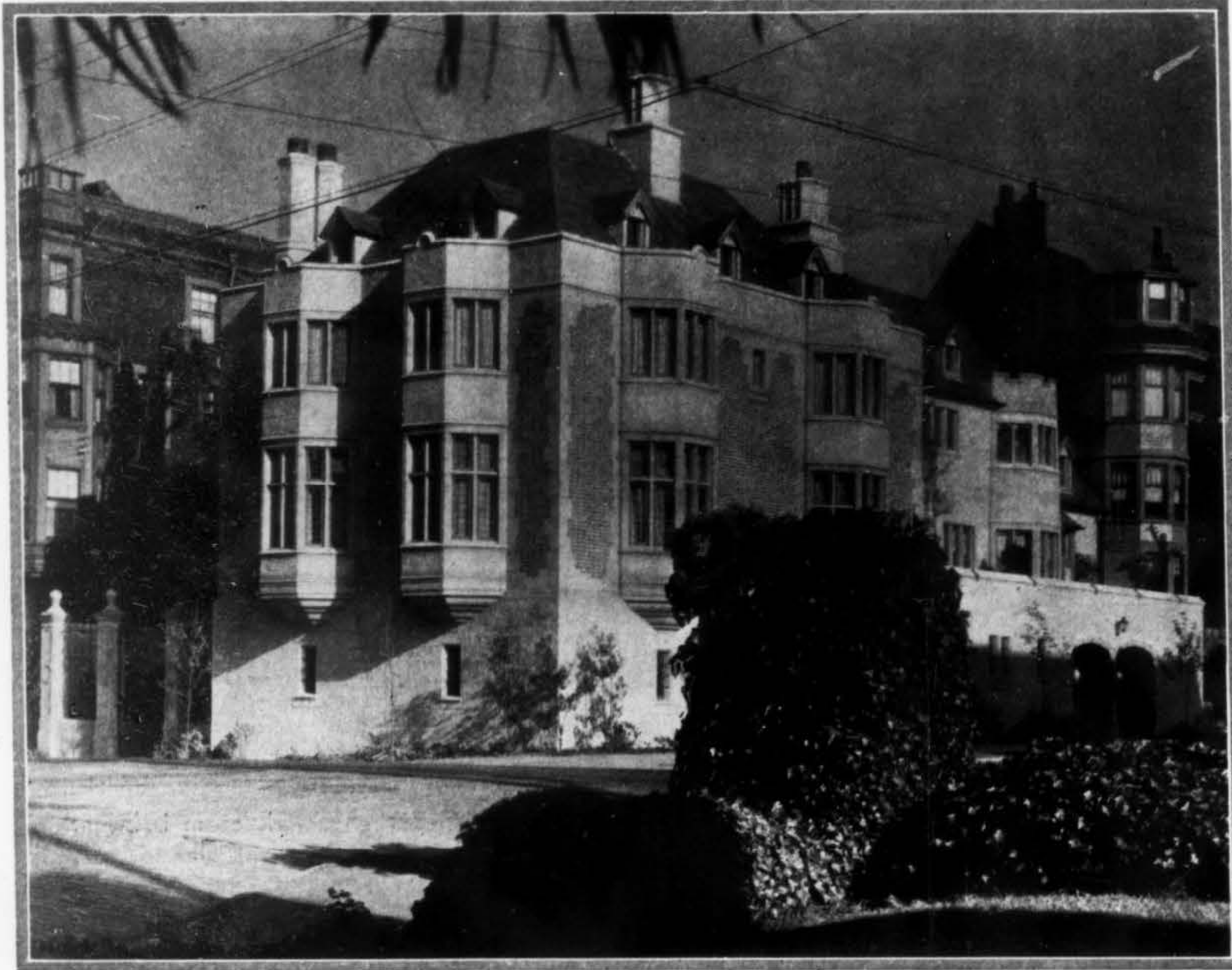
A children's study room is bright and cheerful.

Conforming to the French treatment of the exterior, the main rooms of Mr. Schwabacher's home are finished in the same spirit, so appropriate to urban life; using the cool, chaste, classical Empire period for breakfast room, a more decorative, but still restrained, Louis XIV style for the main dining room.



The beautiful surface and handsome mouldings of walnut, enhanced by rich and colorful book bindings, make the library an attractive spot.





In a city near the sea, it is very desirable to secure all the sunshine possible; therefore the bay window has been popular in San Francisco since its beginning. The mullioned, leaded-glass bays of old England combine this valuable feature with the added merit of retaining ample wall surfaces requisite for the effect of stability in a domestic fortress.

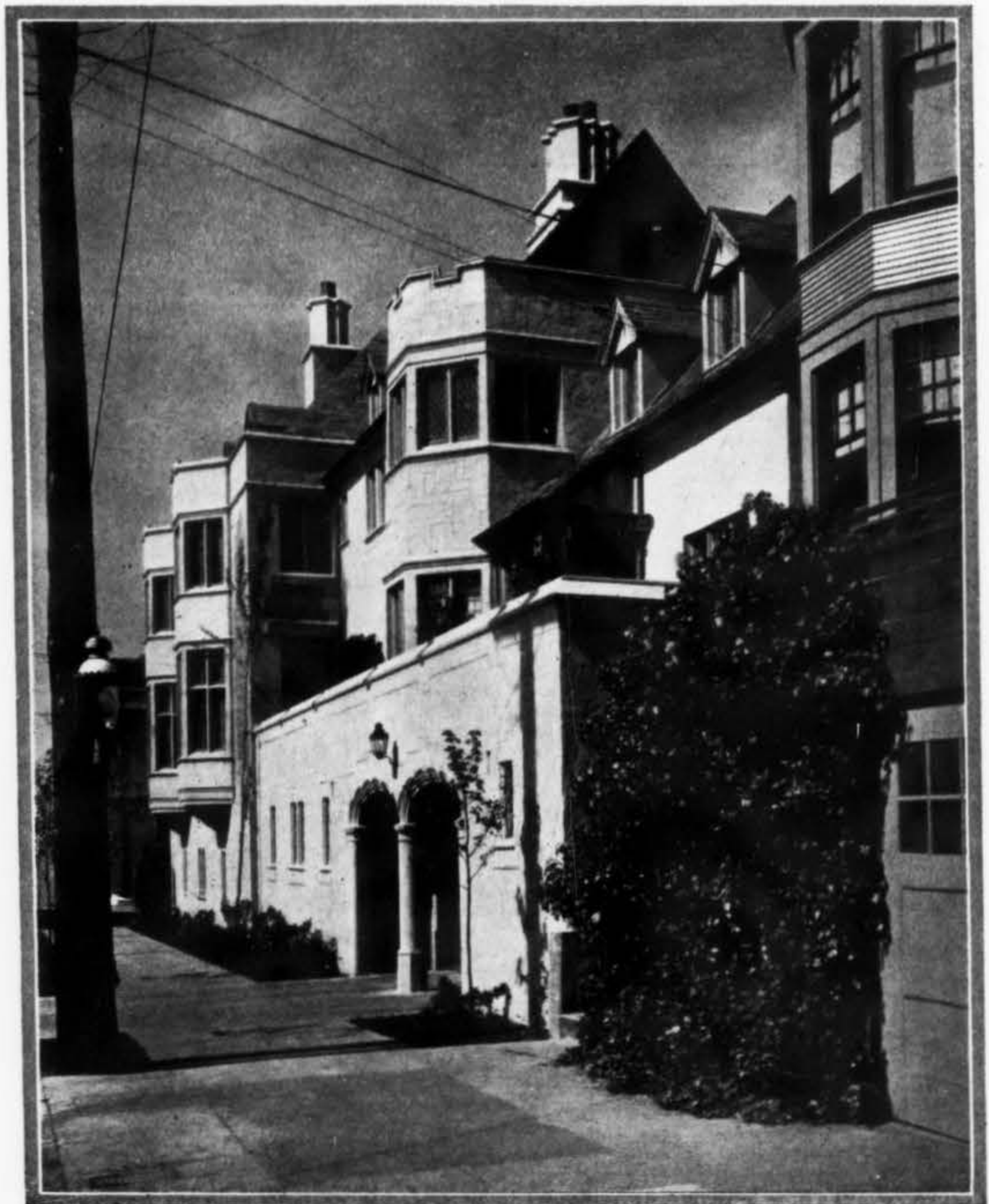
This style affords opportunity to the skilled designer of picturesque compositions, the piling up of gables and bays and chimneys. The variety of brick and stucco and slate.

