

# California

NOV 19 1931

# Arts & Architecture



Land of the Navajo

From a painting by Carl Oscar Borg

Courtesy of the Biltmore Salon

November 1931

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## THE CALENDAR

*Music & Art & Clubs & Sports & Announcements*

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS AND ARCHITECTURE, 627 South Carondelet Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leach.

## ANNOUNCEMENTS

THE PASADENA LECTURE COURSE, in its twelfth consecutive season, announces a list of noted speakers. The series of sixteen lectures is given at the Community Playhouse, Pasadena, California, on Monday afternoons at 4:15. The lecture on November 11, however, is presented at the Junior College Auditorium, as it is given by Martin and Osa Johnson, famous African explorers, showing their newest film, "Wonders of the Congo", both afternoon and evening. On November 16 a debate is arranged between Bertrand Russell, British philosopher and author of "Marriage and Morals" and Rabbi Herman Lissauer of the Jewish Institute of Los Angeles, on the subject, "Is Monogamy Doomed?"

ORIENTAL ART AND LITERATURE is the base of a series of lectures given by Miss Helena Whitford at Pasadena, California. The lectures are profusely illustrated and interspersed with music. The November dates and subjects are: Nov. 2, "Chinese and Japanese Art"; Nov. 9, "The Vedas. The Ramayana"; Nov. 16, "Japanese Poetry"; Nov. 23, "Mohammedan Art and Architecture"; and Nov. 30, "The Maha Bharata".

ASTRONOMICAL SOCIETY OF THE PACIFIC, Alfred H. Joy, president, announces a series of six illustrated lectures are given under the auspices of that Society and the Mt. Wilson Observatory, using the auditorium of the Junior College on Vermont Avenue, Los Angeles, California. The course opens November 20, when Dr. Henry Norris Russell of Princeton University speaks on "What Happens in Sun Spots".

EVENTS OF THE HOUR AND CURRENT BOOKS form the basis for a series of lectures to be given by Mrs. Edana Ruhm in California during the winter season. These interesting talks are offered on the first Wednesday of each month at the Beverly Hills Hotel; on the first Thursday of each month at the Los Angeles Biltmore Hotel; on the second Wednesday of each month at the Vista del Arroyo Hotel, Pasadena, and at the Mission Inn, Riverside, the date undecided. The lectures are followed by luncheon and bridge at the hotels.

INSTITUTE OF INTERNATIONAL RELATIONS holds the eighth annual session at Riverside, California, December 13 to 18. Dr. Eliot G. Mears, professor of international trade at Stanford University, is director of the 1931 meeting.

JUNIOR LEAGUE of Pasadena, California, has planned a benefit dance at the Midwick Country Club, Saturday evening, December 5, to aid the charities sponsored by the League. On November 4 one-half the gross receipts of the Junior League Shop at Pasadena goes to the unemployment relief fund.

LAGUNA GARDEN CLUB, Laguna Beach, California, announces the election of Mrs. R. L. McCrea as president. The club will plant two trees in Orange County Memory Lane, one in honor of Frank Miller, the other in honor of the club.

PALISADES CLUB, Balboa, California, has no schedule of entertainment for the winter, other than it is open for the use of members at all times. A number of different parties of members are gathering there for the Thanksgiving festivities.

"INTRODUCTION TO CITY PLANNING" is a new course given at the College of the Pacific, Stockton, California, this year, under the direction of Howard G. Bissell, architect and secretary of the Stockton City Planning Commission.

SHAKESPEARE CLUB of Pasadena, California, Mrs. Lon Franklin Chapin, president, has issued the new year-books, containing the complete hourly program for the club, October 6, 1931, to June 7, 1932, inclusive.

SOUTHERN DISTRICT CONVENTION of the California Federation of Women's Clubs is held, November 17, 18 and 19, at Laguna Beach, California.

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ARMISTICE DAY, November 11, is marked by ceremonies at the Olympic Stadium, Los Angeles, California, opening in the morning at ten with the review of 10,000 marchers by Admiral Schofield. During the two minutes of reverent silence airplanes will drop flowers as a tribute to the American dead of the war.

STATE FEDERATION OF WOMEN'S CLUBS, embodying 60,000 federated club women in California, is directed for the next two years by Mrs. Annie Little Barry. Mrs. Barry is particularly well qualified as she has served in a variety of business and professional fields. She entered the field of parliamentary law professionally, being an instructor in the branch for the University of California extension division.

WINTER POLO SEASON at Del Monte, California, is always anticipated with great interest. Plans are now taking form and local stars are preparing for the events. These stars include Messrs. William W. Crocker, Cliff Weatherwax, Harry C. Hunt, Aiden Roark and Captain Henry Forester. It is expected that many internationally known players will enter the Pacific Coast open polo championships. Some of these players are Walter McGreevy, the Marquis de Portago, Humphrey Guinness, Eric Tyrell-Martin, "Pete" Bostick, Oliver Wallop, Earl Hopping, and Laddie Sanford.

THE DEL MONTE HOTEL FALL RACE MEETING at Del Monte, California, was held so successfully last month that the committee announces the entire track and stands will be completely renovated and rebuilt before the Spring meeting, tentatively scheduled for April.

THE NEW SPEEDWAY, Oakland, California, opened last month and revives automobile racing in the San Francisco Bay district. This fast automobile racing course is a mile in circumference with steeply banked turns and straightaways.

THE FALL RACE MEET opens at Tanforan, near Oakland, California, November 6.

NORTHERN CALIFORNIA PEKINGESE CLUB holds their specialty show November 1, in the roof garden of the Hotel Whitcomb, San Francisco, California.

THE NORTHERN CALIFORNIA CHOW CLUB is a recent organization of the San Francisco bay section. The officers are: Mrs. W. W. MacDonald, president; E. F. Clough, vice president; John Jomfret, secretary-treasurer; Mrs. C. H. Stratton, assistant secretary and custodian. Miss Alma C. Bennett is club correspondent.

JUNIOR LIVE STOCK AND BABY BEEF SHOW, the fourth annual, is held November 2-3-4, at South San Francisco, California, sponsored by boys and girls of California, Nevada and Utah. Entry into the exhibit is limited to members of the 4-H Boys and Girls Club, an activity of the agricultural extension division of the University of California, the University of Nevada, and the Utah College of Agriculture, and the Future Farmers of America, composed of vocational students in the agricultural department of the high schools of these States. More than a thousand show animals from the recognized breeds of live stock are displayed. Prizes amounting to \$5000 are awarded, and also there are returns to the youthful exhibitors from the auction of their stock at the close of the show.

THE MARINERS' TIME BALL at San Francisco, California, is the last ball of its kind in the country, and for more than fifty years has been performing its mission, that of giving mariners the exact time. The great globe is mounted on top of the Fairmont Hotel, is visible for miles around and drops down the large pole at twelve o'clock every day. Formerly such balls were maintained by the hydrographic department of the United States Navy in every large seaport in the country but have gradually been succeeded by the radio. The time ball is operated electrically from a switch at the United States Naval chronometer and time station at Mare Island, through a switchboard in the San Francisco hydrographic office.

THE LOS ANGELES LIVE STOCK SHOW, scheduled for early in December, at Los Angeles, California, will also include the first Fox and Fur show of the California Fox and Fur Breeders' Association. Heretofore the only fox and fur shows on the west coast have been held at Portland, Oregon.

*(Continued on Page 4)*



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**MUSIC**

**THE SAN FRANCISCO SYMPHONY ORCHESTRA** opened the twenty-first season last month and will present throughout the winter a series of fortnightly concerts at the Tivoli Theater, San Francisco, California. Issay Dobrown, who directed a majority of the concerts last year, is now the permanent conductor. Nathan Abas is the concert master, having succeeded Mishel Piastro; and the instrumental personnel has been increased in number. The programs are offered on Friday and Sunday afternoons, and on Friday evenings. The concert of Friday afternoon is repeated on Sunday afternoon but on Friday evenings the "Pop" concerts are presented.

**LOS ANGELES PHILHARMONIC ORCHESTRA**, Artur Rodzinski, conductor, presents symphonic concerts at the Philharmonic Auditorium, Fifth and Olive Streets, Los Angeles, California, throughout the winter. The orchestra was founded and is sponsored by William A. Clark, Jr., and provides fourteen Thursday evening, and fourteen Friday afternoon concerts, at which the same program is given. A series of fourteen Sunday afternoon concerts are also presented. The current dates are November 5 and 6, November 19 and 20 for the pairs, and November 1, 15 and 29 for the Sunday concerts. Following the usual custom the orchestra will present concerts in neighboring cities, visiting Santa Barbara, Pasadena, Redlands, Riverside, Santa Monica and San Diego.

**PASADENA CIVIC ORCHESTRA**, Reginald Bland, conductor, presents the opening concert of the season, November 14, at the Junior College Auditorium, Pasadena, California. The concert, as in past seasons, opens at 8:15 and there is no admission charge.

**WOMAN'S PHILHARMONIC ORCHESTRA OF CALIFORNIA** is conducted by William C. Ulrich and sponsored by Tod Loring in this, its first season. The premiere concert was given at the Biltmore Hotel, Los Angeles, California, last month. The orchestra presents the second concert at Glendale, California, November 18.

**PASADENA MUSIC AND ART ASSOCIATION** provides unusual attractions in their first Artist Series for 1931-1932. These programs are given at the Junior College Auditorium, Pasadena, California, and open, November 7, with Grace Moore, soprano, who is re-engaged for the fourth season.

**COLEMAN CHAMBER CONCERTS** in this, the twenty-sixth season, again offers six Sunday afternoon programs of distinctive charm. Alice Coleman Batchelder is the founder and director and the concerts are presented at the Community Playhouse, Pasadena, California. On November 8 the artists are The Lillian Steuber Trio; Lillian Steuber, piano; Lajos Shuk, cello; Alfred Megerlin, violin.

**THE ABAS QUARTET**, under the management of Alice Seckels, opens the winter programs at San Francisco, California, November 17.

**AN ARTISTS' COURSE** has been arranged by Mrs. Clara E. Herbert for the winter at Santa Barbara, California. Grace Moore opens the series, November 12, to be followed by George Enesco, violinist, January 15; Louise Arnoux, mezzo soprano, February 1; Tito Schipa, tenor, February 15.

**SETH PARKER CONCERT COMPANY**, having won admirers and friends via the radio, comes to the Philharmonic Auditorium, Los Angeles, California, November 22.

**PHILHARMONIC ARTIST COURSES**, under the direction of L. E. Behymer, provide eighteen outstanding artists, and the famous Don Cossack Chorus, numbering thirty-six singers. A special instrumental course is provided, and in addition there is a dancing group including Carola Goya, La Argentina, Ted Shawn, Ruth St. Denis, Harald Kreuzberg, and Angna Enters in her pantomimic interpretations. The artists and dates for the concerts of November are: Roland Hayes, tenor, Nov. 3; Carola Goya, dance program, Nov. 17; Grace Moore, opera star, Nov. 10; Percy Grainger, composer-pianist, Nov. 24. All concerts are presented at the Philharmonic Auditorium, Los Angeles, California.

**THE LIGHT OPERA COMPANY** of San Francisco, California, gives the first performance of the season at the Geary Theater, November 2, and the production is "Maytime", the Romberg-Donnelly operetta. Frank W. Healy is the business manager, Dr. Hans Linne is in charge of the music, with Arthur Cunningham as stage manager.

**SYMPHONY ORCHESTRA**, Vancouver, B. C., directed by Allard De Ridder of Los Angeles, gave the opening concert in October and announces the next one will be given December 6, with Blythe Taylor, soprano, as soloist.

**CIVIC CONCERT COURSE** has been absorbed by the Civic Music Association at Long Beach, California. Dr. Richard N. Merrill is president and Mrs. Kathryn Coffield, secretary-manager. The course opens November 17, with Bianca Saroya and Dimitri Onofrei.

**THE LOS ANGELES CHORAL UNION**, under the direction of J. B. Trowbridge, will give the annual rendition of "The Messiah", December 15. This chorus again joins with the Civic Chorus of Long Beach, conducted by Rolla Alford, in this production.

**LIGHT OPERA ASSOCIATION OF SOUTHERN CALIFORNIA** announces sixteen weeks of light opera at the Wilshire-Ebell Theater, Los Angeles, California. Will T. Wyatt is the business manager. The initial production is the Indian opera, "Red Cloud" by Earl Blakeslee, given November 16. Chief Yowlache, Indian baritone, sings the lead.

**THE SYMPHONY ORCHESTRA** of San Francisco, California, is presented by the Municipality in a series of five evening concerts at the Civic Auditorium during the season. The guest artists include Alice Gentle, Charles Cooper, Luisa Tetrazzini, Gigli, Renee Chemet, and the Municipal Chorus, conducted by Dr. Leschke, in Beethoven's "Missa Solemnis."

**CAULDRON SINGERS**, Roy V. Rhodes, director, have set December 8 as the tentative date for the first concert of the new season to be given at the Shakespeare Clubhouse, Pasadena, California.

**THE CONCERT SERIES**, sponsored by Selby C. Oppenheimer, in Oakland and San Francisco, California, opened in both cities with a concert by Lawrence Tibbett. The course includes ten great artists, offering programs in the following order: Clare Clairbert, soprano; Walter Gieseking, pianist; Percy Grainger, pianist; Kathryn Meisle, contralto; Sigrd Onegin, contralto; Hart House Quartet; Florence Easton, soprano; Tito Schipa, tenor; Georges Enesco, violinist.

**THE ELLIS CLUB**, J. B. Poulin, director, offers one of its always welcome programs at the Philharmonic Auditorium, Los Angeles, California, November 25.

**MUSIC BRANCH**, Community Arts Association, Santa Barbara, California, announces the first event of the Artist Series is a recital by Richard Crooks, tenor, at the Lobero Theater, December 7.

**DRAMA NOTES**

**GUEST ARTISTS OF NOTE** are making the early fall productions at the Community Theater, Pasadena, California, memorable. First came Guy Bates Post in "The Play's the Thing." This clever comedy by Ferenc Molnar, so subtly interpreted by Mr. Post and the supporting cast, was so enthusiastically received that the engagement was extended to November 1. Following this French play George Bernard Shaw's political satire, "The Apple Cart," is running with William Stack in the role of King Maqunus.

Gilmer Brown is the director and the inspiration of all innovations. The plays open on Thursday evenings and run for eleven performances. Matinees are given on Saturdays.

**COMMUNITY PLAYERS**, Riverside, California, Janet Scott, director, gave "The Big Pond" as the first major production of the season in October.

"Grumpy" is presented December 1 to 4, inclusive.

"The Silver Cord" will be produced in January, to be followed by important productions in March, April and May.

The Players now issue a publication, known as "The Curtain Call," preceding each play, filled with theatrical news.

"PHILIP GOES FORTH," the comedy by George Kelly, is produced as the second play of the series offered by the Drama Branch of the Community Arts Association at the Lobero Theater, Santa Barbara, California, November 5, 6 and 7, with a matinee on Saturday. All productions are directed by Paul Stephenson.

**COMMUNITY PLAYERS**, Claremont, California, at the Little Theater in the Padua Hills, will present the phantasy, "Hotel Universe," by Philip Barry the first week in November. This sincere and ardent group is directed by Mrs. James Blaisdell.



Helen Gahagan is seen in "Tonight or Never" at the Belasco Theater, Los Angeles, this month.

**EDWARD EVERETT HORTON** pleases a large public in returning to the stage, and is kindness itself in offering Noel Coward's play, "Private Lives," eagerly awaited by audiences of the Pacific Coast. The production is staged at the Playhouse, Hollywood, California, with a notable cast.

"TONIGHT OR NEVER" is seen at the Belasco Theater, Los Angeles, this month, after closing a most successful engagement at the Curran, San Francisco. Helen Gahagan is seen as the prima donna in Lily Hatvany's comedy, and since she is not only a beautiful woman but a finished actress with an unusual voice it was decreed of fate that she should play the leading role. Miss Gahagan has studied seriously for the opera and during the past summer sang Santuzza and Tosca with the Cleveland Grand Opera Company.

**THE FULTON THEATER**, Oakland, California, announces the presentation of George Bernard Shaw's "The Apple Cart," for a limited engagement, opening November 2, by special arrangement with the Theater Guild of New York.

"THE ROBIN HOOD PLAYERS" is a new dramatic organization of Laguna Beach, California. George Ewing and Richard Allen are endeavoring to provide for the production of plays recently successful in the East, and generally prohibitive for little theaters because of the high royalties. The organization encourages the production of plays by local playwrights. The plan is to use the Community Playhouse and give a play bi-monthly. "Rain," by John Colton, is announced as the initial production.

**AFRICAN FILMS**, made by Martin and Osa Johnson, continue in popularity, and the latest sequences are shown at the Auditorium Theater, Oakland, California, November 6.

**THE LONG LINE** that curves across the pavement before the theaters showing Greta Garbo as "Susan Lenox" surely proves that the interest in the star is paramount. Practically any characterization undertaken by Miss Garbo would prove interesting, and while this picture is illogical and fragile in spots it has the advantage of a perfectly balanced cast. Furthermore the combination of Clark Gable and Miss Garbo makes for excellence, as she has in him an opposite lead who can really act.

**PROLOGUES**, as they were known in the old days, may not be headed back, it would be rather a pity if they were, but several theaters now advertise added attractions as well as a comedy and feature picture. The Paramount Theater in Los Angeles not only provides an augmented band, directed by David Mendoza, but presented Maurice Chevalier in person last month. Few stars of the cinema could reach the peak of success achieved by M. Chevalier, nor was his engagement a gamble for the company. This star proved several months ago what he could do in crowding the theater with a one-man show. In San Francisco the neighborhood theaters have tried the experiment of installing big orchestras. The plan has worked successfully at the New Fillmore and at the New Mission, where Herman Heller and an orchestra of twenty-five men give concerts every night and Saturday and Sunday afternoons.

**ANNA MAY WONG** has not only demonstrated her very decided dramatic ability, but also her popularity with screen fans, and for her use there is already a strong demand for new and good Oriental stories, translatable by the screen. In this connection why is "Java Head" overlooked? It would seem to be a perfect vehicle for Miss Wong and full of good drama.



James Dunn and Sally Eilers are the stars of "Bad Girl," the Gold Medal picture of the year, from the Fox Studios.



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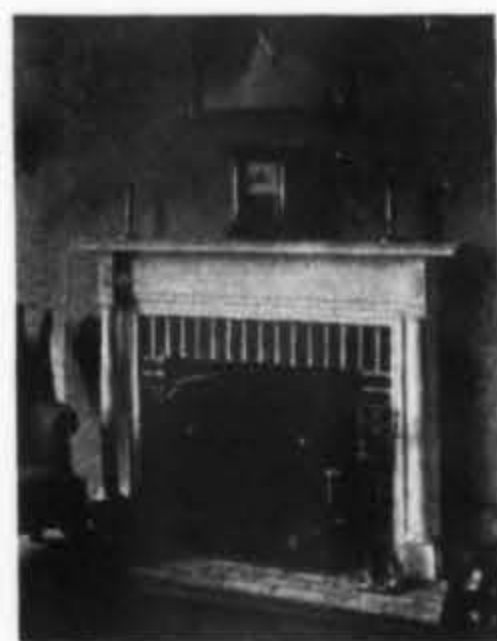
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LOS ANGELES

CALIFORNIA



"Pere Celton," by Xander Warshawsky, an exhibition of whose paintings of southern France, portraits and still lifes will open November 9 at the new Stendahl Galleries, 3006 Wilshire Boulevard, Los Angeles.

## ART CALENDAR

CARL OSCAR BORG, whose painting, "Land of the Navajo," appears on our front cover this month, might be termed the "Nomad Painter," for he has put into his work all the experience gathered from the four corners of the earth.

He was born in Grinstad, Sweden, in 1879, became a sailor, and wandered extensively before starting to paint. His first pictures were almost entirely nautical, and it was not until later years that he found his most appealing subjects in the Indian and his surroundings in the West.

Borg is a man of wide diversity of expression—oil, water color, etching and block-print are all familiar to his talent. He is direct and simple in whatever medium he may be working.

Two of his pictures hang in the University of California, and he has received numerous awards. He is a member of the Salmagundi Club, New York; California Art Club, Los Angeles; Societe Internationale des Beaux Arts et des Lettres, Paris; American Federation of Arts, and many others. He is an exhibitor at the Los Angeles Biltmore Salon, where his pictures may be seen at any time.

### BERKELEY

CASA DE MANANA, 2816 Telegraph Avenue: November 1 to 15, oils and pastels by Carl Sammons. November 16 to 30, block prints and water colors by William S. Rice.

HAVILAND HALL, University of California: To November 7, water colors by John Whorf.

### DEL MONTE

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

### EAGLE ROCK

THIRD ANNUAL ART EXHIBITION by artists of Eagle Rock will be held November 3 to 17 at the United Congregational-Methodist Church, Colorado Boulevard and Maywood Avenue. The exhibition includes oils by John A. Bazart, C. P. Baldwin, Conrad Buff, John Anthony Connors, Aaron Kilpatrick, Peter Neilsen, Ruth Peters, John Christopher Smith and others. A new feature this year is the exhibit of prints, in which are lithographs by Conrad Buff, etchings by Stanley Gunderson, and linoleum block-prints by Hans Swansee. Sculpture will be shown by Mr. Swansee and Paul Slaney. Jock D. Peters will contribute architectural studies. Curtis H. Sherwood is director of the exhibition.

### HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Avenue: To November 7, neo-classical oil paintings by Lorser Feitelson and Natalie Newking. November 9 to November 21, period sketches by Herman Amlauer. November 23 to December 5, etchings by Arthur Millier.

BESKOW FRANKLIN-KENMORE GALLERY, 4950 Franklin Avenue: Paintings by contemporary Swedish artists. Old masters of Dutch, Italian, English and French schools.

FRAZEE & TORREY GALLERIES, 9174 Sunset Boulevard: To November 7, water colors by John Warren.

HARVEY GALLERIES, Chinese Theater, 6927 Hollywood Boulevard: Paintings by Arthur L. Esner of Boston.

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

POLK-BAYLY GALLERY, 8903 Sunset Boulevard: Paintings by Thomas Moran, John F. Weir, Edmund Osthaus, Greuze, Theodore Gerard, Firmin Girard, Francois Dubois, Rosa Bonheur and others. Antiques and objects of art.

### LAGUNA BEACH

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

FERN BURFORD GALLERIES, Hotel Laguna: Paintings by California artists.

### LONG BEACH

ALAMITOS BRANCH LIBRARY: November 2 to 30, fall exhibition of the Long Beach Art Association.

### LOS ANGELES

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

ART CENTER SCHOOL, 2544 West Seventh Street, opened its doors last month with a faculty of eight members. Edward Adams is the director of the school. Other members of the faculty are Stanley Z. Reckless, Fannie M. Kerns, Albert King, Elizabeth Franklin, Ross Dickinson, Will Connell and Kurt Baer.

BARK N' RAGS, 729 North Western Avenue: Throughout November, paintings and wood-block prints by Cecil Wray Goodchild.

BARTLETT GALLERY, 3358 West First Street: Small paintings by California artists. Harry Johnstone, architect and artist, shows some brilliant water colors.

BERLAND STUDIO, 1925 West Tenth Street, has opened a permanent gallery of crafts and graphic arts, in connection with its regular displays of leather craft and hand bookbinding.

