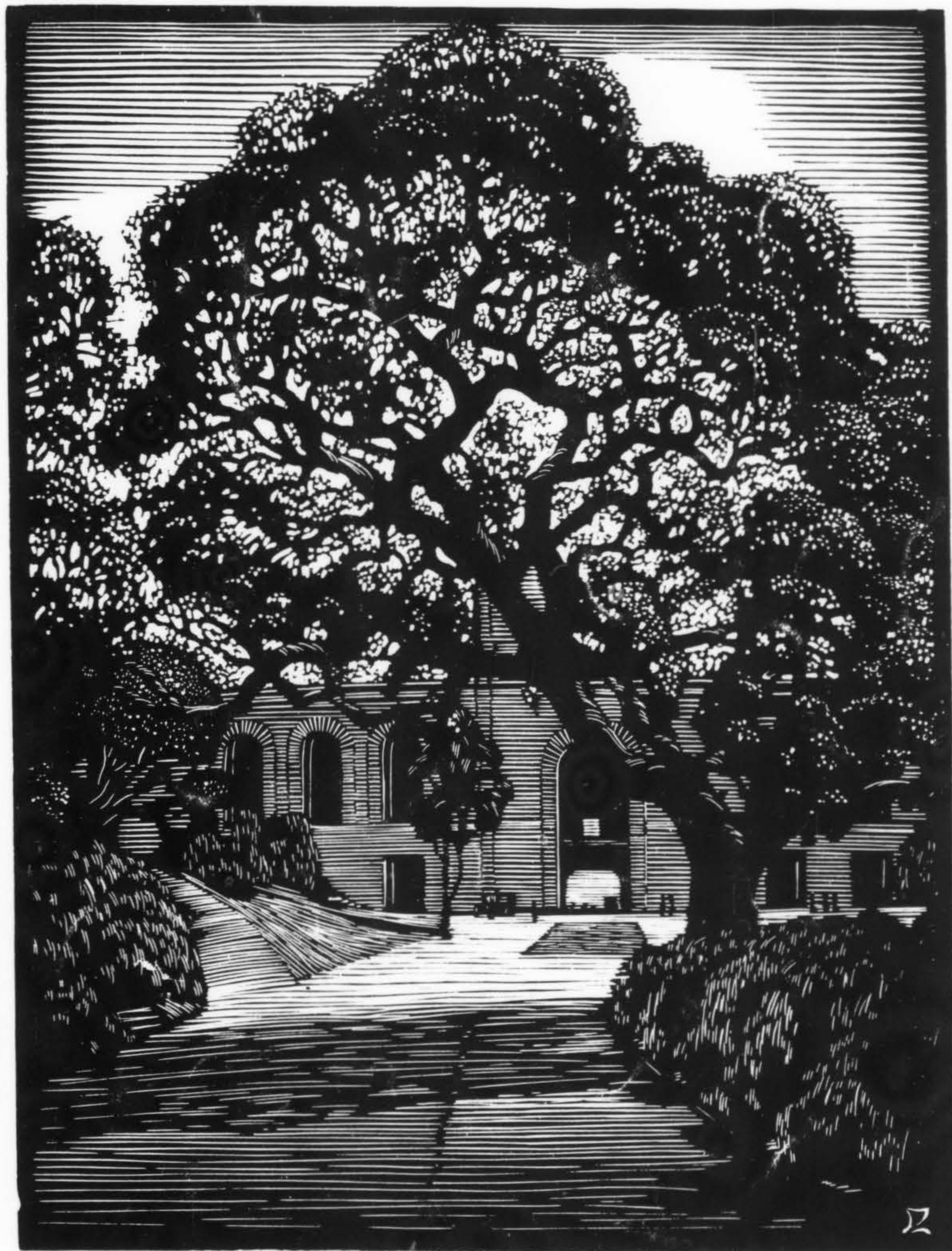


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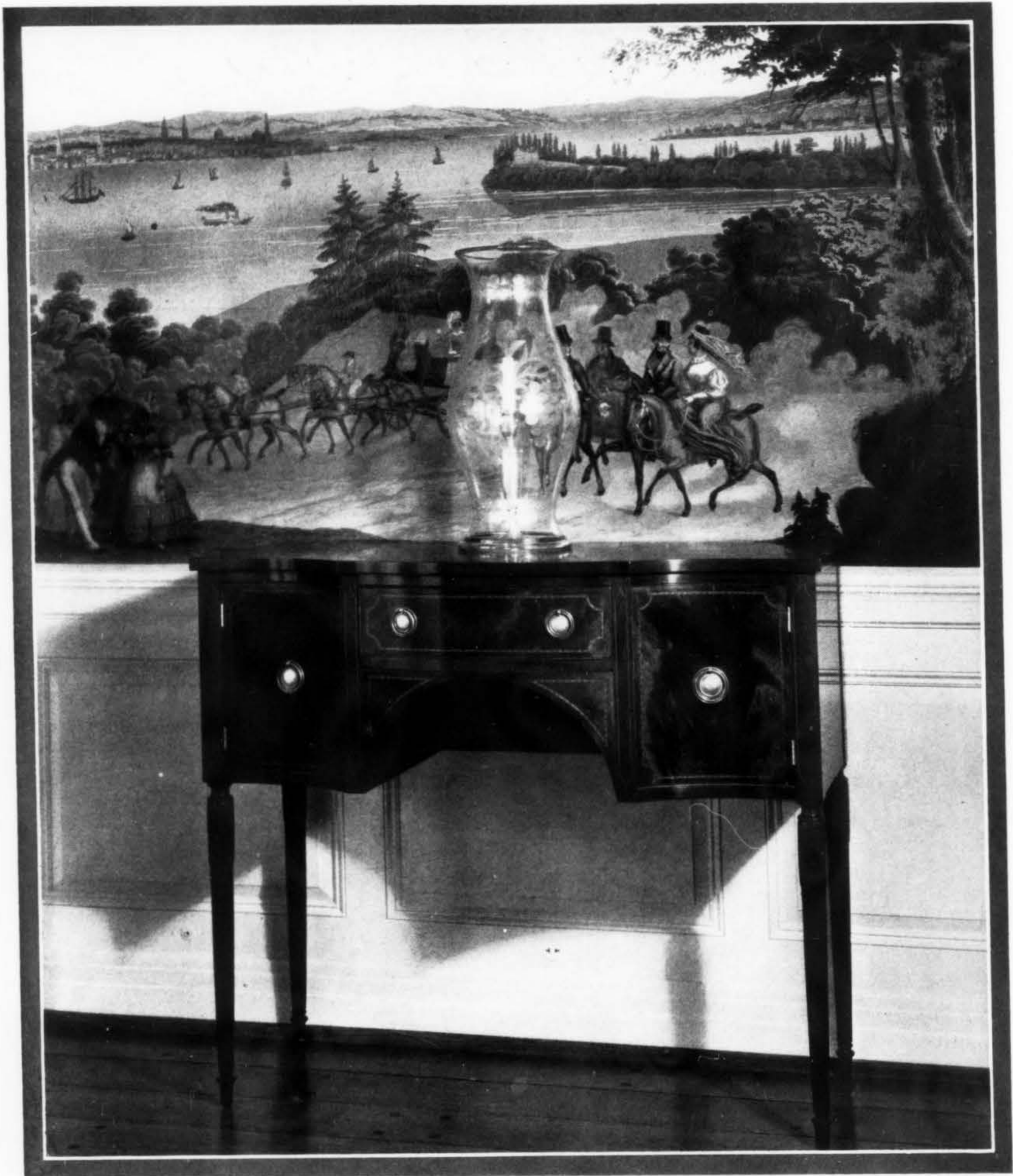