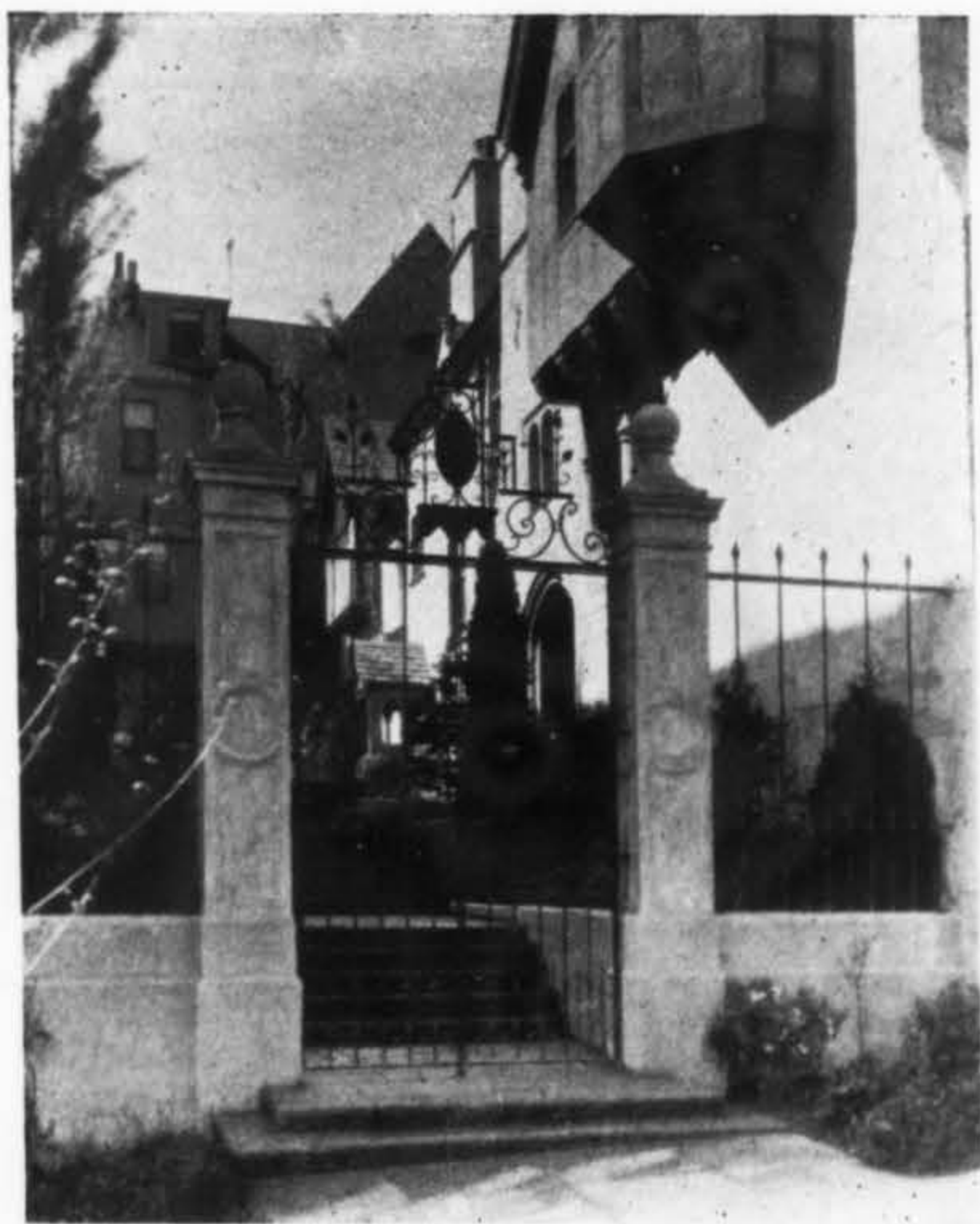
Photographs by Gabriel Moulin



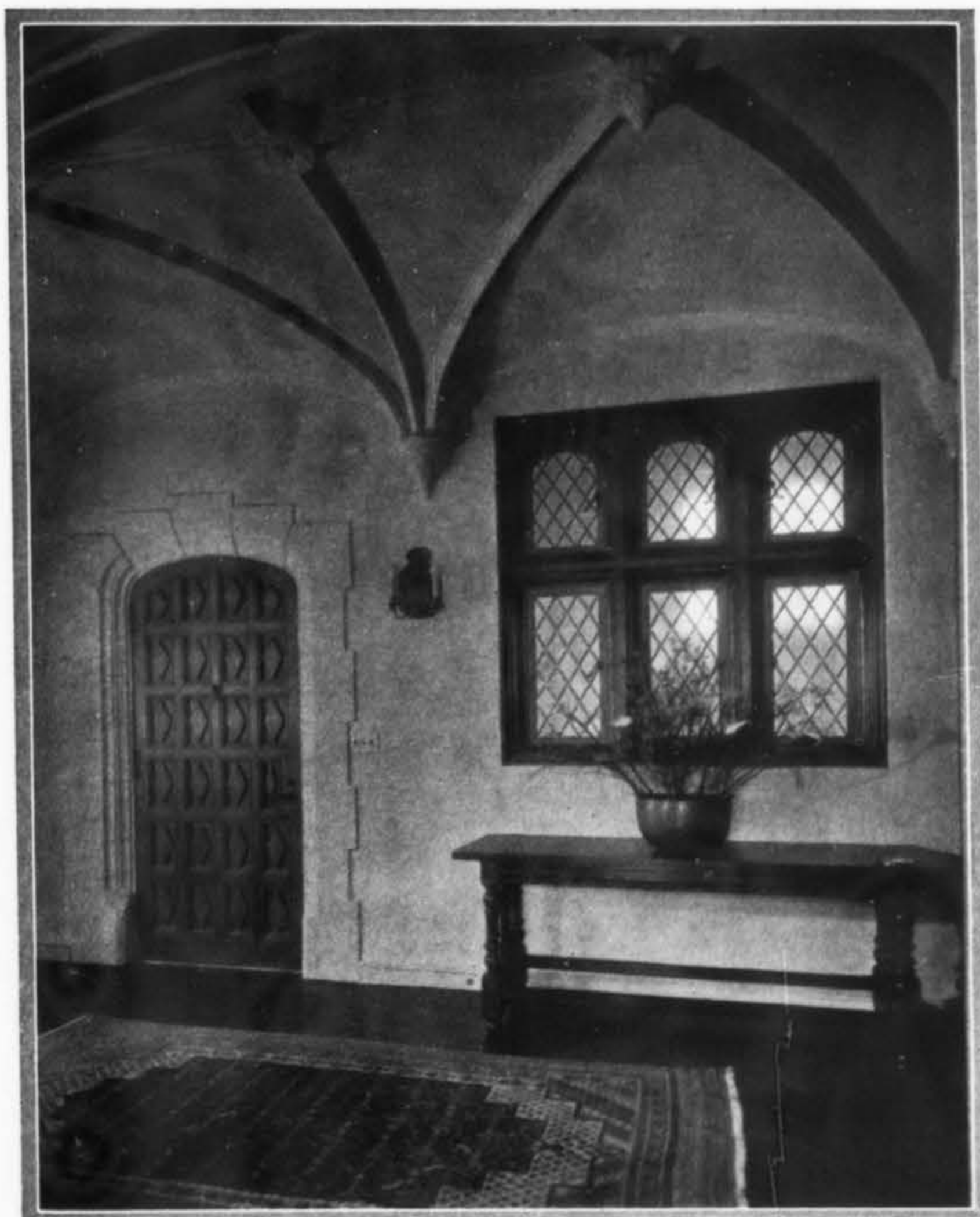
**A HOUSE OF ENGLISH TREATMENT
ADAPTED TO OUR CITY LIFE**

The residence of Mr. Leland Rosener in San Francisco, designed by Albert Farr and J. Francis Ward, architects.

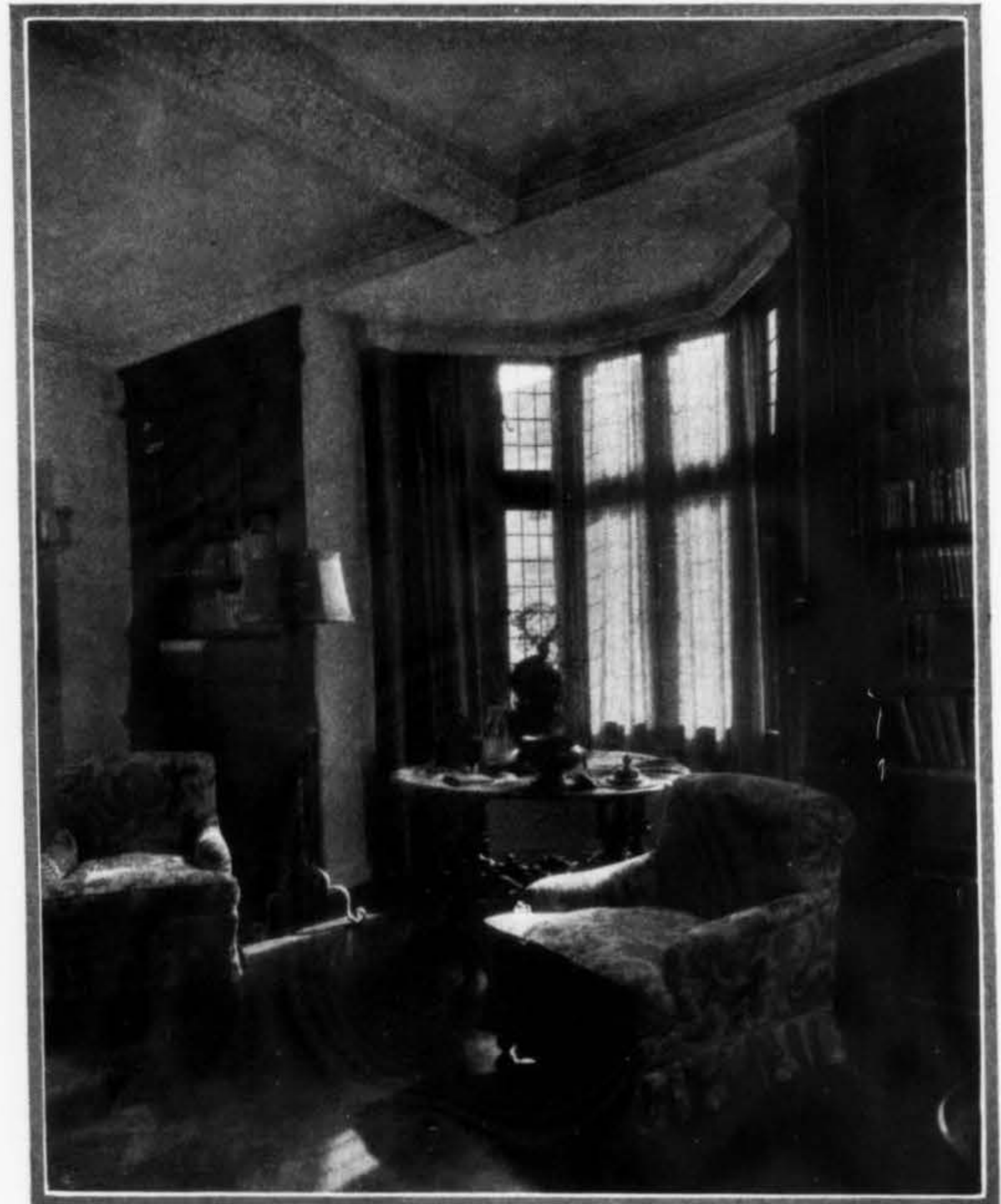




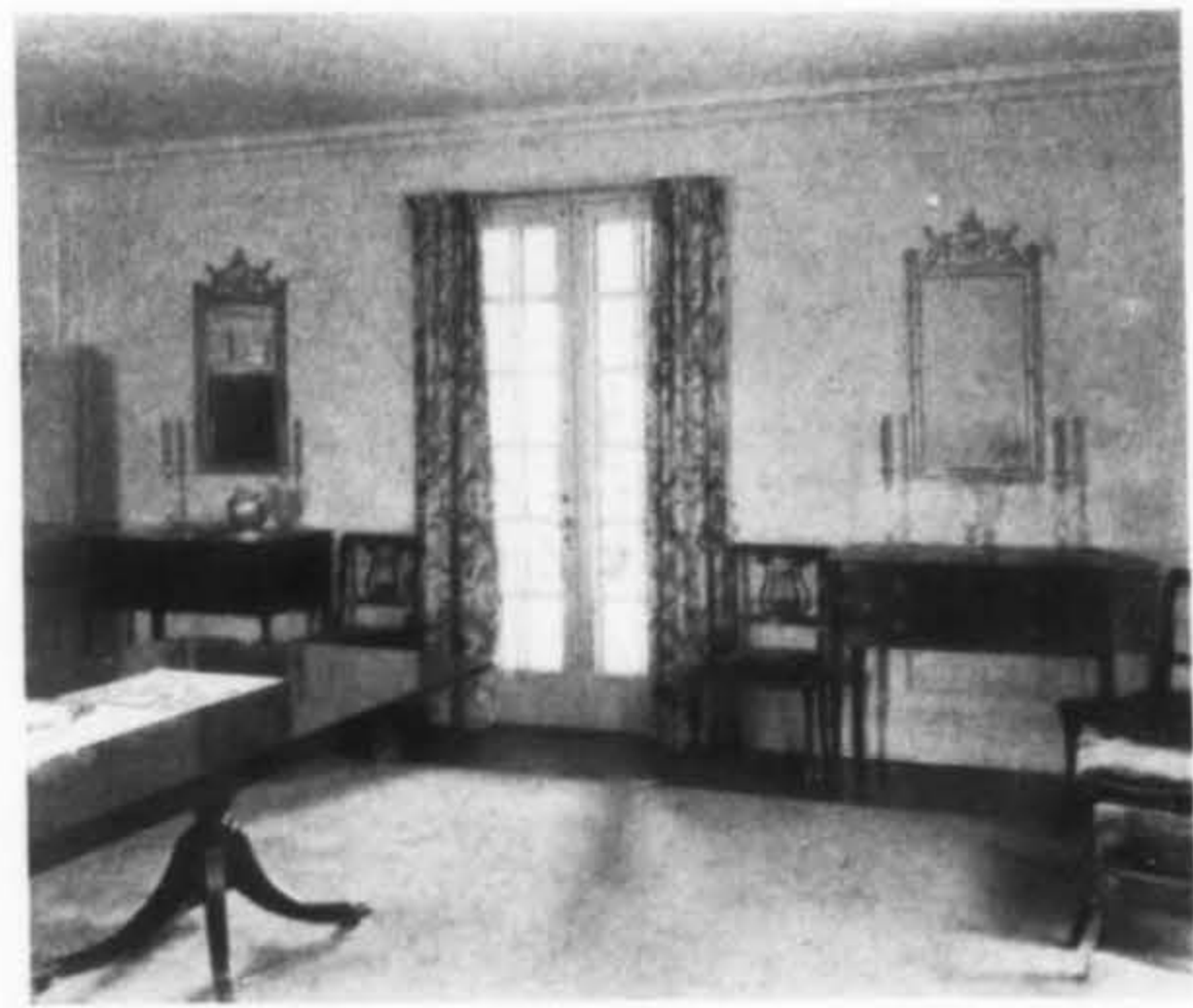
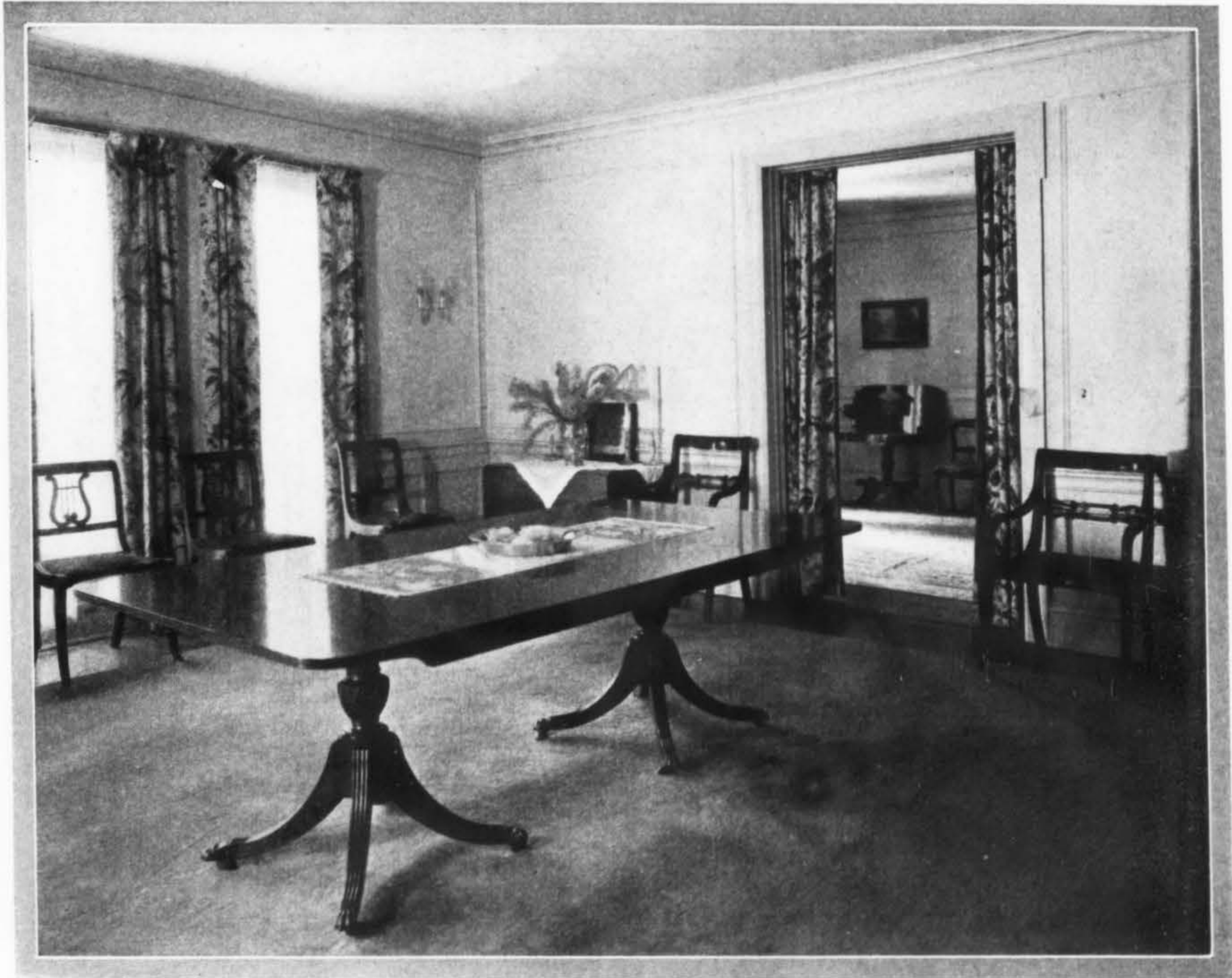
A sheltered, fairly private garden entrance has been cleverly contrived for Mr. Rosener by placing the building on the street corner and using a high fence and gate of iron and stone; succeeding terraces give variety and charm to this little city garden.