CALIFORNIA ART CLUB, Barnsdall Park, 1645 North Vermont Avenue: California Water Color Society.

BILTMORE SALON, Biltmore Hotel: Throughout November, paintings by Frank Tenney Johnson.

CALIFORNIA WATER COLOR SOCIETY, now holding its eleventh annual exhibition at the Los Angeles Museum, awarded prizes as follows: First prize (\$100) to Phil Dike for "Sicilian Houses"; second prize (\$50) to James Couper Wright of Santa Barbara for "Wooden Angel"; honorable mention to Nicolas Brigante and Erle Webster. The jury of awards: Henri De Kruijff, Roger Hayward, Fred Penney, J. N. Watson, Millard Sheets, Hardie Gramatky, Daisy Hughes, Franz Brasz and Edith Truesdell.

CANNELL & CHAFFIN, 3000 Wilshire Boulevard: November 2 to 14, water colors by Marian Kavanagh Wachtel.

CHOUINARD SCHOOL OF ART, 741 South Grand View Street: To November 19, exhibition of paintings by Grace Clements who is giving a lecture and laboratory course at the Chouinard School on the history of modern art and the application of its principles.

EBELL CLUB ART GALLERY, 4400 Wilshire Boulevard: Paintings by Dean Cornwell. Water colors by H. Neville-Smith.

DALZELL HATFIELD GALLERIES, 2509 West Seventh Street: Throughout November, paintings by William Keith.

KANST GALLERIES, 3349 Wilshire Boulevard, are open this month in their new location with an exhibition of paintings by American and European artists. The Kanst gallery at Hollywoodland will be retained for the showing of larger works.

ELFERS STUDIOS, 3275 Wilshire Boulevard: Throughout November, the Victor Merlo collection of Grecian, Roman and Renaissance antiques.

LOS ANGELES MUSEUM, Exposition Park: To November 12, California Water Color Society. November 12 to December 31, Twenty-Second Annual Exhibition of the California Art Club. Throughout November, Painters and Sculptors Club; pastels by Harry Muir Kurtzworth; etchings by Rembrandt. Permanent collections. Open week days 10 to 4; Sundays and holidays, 2 to 5. Saturday afternoon lectures, at 2 p.m.: November 7, Ken Nakazawa on "Contemporary Japanese Color Prints"; November 21, Hans Nordewin von Koerber on "Important Chinese Paintings."

LOS ANGELES PUBLIC LIBRARY, 530 South Hope Street: Throughout November, exhibition of European travel posters loaned by Charles G. Adams.

PLAZA ART CENTER, 55 Olvera Street: To November 15, exhibition of contemporary architecture, interior decoration and store design.

SOUTHWEST MUSEUM, Highland Park: Permanent exhibition of American Indian arts and crafts. Oriental art. Open daily 1 to 5. Near the museum is the Casa Adobe, a replica of an old California Spanish ranch house, with authentic furnishings of the period throughout; open Wednesdays and Sundays, 2 to 5.

STENDAHL ART GALLERIES, 3006 Wilshire Boulevard: November 1 to 15, California landscapes by Warren Newcombe. November 9 to 28, paintings of southern France, portraits and still life by Xander Warshawsky.

ZEITLIN'S BOOK STORE, 705 West Sixth Street: November 1 to 15, wood engravings, drawings and etchings by Howard Simon. November 15 to 30, drawings by Beatrice Wood.

### OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: November 5 to 25, exhibition of American Negro art, under the direction of the Harmon Foundation. Gallery open 1 to 5 daily.

### PALM SPRINGS

DESERT INN STUDIO presents an exhibition of paintings, pastels, etchings and wood-block prints of desert subjects by Gordon Coutts, Clarkson Coleman, Raymond Knott, Lewis Carleton Ryan and others.

### PASADENA

HAYROLD RUSS GLICK STUDIOS, 1681 N. Foothill Boulevard: Throughout November display of full-size detail drawings of Spanish wall lights.

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

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

GRACE NICHOLSON GALLERIES, 46 North Los Robles Avenue: Paintings by the Japanese artist, Rei-Mei Shindo. Chinese portraits. English and French color prints. Mrs. Fern Burford, of the Fern Burford Galleries, Laguna Beach, will lecture on the afternoon of November 10 on "California Art and Famous Painters of California."

PASADENA ACADEMY OF FINE ARTS, Stickney Hall, 303 North Fair Oaks Avenue: Paintings and etchings by southern California artists. A craft exhibition of design in three dimensions will open on Saturday, November 14.

PASADENA ART INSTITUTE, Carmelita Gardens: Throughout November, Paintings by the Pasadena Society of Artists. Painting by Maurice Braun. Still life paintings by Dorothy Ochtman, A.N.A. Block prints by Ernest W. Watson. Lithographs by Conrad Buff.

## ANZA CROSSING THE DESERT—1774

One of a series of wood-block prints being exhibited this month by Cecil Wray Goodchild at the Bark n' Rags Gallery, Los Angeles. Paintings by this artist are also being shown.



### SAN DIEGO

FINE ARTS GALLERY OF SAN DIEGO, Balboa Park: To November 10, Mexican Free School exhibition.

### SAN FRANCISCO

M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park: Caricatures and sculptures in wood by Emil Janel. Javanese batiks lent by Templeton Crocker. Paintings from Bali lent by Miss Claire Holt. Exhibition of Czechoslovak printing. Spanish silk, linen, cotton and wool textiles. Lithographs and etchings by Zhenya Gray. Retrospective exhibition of wood engravings by Henry Wolf. Contemporary French prints. Photographs by Edward Weston. Etchings and engravings by Decaris. Loan collection of Oriental textiles. Mexican Free School exhibition.

PAUL ELDER GALLERY, 239 Post Street: To November 7, oils and water colors of Arizona by Lillian Wilhelm Smith.

THE EMPORIUM, 835 Market Street: November 18 to 25, exhibition of Indian art and crafts.

GALERIE BEAUX ARTS, 166 Geary Street: To November 7, sculpture by Mexican children; lithographs by Conrad Buff; water colors of California and Nevada by George Post; paintings by Guest Wickson.

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

GUMP GALLERIES, 246 Post Street: November 2 to 21, paintings and drawings by Foujita. November 30 to December 12, water colors of Haiti and Tahiti by Nesbit.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Through November 14, paintings and etchings by A. S. MacLeod. Through December 14, garden sculpture by members of the Art Center of San Francisco. November 4 to December 3, sixth annual exhibition of paintings by the San Francisco Society of Women Artists. November 5 to December 5, paintings and drawings by S. Macdonald-Wright; paintings by Morgan Russell. November 16 to December 15, drawings and lithographs by Isami Doi. November 20 to December 20, sculpture by G. Fletcher Clark.

VICKERY, ATKINS & TORREY, 550 Sutter Street: To November 7, paintings by Stanley Wood, Paul Daugherty, Stafford Duncan and Edward Bruce. November 9 to 30, water colors by Stanley Wood.

### SAN MARINO

HUNTINGTON ART GALLERY: Eighteenth Century English portraits. Flemish and Italian primitives. Gallery open daily 1:30 to 4:30 except Mondays and second and fourth Sundays. Secure cards of admission in advance by phoning Wakefield 6141.

### SANTA BARBARA

FAULKNER MEMORIAL GALLERY, Public Library: Memorial exhibition of oils, water colors and drawings by Arthur B. Davies.

MALCOLM THURBURN, a Santa Barbara artist, is holding an exhibition of water colors throughout November at the studio of Mrs. Valentine Bell in the Chapman Park Studios, 3511 West Sixth Street, Los Angeles.



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**PACK HORSES FROM THE RIM ROCK RANCH, WYO.**

This recent painting by Frank Tenney Johnson is included in the exhibition of his work being held this month at the Biltmore Salon, Los Angeles. Frank Tenney Johnson is considered by many to be the foremost living painter of western subjects. He is one of the few western artists who has had real training in the practical school of the life he so ably portrays. He was born on a cattle ranch and as a boy herded cattle, later transferring his activities to the open ranges. His present exhibition at the Biltmore Salon continues throughout November.



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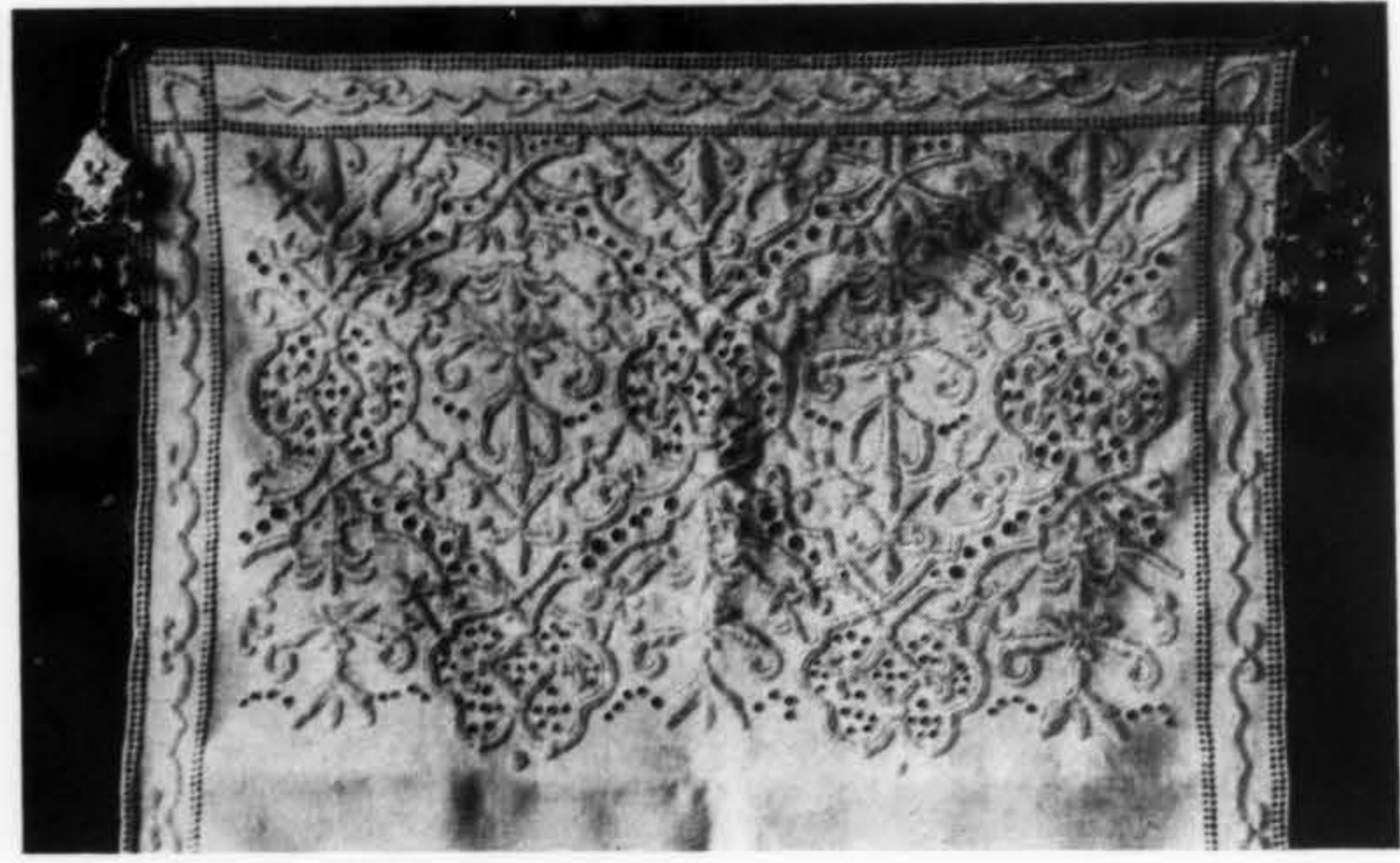
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## SOURCES OF DESIGN IN EMBROIDERY

*Italian Embroideries by  
Signora Giorgio Abetti  
of Florence, Italy*



ALLIED to painting in its basic patterns in two dimensional space, embroidery has come down through the ages hand in hand with her sister art. The needle instead of the brush, skeins of bright silk or woolen instead of pigment or crayon, embroidery used the same cartoons and designs, drawn by the famous painters of Italy at the time of its greatest mastery of art media.

Much of the early work of embroidery on textiles, as shown to us in the fragments of linen inwrought with patterns, blue, red, green and black and preserved in the dry climate and sandy soil of old Egypt, Mother of Art, was done upon the warp threads of the ground instead of on the finished web or woven material. It is at this point that the arts of weaving, tapestry, and fine needle work separate themselves in technique while, to a great degree, their patterns, cartoons, designs, remain essentially identical in source and conception.

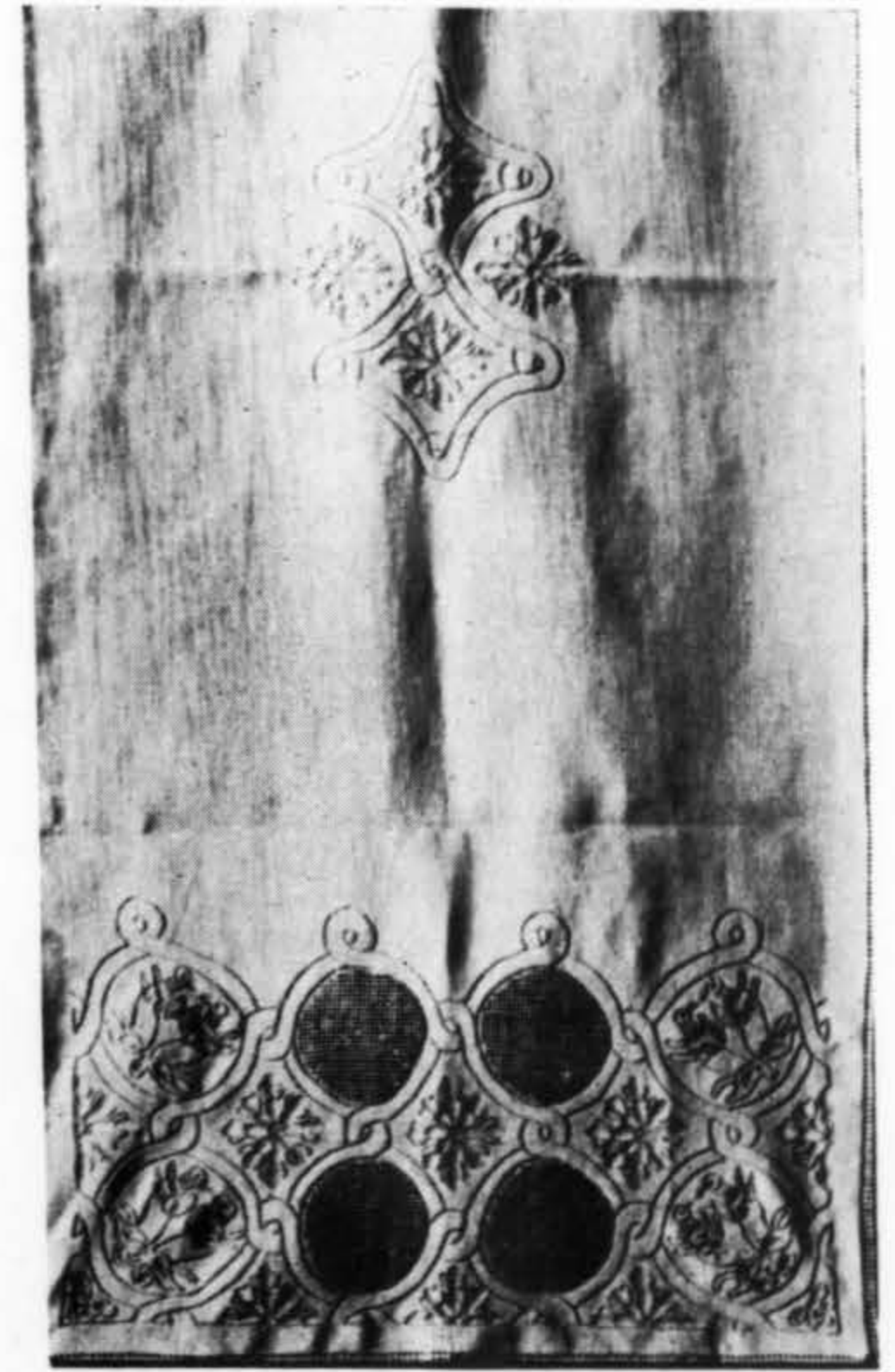
Egypt took her designs from the lotus flowers and papyrus of the Nile basin. The largest of the linen fragments at Cairo bears, in addition to rows of lotus flowers and papyrus inflorescences, a cartouche containing the name of Amenophis (Amenhotep) II. (c 15th century B. C.). The student who wishes to gain a greater knowledge of the textile patterns of the ancient Egyptians must be referred to the wall paintings and sculptured reliefs which have been preserved in considera-

ble numbers. Photographs of these art objects now in the possession of connoisseurs are loaned to students who cannot visit the old world for study, or are placed in fireproof museums in all the centers of culture. But the artist of today must make his own designs.

Geometrical and floral designs adorn the pictured robes and hangings of ancient Babylon and of Assyria. The earliest Greek example, Athena's robe, shows scenes drawn by the best designers of the day and embroidered by experts on woven cloth. "The battle of the Gods" is the subject of the embroidery on "Athena's robe;" and the flora of the Greek peninsula, acanthus leaves, and honeysuckle with its long tendrils so appropriate to needle work and thread are used as motives in embroidery as well as in sculptured architectural design.

"Painting with the needle" Virgil called embroidery: and surely the present products of Italy here illustrated are akin in design to the patterns taken from the old paintings, the marble inlay of ancient churches and the architectural designs still exant in Signora Abetti's native land. Through the friendship existing between Italy and California represented by the love of Signora Abetti and Mrs. Stuart French of Pasadena for both countries an arrangement has been made by which this very interesting work for the art of embroidery forms another link in the chain forged during the war in which we were allies of Italy. It

has taken some skill and ingenuity to adapt the articles embroidered to the uses of American households. In exchange, we have opportunity to secure the exquisite examples of fine needlework from Italian women working in their homes. Thus has been created work for numbers of country women who are working under Signora Abetti's direction, just as work has been created by the Assistance League of Hollywood for California women whose skillful needle work enhances the fine



(Right) Embroidery made in Italy for American homes. Design taken from inlay on floor of an 11th century church, by Signora Giorgio Abetti.



In the painting of the infant prince, Leopoldo de Medici by Tiberio Titi (b. 1573) is a heavily embroidered quilt whose pattern was drawn off by Signora Abetti and used on this handsome piece of linen (above).

linen designed by its "Exchange."

But Signora Abetti has done more than transport the usual patterns to America. Through her position in Rome and Florence she has the entré to galleries not open to the public and has drawn off patterns from robes and hangings painted on canvas by the great masters of past centuries. Everyone who has studied the art of Italy has seen the portraits by Tiberio Titi (born in 1573) whose ability to catch a likeness was much appreciated by the Medici family. This portrait of the infant, Leopold de Medici hangs in the corridor which leads from the Uffizi to the Pitti palace with the better known portrait of the Grand Duchess Christine of Lorraine kneeling.

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Question: C.H.B., Hollywood, asks the date of the first caned chairs.  
Answer: The last quarter of the Seventeenth Century.

Question: J.S., Santa Barbara, wishes to know when sugar bowls were first used.  
Answer: About 1690.

Question: A.B.M., Los Angeles. What is meant by Colonial furniture?  
Answer: Furniture made in America before 1782. After that date America was not a British Colony.

Question: M.J.W., Redlands, wishes to know the age of a silhouette painted in black on glass.  
Answer: Sometime before 1820. From that date they were painted on card or cut out in black paper.

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## WALL PAPERS

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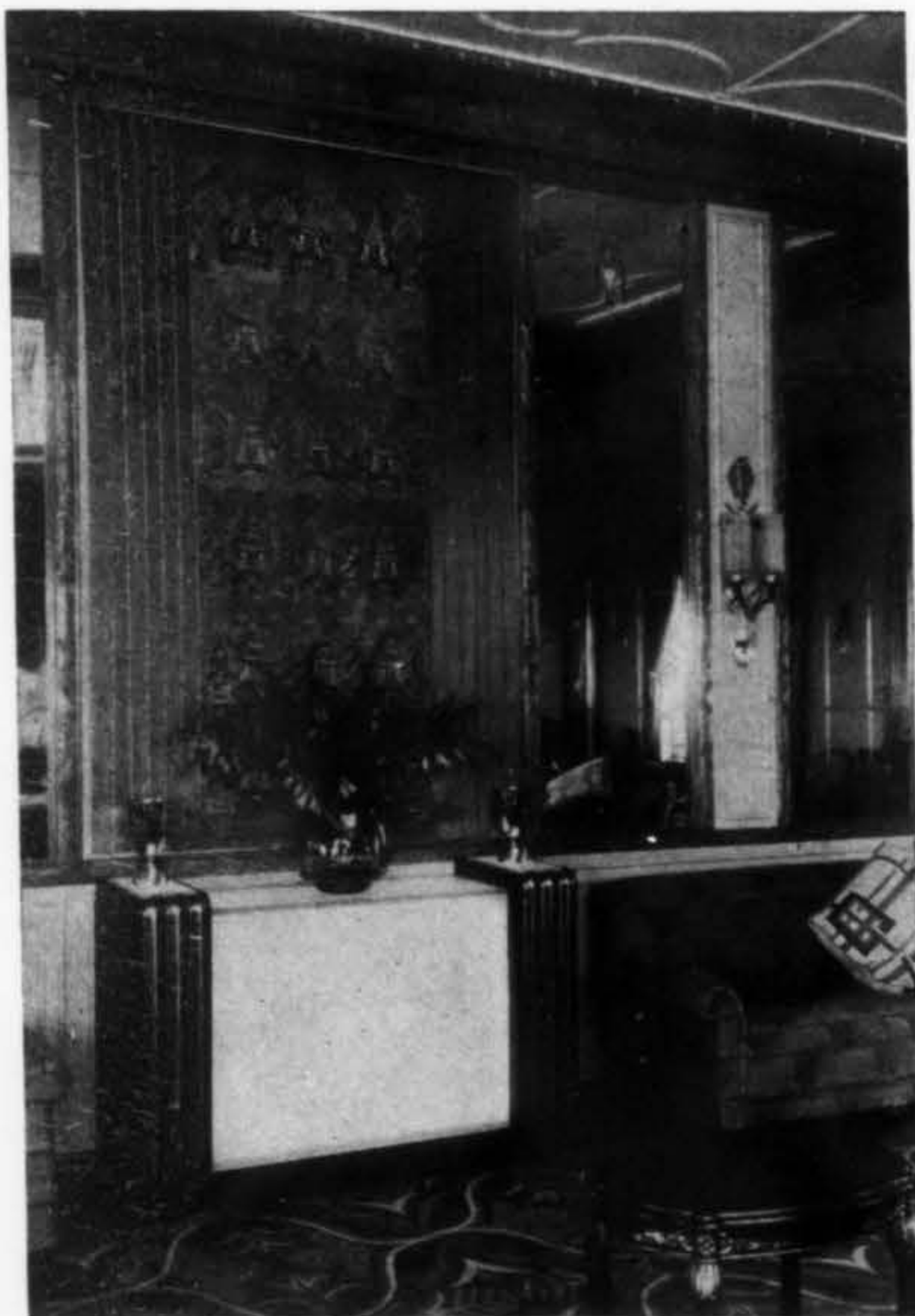
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## PUBLISHER'S COMMENTS

THE day is surely coming when the surplus money of the country will be invested in permanent, legitimate business (a large proportion of which consists of building development as and where needed) instead of in the gambling hazards of the stock market.