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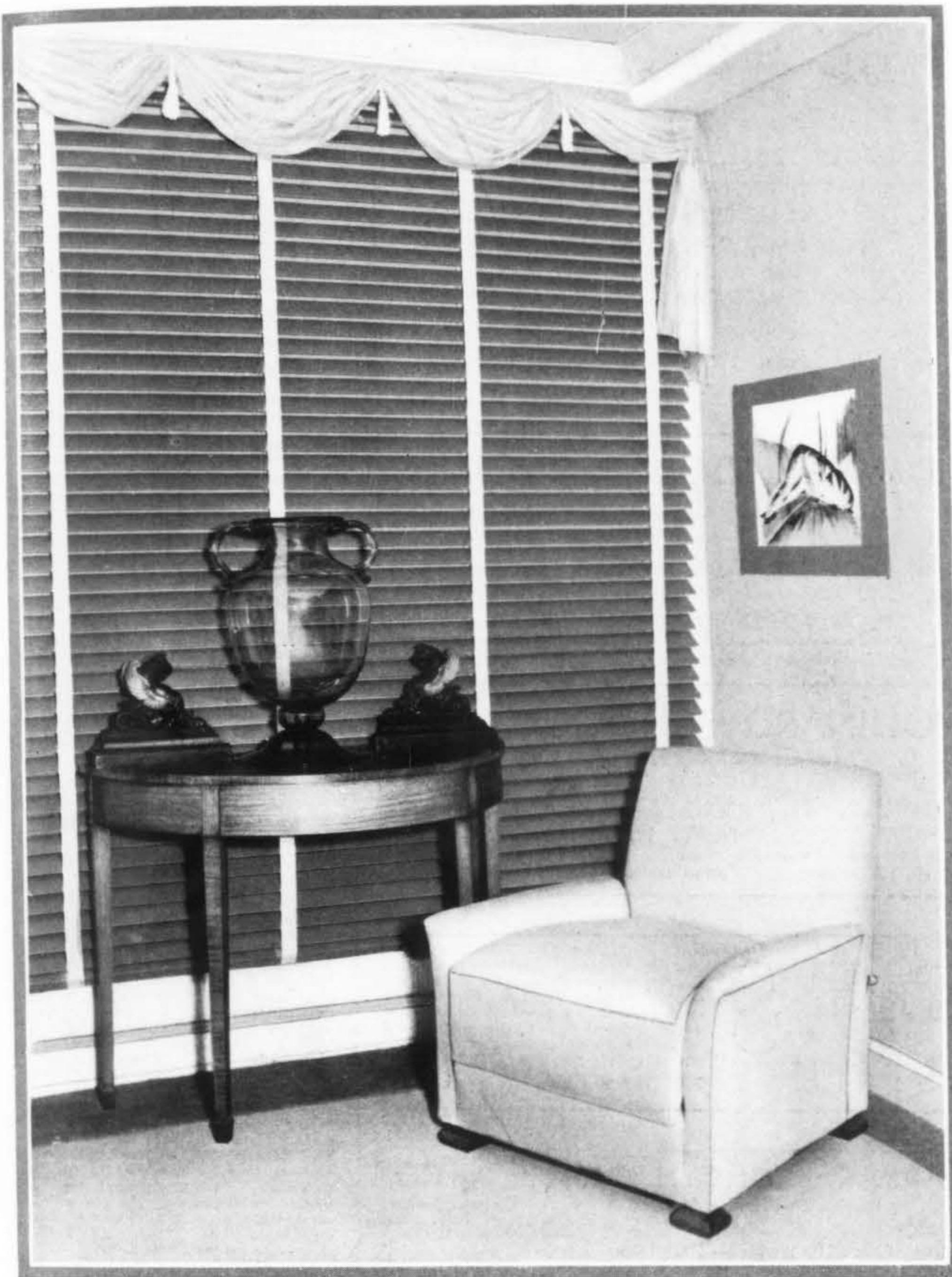
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# THE CALENDAR

## 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

THE MOUNTAIN PLAY ASSOCIATION of San Francisco, California, gives Sir Walter Scott's "Rob Roy," Sunday afternoon, May 22, in the natural theater on the slope of Mt. Tamalpais, Everett Glass directing. This romance was selected to honor the memory of the bard of Scotland, who died a century ago.

THE RAMONA PAGEANT is presented for the last time this season, Saturday and Sunday afternoons, May 7 and 8, at the Ramona Bowl, between Hemet and San Jacinto, California. This outdoor play is based on a dramatization of Helen Hunt Jackson's novel, "Ramona," made by Virginia Calhoun, and recounts skillfully and beautifully the love of Ramona and Alessandro. The cast is composed of the citizens of the community, augmented by professionals in the leading roles. Jean Inness is seen as Ramona, and Victor Jory again appears as Alessandro.

FIESTA DE LAS ROSAS of Santa Clara County, California, is held at San Jose, May 19 to 21. The program includes a floral parade, a flower show, a junior Olympics athletic meet, and a night fandango. The children hold a miniature floral parade in the afternoon, May 21, accompanied by a band of musicians under eleven years of age.

HEISLER PARK, presented to Laguna Beach, California, in honor of the memory of Lou Jane Heisler, is formally dedicated May 1. A two-day tournament is held on the bowling green, May 2-3, by the Laguna Beach Lawn Bowling Club.

ANNUAL MISSION FIESTA AND PAGEANT, entitled "The Prayer of the Padre," is presented at the Mission at San Fernando, California, May 20 and 21, Friday and Saturday evenings.

DEDICATORY CEREMONIES of the restored Mission Santa Cruz are held, May 1, at Santa Cruz, California. The original mission, founded in 1793 by Fathers Alonzo Salazar and Baldomero, was partially destroyed by an earthquake about sixty years ago but the altar treasures, vestments, mission accessories, and valuable records were preserved. These will be kept on display in the chapel annex. Through the beneficence of Mrs. Richard Doyle, niece of the late Senator Phelan, the restoration has been accomplished.

CACTUS AND SUCCULENT SOCIETY of America holds the fourth annual Cactus and Succulent show, May 12-13-14, in the exhibition hall of the Civic Auditorium, Pasadena, California. Boyd L. Sloane is president of the Society.

THE MARIN GARDEN CLUB announces the flower show is held, May 5, at Lagunitas Country Club, near Ross, California. Several cups and a president's trophy are offered. Mrs. Millen Griffith is president of the club.

CALIFORNIA AVOCADO ASSOCIATION holds the annual meeting, May 6 and 7, at the Maryland Hotel, Pasadena. Following the meeting the annual avocado show is held at Whittier, California. Albert Thille, of Santa Paula, is president of the Association.

THE FLOWER SHOW, sponsored by the garden section of the Alpha Club, is held at Lompoc, California, June 17-18-19, in the High School Gymnasium and shop.

BUSINESS AND PROFESSIONAL WOMEN'S CLUB of San Francisco, California, announces the social affair of the month is a card party at the Whitcomb Hotel, May 25.

CALIFORNIA FEDERATION OF WOMEN'S CLUBS hold the State convention, May 4-5-6 at Los Angeles, California. The theme of the convention is "Our Common Goal—A More Abundant Life." Mrs. Annie Little Barry is the president of the California Federation and she has, with her boards, arranged an interesting series of programs. Entertaining speakers address the meetings and the Woman's Symphony Orchestra of Los Angeles present a program. In observance of the George Washington bi-centennial celebration a Colonial reception is held in honor of Mrs. Barry, May 3, in the Fiesta Room of the Ambassador Hotel.

THE NATIONAL CONFERENCE OF THE JUNIOR LEAGUE is held, May 24-27, at Los Angeles, California.