Entrance and stair hall strike the keynote of consistent and charming English domesticity. A long, open vista through the main rooms ensures the feeling of spaciousness which is often necessarily lacking in the city house; a pleasant combination of paneling, stucco and stone is used.



The living room in Mr. Rosener's San Francisco home is exceedingly well proportioned and decorated. Pargetted plaster ornament, on the ceiling, is sparingly used, and effective thereby; the oak paneling is unusually interesting, and well designed. A room that is instinct with the courteous and quiet good breeding of the true aristocrat.



Made in California by Marshall Laird, the mahogany pieces in this Georgian dining room give glimpses of Sheraton, Hepplewhite and Duncan Phyfe in a Colonial house by Reginald Johnson. The serving tables (above) accompany the sideboard like ladies in waiting to the queen, but do not compete with it in importance. The Empire mirrors above them, with hand-made glass are appropriate as decorations, and their carved wood frames, covered with gesso and gold leaf, burnished and antiqued, enhance the figured mahogany drawer fronts of the little tables. The art of the cabinet-maker reaches a very high point expressed in the Hepplewhite sideboard (left) with concave and convex figured panels.

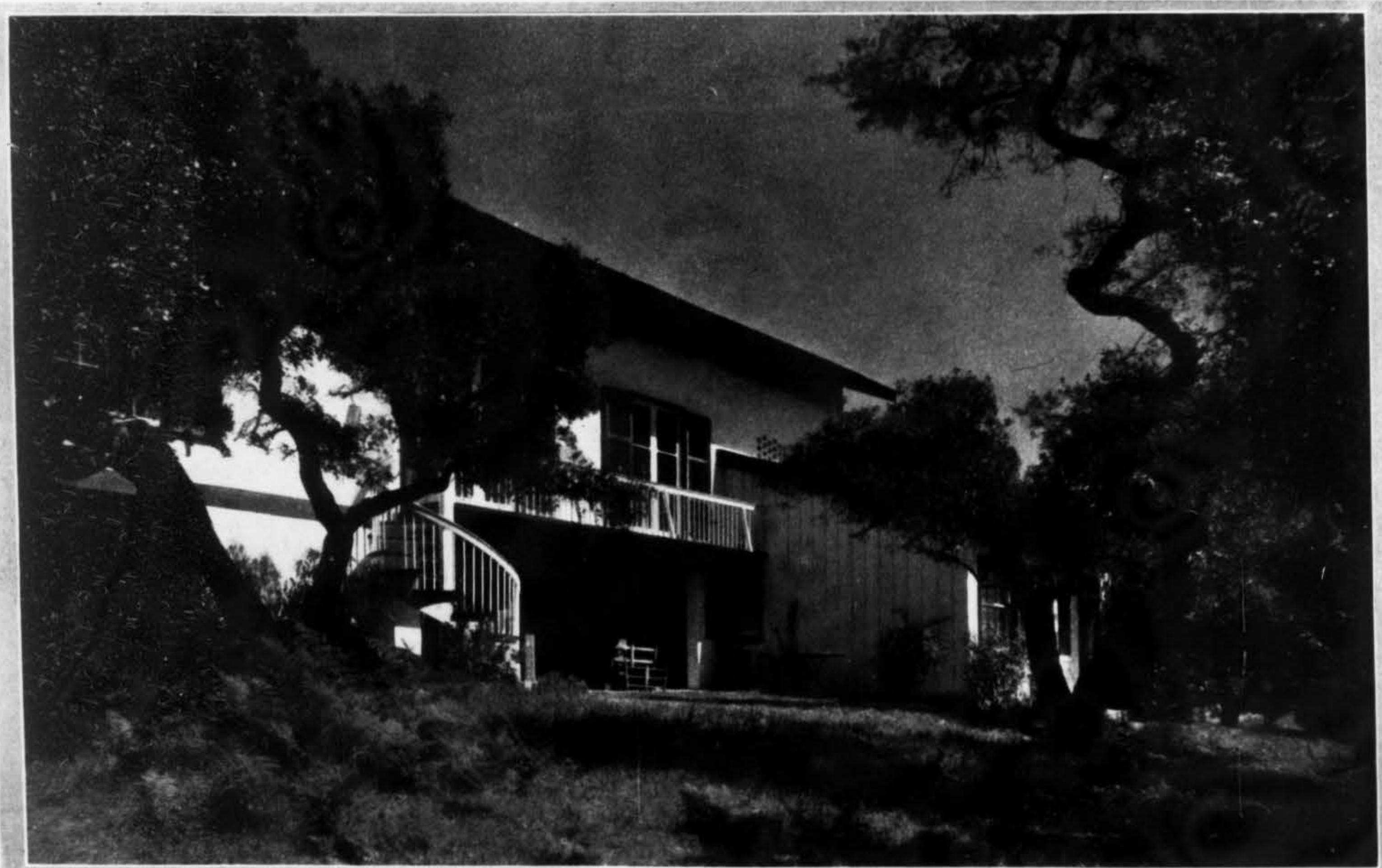
A PURELY 18th CENTURY ROOM—AN EXQUISITE UNIT



Photographs by Roger Sturtevant

On the edge of the magnificent golf course which he designed for Pasatiempo, Dr. Alistair MacKenzie can sit on his screened veranda and look out over the green fairway of the sixth hole, a front lawn "de luxe". Wm. W. Wurster, A.I.A., was the architect.

The home of Miss Marion Hollins, in Pasatiempo Estates, was designed by Mr. Wurster to fit snugly among the oak trees on a fairly level terrace, down hill from the winding road. Here is ample room, open or covered, for the al fresco fetes which accompany life on a country place; this constitutes the "back yard" of the house, well shielded from the passersby.



PASATIEMPO

A Country Club Estate Devoted to the California Traditions of Leisure Life and the Enjoyment of the Country

By ELIZABETH CHURCH



IN THE foothills of the Santa Cruz mountains, looking out to the curve of Monterey Bay and the Carmel hills, lies the six hundred acres of rolling country purchased by Miss Marion Hollins and named by her The Pasatiempo Country Club and Estates. Its situation is that rare combination of mountain and sea which always betokens a considerable variety of country. The grouping of trees includes such California natives as the oaks, the redwood, and the Douglas fir. Pines, madrones, wax

myrtle and bay, many of unusual size are also plentiful throughout the property. Azalea, dogwood and manzanita are only a few of the shrubs that form a covering through the woods. The spring brings hillsides of blue and yellow lupin, California poppies, tiny yellow and white violets, and many other delicately colored wild flowers. Throughout the long summer, in the canyons and woods, ferns are green and yerba buena grows plentifully over the ground.

The character of the place is essentially Californian. It is this quality which has become the underlying idea of the development. To provide a country existence which is both pleasing and simple: that is the wish of Miss Hollins and her associates.

As the name indicates, Pasatiempo is primarily a place of enjoyment. In

Charm reduced to its essential elements; the caddy house designed by Mr. Wurster.

The elusive quality of true architecture has been caught by Wm. W. Wurster, A.I.A., in the white walls and doors, the green-shuttered windows of Mrs. George Howe's residence at Pasatiempo.

early days, the Carbonero Rancho, which included the foothills between the north shore of Monterey Bay and the Santa Cruz mountains, was a typical California estate. Its hospitality was a legend, well-known and far-reaching. The life of the little community within its boundaries was one of pleasant leisure. It is indeed fortunate that the last piece of this old Rancho should have been kept intact, that its traditions may continue. Now its slopes lend themselves to a golf-course studded with magnificent oaks, where vast flocks of sheep used to pasture; its woods, once full of game of all sorts, form natural sites for country houses.

A great deal of credit is due Miss Marion Hollins and her associates. Not only did they realize the possibilities of the property, but they have held consistently to the natural character of the place. Their ideal has been one of complete simplicity.