Discarding camouflage, most of the stock exchange operations for some years have been in the nature of gambling and very little in the line of the necessary and normal barter which is the barometer of business.

No excuses or alibis, no specious explanations or defenses can any longer disguise this essential truth. It applies to "selling short," to "marginal buying," to "pyramiding." Back of it all is the inherent, age-old motive or mania of the gambler; to "make" money, to secure a large amount out of a small amount, without commensurate labor of body or brain.

From all sides are coming demands for drastic reforms, for strict regulation if not for abolishment, of these gambling methods. Not alone the misfortunes of individual speculators (which might be discounted, because they have their own desires to thank), but the much more serious injuries to all the industries of the country, have awakened the public and its representatives to the need for early and positive action.

And out of this ill will come good; out of this loss will come gain. We have learned again the old lesson that luck is not equal to labor, that man must earn what he gets, that the bird in the hand is worth two in the bush—which leads us back to the belief that permanent investment, and real property improvement, will regain their normal health. And this condition will be controlled by public welfare rather than by private ambition.

IT seems strange, but it is a fact that the principal recreational areas of California have for years been depending upon the eastern visitors for the bulk of their trade. Santa Barbara, Del Monte, Coronado, Catalina Island, and the other well known summer and winter resorts have concentrated their energies in enticing the eastern tourist to their hotels and inns. Under present conditions it is unlikely that these various resorts can expect an increase or even the same volume of travel from the East and Middle West as in years past. It is therefore necessary that they promote travel and trade from sources close to home and this is a very logical thing to do. It is surprising the great numbers of people in California who have never been to Del Monte, Yosemite and the great California desert land. We have attempted in this issue to give you by word and picture some idea of the development of the California desert and the comforts now available for visitors. Lock "old man depression" in the office closet some week-end and take the family to the desert. You will find it refreshing and invigorating.

OUR subscribers have been most generous in their praise of each issue of CALIFORNIA ARTS & ARCHITECTURE. Including as we do all phases of architecture and the allied arts and crafts, it is a pleasure to please all partisans of the various forms of art. We have attempted to diversify our editorial material and to illustrate the best work of our California artists. For the December issue we have assembled some of the most interesting articles and illustrations it has been our privilege to publish. We may, with justification, call it a Special Art Number.

LAST year hundreds of subscriptions to CALIFORNIA ARTS & ARCHITECTURE were given as Christmas Gifts. The value of such a gift seems far more than its cost. Friends or relatives in the East as well as in the West will appreciate such a gift. Send us the name and address of each person to receive the subscription. A copy of the December issue will be mailed in time for Christmas and an engraved card will also be sent advising that the subscription is being sent by you.



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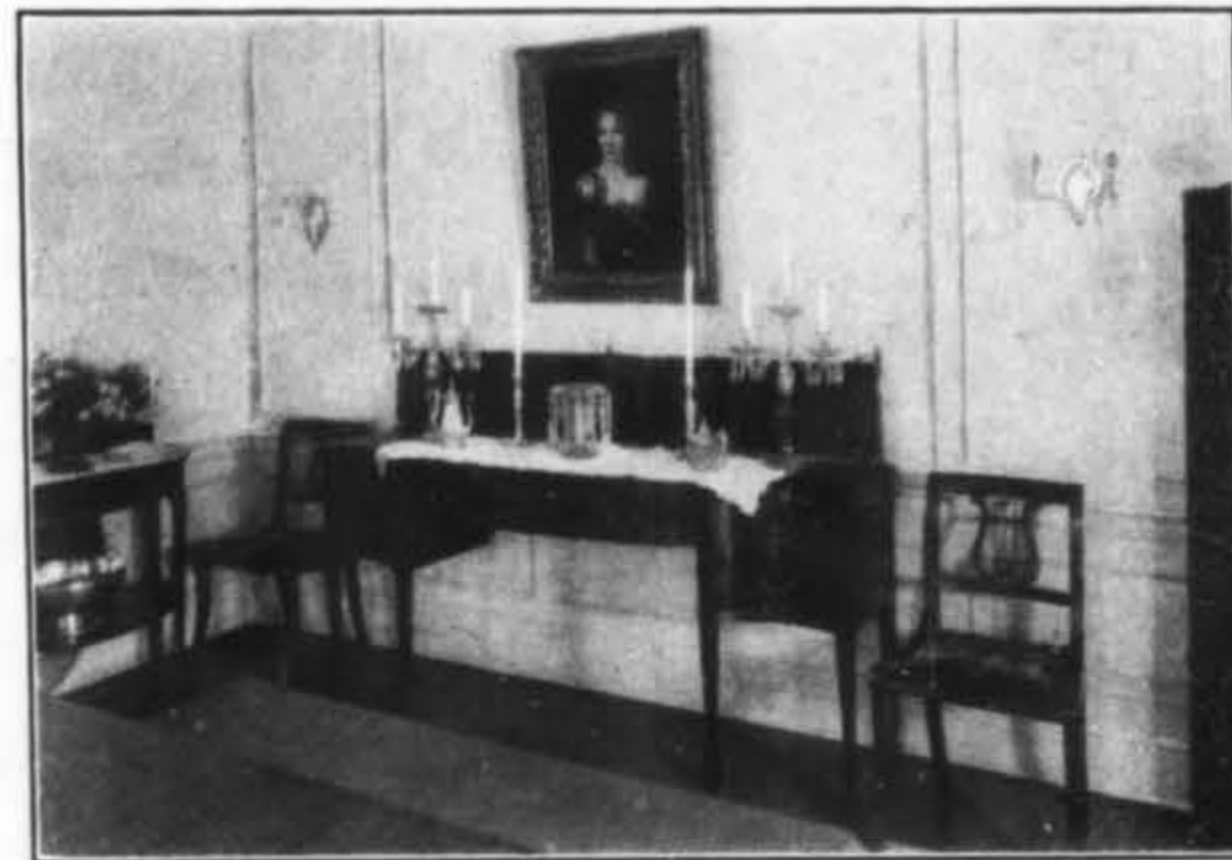
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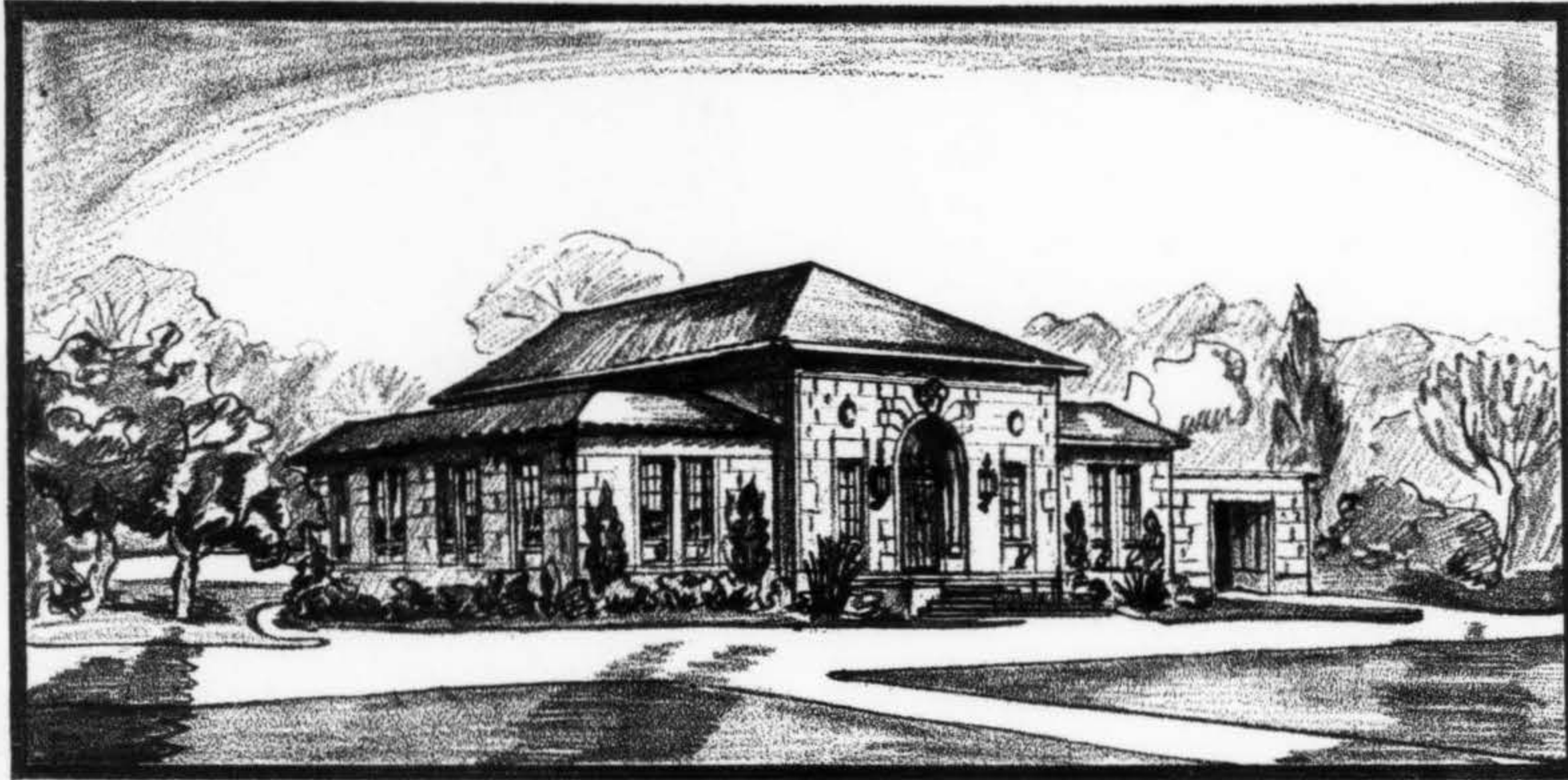
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## EDITOR'S NOTE BOOK

**A**RCHITECTS still have to contend with the "Open Competition" or "Free Sketch" evil, which is costly and wasteful and which seldom brings any real benefits to an owner.

In a recent "Reader's Digest" there was an anecdote about the great artist, Burne-Jones, which is distinctly a propos; and we wish to quote it:

"When Sir Philip Burne-Jones was traveling in the United States he received a circular letter from a firm engaged in the sale of dried fruit, inviting him to compete for a prize for the best design to be used in advertising their wares. Only one prize, the circular stated, was to be given, and all unsuccessful drawings were to become the property of the firm. After reading the circular, Sir Philip sat down and wrote the following letter:

Manager Dried Fruit Company.

Dear Sir:

I am offering a prize of fifty cents for the best specimen of dried fruit, and should be glad to have you take part in the competition. Twelve dozen boxes of each kind of fruit should be sent for examination, and all fruit that is not adjudged worthy of the prize will remain the property of the undersigned. It is also required that the charges on the fruit so forwarded be paid by the sender.

Yours very truly,

P. BURNE-JONES."

**T**HE Art, Amours and Affairs of Frank Lloyd Wright have been given such publicity that there are few people who do not know that many regard him as an architectural prophet in the American Wilderness.

And now he says that California houses are more atrocious than the New York skyscrapers.

This is a bitter blow. Flattered by the outspoken admiration of visitors, the choruses of praise in Eastern journals, the reproductions which have sprung up in so many parts of the country, we Californians have been contentedly pluming ourselves on the brilliant achievements of our architects, a mass production of far higher average quality than in any other section. And here we are put in the same class with the New York skyscrapers!

Moreover, we must pay no attention to such misguided persons as may think that the modern American skyscraper is itself a great work of art, a new contribution to the theory and practice of architecture after 500 years of repetitions. It seems (according to Mr. Wright) that Art must be Sincere, and that stone or concrete covering a steel frame is just as much a Sham as stucco covering a wood frame. In his Religion of Art, Truth is the vital element of his Creed.

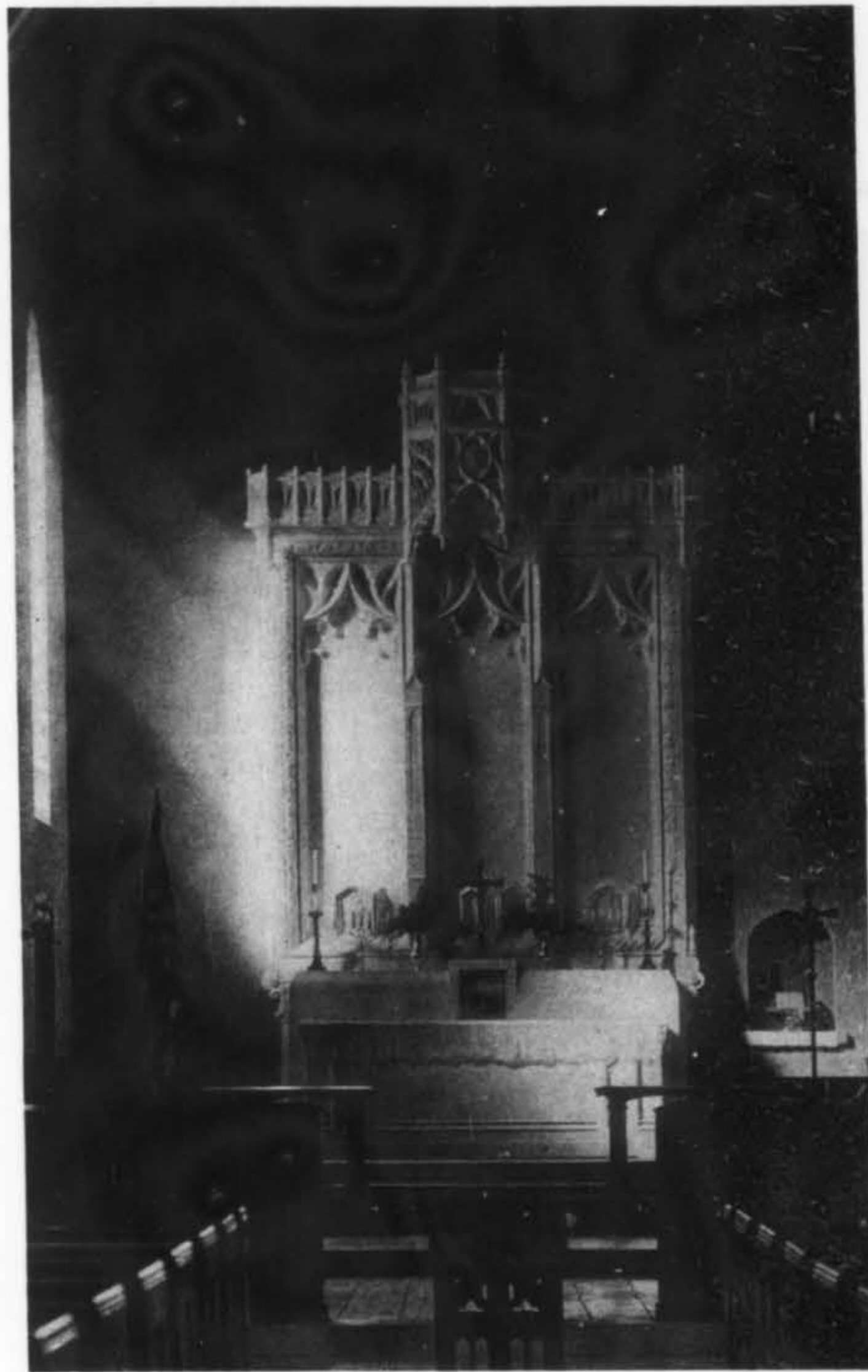
California architects do not appear to be greatly disturbed over the Wright ultimatum. They respect his originality; and they consider him entitled to his opinion, as they are entitled to theirs. One of our most successful architects—who happens to be a woman—confined her comment on this sweeping criticism to just six words:

"Probably he was not feeling well."

**D**ESIGN as an integral part of Art in all its various manifestations has seldom been sufficiently emphasized before the American public.

The artist is right, of course, in guarding jealously the subtle product of his genius: but the public in general has shown a deep and significant ignorance as to the very existence of any such thing as design.

In searching for some way of emphasizing design itself, this magazine is sponsoring a series of trial exhibitions which show, not only the object of art and its skilled craftsmanship, but also its accompanying design and the origins of that design.



CARLETON MONROE WINSLOW, Architect

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# California Arts & Architecture

A MONTHLY MAGAZINE COVERING THE FIELD OF  
ARCHITECTURE AND THE ALLIED ARTS AND CRAFTS

NOVEMBER, 1931



PALM CANYON

Six miles from the village of Palm Springs.  
Photograph by Stephen H. Willard.

## COVER

Land of the Navajo. From a painting by Carl Oscar Borg.

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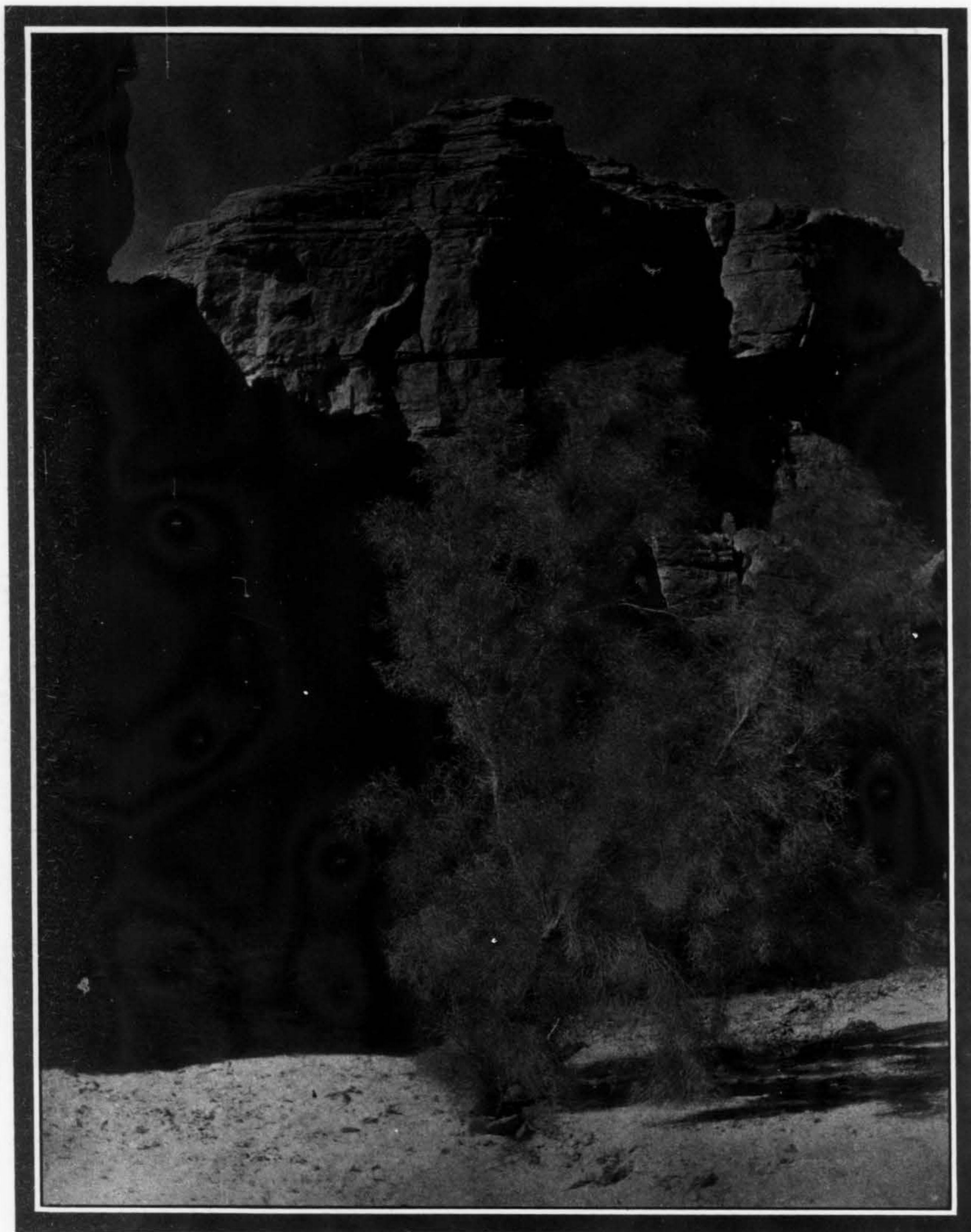
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Photograph by Ernest Williams

### THE LURE OF THE DESERT

In the Painted Cañon of the Colorado Desert, California, a "Smoke Tree" flaunts its ghostly plumage against a vivid background of stark rock.



## THE DESERT—LAND OF RECREATION

*Where Grand Canyons Open and The Colorado Rolls*

By M. URMY SEARES

A NEW sport has made its appearance in the Far West. Youngest among the geologic formations of the continent, this section of our country seems to inspire to play, and to encourage even the sedate adult to cast aside all care and recreate the spirit of youth within him.

Golf and the automobile have done much to lure the mature mind out into the open stretches of country, and even the collegiate has begun to apply his knowledge of the past to present problems, adding to the pleasure of a motor trip the evidences all about him of the time when life itself was young. Perhaps the deep cuts and excavations demanded by our modern roads and the making of town lots on the steep gradients of the hills of Hollywood are responsible for the renewed interest in the geology of our high-school days. But while these denuded strata serve an obvious purpose, it is on the desert where the cosmic forces are still in operation before our vision that the game is better played.

Captain Juan de Anza, that intrepid Spanish *conquistador* had, in making early history, been out to California in 1774, but not that first time with home-seekers and settlers for the King of Spain. There were two hundred and forty persons in Anza's personally conducted party. Over ten hundred domestic animals were brought along. Travel was slow; in fact, several additions to the party were born en route, making stops of four or five days necessary for the whole caravan. But although about one hundred animals

were lost on this trip to settle San Francisco, no human life was sacrificed. This is more than can be said for most trips of that length in time and space and number of people en automobile today.

Anza was an educated gentleman; as a captain in the royal army he had learned to handle men. He trusted his Indian guides

Above is the mural decoration by William Charles Tanner in the dining room at The Desert Inn, Palm Springs, California. Inspired by Capt. Juan Bautista de Anza's two expeditions across the Colorado Desert of Arizona and California.

The sand dunes of the Colorado Desert between Yuma and the Barbara Worth Hotel, near Mexico, defied man's ingenuity until a plank roadway was built, to be replaced by a turn-piked, oiled and concrete highway, now the pride of the State Highway Department of California.



just as far as he could see them; and when they ran away, he fell back upon his own good sense. He knew more than most of us do now about the importance of the Casa Grande ruins, and he made a side trip to investigate what was there then and reported his findings to Bucarely, his Governor and Chief. The route led north from Tubac, Sonora, to the Gila, and down that river to its junction with the Colorado. Then, as now, this red, headstrong river was a temperamental playmate. Anza found his former ford no longer in existence. The current had deepened the river in that place. So he promptly went to work to find another, and was forced to cut a road through a thick forest to let his horses with their precious freight down into the river and across into what is now the Imperial Valley of California. Here he met the shifting sand dunes where so many human beings have since lost their lives. Deserted by their Indian guides, Anza and Garces, the intrepid priest-explorer, took the whole party promptly south and went around the dangerous dunes, sought out the water holes and reached the San Jacinto Mountains on the west side of the valley just as quickly as was possible. Water was then most plentiful. They even experienced a snowstorm before they came to their first station at San Gabriel Mission. But they made the remainder of their journey through the pass at Pasadena and up the pleasant coastwise valleys to the land of promise at San Francisco Bay.

