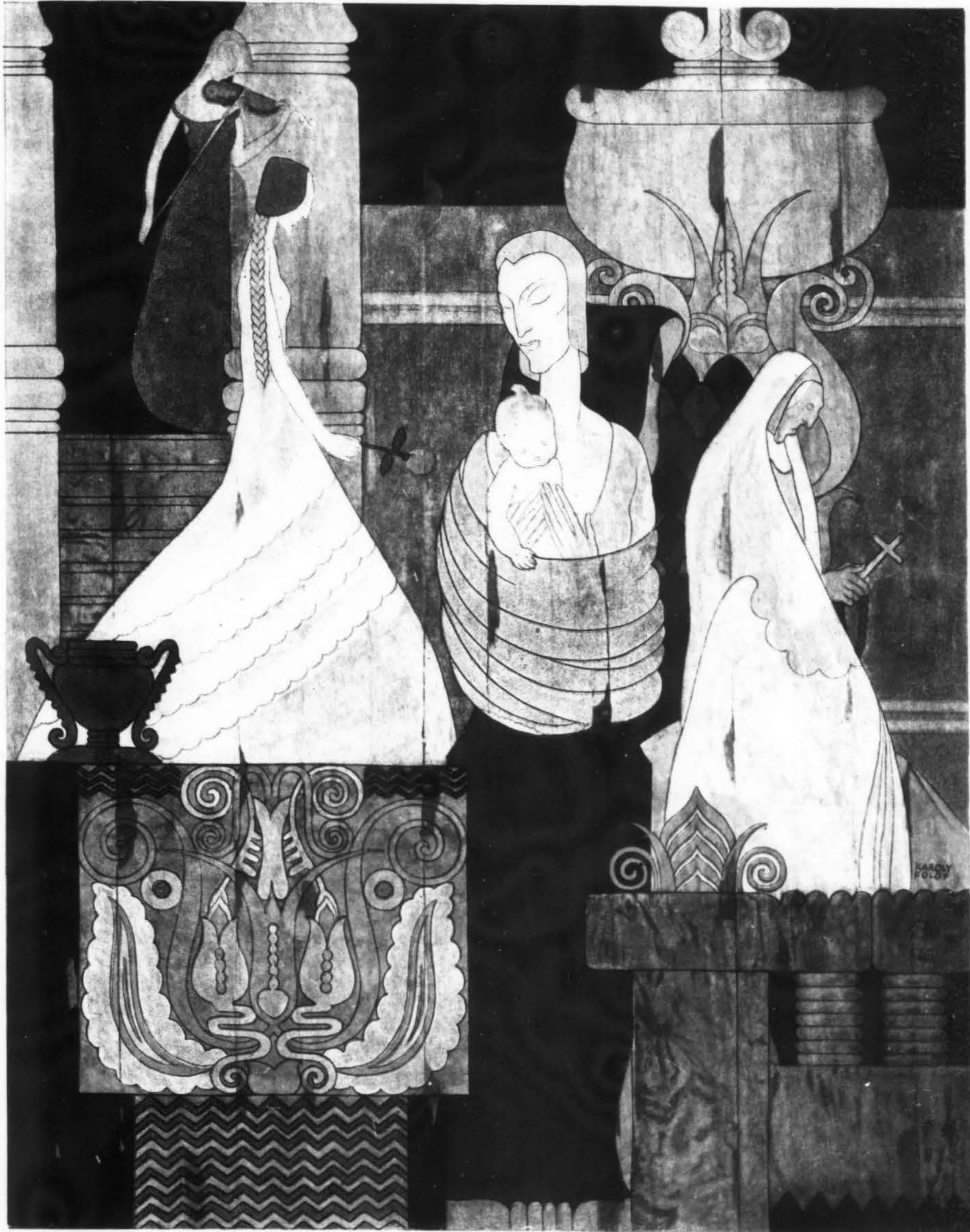


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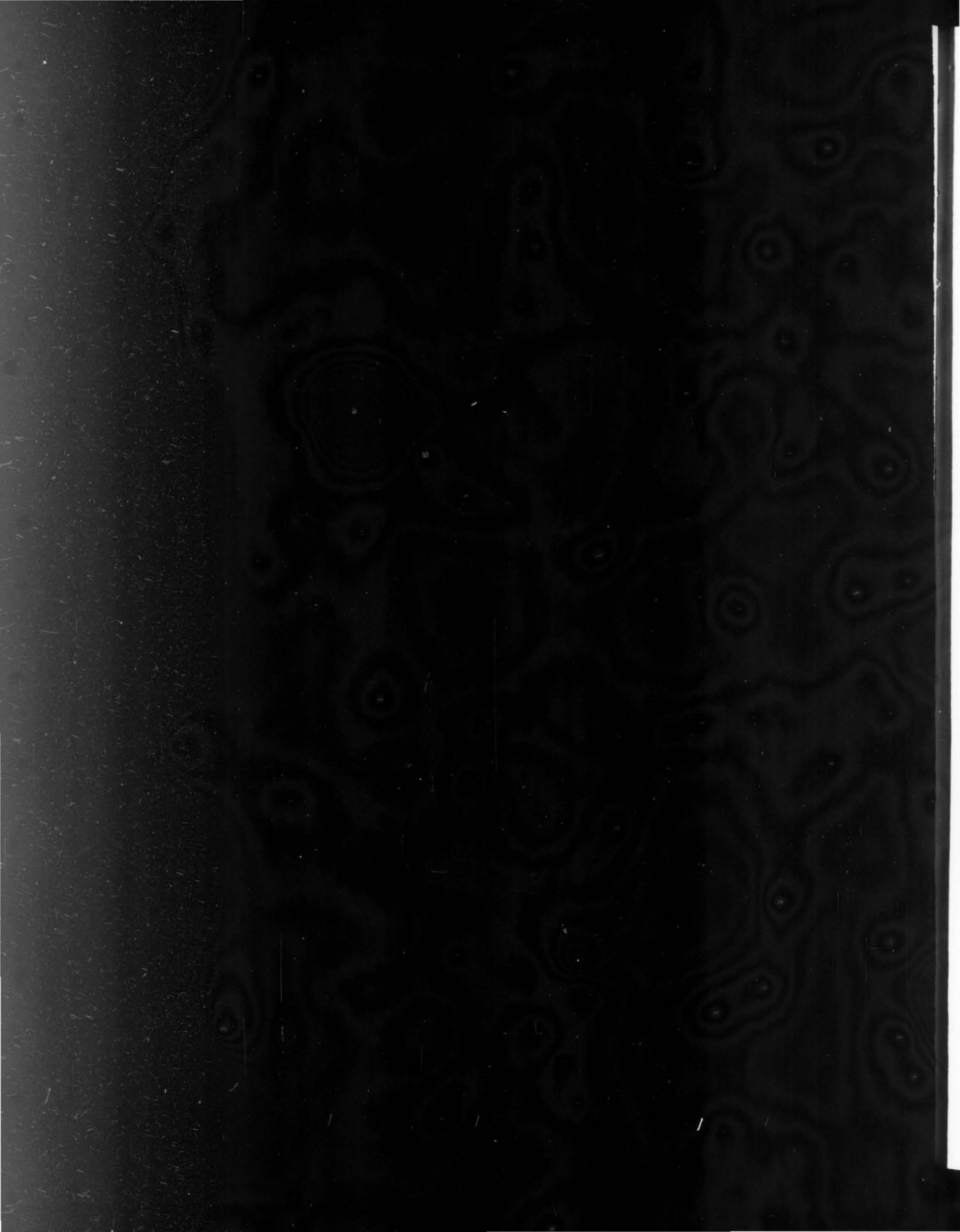
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THE CALENDAR

Music & Art & Clubs & Sports & Announcements

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

ANNOUNCEMENTS

ASTRONOMICAL SOCIETY OF THE PACIFIC cooperates with the Mount Wilson Observatory in presenting two illustrated lecture courses. The lectures are given at Culbertson Hall, California Institute of Technology, Pasadena, and at the Junior College Auditorium, 855 North Vermont Avenue, Los Angeles. The course includes five lectures in Pasadena and six in Los Angeles. No admission tickets are required as the lectures are open to the public without charge. The speakers are authorities in their fields and present the same subjects in both cities, with varying dates, opening at 8:00 P.M. The December speaker in Pasadena is Dr. Joel Stebbins, University of Wisconsin, "The Systems of the Stars", December 10. In Los Angeles the same speaker is heard on the same subject, December 18. On January 6 in Los Angeles, and January 7 in Pasadena, Dr. Willem de Sitter, director of the University of Leiden, Holland, will speak on "The Size of the Universe."

THE PASADENA LECTURE COURSE presents the series at the Community Playhouse, Pasadena, California, at 4:15 on Monday afternoons. The speakers are internationally known and the subjects are of varied interests. Arthur Pillsbury is the speaker on December 7 and his subject is "Miracles of Plant Life", illustrated by films taken by this well known naturalist. Albert Edward Wiggam, author of "The New Decalogue of Science", speaks along the lines of his latest book, "The Marks of an Educated Man". Louis K. Anspucher, philosopher and dramatist, takes as his subject "Democracy and Irresponsibility".

INSTITUTE OF INTERNATIONAL RELATIONS is in session at Riverside, California December 13 to 18. Dr. R. B. von Klein Smid is chancellor of the Institute and Dr. Eliot G. Mears of Stanford University is director of the 1931 session.

LITERATURE OF THE ORIENT, as well as its art, is treated interestingly in a series of lectures given by Helena Whitford at the Crown Hotel, Pasadena, California. The lecture on December 7 is an open one and the subject is "The Life and Poetry of Sarjini Naidu". During the evening Mrs. C. C. Snyder sings selections from "The Golden Threshold", words by Madam Naidu and music by Liza Lehman. Other subjects and dates for December are: "Architecture of Borobudur and Angkor", painted slides, December 14; "Chinese Poetry", December 21; "The Drama of India", December 28.

THE CHRISTMAS OPERETTA, "Cinderella and the Cat", is given December 19 at the Golden Gate Theater, San Francisco, California, by the children of the public schools, sponsored by the Chronicle Club.

GUILD FOR CRIPPLED CHILDREN, San Francisco, California, holds a card party and bazaar, December 3, at the Hotel Whitcomb to add to their aid fund.

CHILDREN'S PETS EXHIBITION is held at the Civic Auditorium, San Francisco, California, December 5. This is the twenty-seventh annual show and is held under the auspices of the San Francisco Society for the Prevention of Cruelty to Animals.

ARIZONA BILTMORE HOTEL at Phoenix opened last month for the 1931-1932 season under the management of Mr. Harry Boyle.

SAN FRANCISCO BAY AIRDROME, San Francisco, California, announces an increase in transport business trebling that of the famous fields in Europe—Croydon, Templehof and Le Bourget—as it now has eighty transports coming and going daily.

CHARLES W. BOWERS MEMORIAL MUSEUM, funds for which were left in trust by Charles W. Bowers as a gift to the town of Santa Ana, California, will be built on the old Bowers homestead. Plans for the museum are being drawn by the architects, Messrs. Horace Austin and Frank Lansdown of Santa Ana.

THE ALTRUSA CLUB, organized exclusively for women executives in business, claims a hundred and seventeen chapters throughout the country, with three recently established in southern California, at Los Angeles, Pasadena, and San Diego.

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GLACIER FIGURE SKATING CLUB is a new club, organized for winter sports, which meets at the Iceland rink, San Francisco, California, each Tuesday afternoon, between the hours of five and seven. The plans include three guest nights and a carnival. B. W. Luke is president of the club, Mrs. Warren Clark and Mrs. Mortimer Fleishacker, Jr., the vice-presidents, Miss Caroline Sprague, the secretary, and H. L. Scrutton is the treasurer.

THE SPINSTERS' CLUB, San Francisco, California, gives the annual dance at the Hotel St. Francis, Saturday, December 19. Miss Edna Sherman is the president; Miss Dorothy Mein, vice-president; Miss Barbara Sutro, treasurer, and Miss Ines Meija, secretary.

JUNIOR LEAGUE, Pasadena, California holds a benefit dance at the Midwick Club, December 5, to aid the various charities sponsored by the League.

VALLEY HUNT CLUB, Pasadena, California announces the Junior Dinner Dance is held December 29. During this season the club is sponsoring but one Bridge Luncheon, one Bridge Dinner, and one Bridge Tea each month. The Children's Christmas party is held December 22, at two-thirty. On New Year's Day the usual luncheon will be served after the Tournament of Roses parade, with a Tea Dance after the game.

POLO SEASON at Del Monte, California, opens December 1 and includes a match on Christmas Day between the team from the University of Arizona and an Army team from the Monterey Presidio. The Pacific Coast Open Championships have been awarded to Del Monte this year and are set for February 27 to March 12.

INA COOLBRITH MEMORIAL was suggested by Gertrude Atherton at a recent luncheon of the Ina Coolbrith Circle at the St. Francis Hotel, San Francisco. Miss Atherton asked Albert Bender, an honorary member of the Circle, to take charge of the matter of placing a tablet in Golden Gate Park, or similar memorial to the poet.

THE ASSISTANCE LEAGUE of Southern California, announces the Second Annual League Bazaar, in the East Indian Room of the Hotel Ambassador, Los Angeles, December 1, 2, 3. Table d'Hote Luncheon daily in Louise Seize Room and Spanish Patio.

The League also calls attention to the additional service at the Tea Room of the League in Hollywood, where delicious suppers are served each Thursday evening.

EXHIBIT OF CALIFORNIA CHRISTMAS DECORATIONS is held at the Museum of Natural History, Santa Barbara, California, December 4, 5, 6, under the auspices of the Planting Committee, Community Arts Association.

WESTERN CONCERT ARTISTS' LEAGUE in San Francisco, California, featured three artists in the opening concert. The two San Francisco artists were May Taylor Elliott, contralto, and Marsden Argall, baritone, while the guest from Los Angeles was Mishna Gagna, violinist. The League has planned six concerts for this season.

EL CAMINO DE LOS ANGELES provides five and a half miles of carriage road, not concreted, but disked for horses in the center, with paved strips along the sides, and gives Los Angeles, California, a road unique, a picturesque and lovely carriage road. The road leads out of Sunset Boulevard at Castelar street, swings to the left behind the French Hospital, thence into Elysian Park and to the hilltops. The plan includes the extension of the road to Griffith Park, eventually providing eighteen miles of it.

THE BULL CREEK DYERVILLE FOREST in Humboldt County, California, was dedicated as a part of the California State Park System in September. The tallest known standing tree, 364 feet high, in North Dyer ville Flat, was dedicated to the founders of the Save-The-Redwoods League, Dr. John C. Merriam, Professor Henry Fairfield Osborn and Madison Grant.

MARCH FIELD, near Riverside, California, was early this Fall transformed first from a flying school to a coast defense station. Approximately a thousand commissioned and enlisted men will be stationed at the Field to establish it as one of the most strategic defense posts along the Pacific Coast. The Army recently completed plans for stationing bombardment and pursuit ships and pilots at March Field.

(Continued on Page 4)



"Minerva and Hercules" is the subject of a rare tapestry, in tones of warm, golden brown with accents of blue and green. . . The Jacobean buffet of English oak bears an old Han pottery vase, tomb figures of the Han dynasty . . . old English candlesticks of bronze.

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Percy Grainger, composer-pianist, is popular throughout California and the Pacific Coast. He is heard in San Francisco this month, and in Los Angeles with the Behymer Artist Course.

MUSIC

THE SAN FRANCISCO SYMPHONY ORCHESTRA inaugurated several changes in this, the twenty-first, season. Issay Dobrowen entered the new year as the orchestra's permanent conductor; Nathan Abas succeeded Mishel Piastro as concert master, and the concerts are given at the Tivoli Theater, San Francisco, California. The series of fortnightly programs are offered on Friday and Sunday afternoons, and on Friday evenings. The concerts of Friday and Sunday afternoons are identical but on Friday evenings the popular concerts are presented. Owing to a previous contract Issay Dobrowen divides this season with Basil Cameron, English conductor, who arrives in December to take the symphony baton through March.

LOS ANGELES PHILHARMONIC ORCHESTRA, Artur Rodzinski, conductor, presents fourteen pairs of concerts on Thursday evenings and Friday afternoons, as well as fourteen Sunday afternoon concerts, during this, the thirteenth, season. The concerts are given at the Philharmonic Auditorium, Fifth and Olive Streets, Los Angeles, California. The current dates are December 3-4, December 17-18, and December 31-January 1 for the pairs, and December 13 and 27 for the Sunday afternoon concerts.

MUNICIPAL CONCERTS, sponsored by the Board of Supervisors, are given by the San Francisco Symphony Orchestra at the Civic Auditorium, San Francisco, California, during the winter season. The series includes five concerts, two directed by Issay Dobrowen and two by Basil Cameron. One concert features the Municipal Chorus, conducted by Dr. Leschke.

COLEMAN CHAMBER CONCERTS are directed by Alice Coleman Batchelder, the founder, and are given at the Community Playhouse, Pasadena, California, on Sunday afternoons. The series for the season includes six concerts by well known artists and ensembles. The Roth Quartet of Budapest is heard December 13, and The Aguilar Lute Quartet of Madrid, January 10.

BERKELEY CHAMBER MUSIC SOCIETY sponsors a series of concerts by the Neah-Kah-Nie quartet at Berkeley, California. This ensemble comes from Portland, Oregon where it was organized by Susie Pipes, first violin. Her assisting artists are Hubert Sorenson, second violin, Michel Penha, cellist, and Abraham Weiss, violist. The two latter are former San Franciscans. The concert for the month is given December 6.

BARTLETT-FRANKEL STRING QUARTET gives a series of three subscription concerts in the Music Room of the Biltmore Hotel, Los Angeles, California, opening December 11. The personnel of the Quartet, Sylvain Noack and Anthony Briaglio, violinists; Emile Ferir, viola, and Nicholas Ochi-Albi, cello, are members of the Los Angeles Philharmonic Orchestra. The Quartet was founded in 1929 by Mrs. Cecil Frankel as a tribute to her father, the late Albert Griffith Bartlett, a pioneer in the musical development of Los Angeles.

MUSIC BRANCH, Community Arts Association, Santa Barbara, California, announce the following musical events for the 1931-1932 season:

Dec. 7, Richard Crooks, tenor, Lobero Theater, 8:30 P.M.
Dec. 21, Russian Revue, "The Blue Bird", Lobero Theater, 8:30 P.M.
Jan. 5, Los Angeles Philharmonic Orchestra, Granada Theater, 8:30 P.M.
Jan. 11, Aguilar Lute Quartet, Lobero Theater, 8:30 P.M.

THE SYMPHONY ORCHESTRA, Vancouver, B. C., Allard de Ridder, conductor, presents the next concert December 6, with Blythe Taylor Burns, soprano, as soloist.

SYMPHONY ORCHESTRA, Portland, Oregon, conducted by William van Hoogstraten, presents ten evening and eight matinee concerts in the season. The Portland Choral Society assists on two occasions. The soloists of the season are Rudolph Ganz, Georges Enesco, Percy Grainger, and Kayla Mitzl. The dates and programs are:
December 6, Symphony concert.
December 14, The Orchestra, with Percy Grainger as soloist.
December 20, The Orchestra, with Portland Choral Society.
December 28, Symphony concert.

THE OAKLAND ORPHEUS announces the opening concert of the season at the Auditorium Theater, Oakland, California, Tuesday evening, December 15, under the direction of Edward Harris. Audrey Farncroft is the guest artist. This male singing ensemble is of uncommon quality, and includes about a hundred members. Percy A. Warren is president.

CHORAL ART SOCIETY, San Francisco, is a new organization of ensemble singing, and is directed by Frederick Schiller.

PERCY GRAINGER, composer-pianist appears in concert at the Auditorium Theater, Oakland, California, December 7, and at the Tivoli Theater, San Francisco, California, December 9.

SYMPHONY ORCHESTRA, Seattle, Washington, conducted by Karl Kruger, presents the symphony concerts, December 7-13-21. The soloist of the last concert of the month is Percy Grainger.

PHILHARMONIC ORCHESTRA, Fresno, California, is conducted by Daniel Popovich and opened the season early in November. Samuel Hungerford is concert master, and was the soloist at the opening program.

CHAMBER MUSIC is presented by Dr. Ian Alexander at the Palace of the Legion of Honor, San Francisco, California. Each production is given an evening and matinee performance. December 21-26 the New York Mystery Nativity Play is given in three episodes. Between the episodes early English polyphonic music is sung.

TWO NOTABLE CONCERTS of Seattle, Washington, are given this month; The Ralston Club concert, December 1, and the Amphion Society Concert, December 9.

INFORMAL FIRESIDE MUSICALS are given by Dr. Henry Purmort Eames of Scripps College, at the Little Theater in Padua Hills, near Claremont, California. The third recital is presented, December 10, at eight-thirty. Dr. Eames plays the Debussy music of Maeterlinck's "Pelleas et Melisande", chanting the text of this romantic drama against his own playing.

SMALLMAN A CAPELLA CHOIR, John Smallman, founder and conductor, is heard at the Philharmonic Auditorium, Los Angeles, California, Sunday matinee, December 6, at two-thirty. The guest artists are Percy Grainger, Ella Grainger and Raymond McFeeters.

PASADENA MUSIC AND ART ASSOCIATION offers an artist series of recitals at the Junior College Auditorium, Pasadena, California, during the winter season. John McCormack, tenor, sings Monday evening January 11.

ABAS STRING QUARTET is giving a fourth season of chamber music concerts at San Francisco, California, under the management of Alice Seckels, to include four programs. Guest artists assist the quartet in compositions written for other than the group of four strings.

BEM-SHORR-BEM TRIO introduces a new series of chamber music concerts, through duet music and trio music, to San Francisco, California, this winter. The Trio gave an introductory program last Spring, which was well received. Lulu Blumberg is the manager.

YOUNG PEOPLE'S SYMPHONY CONCERTS are sponsored by the Junior League at Pasadena, California, in this sixth year. The January concert will be given by the Los Angeles Philharmonic Orchestra, January 22, Dr. Artur Rodzinski conducting.

BEHYMER PHILHARMONIC ARTIST COURSES bring well known artists to southern California every winter. The concert arranged for the various courses at Los Angeles, California, are given at the Philharmonic Auditorium. The artists appearing in December are, Richard Crooks, tenor, Dec 1; Clare Clairbert, soprano, Dec. 8. January 12 the soloist is Doris Kenyon.

SUBSCRIPTION SERIES, presented by Selby Oppenheimer, at the Tivoli Theater, San Francisco, California, include Clare Clairbert, Sunday afternoon, December 6, and Percy Grainger, pianist, Wednesday evening, December 9. John McCormack appears in recital at Dreamland Auditorium, January 14.

PARLOW STRING QUARTET gives three concerts at the Community Playhouse, San Francisco, California, this season. The first program is offered Tuesday evening, December 8.

BERKELEY MUSICAL ASSOCIATION provides a schedule of six concerts at the Harman Gymnasium, Berkeley, California. Two concerts will be given by the San Francisco Symphony Orchestra, one directed by Issay Dobrowen, and the other under the baton of Basil Cameron.

CAULDRON SINGERS are again directed by Roy V. Rhodes, with Raymond McFeeters as accompanist, and give the first concert of the new season in the Ball Room of the Hotel Vista del Arroyo, Pasadena, California, December 8. Christmas music will dominate the program but the finale will be an interpretation of "The Dawn," a Persian spiritual suite.

COLLEGE OF THE PACIFIC, Stockton, California, presents Estelle Gray Lhevine in a violin recital, December 7. A novel feature of the recital will be several piano numbers by Mrs. Lhevine's young son, Laddy Gray.

The College sponsors the presentation of Handel's Messiah, the evening of December 13 in the Stockton High School Auditorium.



Gilmore Brown, director at the Community Playhouse, Pasadena, California, is the foremost leader in the Little Theater advancement in this country.

CLAREMONT COLLEGES presented Palmer Christian, a leading concert organist, in the opening concert on the new Estey organ in Bridges Auditorium, Claremont, California last month. Mr. Christian also gives recitals at Stanford University, and at Sacramento.

WOMAN'S LYRIC CLUB, under the direction of J. B. Poulin, and with Mrs. Hennion at the piano, appear in concert at the Philharmonic Auditorium, Los Angeles, California, December 2.

"**THE GEISHA**," a charming operetta, is given at the Travers Theater, Fairmount Hotel, San Francisco, California, opening Dec. 7.

MARY GARDEN comes as a glamorous substitute for Louisa Tetrazzini in the municipal concert of the Symphony Orchestra, at the Civic Auditorium, San Francisco, California, December 29. On Friday night, December 18, Miss Garden sings at the Auditorium Theater, Oakland, California.

PARLOW STRING QUARTET begins a series of three concerts at the Community Playhouse, San Francisco, California, December 8.

SAN FRANCISCO LIGHT OPERA COMPANY is giving a revival of "The Chocolate Soldier" at the Geary Theater, San Francisco, as its second production.

DRAMA NOTES

THE COMMUNITY PLAYHOUSE, Pasadena, California, offers a variety and interesting list of plays throughout the year, under the direction of Gilmore Brown. The program changes on Thursday evening and is continuous for eleven performances. Matinees are given on Saturday only, with no Sunday performances. The current programs are: To December 5, "Passing Brompton Road" by Jevan Brandon-Thomas, an English comedy, its first production in America. December 10 to 19, "Twelfth Night" by William Shakespeare. December 24 to January 2, "Canaries Sometimes Sing," by Frederick Lonsdale. December 28 to January 2, inclusive, series of matinee performances of "The Blue Bird" by Maurice Maeterlinck.

COMMUNITY PLAYERS, Riverside, California, under the direction of Janet Scott, function forcibly as a vital part of the community life. The Workshop Department is an active one, meeting monthly for try-outs and laboratory experiments with all phases of playcraft. The Players publish "The Curtain Call", containing dramatic notes of interest preceding each production. The current production is "Grumpy" December 1 to 4 inclusive.

COMMUNITY PLAYERS, Claremont, California, present a program each month at the Little Theater in Padua Hills, under the direction of Mary C. Blaisdell. The third production of the season is an operetta by Joseph W. Clokey, the author of "Our American Cousin", which the Players produced with such success last Spring. December 1 to 5 inclusive, with a matinee Dec. 5, "The Emperor's Clothes" by Joseph W. Clokey.

PANDORA PLAYERS have chosen "The Triumphant Bachelors" as the current production, December 10, 11 and 12 at the Pandora Playhouse, Redondo Beach, California. Lone Gale Ihm is the director.

COMMUNITY PLAYERS of Whittier, California, are now in the tenth season of production under the direction of Mrs. C. F. Baldwin. Plays are given at the Women's Clubhouse, and five plays make up the program of the winter.



Mae Marsh returned to the screen to play the leading part in the Fox picture, "Over the Hill." She both lives and acts the mother role perfectly, and is even now submerged in Christmas plans for her three children. This small one of two years is Marguerite.



Carola Goya interprets the dances of Spain, appearing at San Francisco, Oakland and Los Angeles.

DRAMA BRANCH, Community Arts Association, Santa Barbara, California, gives a series of five plays at the Lobero Theater each season. A regular Saturday matinee is scheduled for each production. Paul Stephenson is the director. The current play is given December 3, 4 and 5, "The Romantic Age", a comedy by A. A. Milne.

NINE O'CLOCK PLAYERS of The Assistance League, Hollywood, California, present "The Torch Bearers", December 5, at the Wilshire Ebell Theater, under the direction of Mrs. Rene Denny. Mrs. Walter Perry Story is the chairman of this organization. The proceeds of all plays are devoted to charity.

"**DEATH TAKES A HOLIDAY**" is presented in the College of the Pacific auditorium, Stockton, California, December 4 and 5. DeMarcus Brown directs the play, assisted by Arthur Farey.

DON BLANDING, listed as poet, author and artist, gives a narrative recital, December 10, at the Tivoli Theater, San Francisco, California, under the auspices of Alice Seckels. His subject is "A Vagabond's Adventures".

THE LITTLE THEATER OF BEVERLY HILLS, announced as "for professionals", opened last month with a production of "Hotel Universe" under the direction of George Frenger. Oliver Hinsdell is the supervising director of dramatics.

COMMUNITY PLAYERS, Beverly Hills, California, have taken new quarters, a theater at 244 South Robertson Boulevard, with a seating capacity of three times the former location. "Alison's House" is the first major production, under the direction of Ellis Reed.

THE WORKSHOP is a very vital part of the Community Playhouse at Pasadena, California. It functions in the Recital Hall of the Playhouse and offers original plays on Saturday evenings, which are open to the public at a small admission fee. Students of The School of the Theater, and the potential actors of the casting list of the Playhouse present the plays. They direct, stage, costume, and act all productions.