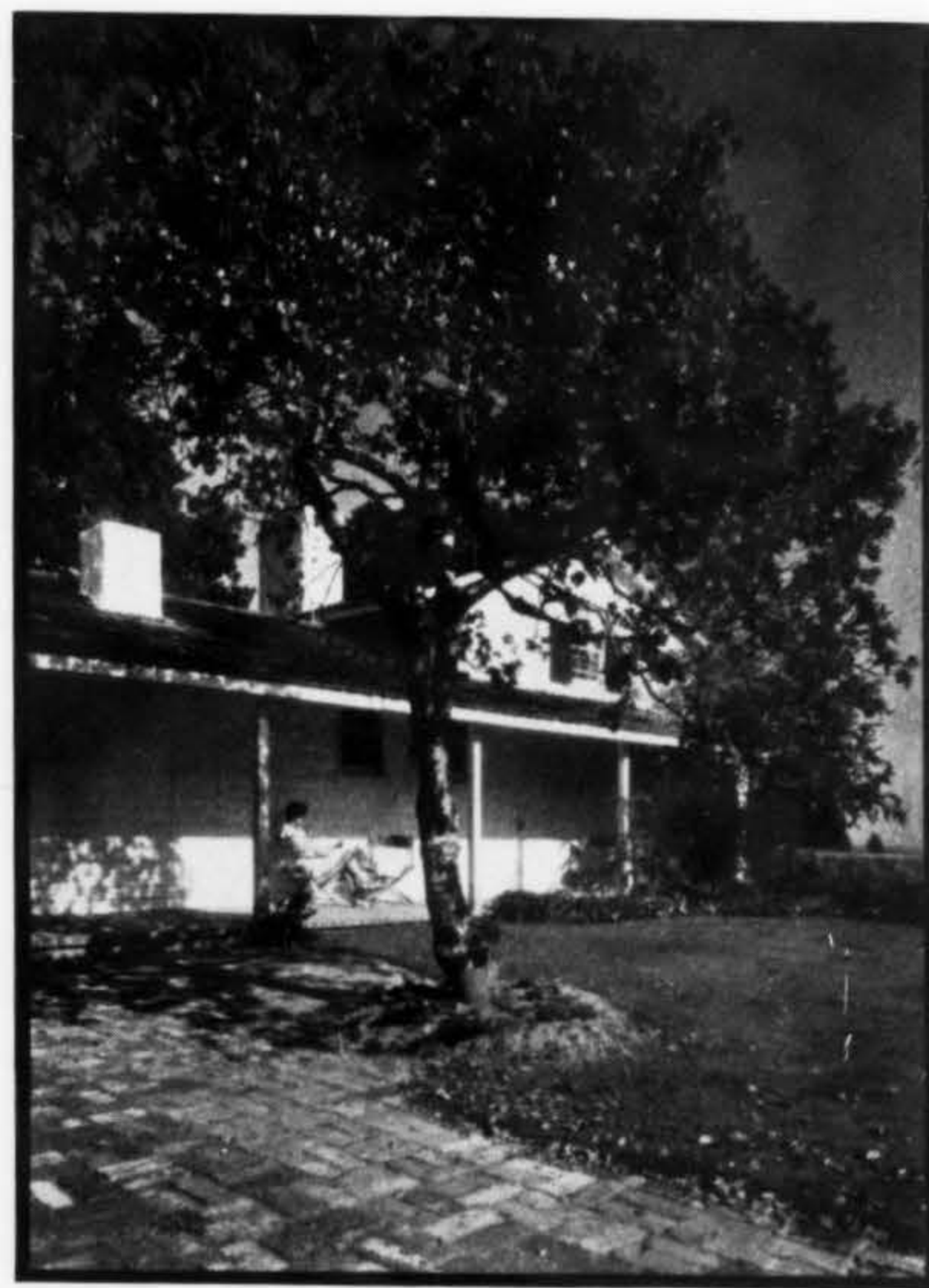
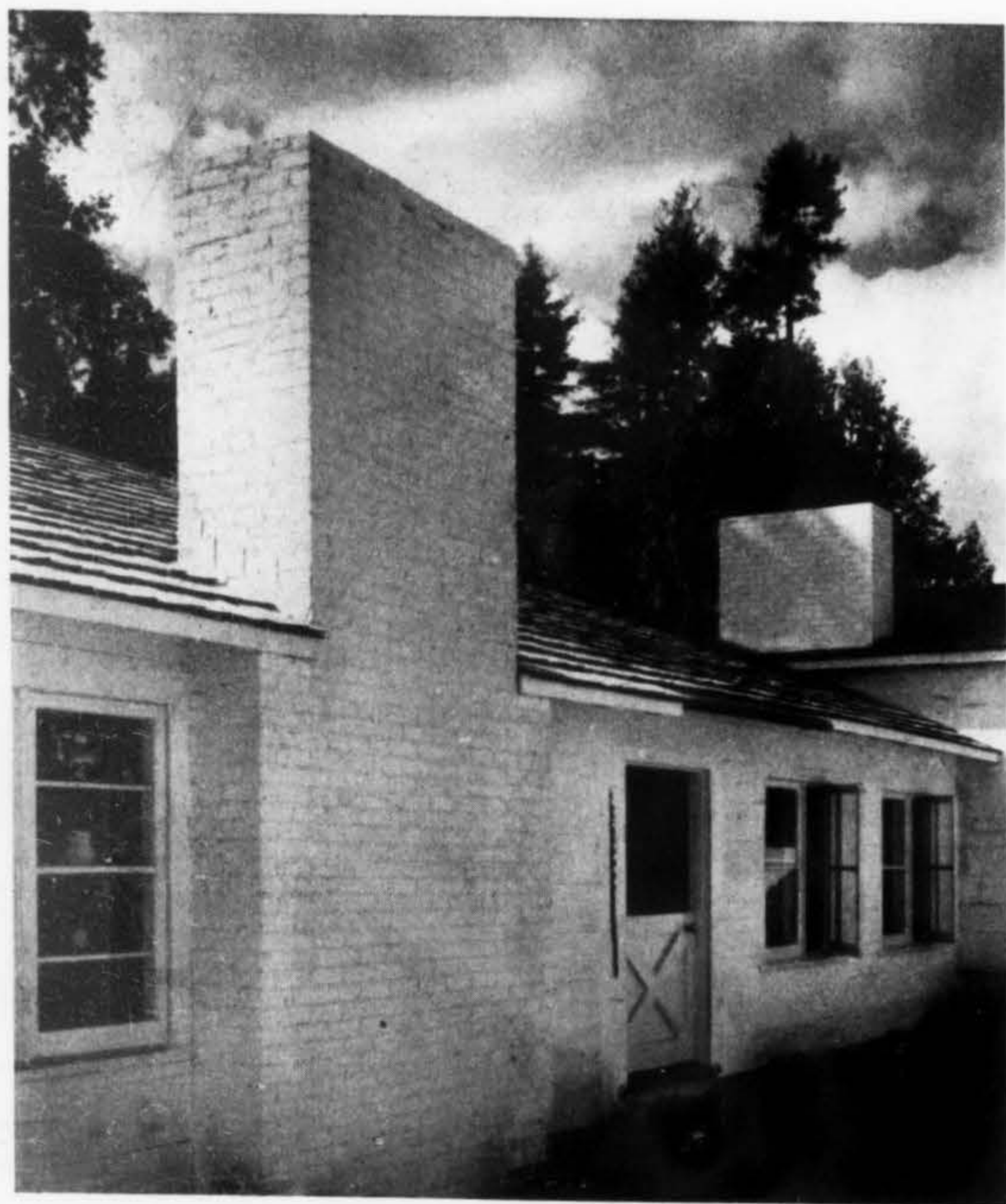
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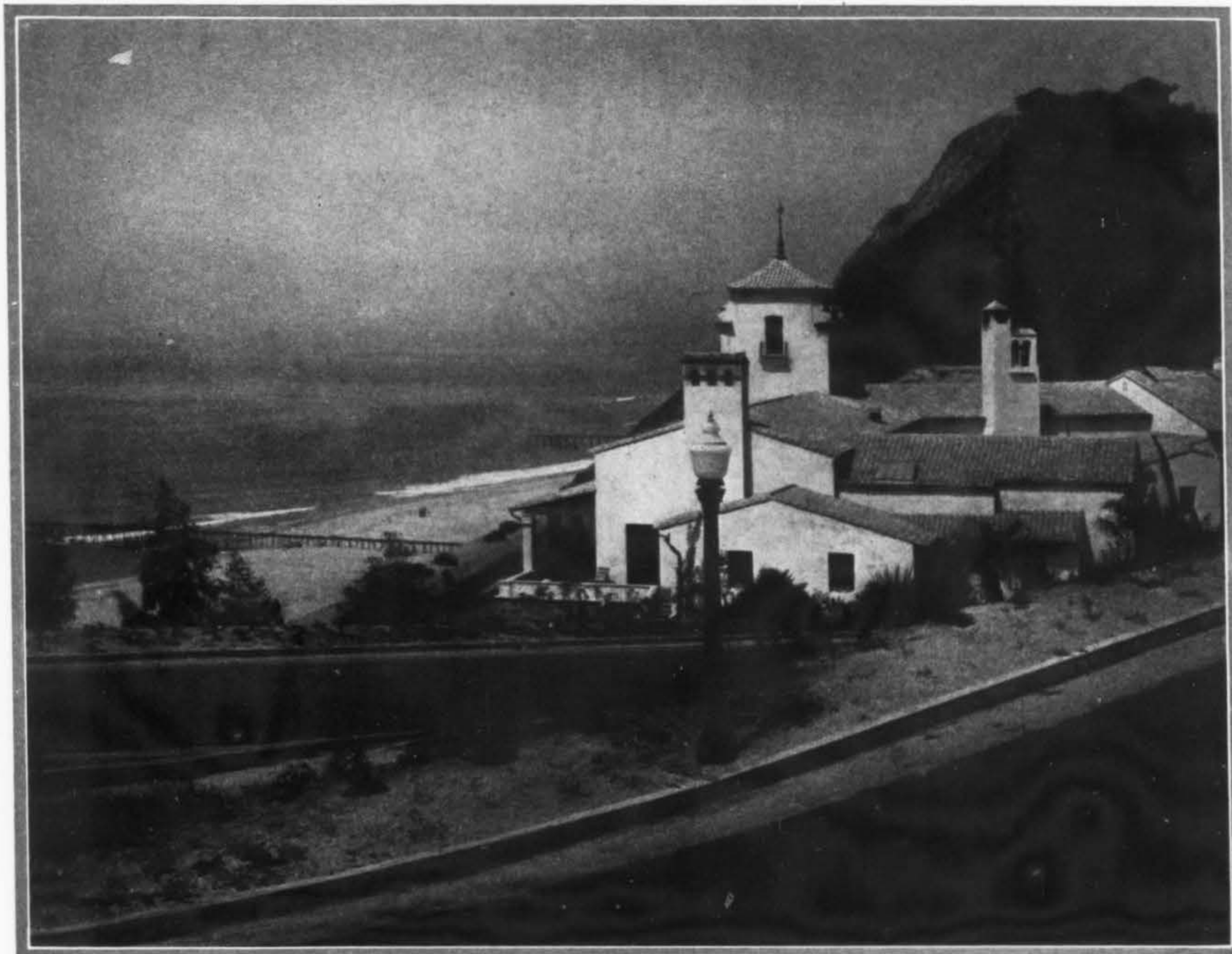
There is now being erected at Pasatiempo a golf club house of delightfully harmonious character, as shown in the accompanying sketch by the architect, Clarence A. Tantau, A.I.A.



Between two wings of the Howe residence at Pasatiempo is a court of bricks and grass, utterly charming in its naivete; a low connecting wall has background of trees, a wall pool, tile-covered seats. At one corner steps lead to the lower garden level.



For Mr. and Mrs. Thomas D. Church, another of the long, low white buildings, which fit so quietly and gracefully into their surroundings, has been designed by Wm. W. Wurster, A.I.A. It perches on the edge of a small arroyo, thick with trees and shrubbery.



Photographs by Pratt and Baker

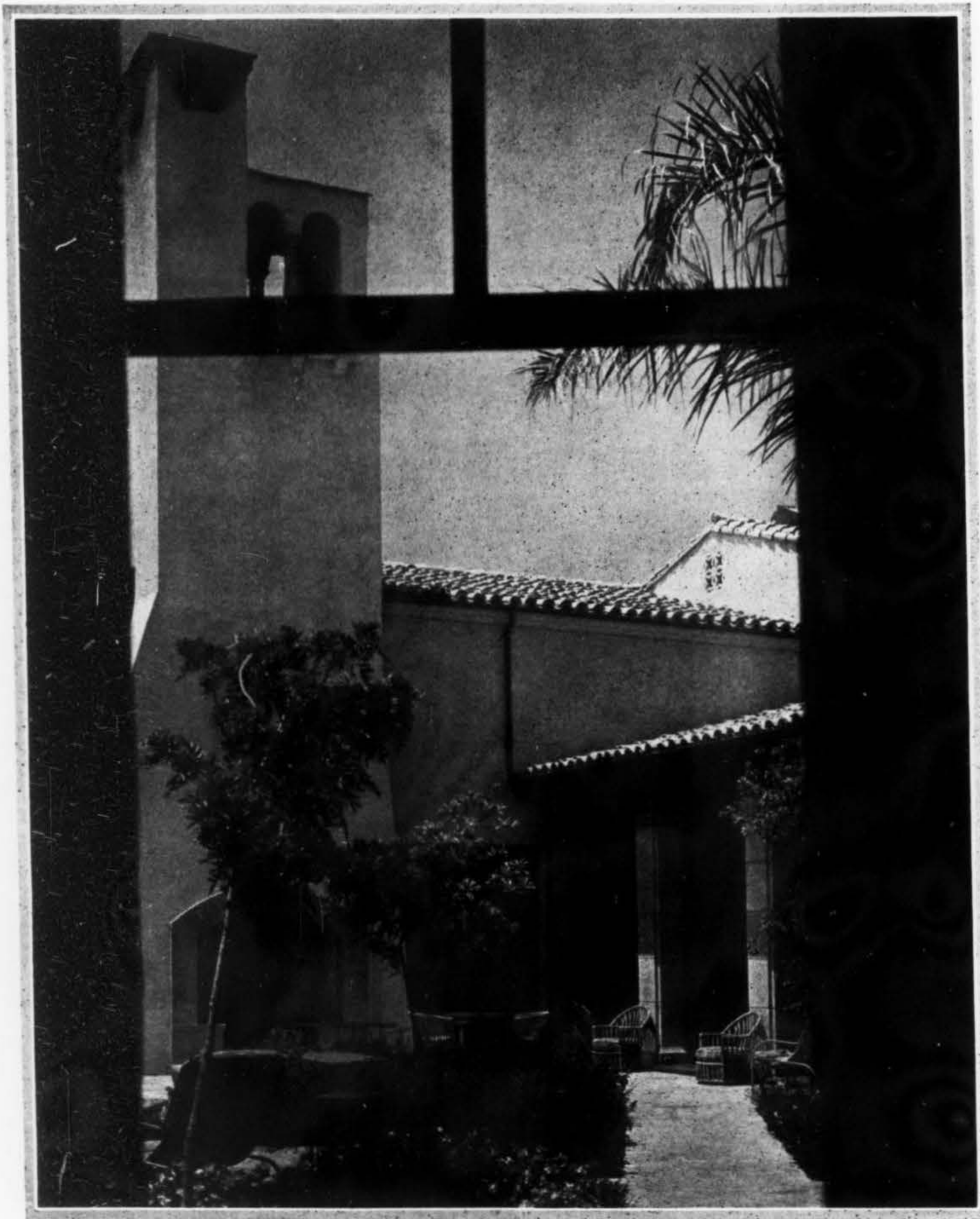


THE BEL-AIR BAY CLUB HOUSE AT SANTA MONICA

For the aristocratic residents in that hillside district known as Bel-Air, near Los Angeles, access to the ocean has been provided and a fine new beach club building designed by Mark Daniels, architect, with Elmer Grey as associate.



From surrounding heights, the club house is seen as a picturesque mass of roofs and chimneys; from the outer windows, loggias, tower, a superb panorama of ocean and beach extends; on either side are sheltering cliffs.



On the land approach to the Bel-Air Bay Club at Santa Monica, a high, tile-topped wall hides and protects an irregular patio; above the wall, the fronded palm, the silvery olive, wave their tops and indicate the presence of a sheltered garden; a fountain tinkles above the distant diapason of the surf.

A feeling of romance is present in the vistas of the patio garden: the loggia hints of drowsy summer days, the great open fire place of crisp, clear nights, of a "moon of delight".



Cool and lofty are the public rooms of the Bel-Air Bay Club at Santa Monica, designed by Mark Daniels; Elmer Grey, associate. Forms, decorative features, furnishings, are distinctively Spanish in character.



Above, a rather unusual arrangement of rug and furniture, which carries the feeling of the long, open vista. At the right, a friendly grouping around the fireplace in the main lounge.