The Coachella Valley, stretching up from the Colorado Desert to the mountains of San Bernardino, has been made a desert by the slow rising of the San Jacinto Range until it cuts off the moisture-laden winds from the Pacific, one hundred miles or more away. Before the debris from the sources of the Colorado filled up the land through which it flows, the ocean waters may have come up from the Gulf of California into the Coachella Valley; for old shore lines above the Salton Sea are visible today. In fact, the little shells there found have given the valley its quaint name (spelled wrong originally by some half-educated letterer of maps who did not know his Spanish



The desert home built in Palm Springs by Mr. George A. Newhall of San Francisco and now owned by Mr. and Mrs. S. L. De Graff of Tonawanda, New York, is shown above.

"Sitio Apacible" (Peaceful Spot) is the desert home of Mr. and Mrs. Garfield R. Jones



ally of his healing strength, descends in golden glory behind the sharp outline of San Jacinto, the shadow of this aristocrat among the western mountains stretches in lazy length across the desert; and the slanting rays of sunlight are bent as in a spectroscope and dainty color drapes the inert hills across the vale. A canvas more sophisticated than these still, mud-colored hills could not receive and give back to the human eye such marvelous tones ethereal from the celestial symphony of sun and air.

very well). Was Conchella intended?

The soil of the valley is very rich in the salts that vegetation and our semi-tropic fruits demand. It is, in fact, a virgin soil unwashed by heavy rainfall. On the eastern side, far into Arizona, Professor John Buwalda tells us, he has found remains of palm trees in the Chocolate Mountains like the groups at Biskra, Twenty-nine Palms, and other spring-fed spots along the valley's edge. When the westward mountains rose so high that no rainclouds could surmount them, the whole place became a desert, swept only by occasional storms, freaks that came through the pass or started high up in some whirlwind of the desert sky.

Excursions to all the interesting places on the desert de luxe around Palm Springs, La Quinta, and Deep Well and Smoke Tree Ranches are the delight of travellers and make terminals for trippers pleasure bent. Cliffs and rocks in arid region retain their brilliant reds and yellow color where there is no vegetation to decolorize them. Hidden springs surrounded by towering palm trees native to the California deserts and to Baja California greet the personally conducted parties of this, the latest, Touristland. But more and more as the congestion and conflict of city life with its competition, business strain and the constant search for wealth, break down the spirit of mankind, more and

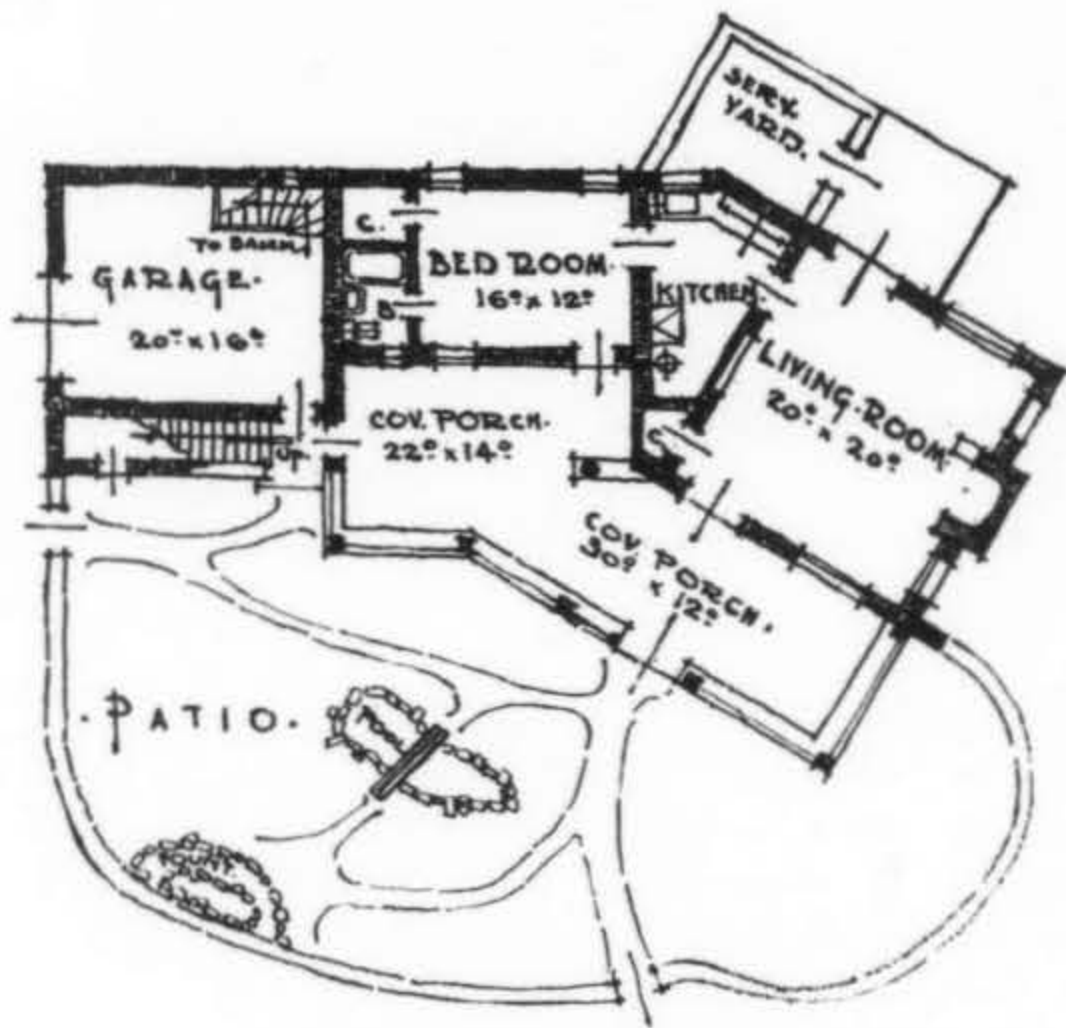
more as the world, and especially his wife, become acquainted with the calm and lure of desert spaces, these great stretches of sand and huge, barren piles of rocky mountains impossible of "improvement" or exploitation, become the refuge and often the permanent abode of those who can live where'er they will.

Sitting alone upon the level housetop, or on some craggy promontory of the enclosed ramada or estate, the lover of the desert looks out across the miles of unoccupied territory to dull, inert mud hills that make no remarks, chatter no lies, confess no foibles—remaining still as long as the tired human body looks upon them. And as the sun, having contributed libera-

Mankind may prosper and grow soft along our fertile rivers, commerce may thrive along the shore; but only in the rough climbing of the Rocky Mountains and on the sand-swept plains behind the high Sierra can the fight with Nature make man strong. Mountain torrents levelling the mountains; desert windstorm making mountains out of sand; and the slow rising of the earth's crust changing plateaux into mountains and oases into deserts; round after round, defying man's puny strength, stupendous power but challenges his spirit. Nature takes care of her new children as the race is educated, presenting new difficulties to each rising generation, keeping some portion of the globe rough-hewn for man to whet his soul upon.

The cactus gardens of Mrs. King C. Gillette are known the world over. Mrs. Gillette has collected many varieties of cacti, and her home and garden are a source of great interest to Palm Springs visitors.





A "Mexican Homestead" for Mr. and Mrs. Murphey is of whitewashed adobe, with natural adobe walls around the garden of rare desert cacti.



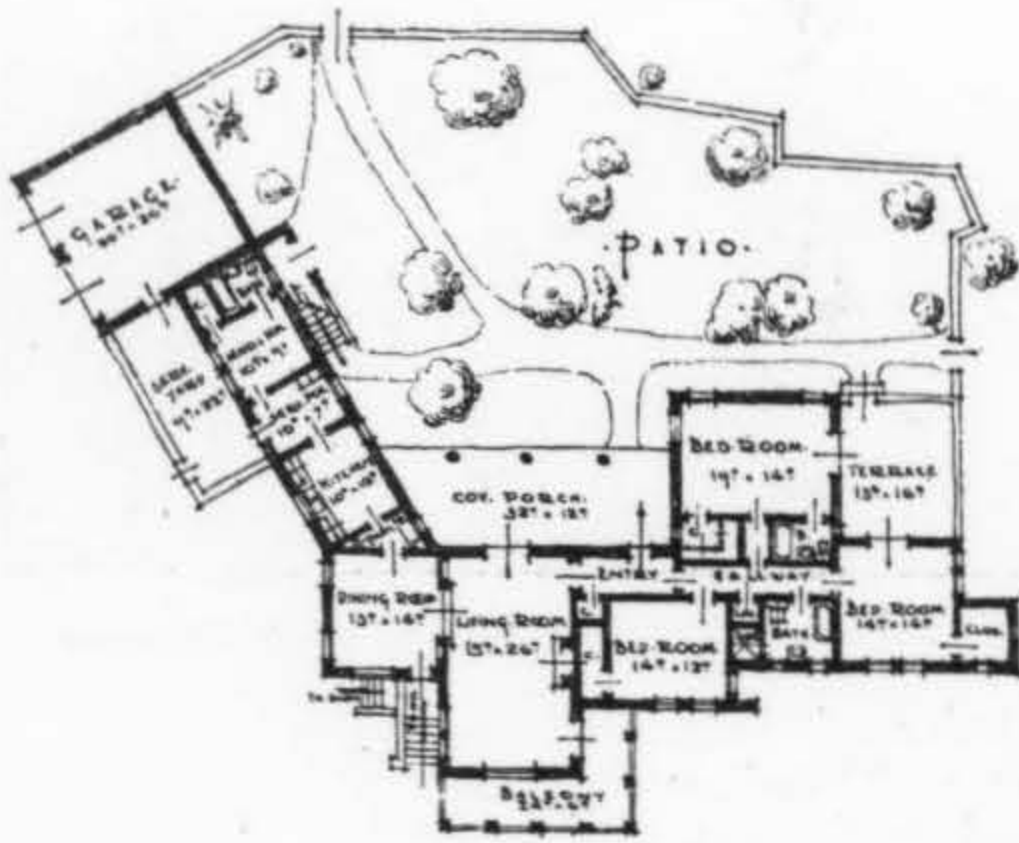
Photographs by Buehman

Living room and porch are in Mexican style, with fine old Indian and Mexican antiques—pottery, rugs, baskets, fixtures. Of particular interest are the blue and white Maya rugs, the Navajo blankets, the Indian olla or water cooler.



A number of unusual desert and foothill houses of Tucson, Arizona, have been built by the John W. Murphey Building Company, designed by Joseph T. Joesler, the company's architect, European Certified. More and more Eastern people are spending their winters in the West—buying homes which combine modern comforts with Western ranch life.

SOME NEW HOMES IN THE ARIZONA DESERT



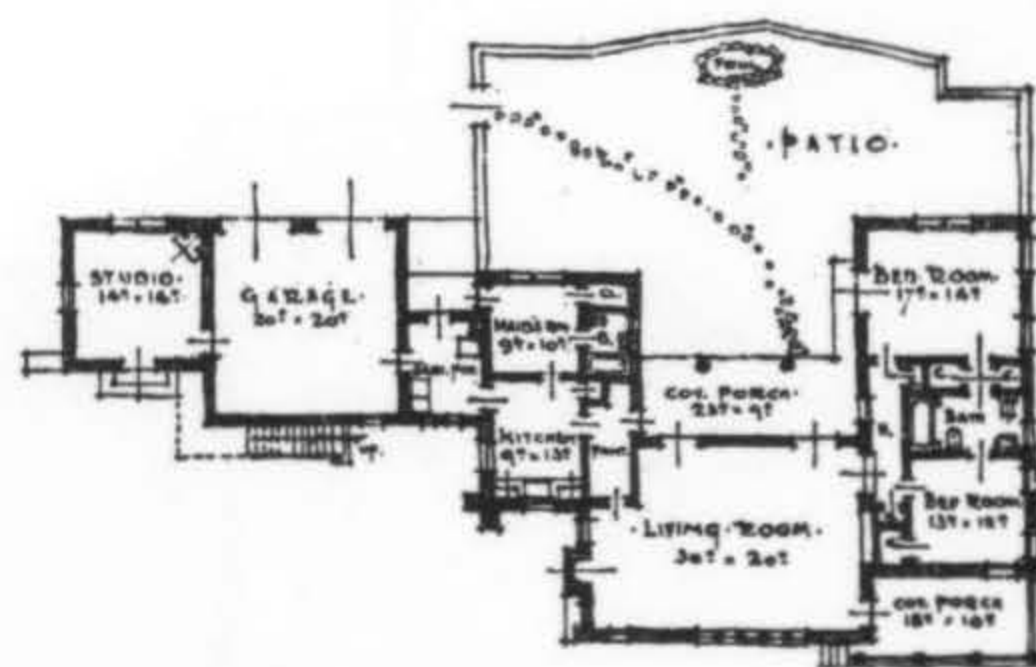
This inside view of the patio shows Mexican tile stairway and pottery from Guadalajara. The stairway leads to the roof garden from which can be seen to the south the Tucson and Santa Rita Mountain ranges as well as those south of the border in Mexico nearly one hundred miles away.

Another of the unique desert homes in Tucson, Arizona. This patio garden includes desert growth of Saguaro, Ocotillo, Greasewood, Mosquite, Noopal and other cacti as well as a beautiful green lawn, orange and lemon trees and lovely flowers. It looks north to an everchanging always entrancing view of the Santa Catalina Mountains.





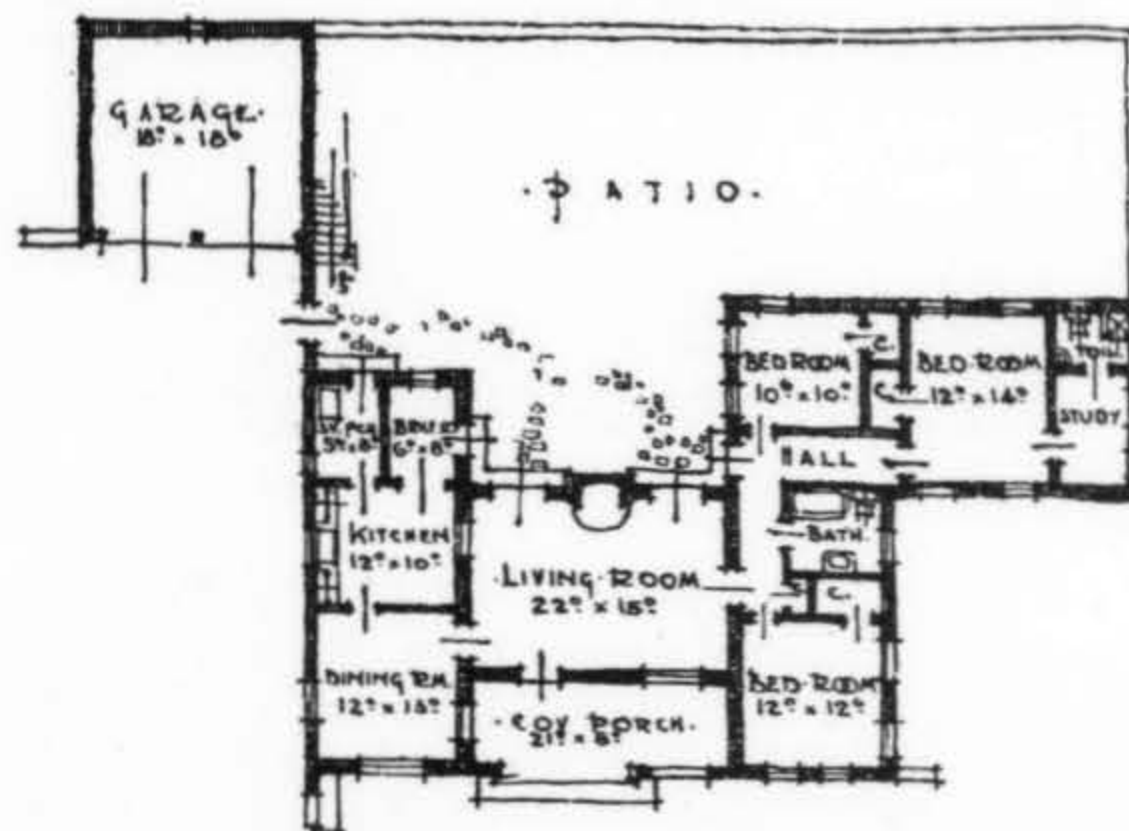
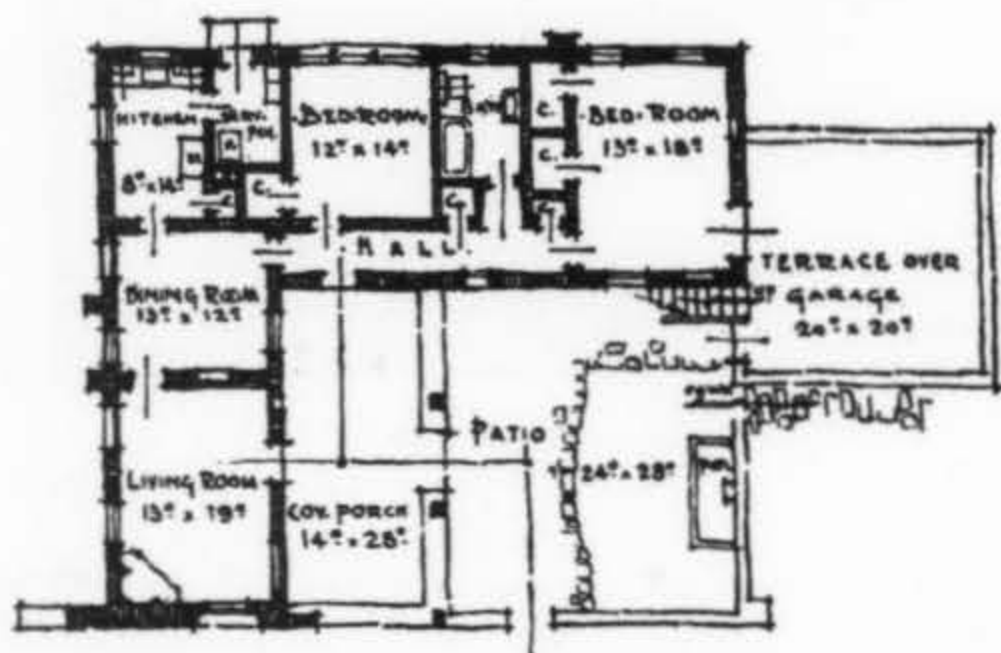
The northern view of the Donald S. Johnson home near Tucson, showing the adobe-walled patio, also a giant Saguaro. It might be interesting to note that these giant Saguaros are all over two hundred years old.



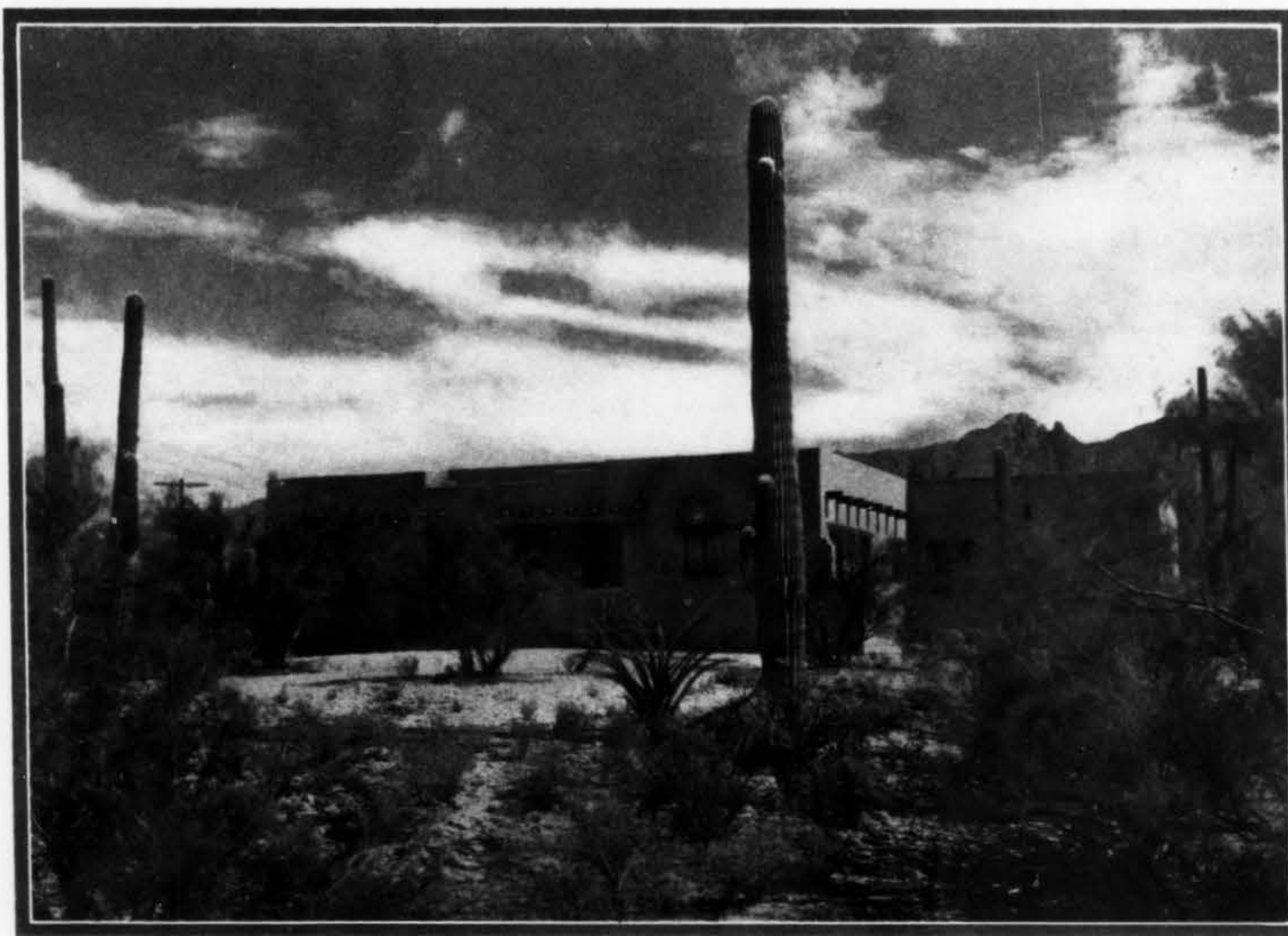
Showing the stairway leading to the roof garden of the home of Mr. and Mrs. Johnson, and the separate studio room. These roof gardens are used much in Arizona for sun-bathing.



This Mexican hilltop house near Tucson, Arizona, is beautifully situated both as to desert growth and wide views. Its thick walls are of unplastered burnt adobe of the type used in the building of the old Spanish Mission, suited to the climate of southern Arizona and the California desert. The roof garden above the garage is particularly attractive for sleeping out-of-doors and long afternoon siestas.