JUNIOR LEAGUE, Los Angeles, California, presents the annual Christmas play the afternoons of December 19 and 21 at the Hollywood High Memorial Auditorium. The play is "Treasure Island" from the story by Robert Louis Stevenson, and the proceeds are devoted to the fund for maintenance of the Junior League Home for Convalescent Children. Mrs. Hans Koebig is the manager.

THE LITTLE ART THEATER, Laguna Beach, California, offers as the Christmas Pageant Play, a dramatization of "The Other Wise Man", by Van Dyke.

WESTWOOD HILLS PLAYERS offer "Green Stockings" as the play for December, under the direction of Burton Rand.

THE STRATFORD PLAYERS will be seen in Los Angeles in repertory, opening December 21. The Shakespeare plays offered are "The Merry Wives of Windsor", "Measure for Measure", "A Winter's Tale", "King Lear", "Midsummer Night's Dream", "King Henry the Fourth, Part I", "Taming of the Shrew", "Twelfth Night" and "As You Like It."

"**THE BLUE BIRD**", a Russian Revue, directed by Yascha Yushny, is seen at the Junior College Auditorium, Pasadena, California, Monday evening, December 14. This revue should not be confused with Maeterlinck's fantasy of the same name as there is no connection. The company of fifty comes from the Imperial Theater at Moscow, with a Gypsy chorus, many dances, pantomime, drama and comedy. The Revue may be seen at the Philharmonic Auditorium, Los Angeles, Dec. 15-16, 18 and 19.

TEATRO OLVERA of El Paseo, Los Angeles, under the guidance of Dr. Benjamin Sherman and Francis Joseph Hickson will present the beauty and tradition of early California in native drama, giving a production early in the month. Dr. Sherman is the author and director of the pageant play, "Felicita", given each year at Escondido, California.

CINEMA

"**FIVE STAR FINAL**" deserves to live and should be seen, and understood, by that vast crowd of people who literally "only know what they read in the papers" and take all scandal as established fact because they may see it in print. A picture or play should be welcomed if it served to make us tabloid conscious. It is apparent that we have newspapers endeavoring to print the facts and only the facts, and sensational sheets caring only for circulation, no matter how it is drawn in, and overlooking ensuing harm, providing the sheet may escape all libel suits. Louis Weitzenkorn, the author, is a seasoned newspaper man, who knows the business in both its best and worst phases and who goes to the core of the yellows in his direct and smashing accusations. The cast, headed by Edward G. Robinson, is an excellent one and includes Frances Starr, Marian Marsh, H. B. Warner, and Anthony Bushnell.

NATURALNESS perhaps above all else is the descriptive word which comes to mind in any criticism of "The Champ." Wallace Beery is at his best in the role of ex-champion of the world, striving for a come-back, and Jackie Cooper is amazing in his poise and assurance coupled with the perfect naturalness of a child. The picture is a



Doris Kenyon appears in song recital at the Philharmonic Auditorium, Los Angeles, January 12, with the Behymer Artist Courses.

sentimental little tale of no outstanding merit, but it is done in such excellent taste, directed with such artistry, that it becomes one of the best pictures of the year—whether or not you subscribe to the "best in thirteen years."

MAE MARSH gives a quiet, sincere and delightful portrayal of the mother in "Over the Hill", proving that her absence from the screen, even for several years at a time, marks no lessening in her ability. The photoplay is one of mother love, and Miss Marsh manages to convey with perfect naturalness this constant, protective maternal devotion. Sally Eilers and James Dunn, remembered from the "Bad Girl", are featured players and have an appeal of their own. Henry King directed with much intelligence, never allowing the plaintive story to become maudlin, and stressing silence and pantomime.

SPEAKING OF ABSENTEES, "Rich Man's Folly" marks the return of George Bancroft to the films. The role of Brock Trumbull, a shipbuilder, is more mature, more restrained than those formerly created by Bancroft. The picture is not commonplace either in plot or construction, but is a powerful study of a man interested solely in the perpetuation of his line and securing and holding a fortune. The film appeals more to the intellect, the characters seem to develop as the story unfolds, and as the various incidents and influences control them.

THE JAZZ AGE, according to F. Scott Fitzgerald and a few other authorities, is dead. It seems to be dying in cinema circles, though a recent film deals with this so-titled period. "Are These Our Children" is a rather remarkable photoplay, and while sensational it is convincing. Eric Linden, a young and untried player, heads the group of young criminals and seems to live rather than enact a part. His presentation is so absolute that after following him through the mazes of crime it is a relief to know he is safely on the way to deserved punishment.

"**THE MAD GENIUS**" seems to offer all critics the opportunity to compare the work of John Barrymore in this with his interpretation of "Svengali", and the majority of them favor the latter role. It is a matter of opinion, but he seems to achieve a more sincere characterization in "The Mad Genius"; it is not a pleasant role, but it does not have the repellent qualities which marked Svengali. It is to be regretted that the ballet constitutes such a small part of the film, the few flashes shown are extremely interesting.

IT IS TO WONDER if by any possible chance Will Rogers will prove so entirely successful a diplomat in the Orient in real life as in the mythical kingdom of his latest cinema entanglements. As "Ambassador Bill" Mr. Rogers makes the country safe for royalty, saves the life of the small prince, and secures for his own, frequently ungrateful land, a large trade concession. In this picture, as in others, it is largely the impromptu wit of the star which draws the crowd to the showings.

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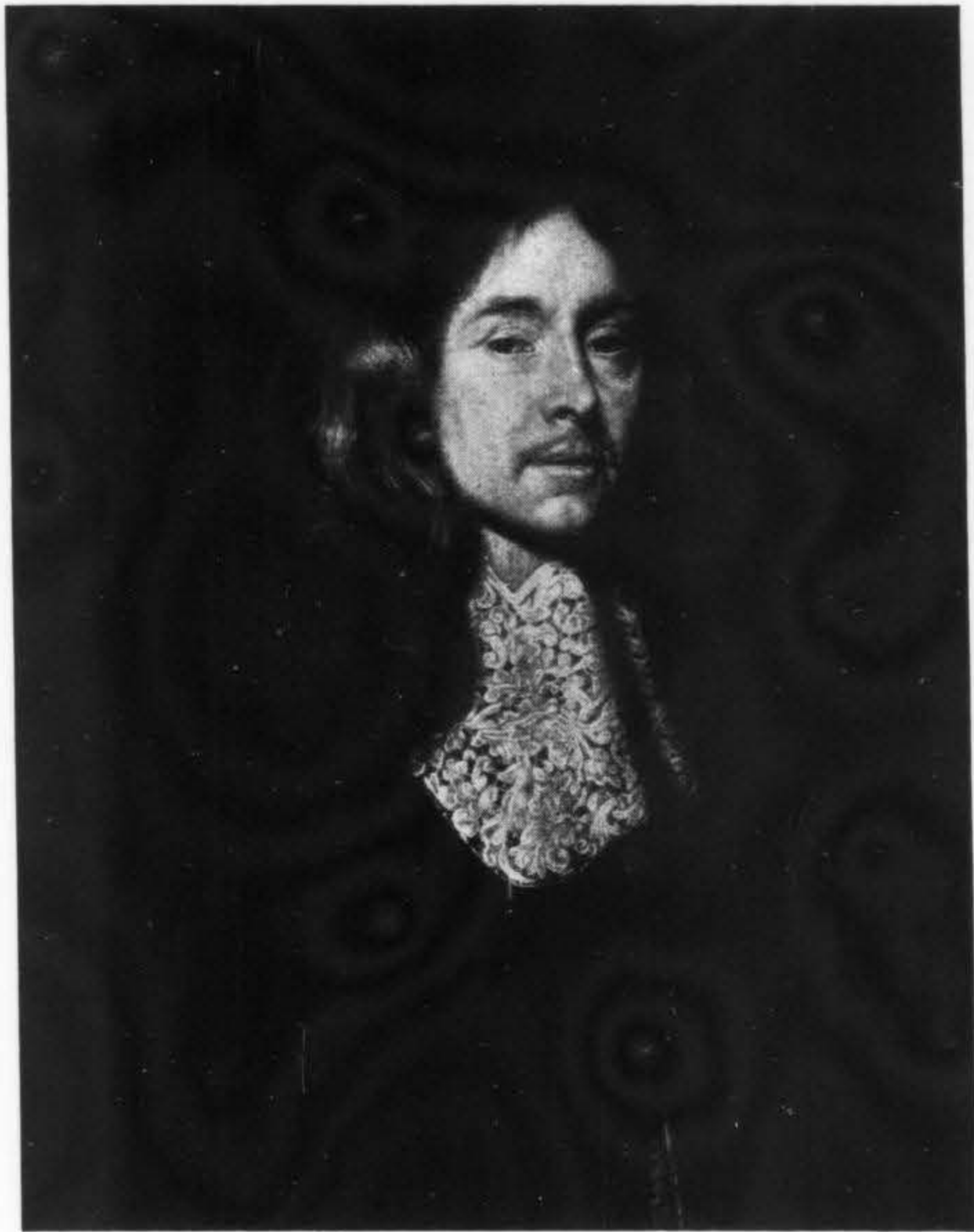
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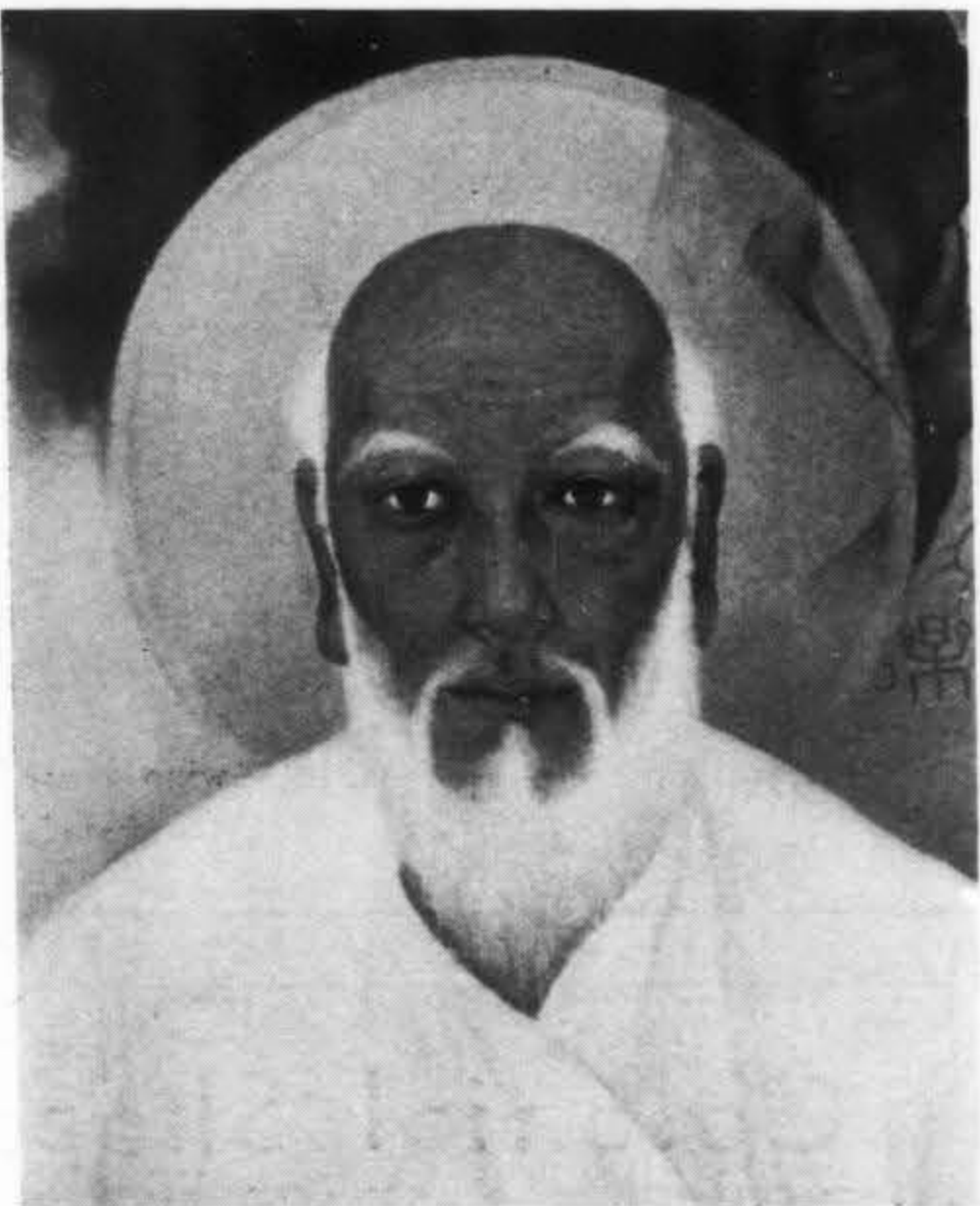
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PAINTERS OF THE WEST

ONE of the most interesting group exhibitions of the winter art season in Los Angeles is the tenth annual showing of work by members of the Society of Painters of the West which opened at the Biltmore Salon December 1, to continue throughout the month.

This carefully selected display, under the supervision of Mr. Alexander Cowie, including landscapes, shore and deep sea marines, figure compositions, and portraits, is free to the public. The gallery is open daily from 9 A. M. to 9 P. M.

The organization, "Painters of the West," is dedicated to the advancement of western art, and aims, through its public exhibitions, to stimulate interest in and appreciation of the art of representative painters in California and the Southwest, who are rapidly forming the nucleus of a distinctive American school of painting.

The active members of the society include Frank Tenney Johnson, A. N. A., Jack Wilkinson Smith, Clyde Forsythe, George K. Brandriff, Carl Oscar Borg, Douglass Parshall, A. N. A., DeWitt Parshall, N. A., Hanson Puthuff, Edgar Payne, Armin Hansen, Maynard Dixon, George Townsend Cole, Max Wicczorek and Aaron Kilpatrick.

The concentrated efforts of this organization, sponsored by a group of individuals who are vitally interested in the progress of local art, is proving a long step forward in the development of art appreciation in southern California.

In their present showing at the Biltmore Salon, the exhibitors have happily avoided the literal and over-graphic as well as the ultra-modernistic conceptions.

Mr. Cowie always maintains a consistently high standard for his gallery displays, and combines rare taste and judgment in offering only works of proven merit to his clientele. In the current display a uniformity of excellence is maintained throughout, and the various canvases are stamped with a sincerity and virility at once refreshing and satisfying to the layman.

For shore marines and high Sierra studies, Jack Wilkinson Smith always excels, while for pure landscape rendering Hanson Puthuff, Aaron Kilpatrick and DeWitt Parshall are acknowledged leaders. The work of these four painters is too well and favorably known locally to need further introduction at this time.

(Continued on Page 11)

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DINING ROOM, WILLIAM B. HART RESIDENCE, PASADENA

A scenic wall paper known as the "Isola Bella" is used in the dining room of this Pasadena residence, illustrated on pages 25, 26 and 27 of this issue of *California Arts and Architecture*. This paper, made by J. Zuber & Cie, Rixheim, Alsace, dates from the early Nineteenth Century. It shows a charming picture of a beautiful isle, in exquisite natural colors.

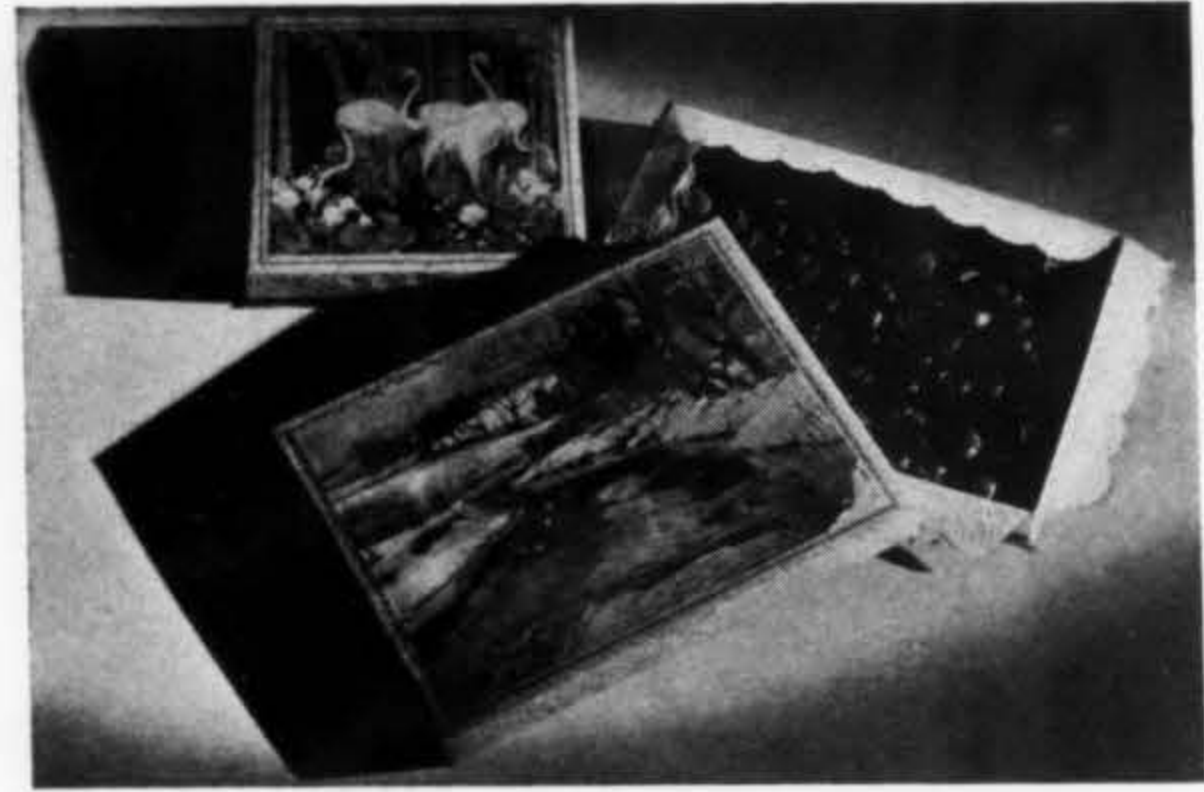
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Specializing in landscape with figures, Frank Tenney Johnson, Carl Oscar Borg, Maynard Dixon and Clyde Forsythe are foremost exponents. Armin Hansen and George K. Brandriff vie for supremacy as powerful deep-sea marine painters, while for artistic and decorative portraiture, Max Wiczorek is preeminent on the Pacific Coast.

Edgar Payne, who has recently returned to Los Angeles, never fails to give a splendid account of his talents for portraying mountain grandeur, while George Townsend Cole and Douglass Parshall deal with moods of nature, striking a modern note which adds variety and charm wherever shown.

Students and art lovers should not fail to visit this very comprehensive and praiseworthy display of typically western painting by a representative group of California painters.



THE ART OF METAL CRAFTS

As Told to M. Urmy Seares

IT IS a well known fact that all people, irrespective of the stage of culture they might be found in have an irresistible desire for beauty. This would first be expressed in their shelter and articles of daily use, but can be called art only from the time when a certain spiritual idea is expressed in it. The higher the culture of a people the more advanced are the products of their art. We find that all people of early culture expressed their highest ideal in the building of religious edifices and idols and we also find their art centering therein. The artists found in religion their finest inspirations and at certain times in their artistic aspirations followed well defined paths, which we call periods; although I do not hesitate to say that each artist through his individuality will be led along certain lines, and then create his own style.

Decoration is applied to countless objects, and the style may be varied without being arbitrary; being determined, first, by the aim and the material of the object to be decorated, and, secondly, by the ideas ruling at different periods and among different nations. It is, therefore, obvious that all art has a comprehensive and important domain. A knowledge of it is indispensable and it is an instructive and sociologically interesting factor of general culture.

Who has not heard of Tubal Cain, the first artificer in metal, or Benvenuto Cellini and his contemporary Peter Vischer? The art of hammering images, monuments and designs out of metal is old and was well known to the Egyptians, Greeks and Romans. The ancients at first carved a wooden image and covered it with thin sheets of metal, hammered in shape to fit the wood and nailed

(Continued on Page 13)



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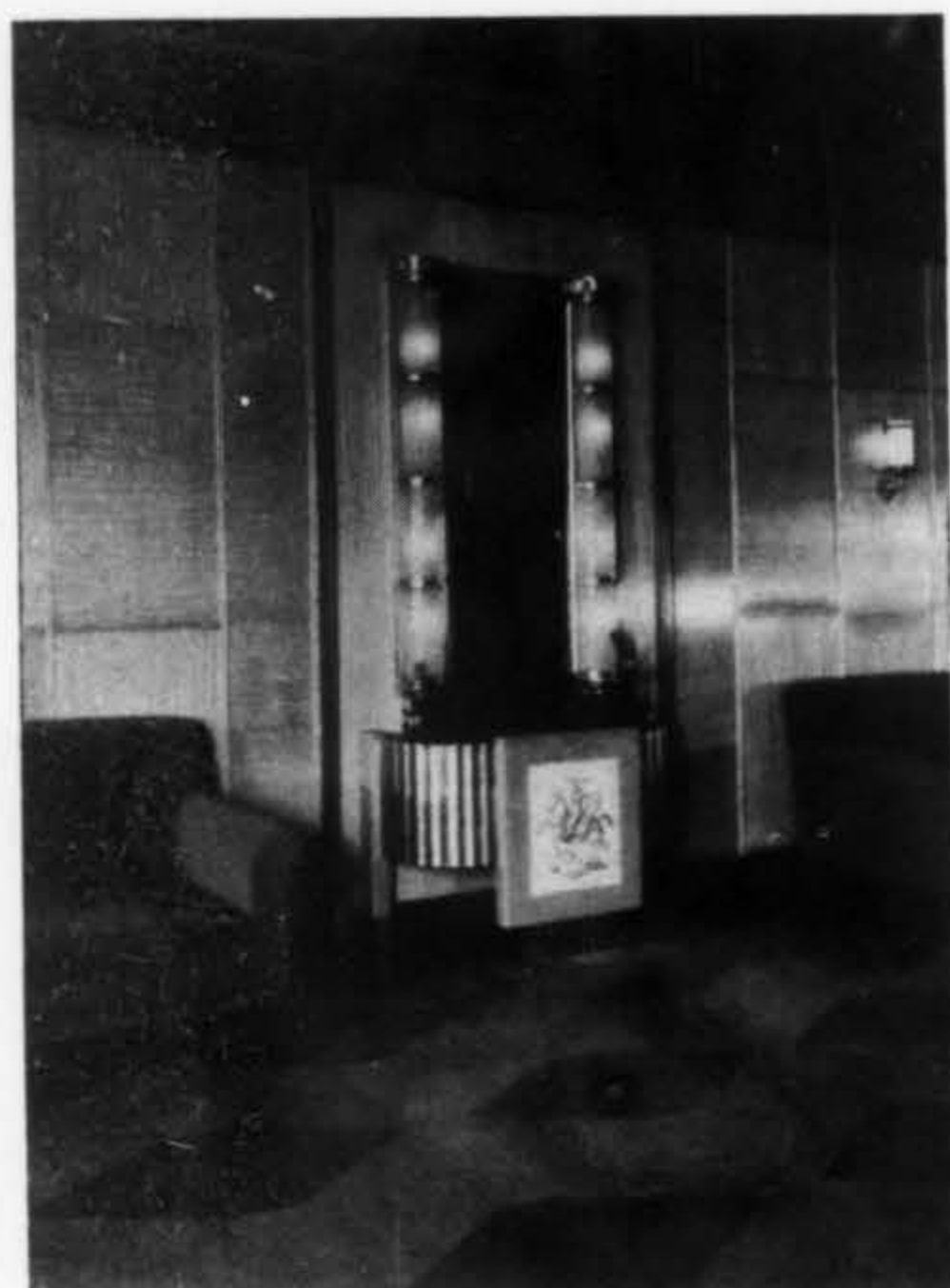
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to the wood. Gold was largely used, burnished brightly to a great brilliancy. This was the beginning of the art of metal sculpturing which has endured through the centuries; and in later years, with many improvements, has come to the front again and is greatly valued and admired. This type of work is fully recognized as a lasting decoration for the interior as well as the exterior of homes, and public buildings. Each piece represents an original which can be passed down from generation to generation.

The modern sculptor in metal does not require a wooden foundation for his work. By free hand, with many intricately formed hammers and tools, called chasing and repoussé tools, he shapes and hammers the ornaments out of metal to his will. The tough material becomes like wax under his skillful fingers, and by persistently working the metal, either red hot or cold, as the piece of work may require, he shapes and forms it to his desire. Be it in iron, copper, the precious metals or the more recent alloys, the master will form it harmoniously; a handwrought piece, showing the individuality and the character of the maker, quite different and vastly superior to the machine made or manufactured article.

In this machine age and days of quantity production it is a relief and a joy to rest one's eye on an original piece made by a master in his craft, who, with painstaking efforts brings beauty into shapeless metal.

It is very little known that the French sculptor Bartholdi's Statue of Liberty in New York was entirely hammered out of sheets of metal.

On Sutter Street in San Francisco is a sculptor in metal, internationally known, whose forefathers for generations have followed the interesting art of metal sculpturing.

Mr. Hans Jauchen, master craftsman and repousseur, of Hamburg and San Francisco, calls his studio, the Olde Copper Shop, herewith emphasizing the age of his craft. He came to California twenty years ago after having had many important commissions in Europe, being awarded the gold medal in Amsterdam for his work and having completed a beautiful altar for the late Pierpont Morgan in London. With gold, silver, bronze, wrought iron, steel, aluminum or lead he is equally proficient. In designing, he is always conscious of the metal to be used in execution, adapting his artistic thinking to the type of technique that is best for that metal. He is a master of almost every technique known in modern craftsmanship.

Mr. Jauchen was appointed the first instructor in art metal work in the University of California in Berkeley. He lectured and trained over two hundred teachers in artistic metal work, thereby spreading these arts and passing them to a new generation.

Awarded the gold medal in San Francisco in 1914 for his creations in metal work this artist's work can be seen in parks, public buildings, churches and the residences of the exclusive and the wealthy.

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Until last summer, when it was removed to be brought to America, it adorned the walls of the Chateau de Provost DeLaunay in Brittany, France. More recently it has been shown in the de Young Memorial Museum of San Francisco.