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ANY SEASON is a gay season at Del Monte, California, and May offers the following events:

May 1, Opening trout fishing season at Del Monte Guest Ranch.

May 5-7, Board of Fire Underwriters annual meeting and golf tournament.

May 6-8, Coffee Roasters meeting and golf tournament.

May 8-14, Pacific States Paper Trade Association.

May 21-22, Northern California Medical Golf Association.

May 20-22, Islam Temple of Shrine Golf Tournament and outing.

May 21-22, Opening of Spring Race Meet.

May 28-30, Annual Memorial Day Golf Tournament.

TENNIS PATRONS' ASSOCIATION of Southern California entertain, May 3, at the Los Angeles Tennis Club in honor of the Australian Davis Cup tennis team. After luncheon the guests see the Australians open the two-day series of exhibition tennis matches with a group of southern California players on the club courts.

NEW MUNICIPAL LINKS at Sharp Park course were officially opened last month at San Francisco, California.

COLLEGE OF THE PACIFIC, Stockton, California, hold the first outdoor Commencement exercises, June 13. The Commencement calendar opens June 2 with the Senior Sing, and continues through June 13.

ALINE BARRETT GREENWOOD, under the management of Teresa Cloud, returns to the lecture platform for the season of 1932-1933, giving a series of seven current reviews at Pasadena, California.

AMERICAN RUSSIAN INSTITUTE, with headquarters at 465 Post Street, San Francisco, has been formed to promote cultural and economic relations between the Russian and American peoples. It will present Russian motion pictures, lectures, debates and exhibits of Russian art and life, and will conduct classes for those who wish to learn the Russian language. Dr. Ralph Arthur Reynolds is president of the institute. Other officers include Prof. Alexander Kaun, Dr. Tully C. Knoles, Dr. Aaron Rosanoff, Rabbi Jacob J. Weinstein, Dr. Louis Green, Robert Sibley and Mrs. Conway Davies. Rudolph Schaeffer is chairman of the arts section.

THE KELLOGG RANCH of 800 acres, near Pomona, may be presented to the State of California by W. K. Kellogg. The matter is now under discussion. The gift will include ninety-eight Arabian horses, and an endowment fund of \$600,000, that the ideals of the ranch may be maintained.

SIMPSON AFRICAN MAMMAL HALL in the California Academy of Science, Golden Gate Park, San Francisco, is under course of construction. When completed the hall will contain thirty-five exhibits in which the animal life of Africa is presented in its natural setting. The project is a gift to his native city by Leslie Simpson, a mining engineer, associated with John Hays Hammond for many years. Mr. Simpson is known also as a big game hunter and the animals to be shown are the result of his prowess in the wilds.

CALIFORNIA STATE MEDICAL ASSOCIATION opens the annual convention May 2, at Pasadena, California.

CALIFORNIA LEAGUE of Business and Professional Women's Clubs holds the annual convention, May 13, 14 and 15, at Monterey, California.

JUMPING FROG JUBILEE, held at Angels Camp, California, May 14 and 15, includes many other attractions this year, but the leaping frog marathon remains the chief event.

TWAIN-HARTE Golden Trail Pageant is held, May 28 and 29, at Columbia, California.

OAKLAND KENNEL CLUB holds the all-breed dog show, May 28 and 29, at the Municipal Auditorium, Oakland, California.

LOS ANGELES KENNEL CLUB holds the sixteenth all-breed dog show, May 21 and 22, at the Ambassador Auditorium, Los Angeles, California.

THE LIBERAL FORUM offers a course of four events at the Philharmonic Auditorium, Los Angeles, California. The dates and speakers are, May 9, Langston Hughes; May 16, Irving Pichel; May 23, a debate Lincoln Steffens vs. John Beardsley; May 31, Michio Ito in a dance recital.



**A Little Jumping Goat Gave Its Name to TAXICAB**

*Taxicab* is an abbreviation of *taximeter-cabriolet*—a vehicle carrying an instrument for automatically registering the fare. The name *cabriolet* is the diminutive of the French *cabriole*, meaning "a leap" like that of a goat, and was applied to this type of carriage because of its light, bounding motion. *Cabriolet* came from the Italian *capriola* meaning "a somersault," from Latin *capere* "a he-goat," *capra* "a she-goat." There are thousands of such stories about the origins of English words in

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**MUSIC**

SAN FRANCISCO SYMPHONY ORCHESTRA closed the season last month, and coincident with the closing announced the consolidation of the offices of the Symphony and the Opera Association at San Francisco, California. J. K. Moffitt has been selected as manager of both organizations. Artistically the opera and the symphony will remain separate entities, the office merger is undertaken on the basis of economy.

LOS ANGELES PHILHARMONIC ORCHESTRA gave the concluding concert of the regular series last month under the direction of Dr. Artur Rodzinski, at the Philharmonic Auditorium, Los Angeles, California. A continuation of the symphony concerts next season is assured by the generosity of William A. Clark, Jr., who has sponsored the Orchestra since its founding.

PACIFIC OPERA COMPANY present a series of seven performances, May 2 to 7, at the Curran Theater, San Francisco, California. The operas are Catalani's "La Wally," Verdi's "Traviata," Puccini's "Butterfly," Mascagni's "Pagliacci," directed by Arturo Casiglia.

CHILDREN'S SYMPHONY CONCERTS will be sponsored again next season at Pasadena, California, by the members of the Junior League. The concerts are presented by the Los Angeles Philharmonic Orchestra.

MUSIC WEEK opens in Los Angeles, California, May 1, with a benefit program at the Hollywood Bowl. L. E. Behymer is manager of this musical event.

SPRING VESPER CONCERT is given at the College of the Pacific, Stockton, California, May 15, by the College band. More than forty students participate, and Louis Beuving sings the Prologue from Pagliacci, accompanied by the band.

STUDENT CONCERT GUILD of San Diego, California, has sponsored a series of concert events at the Auditorium of the Chamber of Commerce during the winter and spring.

ISSAY DOBROWEN, conductor of the San Francisco Symphony Orchestra, has been engaged as guest conductor by the New York Philharmonic Symphony, and shares the baton with Arturo Toscanini and Bruno Walter.

MUNICIPAL BAND of Santa Ana, California, under the direction of D. C. Gianfoni, in the spring series will play in various nearby communities as well as at Orange County Park.

WESTERN TROUBADOUR MALE QUARTET, a new vocal ensemble of San Francisco, California, gave the opening recital at the Fine Arts Auditorium.

JOHN McCORMACK, famous concert tenor, will be directed for the next several years by the Columbia Concerts Corporation, a subsidiary of the Columbia Broadcasting System, in both his recital and radio activities, according to an announcement by Arthur Judson, president of the corporation, and Dennis McSweeney, personal manager of Mr. McCormack.

SYMPHONY ORCHESTRA, Glendale, California, is now directed by Adolf Tandler, succeeding Modest Altschuler, who returned to New York. Mr. Tandler conducted the old Los Angeles Symphony Orchestra, and organized the Little Symphony Orchestra.

SAN FRANCISCO CANTORIA presents the second concert the evening of May 11 at the Tivoli Theater, San Francisco, California. The programs are directed by Roberto Sangiorgi.

ABAS STRING QUARTET presented the final concert of the season early last month and also announced a general prospectus for the fifth annual series of programs next winter.

THE LYRIC CLUB offers the final concert of the season, May 20, at the Philharmonic Auditorium, Los Angeles, California.

THE ELLIS CLUB is heard in concert, May 25, at the Philharmonic Auditorium, Los Angeles, California.

CHARLES M. PYKE was honored by a testimonial program late last month at the Philharmonic Auditorium, Los Angeles, California. Mr. Pyke has given a service of forty years to music in California, has fostered and imported musical organizations, and as he passed the eightieth milestone his musical friends and admirers arranged this program in his honor.