The little Indian home of Professor and Mrs. P. H. Ross blends perfectly into the desert landscape. With its dull brown plastered walls and old vigas it is difficult to see where desert ends and house begins. The owners are carefully keeping the desert landscape, having a planted garden only in the enclosed patio.

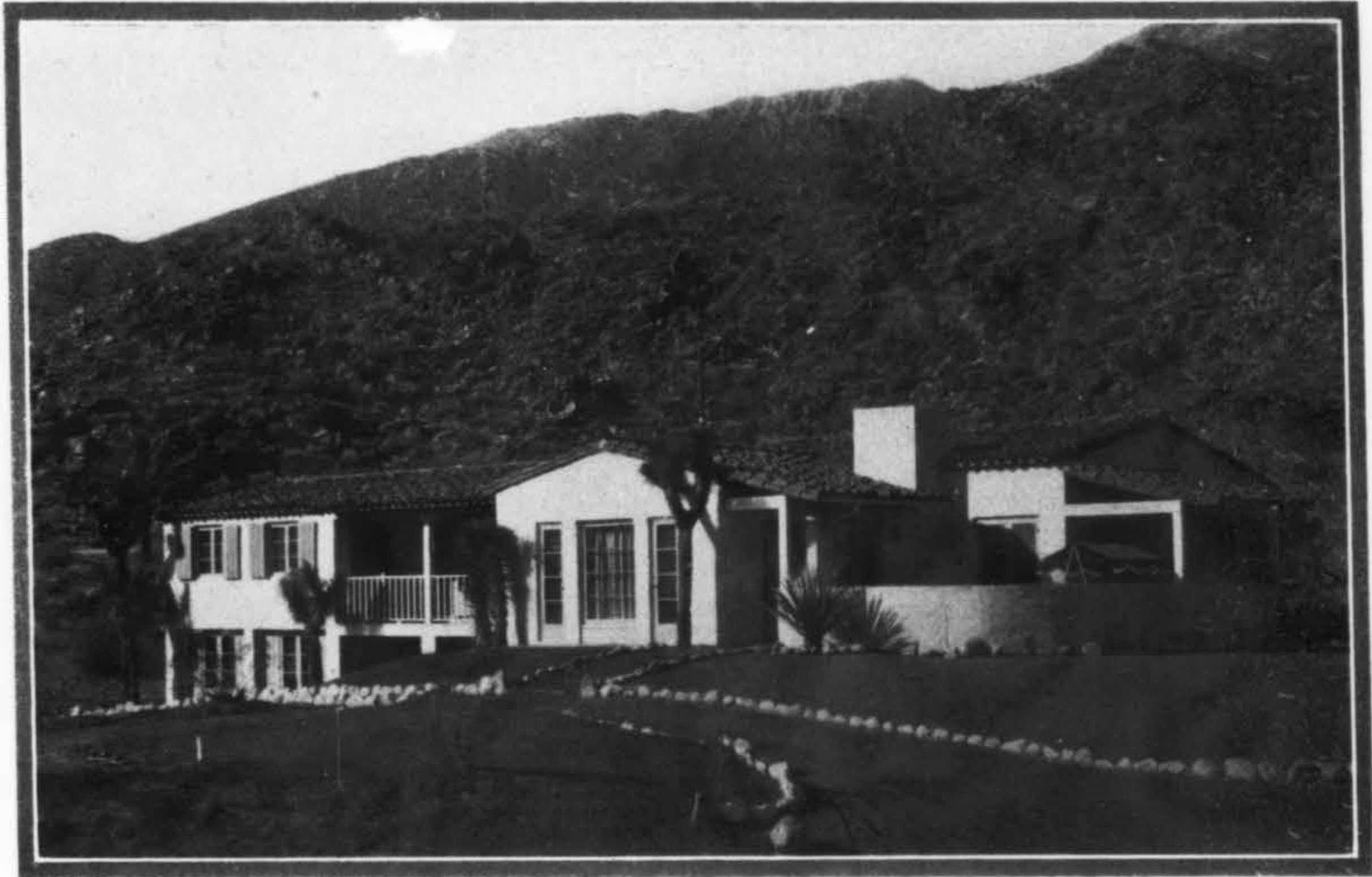




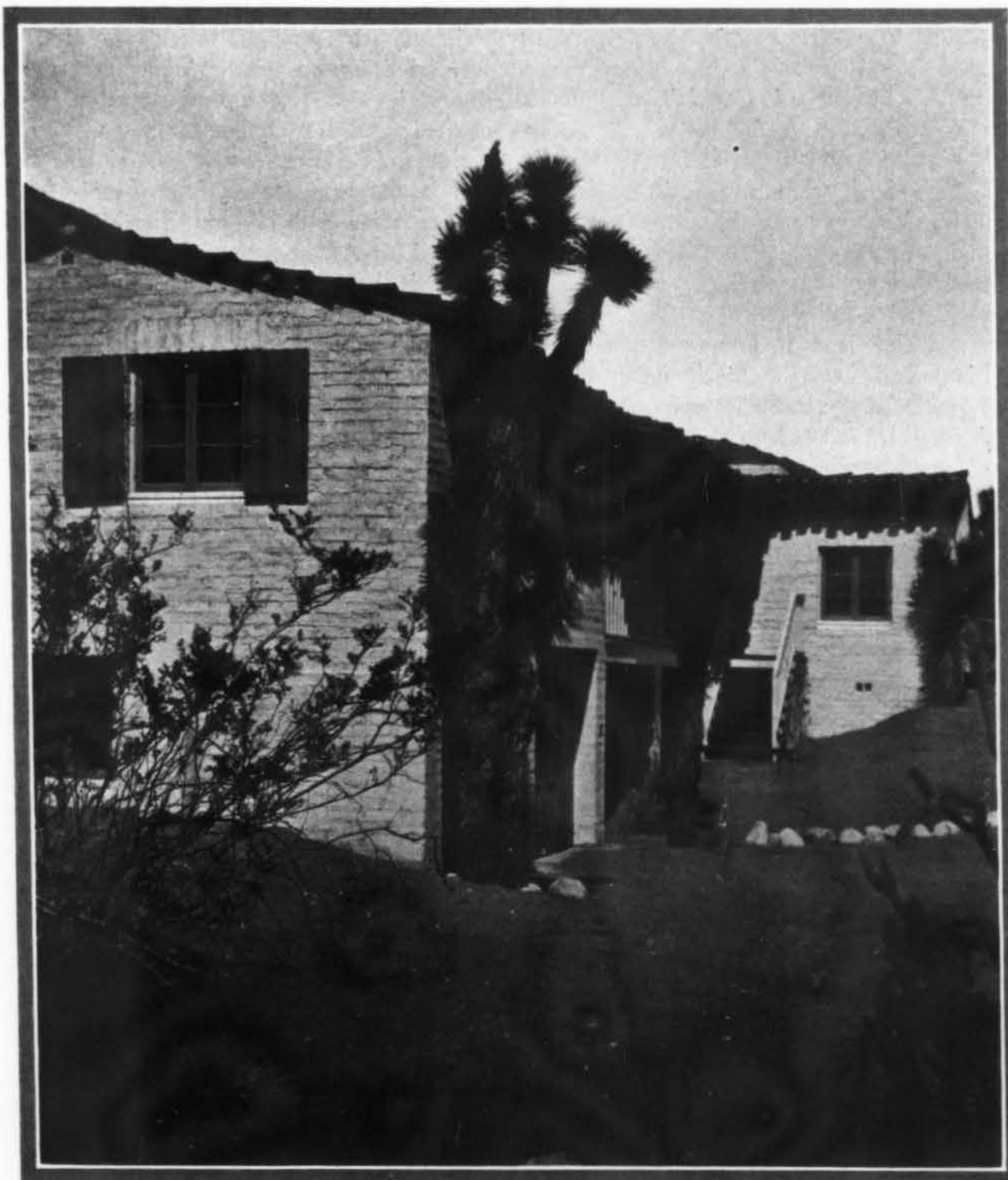
### A SUMMER HOME FOR THE WINTER

Residence of  
Mr. Le Roy L. Carver  
Palm Springs,  
California

H. Roy Kelley, A.I.A.  
Architect



Photograph by Mott Studios



The texture of the rough stoneware wall is well suited to the rugged surroundings. Abundance of air is assured for every part of the house; for the outside life, even a patio fireplace snuggles up against the main chimney. After the heat of the day, the night air may be crisp.



## THE RESTORATION OF AN OLD PALACE

*The One-Time Residence of Spanish Governors at San Antonio, Texas*

By HARVEY P. SMITH, A.I.A.

FOR nearly two hundred years, there has stood, in San Antonio, on the *Plaza de las Armas* a very crude, little, one-story, stone building. For the past forty or fifty years, it has been tenanted by poor Mexican families with their little shops in front and living quarters in the rear. At different times these miserable hovels have contained cobblers, second-hand clothiers, junk dealers, sign painters, barbers, and even a cheap bar room. This latter was known as "The Hole in the Wall." The entire building presented a very dilapidated appearance with its plaster fallen off in numerous places, signs painted all over the front wall, racks containing the wares for sale, and a leaky tin roof covering the mass—which was largely hidden by huge billboards.

This, you must bear in mind, is right in the very heart of the city—on the west side of the square or *Plaza*, where the city began away back in 1718. It's small wonder that, even the older residents of San Antonio did not recognize, in this hodgepodge of signs, stone walls, tin roof, and decaying 'dobe plaster, the remnants of an historic building—and yet this self-same pile of "debris" was once the rendezvous of Spanish nobles, the meeting place of military and civil leaders, the scene of many a brilliant ball in its *Sala de baile*, where dark-eyed Spanish beauties coquetted from behind their fans—because this was the royal residence of the Spanish Governors of the territory, comprising most of Texas and Coahuila—and is known as the Old Spanish Governors' Palace.

Destruction threatened this historic building—the possible sale of it to commercial interests, made immediate action imperative—so a group of patriotic ladies created enough public sentiment to have it included in a forth-coming bond election; and it was voted to buy the place. After the property was bought, the Mayor appointed an Advisory Board, which in turn selected the writer as architect to carry out the work of restoration. The problem presented was to restore as nearly as possible to its original state the complete building and patio in the rear, though there existed—at the time restoration work began—only the front wall and small portions of one or two walls directly behind. (All extraneous modern materials had previously been removed—those that did not



The Front Facade, before and after restoration. Note the fine old carved keystone.

belong to the original structure, such as wood floors, tin roof, and rafters, and brick additions in the rear). So that, when new work was actually begun, we had only the two or three original stone walls as a nucleus. There were no floors, ceiling, roof, doors, windows, or even the frames for these latter. And yet nothing was put back or walls restored, except where, and only when, original foundations were unearthed or authentic research data brought a reasonable conclusion that these items actually existed in the same manner in which they were replaced.

The archives of the State and University libraries, of the County, City, and Church, were all searched for even the slightest reference to the old Palace. Old families were interviewed and musty documents brought forth for careful scrutiny. The five old missions, and other historic buildings of the same period, in and around San Antonio, were studied—as well as books and plates of material relating to the same time. The writer even made trips to Santa Fe and across the border into Mexico in search of contemporaneous and relevant examples and information. Extensive excavations were carried on, right on the site, careful measurements were taken—just as an archaeologist might—in order to determine the full and exact extent of the original structure. All of this research work occupied nearly a year before even an attempt was made to start the final plans and specifications.

When work was finally started on the building itself, craftsmen and artisans were selected, who not only were experts, each in his craft, but who also possessed a sympathetic interest in this particular piece of



The great courtyard, to which faces the principal part of the house, is again ready for colorful events.



Left—the "Salon de Baile" where more stately steps were trod in the days of old.



restoration work so valuable to Texas.

One of the great problems of the construction was to find materials (and finishes on these materials) which would not only appear real and ancient to the average layman, but to the expert as well. How realistically this was accomplished, through the efforts of all those who contributed to the work, can only be determined by a test, which every visitor can make for himself;—try and locate where the old ends and the new begins! The City, and, in a few instances, the entire country was searched for just the right material to exemplify and simulate the originals in each part of the old building. The ceiling beams, or *Vigas*, for instance, were old and decaying telephone poles, which were brought from the local Public Service Company off of their scrap heap—the hand-hewn planks on top of these poles are old railroad ties, which were run through a power saw on the job, slicing off the four exterior faces. These weather-beaten faces were turned down on top of the poles. In ancient days, some two or three feet of dirt was piled on top of similar planks to form the roof.

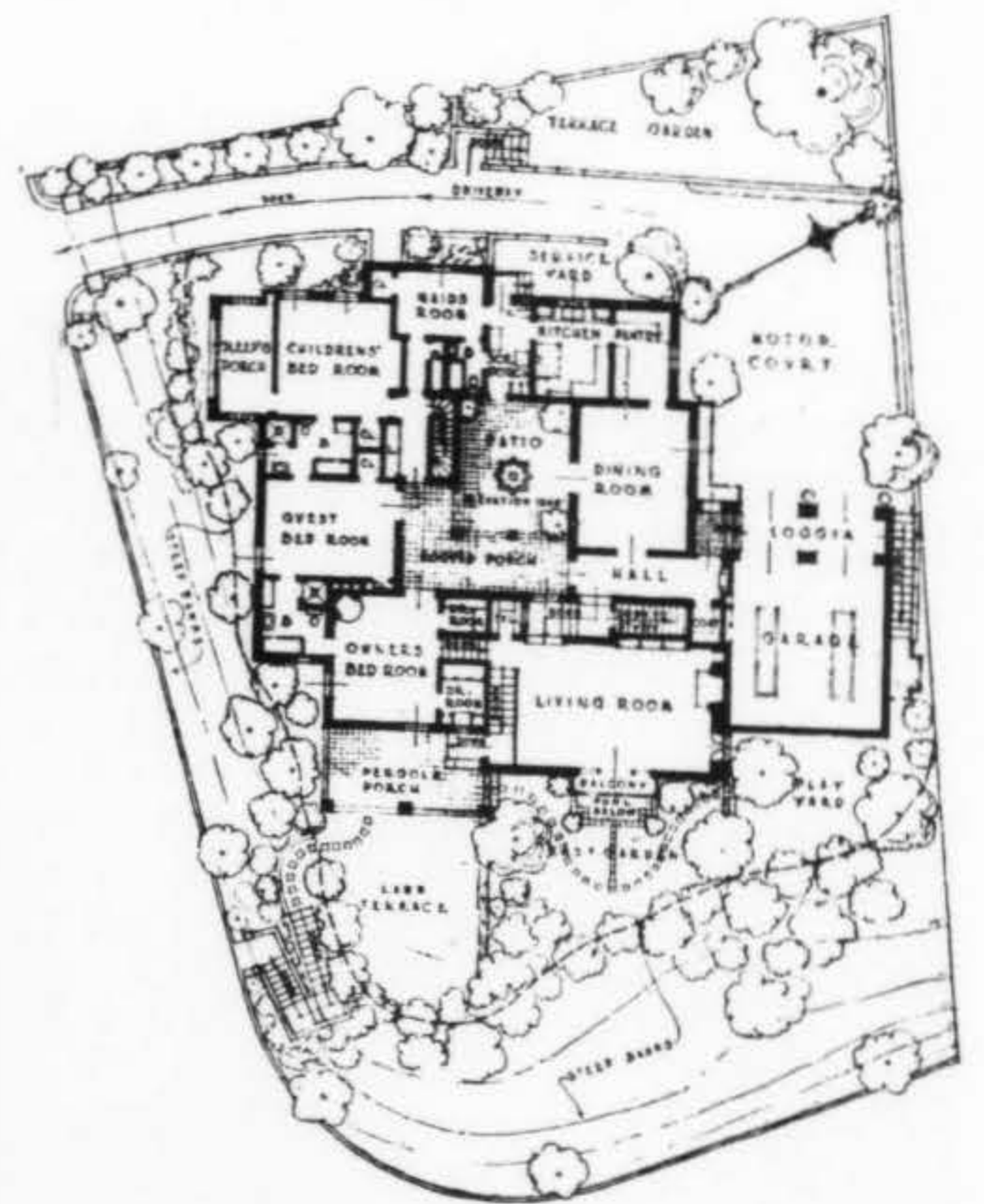
(Continued on Page 46)

It was a bold troubadour who sang a serenade at the main door and bell.

The family life is well protected from the main entrance and motor court.



THE RESIDENCE OF WILLIAM FIELD STAUNTON, JR., A. I. A.  
At Annandale Estates, Pasadena



Photographs by Miles Berné

In the home which Mr. Staunton has designed for himself, the most interesting feature is certainly the patio which forms the heart of the house. Brick-paved, bordered by trees and plants, it is ready for manifold uses.



Above—a corner of the ground floor study; right—another view of the patio, showing door for direct service of refreshments.

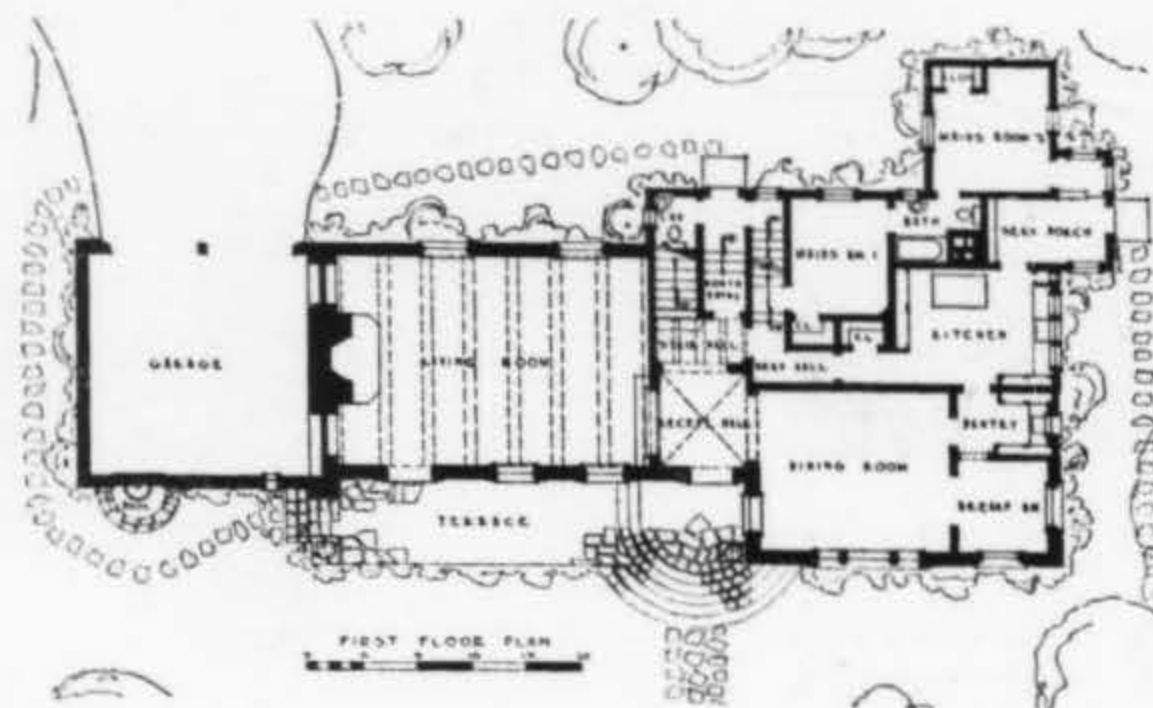
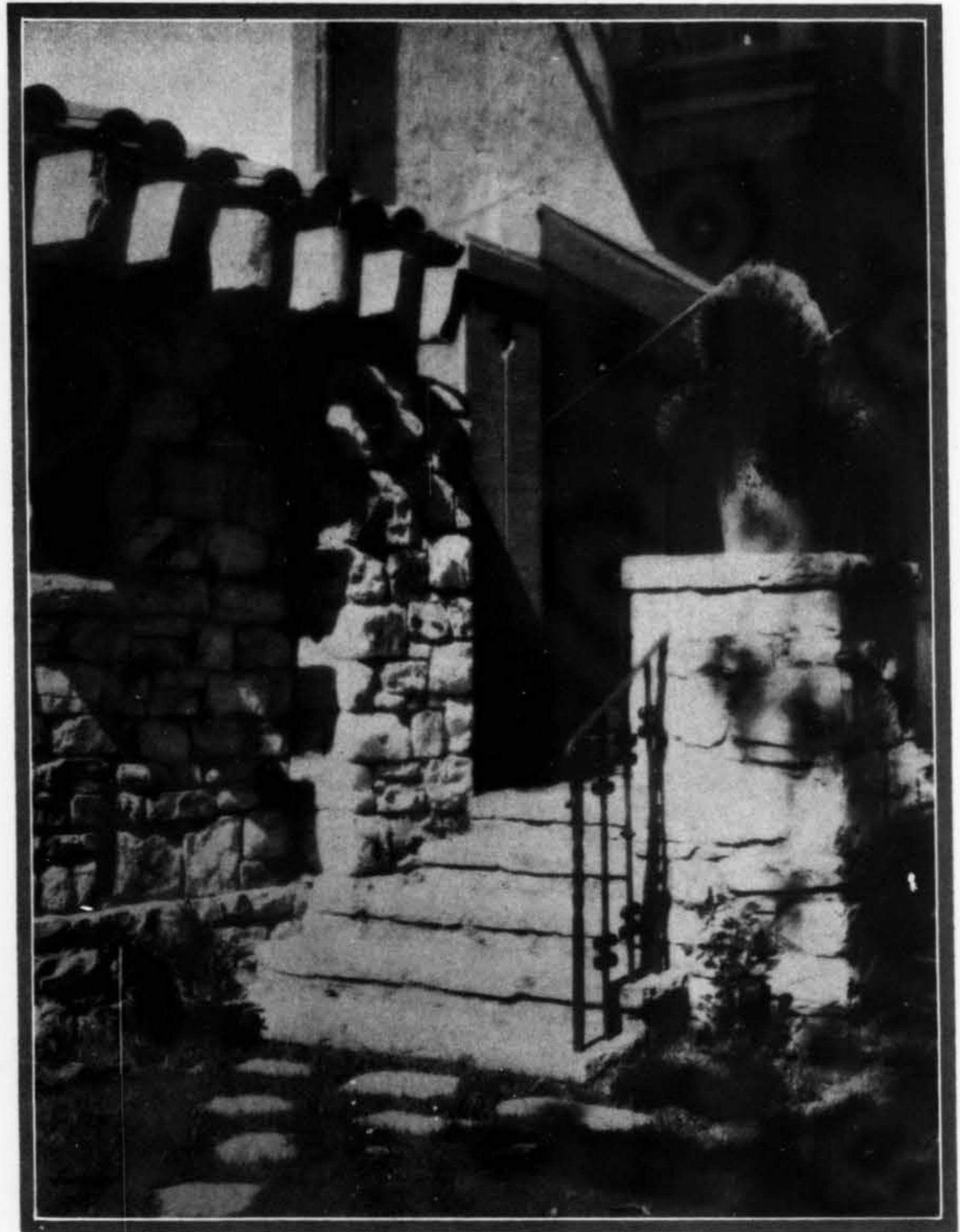


Above—a short flight of steps leads up from living room to patio level, seen through a "picture window." Left—the quaint corner fireplace in the owner's bedroom.