A MODERN HOTEL HOME

*Designed to Meet the Demands
of the City Sojourner*

By MARJORIE M. FISHER

WHEN a wee Alice of today sets forth in pursuit of a 1931 Wonderland, and her adoring family seeks to help her realize her dreams of riding a tricycle, sleeping and playing in the sun of a Spanish patio, enjoying the games of childhood, living in a real home—in the midst of the downtown section of a metropolitan city—they are very apt to cry out for Aladdin or, perchance, the Wizard of Oz.

But if at some time during the past year their pursuit led them to San Francisco, and if at night they chanced to view the illuminated man-made skyline of the city and beheld the latest soaring addition thereto, they have found the fulfillment of their dream. For the new Alexander Hamilton Hotel was designed to meet their need.

Seen at night from an incoming train, the tower with its five top stories illuminated by flood lights resembles a fairy palace, suspended, apparently by magic, from the skies. Viewed at close range, the twenty-story building which rises on the south side of O'Farrell Street just west of Leavenworth, stands out conspicuously as an impressive piece of modern architecture. Within, the building impresses from the standpoints of design and decoration. Yet the lobby with its blue and silver pillars, draperies and moderne furnishings; the colorful and sunny dining room at the rear of the lobby, opening to a latticed terrace; the charming mezzanine balcony; and the modernistic coffee shop—all of which are on the first floor—are only partially indicative of the unique and residential accommodations which await the guest.

Its object being to afford visitors the comforts and conveniences of a home plus those of a hotel, the Alexander Hamilton is composed primarily of apartment units. Every one room unit consists of a large, well furnished living room (fourteen by seventeen feet) with a bed room alcove which may be shut off from the rest of the room with drapes or screens; a large dress-

ing room with wardrobe accommodations; bathroom; and an unusually large kitchenette, electrically equipped.

There are suites with living rooms fifteen by twenty-five feet, a large bedroom, two baths and kitchenette; two five-room apartments, and a seven-room bungalow penthouse. Colorfully and artistically furnished in period furnishings which have all the essentials for comfort, the rooms appear to be those of a tastefully arranged home. There are two hundred fourteen units, comprising three hundred eighty-five rooms. Forty-eight are of the regular guest room type.

The building is T shaped and its frontage is forty feet narrower than the lot on which it stands. The rear of the building has easements of forty feet on each side, thus allowing sunlight to reach every room at sometime during the day.

Atop the fifteenth floor is a huge sun roof, open at all times to all guests. There the children ride their tricycles, jump rope, and give dollies their airing. There adults can bask in the sun, watch the boats on San Francisco Bay, and view the panorama of city life both by night and by day.

Entirely separated from this common playground are the private patios with their fountains, flower boxes, gay tilings, and other accoutrements which belong to the occupants of the sixteenth floor apartments. It is from this floor that the building con-

tinues upward in tower form, and, built on the set-back principle, leaves the private and public patios atop the fifteenth floor. By the same principle, the seven-room penthouse is allowed full length patios on the East and West sides of the tower.

To Albert H. Larsen, the architect, goes the credit for the original features and architectural designs encompassed in the building. Roger Sturtevant's camera has caught the essence of the details which make the Alexander Hamilton unique. The hotel celebrates its first anniversary June 1st.





A brilliant pattern of sunshine through latticed pergola, glass, iron lace, brings the dining room into the open.



The main lobby is an effective instance of modern, sophisticated elegance, fitted to the requirements of modern urban taste.

The powder room for milady is set in an alcove with walls and furniture of modern treatment.

ALEXANDER HAMILTON HOTEL
SAN FRANCISCO

ALBERT H. LARSEN, Architect



Across a private patio loom the towers of a great city; a striking contrast in atmosphere.





Photographs by Fred R. Dapprich



The interior of the club house has the refinement and comfort of an American country house — of the best type. Even the all-important powder room is dainty rather than elaborate. Excellent taste was shown in the furnishing.

THE CYPRESS POINT GOLF AND COUNTRY CLUB ON MONTEREY PENINSULA

Nothing could be better adapted to the needs and enjoyment of the members of this exclusive club, intended for purely private sport and relaxation, than this simple and charming adaptation of the old Monterey dwelling, designed by the late George Washington Smith, A.I.A.





Photographs by Fred R. Dapprich

A paved, out-doors terrace for tea and bridge and laissez-faire is an indispensable part of the modern country club's equipment.



THE VALLEY CLUB AT SANTA BARBARA

In general style, and in its accessory settings—including the velvety greensward of the home hole—the Valley Club has the effect of one of those delightful French farm houses, or rather, manors. Yet it indicates quite well its semi-public function. Carleton Monroe Winslow, A.I.A., was the architect who dreamed this into being.



SOME IMPORTANT BOOKS

Chosen From Recent Publications

By LOUISE MORGRAGE

T. S. Matthews, author of "To the Gallows I Must Go" a crime story that is "different." Courtesy of Knopf, publisher.



The New Russia

BOOKS on the new Russia are coming along thick and fast, and among them "One Hundred Red Days" (Yale University Press) by Edgar Sisson is of the greatest value, because of its personal record of what happened in the very beginning. In October, 1917, Mr. Sisson started for Russia with President Wilson's instructions to bolster up the Kerensky regime and spread American propaganda against the threatened peace with Germany. When Mr. Sisson arrived at Petrograd, Kerensky was out and Trotsky, Lenin, Stalin and company were most decidedly in. So, as long as he was on the spot, Mr. Sisson remained, determined to carry out his plans if possible and above everything to watch what was going on. He was an eager, interested spectator of very strange doings. He saw the fabric of old social Russia torn to tatters and the clumsy machinery set up to manufacture a pattern so novel as to be unheard of. He was clever enough to be present at many of the conferences held by the red leaders, and craftily smuggled out not only his reports, but even their own minutes and resolutions, from which he gives many excerpts which will be of extreme value to the future student of this important historical episode. When the peace with Germany was at last concluded he, and other representatives of the allied governments had a lively time making their escape, which adds its bit to the absorbing interest of this important chronicle.

Cherchez la Femme

The reader of "To the Gallows I Must Go" (Knopf) by T. S. Matthews, can not help admiring the neat and compact arrangement of the material used in this story of a crime, based, they say, on an actual murder case occurring not so long ago. There are no loose ends flying from this first novel by the very young man who writes the terse and trenchant book reviews in "Time." Mr. Matthews stresses with

the utmost subtlety a theme which began with the man who told the story of Adam's fall and has been a favorite with writers ever since. Shakespeare made it tragic, Shaw made it preposterous and amusing, while the French have made a proverb out of it. Mr. Matthews makes it simply horrible by means of a most engaging simplicity that is an artful cover for a world of meaning. He has the murderer himself tell how he—a law-abiding young man of respectability, typical of thousands—came to commit a fiendish crime at the instigation of a woman. The tempo is fast and furious, yet the fatal moment seems to creep slowly upon the reader like some horrible ugly shape dimly but surely approaching in the dark. By which it can be seen, that although this crime story is a striking bit of writing, as a nightcap to waft the reader on to pleasant dreams, there is nothing to be said for it.

The Open Road

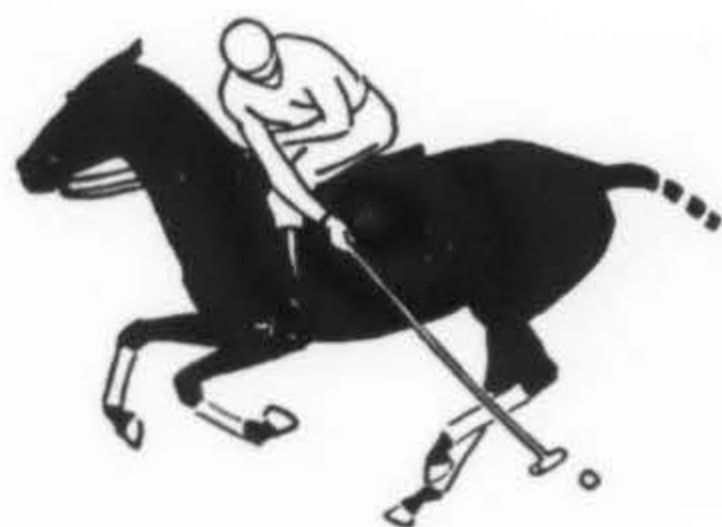
"Adventure Under Sapphire Skies" (Morrow) by Charles J. Finger is an amiable account of a trip undertaken to show a touring Britisher the scenery and sights of the United States. Mr. Finger has his own idea of the way this should be done for strangers. Accordingly he whisked Mr. Englishman in a Ford from Quebec to the Ozark Mountains, where the whisking changed to ambling. Mr. Finger was ably abetted in his schemes by a delightful pair of young people, and this gay and congenial group of four people proceeded by the most unfrequented roads to visit the most frequented wonders and sights of the southwest. With a practised hand, Mr. Finger reproduces very satisfactorily the fun and cheerful bantering that went on, adding much pleasant chatter of his own on all sorts of matters, history—and there is plenty of it here—tales of the wild west, famous writers, details of camp cookery. People who love anything that has to do with the open road and this leisurely sedate method of describing it, will enjoy this book immensely.

A Victorian Hero

The much derided Victorian age had some characters that can make even this jaded generation sit up and take notice. Such was the Englishman, Sir Richard Burton. Since his death in 1890, numerous biographies have been published of which the one that appeared in 1893 made a tremendous stir. It was the work of his wife, Lady Isabel, quite a personality in her own right, and known everywhere as the woman who could at a moment's notice "pay, pack and follow" the whims of her galivanting husband. Now there comes another life of the popular variety, "Burton" (Scribner's), by Fairfax Downey. This biographer resurrects for this era, the figure of a most indefatigable explorer, who was the first European to reach holy Mecca in disguise, to invade the region of Somaliland, and to view the great African lakes and the sources of the Nile, beside roaming about the wildest sections of all the continents. Between expeditions, he was back in London, dashing off innumerable volumes on his exploits, and by his unconventional theories, loudly proclaimed, shocking the prudish sensibilities of a virtuous realm. There and elsewhere, he was continually falling into hot water, and an adoring, but often disapproving wife was fishing him out. Even now his books are entertaining to the adventurous minded, especially his great translation of the Arabian Nights, copies of which are now difficult to come by, as they are kept under lock and key by the guardians of public morals. Mr. Downey has given a most picturesque and amusing account of this spectacular man, although he is decidedly sketchy in his methods and makes no attempt to go beneath the surface.

Practical

At this most opportune season, when tourists are departing for European shores, Houghton Mifflin issue "A Short Guide to the Art of Europe" by Martha Howey. This useful handbook points out the finest examples of art and architecture in Europe.



Del Monte

A M E R I C A ' S N O T A B L E R E S O R T



On Pebble Beach Course

DEL MONTE . . . for fifty years a name that's held world recognition... synonymous with golf . . . with every outdoor sport . . . with a glorious adventure in living!

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Many the reasons why in all the world there is but one Del Monte!

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S. F. B. Morse, *President* • MONTEREY PENINSULA, CALIFORNIA • Carl S. Stanley, *Manager*

CALENDAR OF SPORTS



GOLF

- June 5-7—Brentwood Country Club Invitational.
- June 11-14—Scotch Foursomes at Midwick Country Club.
- June 15-21—California Country Club Invitational.
- June 19-20—Pacific Northwest Open Championship, Tacoma Country and Golf Club.
- June 22-27—Pacific Northwest Women's Amateur, Tacoma Golf and Country Club.
- June 22-28—Los Angeles City Championship for men.
- June 26-27—Ryder Cup International Professional Team Matches, Scioto Country Club, Columbus, Ohio.
- June 27-28—Lake Arrowhead Invitational Tournament.
- June 29-July 1—Southern California Junior Tournament, Flintridge Country Club.

TENNIS

- June 6—Ninth Annual California Interscholastic Federation, Southern Section Championships, to be held at the Fullerton Union High School in charge of Seth S. Van Patten. Referee Mr. T. H. Lodge. The events include Boys' Interscholastic singles, Boys' Interscholastic doubles, Girls' Interscholastic singles, Girls' Interscholastic doubles.
- June 15-21—Second Annual Long Beach Recreation Park Tournament, at Long Beach, California. In charge of Dr. Frank Harnett. Sponsored by Recreation Commission, Recreation Park Tennis Club. Events include Men's Singles, Men's Doubles, Women's Singles, Women's Doubles, Mixed Doubles, Junior Boys' Singles, Junior Girls' Singles, Junior Boys' Doubles, Junior Girls' Doubles, Boys under fifteen Singles, Girls under fifteen Singles. Referee will be Mr. E. Southworth Church.



LA POSADA, NEW HOTEL AT WINSLOW, ARIZ.

THIS newest link in the famous chain of Spanish-designed, Fred Harvey hotels in the Atchison, Topeka and Santa Fe Railway territory, is one of the most complete and faithfully formed buildings yet constructed between Chicago and the Pacific Coast. In form and style, La Posada represents one of those great ranches of Old Mexico that for centuries have been the ancestral homes of proud Spanish families. Like them it is the embodiment of simplicity, spacious comfort and colorful interest, characteristic of old Spanish craftsmen.