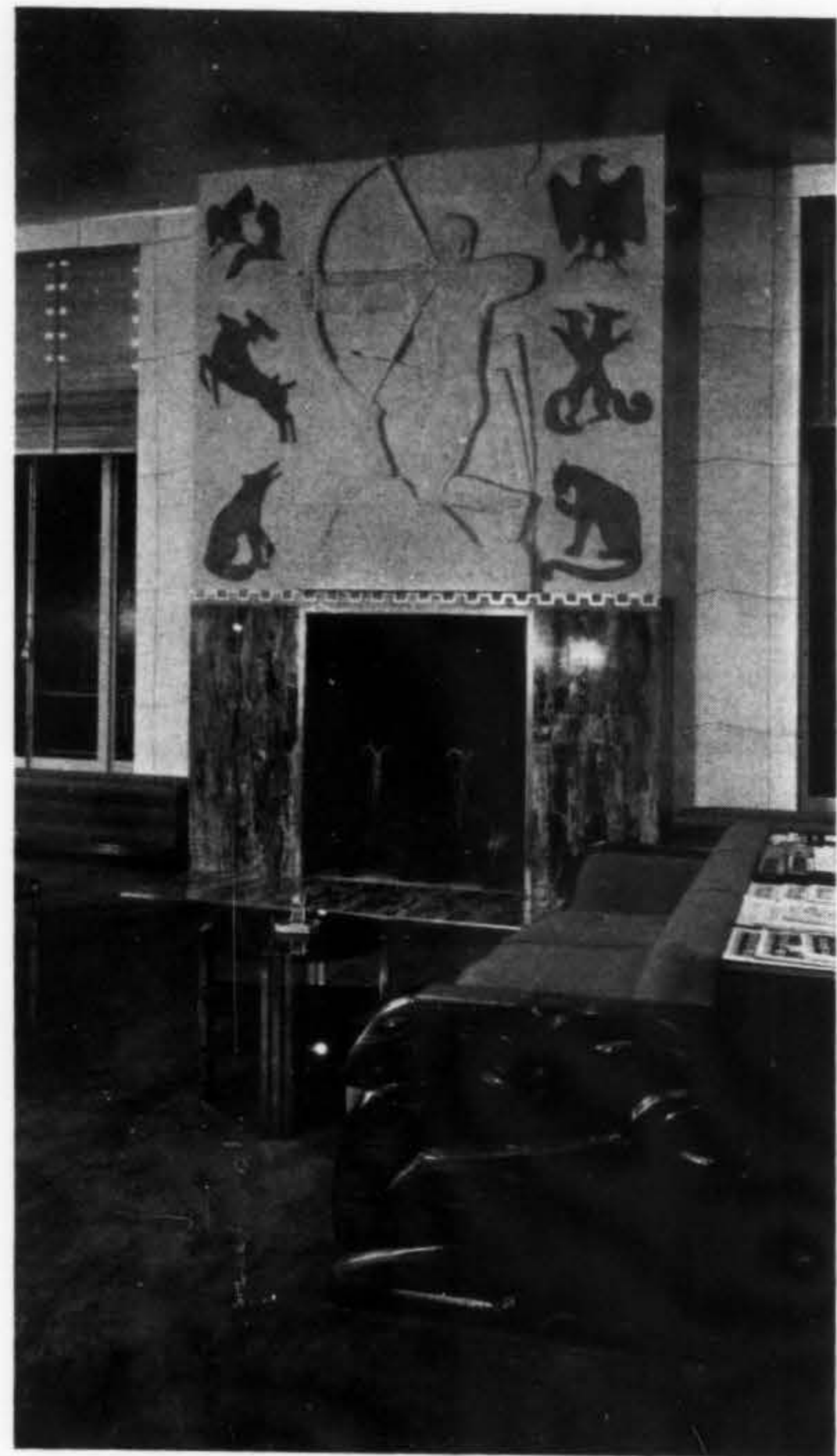
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See Further Illustrations Pages 32-35

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PUBLISHER'S COMMENTS

DURING the past month experts from all parts of this country met in Washington to discuss the housing problem and to suggest ways and means of governmental aid in assisting present owners of homes in refinancing. All of those persons who were present agreed that a great deal of trouble could be eliminated if home builders would exercise more care in the initial financing and in the selection of the contractor. Too often the person planning to build thinks that the services of an architect is too costly. Those who have employed an architect know that such is not the case. By employing a reputable architect the home builder is saved considerable annoyance, assured of expert supervision and care in the selection of materials and equipments. It pays to consult an architect.

THE business conditions of the past two years have proved disastrous to profit and loss statements of individual business concerns but it has been the means of bringing about complete reorganization and improvement not only of individual businesses but a thorough house cleaning in the various industries and professions. We have often heard the term "bootleg decorator", "jerry builder" and "quack doctor", but in previous years when business was booming there was no organized effort to change these conditions because each business man was too busy with his own affairs. It is encouraging to note the activity of professional men and women in improving conditions within their ranks. The architects during the past two years have been active in consolidating their forces and bringing about much needed legislation for the protection of practicing architects as well as the public, and now the interior decorators have organized upon a very broad and sensible plan. They are not attempting to discriminate against the small decorator, nor is it their wish to put anybody out of business. Their aim is to improve the professional conduct and to set up standards of practice. This movement was started about six months ago and the most prominent decorators of the eastern cities joined enthusiastically into the preliminary work of organizing the American Institute of Interior Decorators. It has been our pleasure to assist in the formation of chapters in northern and southern California. Mr. William R. Moore, the national president, visited California for the purpose of explaining the work of the Institute and to assist in the organizing of local chapters. At the first meeting held in San Francisco, over forty decorators attended and a representative board of governors elected of which Mr. Arthur Baken is president. At the meeting in Los Angeles, over seventy-five decorators were present. Mr. John B. Holtzclaw was elected president. A unanimous spirit of cooperation was shown by all those who attended this first meeting.

It is too early to expect much accomplishment and the results, especially to the allied craftsmen and general public, will hardly be noticeable until the decorators have brought about improvements in their own merchandising policies and working methods. The success of this organization will benefit the general public by assuring them of competent and experienced workmanship, and bring about a more harmonious working arrangement with the allied artists and craftsmen. We extend our congratulations to the Northern and Southern California Chapters and the American Institute of Interior Decorators and hope that their aims and ideals will be fulfilled.

EACH MEMBER OF THE STAFF JOIN IN WISHING YOU ALL A MERRY CHRISTMAS AND A MOST HAPPY AND PROSPEROUS NEW YEAR.



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Through gateway and arch; the approaches to the main entrance, over rutted gravelled walk.



Photographs by Ansel Easton Adams



The Allied Arts Guild, near Stanford University, is a well organized center for handcraft and industrial art. . . . A comprehensive description will be published in an early issue of California Arts & Architecture.

A C O R R I D O R T O C R A F T S M A N S H I P

EDITOR'S NOTE BOOK

ALTHOUGH the radio, the airplane and the automobile are rapidly making "of one race all the nations of the earth"; although space is nearly annihilated and isolation almost impossible, creative art alone shows no sign of becoming a community affair, but remains dependent on individual training and initiative.

California is especially situated to be the meeting place of the art of all nations. Mystical, subtle and sophisticated arts of the Orient here mingle with the free spirit of European art broken loose from its moorings; and the native landscape art of America finds in Pacific shoreline, mountains, farmland and deserts full opportunity for our painters as well as sympathetic appreciation on the part of the public. The function of an art monthly under such conditions and in such a luxurious environment is not that of arousing an interest in art *per se*, nor is it that of merely reporting the product of a multitude of artists who wander out to the Coast under the impression that because the well-to-do come to California they come to buy paintings or to be painted. Rather is the task of today one relating almost entirely to the training of our talented youth in craftsmanship and in giving them a clear view of the long, hard road to success in any of the arts. For we have among us finely trained artists, architects, who know the necessary drill of European ateliers and can direct the student toward the highest ideals of their art. Our museums and galleries, both public and private, show examples of every art and every style and age. And that principle of the Italian Renaissance which was its inspiration can still be followed and reach a great art here:—"that principle," quoting Frank Jewett Mather in his *Estimates in Art*, "that the human body is not only beautiful apart from any ulterior meaning, but is also universally available and adequate for the noblest symbolism."

IN ORDER to do nationally what has been done in many cities by local Building Congresses, an alliance has been formed by nineteen groups of the building construction industry to be known as the Construction League. The number of member associations will eventually be increased to thirty-five.

Mr. Robert D. Kohn of New York, President of the American Institute of Architects, is General Chairman, with Mr. Francis L. Stuart, President of the American Society of Civil Engineers, and Mr. A. P. Greensfelder, President of the Associated General Contractors of America, as Vice Chairmen.

This national movement has come about with startling rapidity, and indicates that the co-ordinating activities being developed by local Building Congresses are recognized as being of prime importance to the future of the country. It is not merely the clarification of function and the prevention of waste and duplication among the various groups. More far-reaching than that; each group desires certain improvements, has certain objectives, which, to be supported by these other allied groups, must meet with common approval. And to secure such approval these purposes cannot be selfish. They must be oriented toward *eventual benefit to the public at large*.

This is the crux of the movement, as it has been in the organization of our California Building Congress under the sponsorship of the State Chamber of Commerce. To produce better service at lower cost for the building public means increasing values for the community and the nation; it is an economic contribution of the highest—and most permanent—order. And the recognition of the need for professional leadership proves that good design, by trained experts, is the prime necessity for creating public value.



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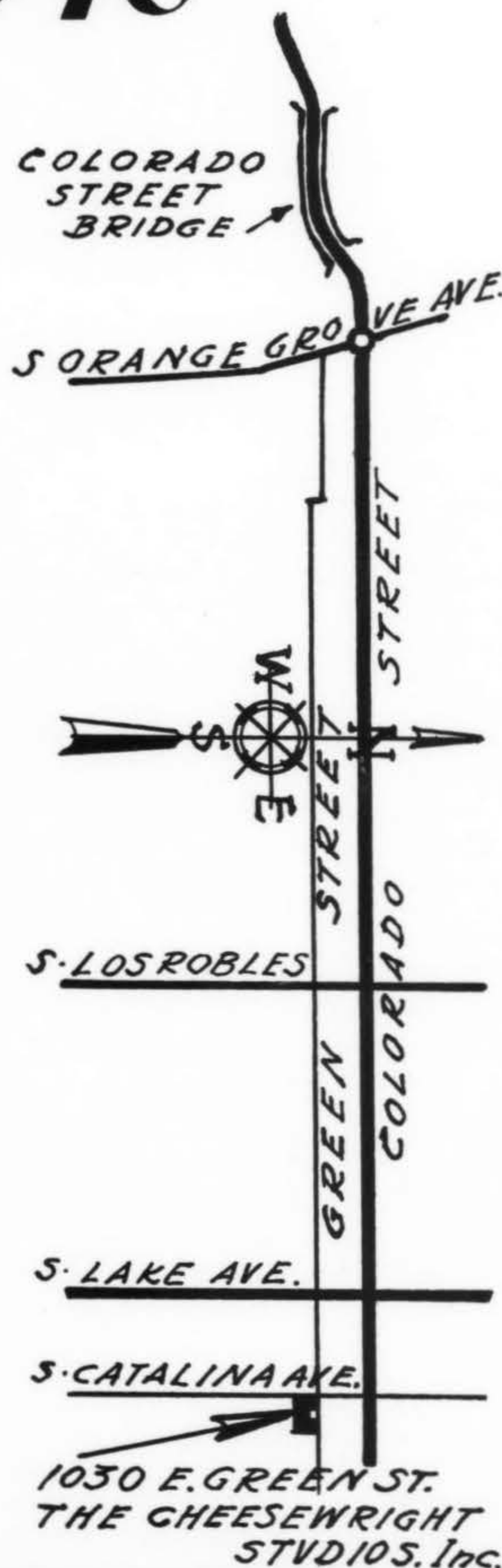
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California Arts & Architecture

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

DECEMBER, 1931



"THE COWBOY"

San Francisco Stock Exchange Club
Ralph Stackpole, Sculptor

COVER

"The Nativity". From a painting by Karoly Fulop.

FRONTISPIECE

"Doorway of Mission San Buenaventura" From a drypoint by Mary J. Coulter.

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DOORWAY OF MISSION SAN BUENAVENTURA

This drypoint by Mary J. Coulter is one of three by this artist to be chosen recently for presentation to the print collection of the Louvre by M. Pascal Bonetti, former Minister of Public Instruction and Fine Arts in the French cabinet. It is included in the exhibition of Mrs. Coulter's work which is being held this month at the M. H. de Young Memorial Museum in San Francisco.



Teoyamiqui or Coatlicue, the serpent-skirted goddess, whom the Aztecs regarded as the mother of all the gods. Courtesy of Henry W. Lovins.

SOME OBSERVATIONS ON AZTEC ART

The Spiritual Import of Ancient Sculpture and Architecture in Mexico

By ELIE FAURE

Translated from the French by Edgar Walter

I HAVE written in my "History of Art" (Medieval Art, Volume II), a chapter on Aztec art which must be entirely revised, and even rewritten. Twenty years ago we knew but little of Precolumbian art. I had at my command to guide me in my task only the few rare plaster casts in the Trocadero, some photographs acquired with difficulty, some archeological publications whose findings on Aztec mythology were not yet logically assembled. The sculpture in its entirety is but a plastic representation of that mythology. We are barely beginning at this time to decipher the cosmic symbols which this exposé offers us. Here again the archeologists, as might be expected, are rarely in accord with one another. All of it must, in fact, be done over.

Doubtless I tried to express in this chapter the impression of sadistic cruelty which the whole of this art conveys at first glance. It is difficult for me, not to say impossible, to renounce this interpretation. I retain it, therefore, but on condition that it be considered only a part of the truth. Doubt-

The author of this article requests us to inform our readers that the following pages are but a fragment, as yet unpublished, of a larger article which will appear, probably in L'Illustration, upon his return to France, and that it was conceived under the double patronage of the French Minister of Public Instruction and the Mexican Minister of National Education.

Dr. Faure's recent brief sojourn in California, en route from Mexico to the Orient, will be recalled with pleasure. Having visited Japan, China and Indo-China, he is now in Bombay, whence he will depart for France early in the year.

—THE EDITORS.

less it is impossible, taking but one example, to find in all the history of art anything more definitely expressive of the powers of murder and the powers of death than the statue of Teoyamiqui with her double serpent heads, the stripped sternum for her breast, the two death heads which fasten the girdle of her skirt interwoven with serpents, the tiger claws with which she is armed, and the collar of putrescent

hands which encircles her neck.

A gory vapor rises from the whole of this art. One might say a mass of palpitating entrails thrown into a corner by the priest after he had riven the breast to tear out the heart and eat it raw, or to spread slowly at the feet of his impassive idols the vermilion blood of the sacrifice. How could it have been otherwise in this land where death lies everywhere beneath the carpet of the grass that hides the rattlesnake; where fever, at least in the lowlands, lurks in every swamp; where memories of floods and earthquakes haunt the primitive imagination like so many expressions of the anger of the gods, or where the simple pyramids carry on one face of their upper platform an inclined plane destined to facilitate the flow of human blood? Statues of Death, statues of War,—Teoyamiqui, Huitzilopochtli . . . Representations of serpents coiled upon themselves to test their springs of defense and attack, surging with open mouth, bloody eye and ready fangs in an attitude of combat. It is like a leit-motif which returns incessantly. I should

not erase from my book the lines which have evoked it. But I should add others which would radically modify the meaning.

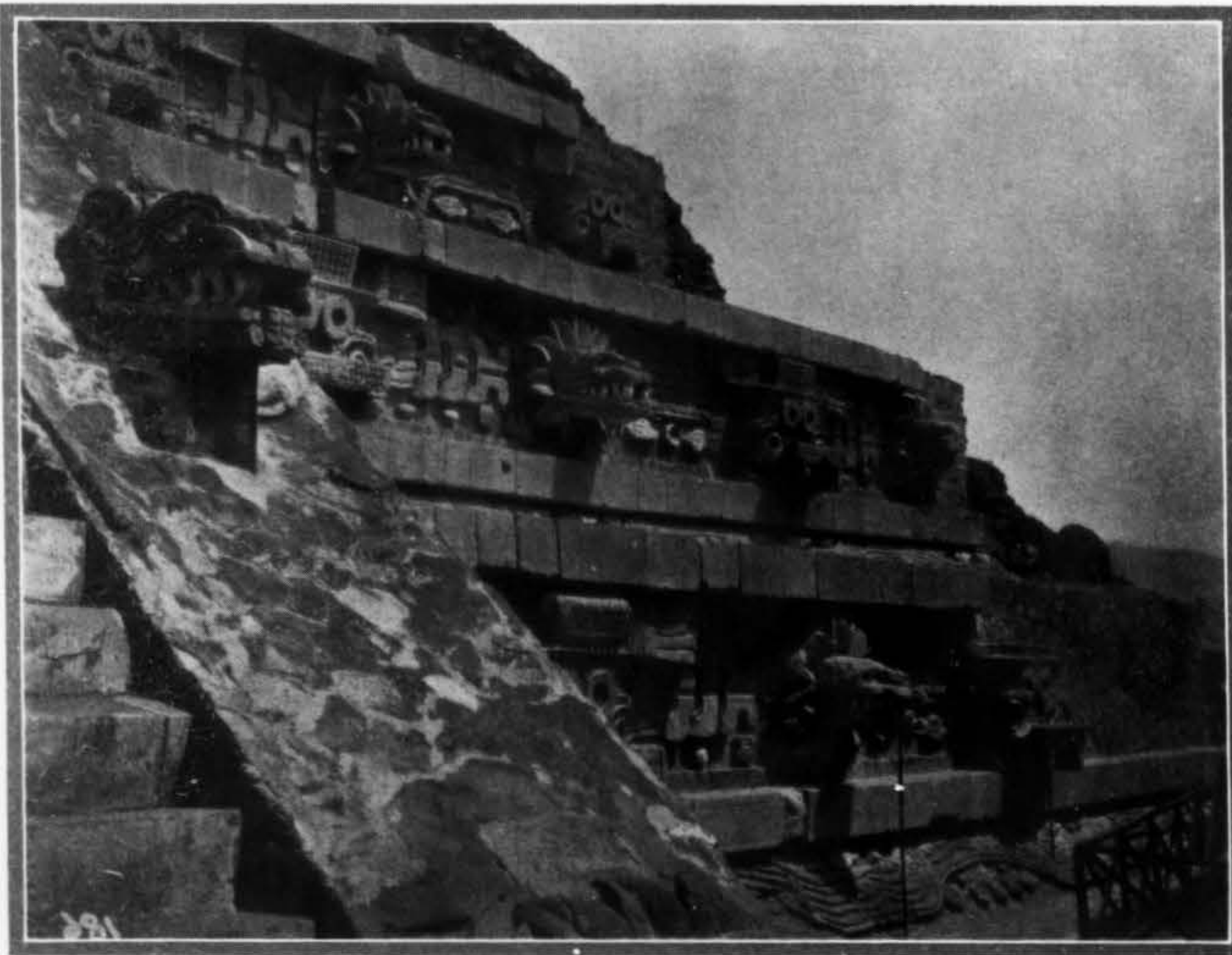
When the Spaniards arrived in Mexico, there reigned on the plateau of Anahuac a complete society, that is to say entirely unified in all of its dimensions, if I can say so, wherein the most trifling and familiar customs, the smallest political or religious institutions, the most unimportant agricultural or commercial customs, responded narrowly to a conception of a coherent and ritualized universe.

One might say, as by a natural phenomenon, that one of the two civilizations—Spanish or Mexican—was destined to disappear. Because, one as strong as the other, one as absolute as the other, they presented themselves in diametric opposition, like two incompatibilities. The one anthropomorphic, indifferent to the entire constitution of the world, concentrated solely upon the hope of assuring the salvation of man against this selfsame constitution; the other cosmic, placing man as the central cog, to be sure, but docile, and strictly in his place in a coherent universe, which it accepted in all its supreme consequences; that is to say, in final analysis, consequences indifferent to the destiny of man. The one optimistic in spite of everything, the other pessimistic in spite of everything. The one moral, the other metaphysical. As a matter of fact, this disappeared or rather was hidden in the subconscious depths of the Mexican Indian tribes, only to manifest itself continuously down to our days in the purest and freshest of the popular arts, and bubbling stronger from its source than perhaps any other art in the world. While the other one was concentrating upon the political domain, bent upon temporal domination under pretext of a reign possibly less interested



Figure of Quetzalcoatl, from an ancient Guatemalan temple. From a sketch by Maler. Courtesy of Henry W. Lovins.

but also more hypothetical. It is not necessary for me here to draw a parallel between the two. Each one played, and each one still plays, a necessary historical role. But if I had to say to which of the two I give my preference—at least philosophically—and to which of the two is promised the longest and the most fecund future in the guidance of men's souls, I would not be far from the mark in predicting a victory for the second.



In any case, it is this second one which expresses with sovereign force—a force if not superior to, at least the equal of the highest realizations of Egypt—the whole Aztec art from the stone calendars which are an astronomical encyclopedia from which the Spanish monks in the suite of Cortez might have taken excellent lessons, down to the smallest statuettes or everyday pottery, in which the thought of a comprehensive setting forth of a universal condition of life is always present, and even sentient. Looked at closely and objectively, the greater part of the Nahuatl statues, with the exception of those which, so to speak, are studies, carry the double sign of human destiny, which is the exaltation of intelligence and life, and the humble recognition of the universal presence and necessity of death. The Aztec's philosophy, and the sculpture that proceeds from it, give assent to this condition. The image of fecundity would never be complete for him if the marks of destruction did not always accompany it. The goddess of flowers, Xochipilli, carries on her face, half raised towards the sky, an expression of despair so evident that it was first taken for a god of the waters, waiting for the rain to fall. Come closer. She is covered with corollas entwining her whole body, in bracelets, in necklaces, in varied ornaments tied endlessly about her wrists and ankles like drunken butterflies foraging in all directions. The two hands, that one thought extended to cup the first drops of water, are destined to support a bouquet of live blossoms. Meanwhile, amongst her ornaments there are tiger claws, and on her invisible face a mask of human skin. I know well that this all is a symbol, that the tiger claws express the presence of a monster in the furrows covered with flowers, and as for the bleeding mask, I do not know quite what specific rite it plays in the festival of germination. But all the same, both are there, not as a warning, as a Christian might suspect, but as a statement. This, I repeat, is never missing. The terrible head of Quetzalcoatl, the sacred serpent, springs from a circle of light. Huitzilopochtli, the ferocious god of war, is he not the son of Huitzilicteotl, the nightingale? One might say that Montaigne and Shakespeare had passed that way.

This transcendent grandeur of the Aztec soul translates itself in a completely free plasticity. Man is delivered from the preoccupation of bringing everything into his own form, nay even the perfection of his form, and of respecting the exactness of all the various other living forms. He combines them according to the will of his

(Continued on Page 50)

Details of the stairway of the Temple of Quetzalcoatl, at Teotihuacan. From a copyrighted photograph by Robert B. Stacy-Judd.



FOR UNIVERSAL ENJOYMENT. An important addition to San Francisco's store of public art treasures are the murals being painted by Gottardo Piazzoni for the San Francisco Public Library. Here is one of the ten panels in the series. Five of them will represent "The Sea" and five "The Land." They were paid for by a group of public-spirited citizens of San Francisco.

Has The Public A Right To The Enjoyment Of Art?

By HARRY MUIR KURTZWORTH
Curator of Art, Los Angeles Museum

MODERN America may consider itself a highly literate country. In an elementary sense, this is true, but in the larger sense it is not correct. To get most out of life we need to be able to "read" many things beside the printed page, and to figure out much more than arithmetic and algebra enable us to solve.

Let it be said, in general, that the ugliness of our cities and the vulgarity of the average environment are the direct results of lack of schooling in reading aright, from the standpoint of their emotional significance, the "sermons in stones, books in running brooks and good in everything" that surround us. In other words, we seem to have been "short changed" in education.

It is true that our schooling has covered the mental and physical aspects of life fairly well, but so far has the education of the emotions been neglected that most professional people, as well as laymen, seem to think that the arts have small place in modern life.

Nothing can be a greater mistake!

All decisions primarily and ultimately are made upon the basis of *emotional* reactions. Physical, mental and moral considerations are but reinforcements to such

THE ATHENIAN OATH *voiced in the only remaining speech of Lycurgus, Athenian Orator, 396-325 B. C.*

"We will never bring disgrace to our city by any act of dishonesty or cowardice, nor ever desert our comrades in the ranks;

"We will fight for the ideals and sacred things of the city, both alone and with many;

"We will revere and obey the city's laws and do our best to incite a like respect and reverence in those who are prone to annul or set them to naught;

"We will strive unceasingly to quicken the public's sense of civic duty:

"Thus in all these ways we will transmit this city greater, better and more beautiful than it was transmitted to us."

decisions and plans of action. Emotional guidance—the lack of which leads to riots, wars, lynchings and other uncontrolled acts of individuals and groups—provides for a spiritual outlet which is constructive and will use our increased leisure time, our vast resources of money and energy, along completely enjoyable, creative and recreational lines.

Education in reading correctly, and en-

joying all the higher aspects of our environment is the right of every citizen, young and old. Education in "reading" architecture, painting, sculpture, furnishings, the decorative arts and crafts, the drama, the dance, music, is quite as important as equipment for reading the new literature, poetry and the news of the day.

Since the greatest works of art any of us possess are our cities, with their parks, public buildings, schools, churches, gardens, the architect can be the one to help us learn to "read" the sermons in their stones, trees, fountains and the other related arts, and in this way to achieve the standards of good taste which are the result of properly educated emotional experience.

With the background of such good taste, acquired by training in "reading" people and things emotionally, the greatest work any of us owns individually—the home in which we live—immediately becomes more significant; and all the arts take their places as proper backgrounds for achieving the aim and end of life; that is, the development of a well rounded character and mellowed personality. Every community, therefore, is, or can and should be,

(Continued on Page 54)

The M. H. de Young Memorial Museum in Golden Gate Park has been completely transformed. Older portions have been remodeled and redecorated to conform to the new addition, comprising twenty one galleries, designed by Frederick H. Meyer, A. I. A. On the main axis, a center focus, is the "Great Court" shown at the right. Besides architectural excellence, the lighting system is especially noteworthy.



Photographs by Roger Sturtevant

Splendid vistas and easy circulation are provided by the corridors.

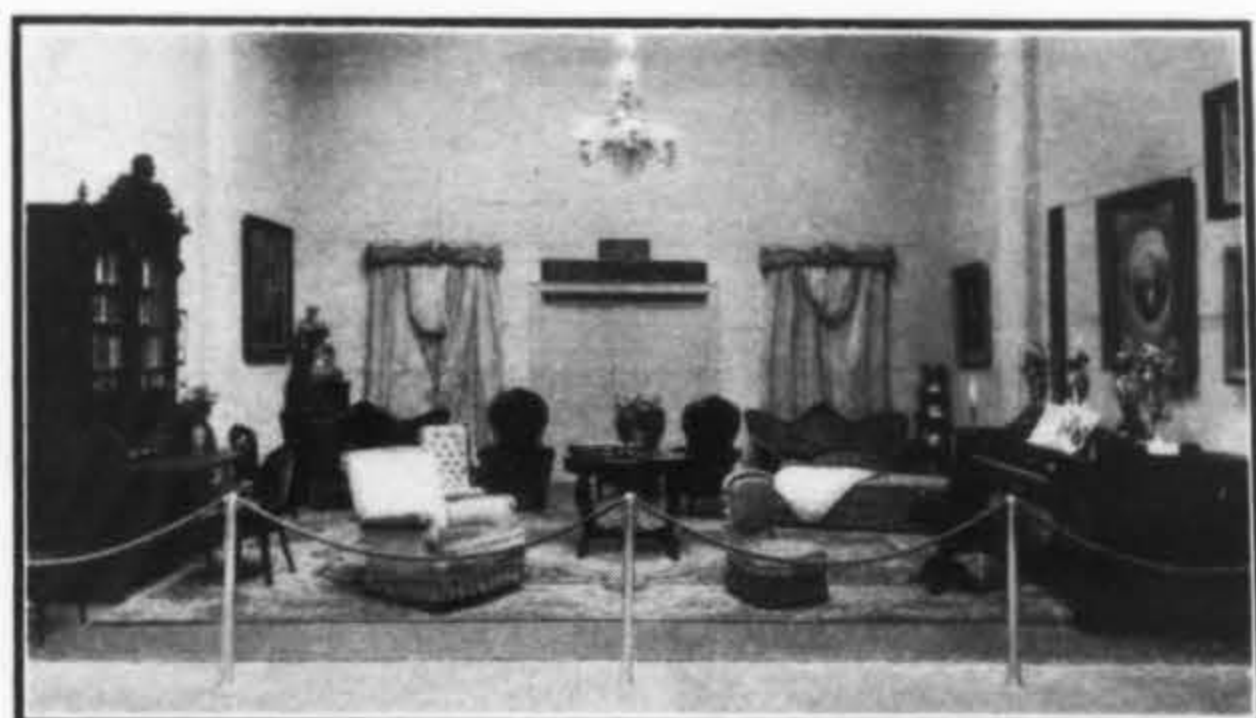


THE RENAISSANCE OF A SAN FRANCISCO MUSEUM

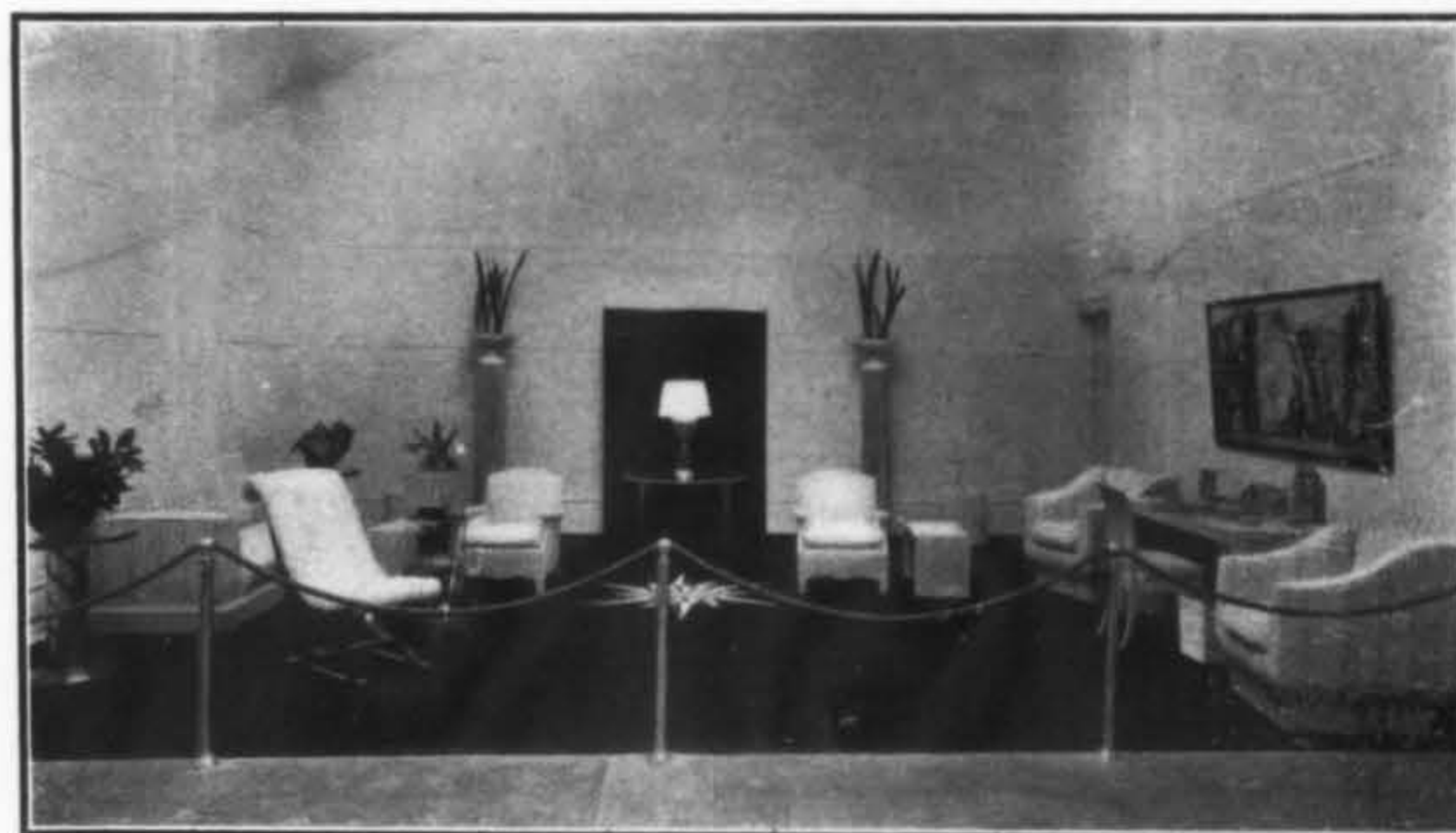


In the "Great Court" at present are shown some very beautiful antiques brought from Europe by Mr. William Randolph Hearst, loaned from his famous collection, perhaps the greatest of modern times. The de Young Museum will be devoted largely to the arts of the craftsman, while the other municipal gallery—the Palace of the Legion of Honor, in Lincoln Park—will show the work of painters and sculptors. A downtown art gallery in the new veterans' Memorial, now under construction, will serve for changing local art exhibits.