The Residence of  
Mr. and Mrs.  
Philip Foster Brown  
Albert J. Evers, A.I.A.  
Architect

An attractive version of the Spanish-California style, modified to suit the conditions of central California. It is situated in the lovely wooded hills of Marin County, near Ross. The stone garage wing is especially interesting.



Photograph by W. W. Swadley

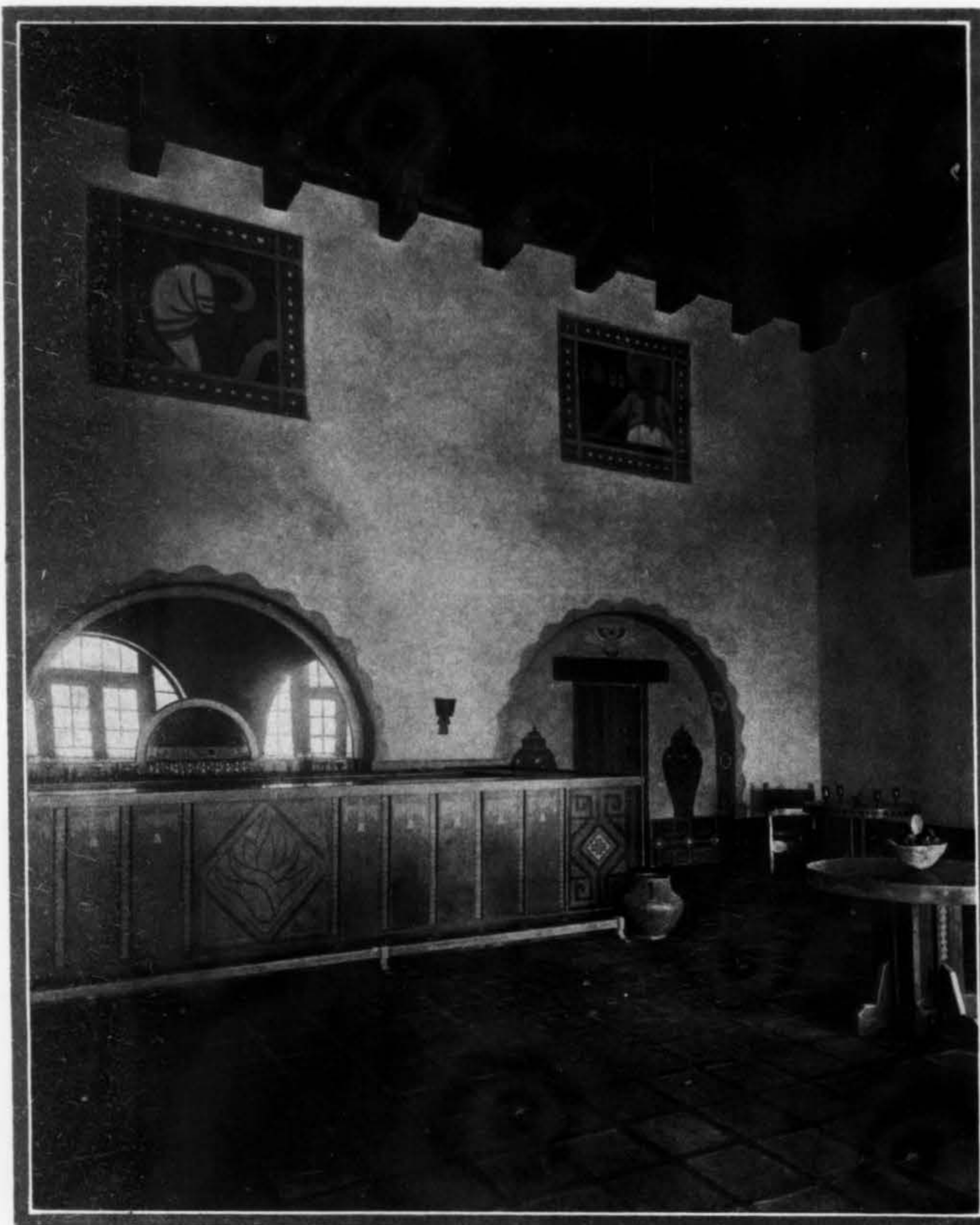
A HOUSE IN THE SHELTER OF MT. TAMALPAIS

Sixteen miles below the international border between Mexico and the United States, on a bluff facing the Pacific Ocean, stands—or rather, spreads—the Rosarita Beach Club. In plan and architectural treatment it resembles the ancestral Mexican hacienda, which was added to, generation after generation, achieving through the centuries a charming nonchalance of arrangement. Gilbert Stanley Underwood was the architect.



The entrance gateway shows the indigenous character of the construction — sun-dried adobe bricks, softened and mixed with straw and trod by the feet of the natives; clay tiles bearing the fingerprints of each shaper, baked in hand-made kilns. Daniel R. Hull was the landscape architect.

## A MEXICAN BEACH CLUB; THE ROSARITA



The Tap-room of the Rosarita Beach Club is redolent of Old Mexico. Its lofty ceiling is of rough timber, ornamented in strong, bold color patterns. Broad, low arches bring the main light, tempered from the tropical blaze by a wide arcade; beyond, the sea.



Murals that echo the native life of Mexico, done in a lively spirit and in vivid colors, enliven the walls of the Tap-room. Francisco Cornejo, the artist, was caught in the process of creating an animated market-place scene.

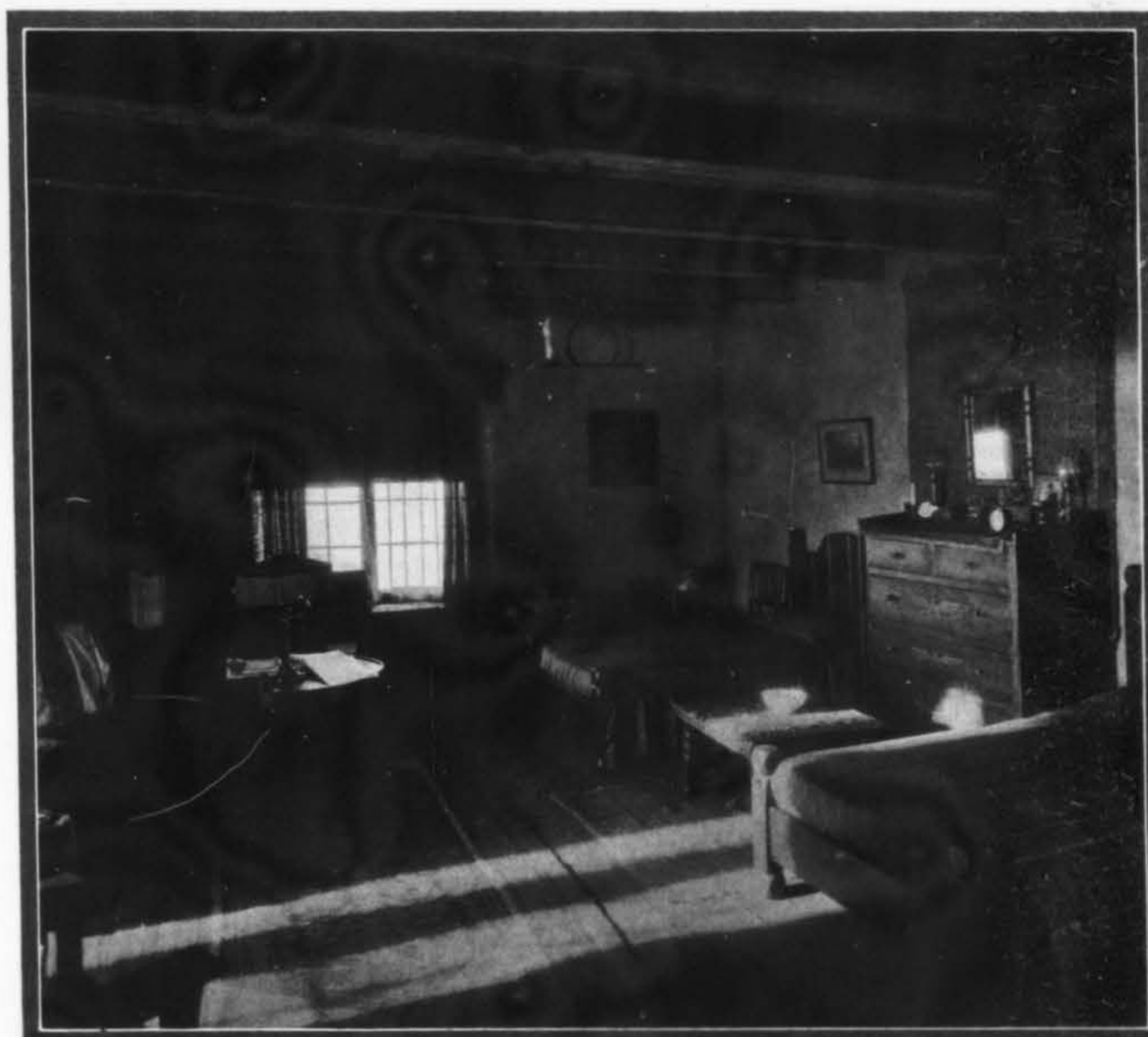


One can well imagine the pleasure of sitting in the Tap-room Arcade of the Rosarita, "lookin' lazy at the sea." Below, an unusual and interesting room, known as the Mayan Hall, is decorated with reproductions of the art and tradition of that early and wonderful civilization. Gilbert Stanley Underwood, architect.



The photographs reproduced herewith are by Fred R. Dapprich whose fine work we have often been privileged to publish. The photographs of the residence of Mr. P. L. Pettigrew shown in the October issue were also by Mr. Dapprich.

The sleeping rooms enclose a patio separate from the main mass of the clubhouse, sheltered by a roofed arcade; accessible to the wide sandy beach which borders the ocean for many miles. They are colorful, comfortable.



# THE TABLETS OF THE "SAN KUO CHIH"

## *A Brief Explanation of Their Meaning and Literary Significance*

(Editor's Note: The marble tablets which are here described are considered by many connoisseurs to be the most glorious examples of Chinese sculptured art that have been brought to this country. Weathered to a lovely pale ivory brown, they stand about five feet high, are carved in high relief, with amazing detail and expressiveness. They have been presented to the University of California by Mr. Albert M. Bender, in memory of his friends Abraham and Max L. Rosenberg, two men who "deserve to be remembered as ideal citizens. . . . Leaders of a large industry . . . their interests extended to a wide variety of other activities; support to many charities . . . a discriminating love of art and literature that found expression in assistance freely and unobtrusively rendered to workers in these fields . . . encouragement of cultural and scientific activities that sprang from an understanding of the problems faced and an appreciation of the larger benefits to be derived. . . . Their names should be placed high among the citizens of California who have rendered outstanding service to their commonwealth, to science, art, and to their fellow men.")

"Empires wax and wane; states cleave asunder and coalesce."

Thus opens the "San Kuo Chih," the greatest historical novel of China. Written at the time of Marco Polo's sojourn in the Middle Kingdom, this nearest approach to the epic ever produced by the Chinese is better known to scholar and coolie, official and peasant, than any other writing in all Chinese history, not even excepting the Confucian classic. Its legends are learned at the mother's knee in every Chinese home; its tales are told around the caravan campfires on the bleak plains of Mongolia; its genealogies are recited at fairs and gatherings in the far corners of the eighteen provinces. Hardly a theatrical performance is given in any city of the Empire which does not portray at least one scene from the endless canvas unrolled in the "Tale of the Three Kingdoms." In it



A BATTLE SCENE

General K'ung Ming protects the Empress of Wei and assists her flight.

we have a gorgeous, kaleidoscopic panorama of Chinese life, manners and customs. It is teeming with chivalrous exploits, battles, sudden death, plots, ambushes and hair-breadth escapes. Throughout its two thousand pages, interest never flags.

And so, when some unknown mandarin of Ch'ien Lung's younger days wished to make a gift to the Wan Shou Ssu (The Temple of Ten Thousand Ages) at Tatungfu, in far Shansi Province, it was but natural for him to turn to this treasury of song and story, this Arabian Nights of the Chinese, for his inspiration.

In imperishable marble some unnamed but brilliant sculptor, master of his art, caught and crystallized his dream. On the five tablets, which have been mellowed and toned by the suns and snows of two centuries, he graven in high relief some of the best-known tales of the "San Kuo Chih," the immortal stories of the wise K'ung Ming, red-bearded Kuan Kung, the crafty Ts'ao Ts'ao, and the other heroes and villains of the saga.

And there to the temple courtyard, overshadowed with ancient trees, flocked young and old, soldier and civilian, priest and scholar, to sit in the sunshine and marvel at the work, and to hear over again the never-dying tale of the wars of Wu and Wei and Shu.

But time passed. The foreigner came, and the rebellion, war, and then the Revolution. The revenues of the Temple dwindled, worshippers were fewer and fewer, and the priests were poor. Finally the need became so great that they were forced to part with their treasures. So these tablets were wrested from their age-old, peaceful setting, and after devious and obscure wanderings, have found their way to our western shores.

Even bereft of sunny court and whispering trees, far from chanting priests and softly-booming temple bells, they still tell their story.

Age cannot tarnish their glory, nor can distance sever them from the mighty tradition that gave them birth. The song they sing is that eternal rhythm which is art, and that song rings out in no more uncertain accents in sunny California than in far Cathay.

The tablets below represent in story:

Left, the Emperor of Shu seeks by strategem to have his sister, the Empress of Wei, deliver her son and heir into his hands. K'ung Ming takes matters into his hands, seizes the child from the Empress' arms and sails away with him in his own war-junk.

Right, the red-bearded Kuan Kung was captured and beheaded by the Emperor of Wu. Pu Ching, a famous monk, had a dream in which the spirit of Kuan Kung appeared to him to prophesy.

K'ung Ming, leader of the forces of Wei, had sent his troops into the field, leaving the capital without defenders. Suddenly Ssu Ma I, general of Wu, appeared with his army to lay siege to the city. He was defeated by the craft of the Emperor of Wei, following the advice of K'ung Ming.

As Ssu Ma I rode up to the city gate, he found it open, with but two men on guard. The Emperor was sitting over the gate, with two of his musicians, peacefully playing. Ssu Ma I, feeling that the Emperor would never be there unless his city were full of soldiers, and fearing an ambush, hastily retreated, and the city was saved.



Photographs by Gabriel Moulin

Above—Left, one of the numberless battle scenes of the San Kuo Chih, depicting Kuan Kung, famous for his long red beard.

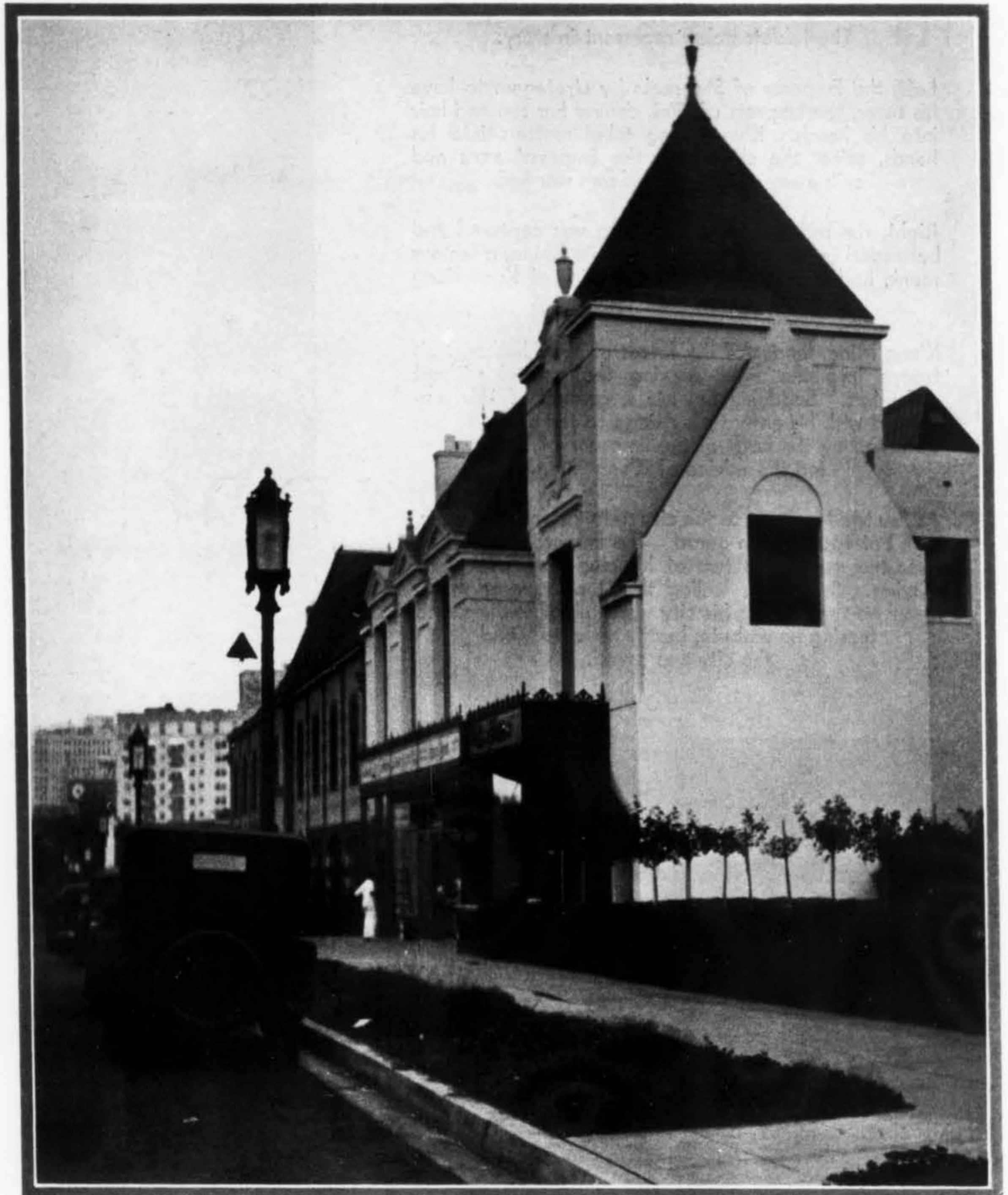
Right, Tung Tso, noted for his cruelty, is condemned to death by a secret meeting of the generals of Shu, and Ts'ao Ts'ao is selected to carry out the sentence.

He enters the bedroom of Tung Tso, but as he raised his sword to strike, Tung Tso suddenly awakes and sees the movement in the mirror hanging over his bed. Whereupon Ts'ao Ts'ao drops on his knees and offers the sword as a gift to Tung Tso, saying that he had found a sharp weapon worthy of the general's prowess.

The ministers of Shu, needing the support of Pu Lu, enlist the services of the beautiful Tiao Chan to win him over to their cause.

## FRANCE INVADES LOS ANGELES

On Wilshire Boulevard, the new shopping district, the new smaller shop buildings show an increasing French tendency. One of the latest and smartest is that built for the J. Ross Clark Estate by Morgan, Walls & Clements, A.I.A., architects. This "Maison Intime" is "Le Dernier Cri."





A large part of the Clark building is occupied by the Stendahl Galleries. This well known art center is admirably equipped in its new quarters with a number of galleries, extremely well lighted (the skylights are of the saw-tooth kind, with northern exposure) and with walls of warm tan, making an excellent background; a large patio court is used for sculpture display and outdoor gatherings; there is even the most modern equipment for making the delicious candy that is Mr. Stendahl's hobby and by-product.

The new Stendahl Galleries opened auspiciously last month with the first western one-man exhibition by Dean Cornwell, world-famous artist who is executing the \$50,000 murals for the rotunda of the Los Angeles Public Library. These views of the main galleries show some of his "Man of Galilee" and "Captain Blood" series of paintings. The sculptures in the foreground—"Madonna des Fleurs" and "Salome"—are the work of the gifted and imaginative Hungarian artist, Karoly Fulop.





"Food For Gossip"  
(Saguaros)

"Birds of a Feather"  
(Yuccas)

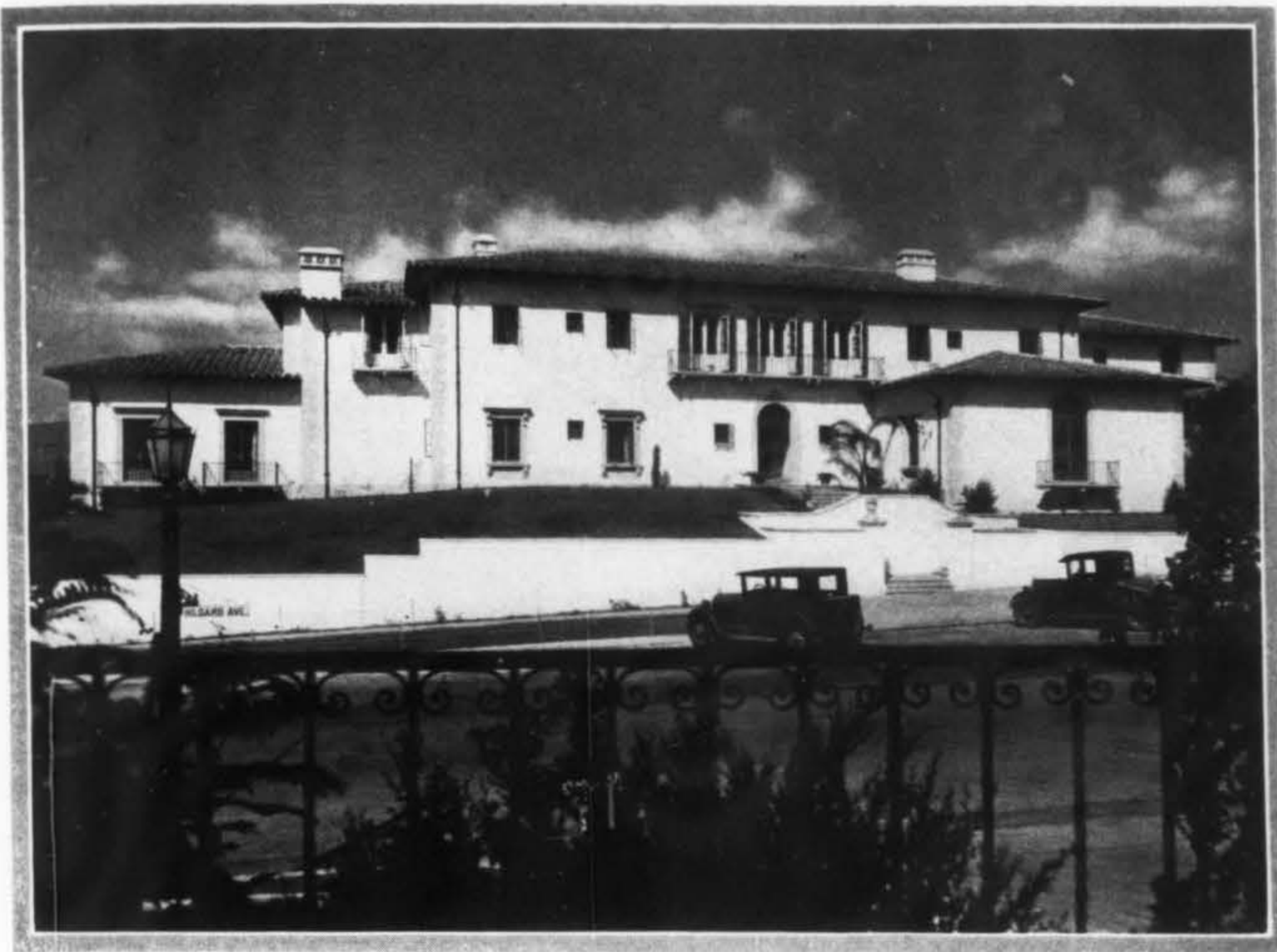
Mr. Hurlstone Fairchild is a mining engineer who has been engaged for the past sixteen years in operations through Arizona and Utah. An amateur in art, much of his spare time has been devoted to recording his impressions of the desert on canvas and paper; some of his serious paintings have been exhibited; a delicious humour enlivens these studies with pen and brush.