THE MUSICAL CLUB of San Francisco, California, announces the annual jinks program for May 5.

THE ANNUAL APOLLIAD, spring festival of creative arts, is held Saturday evening, May 7, at the University of Southern California, Los Angeles. The program includes original one-act plays, musical compositions, poems and dances, and is presented at the Touchstone Theater on the campus.

COLLEGE OF MUSIC, University of Southern California, Los Angeles, announces that the Lawrence Tibbet scholarship fund is now available. The fund was created by Mr. Tibbet to be used for "worthy students" of voice, is competitive and covers full tuition for one year, including all course requirements.

THE BARTLETT-FRANKEL STRING QUARTET, founded by Mrs. Cecil Frankel, gave the final subscription concert March 18, at the Biltmore Hotel, Los Angeles, California. The ensemble appears in concert at Scripps College, Claremont, California. The organization includes Messrs. Noack, Briglio, Ferir and Ochi-Albi.

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Robert Young, one of the first year students of The School of the Theater, Pasadena Community Playhouse, is now under contract to the Metro-Goldwyn-Mayer Studios for featured roles.

**CIVIC ORCHESTRA**, Pasadena, California, is heard in concert, May 14, at the new Civic Auditorium. The conductor is Reginald Bland and the concerts are open to the public free of charge. The annual business meeting is held May 5.

**POMONA VALLEY ORCHESTRA**, directed by Vernon Robinson, appears in concert, May 10, at the High School Auditorium, Pomona, California. Members of the Guild of Organists, Southern California Chapter, are invited as guests.

**THE CHORAL UNION**, directed by J. B. Trowbridge, gives Haydn's "Creation," May 10, at the Bible Institute, Los Angeles, California. The soloists are Rigmor Petersen, soprano, William Van Aalst, tenor, and Rolla Alford, bass.

**PRO MUSICA**, Los Angeles Chapter, presents an all-American program, May 16, at Vista del Arroyo Hotel, Pasadena, California. This may be a proper beginning, next season may see other organizations giving not one but several all-American programs.

**AN OPERA QUARTET** was recently organized by Eleanor Woodford, soprano; Clemence Gifford, contralto; Fred Scot, tenor, and Tudor Williams, basso. The object is to present standard operas in concert form, with a little symphony for orchestral support, under the direction of Arthur Alexander. The home of the Quartet is Los Angeles, California, but they will appear in hotels or under the auspices of Clubs of the neighboring districts.

**PACIFIC SAENGERBUND**, San Francisco branch, is sending representative members to the international saengerfest at Frankfort-am-Main, the birthplace of Goethe, where 40,000 voices will make up the chorus.

**THE ROTH ECCLESIA CHOIR**, directed by Elton Menno Roth, specializes in the finest of the sacred classics and appears in concert and radio programs. This singing group has been enlarged and offers the finest opportunity for artists whose musical training qualifies them for a cappella singing.

**INGLEWOOD SYMPHONY ORCHESTRA**, directed by Kurt Wippler, augments the chorus of a hundred voices, under the direction of Dr. Leonard Walker, in the production of the "Romance of Centinela Springs" to be given this summer near Inglewood, California.

**A QUARTET**, Roy V. Rhodes, baritone, Hazell Elwell Rhodes, soprano, T. M. Riley, tenor, Mae Lewis, contralto, with Raymond McFeeters as accompanist, is heard in concert, May 14, at the resort in the mountains, near Altadena, California, known as Switzerland-in-the-Arroyo.

**JOHN CLAIRE MONTEITH**, baritone, announces his featured program, "Deserts of the Great Southwest" will be presented again next winter but in a new and enlarged form. His lecture-recital, "Indian Days," includes harmonized Indian ceremonial and tribal music, with a talk on the use of their songs in the life of the tribes. Mr. Monteith appears in Indian costume in singing "Songs of the West," and "Songs of Desert Mood."

**MRS. J. J. CARTER**, known throughout southern California for her work and interest in the life of the Hollywood Bowl, will be on the faculty of the Austro-American Conservatory in Mondsee, Austria, this summer. Mrs. Carter will conduct round-table discussions on Community Music.

**MEN'S GLEE CLUB**, Pomona College, California, won the national college glee club championship at St. Louis recently, and appears in concert May 13, at the Philharmonic Auditorium, Los Angeles, California.

## DRAMA NOTES

**THE COMMUNITY PLAYHOUSE**, Pasadena, California, presents at least two different plays each month, more often three. The plays open on Thursday evening and run for eleven performances, each evening and Saturday matinees. There are no Sunday presentations. Gilmor Brown is the director in full charge, in each production he has different assisting directors. The current announcements include:

To May 7, "I Love an Actress," the romantic comedy by Laslo Fodor.  
May 12 to 21, "A Murder has been Arranged," a mystery thriller by Emyln Williams. Victor Jory is assigned the star role.

**COMMUNITY PLAYERS**, Riverside, California, in response to numerous requests are presenting "The Queen's Husband" in an anniversary appearance and reception on Thursday evening, May 5, at the Memorial Auditorium. These Players own their own theater, bought through their efforts, but because of the greater seating capacity are using the Auditorium for this occasion. Janet Scot directs all plays.

**COUNTY DRAMA ASSOCIATION**, Los Angeles, California, announces the Tournament of One-Act Plays is held, May 11-14, at the Junior College. Harold Turney is Tournament Director. A series of prizes is offered. The Community Theater group placing first in the contest receives a cup and a cash prize. There is also a cup for second place, with a cash award. Additional prizes, cash and furnishings of use to little theaters, are offered.

**COMMUNITY THEATER OF MILL VALLEY**, California, functions not on schedule but now and then. "The Importance of Being Earnest" was a recent production by these players, given in the Old Mill School Auditorium.

**FINE ARTS MATINEE**, College of the Pacific, Stockton, California, presents a program, May 7, including musical compositions, poems, and one-act plays, under the direction of Miss William Hinsdale.

**BLANDING SLOAN PUPPET CLUB** announces a series of productions at the Plaza Art Center, Olvera Street, Los Angeles, California. The programs will include a Willy Pogany play with mechanical men and metal puppets; Porgy, with Clarence Muse; The Emperor Jones; and The Beggar's Opera. The series opened with "Heavenly Discourse" by Colonel Charles Erskine Scott Wood, arranged, designed and directed by Blanding Sloan. Performances are given every Thursday, Friday and Saturday evenings, at nine.

**PERRY DILLEY** announces a Puppet Class in his studio-theater, 728 Montgomery Street, San Francisco, California, running June 13 to July 15, five mornings a week.

**THE YALE PUPPETEERS** continue their delightful fantasies at the Teatro Torito, Olvera Street, Los Angeles, California, until May 28.

**THEATER GUILD** of Burbank, California, frequently attempts unusual productions, and succeeds in doing them well. The play last month was "The Undiscovered Country," by Anthony Meryn. George Baker directed.

"CALIFORNIA," a dramatic pageant, written by the late Ina Coolbrith, is presented at Dominican Convent, San Rafael, California, this month. Mae Francis O'Keefe directs.

**FRANELLI PUPPET PLAYERS** present "Little Black Sambo," a clown revue, and a one-act play from Mother Goose stories, May 7, at the Community Playhouse, Pasadena, California.

**TEATRO LEO CARRILLO** opens in Olvera street, Los Angeles, California, May 16, with Nance O'Neil in "The Passion Flower," a romantic melodrama by Jacinto Benavente, a Spanish playwright. The christening was successful, making Leo Carrillo the Padrino, and with numerous friends and well wishers the little theater should be crowded at every performance. Interest is manifested in many ways and by many people. The entire theater will be in keeping through the kindness of Alson Clark, internationally known artist, who has planned the decorations, painted the murals and the curtain.