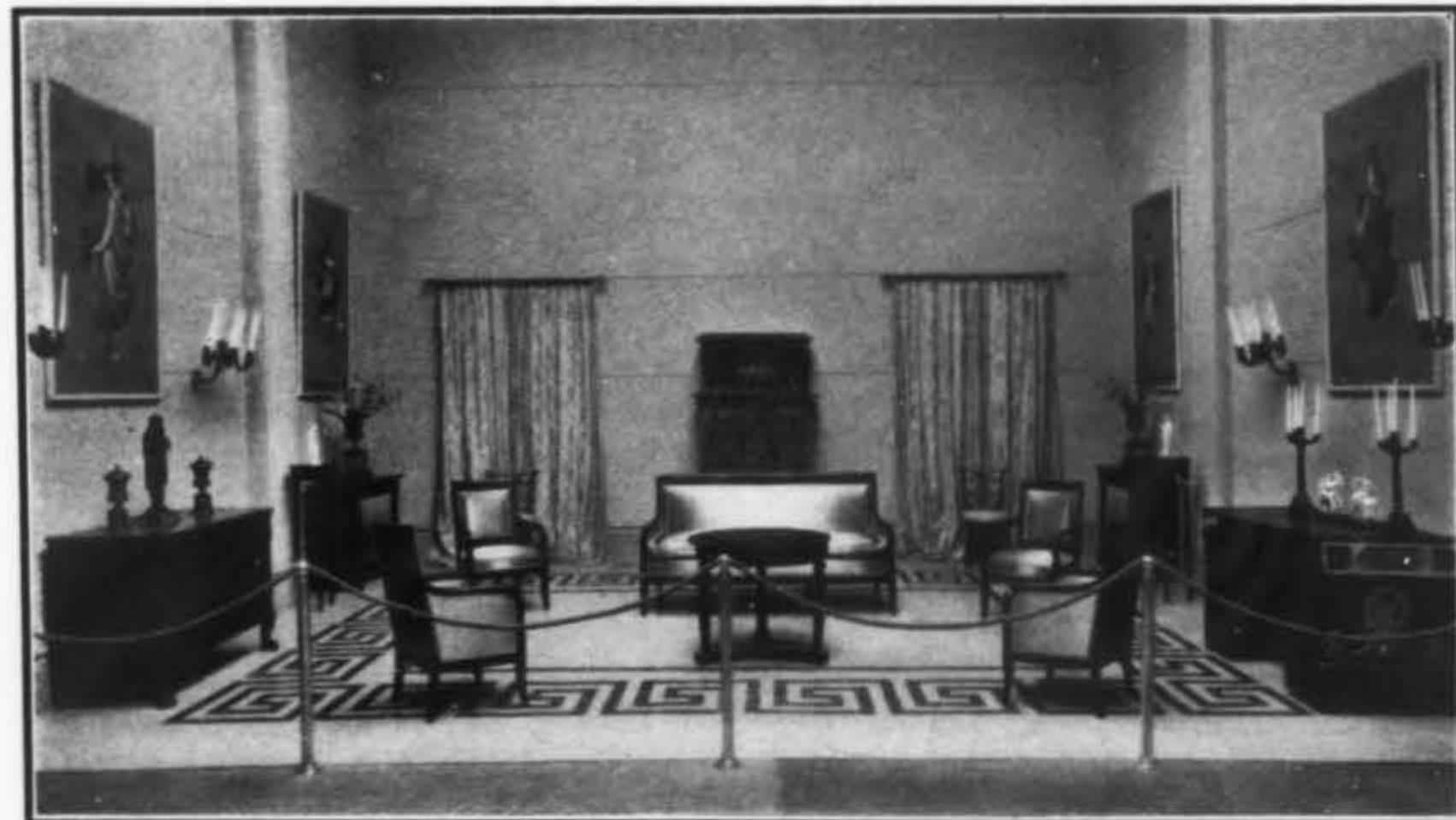
Photographs by Piggott.



A "Victorian" room arrangement by Mr. Lloyd LaPage Rollins, director of the two museums.



A modern arrangement by Mr. Walter Lamb (with Lee Eleanor Graham, interior decorator).



An Empire-Dirtoire room, and an 18th Century French group, both arranged by S. & G. Gump Company. These rooms are among those in the wing devoted to period furniture and accessories.

ANTIQUUE MARBLES IN LOS ANGELES

Some Ancient Treasures Which California Owns

By JOSEPH PIJOAN

MOST of the ancient marbles in southern California are in private collections in Los Angeles and the near vicinity. The museums are still too young to have become interested in classical sculptures. Perhaps this is for the best. One wonders if the Greek and Roman sculptures may not feel a little homesick when they are taken to the far away shores of the Pacific Ocean.

The first antique marble in southern California in point of beauty and importance is the extraordinary relief in the possession of Miss Aline Barnsdall of Los Angeles. It is now on exhibition at the Museum at Exhibition Park, and for the time being this masterpiece is available for the enjoyment and education of the citizens of Los Angeles, but eventually it will be in Miss Barnsdall's new residence.

It is a Greek relief in Pentelic marble, about one yard square. The slab is about six inches thick. There is no trace in the marble that can give any clue as to what it was used for in its original location. The back is not polished but roughly chiseled, showing that it was attached to some sort of a wall. It is therefore not an independent stele or funeral relief. Perhaps it formed part of a cippus or square tomb,

or perhaps it was attached to a bigger building.

The relief has a good pedigree. It was found at Tripoli in the north of Africa about fifty years ago. It was taken to England, and was for many years at the Swainson Cooper collection at Yew Field Castle, Outgate, Ambleside. In 1910 it was sold to a German dealer who had it at Paris when the war broke out. Confiscated by the French government, it was sold at auction in 1919 and bought by the Paris dealer, Kalikian. For a while it was coveted by the museum of Philadelphia and the Louvre. Almost against the will of the owner, Miss Barnsdall bought it and carried it to California.

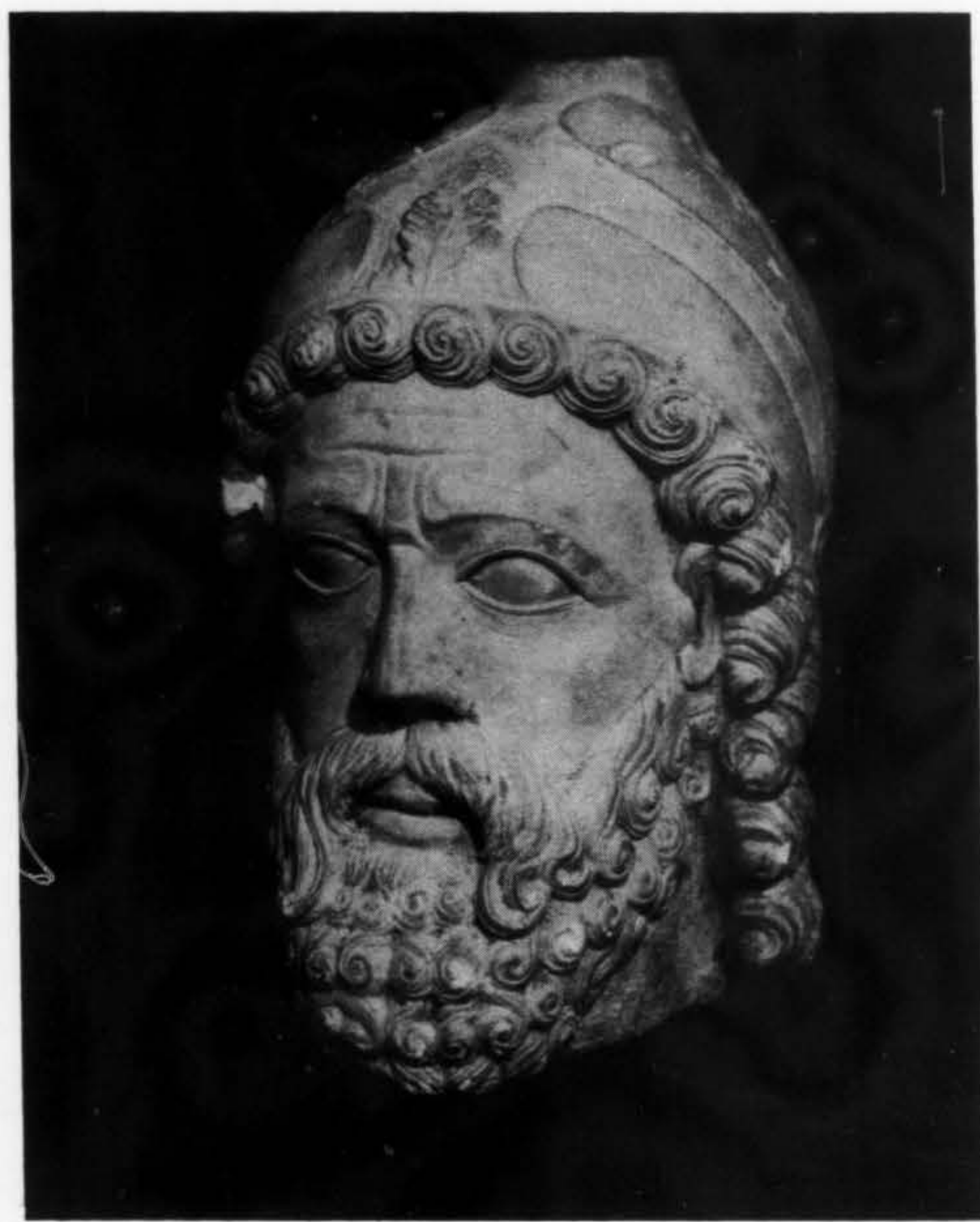
During its stay in England a short notice about the relief was published in the 1896 number of the Annual of the British School at Athens. But neither the article nor the poor reproduction in the back of the volume roused any curiosity among students of Greek art, although it was cop-

ied in outline in the "Repertoire de Reliefs Grecs et Romaines," Volume 2, by Solomon Reinach.

The supreme beauty of this marble is unspeakable. It is the best example of the so-called Neo-Attic art that we have in America. The Metropolitan and the Boston museums have more important Greek masterpieces of other periods, but for the Athens school immediately after Alexander there is nothing in America comparable to it in perfection and preservation. The photograph here reproduced gives only a slight idea of its beauty.

The subject is a procession of three maidens, perhaps personifications of the Hours. The three are marching and probably singing and beating the rhythm of the march with their feet. Each one of the three shows a slightly different character through the variety in the handling of the way they move, their dress, the treatment of the foldings, and even by their hair. The leader of the three courageously advances, with hope for the future. Her locks are closely cut. She looks ahead. Her tunic, clinging to her body, reveals the beautiful form beneath. The second is following without restraint, but already in a meditative mood. Her mantle floats around

Two antiques from the collection of Mr. Harvey Mudd of Beverly Hills. At the left a Phoenician Goddess from Cyprus and at the right a Graeco-Phoenician Head.



Greek Relief in Pentelic marble loaned to the Los Angeles Museum by Miss Aline Barnsdall of Los Angeles.

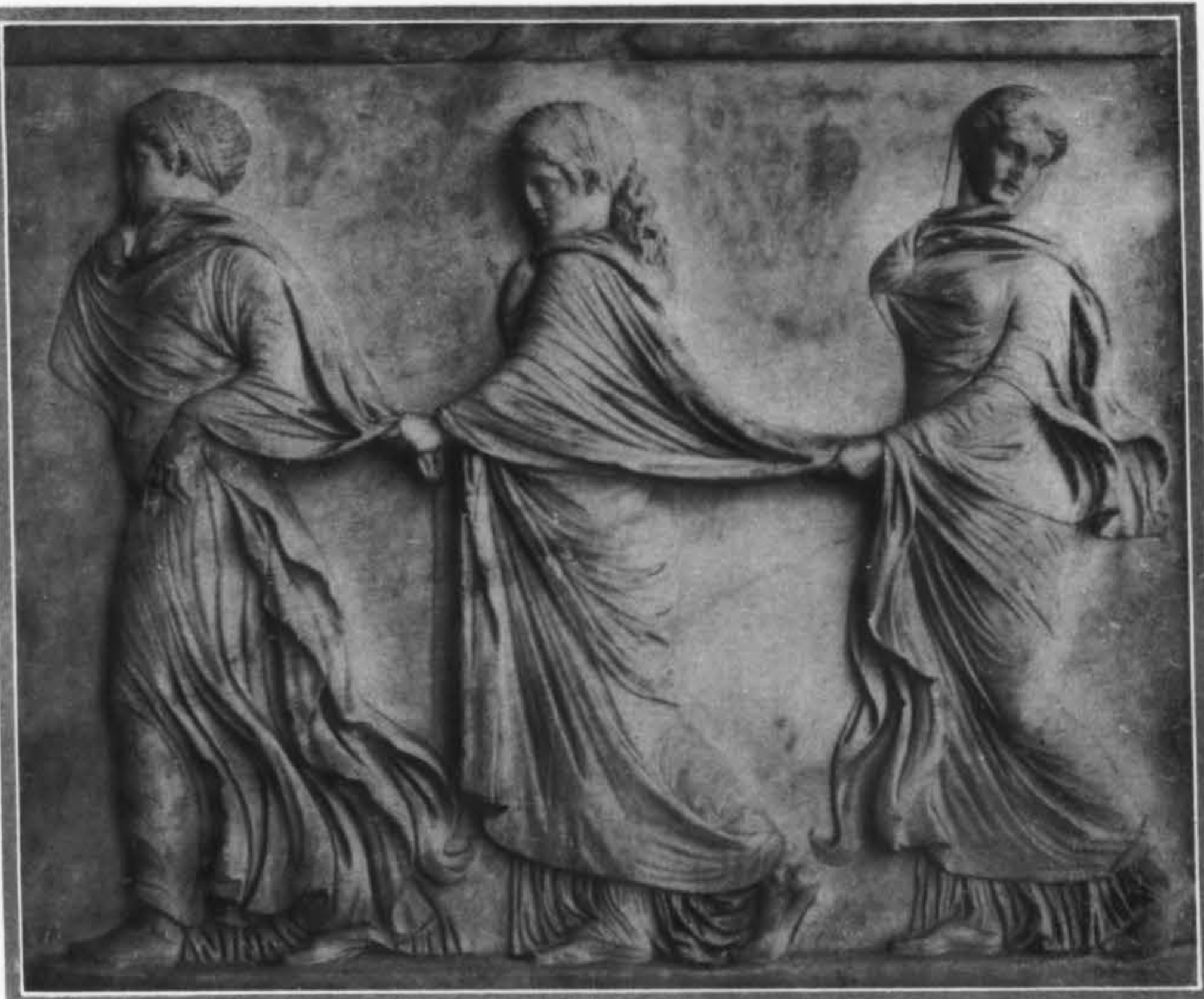
her. The third turns her head to see if her companions are coming. The hands and the feet are most delicately blended. Their gestures speak. It seems as though there were a melancholy sound coming from the marble.

Only Athens could produce such a wonder.

But it is difficult to determine the exact date of the Barnsdall relief. The hairdress of the second maiden is the same as that of the Cnidian Venus, and the draperies in some parts have the Praxitelean feeling. But in other places there is a fancy movement at the ends of the mantles, which suggests the second or perhaps the first century B. C. The most that we can do is to date the relief between 300 and 100 B. C., but at the present state of our knowledge even this estimate is dangerous. Perhaps the Barnsdall relief is only a relatively modern version of an older masterpiece.

We see similar maidens in reliefs of the Neo-Attic school, examples of which are at the Museum of Athens. One of those now at Athens came from Sparta, but it is evidently the work of an Athenian shop. These works seem to be ex-votos dedicated to Pan and the Nymphs of Hours. But none of the reliefs at Athens have the charm and grace of the Barnsdall relief. The theme must be an old one, perhaps Praxitelean remade and reinterpreted in Hellenistic times.

Two other antique sculptures must be



mentioned next. They are in the collection of Mr. Harvey Mudd of Beverly Hills. They were discovered in Cyprus where Mr. Mudd and his associates have been working a copper mine which was opened by the Phoenicians and later exploited by Greeks and Romans. The immensity of the undertaking made it necessary that a harbor be constructed so that large ships could gain access to the mine, and in the course of the work a number of Cyprian antiques were unearthed. Mr.

Mudd, who is a broadly cultured man, became interested, and bought other Cyprian antiques. Today he has an important collection of coins and pottery to accompany these two carved heads.

Both of the heads are life-sized and in limestone. One, which is somewhat deteriorated by the weather, represents a goddess wearing a Greek diadem. It is difficult to identify her with any specific divinity, but the fact that she was found in Cyprus brings to mind immediately the Cyprian Aphrodite. On the diadem are four conventionalized birds which could be doves, thus reinforcing the impression that the lady is Aphrodite. The work is certainly Phoenician or Graeco-Phoenician. The hair dress, with its small curls around the forehead and long locks on the sides, which we still see in the East, reveals unmistakably, Oriental taste.

The second head in the Mudd collection is carved in a very fine limestone which has suffered much less from erosion than its companion. It is of a male figure with moustache and beard and also abundant hair in the back. He wears one of those pointed berets so frequently found in the Cyprus-Phoenician figures. This particular beret had two sets of pleats on each side and in the front is a leaf, very likely representing an embroidery ornament. The head has a forceful expression, but in some regards seems not to be quite sincere. The very nice shape of all the parts arouses a

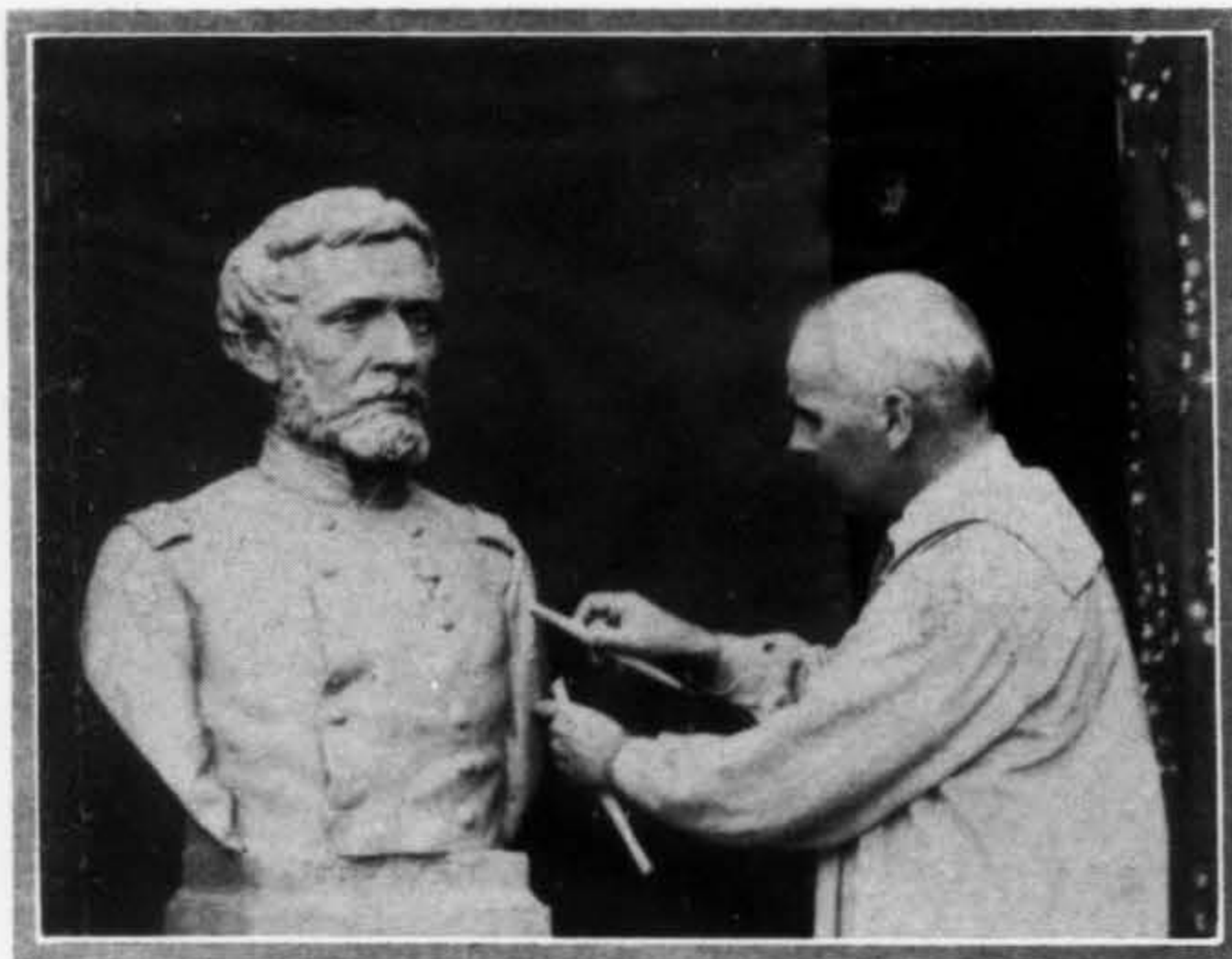
(Continued on Page 49)



Sarcophagus of the Roman Period at the Henry E. Huntington Library and Art Gallery, Pasadena.

PORTRAIT SCULPTURE

By F. TOLLES CHAMBERLIN



Heroic bust of General John Fremont, being modeled by Austin James, California sculptor.

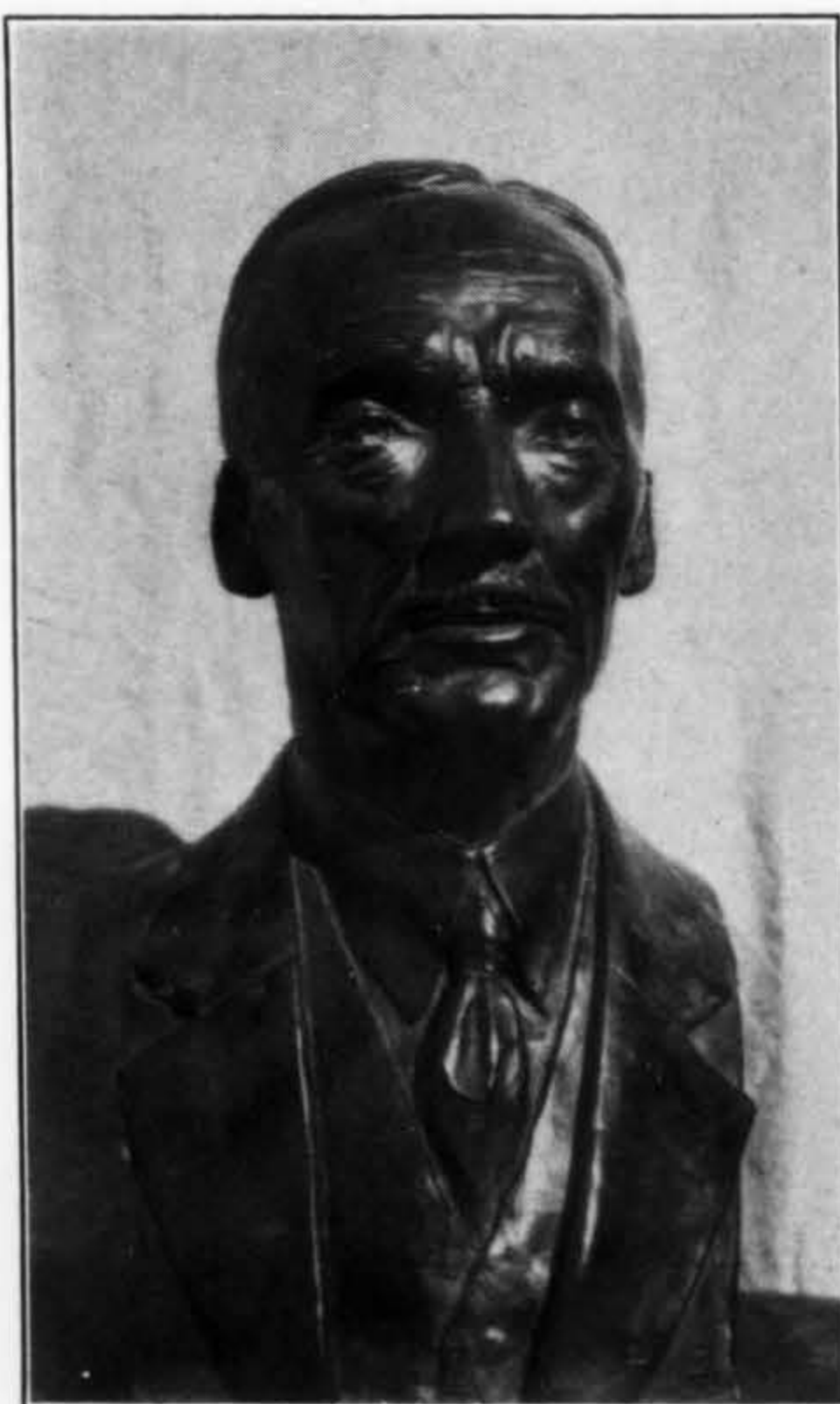
IN discussing recently the beauty and virility of portrait sculpture and painting, as shown in the chance selection of heads by Holbein, Hals, Velasquez, Donatello and Houdon, the discussion led to the difference between superficial likeness and characterization. We agreed that it would be somewhat difficult to determine, for instance, whether the "Niccolo da Uzzano" which so commands your attention in the Bargello, was a faithful likeness or if it succeeded in satisfying all the members of the family! But certain it is that Donatello did succeed in expressing great characterization in that superb head. And it is because of this that it comes into our lives as a vivid personality. There are no tricks of modelling intended to make it lifelike. The significant and direct modelling of those forms which were expressive of the personality of Niccolo was the "trick", and this was evolved from Donatello's personal experience. If you chance to have seen the "Zuccone" in the niche of Giotto's Tower, the St. George of Or San Michele, and the Cantoria in the Duomo, you will have had a

vivid impression of Donatello's personality, for he, too, lives in his work. It was an intense period of art production when the dual influences of tradition and nature

as these, that the complex aspects of form which are expressive of personality, can only be discerned by the few who are alert and trained to understand them, and give them expression in the chosen medium. And, be it said, to the glory and democracy of Art, that the possibilities for individual expression have not been, and never will be exhausted.