"The Barrel Ogre"  
(Barrel Cactus)



AT NIGHT THE DESERT COMES TO LIFE



Myra Hershey Hall, the new girl's dormitory for the University of California at Los Angeles, was designed by Douglas McLellan, architect, in the calm and gracious spirit of an Italian country villa. Excellently proportioned in mass, its various wings break the lines pleasantly, and follow the contours enough to fit the building well to its site. The donor added to the building fund a sum of \$100,000.00 to be used for a permanent loan endowment.

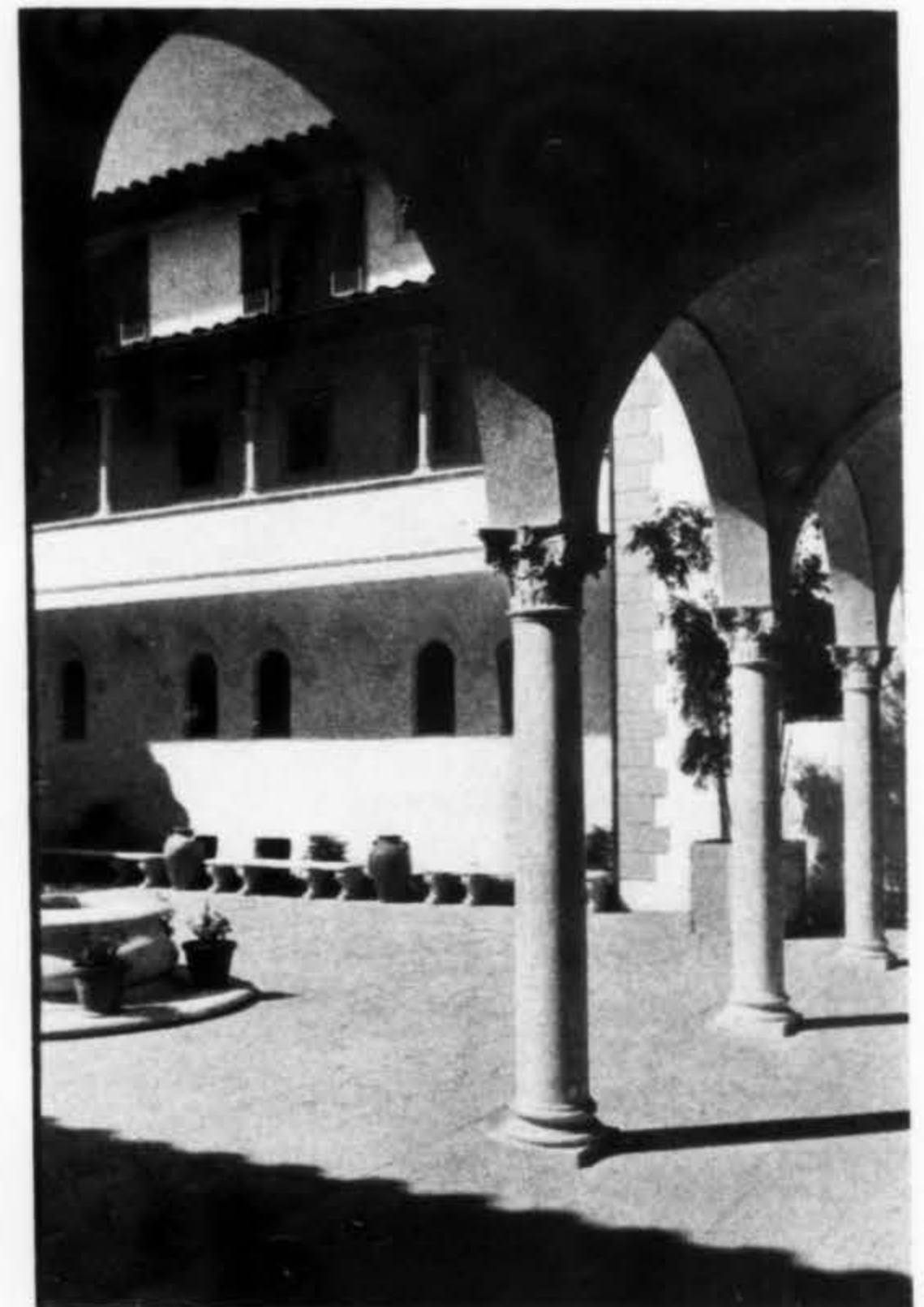
On the south side is an open garden court, with loggias and an outside stairway; to be shielded by a high hedge, grouped trees.



H O M E L I F E F O R T H E C O L L E G E G I R L



In the center of Myra Hershey Hall at University of California at Los Angeles, is a great, enclosed, paved court, a true "patio" which is intended to be a center for the family life of the dormitory; completely sheltered, but accessible, airy, spacious. Douglas McLellan, A.I.A., architect.



At one corner of the inner court is a stair tower; formal symmetry was avoided, while great restraint was shown in the use of ornament. This court should grow old gracefully.





From a door in the corridor (shown at the right) a fascinating glimpse of the court is seen, under the corbelled balcony. Below, the cool and spacious lounge, with inviting easy chairs, creamy stucco walls, a gray-green ceiling with silvery glaze. George Hunt, interior decorator.





Joshua Trees,  
Mojave Desert

# THE TREASURE TREES OF CALIFORNIA

*Chapter VI, Trees of  
The Desert Regions*

By CHARLES GIBBS ADAMS  
Landscape Architect

TREES in the limitless wastes of the desert! Beautiful trees, story-book trees, fantastic trees, grim trees, trees such as no other region of the earth can display.

However well one may know the fascinating, colorful mountain-girded deserts, still he never once comes upon a sylvan oasis among the sands without a new thrill of surprise, and almost of unbelief.

How do towering Palms of tropic aspect, and trees with the foliage of Ferns endure the heat of desert summers, and the thirst? How do they so bravely manage to bring forth flowers of rare delicacy, and grateful fruits for man and beast?

How did the silver Junipers ever find their way into Morongo Valley on the vast Colorado Desert, or the mesa of Hesperia on the Mojave; and bear enough of innocent looking pretty blue berries to distill all the wicked gin that was ever made?

How did Nature learn to put protecting thorns and claws on practically every tree of the deserts?

Why did the Washingtonia Fan Palms, that have now taken so kindly to cultivation in the gardens of every semi-tropic country, never of their own accord travel further than a stretch of thirty miles in the Chocolate Mountains?

Why does the wood of the Joshua tree, so pithy in life, petrify in just a few years, when lain on the sands, with no apparent chemicals to work upon it?

When man masters the deserts with cultivation, why are the Grape Fruits sweeter and more flavorful than in more friendly regions, and the Dates far superior to the best in the lands of their own birth?

All these mysteries are but part of the fascination that calls men irresistibly to the deserts in the balmy rare days of Fall and Winter.

Strangest of growths are the Joshua Trees or "Praying Trees," or Tree Yuc-

cas of the Desert, botanically *Cleistoyucca Arboescens*. The most singular fact about them is that they are not trees at all, but grim, grotesque, gigantic lilies, twenty or thirty feet tall. Early in Spring their gaunt arms, clothed in yellow-green, dry, barbed Yucca daggers that look as though they had not a drop of sap within them, suddenly and inconsistently push forth gigantic, succulent asparagus shoots from their tips; and these in a few weeks become bouquets of snow-white and old-ivory flowers like Lilies of the Valley magnified two-thousand times.

The Joshuas spend not all their time at prayer; they have done much for the good of man. From their seeds the Indians make food and drink and medicine; from their fibre white men manufacture paper, and the slightest surgical splints known, and tree protectors that save the young orchards of many states from depredations of squirrels and rabbits. Best of all is the shade they afford to desert wayfarers in regions with no other shelter.

Of all endemic growths, none is more interesting than the giant Fan Palms of the Colorado Desert (*Washingtonia Filifera*). Since the Mission Fathers discovered them on their first heroic pilgrimage from Mexico to California, more than a century and a half ago, they have

spread, in cultivation, to every temperate region of the world where men plant trees. Still they are found native nowhere else on earth than a stretch of thirty desert miles near the Southern Border of California. The Palm groves amid the boulders and the incongruously jumbled cactus thickets and crystal waters of Palm Cañon are a sight worth days of travel.

The blossoming tree that, in addition to the beauty of shaggy trunk and lacy foliage and acacia-like bloom of yellow, shows more generosity to man and beast than any other denizen of the desert is the Mesquite or Algaroba (*Prosopis*). Its wood is match-



Native Palms in  
Palm Cañon

"Smoke Tree" (*Dalea Pubescens*)  
and *Washingtonias*, Colorado  
Desert. (Mount San Gorgonio  
in distance)

less fuel; its roots excel at holding desert sand and converting it into soil; its beans are nourishment for man and animal.

The Desert Willow, (*Chilopsis*) which is not a willow at all but a rugged brother to the Trumpet-flower vines, gladdens the wastes with its dainty lavender *Bignonia* blossoms.

The *Parkinsonias* or Butterfly Trees, or Palos Verdes (meaning green trees, from the pea-green, satiny bark of their trunks and limbs) become in the Spring such clouds of golden flowers, red tipped, as to look from a distance like bonfires on the desert.

The Palos Verdes are rivalled in beauty only by the Smoke Trees (*Dalea Pubescens*) of the Desert. Wonderful groves of them are to be seen beside the roads near Palm Springs, Cathedral City, Smoke Tree Ranch and Twenty-nine Palms, on the Colorado Desert, and lesser groups at intervals along the Arrowhead Highway on the Mojave Desert. Their branches, hanging in fountain-like sprays, are of exquisite silver gray, leafless, and, in early summer are clouds of indigo blue papilionaceous bloom. Often whole colonies of birds' nests nestle in their branches, for the protection of their barbed tips.

The Ocatillo, (*Fouquieria Splendens*) or Candlewood, or Fire Tree of the deserts is neither quite a tree nor yet a cactus; though desert denizens call it both, and though its clustered trunks rise to a height of twenty



feet or more, and are encrusted in thorns to outrival those of the most wicked Cacti. To wander between the pied boulders of the Painted Cañon and emerge upon a goblin forest of Candlewoods when they are tipped with the flame of their spring-time blossom tassels, is to gain one of those few pictures of the mind whose beauty will endure through life. What the Ocatillo teaches in Nature's economy! Through all the rainless months the deserts know, its barbed trunks stand leafless; but a few days after the first rain falls it decks itself, like a legerdemain artist, with foliage which does its whole year's business in a few moist weeks and disappears again. The Ocatillo is a friend to man in more than mere gladness to the eye. The Indian protects his hut and the Mexican his ranchito with living fences of it, by merely thrusting out canes into the sands to root there. From the day of planting the enclosure, cattle cannot escape from within nor marauders break through.

Man has learned from all these wildlings that he has but to water the desert soil that appears so sterile, to discover plant food there that will make al-

most any tree grow with unbelievable speed.

The gems of Palm Springs are the trees—real trees—of Oleanders that are clouds of pink or rose or white blossoms, not only in summer but in winter as well. Also the orchards of Grape Fruit that contain an unequalled percentage of sugar; and, best of all, the ancient Black Figs on the Indian Reservation, that grew from cuttings from the original trees at San Gabriel Mission (now long gone), whose parents had been brought from Spain to Sinaloa, Mexico. In 1786 the padres of Mission San Gabriel sent out, on foot, across the unexplored deserts and mountains, an expedition, under one, brave Cornenio Agina, to bring back (and finally propagate for all the Missions) seeds and cuttings of vines, fruit trees, shade trees and vegetables. To this very day, offspring of Palms, Figs, Olives, Pears, Oranges, and Grapes, so courageously brought in, are in profitable cultivation in California. The Black Figs of Palm Springs are exceeded in size only by the famous one in the oasis of Tecopa, across the desert toward Death Valley; a luscious Brown Fig with ten gigantic trunks.

Torrid Yuma, on the banks of the Colorado River, rejoices in the shade of her Pecan orchards, and lives upon the profits thereof. Nowhere do they grow more handsomely than in the heart of the desert, with their feet in the water and their heads in the sun.

Victorville, in the heart of the Mojave, dozes beneath a canopy of friendly old Cottonwoods that cool the air and rest the eyes from desert glare. How the desert prospector rejoices to sight Cottonwoods on the horizon, for to him they are "Ole Water Hole Trees," and a sure sign of re-

(Continued on Page 47)



Ocatillo or "Fire Tree" (*Fouquieria Splendens*) Colorado Desert; twenty-five feet high.

## BOOK REVIEWS

**SCENERY.** By Harold Helvenston. (Stanford University Press.)

Little theaters, high school and university departments of drama, as well as all clubs with dramatic leanings, will here find invaluable material. Written by the head of the dramatic department of a University, printed by the University Press, the book offers clear and concise suggestions and directions in the development of stage settings. Considered in itself, the volume is a charming piece of book making and delights the reader with its large clear type on calendered paper, wide margins and many half tone illustrations.

The book is dedicated to Professor George Pierce Baker of Yale University, with whom Mr. Helvenston studied, and Kenneth Macgowan has written the introduction, in which he says "we have a first rate designer, writing a practical manual, a combination of theory and practice".

Mr. Helvenston is particularly punctilious in his recognition of the small budgets usually available to community groups and dwells much on economy, without detriment to beauty, proving the latter may be achieved coupled with simplicity. He believes thoroughly in light as a decoration and offers innumerable illustrations to show the value of a shaft of light, as well as flood lighting. He also makes suggestions as to paints, brushes, mediums and mixers, the kind and nature of cloth available, and such practical matters for the benefit of students. As an exponent of fact against fancy Mr. Helvenston urges a wash sketch, with detailed drawings and, where possible, a working model of the scene before actual work is begun on the set.

The author believes the stage decoration should be completely subordinate to the interpretation of the business of the scene, and that harmony must exist between all elements that go to make up a stage production. Under his supervision no scenery is allowed to overwhelm the play but, in every sense, aids it. He holds no brief for the extreme realistic treatment, nor does he advocate symbolism but he shows the function of a designer is to assist in the interpretation of the play through the scenery, the costumes and the lighting.

While Mr. Helvenston claims he does not offer aid to the professional, a perusal of the pages proves that all artist designers may glean benefit from a true teacher. He frequently uses the work of well known scene designers as examples, quotes from them and discusses their theories, when this may aid in exemplification. The book is written so simply, in so straightforward a manner, that it makes entertaining reading for those who are interested in design of any character.

ELLEN LEECH.

### A MODERN PROPHET

**MODERN ARCHITECTURE.** Being the Kahn Lectures for 1930. By Frank Lloyd Wright. Princeton University Press. \$4.00.

The busy practicing architect (who, as a working abstraction, is no less useful than such consecrated fictions as the economic man, the ultimate consumer, etc., and inherently no more improbable) will be eager to know at the outset if this book merits his much-harrassed four dollars. I hasten therefore to assure him in the negative. Its mere handful of illustrations, perversely and it would seem deliberately uncommunicative as to detail, presents not a single motif usable in any black-and-silver "shoppe" that may be on the boards; while the discussion is largely concerned with matters whose connection with architecture he will have difficulty in recognizing. On the other hand, to those who think about architecture Mr. Wright can not but prove at once stimulating and disturbing.

More clearly, perhaps, than any contemporary commentator does Mr. Wright see the causes which reduce by far the greater part of our architecture, for all its sophisticated accomplishment, to elaborate futility. In fact, to say that he sees these things is grossly to understate what is to him a



This is the first of a series of imaginative designs from the pen of Keye Luke, young Chinese-American artist now residing in Hollywood. They are based on the familiar story of Marco Polo, and their creator has embroidered freely on the romantic tale of the celebrated Venetian traveller. In this reproduction, youthful Marco is seen chatting in a wine-shop with a Chinese sea captain whose ship has stopped at Venice. His companion's glowing accounts of his native Cathay only serve to sharpen Marco's desire to journey thence, a desire already given impetus by the exploits of the elder Polos. In following numbers of this magazine, other drawings by Mr. Luke will treat of many other things in connection with Marco Polo's glamorous visit to China and the court of the Khans.

very personal problem; he feels them with a poignancy akin to physical pain. For Mr. Wright is a prophet of the legitimate line, in an age which (like all ages that need it) scorns prophecy. Architecture presents itself to him not in terms of livelihood, but of life.

His first concern, therefore, is not with decoration, or even with composition in the broader plastic sense, but with buildings as ministers to a well-conceived human life. And since much of the life to which our buildings minister is shockingly ill-conceived, they stand tainted at the source. Architecture is above all a social function. Until we have thought through to acceptable ways of living, aesthetic ingenuity is fruitless if not pernicious. It is this aspect of the book which will particularly baffle the above-mentioned B.P.A., who feels his duty to society discharged when he has exhibited indignation in refusing to furnish free sketches and to cut his fee below six per cent.

Coming down to architectural composition in the aesthetic sense, Mr. Wright is intensely contemptuous of our costume-ball architectural masquerading. The architect's preoccupation with what he stigmatizes as "the picture", as opposed to organic reality, is a betrayal. Form, insists Mr. Wright, should, according to the much-discussed but little-tried formula, follow function; by which he means that it should emerge from fidelity to requirements, practical and structural. Here he is careful to emphasize his important divergence from the so-called "functionalists", who will admit no consideration beyond these practical and material data. Mr. Wright insists upon the indispensable humanizing activity of the artistic imagination. Gifted himself with a very individual and often exuberant decorative sense, one wonders if he does not suspect the ascetic modernists of crying sour grapes.

But aesthetic conceptions become concrete form only through actual work done on specific materials. Rational forms and details are possible only through intelligent and imaginative use of materials and industrial technique; and of the decorative possibilities of mechanical technique Mr. Wright has a lively sense.

All this is set forth in a literal transcript of lectures, with the exuberance as well as the disorganization attendant upon much apparent improvisation. Mr. Wright's writing is at once exasperating and stimulating. There are sentences, whole passages even, whose intention would be obscure without a previous knowledge of his point of view; yet mingled with these are flashes of epigram which the eighteenth century wits would not have disdained. Loose colloquialisms and citations from Arthur Brisbane may have passed orally, under the spell of a present personality. But the book on architecture to which we are entitled from Mr. Wright will be valid when a footnote is required to explain who Arthur Brisbane was.

In the first chapter is incorporated a paper written some twenty-seven years ago. It is heartening to note that more than a quarter of a century of the struggles and disappointments which must be the lot of an idealist finds Mr. Wright still facing the problem of a rational life and a rational architecture with enthusiasm and hope undiminished.

IRVING F. MORROW, Architect.

**CALIFORNIA ARCHITECTURE IN SANTA BARBARA.** By Philip H. Staats. (Architectural Book Publishing Co., Inc., 108 W. 46th St., New York.) Price \$7.50 net.

One hundred and twenty-five plates, including public and business buildings, residences, churches, clubs, theatres, show the best of Santa Barbara's architecture along Spanish-Californian lines; were carefully and wisely selected and photographed by the author. There is a well-written introduction by Charles H. Cheney, A.I.A., reviewing the architectural history of Santa Barbara. Enjoyment of this volume will by no means be confined to the profession.

HARRIS C. ALLEN, A.I.A.

**ARCHITECTURAL DRAWING, PERSPECTIVE AND RENDERING.** By Cyril A. Farey and A. Trystan Edwards. (London: B. T. Batsford, Ltd., New York: Charles Scribner's Sons.) Price \$6.00.

The exquisite draftsmanship by Mr. Farey would be sufficient to make his book interesting and stimulating. Many other artists are represented, principally English, all of our own times; and there is text dealing with various elements of technique, and especially concerning the relation of good drawing to the designing of beautiful buildings. This is not an elementary text-book, but it contains much helpful information; is well printed, with excellent plates, of a convenient size. Architects, and many laymen, will enjoy it.

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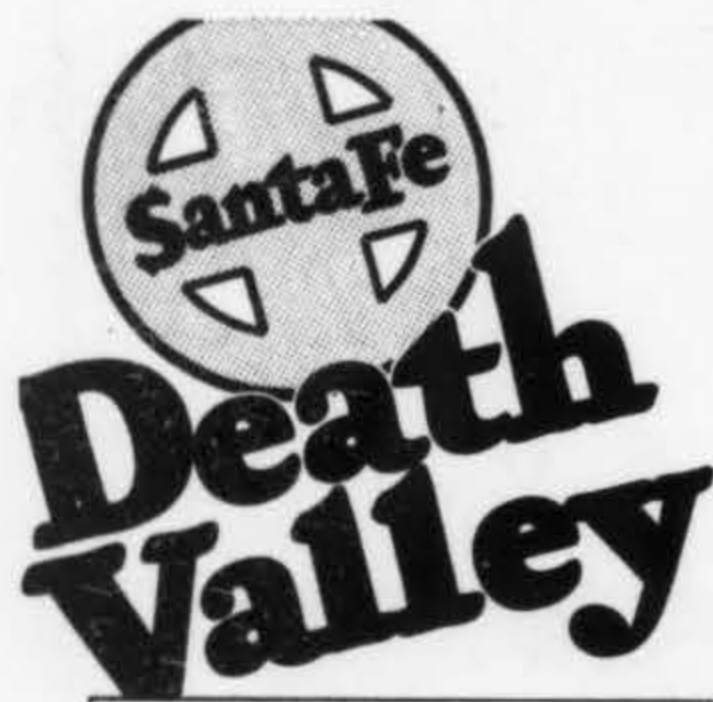
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### PALM SPRINGS AND THE DESERT

THE trees and foliage in the above view of the village of Palm Springs, looking eastward from the foothills of the San Jacinto Mountains, will surprise those who may have thought to see bare buildings lying exposed to the rays of the desert sun.

As a matter of fact, the entire village constitutes a charming oasis here on the edge of the Colorado Desert, protected by the high mountains on the west from winter winds and fog and rain. The "pioneers" who came here twenty-five years ago developed water and did the planting which have wrought this miracle.

Today the fame of Palm Springs is world-wide as "America's foremost desert resort." Each season finds more people building their winter homes here. Comfortable hotels, apartment houses and guest ranches provide for the visitor a base from which to explore the surrounding country, afoot, on horseback or by automobile.

Six miles away is mysterious Palm Canyon, with its thousands of age-old giant fan palms towering sometimes to a height of eighty feet. As you stroll in their shadow along the sandy floor of the canyon, hearing the music of the stream which winds its way about, you fall to musing upon the serenity and strangeness and antiquity of it all; an eerie and peaceful feeling takes possession

The buildings of Smoke Tree Ranch, near Palm Springs, with the San Jacinto Mountains in the distance.