**THE MUSIC BOX**, Hollywood, California, is used by Katherine Hamil and Dickson Morgan for the presentation of one professional play a month. The advanced students of the College of the Theater design and make the stage sets. "The Thirteenth Chair" is scheduled for the latter part of May.

**M. ANDRE FERRIER**, founder and director of the French Theater in San Francisco, California, presents "Le Malade Imaginaire" by Moliere at Bovard Auditorium, University of Southern California, Los Angeles, California, Thursday evening, May 5. Music is by Charpentier and Gluck, with the musical quartet under the direction of Theo Marc.

**LITTLE THEATER OF THE VERDUGAS**, in the hills near Glendale, California, has selected "Hay Fever," by Noel Coward, as the first regular offering, May 27-28. George Frenger directs. This Little Theater was opened last month with a diversified program, including songs, dances and a Chinese play, written by Conrad Seiler and directed by Lester Horton.

**BEVERLY HILLS PLAYERS** present three one-act plays, May 9-10, at the playhouse, 244 South Robertson Avenue, Los Angeles.

**COMMUNITY PLAYERS** of Culver City, California, offer "The Enchanted April" on May 14.

**DRAMATIC SOCIETY** of the University of California at Los Angeles is presenting "Agamemnon," May 19-21.

**MASQUERS SOCIETY** hold a one-act play meet at Pomona Collage, May 20.

**QUILL 'N BUSKN** announce the production of "Lovely Lady," May 18-22, at the playhouse, 2122 Berkeley Ave., Los Angeles.

**MAETERLINCK'S** beautiful fantasy "The Blue Bird" is produced May 7, by the Junior Temple Players at the Temple Theater, Arguello Boulevard and Lake Street, San Francisco, California.

**COMMUNITY PLAYERS**, Inglewood, California, won first place in the tournament of one-act plays, sponsored by the Santa Ana Community Players, and were awarded the Emma Otis trophy cup. The prize winning play was "Manna," written by Olga Printzau. The second prize, the Santa Ana cup, went to the Beverly Hills Community Players for the production of "The End of the Dance." Honorable mention was accorded the Laguna Beach Community Players for the presentation of "In the Morgue" by Sada Cowan. Honors went to Bert Eaton of the Modern Mummies of San Bernardino, as the best actor in the twelve competing casts. Alma E. Morgan was adjudged the best actress of the competing casts for her work in "Job's Kinfolk," given by the Sierra Madre Community Players.

**BENJAMIN ZEMACH** and group of artists offer a dance program, May 23, in the



Karen Morley, a graduate of the Community Playhouse of Pasadena, has achieved success in several notable screen roles, and is now seen in "Scarface" with Paul Muni.

main auditorium, Community Playhouse, Pasadena, California.

"BLACK," a new play by Conrad Seiler, is scheduled for two performances, matinee and evening, May 9, as a special production for members of the Playhouse Association, at the Community Playhouse, Pasadena, California. Morris Ankrum, a playhouse director and an excellent actor, has the leading role.

"THE GREEN PASTURES," widely heralded play by Marc Connelly, opens May 16, at the Columbia Theater, San Francisco, California, and is seen at a later date in Los Angeles.

**REVUES** are scheduled for the West Coast this Spring and Summer. Earl Carroll's "Vanities" reach the Columbia Theater, San Francisco, California, May 2. George White brings the "Scandals" to Los Angeles during the period of the Olympic Games, and will later take the revue to San Francisco.

**IAN KEITH** stars in "The Copperhead," during the first two weeks in May at the Geary Theater, San Francisco, California.

**HENRY DUFFY** announces the presentation of "Sure, We're Friends," a comedy written by Fred Chapin for George Sidney and Charlie Murray, at the Alcazar Theater, San Francisco, following "The Alarm Clock," in which Charlotte Greenwood is starred.

A PRODUCTION carrying interest of many facets is "Let Us Divorce," at the Belasco Theater, Los Angeles, California. It is a clever comedy by Gilbert Wakefield, starring Ralph Forbes and Rose Hobart. The unusual angle is the fact that Ruth Chatterton, a favorite of the stage and screen is producer and director of the play. This has been Miss Chatterton's ambition for some time, and particularly to induce her husband, Ralph Forbes, to return to the stage.

**EDWARD EVERETT HORTON** is spreading the sunshine of "Springtime for Henry" in San Francisco and neighboring points. The run in Los Angeles established the piquant and pungent accent of the play, withdrawing nothing from its amusement.

**BILLIE BURKE** returns to the Belasco Theater, Los Angeles, in "The Mad Hopes," a comedy by Romney Brent. Donald Cook has a leading role.

**DOUGLAS MONTGOMERY** returns to California, after successes on the New York stage, and will do three new plays at the Community Playhouse, Pasadena, California, during the early summer, under the direction of Gilmor Brown.

**COLLEEN MOORE** scored an instant and apparently lasting success in "A Church Mouse," in which she is presented by Henry Duffy at El Capitan Theater, Hollywood. The little actress and her play were received with enthusiastic acclaim in San Francisco last month.

"THE FIRST MRS. FRASER" was universally popular when interpreted by Grace George and an excellent cast at the Belasco Theater, Los Angeles, last month. It is possible to enjoy the play in retrospect, particularly the manner in which it was presented, but reflection brings the wish that St. John Ervine had vouchsafed the philandering husband a few lovable traits. As he has written him the man is so utterly selfish that the most devoted wife might hesitate to accept him the second time as a mate. The full charm of Grace George is reflected in the first wife, making the husband's faults the more glaring.



Ralph Brainerd Urmy, Jr., and Mrs. Ralph Brainerd Urmy, Jr., are known less formally and more intimately to their friends in little theater circles, both in the East and in the West, as Peggy Swope and Ralph Urmy. They were married in Chicago in the early Spring. Ralph Urmy is now in New York, acting as production manager for the popular stage hit, "Another Language."



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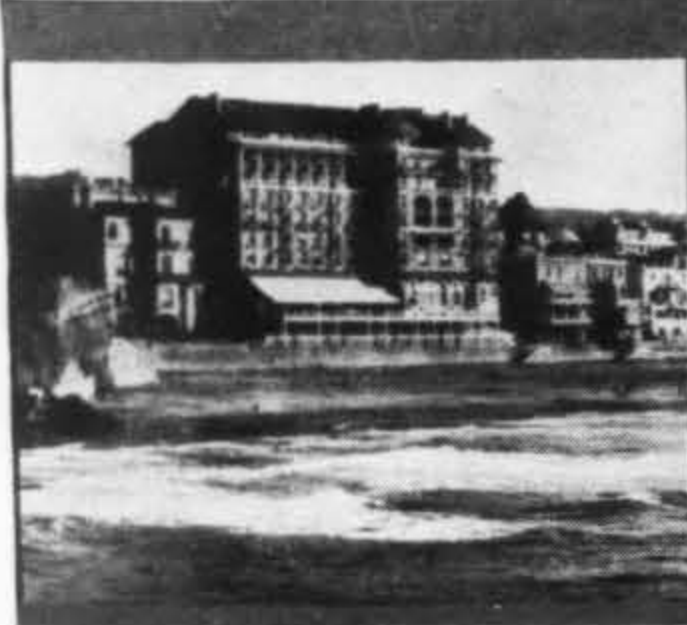
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"BURDEN OF EARTH"  
By Donal Hord

This wood sculpture by a young San Diego artist received the first award for sculpture in the Thirteenth Annual Painting and Sculpture Exhibition now being held at the Los Angeles Museum. Hord, who received all of his art training in southern California, has made a special study of Indian types, and excels in their portrayal.