In the field of portrait sculpture, with which this brief article is especially concerned, it is far easier to express one's personal preference for this or that work than to formulate one's appreciation of those qualities in portrait sculpture which are inseparable from the work of Austin James. But the qualities which one does admire are so marked and so completely free from untoward influences, that the approach is simplified. Inasmuch as there is no such thing as absolute perfection in art, it could at moments be said of this artist's detail that it is conscientious to a fault, but at the same time one must concede that character and sculptural form are always attained. That Austin James works with a whole-hearted concentration in his search

(Continued on Page 50)



Portrait of Dr. J. George Taylor of Pasadena by Austin James.

forms seemed to have been happily fused; when architect, sculptor, and painter understood art as their common heritage.

In turning to the work of Houdon and especially to his superb portrait of Washington one finds it entirely different in handling from the work of Donatello, but showing, like him, the same preoccupation with character and the same respect for the medium of sculpture.

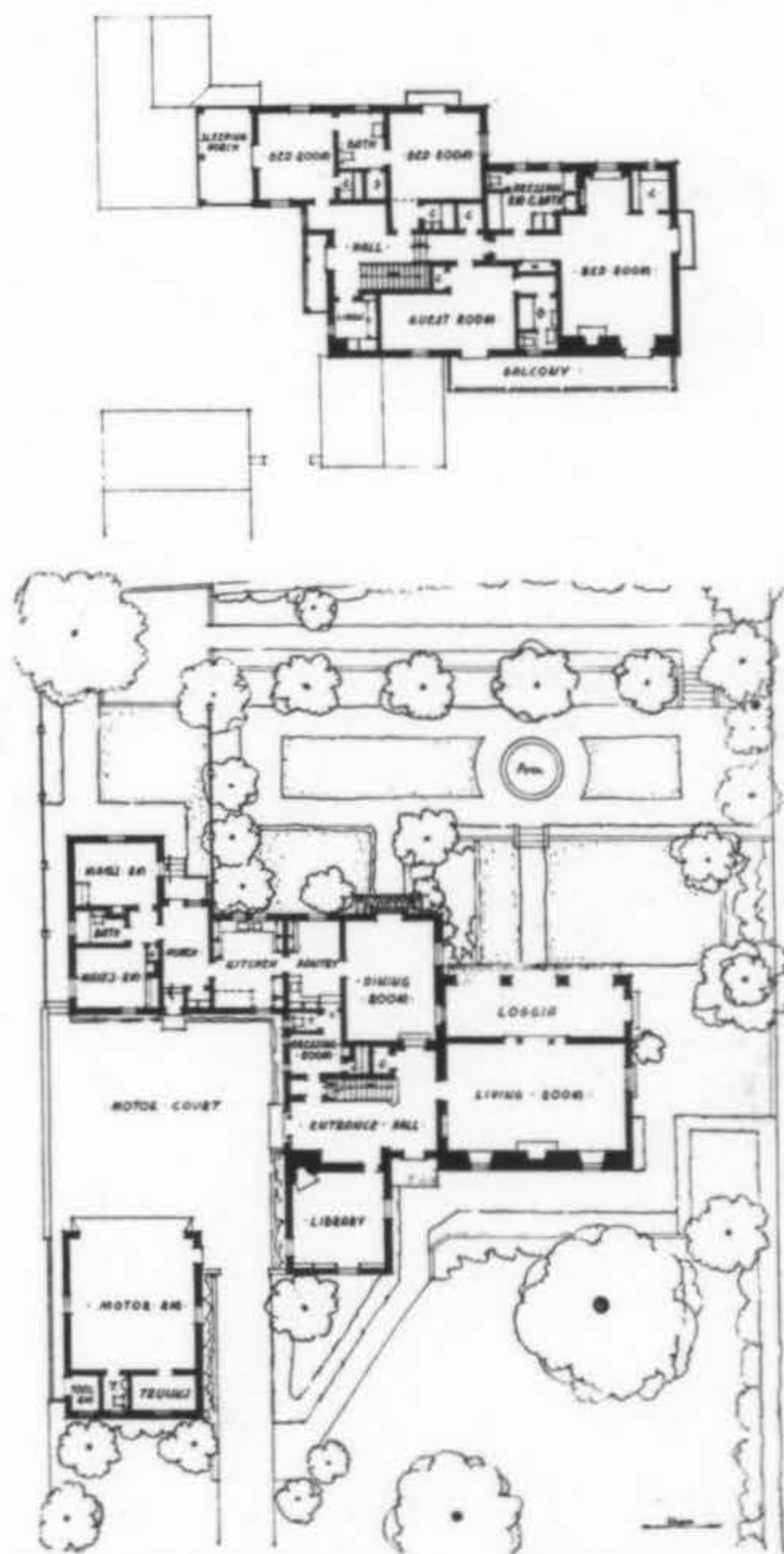
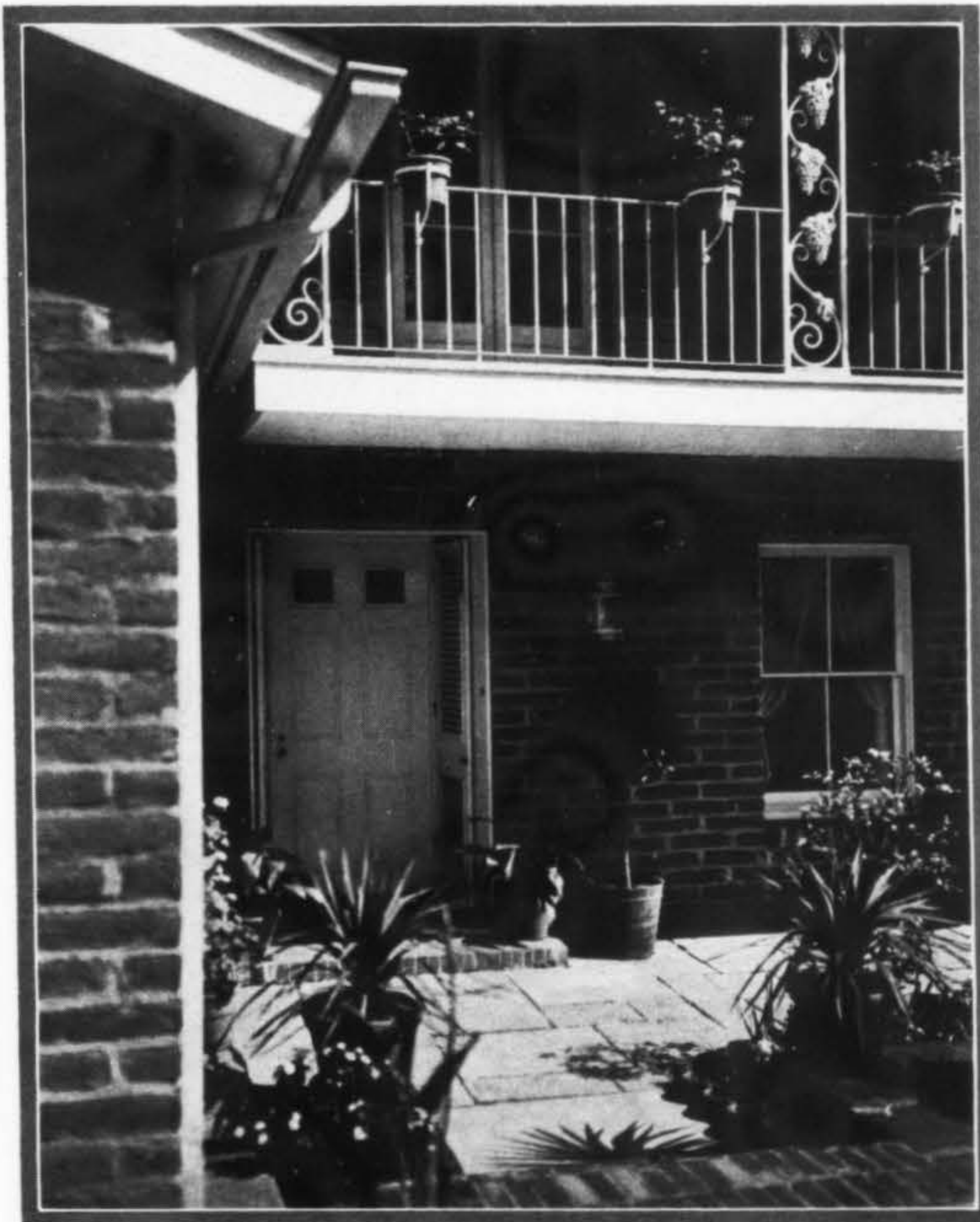
One feels in the presence of such works

At the left—Portrait bust of Judge Thomas Taylor of Chicago and at the right the bust of Ernest de Koven Leffingwell, Pasadena's Arctic explorer.





Photographs by George Haight



RESIDENCE OF MR. AND MRS. WM. B. HART, PASADENA
ROLAND E. COATE, architect

BRICK IS FITTING FOR CALIFORNIA-COLONIAL



A stone - flagged terrace opens from the loggia, shielded by high wall of white-washed brick.

There is nothing gloomy about Mr. Hart's house. The bricks, unusually large, are light red, have a wide white joint; white trim, light green shutters, a brown shingle roof, all combine to produce an effect that is light and cheerful, that blends charmingly with the clear blue of the southern sky, the green of the abundant foliage.

From loggia to terrace, a shuttered door. Beyond, is a glimpse of the main garden. Florence Yoch and Lucile Council, landscape architects.



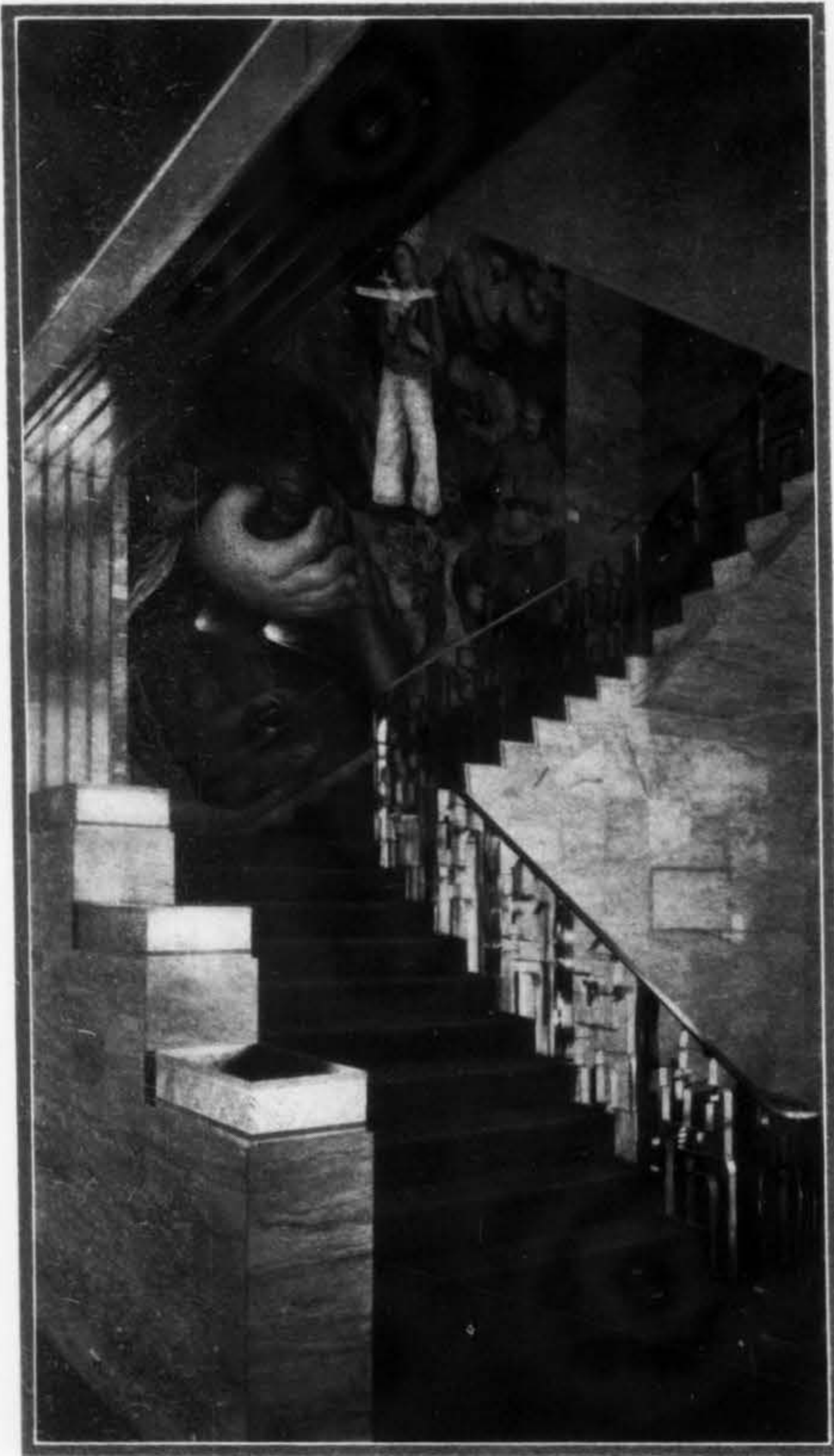


Within Mr. Hart's residence, cool whites and greens predominate, with touches of color in upholstery and hangings. The treatment is chaste, refined, but by no means stiff or formal. Roland E. Coate, architect; Elsie Soper, interior decorator; furniture by George Hunt. The overmantel painting is by J. H. Gardner Soper.





The artist at work; a pleasant pose which shows his solid understanding of his subject.



Photographs by Peter A. Juley & Son.

THE FAMOUS FRESCO BY DIEGO RIVERA

is of course the "piece of resistance" of the many contributions by artists to the happy effect of the San Francisco Stock Exchange Lunch Club. It is the most serious of all, the most symbolic, representing the opulent splendor of California (quite recognizable as our tennis queen) with the abundance of her varied products. The fresco is like a superb tapestry; its rich and glowing color scheme is attuned to the warm yellow of the California travertine walls which frame it. Flesh tones, orange, are accented by browns, greens, maroons, leading up to the strong blue background of the sky. Burbank, Marshall, may be recognized; but the ensemble is like nothing that has ever been done before, or, perhaps, ever will be done.

ART TO THE RESCUE OF TIRED BUSINESS MEN

The Novel and Interesting Treatment of a San Francisco Club

By HARRIS C. ALLEN, A.I.A.

SYMBOLISM without the sentimental; novelty without the bizarre; virility without heaviness—the rooms of the San Francisco Stock Exchange Lunch Club, with their essential, almost inherent, features of painted and plastic detail and of furnishing, are beyond comparison the most successful instances of modern architectural interior design within the writer's experience.

They satisfy the requirements of function, form, light, color, proportion; they present every evidence of original, creative thought; they achieve indisputable beauty.

This is high praise. But after seeing so many examples of so-called modern treatment which are unintelligently, or even quite cleverly, borrowed from a few outstanding achievements—or experiments—it is not strange that this individual instance arouses enthusiasm.

Throughout these two high stories at

the top of the Exchange building, there is a distinctive atmosphere. Here is Unity, brought about through co-ordination of many artists under a master's guidance. It is unmistakably masculine; but instead of the traditional dark and heavy tones that were wont to convey a man's quarters, here is a glow of light and warmth, of bright and cheerful color.

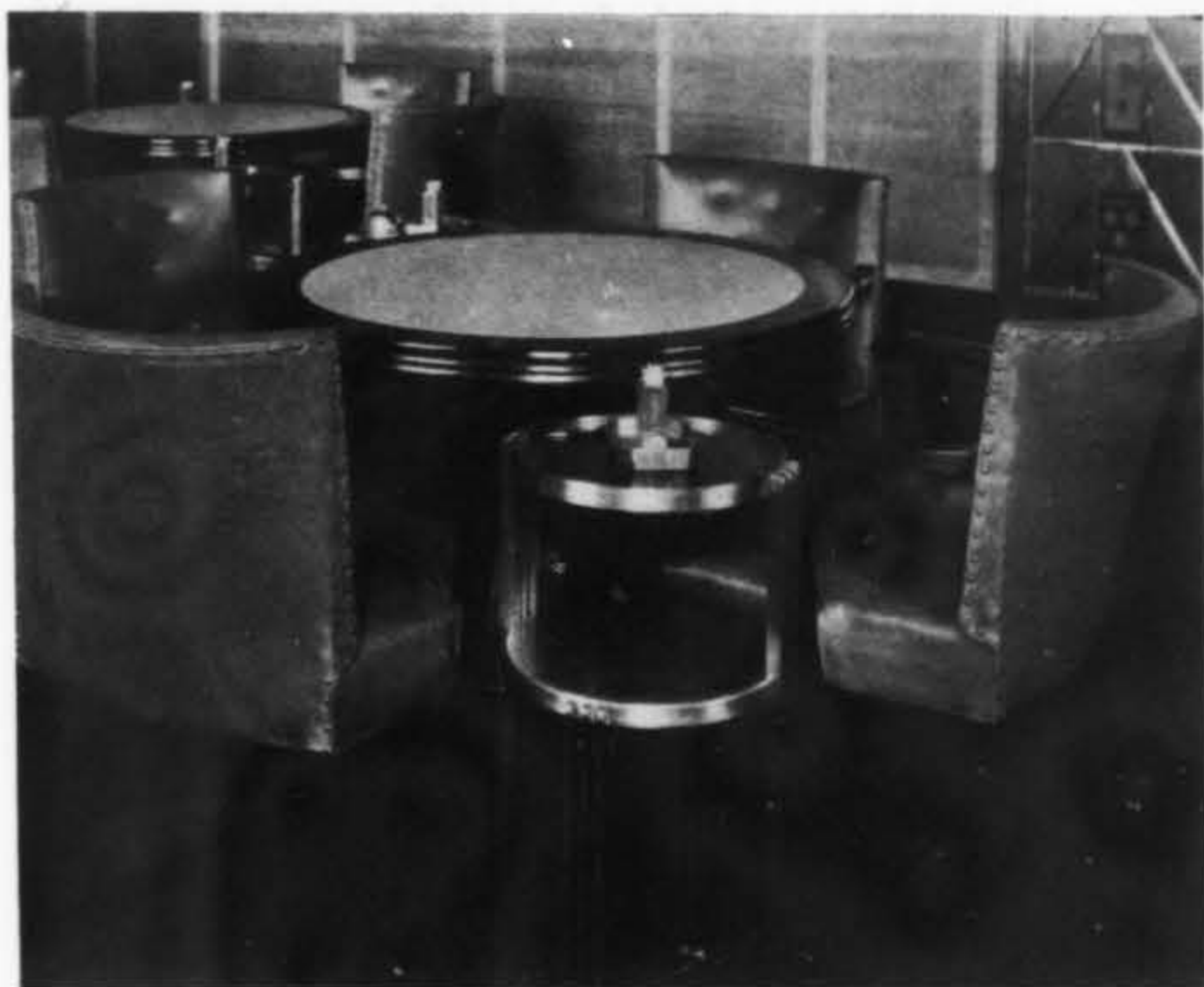
Since this club is intended for the relaxation of men under the most intense nervous strain in our modern business world, it is clear that this spirit of cheerfulness and comfort is important, and equally so the avoidance of over-brilliant contrasts in color or form. So you find great simplicity in the shape of structure and furniture, and a suave color scheme in which a warm golden yellow is predominant throughout, with many harmonious minor tones in complimentary colors—ivory, brown, cool greens and blues, a little dull red, touches of copper and bronze and gun-metal. Blending, tying all these shades and shapes are the truly remarkable ceilings, which are of mixed gold and silver leaf alloys, alive with the qualities of both. A crisp and clever pattern, in low relief, playfully suggests telegraph wires, radio waves, and weaves into its figures the flush glazed panels which furnish light. No fixtures or brackets interrupt the general scheme.

An interesting comment was made by the celebrated French art critic, Dr. Elie Faure, on entering the lounge: "Ah, the nudity of it!" he exclaimed, picking precisely the descriptive and suggestive word. Beauty unadorned, a "pearl of great price."

This effect, however, has been produced not by bareness or negation; but by the intelligent cooperation of artists working

together in harmony. Sculptural bas-reliefs by Ralph Stackpole, Adaline Kent Howard, Ruth Cravath, Wakefield, Clifford Wight, Robert Howard; frescoes by Diego Rivera, Robert Howard; metal work by Michael Goodman and Harry Dixon—all under the creative and critical leadership of Timothy Pflueger, of the architectural firm of Miller and Pflueger who are responsible for the undertaking as a whole—here is a modern version of the old guilds to whom we owe the masterpieces of the Middle Ages.

Enough has been said to indicate that this is, in a way, a mile-stone in the march

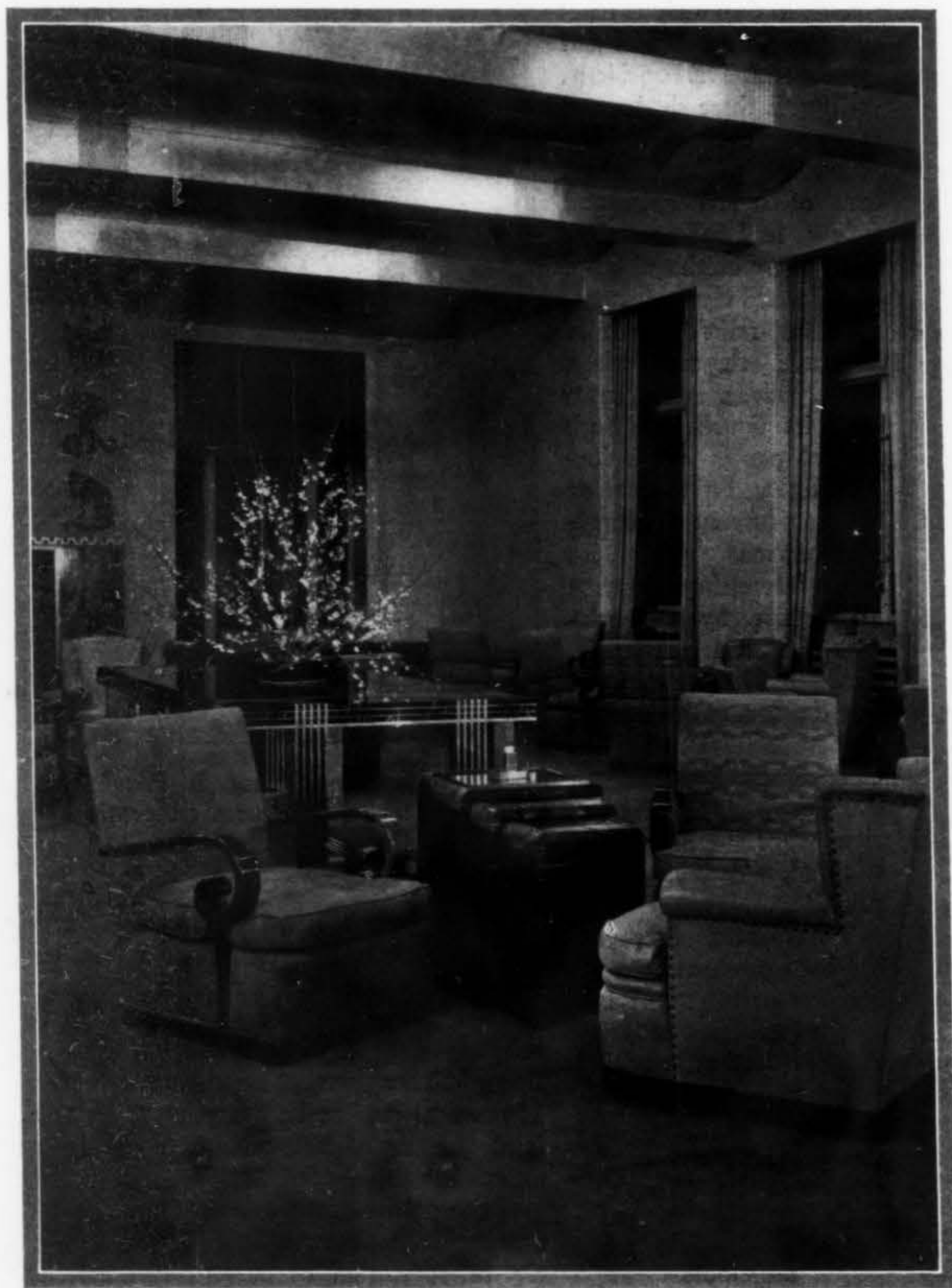


"The Heathen Chinese is Peculiar" one of the dining room decorations by Robert Howard.

In the hall, the card room; groups of furniture specially designed by Miller and Pflueger, architects.

of progress, in the new crusade of art. It is vital, functional, original; but it violates no basic principles of design, it maintains the fundamentals of orderly composition, it achieves strength with beauty. Illustrations, however, cannot convey its qualities. It must be seen to be appreciated. There is no question of comparing it favorably or otherwise with the fine flower of traditional art; the point here is to recognize and encourage an honest and admirable essay in the interpretation of current civilization.

The lounge of the Stock Exchange Lunch Club opens without doors from the marbled hall, carries on its golden tones in lighter, brighter tones. A most interesting wall covering is of parchment with waving joint lines; the pieces are stretched like drum heads, wet, over flannel, on a non-warping back. This leads up to the gold-silver leaf ceiling, curving between beams, patterned in low relief around flush glazed lighting panels. Furniture, rug, were designed and colored to a convincing harmony.



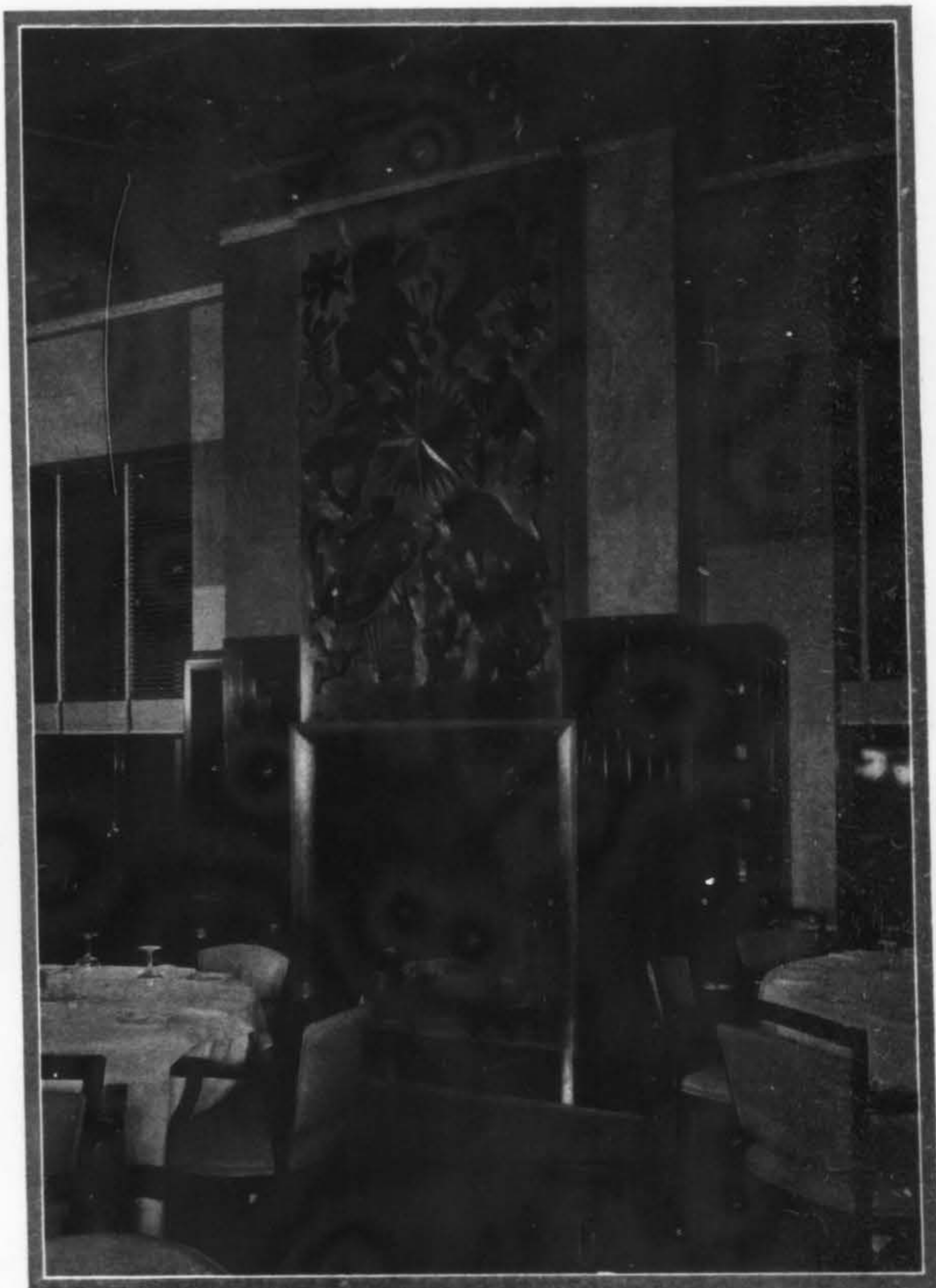
Facing, hearth, of the lounge fireplace are of California travertine, special dark pieces which are clearly petrified wood; above is French Caen stone carved deliciously by Ralph Stackpole.