The hotel is complete in detail. There is the long covered patio, a gathering place of charm and restfulness. Just as the early Spanish emigrants to the Santa Fe Southwest were forced to surround their holdings with protective walls against foe and weather, a wall six feet high, copied in design and workmanship from historic remains found near Winslow, has been built around the entire property, pierced with loop holes for gun defense, with the round corner towers used for fighting.

Seventy rooms are within the structure, nearly all with bath and metropolitan comforts and facilities. There are suites with living quarters for those who wish to remain with privacy. The dining-room is large, seating one hundred twenty persons, and thirty more may be accommodated in an annex. A wide hand-painted panel of Mexican tile dominates the main dining-room.



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Accommodations and Food Unexcelled

Winter on America's Riviera

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GETHIN D. WILLIAMS,
Mgr.

June 25-26-27-28—San Gabriel Valley Open Championship on the South Pasadena High School Courts, 1311 Diamond Ave., South Pasadena. In charge of Mr. G. H. Roberts. Events include Men's Singles, Women's Singles, Men's Doubles, Mixed Doubles, Junior Boys' Singles, Junior Girls' Singles, Junior Boys' Doubles, Boys under fifteen Singles, Girls under fifteen Singles.

HORSE SHOWS

June 11-14—More than \$4000 in cash, plate and valuable trophies will be awarded competing exhibitors at the Beverly Hills Horse Show for the benefit of the American Red Cross. This event will be held at the intersection of Beverly Boulevard and Robertson Boulevard in Beverly Hills.

DOG SHOWS

June 14—Pekingese Specialty Show, Beverly Hills Hotel, Beverly Hills.

FESTIVALS AND FAIRS

June 12-13-14—Ukiah Rodeo and Pageant of Old West.
June 27-July 4-'49 Celebration at Placerville.

SWIMMING

June—Silvergate Channel Swim at San Diego.

WOMEN'S GOLF

June 4—El Camino Golf and Country Club. Medal Sweepstakes.
June 5—Rio Hondo Country Club. Medal Sweepstakes.
June 12—Orinda Country Club. Medal Sweepstakes.
June 13-14—Lake Arrowhead Golf Club. Medal Sweepstakes.
June 18—Wilshire Country Club Annual Meeting.
June 23—Union League Golf and Country Club. Medal Sweepstakes.



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Cheerful rooms, all outside, and with fresh and salt water shower or tub bath. Handsome lobby, Dining Rooms, Coffee Shop, Coconut Grove and Shops. Adjacent to the ocean, surf bathing, yachting, deep sea fishing invite you. Golf club privileges, dancing, horseback riding, concerts and games for your diversion.

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SAN FRANCISCO



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HOTELS SYSTEM
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THE AMBASSADOR, LOS ANGELES

PASATIEMPO

(Continued from Page 41)

The general plan of the property is based on the mapping and suggestions of Olmsted Brothers of Boston, Massachusetts. This plan includes an eighteen hole golf course, about nine miles of roads, a club house, tennis courts, park areas, six miles of bridle paths, and house sites of varying sizes.

The excellence of the golf course is due to Dr. Alistair MacKenzie, who conceived and laid out the course and is now retained as a permanent consultant. Dr. MacKenzie is also advisor to the Royal and Ancient St. Andrews, Prestwick, Troon and Royal St. Georges Golf Clubs, and designer of numerous other courses both in this country and abroad.

The eighteen holes are beautifully situated. Ravines and canyons add to the beauty of the course as well as to the hazards of the game. It has been described as a thoroughly sporting course and has been played upon by most of the amateur and many of the professional champions in the country.

The sketch of the club house, shown in these pages, and the plans, were executed by Mr. Clarence Tantau of San Francisco. Mr. Tantau has made a careful study of the early California dwelling and has done considerable research in the smaller towns of the state in which there are still to be found examples of this type of architecture. He was particularly well-suited to design the club house for this reason. True to the historic as well as to the geographic background of the place, his design delights in its simplicity and charm. Long and low with wide verandah, the club suggests an out-of-door existence and leisure to enjoy the superb view of the Bay and surrounding hills which its position affords.

Mr. Tantau forms, with Mr. William W. Wurster and M. Thomas D. Church, as well as directors of the club, an architectural jury through which all proposed building plans must pass. This was done for the sole purpose of unifying the project. The cooperation and originality of other architects is welcomed, with the single restriction that they conform to the ideal of simplicity which has thus far been so successfully preserved.

The three houses now being occupied on the property as well as the caddy house, photographs of which accompany this article, are the work of Mr. William W. Wurster of San Francisco. In range and scope both of material and idea, they are proof of the skill and originality of the architect. In the case of each dwelling, Mr. Wurster adapted himself to the requirements of the owner with a consistent regard for the property as a whole. The problem of Miss Hollins' residence, which is built on a steep hillside, was complicated by the added restriction of not removing a single tree. House and landscape are blended into a single whole. Dr. MacKenzie's home is situated on the edge of the golf course, opposite the sixth hole. His front lawn, therefore, is a great sweep of beautifully kept fairway. In the case of the Church residence, where the owners are designing a modern interior, Mr. Wurster planned a simple and direct elevation with a lack of the usual detail.

The work of additional subdivision and general supervision of the roads and property is in the hands of Mr. Thomas D. Church. In so far as possible, Mr. Church has followed the natural outlines of the woodland and hill. The roads, wherever it is practical, are country ones, lined with low, split-rail fences. The native trees and shrubs have been preserved, or moved when necessary, and their use encouraged by individual owners. In his treatment of both the Howes' and Hollins' gardens, Mr. Church has sought simplicity and color rather than a formal effect.

Almost every form of sport is available at Pasatiempo, as befits a country club of its requirements. On September 8th, 1929, the golf course was opened when Miss Glenna Collett, Miss Marion Hollins, Mr. Robert Tyre Jones and Mr. Cyril Tolley played an informal match which was watched by some three thousand guests. Since that time, numbers of sporting events have taken place. In October of 1930, Miss Hollins invited those competing for the National Women's Championship to play as her guests. Such

golfers as Miss Glenna Collett, Mrs. Dorothy Campbell Hurd, Miss Helen Hicks, Miss Maureen Orcutt and Miss Edith Quier, who carried off the honors of the day, were followed by an enthusiastic audience.

In addition to the proposed swimming pool on the property, eight hundred feet of beach frontage has recently been acquired by the club and this summer will see the institution of a beach club with dressing rooms and private swimming facilities in Monterey Bay.

On March 15, 1931, one of the five annual meets of the Pacific Coast Steeplechase and Racing Association opened the new steeplechase course at Pasatiempo. A number of the best horses on the Pacific coast were entered.

Splendid tennis courts have been added within a few minutes walking distance of the club house. Badminton courts are also at the disposal of members, and an archery green.

From the earliest days, life in California has been picturesque and colorful. The climate has always afforded continued activity out-of-doors throughout the year. The countryside has suggested the simplicity of the old world. The people have observed quite naturally the Spanish tradition of leisure to enjoy life. That such a place should be set apart for the preservation of these traditions seems entirely logical.

TELLS WHY FAMILIES DISLIKE THEIR HOMES

FAMILIES destined to sleeping on sleeping porches; those who believed that wide porches would be the essence of comfort; those who build fireplaces because they are so homey, and those who think that many gabled roofs look lovely, have disappointments in store, Claude H. Miller says, in *The American Magazine*.

Miller built twenty-one houses and still sees mistakes. Miller proposes eight rules for home builders and bewails his costly mistakes. He started his home-building career as an advertising man on a moderate salary.

"Sleeping porches," says Miller, "are like cold baths in the morning." They are wonderful in the summer but in the winter they aren't so hot. Fireplaces, he adds, are too often built by masons who go by the rule of "by guess and by gosh." Chimneys that set fire to roofs, overhead water tanks and creaky foundations are other things the persistent homeseeker has found that caused him to move more frequently than if he had not paid his rent.

First, Miller recommends, for bungalow builders, avoid long front verandas. One never occupies more than a tenth of them, and they doom any possibility of sunlight getting into the house. Moreover, there is no privacy for any room opening upon them.

Two: The author condemns the attic water tank, which, he says, hangs like the sword of Damocles ever above the ceiling.

Three: Stay away from re-modeling old houses because of possible flaws in frames, foundations and inability of laymen to visualize a completely renewed structure.

Fourth: Amateur builders usually forget to have their properties surveyed or the titles guaranteed. Miller had plenty of this, he declares.

Fifth: The wife's desire for a fireplace is not one to be fulfilled by the nearest stone layer. "Building a fireplace," says Miller, "is like the old lady who hoped she'd have good luck with her bread." Fireplaces, he adds, need more care than the early settlers of Plymouth gave them, when half of the houses burned down because they didn't know about chimneys.

Sixth: Don't go too strong on sleeping porches. They might be all right for the man who likes a cold bath in the morning, but they're different for a man whose hair is thinning on top.

Seventh: Casement windows. Certain types of houses need them, but, says the author, "just to have them is a good deal like the man who wears tan shoes with his dinner clothes."

Eighth: Watch the foundations. Even on the side of a hill there may be drainage that will course through the cellar or basement. Modern waterproofing will avoid this. It may sink and a mere half inch will destroy the poise of the building. Make the foundations big, Miller recommends after grievous experiences.

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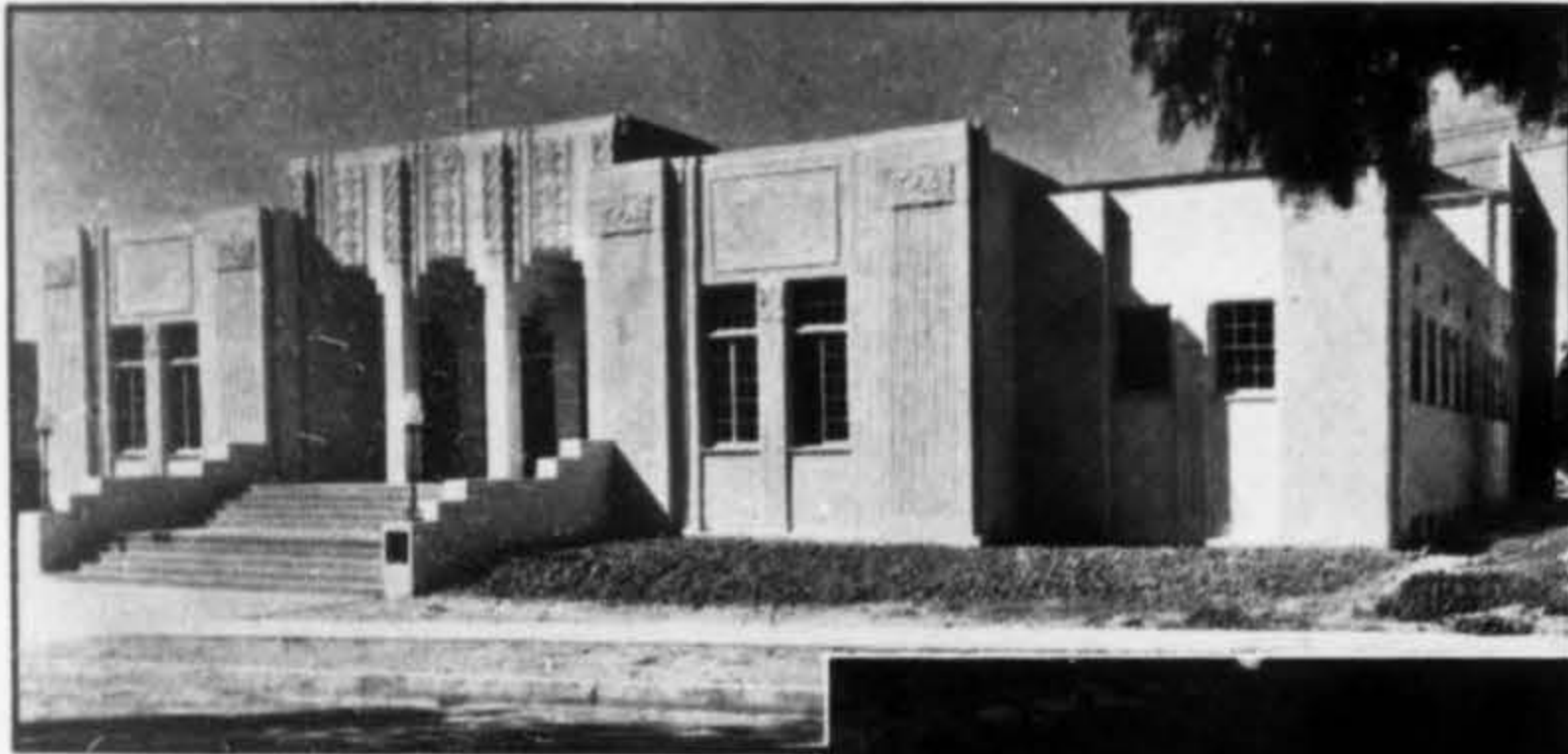


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Monterey Cypresses, Cypress Point
Photograph by Ernest H. Williams

THE TREASURE TREES OF CALIFORNIA

(Continued from Page 24)

is soon a tree twenty or thirty feet tall and one solid bouquet of turquoise blue flowers through the late winter and early Spring. He who has sought blue for his garden must know what a boon is a tree of really blue, that rarest of flower colors. The most intense blue flower I know (outside of Gentian, which refuses to accept the hospitality of our gardens) is that other Ceanothus of true indigo flowers, Cyaneus, from the mountains of San Diego County.