## ART CALENDAR

OUR FRONT COVER DESIGN, from a wood-block print by Paul Landacre, shows a glimpse of the stadium at the University of California, Berkeley, where commencement exercises are held this month. This print is among those in the book entitled "California Hills and Other Wood Engravings by Paul Landacre," recently published in Los Angeles by Bruce McCallister.

### BERKELEY

CASA DE MANANA, 2816 Telegraph Ave.: May 1 to 15, paintings and prints by Beckford Young and Edward Linforth.

### DEL MONTE

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

### HOLLYWOOD

ASSISTANCE LEAGUE, 5601 De Longpre Avenue: To May 7, water colors and gold craft work by Virginia Litchfield. May 9 to 21, landscapes by Dorothy Williams.

BESKOW GALLERIES, 4950 Franklin Ave.: Old Occidental and Oriental art.

INTERNATIONAL SCULPTURE, Ltd., 8838 Sunset Boulevard: Replicas of sculptures from the National Museums of France.

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

SALON CONTEMPO, 7579 Melrose Avenue: Etchings by William A. Eskey, Russell Wilson, Rod Hickok and Lionel Barrymore.

### LAGUNA BEACH

FERN BURFORD GALLERIES, Hotel Laguna: To May 15, Joseph Kleitsch memorial exhibition.

LAGUNA BEACH ART GALLERY: Paintings by Laguna Beach Art Association.

### LOS ANGELES

AINSLIE GALLERIES, Barker Brothers: American and European artists.

ART CENTER SCHOOL, 2544 West Seventh Street: Throughout May, drawings by Katherine McEwen.

BARK N' RAGS, 729 North Western Ave.: Water colors by Evelyn Davis.

BARTLETT GALLERY, 3358 West First Street: May 2 to 14, water colors by Rosemary Thomason.

BEL-AIR COUNTRY CLUB, 10768 Bellagio Road, Bel-Air: May 5 to 20, paintings of scenes in the Hollywood Hills, Santa Monica and Malibu Mountains, sponsored by Santa Monica Mountains Protective Association.

BILTMORE SALON, Biltmore Hotel: Paintings by American artists.

CALIFORNIA ART CLUB, Barnsdall Park, 1645 North Vermont Avenue: To May 15, Women Painters of the West. May 16 to 31, Wood-block prints from the collection of John H. Culley.

CHOUINARD GALLERY, 741 South Grandview Street: Paintings by Frank McIntosh and Hans Hoffmann. Water colors, sculptures and carved wood panels by Karoly Fulop. Paintings by Phil Dike.

EBELL CLUB, 4400 Wilshire Boulevard: Annual exhibition of paintings by California artists.

ELFERS STUDIOS, 3275 Wilshire Boulevard: Paintings by Ralph Helm Johannot.

FRIDAY MORNING CLUB, 940 South Figueroa Street: Throughout May, paintings by Nell Walker Warner.

DALZELL HATFIELD GALLERIES, 2507 West Seventh Street: Paintings by Millard Sheets.

LOS ANGELES MUSEUM, Exposition Park: To June 15, Thirteenth Annual Painting and Sculpture Exhibition. International Book Plate Exhibit. Mrs. L. M. Maitland print collection. Genealogical charts by Mrs. F. Tolles Chamberlin. Second annual national miniature painting exhibit, under auspices of the California Society of Miniature Painters.

LOS ANGELES PUBLIC LIBRARY, 530 South Hope Street: Throughout May, oils and water colors by members of the California Art Club. Illustrated lecture, May 12 at 8 p.m., by Frederick J. Schwankowsky on "Art in Our Own Times."

NEW STENDAHL GALLERIES, 3006 Wilshire Boulevard: To May 16, marbles, bronzes and lithographs by Boris Lovet-Lorski; water colors of sporting events by James Bodrero; lithographs by Conrad Buff. May 17 to 28, works of art of members of the Junior League of America.

PLAZA ART CENTER, 53 Olvera Street: Paintings and prints by Blanding Sloan, whose puppets perform here on Thursday, Friday and Saturday evenings, the current attraction. "Heavenly Discourse," by Col. Charles Erskine Scott Wood, to be followed by Eugene O'Neill's "Emperor Jones."



### ANGELS FLIGHT

This canvas, winner of first prize for painting in the Thirteenth Annual Painting and Sculpture Exhibition now being held at the Los Angeles Museum, has been presented to the museum by Mrs. L. M. Maitland. The painting was first shown in the Carnegie Institute's International Exhibition at Pittsburgh in 1931. In January of this year it was shown at the Pennsylvania Academy of Fine Arts. It will be exhibited by invitation, at the Chicago Art Institute's forty-fifth annual in October. An exhibition of the artist's more important oils and water colors is being held this month at the Dalzell Hatfield Galleries, Los Angeles.

### MILLARD SHEETS

STENDAHL GALLERIES, Ambassador Hotel: To May 7, paintings by Paul Sample and Phil Dike. May 12 to 24, paintings and lithographs by David Alfaro Siqueiros.

A. ZACHO CO., 1513 West Seventh Street: Danish ceramics. Lalique and Orrefors glass. Pewter.

ZEITLIN'S BOOK SHOP, 705 West Sixth St.: Lithographs by David Alfaro Siqueiros.

### OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: Through May 12, water colors by Maurice Logan.

### PALOS VERDES

PALOS VERDES ART GALLERY, Public Library, Palos Verdes Estates: To May 15, paintings by Mabel Alvarez, Leland Curtis, Phil Dike, Clarence K. Hinkle, Barse Miller, Paul Starrett Sample, Millard O. Sheets. May 17 to July 3, etchings, lithographs and block prints.

### PASADENA

HAYROLD RUSS GLICK STUDIOS, 1681 N. Foothill Boulevard: Exhibition of objects in ornamental wrought iron.

KIEVITS GALLERIES, Hotel Vistal del Arroyo: American and European artists.

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

GRACE NICHOLSON GALLERIES, 46 North Los Robles Avenue: Oriental art.

PASADENA ART INSTITUTE, Carmelita Gardens: Paintings by members of the Pasadena Society of Artists. Paintings by Anthony Thieme and Lillian Tanberg. Portraits by Edwin Earle. Photographs by members of the Pack Rat Camera Club.

STICKNEY HALL, 303 North Fair Oaks Ave.: Etchings by Mildred Bryant Brooks; sculpture, paintings and drawings by Wesley Nightingale.



This powerful lithograph by the noted Mexican artist, David Alfaro Siqueiros, is among those being shown this month at Zeitlin's book shop, Los Angeles. An exhibition of paintings by Siqueiros is also being held in Los Angeles, at the Stendahl Galleries. Siqueiros is a leader in the group of revolutionary artists of Mexico City, where he has painted a series of mural frescoes for the National Preparatory School and other public buildings. At the conclusion of his stay in southern California, Siqueiros will visit San Francisco, and then New York, whence he will sail for Buenos Aires to execute a large mural commission.

### SAN DIEGO

DOWNTOWN GALLERY, 1133 Seventh Street: Works by "The Contemporary Artists of San Diego"—Leon Bonnet, Maurice Braun, Charles A. Fries, Donal Hord, Everett Gee Jackson, Leslie W. Lee, Alfred R. Mitchell, James Tank Porter, Charles Reiffel, Otto H. Schneider and Elliott Torrey.

### SAN FRANCISCO

ART CENTER, 730 Montgomery Street: May 2 to 14, paintings, water colors and drawings by William Hesthal. May 16 to 20, paintings and sculptures by Eugene Ivanoff.

COURVOISIER'S, 474 Post Street: To May 14, drypoint portraits of famous personages by Walter Tittle.