The characteristic dominating yellow tone continues to the dining room, whose walls are of checkered flush panels in avoidire wood, or white mahogany, a light golden shade somewhat stronger than maple, and a ceiling similar to but not the same as that in the lounge. Here there is a greater proportion of silver alloyed with the gold leaf. At each corner, Robert Howard has painted on the wood wall a clever and amusing cartouche, in rather vivid colors and modernistically conventionalized, showing different types of California citizens—the Indians, the Spanish, the Chinese, the '49ers. This is an appetizing room.



In a chimney face of dark blue Belgian marble (almost black) and creamy St. Genevieve marble, is a panel of brass with gun-metal figures of the Zodiac, slightly raised; designed by Michael Goodman of Miller and Pflueger's staff (architects for building and club).





In the gloaming, when the lights are low, the tower is most impressive.



Photographs by Mott Studios



The new Pellissier Building in Los Angeles is a combined store, office and theatre building. With facial make-up of light green terra cotta (even to the roof of the small corner pavilion) and silvery metal, its modern lines and decorations are in keeping with the new development of Wilshire Boulevard, rapidly becoming a center for business and entertainment. Morgan, Walls & Clements, architects; G. Albert Lansburgh, theatre architect.

A WESTERN "BROADWAY" AND "FIFTH AVENUE" COMBINED



The main entrance is characterized by excellent scale, crisp ornamental detail.

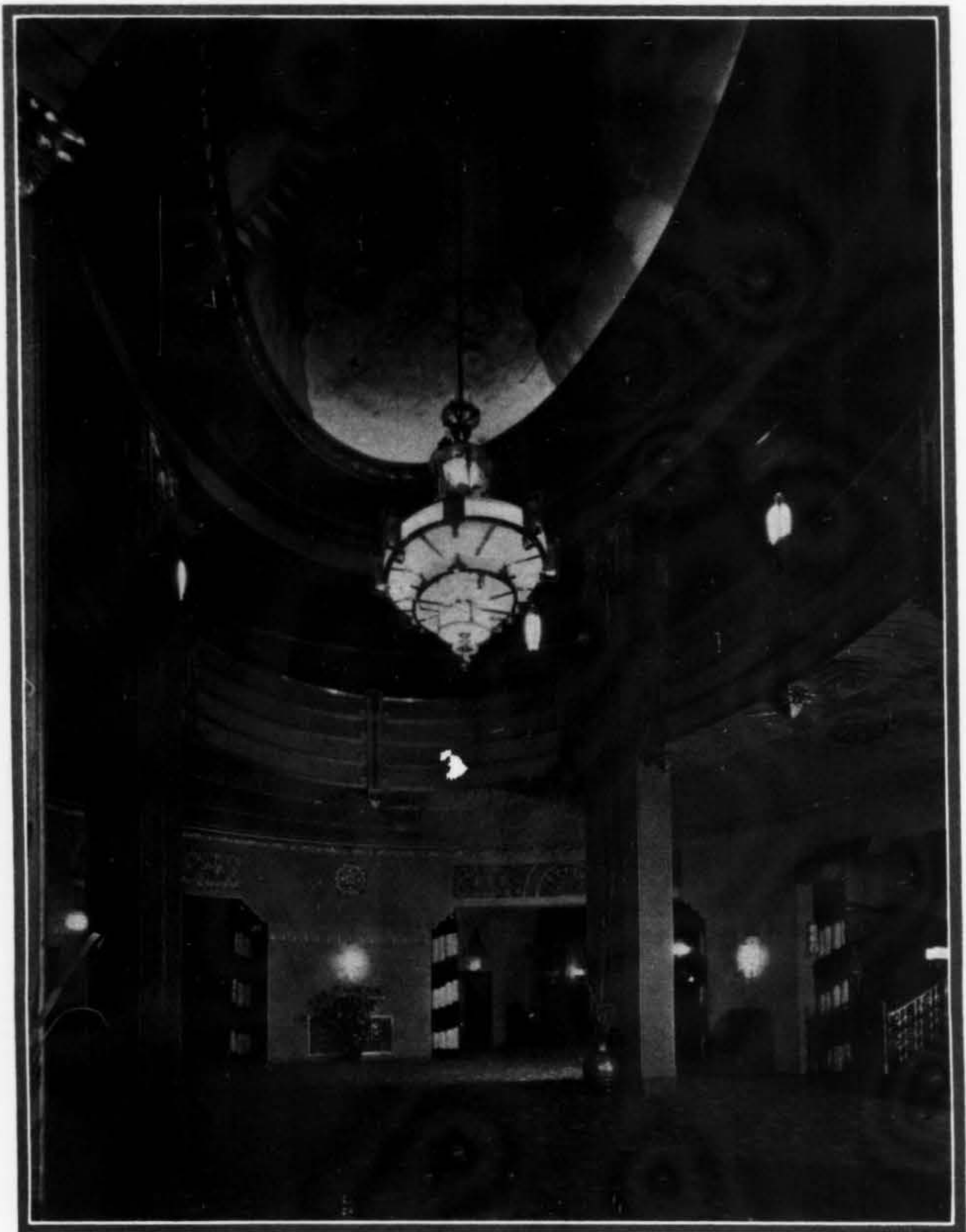
Seldom do you see a stage wall, stage and basement entrances, as well designed as this really beautiful expanse of concrete paneled by the sharp, delicate reveals of its pilaster-buttresses, the sympathetic symmetry of its driveway piers. At the right, a small office lobby is enriched by marble and metal; the lighting and ventilating equipment is notable.



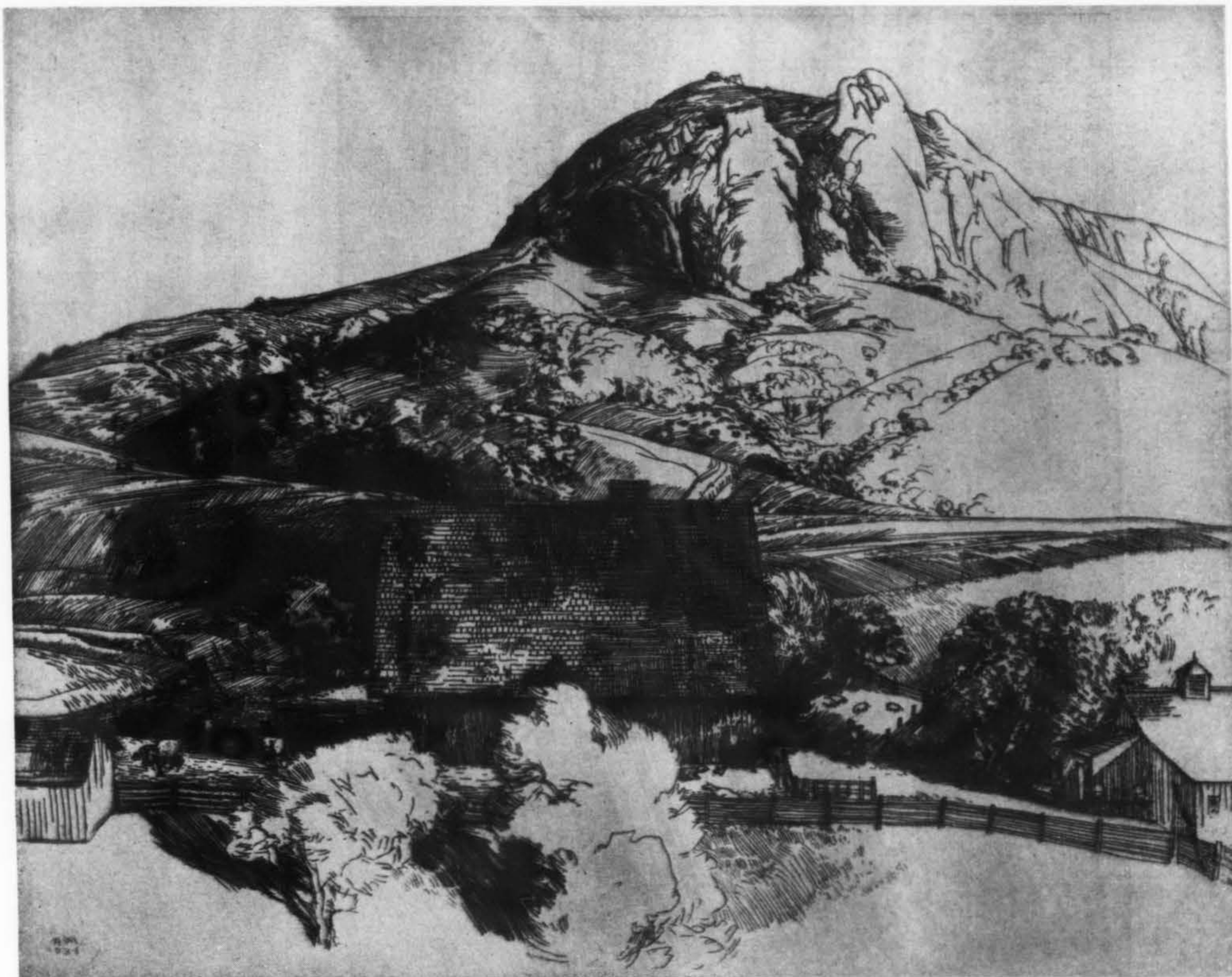


Photographs by Folger Photo Service

A theatre in the Pellissier Building (Warner Bros. Western) was designed by that veteran of a hundred play-houses, G. Albert Lansburgh, A.I.A. Its most unique entrance and foyer, treated in the gayest, most theatrical modern manner, with brilliant color and sufficient gold. The woolly portieres, like glorified "chaps", introduce a strange anachronism which is, perhaps, true to "movie" atmosphere.



Even a classic treatment may be modified to seem not too incongruous in a modern office building; the office of Mr. de Roulet, owner of the Pellissier Building. Morgan, Walls & Clements, architects, Los Angeles.



"BISHOP ROCK"

Bishop Rock, the subject of this etching, is the most conspicuous of what are known as the Andean Peaks lying along the California coast from San Luis Obispo to Morro Bay, culminating in Morro Rock. Geologists say they are the northern extremity of the Andes range of South America. The etching itself is notable for its fine composition and tone values. Its creator, Arthur Millier, is that rarest of rare persons,—an art critic who is also an artist of the first rank. His Sunday art page in the Los Angeles Times has been and is a powerful factor in the development and appreciation of art in California. In passing, we wish to pay our respects to the paper which has sponsored this page these many years. Mr. Millier has done all of his etching in California, his first plates being made in San Francisco in 1920. In 1922-23 he etched a series of plates in the Plaza of Los Angeles, and since then he has become widely known for his etched interpretations of California farms and coast scenes. He won the California Society of Etchers Prize in 1922, and first prize for etching in this year's Los Angeles County Fair. He is a member of the California Society of Etchers, the Print Makers Society of California, and the Chicago Society of Etchers.

A RECENT ETCHING BY ARTHUR MILLIER



This reproduction of a pen and ink drawing by Keye Luke, the eminent young Chinese-American artist, has elicited the following praise from Laurence Binyon, director of the department of prints and drawings at the British Museum, who is recognized the world over as an authority on Chinese and Japanese art: "I think the design of the Buddha and the two Bodhisattvas is beautiful. It is a personal re-expression of a traditional conception. I am surprised that a modern rendering of such a theme can be so sensitive." In addition to the flow and beauty of the whole conception, one is impressed by its minute, exquisite detail. It might be of technical interest to note that Mr. Luke eschews the use of white paint in his work.

AMIDA BUDDHA AND TWO BODHISATTVAS



WOODCARVING AND SCULPTURE BY PETER KRASNOW



Above: Terra cotta grille, main entrance Students' Union Building, University of Southern California

Left: "Adoration," carved wood panel, in the collection of Mr. David Spector, San Francisco

Right: "Atlantis," brass sculpture, in the collection of Mr. Albert M. Bender, San Francisco





TWO SCOTTISH PAINTERS— OLD WORLD AND NEW

Edward Bruce, after a successful career in law and business, abandoned these in 1922 to become a painter. In 1929 he won first honorable mention at the Carnegie International Exhibition, and one of his canvases has been purchased by the French Government for the Luxembourg. For the past year he has been painting in California, and "California Landscape" reproduced herewith is one of his latest works. It, with others by this artist, may be seen at the Dalzell Hatfield Galleries in Los Angeles.

"An Architect and his Son," reproduced below, was painted by Allan Ramsay (1713-1784). Concerning it we quote from a statement by the English expert, William Roberts: ". . . The plain waistcoat at once stamps the elder man as a Scotsman, possibly a Scottish architect practicing in England, of whom there were many during the Eighteenth Century. . . . Allan Ramsay, the artist, was the ablest of the Scottish painters who preceded Raeburn, and this is a very good example of his work." The painting is among the portraits being shown this month at the Beskow Galleries in Hollywood.





This "Portrait of Richard Wallace" by Harold Swartz won the Queen Walker Boardman \$100 sculpture prize.



Phil Dike's "Third Class Carriage" was awarded the Evelyn Dalzell Hatfield Gold Medal and \$50 for the painting adjudged to be the most notable contribution to the California Art Club's current exhibition.

The most eagerly awaited demonstration of work by the artists of southern California is unquestionably the exhibition of paintings and sculpture by the California Art Club, held annually at the Los Angeles Museum. The twenty-second of these events is now open to public view at the museum until December 31.



Above: Paul Sample's painting, "Sunday Morning," won the \$50 Paul Mabury landscape prize.
Right: "Nazarene," by W. E. Burk, Jr., won the California Art Club's \$50 sculpture prize.





THE TREASURE TREES OF CALIFORNIA

*Chapter VII: A Cruise Through
Los Angeles, Orange and San Diego
Counties, and a Pilgrimage to
Santa Barbara*

By CHARLES GIBBS ADAMS
Landscape Architect

Junipero Serra's Date
Palms, Mission San
Diego.

A "TREE collecting" trip, by way of Whittier Boulevard through Los Angeles and Orange Counties, to San Diego, yields rich rewards; but it cannot be profitably made in less than two days.

Near Pico, at 124 East Whittier Boulevard, the Waren Ranch shows as perfect a contrast in tree forms as one will ever find; side by side an ancient Pepper Tree and a Monterey Cypress; the one a feminine, fern-green, fountain of pendulous growth, the other a tall and masculine, dark bronze green tower. At 908 Durfee Road, a Bell-flowered Camellia Tree, its waxen leaves all but hidden with two thousand red beauties at a time. On the bank of Rio San Gabriel still stands El Ranchito, ancient hacienda of Gobernador Pio Pico, which was the center of life in Alta California toward the end of the Mexican rule. Beside its walls of adobe—three feet thick they are—flourishes the lordly Ash Tree, the Gobernador planted in the Thirties.

Approaching Whittier, "The Friendly Town" of the Quakers—under whose trees Mrs. Herbert Hoover spent her girlhood—the road passes between rows of fine old silver Mission Olives, bordering English Walnut orchards in perfect contrast. One of the Olives is supplanted by a Silver Maple (*Acer Dasycarpum*) of gigantic size.

(The Eastern reader may wonder why we dwell upon such common growths as Maples, Tulip Trees and Elms; but here they are rare; and many a youngster of California has never become acquainted with them.)

Beside the reservoir below Whittier stands a hybrid Walnut of mysterious origin, unbelievably huge. Toward La Habra the road runs through beautiful Avocado groves and the Leffingwell Lemon orchard, the largest cultivated lemon grove known. One should detour to the left for half an

hour on La Habra Heights, for a glimpse of Mr. Edwin G. Hart's ferny generous-fruited Jujube Trees (*Zizyphus Jujuba*), and his commercial orchard of Citron (*Citrus Medica*), the only one in California.

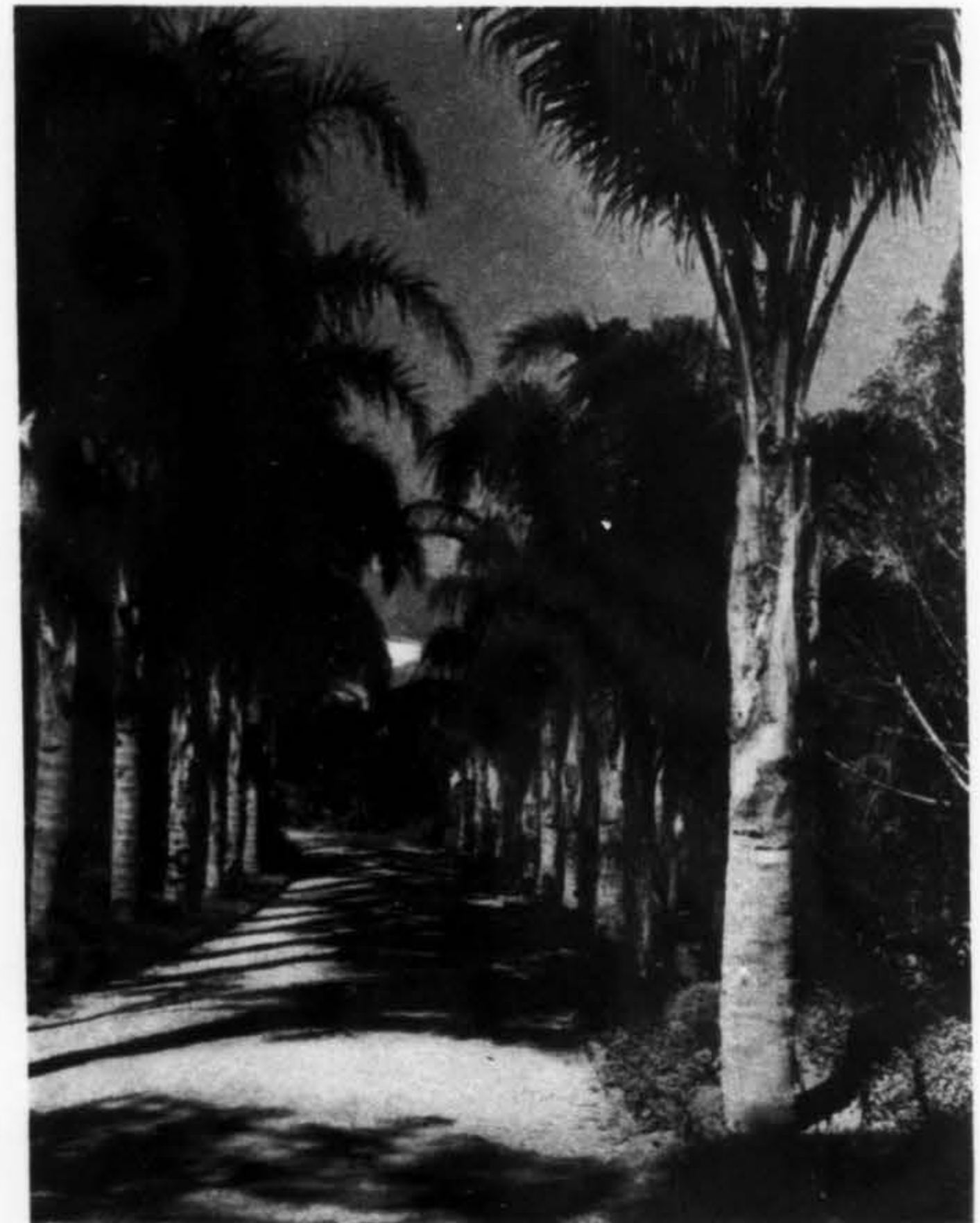
Toward Fullerton the road divides the Bastanchury Rancho, the largest orange grove we know. It spreads over a hundred knolls; and just beyond, the highway is cooled by the towering Lombardy Poplars that wall the Gantz Ranch, "El Dorado." Beyond Fullerton the right side of the road is lined with prolific Spanish Chestnuts (*Castanea Sativa*) and one passes a pair of rose-colored Oleander Trees that gladden the eye and the sense of smell all summer long.

In Anaheim, in the garden of the Elks Clubhouse grows a Rubber Tree with boa-constrictor aerial roots that have withstood a washing out of their foot hold. It is blood brother to the true Banyan. Down the street stand proudly the four Italian Cypresses that Madame Helena Modjeska planted before her cottage when, as a young woman, she earned a living by churning butter before she became the Queen of Tragedy. Be-

Queen Palm (*Cocos Plumosa*) "Dias Felices," Luddington Estate, formerly owned by Mr. Henry Dater, Montecito, California, Charles Gibbs Adams landscape architect.

fore the hacienda of Dr. Johnson grows an Australian Dragon Tree (*Dracena Australis*) as magnificent as can be found. Here a detour to Placentia brings one to the rare fruit trees of the Jehovaite Colony, notably their own wonderful improvements in Japanese Persimmons and Chinese Loquats. The Thales Loquat has never been equalled in size and beauty.

Another brief detour, before entering Santa Ana, will show one the brilliant Red-buds or Judas Trees (*Cercis*) in the Plaza at Orange; and a further one, the gigantic native Sycamores and Live Oaks, so superbly grouped, in Orange County Park; and another, the original and mag-





Water Hole Trees or Cottonwoods (*Populus Fremontii*) near Victorville.

lately lined the highway; but the Avocados and Grevilleas beyond still gladden it.

The pride of Carlsbad is the multitude of Sugar Gums (*Eucalyptus Carynocalyx*) of pied trunk and stately spread, all about the town.

At Encinitas and Del Mar one finds that *Acacia Pycnantha* trees have seeded and beautifully naturalized themselves in great numbers. It is the only instance of which we can learn, where Acacias have thus made themselves at home, outside of Australia.

Approaching La Jolla the road is arched with

nificent Taft Avocado; and the orchard of rare Loquats, (*Eriobotrya Japonica*) as the Champagne, Early Red, etc., on the Charles Taft Ranch.

From whatever direction one enters Santa Ana, he will find noble trees; notably, by way of Main Street, the famous old Redwood; by Broadway the majestic Italian Cypresses that have dignified, first the grounds of an old mansion, later the Inn that was the pride of the City, and now the new County building. In the City Park the Italian Bay (*Laurus Noblis*), emblem of victory in its own land, is probably the finest Laurel in this country. Rose colored double Hibiscus (*Althea Chinensis*) and fragrant Pittosporum Trees roof the walks nearby. Naked-limbed Dragon Trees (*Dracaena Draco*) surround the one-time mansion at Chartres and Claudina streets.

In the Government experimental station of early days on the Newton Pierce place grows a row of that strangest of hybrids, a cross between the Live Oak and the Black Walnut. To the unbelieving the discoverer proved a second time that these cousins can be persuaded to intermarry.

There, also, grow fine old Kai Apples (*Aberia Caffra*) valuable for delicious fruit and for the impenetrable thorny hedges they make. Also the red-leaved beautiful Khat or Cafta Trees (*Catha Edulis*) the drug or stimulant of the Arabs, who believe that the leaves give strength as well as intoxication.

Gone from Tustin are the Kings of Lombardy Poplars (*Populus Italicus*) that

flowery Silver Gums (*Eucalyptus Polyanthemus*), and the Torrey Pines, the natural park given to San Diego by Ellen Scripps, have been told of in an earlier chapter.

At Old Town, original site of San Diego Mission, stand two venerable Date Palms planted by the Padres a hundred and sixty years ago; and at the "new" site, up the Valley, are Olives almost as old. In 1893 one of the Dates was moved to the Chicago Exposition and safely returned.

In San Diego one should see those Cocos Palms of the Plaza; and the Phoenix Reclinata, of the rare, many-trunked type in front of the Court House and in the little park below the Customs House; the *Acacia* forests of Balboa Park. In fact, if one has time, there is a world of pleasure in the hundreds of acres of subtropical trees planted there in the youth of the American city of San Diego by Miss Kate Sessions, who is still the supreme authority on our sub-tropical flora from the world over.

The architecturally clipped Black-woods (*Acacia Melanoxylon*) formally flanking the Exposition buildings in the Park are works of art in that line. Throughout the older city are wonderful

Dracaena Australis, on "Eucalyptus Hill," Cowles Estate, Montecito, California. Charles Gibbs Adams, landscape architect.

trees. The easiest way to gain an idea of them is to travel from Old Town to the heart of San Diego by way of Sunset Boulevard and Sixth Street; or, for easier grades, reverse that route in returning. Sixth Street is lined with the noble old Cocos Palms for which the City, and all of California, can thank the devoted work of Miss Sessions and of Mr. U. S. Grant, Jr. The most magnificent yet most exquisite white-trunked pendulous *Eucalyptus Citriodora* or Scented Gum stands at the corner of Juniper Street; and a tremendous Camphor at Laurel Street. An old *Kentia Palm* at 2860 Sixth Street, and the three more a block beyond. An old *Taxodium* or Montezuma Cypress at the corner of Quince Street; a great Chinese Evergreen Weeping Elm and a pair of three-story *Eugenia Australis* trees at the corner of Spruce. Turning onto Sunset Boulevard at the end of Sixth, one finds a perfect pair of the *Eugenias* at number 1864; a pair of the Chinese Elms at the corner of Alameda; and splendid *Araucarias* all along the way.

At Coronado Beach one should see the pink-plumed *Tamarix* Trees along the Esplanada; the towering Norfolk Island Pines (*Araucaria Excelsis*) in front of the Hotel, the Scarlet Hibiscus Trees (*Althea Chinensis*) in the patio thereof; the Australian *Hakea* Trees with their brick-colored pom-poms, about Glorietta Bay; and the Oranges, trained *en espalier*, like beautiful vines, on many house walls.

If one has extra time and the weather is not too warm, one should return by the Inland Route, leaving the sea at Ocean-side, and pausing at San Luis Rey to see those original Pepper Trees of the padres. A detour to pine-clad Palomar Mountain will reveal groves of the Tanbark Oak (*Pasania densiflora*) and the most interesting collection of endemic flora in the country.

At Elsinore one has the choice of returning by way of Corona and the Santa Ana Cañon, or Riverside and the Valley Boulevard.

(Continued on Page 51)



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B O O K R E V I E W S
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A RECORD OF RACE ART

Chichen Itza, Yucatan, the largest city of the Maya New Empire, is the scene of excavations now being carried on by the Carnegie Institution of Washington under a contract with the Government of Mexico signed on July 3, 1923.

Results of this investigation have this year been made public in a two volume, limited, edition, quarto size, issued by the Division of Publications, Carnegie Institution of Washington, Washington, D. C.

"The generous cooperation extended at all times by officials of the Government of Mexico and of the State of Yucatan without whose assistance the undertaking could hardly have been carried out," is made a subject of especial mention by Earl H. Morris, the author, who with Jean Charlot and Ann Axtell Morris collaborating, has compiled this fascinating presentation of the Temple of the Warriors for the Department of Historical Research of the Institution.

The volumes are profusely illustrated with both colored plates and black-and-white drawings and photographs. The second volume is entirely given over to plates descriptive of the Temple of the Warriors and edifices related thereto: illustrations of murals from the Temple of the Warriors, and reproductions of the polychrome bas-reliefs executed on pilasters and columns in three distinct architectural units—the Temple of the Chac Mool, the Temple of the Warriors proper and the north-west colonnade.

Absorbing and delightful is the analysis made of these bas-reliefs and carvings by the artist, Jean Charlot, in the second half of the first volume. Mr. Charlot, some of whose work as a sculptor is now on exhibition at the California School of Fine Arts in San Francisco, illustrates his investigations and theories with drawings made on the spot in the most sympathetic manner.