The seeds of the Ceanothus are as useful as the flowers are exquisite. They are the best magnets to attract wild quail and turtle doves to the garden, they make as fine poultices as flax seed; they were the main cleansing agent of the Indians and Mexicans of the days before the advent of soap; were the most popular meal food, and a tea of them made a cooling drink. On a hot day of late Spring it is amusing to stand beneath a Ceanothus tree and hear the continuous popping of the seeds as it shoots them out, (ten or fifteen feet sometimes) to find new homes.

The Ceanothus will contentedly stand any garden condition except much water.

The glorious gold-flowered Fremontia that grow as trees on Mount San Antonio, ("Old Baldy") and as large bushes in the Yosemite region, take kindly to gardens if they are but lightly watered.

If you would see other glories of color in the native trees, journey to the forests of ivory-colored Dogwoods (*Cornus Nuttallii*) about Lake Arrowhead or above Yosemite Valley in the early summer. Find the purple-pink clouds of the Redbuds (*Circis*) wild in the lower canons of the Sierras in Spring; the pink and white bells of the Manzanitas on warm mountain sides from end to end of the State in late winter; the rich crimson satin of Manzanitas' bark is the real glory, though. Or seek out their cousins the stately yet gorgeous Madrones, with laquer-red bark and orange-scarlet berries in winter—in Ross Valley or down in Woodside or on the shoulders of Mount Tamalpais. Colonies of Madrones are found astray atop the Santa Ynez Mountains above Santa Barbara, and even, again, on the heights of storied San Jacinto, that towering mountain above the Mexican border whose northern declivity is the highest single drop of land on the globe.

The Golden Tree Poppy (*Dendromecon Rigida*) of the Chaparral thickets is the noblest of its race, and the only member

to approach the proportions of a tree, and is almost everblooming in its beauty.

Our exquisite fragrant White and Yellow Wild Azalea (*Rhododendron Occidentale*) grows into a true tree along the Russian, Eel, and Merced Rivers and on the heights of Mount San Jacinto; our perfumed and festooned Silk Tassel Tree (*Garrya*) which is found only in the wilds of a California, has made its way to the gardens of England and France and won a high place there.

Among our richest treasure trees are the kingly White Oaks of the inland valleys, the stately Black Alders of the Canons and Arroyos, and the white-armed California Sycamores of surpassing beauty; the exquisite red-barked Incense Cedars of the Mountains, with their holy name of *Libocedrus*.

The bay or California Laurel, or Spice Tree (*Umbellularia Californica*) is, probably, more loved for its beauty and its good works, from end to end of the State, than any other tree except the glorious Sycamore and the Live Oak. Many are the uses of its leaves in medicines, in cosmetics, in flavoring: its nuts are a favorite food for animals, its wood is of the most choice for cabinet work and has religious significance as well. The Bay becomes an aristocratic beauty of the garden when "tamed;" and takes to formal clipping as amiably as the most expensive imported Italian Laurel.

The noble Douglas Spruces (*Pseudotsuga taxifolia*) of our mountains, most precious of trees as they furnish the famous "Oregon Pine" lumber, yet most graceful with their ferny foliage and pendant cones, take kindly to cool lowland gardens in many sections of America and several countries of Europe.

It is hard to drop the subject of the Pines with mere mention of the Torrey; the family is too numerous to dwell upon, all the way from the small Jacks, through the velvet Montereys, to the towering Sugars and Yellow Pines; but there is one generous Pine that has been too much a friend to man to go without kudos; the little Pinon; its wood makes gay musical fires for the camper, its knots furnish brilliant torches; best of all its abundant and delicious nuts are still, as they have been for centuries, the principal food for the Indians of their region. Annually whole tribes still trek into the mountains from far in the desert for the pinon nut harvest.

To these useful and beautiful natives of the mountains and valleys, the deserts of California add a bouquet of more exquisite flowering trees than a stranger could ever believe would grow out of the rocks and sands of the dry waste spaces. But the desert friends shall later have a chapter of their own.

If by chance, this seems much attention to pay the trees of a single state, one should realize that California extends over two-thirds of the length of the United States. All of New England could be hidden in a corner of her. Her coastal line equals that of Maine, New Hampshire, Massachusetts, Rhode Island, Connecticut, New York, New Jersey, Maryland, and a large share of Virginia's, together.

The most striking characteristic of the trees of California—whether native or adopted—is their pictorial quality, through their unusual and graceful lines, or their fantastic poses, even. That truth is easily proven by asking any landscape painter, any etcher, any scenic photographer, knowing many lands, where he is happiest in portraying trees. Almost certainly he will name the Golden State.

So much now for the glorious wildlings of the California woods and wastes. The story is but half told; and from experiences of the past, the writer knows he will soon be receiving letters to call attention to omissions that should not be (and would not be, were there space).

Chapter II, to appear in the July issue, will have to do with the absorbing subject of individual trees or groups that are the pride and wonder of different sections and towns from end to end of the Golden State. Every loyal Californian should know them.

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Every home-keeper should understand this force enough to master it and use it. No one understands it; but scientific men have learned how to generate it, guide it where they will, and attach it to machinery to make it do their work. In this age of electricity, much knowledge is acquired just by growing up surrounded by wires and switches; insulation has been so adequately perfected that there are few points where the force is exposed and therefore dangerous. Like the rattlesnake this current of electricity often gives warning by crackling and sparking before it kills; yet, again it strikes the ignorant user of its power through the conveying ability of water, or the human body, as when with wet hands one turns on the lamp while the body is in contact with a gas stove whose pipes run down to the ground. So dangerous is this invisible force, which in Nature is represented by lightning and thunder, that the community has united to control it, has placed expert, trained soldiers in charge of it, to bring it into the city or to generate it in a power-house, and to measure out to each householder a portion of it so diluted or "stepped down" that everyone who uses it is protected and perfectly safe. Furthermore, at the main switch which controls the city's whole supply, there must be stationed the city's most trusted officer, so that if, as happened in Santa Barbara, disaster threatens the city the main switch will be turned off instantly. Here is shown man's splendid control of this great natural force which the ancients worshipped as the weapon of Jove but which we now have so harnessed that a single turn of the wrist may set it free to work for us or again lock it behind prison bars.

No home builder should overlook the outlets in his house for this source of light and heat and power. Many houses now standing were not built for electricity but it is not difficult to wire old houses safely. The future of scientific appliances should always be considered when installing them. Progress is very rapid in this development of light and power, and we all want to be up to date when possible.

A very complete list of modern uses for electricity in the home was given me some time ago by the Rowley Electric Company of Pasadena; and while there may have been new things invented during the last few months those mentioned will enlighten the old-fashioned householder and lighten the burden of his wife or whoever is lifting the foot-pounds of labor in his home.

Even in the most remote districts of California there is power and light. The most perfected plant for home-making can be built and supplied with everything. There is no excuse for the wearing out of womenfolk which pioneer conditions in the great Middlewest made unavoidable. Our great farming district from Red Bluff to Bakersfield, is the very center of California's great power system and women on farms are the first to be set free.

Solving the servant problem, the kitchen-aid machine does everything from polishing silver to mixing bread. The Sunkist Jr. orange juice extractor is the latest, the electric-thermostat controlled iron, the electric plate warmer, with thermostat; the face, hand and hair dryer, electric towel drier lined with zinc and the theatre supper outfit make life worth living even in town if you can't own a ranch. No wonder the newest brides from the college-women groups are not only willing to live on the farm but are running the modern farm themselves. Heating water in a storage tank with the heating element in the water requires thick insulation, heating the whole house is accomplished with the turning of a switch. In the most remote district this is possible. Another article is necessary to illustrate this heating system as installed by the Rowley Co. in the farm house of K. C. Gillette.

The flood lighting of houses for protection, and of gardens for pleasure especially by Claude Neon amber light giving a Maxfield Parrish picture to enjoy, the pipe organs and air purifiers, vacuum cleaners and time clocks will be explained at another time.

ARCHITECTURAL ORGANIZATIONS

SOUTHERN CALIFORNIA CHAPTER, American Institute of Architects, held its regular monthly meeting at the California Club, 538 South Flower Street, Los Angeles, on May 19 at 6:30 p.m.

After dinner the members adjourned to the new Southern California Edison Building at the corner of Fifth and Grand Avenues, through which they were taken on a tour of inspection arranged through the courtesy of Messrs. J. E. and David C. Allison, architects for the building, and officers of the Southern California Edison Company, a number of whom were guests of the Chapter at dinner. Mr. H. L. Doolittle, chief designing engineer of the Southern California Edison Company, acted as guide on the tour, and gave an extremely interesting description of the building.

Respectfully submitted,
H. ROY KELLY,
Secretary.

NORTHERN CALIFORNIA CHAPTER, American Institute of Architects, held its regular monthly meeting at the Clift Hotel, San Francisco, on April 28 at 6:30 p.m. President Henry H. Gutterson presided over the meeting, which was attended by thirty-two members and associates.

As announced in the program for the year, the subject for the meeting was "Putting Architecture on a Business Basis." Mr. Gutterson called attention to matters closely related to the subject and stated that these would be dwelt upon in a series of informal talks. Mentioning the importance of including in the discussion a field which is vital in establishing a new era in the building industry and its relation to the profession, he called upon Mr. Harris Allen to speak on "The Building Congress."

Mr. Allen outlined the value of a Building Congress and expressed his appreciation of the generous response which has been received in its promotion. He told of plans being effected, and that on the following evening it was probable that the Building Congress of Northern California would be organized. By this means there will be established a conference for stabilizing and improving property values, which would symbolize a new era in the progress of the profession.

Mr. Gutterson next stated that the disbursement of public information would provide means for instilling a better understanding of the value to be attached to good building and the results to be expected from an architect's services. Mr. William I. Garren was called upon to explain the step being taken, with the sanction of the Board of Directors, to place such information before the public.

Mr. Gutterson next spoke of the effort of the Industrial Association to maintain better business standards. Mr. Kelham made the point that the maintenance of wage standards would greatly offset the general depression and stimulate a return to better business conditions.

Following these talks, the meeting was opened to general discussion, and various members, including Messrs. Ashley, Roeth, Hildebrand, Mooser, Jorgensen, Schalk and Collins, added their valued opinions in keeping with the general subject of the evening.

Respectfully submitted,
JAMES H. MITCHELL,
Secretary.

THE FOLLOWING RESOLUTION was adopted at the convention of the American Institute of Architects and was a climax to three days of discussion. The architectural profession is thoroughly aroused over the tendency to concentrate architectural service in the hands of a single government bureau.

"The American Institute of Architects affirms that the public buildings and monuments in every community of the nation should proclaim the highest standards of enduring architecture, and that in their design the customs, traditions and local materials of the community in which they are located should be fully recognized.

"The Institute further affirms that such standards of excellence can be achieved only by enlisting the services of the best ability in the architectural profession that is locally available, and that every community is entitled to such services.

"It also affirms that men capable of producing these results are not to be found in subordinate capacities in state, municipal and other civic planning bureaus, and that the concentration of planning and designing buildings in such bureaus must inevitably tend to produce stereotyped, mediocre, uneconomic and uninspiring results.

"The Institute further believes that a national policy of encouraging private business initiative is wise, and that therefore the operation of state, municipal and other bureaus for the designing of buildings and monuments is inconsistent with this policy and an invasion into the field of individual professional activity.

"In urging upon state, municipal and civic authorities the desirability of availing themselves of the services of architects in private practice, the Institute stresses the importance of the care which must be taken in their selection. That they should be chosen for reasons of fitness alone, and on the basis of their records, cannot be too strongly emphasized."

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GARDEN CALENDAR JUNE

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

*Spring, with the cuckoo-sob deep in his throat
O'er all the land his thrilling whispers float,
Old earth believes his ancient lies once more,
And runs to meet him in a golden coat.*

OMAR

JUNE is here—if your heart is young, rejoice. Whether your planting was a few packages of annuals, or a far-flung estate, skilfully and expensively planned, your reward and your fruition is here. Whenever I think of June, two pictures come into my mind—the Isle of Wight, off southern England, and California.

Perhaps I am especially reminded of the Isle of Wight by the graciousness of Mr. F. E. Cooper, the great Cactus specialist, from whom I have just received a wonderful collection of plants not obtainable in this country.

The lush green June of the Isle of Wight forms a great contrast to the California greens of June; yet each is equally satisfying to the soul of the plant lover.

Have you seen the succulent hillside planting at the Kellogg Ranch near Pomona? Do you note the innumerable greens of varying hue of Aloes and Agaves placed above a very wide band of rich pastel-shaded amber and pink mesembryanthemums? If you ask Mr. Kellogg for what he is chiefly famous, he would answer no doubt unhesitatingly, "My Arabian horses;" but there are thousands of people to whom a horse—Arabian or otherwise, is merely a semi-extinct quadruped, who know Mr. Kellogg's garden for its massed planting of succulents. The artistry of the picture lies in its massing, as there is practically not a rare plant represented, and as I have heard others familiar with succulent plants say, "Oh, boy! what I could do with the rest of that hill," using the more recently introduced plant materials for the completion of the picture.