M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park: May 1 to 29, contemporary American pottery; contemporary American cotton textiles. May 3 to June 13, photographs by Willard Van Dyke. May 4 to June 5, lithographs by T'eng Kwei. May 11 to June 12, biennial exhibition of photographs, plans, renderings and models of buildings, under auspices of the Northern California Chapter of the American Institute of Architects. May 15 to June 15, foreign advertising photography.

PAUL ELDER GALLERY, 239 Post Street: To May 14, oils, water colors and drawings of California Scenes.

GALERIE BEAUX ARTS, 166 Geary Street: To May 3, paintings of New Mexico by Maynard Dixon. May 5 to 21, paintings by Jane Berlandina. May 23 to June 7, paintings and drawings by John Howard.

GUMP GALLERIES, 246 Post Street: Paintings by contemporary French artists.

PALACE OF THE LEGION OF HONOR, Golden Gate Park: Through May 14, miniatures by Yoreska. Through May 29, Fifty-Fourth Annual Exhibition of the San Francisco Art Association. May 3 to June 2, English and French mezzotints from the Archer M. Huntington collection. May 31, inauguration of the James D. Phelan Memorial Collection of Drawings.

### SANTA BARBARA

FAULKNER MEMORIAL GALLERY, Public Library: May 1 to 15, paintings by Dean Cornwell; Mexican photographs by Henry Eichheim. May 20 to June 12, paintings by French moderns; prints by Daumier.

### SANTA MONICA

SANTA MONICA PUBLIC LIBRARY: Throughout May, group exhibition of sculpture by William E. Burk, Jr.; Claribel H. Gaffney, Merrell Gage, Jason Herron, Henry Lion, Eugene Morahan, Sherry Petcolas and Tess Razalle.



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RADIO TALKS ON ART

A SERIES of radio talks on art has been inaugurated by station KFI, Los Angeles, broadcast on Thursday afternoons from 1:45 to 2. The first of these was given on April 28, when Mrs. Fern Burford of Laguna Beach spoke on "California Art and Artists." Other speakers already scheduled include Harry Muir Kurtzworth, art curator of the Los Angeles Museum; Louis Danz, lecturer and composer; Arthur Millier, art critic of the Los Angeles Times, and Leta Horlocker, state chairman of art of the Federated Women's Clubs. Every phase of art will be touched upon in these talks. Pictures and sculpture, art in the public schools, the art crafts, how to judge works of art, art in the home, the uses of color in decoration, the art of landscape gardening are among the themes promised. Dialogues between artists, and anecdotes about them, will enliven the series.

WINNERS IN THE LOS ANGELES ANNUAL

IN the Thirteenth Annual Painting and Sculpture Exhibition now being held at the Los Angeles Museum, first prize for painting was awarded to Millard Sheets for his painting, "Angels Flight," reproduced on the opposite page. This canvas has been purchased for the museum through the generosity of Mrs. L. M. Maitland.

The Clara B. Dyar prize for the outstanding work inspired by a Los Angeles theme was awarded to Barse Miller's much discussed painting, "Apparition Over Los Angeles."

Five Los Angeles Museum awards for painting went to "Dolores" by Edouard A. Vysekal, "Deer Heaven" by Maynard Dixon, "Speech Near Brewery" by Paul Starrett Sample, "Morning, Nogales" by Charles Reiffel and "Womankind" by Boris Deutsch.

In the sculpture group, the Edward L. Dohney prize was awarded to W. C. Delbridge for "Ahimsa, Non-Violence," a stylized portrait head of Mahatma Ghandi. Los Angeles Museum awards for sculpture were given to "Burden of Earth" by Donal Hord, "Start" by Thyra Boldsen and "Mother Love" by Atanas Katchamakoff.

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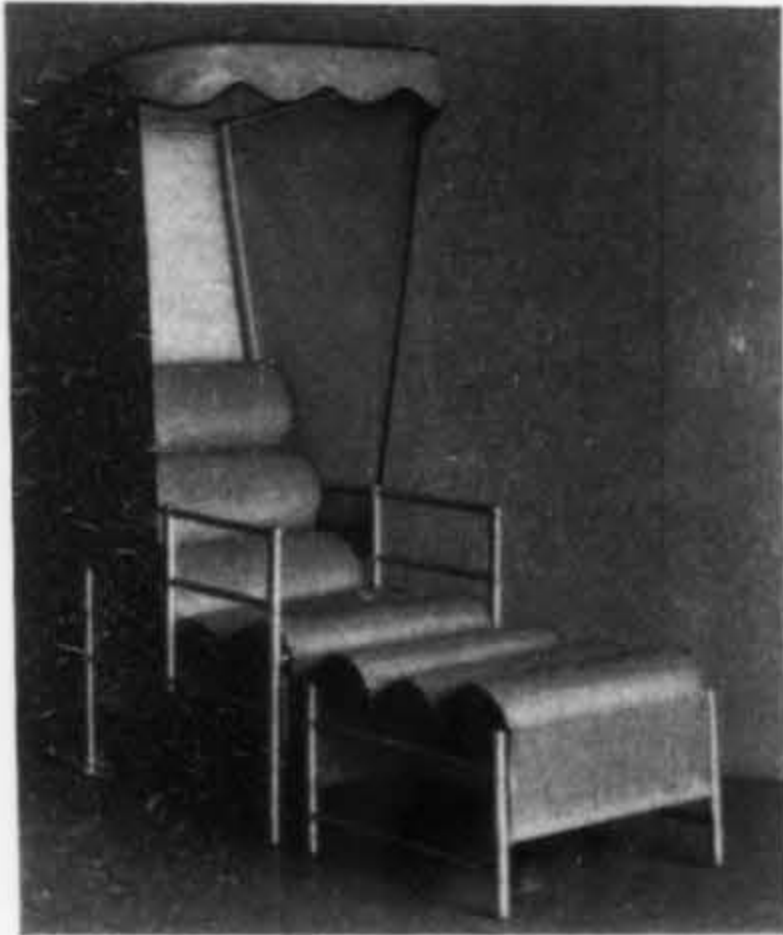
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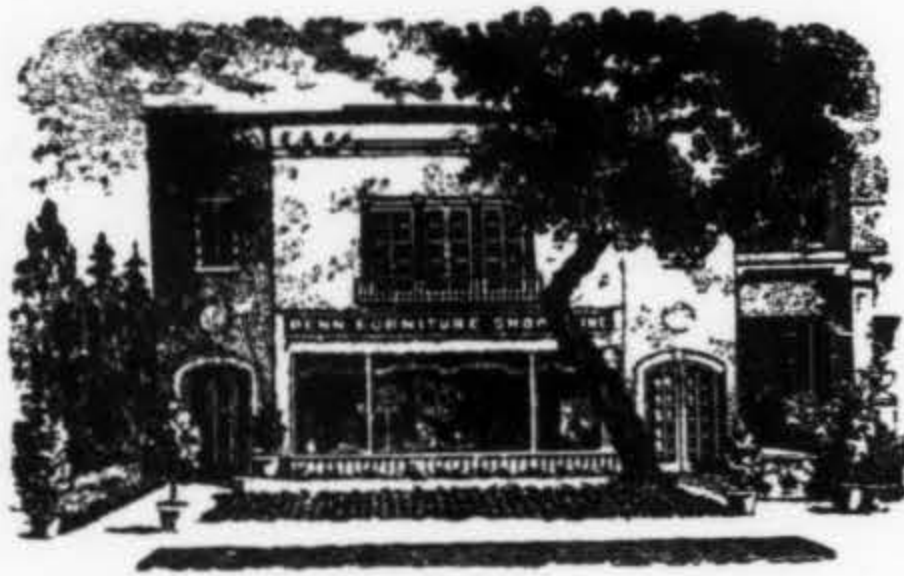


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## PUBLISHER'S COMMENTS

**E**VEN a hasty excursion through residential districts of southern California will convince the observer that a decided renaissance of some kind is powerfully under way. One sees fewer and fewer of those frantic creations purporting to hold kinship with the works of Spain and Italy and in their place are rising products of a dawning age of reason brought to light through a growing public consciousness of aesthetic values.