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of you, the feverish goings and comings of men and machines seem endlessly far away, and you are grateful. Other nearby canyons have their charms,—Tahquitz with its lovely falls, Andreas, Murray and Chino. But your thoughts will return to Palm Canyon, tended by the gentle-eyed Cahuilla Indians whose forefathers knew this place centuries before the coming of Spaniard or Yankee.

Southeast of Palm Springs, on the road to Indio, are the famous gardens of Deglet Noor dates and the grapefruit orchards, further testimony to the faith and energy of those who visioned the possibilities here at a time when their efforts were laughed to scorn.

Out across the valley to the East are other oases with such romantic names as Biskra, Arabia and Mecca, and still others with arithmetically descriptive names,—Seven Palms, Twenty-nine Palms, Thousand Palms. . . . And off to northward the great Mojave Desert, where you are lured even by such forbidding names as Death Valley, Furnace Creek and Amargosa, and where, again, comfortable accommodations await the traveler.

With the ills and ailments of a distraught world pressing us from every quarter, we are fortunate to have at hand for the refreshment of our souls, as well as our bodies, these vast and tranquil spaces into which has filtered just enough "civilization" to make a pleasant background for our enjoyment of the majestic and eternal wonders of Nature. —N.H.P.

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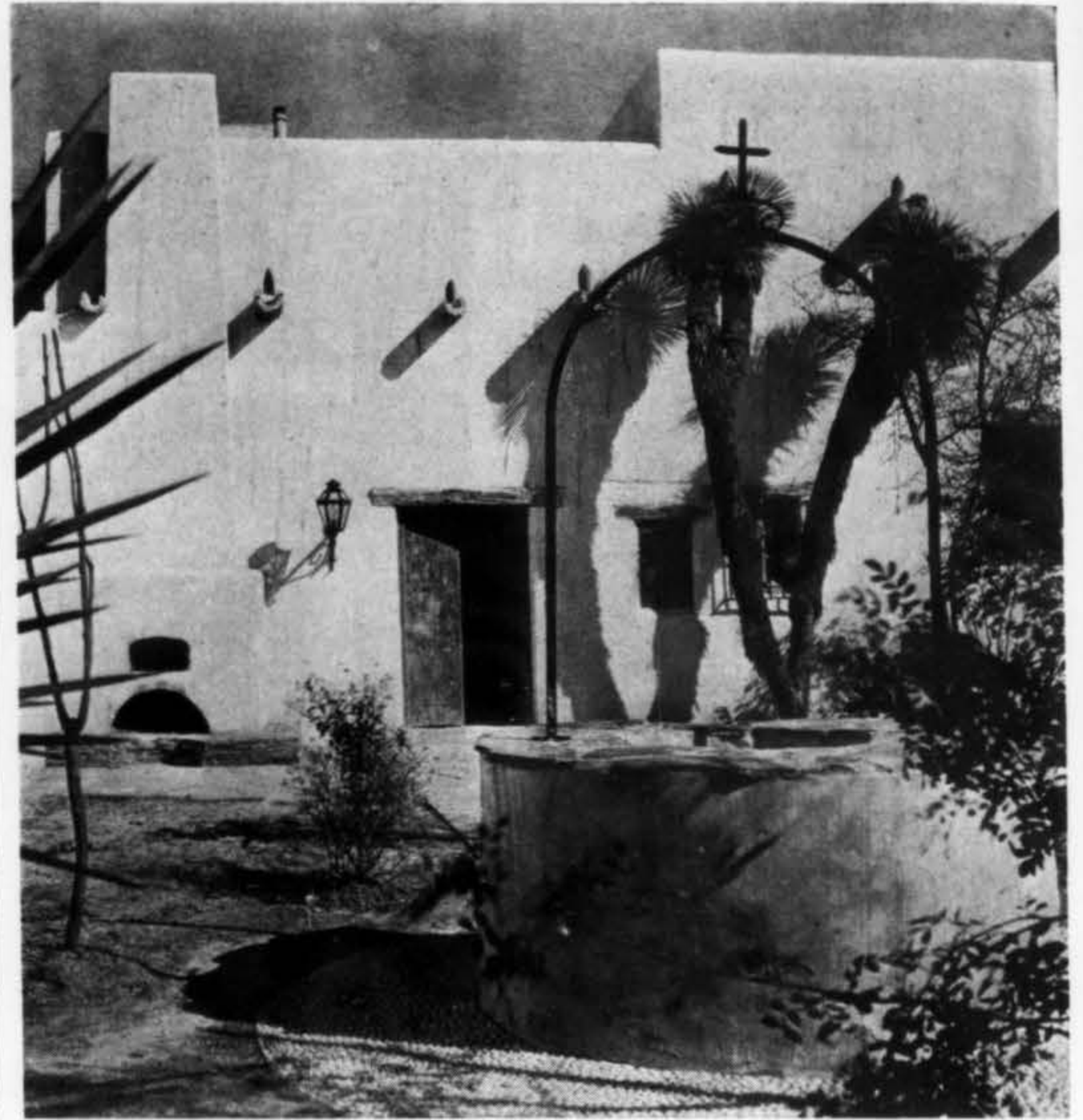
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**DEEP WELL GUEST RANCH**  
PALM SPRINGS CALIFORNIA



A real well, in the great courtyard, is handy to kitchen door.

### THE RESTORATION OF AN OLD PALACE

*(Continued from Page 25)*

The floors, of old flag stones, had been in sidewalks in the older sections of the City—some of them, for over a hundred years, and that is why the worn places exist which have actually been made by the trodding of thousands of footsteps on them. In one place, we found some old tile, made by hand and baked in crude ovens. These old tile were carefully removed and placed in certain rooms of the Palace. In the old part of the building the wooden lintels over the doorways are of solid walnut. In the newer portions, we used some of the railroad ties, and the simulation is so close, that I doubt if you can tell which is which. One of the hardest materials to find, of the type we wanted, was the glass for the windows. We finally located the crude, blistered, and warped glass, which is now placed in the sash. The plastering, inside and out, is exceptionally well done in reproduction of that period—just a plain, trowelled, smooth finish, crudely handled.

The wrought iron work was also made right here, and is an unusually fine piece of period work. In two of the rooms of the building, we have three genuine antique lanterns over two hundred years old, brought over from Spain. In other rooms, and outside, we have reproductions of Spanish lanterns—see if you can discover which are the antiques!

Special mention should be made of the carved front doors. These are made of solid black walnut, and the panels were all carved by a remarkable wood carver in Austin. The rest of this pair of doors—the stiles and rails—as well as all of the other doors, windows, and gates, throughout the building, with one exception, were made locally, and an especially fine piece of work was done. The one exception is an old door which was given to the Palace by Mrs. Rena Maverick Green, and came originally from the old Priest's house—long since torn down. The antique finish for all this woodwork was developed after considerable experimentation had been made to obtain just the results we wanted. So perfectly have these front doors, especially, been made and finished, that most visitors to the Palace think they are at least two hundred years old.

One of the most interesting events, which occurred as we were finishing up the reconstruction work, was the visit of an old Mexi-



can woman, Señora Ascension de Leon, seventy-three years old, who came to the Palace one day (and through her granddaughter as interpreter) said she had come back to look at her old home and view the spot, where she had last seen her mother alive. Her mother, she said, was murdered about sixty years ago for money (which she claimed is buried somewhere in the patio) and showed us the spot before the altar in the Room of the Blessed Virgin. She was a little girl of about thirteen at the time, and the two men, who murdered her mother, took her with them into old Mexico. She has lived most of her life there, and only recently was able to come back to San Antonio for a visit. This, and many other interesting tales, which we heard from time to time, enhance the romance with which this old building is enveloped.

The furnishings of the building have been selected from antiques of the same period—many of which have been donated by old families. There are old Spanish chests, *braseros*, and hangings of rich, warm damask. There is the refectory table in the *comedor*, or dining room, built very crudely, and yet with that unmistakable instinct of line and proportion, which makes this seventeenth century furniture so beautiful, and a number of *Traileros*, or monk chairs, and then the Governor's secretary, or *vargueno*. There is also one of those elaborately-painted bed-heads, so dear to the heart of the early Spanish housewife. In the room of the Blessed Virgin, which was, in reality, the Chapel of the palace, is the original little altar, that must have been used as a shrine by the Governors and their families. There is a two hundred year old wooden statue of the Virgin with two, very beautifully carved, antique candle holders. Indeed, so varied and beautiful are these authentic pieces of that early period, that one is transported immediately into the realms of long ago, and it is easy to imagine that you are actually a guest in the home of one of the old Spanish governors, and that any moment he may step out and greet you.

The atmosphere of both the interior of the Palace and the patio is charming in its quaintness and simple crude beauty, and once the spirit of the Palace has taken hold of you, you will linger long wandering through the many rooms and in the gardens, which surround the great, stone fountain. When you finally leave, it will be with somewhat of a shock as you emerge again into the busy commercial world of the twentieth century, but the memory of those scenes of two hundred years ago, which you have just witnessed in the old home of the Dons, will haunt you for many a day to come.

### TREASURE TREES OF CALIFORNIA

(Continued from Page 41)

freshment. Even if no moisture at the surface of the ground, he knows that their roots rest in water only a little way below. To the desert rancher they are "Fence Post Trees," usually the only material at hand for the job. When the Cottonwood posts are set into the ground they take root and grow in the most accommodating fashion.

For readiness of rooting, even by large cutting-canes that make silver-green, plumed trees in no time, for speedy shade, for holding shifting banks, for quick windbreaks against the parching breezes, the desert settler knows no boon to equal the Athel Tree, or Desert Tamarix. Water is the only reward it asks for all its good deeds.

Where can one see, in all the world of horticulture, a more beautiful, or a more satisfying picture than the inundated Date orchards of those oases on the Colorado Desert, Indio, Coachella and Mecca? In the Fall the plumed palms are golden with tons of bread dates or satin-black with Deglet Noors.

The history of the Dates of California reads like a story book. Dates never come true from seed, so the original Palm shoots had to be brought from Arabia and from oases of the Sahara Desert and kept alive with loving skill. In time they proved to bear abundant fruit even more nutritious than in their native lands.

Thus do trees make the picturesque grim desert lands both comfortable and profitable for men that love them.



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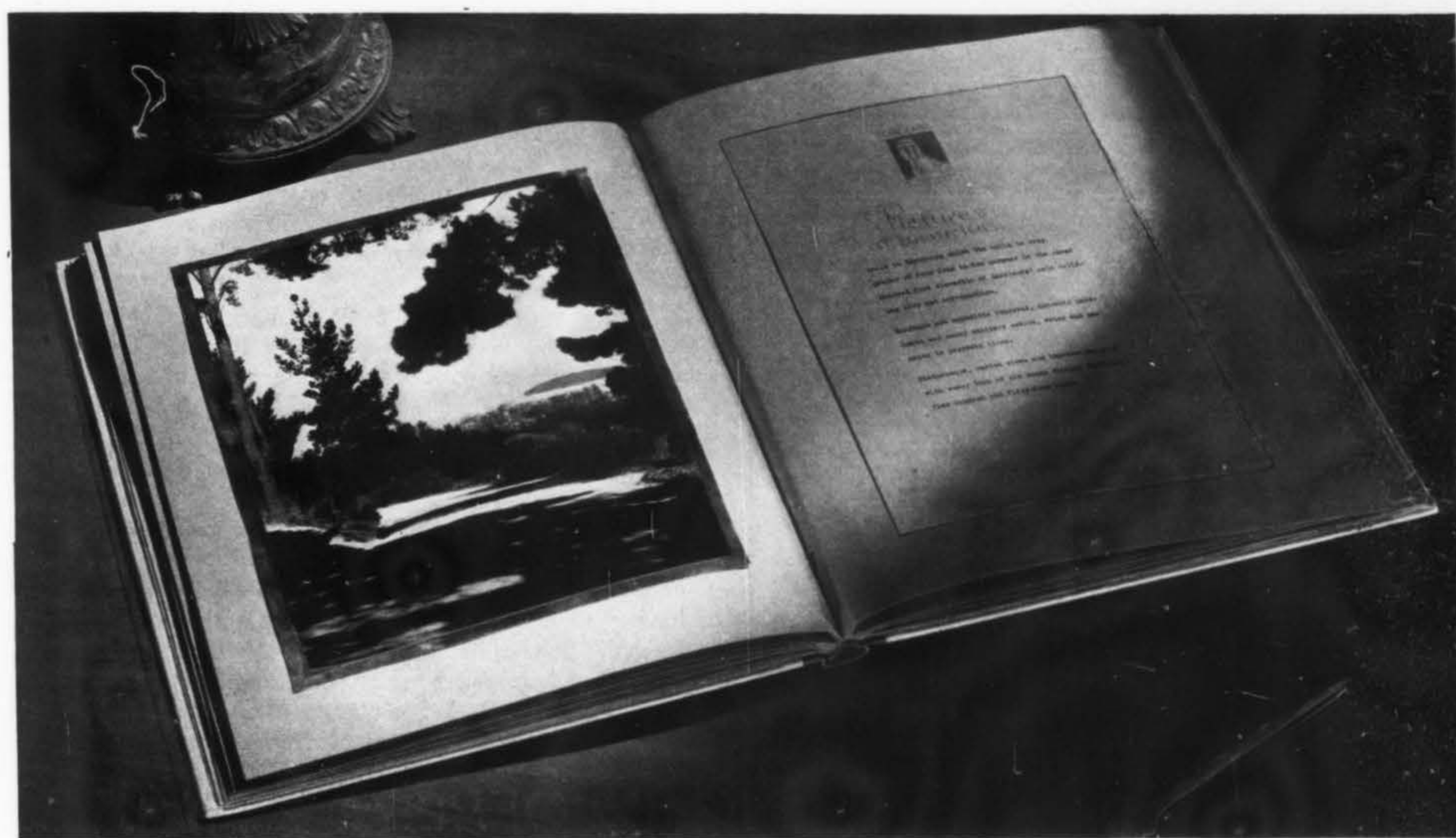
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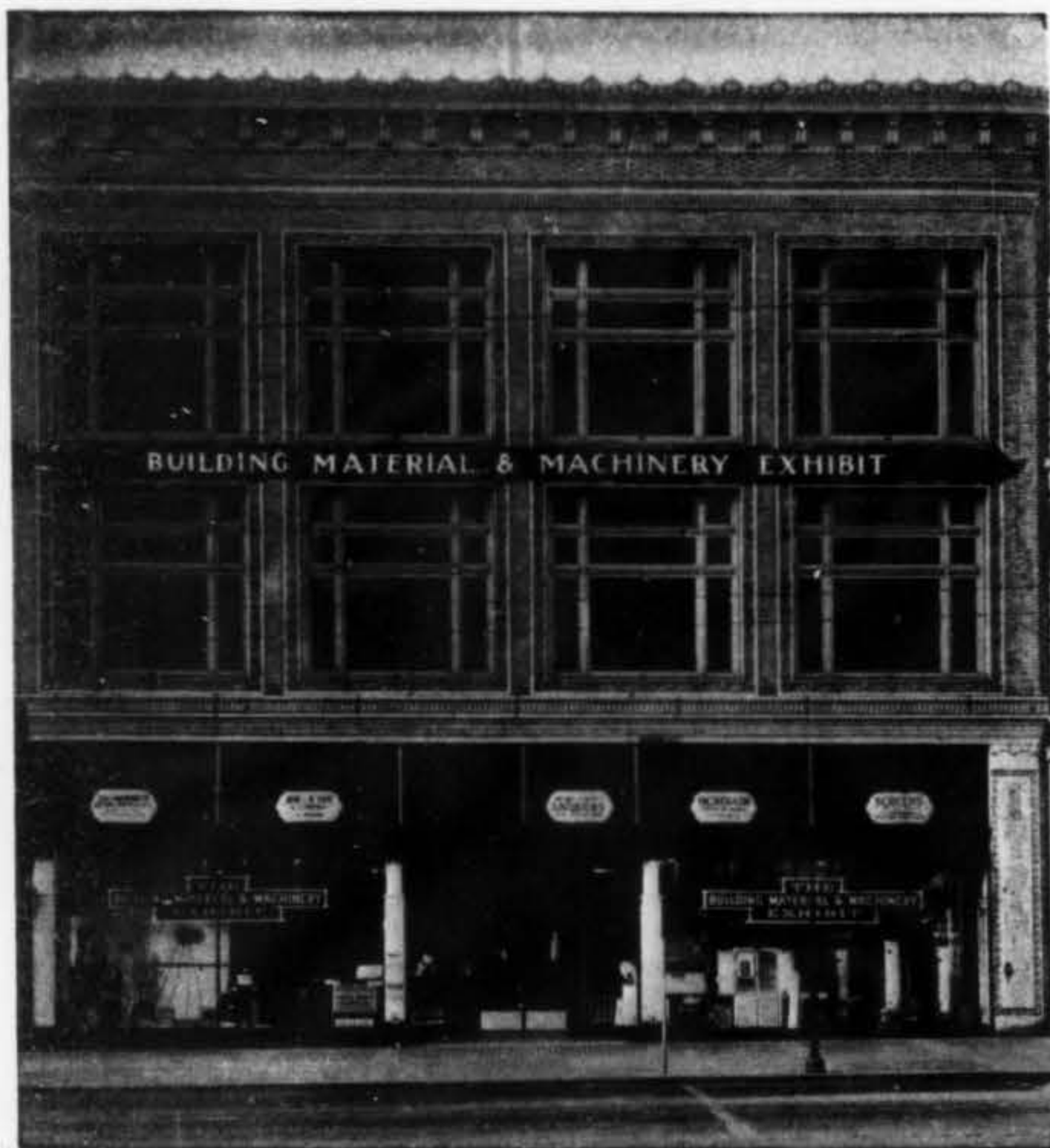
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## GARDEN CALENDAR

NOVEMBER

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

*The lands are lit  
With all the autumn blaze of Golden Rod;  
And everywhere the Purple Asters nod  
And bend and wave and flit.*

HELEN HUNT

**Y**OUR Calendar greets November with a smile, for the gardens of California reflect no pain nor depression, no strife nor striving, but only glorious fruitfulness and peace.

A poet hath said

*"Oh, for a lodge in some vast wilderness,  
Some boundless contiguity of shade,  
Where rumors of oppression and deceit,  
Of unsuccessful or successful wars  
Shall never reach me more."*

This is your garden and this is my garden.

Should this article, by chance, be read by some tired man or woman oppressed with business cares or mental or moral sickness, let me urge such an one to look at a garden with discerning eyes. There is a whole world in gardendom with which you are unacquainted, overflowing with love and gratitude and satisfied ambition.

A rise in the value of stocks, or the acquisition of some large sum of money could bring no such satisfaction as the blossoming of my new *Distictis*. It is a vine with foliage like a *Bignonia*, but having an immense truss of flowers of the color of a *Cattleya* Orchid. I have not mentioned its specific name, because as yet I have not been able to trace it. I know of no vine in the entire floral kingdom which is so beautiful and I am equipping a specially electrically heated and controlled bottom-heat arrangement for the propagation of this rare vine and my other gem introduction, the *Bougainvillea* Los Angeles.

Last month I threw in a sprat and caught a mackerel. I told the story of Harry Bunyard of Burlingame, and his new introduction *Ornithogalum aureum*. Harry sent me some. When they are in flower I will have the Chamber of Commerce of San Fernando ship the flowers to W. J. Knecht, florist of San Fernando, via Panama and New York, and expect them to arrive in good condition owing to their marvelous keeping qualities.

November is the month when our thoughts should turn to the selection of Roses. Disappointment frequently comes from handing in your selections too late. For my garden this month I expect to order many of the old-fashioned kinds which have stood the test of time so much better than some of their highly vaunted, newer rivals. Frau Karl Druschki with its delightful long white buds and the old time favorite, bright pink Paul Neyron. Some white Cherokee Roses interspersed with the bright red (my own creation of many years ago) will make a fine hedge for the front of my garden. For climbing Roses give me Belle of Portugal and Paul's Scarlet. I would not be without Catherine Breslau, Golden Emblem, Hadley, Hoosier Beauty, and above all Los Angeles, the latter, a creation of Fred Howard, whom we loyal Californians are proud to acclaim as one of the great rosarians of all time.

Speaking of Fred Howard, I feel that I must correct the impression that seems to have become general, that he is the creator of the new Rose Olympiad. He is merely distributing it in America. Fred himself is doing everything to acquaint the public with the true facts. The Rose Olympiad is the last gift to the world of that great rosarian, J. Pernet Duchère, who left us for the Elysian Fields in 1929. This rose was his swan song; its calyx the earthly reflection of the Holy Grail; its petalage is

30-35; its buds long and elegantly pointed; its color oriental scarlet, lightening to a golden base; the flowers are borne in profusion; its habit is good, and it is practically immune to mildew. It is the crowning effort of the master who bequeathed to us such a heritage as Carolyn Testout, Claudius Pernet, Souvenir de Pernet, Georges Pernet, and many others.

It was in my mind to enquire whether this name was suggested by the originator or Mr. Howard when I learned of the fact that it was named by that graceful and popular horticultural writer, Helen W. King of the Los Angeles Times. Olympiad: it is a splendid name combining a soupçon of Greek elegance and culture with a suggestion of championship, and the Laurel Wreath of the high Gods of Olympus.

For lovers of the Water Lily I have some good news. F. D. Woodford of Van Nuys, one of the most beautiful characters of the garden world and one of its sincerest workers has achieved the outstanding creation of the Water Lily year. A new Nymphaea of perfect form and large size, of an indescribable deep blue, and great floriferousness is the creation which is placing all other breeders of Water Lilies by their ears. It is known as Mrs. Woodford.

In these columns last month I told of the marvels of the new Japanese flavoring plant San-Sho. The flood of correspondence which has descended upon me I will not have time to answer. Those interested may write direct to its introducer J. Tanaka, 414 South Oak Knoll Avenue, Pasadena, California. To those enjoying strange and oriental flavorings in everything from Cocktail to Soup, or merely enjoying rare plants in their gardens, this is surely a new acquisition.

The appointment of Dudley Moulton as the head of the State Department of Agriculture, and of J. D. Merriweather as his chief aide causes a sigh of relief from the somewhat oppressive former regime. It remains to be seen whether the more humane tactics of these splendid men will result in detriment to our gardens or not; I personally feel it will greatly improve them.

If there is any reader who has a collection of Dipladenias, will he or she communicate with the writer, Dr. A. D. Houghton, San Fernando, California. I think much could be done in improving these wonderful flowering vines.

When you plant Anemones be sure to get "His Excellency" which has large, brilliant crimson flowers. Another lovely group is the Florentine strain of Ranunculus, in red, pink and yellow pastel shades; and do not forget the double flowered sweet scented Jonquils: Camparnelle Odorous Plenus. Plant bulbs of Narcissus, the large long trumpet varieties, Emperor, Minister Talma, Kind Alfred, Barr Conspicuous. Sow California Wild Flowers at this time, also Acroclinium, Alyssum, Bartonia, Calendula, Candytuft, annual Chrysanthemums, Clarkia, Collinsia, Cosmos, Eschscholtzia, Godetia, Larkspur, Lupins, Mignonette, Nemophila, Poppies, Sweet Peas, Stocks. Put some Freesias in a shady place; there are several beautiful colored ones which are fragrant and if you want to gamble on early flowers, plant gladiolus bulbs now.

Don't forget February, Encinitas, San Diego County—greatest flower show in the West, and the Pacific Slope Horticultural Conference.

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