Watercolor drawings of the remarkably preserved murals in the inner temple have been made by Ann Axtell Morris, who copied them directly from pieces of fallen plaster and from the buried wall left standing because interred beneath the Temple of the Warriors built later on the same site. The work of these two artists is altogether an amazing record of a past art splendidly interpreted.

In his introduction Earl H. Morris gives, for the benefit of the laymen who may know little of Yucatan and practically nothing of its first inhabitants, a sketch of "those bearers of Maya culture which produced the highest native civilization of the entire western hemisphere." The magnitude of the work and the historic content of the centuries covered by the building of the temples discovered one above another, overwhelms the layman who endeavors to grasp in this first effort the whole of Middle American archaeology. But a tremendous amount of interest is aroused by a leisurely study of these two clearly indited, elaborately illustrated volumes.

Where the Maya people were while their civilization rose to a stage not far behind that of Europe at the same date (about 96 B.C.) remains an archaeological problem of the future, Mr. Morris tells us. "The Maya do not emerge from the mists of centuries until a time when they had developed a rather surprising knowledge of mathematics and astronomy." An intricate and astonishingly accurate time system recorded on stone is the reason for this statement. Thus do the science and art of a people mark them as civilized.

In other portions of Mexico this underlying Mayan culture seems connected with the archaic culture of the Central American Highlands: but the fullest development of the Maya was in its southern era. Between 68 and 630 A.D., a host of cities of what is known as the Old Empire were erected and abandoned. But before the end of the breakup in the south some colonies had been established in Yucatan and from these beginnings the New Empire of the Maya arose. "However, before the advent of the Spanish Conquerors (1511; Cortez, 1541) its vigor had been sapped by civil war, pestilence and famine."

Discoveries already made and restorations finished by the Mexican Government, the various

architectural units now being explored and the methods of restoration now being used, exemplify the new conception of the purpose of archaeological work, i.e. to gather from the ruined buildings knowledge which aims to recover and interpret the story of man's past. It is no longer the mere excavating of specimens for public and private museums. "The relics of a country's past," says Dr. A. V. Kidder, Chairman, Division of Historical Research of the Institution, "not only belong rightfully to that country but, in the long run they are most useful there, always granted that they are adequately protected and are at all times available for study."

The aim of Dr. Sylvanus G. Morley, Director of the Chichen Itza project, has been so to handle the



site as to make it an enduring monument to the genius of the ancient Maya. Chichen Itza, of all the great Maya cities is the most accessible, the most healthy; a shrine for travelers, as are Luxor in Egypt, Athens in Greece. The stream of tourists now flowing constantly to California, around South America and north to Alaska will find nothing more interesting than these ruins of the first American architecture.

This book contains elaborate explanations of the discoveries as well as of the methods used by ancient builders studied by experts as the excavations were being made. Drawings and photographs profusely present every item unearthed, every process of the unearthing and cross sections of the earth itself as it was used over and over by successive races. The vast amount of art history is copied and made available for art students and architects and other investigators. M. Charlot, being both painter and sculptor himself, seems vitally interested in solving the problems of these ancient artists; and makes himself a part of their times as he studies. He finds that these artists drew their sketches in charcoal on the columns of limestone *in situ*. Then the carving, the inlay and the painting were added to the sculptor's figures in relief. They had few but brilliant colors, and few tools harder than the stone of the columns. Deeply in sympathy with them, M. Charlot is able to interpret the myriad details of human types, of body coverings, weapons, head dresses, animals, flowers, and Atlantean figures which form the items of this amazing material and to compare them in drawings with work of other ancients in Rome and Greece. In one case the artist had room on his panel for only one arm, yet it was necessary to represent two holding up the building to correspond with the other panels already made. So he drew one arm but with two hands pointing in opposite directions as though the second arm were hidden entirely behind the first.

In her section of the book, Ann Axtell Morris discusses the wall surface, the pigments and brushes. The paintings are not true frescoes, she tells us, but "secco"; and the scheme of decoration is "the pageantry of daily life". Every space is entirely covered. Huge, richly colored serpents wind around the walls in gorgeous decoration. All this we get from the artist's fine imagination stimulated by the fragments and the few complete paintings so marvelously preserved in the temple of Chac Mool. The story of this lower temple which the Maya builders buried when they erected the Temple of the Warriors is in itself a revela-

tion; and the entire wall practically intact, added to "the disarticulated elements and some four hundred separate stones from the ruined part of this interred building" provided a veritable depository of human types, ornaments, dress, animal life and landscape of that place and time. Photography having proved inadequate, Mrs. Morris copied all these things by hand in watercolor. This is a great piece of work and a very valuable one. "The final problem," she says, "probably the most important of all, relates to the connecting links between the New Empire and the Old. Some three to four hundred years are accounted for only in the sketchiest way. Not until the archaeologist has back tracked along the old lines of march from south to north and has followed to this end all the ramifying by-paths, can the life history of Maya culture be written."

M. ARMY SEARES.

ESTIMATES IN ART. By Frank Jewett Mather, Jr. Marquand Professor of Art and Archaeology at Princeton University. (Henry Holt and Company.)

We are in good company! Chatting with Professor Mather about the great in American Art, we learn his estimate of this artist and that and determine to take this book with us to the galleries when next we visit those where hang the paintings studied and interpreted. For here is delightful conference with one who knows how to live with paintings and who, behind the critic and the student, is a lover of great art and a connoisseur of its superior execution.

To the Californian, far from the galleries where hang the great American paintings, these essays on the chosen of earth are illuminating and build up in his mind a more substantial idea of American art than is possible without them. One wonders if distance, taken in the reverse, has also the effect of causing Pacific painters, Keith and Carlsen, Mathews and McComas, to be ignored or forgotten as many Eastern painters are by those who, lulled by the beauty of the place are prone to stay too long on the Pacific Coast. Interchange of ideas is possible, however, without personal contact. Such chapters as that at the end of Professor Mather's valuable "Estimates" treating so delicately and intimately of his evident personal interest in the career of Arthur B. Davies and his great talent, bring even the artists of the Far West very near to the heart of American art.

M. ARMY SEARES.

LUMBER AND ITS USES. By Royal S. Kellogg. (Scientific Book Corporation, New York City.)

Wood, as we come in contact with its refined and useful occupations serving as doors, floors, chairs, tables and a thousand other objects of our daily life, stirs no romance in our souls, but is taken as a matter of course without notice and without appreciation of the hardy pioneer wresting our comforts from a cruel and unsympathetic nature.

This book gives us a very graphic picture of the source, the transformation and the results obtained in things wooden. The fourth edition, just off the press, is well worth anyone's time from its general interest, and to those connected with any of the many branches of the wood working industries it is invaluable, covering as it does, the entire field from stumpage to tooth picks or bridge timbers.

WALTER WEBBER, A.I.A.

ACOUSTICS OF BUILDINGS. By F. R. Watson. (John Wiley & Sons, Inc., New York.) Price \$3.00 net.

Seven years ago the first edition of this book was published; now, after many changes and advances in the theory and practice of acoustical properties, a second edition has appeared which is unquestionably the leading authority on the subject. The action of sound in buildings is described, the results of tests, advice for acoustic design and the correction of defects. A valuable guide book especially in these days of talking movies.

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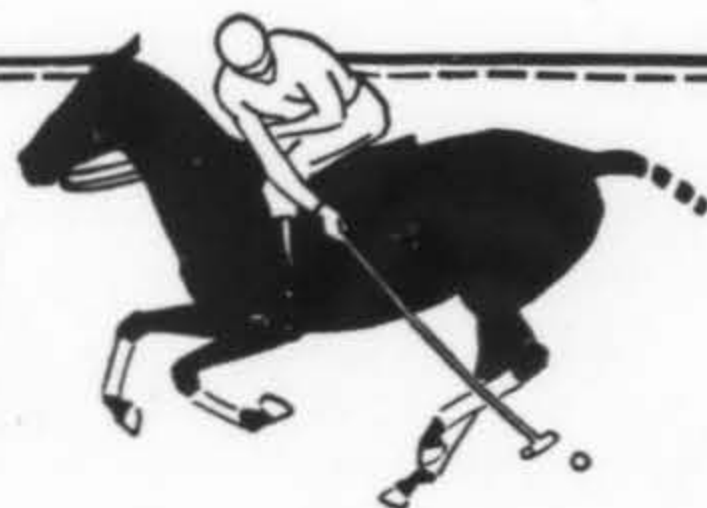
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GARDENS at Samarkand, in Santa Barbara, are an outward and visible sign of the peace and quiet and old world charm of the place. "Persian" this little hotel is called, and Mrs. Sprague, who has come to California from Persia to tell us of the home life of her native land, is quoted as citing Samarkand, with its wide spreading wings of comfortable apartments, as an example of the Persian home building which expands as the family increases and takes on a tribal character.

The climate of tourist California has much in common with that of Persia. Mountain and desert unite with sea coast to make both Mediterranean in aspect; and Samarkand as a Riviera hotel is delightfully appointed to carry out that atmosphere. Yet creature comforts are modernly American and the cottage character of its rooms and suites, isolated from each other by differences in level, carries out the bungalow idea first instituted at the Maryland in Pasadena by Mr. D. M. Linnard, founder of the Linnard Hotels, who is now at Samarkand in person. When the history of tourist California is written the notable service and influence of the Linnard hotels will logically form a large portion of the story. Mr. Linnard's genius for developing hotels most attractive to the tourist who built southern California communities is only equalled by the brilliant manner in which he was able to change each situation when, almost over night, the whole district became a settled countryside as well as a year 'round playground for the continent. From the sportsman's paradise at Lake Tahoe to the sophisticated Huntington and the rehabilitated Raymond in Pasadena, the Linnard Hotels are serving, with astuteness, their constantly increasing clientele.



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ANTIQUE MARBLES IN LOS ANGELES

(Continued from Page 27)

kind of suspicion that it is a fake. However, careful examination of the stone in every part does not reveal any particular flaw. It certainly comes from Cyprus, and if it is a fake it is one of these perfect imitations that can only be possible in the eastern basin of the Mediterranean, where the past is still present.

Another group of antique marbles is found in the garden of the Henry E. Huntington residence at San Marino, near Pasadena. This place is famous for its collection of British portraits and its library, but there are a few sculptures which deserve attention. Among these works are two Roman sarcophagi on which are carved representations of the fight of the Amazons. They are greatly restored and the treatment of the subject brings no new details. They are the kind of antiques that can be found in the dealers' shops in Rome, sold as decorations for gardens and patios.

But another Roman sarcophagus at the entrance of the home is somewhat exceptional. It is much larger than usual. It may be dated in the third or fourth century A. D. It shows representations of the Spring and Fall in the persons of two young hunters, and in the center is an old shepherd. Maurice Block, the curator of the art collection doubts the antiquity of the sarcophagus, and suggests that if it is antique it has certainly been tampered with by later hands. He points out that the two end panels are unfinished, though on the one to the left a griffin has been rudely carved.

One is tempted to mention two more marble heads now in the vicinity of Los Angeles. They are companions to a third head which went to the Museum of Cleveland. The three heads form part of a collection which was sold in Los Angeles a few years ago, included in a sale of Central American antiquities taken to Los Angeles by a Guatemalan lady, Mme. Rodenzo. This lady obtained the three heads as an inheritance from her uncle, a Catholic Bishop, who got them in Rome. The most extraordinary part is that the heads are Greek marble, about twenty centimeters high, the size of the heads of a funeral stele. How they reached Rome never will be found out. It is strange enough that the Guatemalan Bishop got them and took them to his volcanic nation. The second part—how from there they were exported to California by the Bishop's niece—is not so surprising.

At the sale, the three heads were scattered. The one now at Cleveland seemed to be the best preserved; in Guatemala it used to be called "the Venus." Very likely it was one of a group of three persons from an Athenian funeral relief of the type of the "Departure" or "Farewell of the Deceased." The other two remained in the vicinity of Los Angeles, one in the possession of a lady in Altadena. This is another female head, somewhat spoiled. The other was bought at the sale by Miss Betty Compson, the famous film star. She has it in her home at Flintridge. Since it was much more worn than the other two, this head was practically remade. The nose, the chin and the mouth are now of clay painted white. This is a tragic sight, because the hair and the eyes still reflect the style of the Athenian fourth century. The face shows the Scopas sorrow, which has become much more painful because of the restorations.

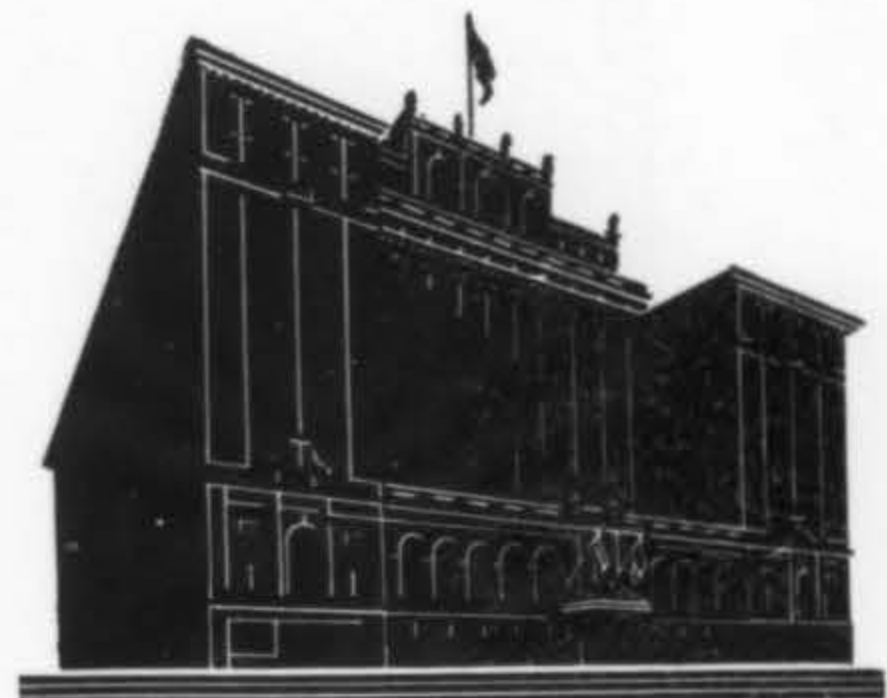
These are the works, Greek and Roman, settled for good on the South Pacific Coast. The dealers of Los Angeles, of course, bring classic antiquities, but they do not remain there long. The time has not quite yet come for thinking or feeling classic in the Southern Empire of the Setting Sun.

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SOME OBSERVATIONS ON AZTEC ART

(Continued from Page 22)

genius, like the elements in a gigantic orchestra in which he himself and his various parts, the animals in their diverse manifestations, stones, trees, fruits, flowers, the very spheres rolling in space, water, fire and formless matter enter as he wills, in fragments or in masses, like an eternal offering to the complex but impassive entirety of the universe. Abstraction binds them all dynamically and restores them to a new life in a balanced plasticity. This is what the theoreticians of Paris have searched for without finding, all these fifteen years, because to arrive at such a formula—which by the way is no formula at all but a living philosophy of life, like life itself—there has been necessary perhaps a hundred centuries of spiritual preparation, drama, struggle, of hypotheses sketched out, abandoned and then taken up again—until there merged in works of art this symphonic efflorescence symbolic of a complete communion finally achieved.

And this, to my way of thinking, is the principal and very high lesson of the Precolumbian and more especially the Aztec art, which is but the supreme outcome of the very propitious situation of Central America with its climate where the high altitude combined the freshness of the winds and rains with the fertility of the tropics, and where circumstances had permitted the energy of the Mongol tribes, who came from the North, to become fecund by a happy alliance with the lyric sensibilities of the Polynesian immigrants. It is an adventure analogous to that of the Dorians coming down from their northern country and the Sionians arriving from the Cyclades and meeting in the land of Attica an environment favorable to their associated evolution. And it is a great adventure. The approbation of the gods there bursts forth, manifested on the one hand by cruelty, on the other by tenderness, and sometimes with such an irony and such a verve that certain essential works appear to be veritable caricatures in stone. Their will was perfect on earth as in the heavens, and it is by a supreme favor that we are permitted to rediscover its luminous path in the rubbish heaps where the Spaniards had thrown the mutilated idols. It is a respectful offering that I place at the foot of their altars—and also a propitiatory one—for I carry within me the sin of having served them badly.

PORTRAIT SCULPTURE

(Continued from Page 28)

for character, and its expression in form, is clearly evident in all his portrait busts, even in the few reproductions of his work which accompany this article. One can see in the fine bust portrait of Judge Thomas Taylor that every form and contour play a definite part in the expression of character. One likes to return to this portrait of a keenly discriminating and kindly personality, and to feel the charm of his acquaintance.

In the bust portrait of Fremont, which, by the way, was evolved from meager photographs and other data, one feels the Fremont as history records him and his background of sensitiveness, and courage that accomplished tasks which the present generation is too prone to forget.

The virile portrait bust of Dr. Millikan is now as well known in Paris as it is in Pasadena judging by the warm reception accorded it when exhibited at the Paris Salon.

The portrait bust of Dr. J. George Taylor and the one of the explorer Ernest de Koven Leffingwell are, like those already mentioned, vivid portraits of personalities with whom we feel on terms of intimacy.

Works such as these clearly reveal those qualities which James has developed to a very high degree; and in these days of exotic and often conflicting values in all fields of creative endeavor, it takes more than ordinary determination and courage to work out one's own artistic salvation, independent of the crass influences which surround us.

In whatever way we may feel toward sculpture, and no two

people can feel exactly the same, there can be no hesitation in recognizing the sincerity and characterization so evident in his work, also of a personal way of expression. It is work which has been evolved from his own experience, country and people.

To those who are susceptible to exotic influences or "style" or who experience a feeling of vagueness as to what it is all about:—let them turn to the bust of Niccolo of the Bargello and its author who seems to say in this superb portrait, "Away with your technical expertness and style! What right have you to a style except that it be honestly evolved from your own experience!"

THE TREASURE TREES OF CALIFORNIA

(Continued from Page 45)

A tree pilgrimage from Los Angeles north to Santa Barbara and back can be, but should not be, accomplished in a day.

In another chapter have been mentioned notable trees of Hollywood. Near the summit of Cahuenga Pass one should notice the ancient, half-dead Sycamore beside the road on the right, which Nature bent into a right-angled, perfect gibbet. It is the "Hangman's Tree" of California history; there, in days of Spanish rule, beside the only road that led through the north mountains out of El Pueblo de Nuestra Señora la Reina de Los Angeles, evil doers were hanged, and their bodies left swinging many days as a lesson to others who might need it.

A high light of the trip is the passing of Ventura Highway through a forest of White Oaks and Live Oaks of magnificent size, from Triunfo to Conejo Pass.

After driving through those noble Eucalyptus arcades over the highway to El Rio, a detour to Huenemme-by-the-Sea is well worth the hour it may take; for the vast gardens around the old Senator Bard mansion embrace an arboretum of rare trees of venerable size and in variety far surpassing any other collection on the Coast. What a thrill awaits the tree lover there!

Many of the treasures can be seen from the public road; but if one has entree, all the better. There are patriarchial Araucarias of many types; stately Eucalypti of half a hundred varieties; Pines of every form; a Magnolia Grandiflora vastly larger than any I have ever found, even in their native tropical swamps, and bearing immense lily-white flowers and scarlet seeds by the thousands; a rare Magnolia Acuminata or Cucumber Tree; orange-berried Pittosporum Rhombifolium trees of tremendous size, from Australia; a glistening Cryptocarya Tree from China, looking as though it were moulded from translucent wax; a great Chilean Maytenus tree, like an enormous fountain of green spray, gold-tipped; a Colletia Cruciat, that leafless tree built all of cruel barbs and dagger points, from which legend says Christ's crown was fashioned; rare Australian Alsophilas, or Tree Ferns; groups of plumed Arecas, or Betel Nut Palms. Yet when the Pilgrim has studied all these priceless specimens, he has not even begun to know the treasures of "Berylwood."

Entering old Ventura by Main Street, one sees, at Anne Street, a parking of ferny, flowered "Bottle Brushes" (Melaleucas) which have grown to the proportions of real trees. Most of the best sights are along Main Street. Bordering the City Hall grounds are groups of rare Giant Bird of Paradise Lilies, (Strelitzia Nicolai), unsurpassed anywhere in size and beauty, towering twenty feet tall and more, with Banana leaves and huge blossoms of white and wine-color strangely combined. They were planted years ago by that world pioneer of women horticulturists, Mrs. Theodosia Shepherd. In the Mission garden stand a pair of Heaven-towering "Norfolk Island Pines" (Araucaria Excelsis) that the Easterner can hardly believe are the same as his little "Star Pine" coddled in a pot at home. Nearby, sway two Date Palms that grew from seeds the padres brought from Spain and planted there in 1782. At 468 West Meta Street stands a tree of the Angel's Trumpet, or Doña de Noche, or Lady of the Night, (Datura Saueolens) whose pendant cornicopias distill nocturnal incense that scents the air a thousand feet away. Of the Poinsettia Trees of Ventura the story has already been told.

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In Carpenteria the Highway passes, at Palm Street, a group of intensely fragrant *Pittosporum Undulatum* Trees of gigantic size; and at Serena, the ancient *Eucalypti* and *Phoenixes* of the Salisbury Field place, once owned by Robert Louis Stevenson.

At the foot of Ortega Hill, on entering Montecito, one finds great-leaved, violet-flowered *Wigandias* that have naturalized themselves beside the road.

On entering Santa Barbara Town the first inspiring sight in trees is the towering real Date Palm (*Phoenix Dactylifera*) at State and Montecito Streets. As with all dates away from the desert heat, its fruit is negligible.

All about the town are great bushes and small trees of the superb *Sparmannia Africana* "Marguerite Tree", almost always laden with snow-white, yellow-tasseled flowers that often bend the topmost limbs to the ground with their weight of beauty. Nowhere else in America do they so flourish out of doors.

In the Convent grounds on Garden Street, the devoted reader of Stewart Edward White can see the "Blue Gum Trees" (*Eucalyptus Globulus*) under which he grew up.

About Santa Barbara, the tree lover could browse, thrilled, for days. But where to begin, amidst such wealth? The old Park, I should say, facing El Mirasol and Sola Street, and bisected by Santa Barbara Avenue. Just off the latter stands a huge specimen of the rare Dragon Tree (*Dracaena Draco*), looking as though it were built obscenely of fat, bulging, naked human legs. Strangest of trees, it has metallic gray leaves like swords, blossoms like branches of soiled white coral, and masses of orange berries.

Another treasure there is the Montezuma Cypress (*Taxodium Mucronatum*) like those—still living—that the people of a lost civilization planted in perfect rows outside of Mexico City two thousands years ago. There are few other deciduous conifers on earth. There is not space to catalog the many other treasures in this Park; but in another, beside the old bathhouse at the beach, look for the exquisite Flowering *Eucalypti* (*Ficifolia*) of the rare raspberry pink color.

Among a thousand other tree treasures should be seen the towering white-trunked old perfumed *Eucalyptus Citriodora* at the sidewalk on the old Fernald place on lower Santa Barbara Avenue; the Bunya-Bunya Tree (*Araucaria Bidwilli*) at the corner of Sola and de la Viña Streets; the *Araucaria Excelsis* at Carillo Street and Chapala, and several of its kind in sight nearby. The picturesque native *Sycamores* in the cañon behind the Mission; the ancient Oaks of Montecito, festooned with Spanish Moss, the basis of its beauty; and, of course, the titanic Rubber Tree described in an earlier chapter must not be forgotten. At 1428 Bath Street stands an immense *Dracaena Australis* or "Cabbage Tree."

If there is time, a trip to the suburb of Goleta will be rewarded by sight of those varied old *Poplars* described in an earlier chapter; and, in the old Sexton Place, a splendid Spanish Cork Oak, a rare red-flowered Flame Tree (*Brachychiton*), the largest known tree of orange-berried *Pittosporum Rhombifolium*, and probably the finest She Oak (*Casaurina*) in California. Where the road to San Marcos Pass plunges into the mountains, the noblest of native Bay Trees intrigues us to take this road to the seed farms of northern Santa Barbara County.

On the Stowe Ranch to the West, California's finest group of Wine Palms (*Jubea Spectabilis*) looks like a great Egyptian temple, and a mile south of Goleta Village, the Highway passes an old Gold-flowered Slippery Elm (*Fremontia Mexicana*), a noble representative of that most floriferous of trees.

Editor's Note: Word comes to us from Mr. Adams that between the time of writing this chapter and its going to press, the Modjeska Memorial Cypress trees which Mme. Helena Modjeska planted in Anaheim before the cottage in which she lived as a girl, "have been chopped down to make way for some nasty little stores". "Massacred"! our landscape architect tells us, while on his recent trip to Europe and in this series of articles which we have been privileged to publish, he is telling the world of the beauty spots of California made so by her famous native and imported age-old trees! Ignorance, which does not understand or

(Continued on Page 54)



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appreciate beauty and its value to the community, must not be allowed to destroy California as an attractive and historic place for all the world to come to and enjoy. What a glorious tourist attraction might have been built around those four Italian cypress trees now crucified! Truly "they know not what they do".

Incidentally this is the last of the series of articles on Treasure Trees of California. The article to appear in January will cover the care of trees. It is planned to publish these articles in book form within a few months.

**HAS THE PUBLIC A RIGHT
TO ART ENJOYMENT?**

(Continued from Page 23)

a museum representing the culture of the people who built it.

By taking inventory of the fine things we own, and by studying them; by publishing a guide to our architecture, gardens, painting and sculpture, every city can, with architects' and artists' help, achieve an individuality that not only will make life more enjoyable but which will, in the years to come, bring to its environs people who will add riches and fame to it, as do travellers now visiting Florence, Bruges, Siena and other old-world towns famous for their beauty.

As fosterers of public welfare and the progress of the people, our business organizations, all women's clubs, educational and religious groups can achieve much by enabling citizens young and old to "read," know and appreciate whatever beauty may be found in their own community as a means of improving and acquiring more and better examples of good taste in houses, schools, churches, stores, shops, factories, clubs and homes. These are the real works of art. Better buildings, gardens, sculpture, mural paintings and all the lesser arts will be created only in this way.

Cities and towns of the United States are, for the most part, ugly today not because we lack fine architects, or because we lack artists, sculptors and fine craftsmen, but for the reason that we have not as yet discovered that riches find their best expression in the ideals of the trained members of the community.

When the people are educated and enabled to "read" and to demand fine things as a regular part of everyday life, all architects and artists will be able to do more significant work, and thus raise the visual standards of our civilization.

In order to make such ideas effective, and to prove to the people in general that a civilization may exist, but cannot really live, without a liberal ration of art enjoyment, we look to our architects to lead all other art groups in showing how the arts are absolute necessities to good American citizenship.

We have all seen many kinds of art exhibits, generally in the more or less artificial and abstract environment of museums and art galleries. Most architectural exhibits consist of drawings, photographs and small models. If the business, cultural and art groups in every community, no matter how large or small, could pool their efforts and, after a careful analysis of the home art needs of their citizens, set about showing people how to achieve better dwellings, a new regime would affect the entire country, and each city, town and village, instead of being a "rubber stamp" copy of thousands of others, would take on a character of its own, growing out of its native soil and the rich resources and high aims of its citizens,—would become a thing for the world to visit and enjoy.

Since the home is our chief individual work of art (and therefore the most easily overlooked) most of the problems of art and architecture begin there.

The people have a right to know more about how to solve the emotional problems of everyday life. They look to architects for the power again to achieve the fulness of life. Unless the artists in general aim to help the people to enjoy the beauty of California, and plan ways and means of enabling everyone, both young and old, to enjoy the arts, then art and artists, as well as public, will continue to suffer.