While speaking of the large state of California, "La Cuesta Encantada" is forced upon the mind. Enchanted, indeed, is this ranch with forty miles of seacoast, running back to mountains over four thousand feet in altitude. Liberal California nature here spread fine grass pastures with Oak woods and groves of native Bay. Here, a wide swath of thousands of acres of yellow Violets; there, Poppies and Lupines by the million and a profusion of Brodiaeas, Fritillarias, Calochortus, Camassias. All this nature supplied, but the cunning Kubla Khan of California decreed a sacred dome far to excel that of Coleridge's oriental potentate. So the magicians were consulted, and under their magic wand the hills and valleys were made more brilliant and more beautiful by natural plantings of deep gentian blue Mountain Lilacs, such as *Ceanothus cyaneus*, *C. spinosus* of delphinium blue; purples were added to the picture in large plantings of *C. thyrsifloris* and *C. arboreus*; gold was added to the picture with Fremontias and golden Tree Poppies (*Dendromicon*), while the enormous white and golden-centered flowers of Matilija Poppies (*Romneya coulteri*) and *R. trichocalyx* add delicacy to the symphony. This is done with such wizardry that even one highly skilled in California botany might not detect the handwork of man!

Perched on rocky ledges can be found native Spanish Bayonets (*Yucca whipplei*) ajowl with red-trunked Manzanitas looking innocently unconscious of their trans-location; while in the damp canyons are lordly native Bay (*Umbellularia californica*) and our unique Island Ironwoods (*Lonothamnus*) and on the hilltops—"how beautiful upon the mountains, O, Lord"—are many species of native pines. And it is June! the month of love and brides and roses.

Last month I mentioned a discovery I had made in garden plastic art, and with some difficulty secured pictures from the diffident creator. Mr. Auener is responsible for much of the modern work for Grauman and at Agua Caliente. Since he has



The sculptor of this garden ornament, Mr. William Auenner, calls this eclecticism; a selection of the best from all types of architecture and blending them harmoniously.

turned his attention to garden ornamentation, his original ideas, full of beauty and vigor, are creating quite a furore.

For those having greenhouses, or Indian houses (houses where high temperature and humidity are maintained), June is the month for beginning sponging off and trimming exotic foliage plants.

Of these latter there is a wonderful choice among which should be mentioned such Marantas as *M. alba lineata*, *M. fasciata*, *M. micans*, *M. pardina*, *M. porteana*, *M. regalis*, *M. vittata*, and *M. warsewiczii*; all having leaves like a Canna or Banana, but variegated in a beautiful variety of forms and color.

Even the Orchid family, usually notable for their gorgeous blossoms, furnish us with specimens of beautifully leaved plants. *Anectochilus Lowii* has ribs and cross-markings of metallic gold on a brown-green leaf, while *A. rubro-venia* has three bright red veins on its olive-green leaves. *A. aurea* has to my mind the most beautiful leaves of any plant in the world, all the veins being of pure metallic gold on the deepest olive base. Another golden-veined species similar to the last, but with a wide lune of lighter green at its center, is preferred by many.

June is the ideal month for feeding Rex and fibrous-rooted begonias. These should never be repotted or fussed with until growth has begun. When growth has begun, commencing with a little weak manure water, feeding may be pushed as the season progresses, until signs of retardation of growth begin.

Many hardy plants may now be layered. It is particularly timely to call attention to this solution of the difficulty in propagating the Santa Barbara carnation, or, as some prefer to call it, Ventura Gold. Branches may be nicked with a knife just back of a node and the nicked node buried in the soil and stapled down with a piece of wire bent like a hairpin. Many propagators, including myself, have found this desirable variety difficult to grow from cuttings, while layering in June gives good results.

June is the month of choice for propagating Coolidge's I. X. L. rose. This is a most desirable rose stock for standard roses. Dealers do not like to sell you standard roses grafted on this fine and vigorous stock, because it is far more expensive to raise in quantity than Manetti, Ragged Robin and others. Young growths are inserted in sand in a close pit or frame; in three or four weeks they emit roots and begin to grow. When planted out, these produce a very sturdy shoot of almost any desired height, which may be later budded with your favorite rose.

I don't know where I read, quite recently, the plaint of dear old Peter Barnhart. Its burden was, "What is the use of telling garden-lovers about new and rare plants?" How sure the fact. Many nurseries are merely factories for turning out the commonplace. The nurseryman says it does not pay to carry better plants. They are surely mistaken. Plant lovers are hungry for beauty; their only difficulty being in finding something worth spending their money for.

Call up your seedsman for the most desirable annual and other seeds for planting this month; he will be pleased to have the opportunity of telling you, and in the varied climates of California, he will know what best suits your locale.



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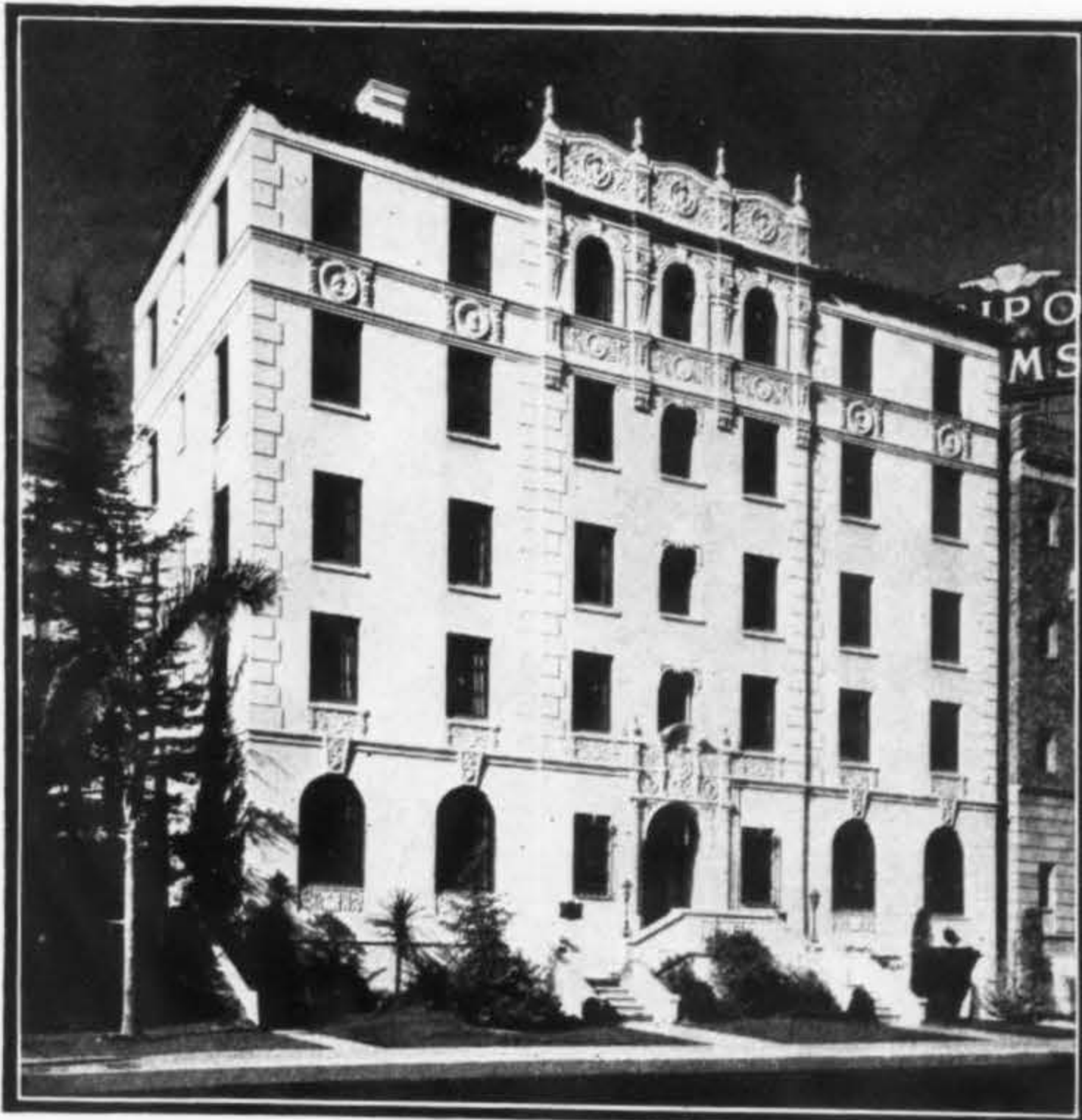
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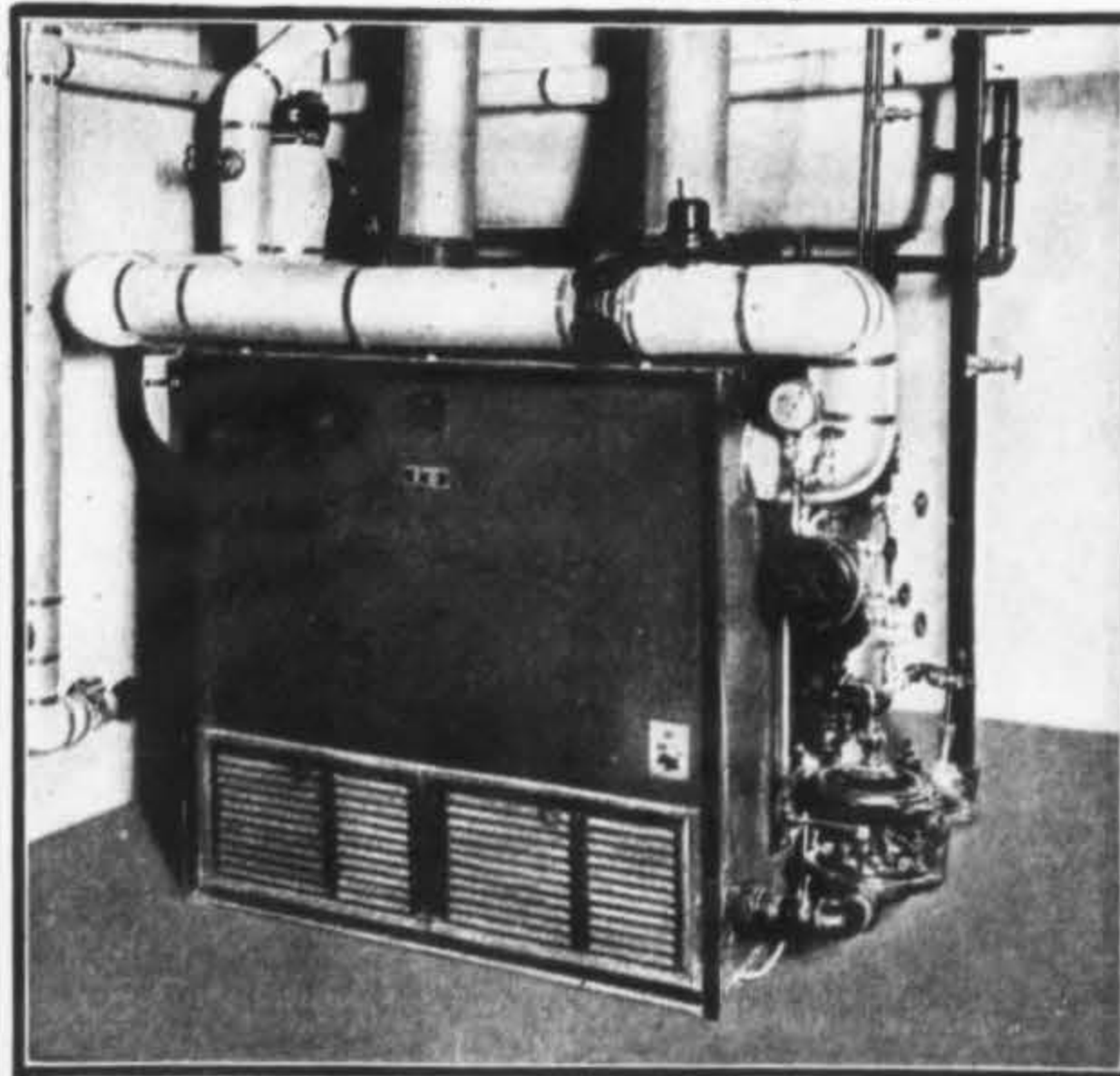
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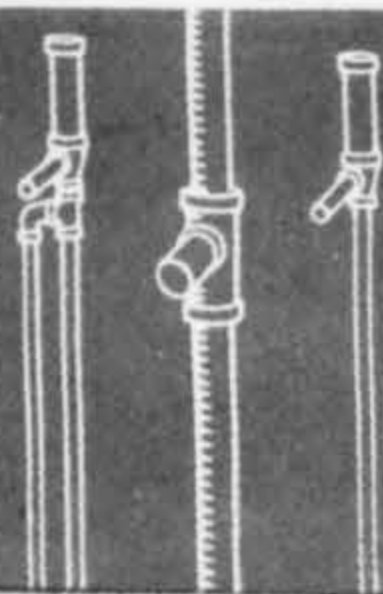
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