Next to the beauty of climate and Nature's environment, art

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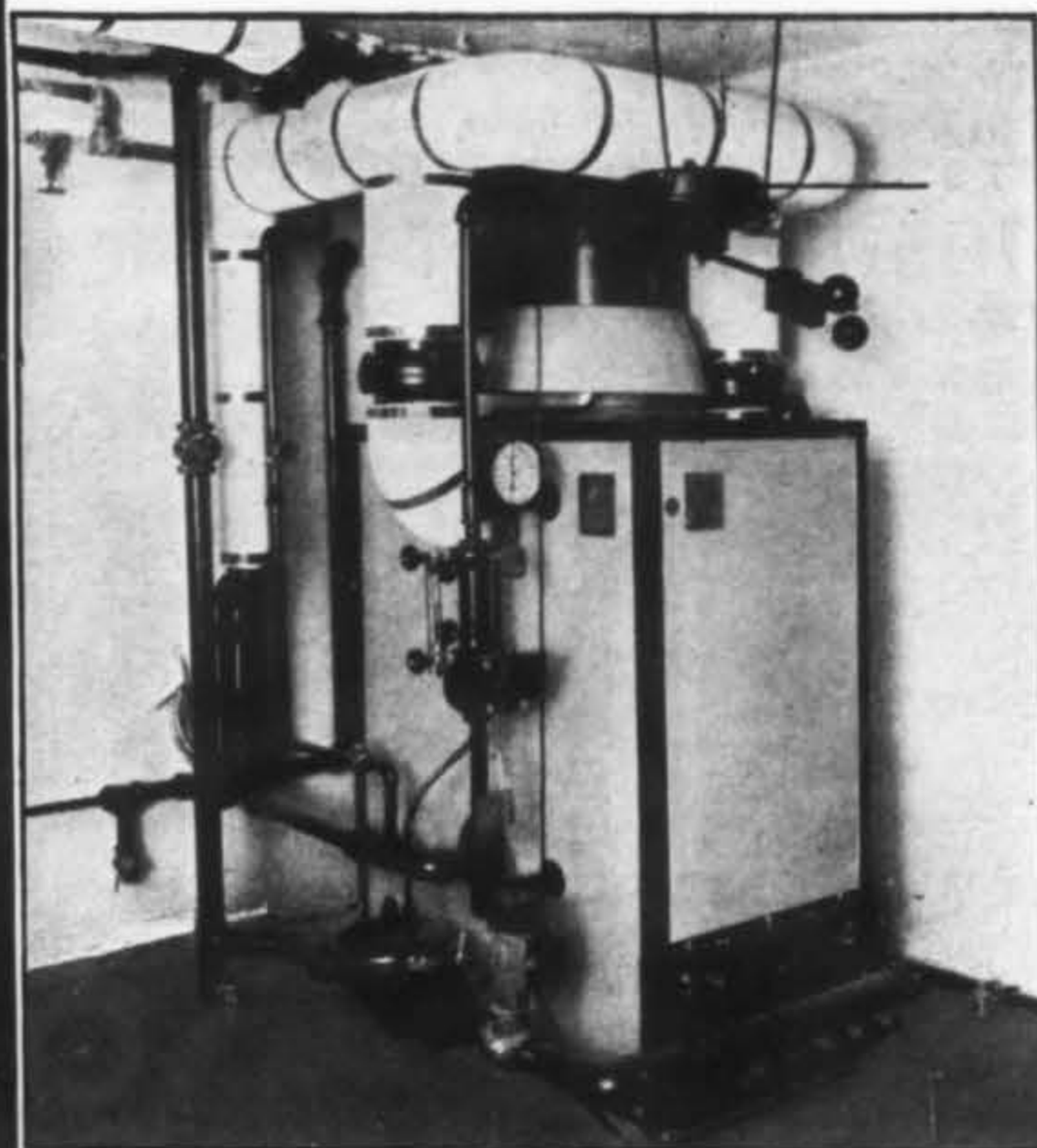
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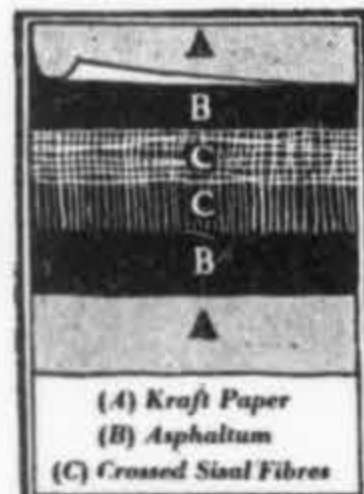
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and artists bring more people to California than any other single effort. The public demand for beauty, comfort and joy in life have made this state what it is today. The future opportunities and obligations for every organization, through the arts, are unequalled in the history of our race.

The people expect great things of their creative leaders, but the entire matter is left to the dynamic activities of the artists themselves. They, the creative artists, must find the appreciative artists (generally known as "patrons" or art lovers), and together they must help the people to "read" by giving them works of art worthy of their nation. In all these matters, despite the fact that art no longer has an official place in state, church or school, we are not without precedent. In fact, no finer answer could be devised to the question, "Has the public a right to art enjoyment?" than the historic oath of the young Athenians, who surely knew the place of beauty in building their lives and their city.

A UNIQUE RESEARCH INSTITUTION

TWENTY-FIVE years ago a scholarly gentleman with artistic inclinations conceived the idea of preserving for future generations, in pictorial chronological order, a history of the arts and sciences from the beginning of mankind. Today the pictorial reference library of Ferdinand Perret, at 2225 West Washington Boulevard, Los Angeles, has become a veritable research institution, constantly expanding the scope of its activities. Its million or more pictures, all scientifically coordinated, provide graphic information on any personage or subject in the realms of art and science. Its shelves are at the disposal of universities, museums and individuals in search of information in these fields, and frequent use of it is made by the research departments of motion picture studios.

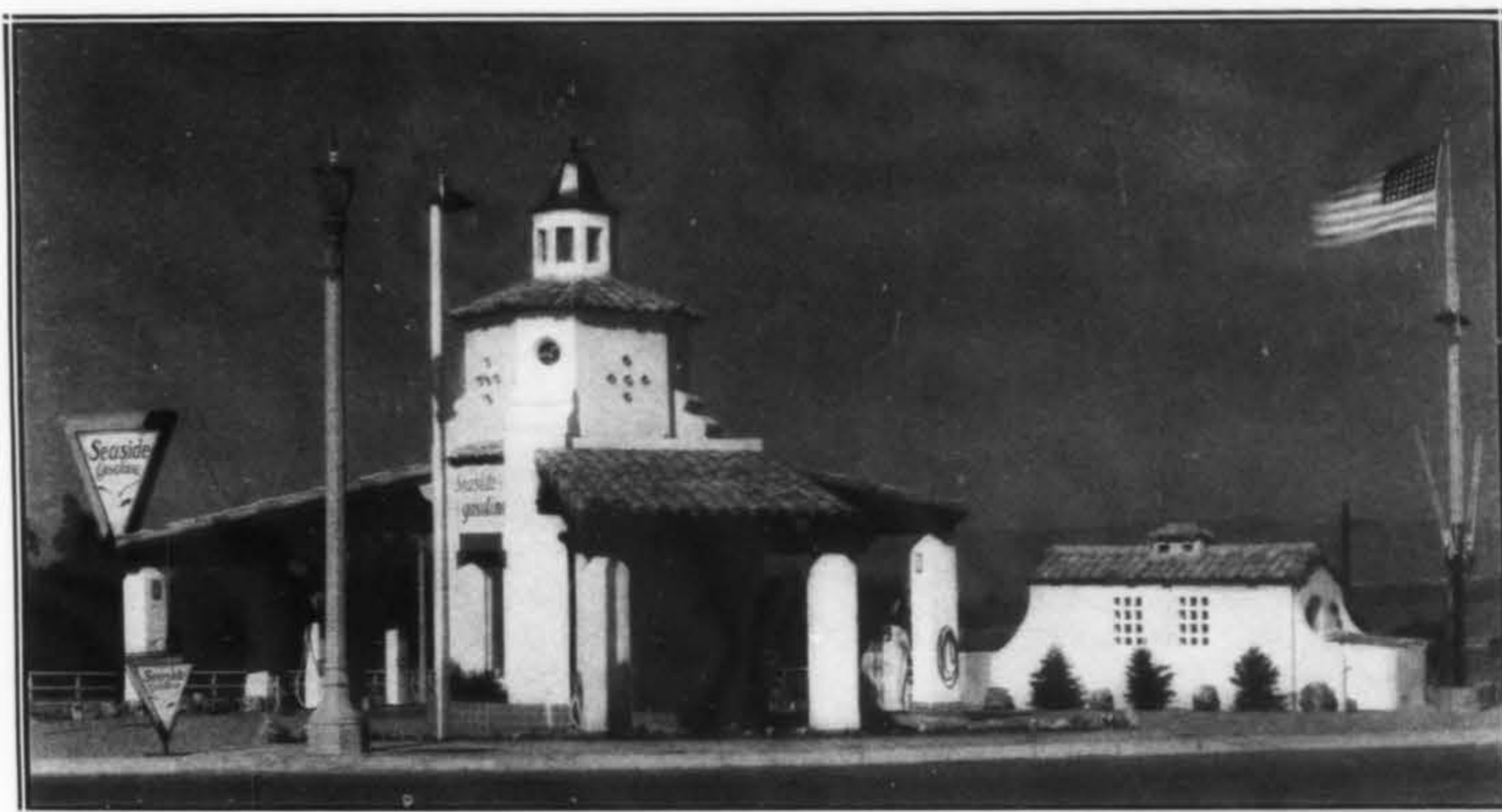
From its inception, the purpose of the institution has been to promote and advance knowledge in the fields of the fine arts, minor arts, applied sciences, architecture and ornament, interior decoration and decorative arts, colors and dilutents, manners and customs, ethnology and archeology, anthropology and natural history, physical and political geography, history, religion and kindred subjects.

To accomplish this purpose, Mr. Perret set to work with painstaking care on the task of assembling his material from books and periodicals. Thousands of these have been dissected and reorganized. Even limited edition volumes have been taken apart, that their illustrations might be added to the building of the library. The collection is constantly being enlarged from the stream of new material flowing to it.

As it comes in, the data is mounted on sheets of black pattern paper of a standard size, 8½ by 11 inches, and these sheets are inserted in their proper places in loose-leaf leather binders. Much thought has been given to the classification of the copious material, and of titling new volumes as they are created, with a view to eliminating, so far as possible, the indexing or cataloguing of the data used to form the books. All repetition and duplication is avoided. Each volume is a model of uniformity and arrangement, so that the information contained in the library is immediately and conveniently accessible to the consultant.

Although there are more than a thousand volumes in his unique and valuable library, Mr. Perret regards it as only the beginning of a national or international research institution of the arts and sciences, for popular education and the diffusion of its findings.

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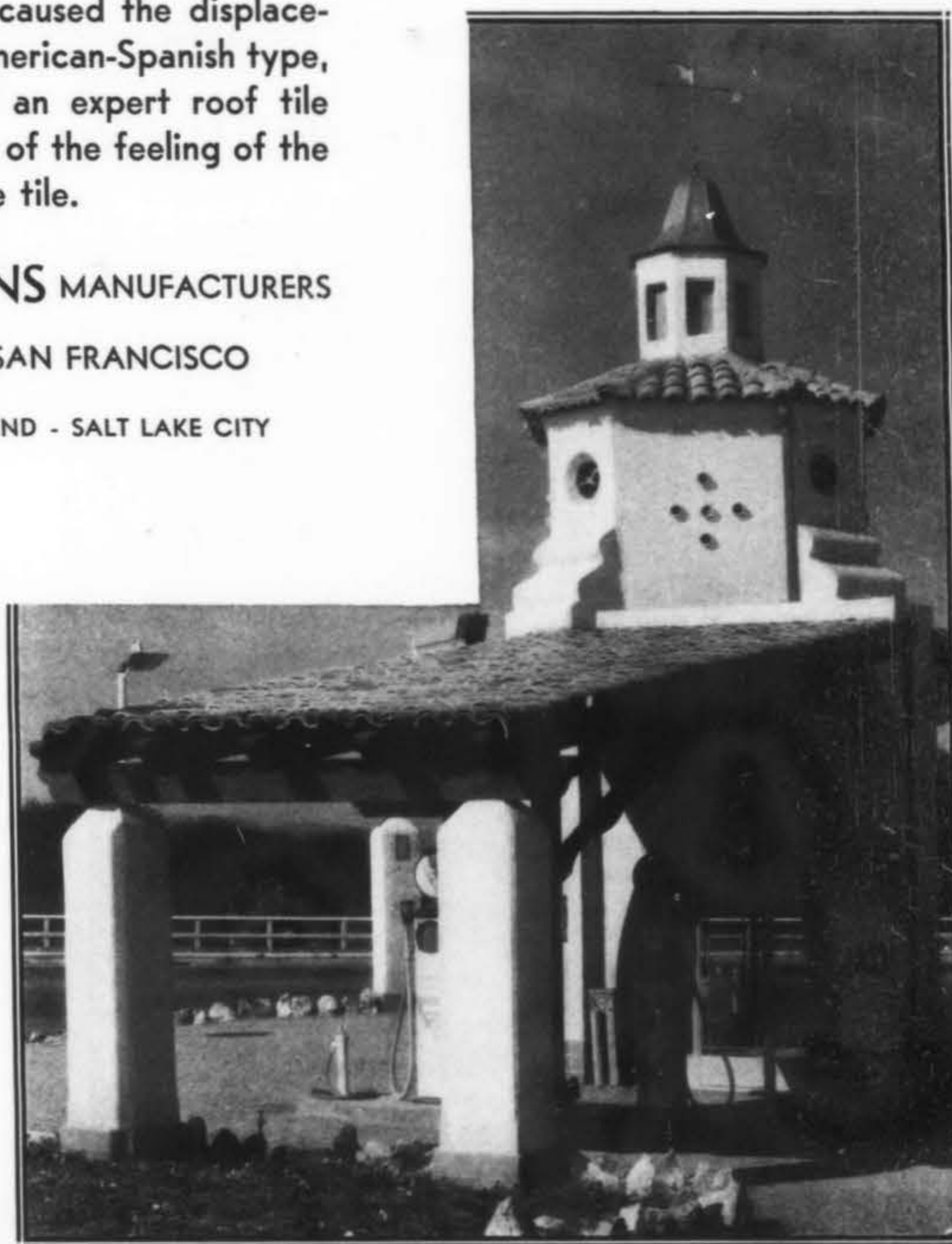
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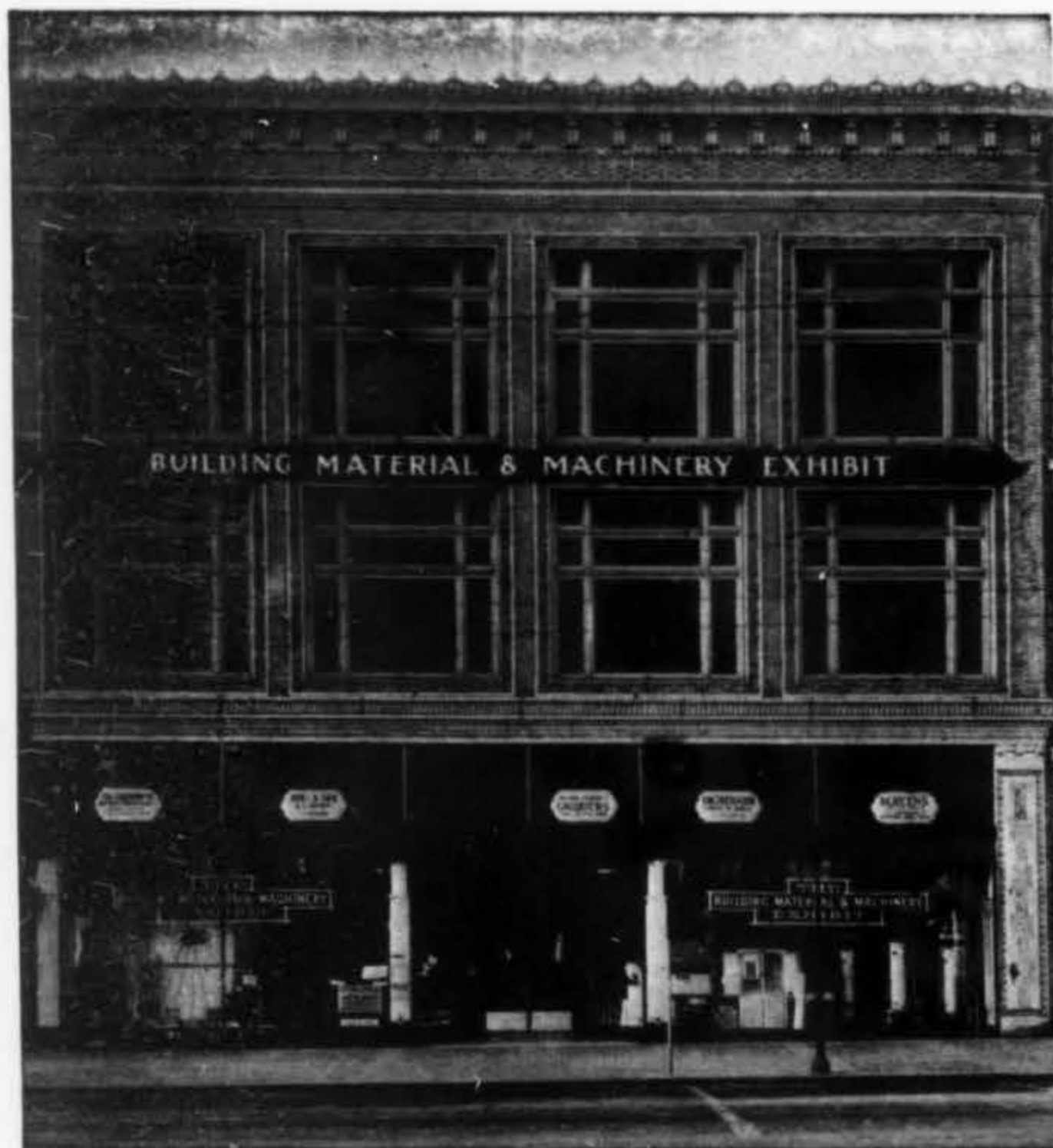
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GARDEN CALENDAR DECEMBER

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

Again at Christmas did we weave
The holly round the Christmas hearth.
Tennyson: In Memoriam.

DECEMBER is the month when all California glows with permanent outdoor Christmas trees, colorfully decorated and brilliantly illuminated.

California is an outdoor country and its Christmas cheer is open to the share of whomsoever passeth by.

Any good evergreen may be used as a Christmas tree, but, where there is plenty of space, the Deodar is the best.

The Californian that has not seen the mile of Christmas glory, Christmas Tree Lane, at Altadena, has missed the Christmas thrill of a lifetime. The avenue is sanctified the year round to its Christmas purpose.

One travels (one way) between giant Deodars, whose lower branches sweep the ground, while innumerable multicolored glowing globes shed the holy calm of Christmastide on the throngs of pilgrims, in the unlighted, slowly moving vehicles.

All of Christmas week, this is a nightly pageant of homage. Homage to Him who came to the world to teach that the way to conquer an empire is to "Love thy neighbor as thyself".

Is it not strange, gentle reader, that all the great philosophers and humanitarians have been intimately associated with trees and gardens and flowers?

Christ says "Consider the lilies of the field, how they grow, they toil not neither do they spin, yet Solomon in all his glory was not arrayed like one of these".

Many of Homer's most beautiful thoughts are associated with flowers and trees, while Confucius was a park superintendent.

I could extend this line of thought for many pages, because inspiration came to these men from the things that grow.

Among the unusual things that I have seen lately must be mentioned a Cattleya colored Water Lily, a Nymphaea seedling, whose mother was Panama Pacific. Its unusual color, together with sturdy habit and fine foliage, should make it notable. It was raised by Paul Weber of Ventura Boulevard, Van Nuys, California.

The Mistletoe (*Viscum*), about which Christmas legends of hoary old age cluster, is horticulturally much neglected. As you find it in the market, it has been torn from the branches of a tree on which it has grown parasitically. Practically nothing has been done in California in either propagating, hybridizing, or the introduction of newer forms. The common English Mistletoe (*Viscum album*) is by no means, except for its legendary value, the most interesting plant of its group. Many of the *Viscums*, *Loranthuses* and *Phoradendrons* are plants of great beauty. Dr. Welwitsch was much struck by the beauty of the tropical *Loranthus* of southwest tropical Africa, of which he collected some thirty species, in Angola alone. These beautiful parasites grow best on *Adansonia* trees and *Tamarix articulata*; both of which are to be found in California, as well as on Orange and Lemon trees, and very freely on the common cultivated Fig.

Many of these tree-flowering Mistletoes are very beautiful, having red, pink or yellow, erect or pendulous stems, with bright green leaves and richly tinted flowers. Protected from birds, it is only necessary to place the sticky seed in the fork of a branch; or, they may be grafted in, using ordinary grafting wax.

Some of the South American forms, parasitic upon the giant Cacti (*Trichocereus*) of South America, in a climate similar to that of California, have immense scarlet flowers.

What a field for some rare plant collector!

December is a spading month. Turn over the soil, taking care to turn under all old leaves, weeds and other organic debris, and watch the nurseries for the first appearance of bare-root Roses. Construct a greenhouse, even if it is only an old glass sash placed over a hole in the ground; also see your local General Electric man about the new, cheap method of heating same with a hot iron wire and thermostat.

In such a heated arrangement, propagation of all kinds of bedding plants, as well as Succulents, may now be commenced. Viola, Phlox, Cyclamens, Pyrethrums, Verbenas, Pentstemons, Fuchsias, Heliotrope and other seeds may now be sown in a gentle, bottom heat. The easier rooting Aralias may be put in as cuttings, to serve later as grafting stocks for the rarer kinds. Tabernaemontana, Gardenias and other flowering shrubs may be increased by cuttings. Seeds of Abutilons, Acacias, Cacti, Camellias, Euphorbias, Ouviaerandras, Gesnerads, Begonias, Palms and Fern sports, should be sown in a little higher temperature. Acubas, Azaleas, Camellias, Roses, should now be splice-grafted and kept in a close case at 75°-80°.

The broadcasting of Wild Flower mixtures should be done this month, as should the sowing of such hardy annuals as Alyssum, Acroclinium, Bartonia, Calendula, Candytuft, Annual Chrysanthemums, Clarkia, Cosmos, Eschscholtzia, Godetia, Larkspur, Lupins, Mignonette, Nemophila, Pansies, Poppies, Sweet Peas, Phacelia and Stocks, Dutch Bulbs and Lilies, may be planted in the open ground this month.

Do not forget this cold month to spread a banquet for the Gardeners' Auxiliary—the little birds who fight our insects for us. Merry Christmas.

"God rest you merry gentlemen,
Let nothing you dismay."

THE garden world is all agog over the growth of the Pacific Slope Horticultural Conference which takes place in connection with the Mid-Winter Flower Show at Encinitas, San Diego County, California, February 17-22, 1932.

Although this will be its seventh annual advent and there were over forty-four thousand paid admissions last year, never has there been such interest shown as in the coming event.

This is the first time that any such array of talent has been gathered together for such a meeting. A glance at the list of specialists shows why there is so much expectation.

A one hundred and twenty piece band will entertain the visitors; the Conference and Flower Show will be opened by Governor Rolph; increased premiums for exhibitors accent the plans. Other prominent men of affairs not on the schedule of the Conference will make addresses, a partial list follows:

Mrs. Helen King, popular horticultural writer of the Los Angeles Times. Subject: How the Press serves the gardener.

Hugh Evans, renowned plant amateur of Santa Monica. Introduction and acclimatization of exotic plants.

E. O. Orpet, Dean of California horticulturists, Santa Barbara. How to raise seedling plants.

William Hertrich, creator of Huntington Garden, San Marino. The Huntington Gardens and how they serve horticultural science.

Dr. Arthur D. Houghton, San Fernando, associate editor, California Arts & Architecture. Newest things in horticultural science Evolution. Botanical Garden of California.

Charles G. Adams, author and landscape architect, South Pasadena. "Only God can make a tree" and how we may enjoy trees.

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Miss Kate Sessions, pioneer horticulturalist of California, Pacific Beach. Decoration of country roads.

Harry Johnson, botanist of Hines. Water Lilies for the large or small pool.

Dudley Moulton, Commissioner of Agriculture, international authority on Thrips, Sacramento. Keeping plants from Thrips, Aphids and similar pests.

W. C. Jacobson, State Department of Agriculture. Subject to be announced.

Harry Adams Bunyard, plantsman, Burlingame. The newer African bulbs.

Dr. Thomas Harper Goodspeed, Professor of Cytology, University of California, Berkeley, originator of X-Ray experiments in plant breeding, member of inter-University Committee on Botanic Gardens. The Botanical Garden.

Frederick Regis Hills, Fern specialist, Los Angeles. The care of the house Fern.

E. P. Bradbury, Cactus specialist, Fontana. Cacti and their culture.

Philander McHenry, Superintendent of Schools, Long Beach. The value of horticultural training to Boys of Elementary Schools.

Donald Briggs, of the celebrated plant breeding family of that name of Encinitas. Demonstration of types in Gladiolus.

Walter J. Knecht, Swiss Ecologist, San Fernando. Rock Gardens and Alpine Plants.

Edwin Rust, pioneer nurseryman of Pasadena. Floral decoration of the home.

J. D. Merriwether, State Department of Agriculture, Sacramento. The value of the Agricultural Department to the citizen.

H. J. Sherer, San Pedro Ranch Nurseries. What people should buy in nursery stock.

John M. Ascher, expert horticulturalist, Los Angeles. Soils and their preparation for plants.

A symposium on Roses is also being arranged, and other special features will be announced later.

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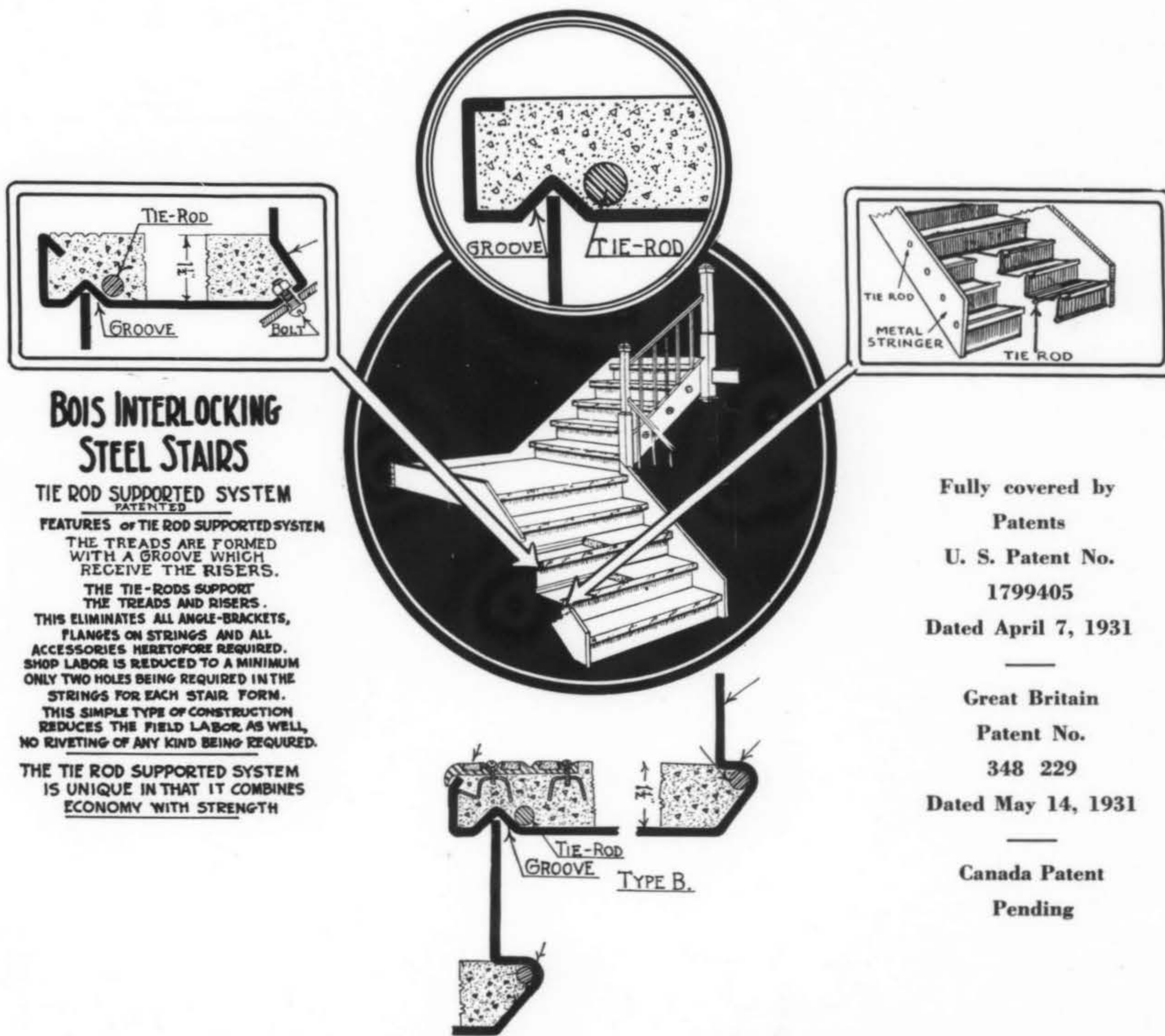
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