Its chief expression is seen in the larger houses, naturally enough, because a greater proportion of the larger houses are architect-designed; but there is a distinct movement in evidence to make the little houses display a certain individual note expressive of the owner's personality, the environment, and to carry a unique charm, evident craftsmanship and refinement.

The style of these houses is not derived purely from any one of the historic styles or from any one country. Their designers have not been tied by any predilections for copying the ancients but instead have taken the traditions of their own New England or Southern Colonial ancestors, moved with them across the plains and then built in this gay, green, sunlit land of California houses which by a delicate mingling of tradition and good taste have grown into a product which is neither colonial nor French nor Spanish nor Italian but which is most admirably suited to the needs of the people and seems entirely to fit its surroundings in a Californian landscape.

This development in architectural design brings with it great opportunities for the decorator in the utilization of many products which were not appropriate in the strictly stylistic Spanish houses. Greater variety of fabrics, rugs, wall papers and furnishings of every sort and from many sources are needed. A far wider range of design in furniture is suitable in these California houses but at the same time a much more discerning judgment must be exercised in its selection. One may often suitably mingle objects whose antecedents were English, French provincial, early American or even Chinese, but with discretion and expert advice.

The very lack of definite style in many of these houses is the factor which contributes most to their subtle charm and this is just as true of the cottage as of the mansion.

One must stress the point that study of the general design, arrangement and equipment of larger houses of the types illustrated in this magazine will yield ideas and motives which may be equally well applied in the design of smaller houses. Careful observation will show that elements which make for attractiveness are to be found in the architect's proportions of different parts; the placing of one mass against another; the size and placing of openings and, most important of all, the texture and color of surfaces. No one of these elements is exclusive to the big house, if the designer be endowed with natural good taste and the knowledge of materials that comes with the years of training and experience which are the attributes of a good architect.

**R**OGER W. BABSON in Collier's for April 2, goes far in explaining the buyer's strike which has prolonged hard times for the merchant and manufacturer. He exposes the waste of the huge margin "which is sometimes far greater than 250%" and states that it has gone into forced selling and "overhead within the sales department." He appeals to the world of consumers to insist that what has been wasted in trying to force them to buy what they did not want be spent in modern advertising, better planned and more plainly directed toward serving the consumer and "in lowering the costs of living as well as raising the standards of living."

It is a great relief to learn that this wise prophet who is so highly honored in his own country dares assure the badgered housewife that in the coming "return of prosperity" she, as chief consumer in the country, is not to be held-up by such a host of salesmen as has hounded her in the past. A return to sane advertising will surely woo her back to buying.

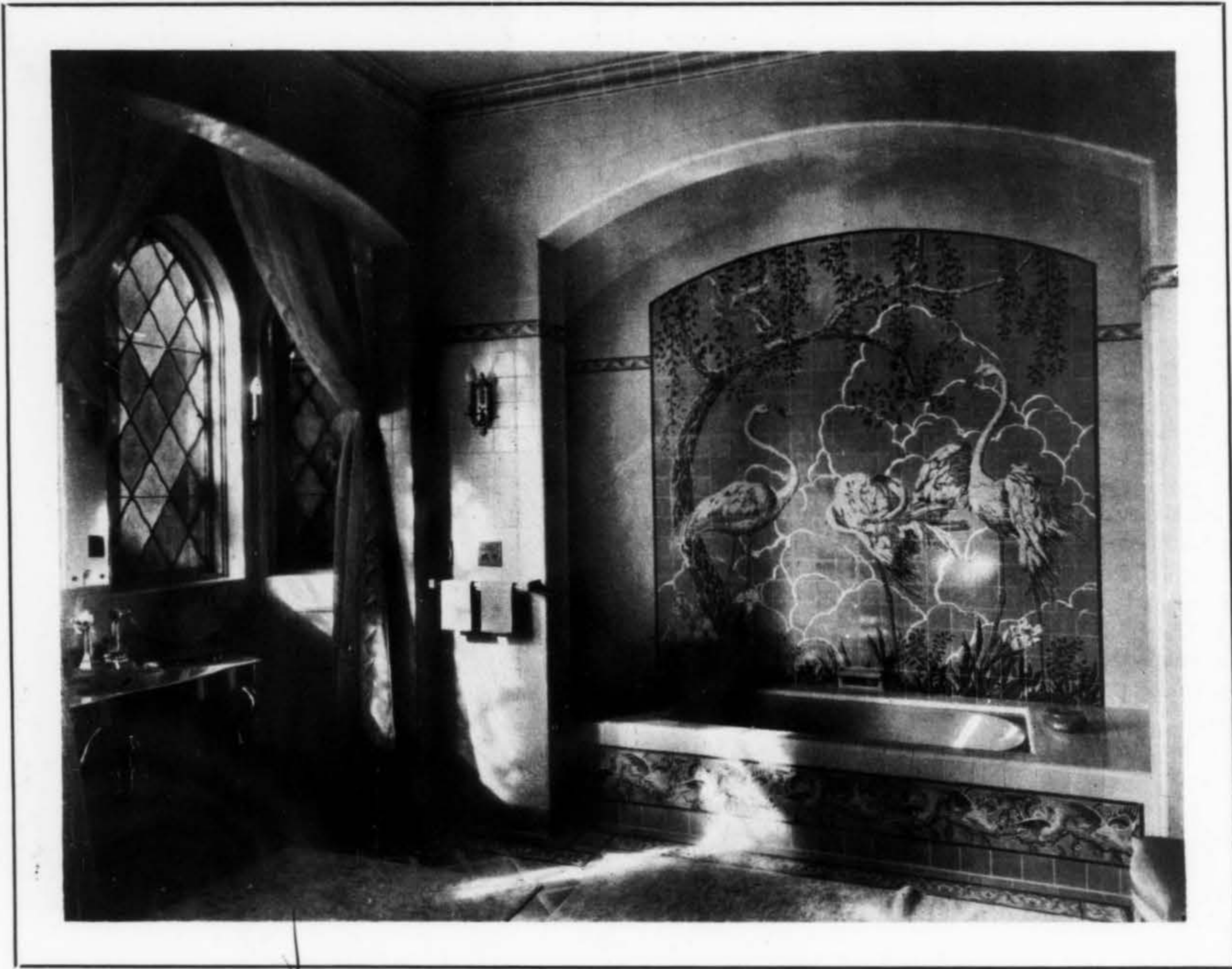


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## EDITOR'S NOTE BOOK

AT THIS time of year, even in California where there is comparatively little difference between seasons, our thoughts turn naturally to the countryside.

There is a balmy freshness to the air; the hills are in the full glory of their fresh green, after the rains of "winter," and before the summer sun has tanned their coats to a tawny brown (which has a different beauty of its own); the delicate early flowers are in bloom, both in field and garden; a profusion of clean, new foliage is bursting from trees and shrubs. It is Spring.

And so it is quite right and proper for us to turn from the art of the city, no matter how interesting, and devote our pages to the relationship of man to countryside and suburb.

California has won its greatest fame—so far as the human side is concerned—from its homes and gardens. Throughout all the other states in our country are scattered individual examples of house and landscape architecture that are excellent, beautiful; but in no other state are there so many districts and groups containing so high a proportion of fine work. In saying this, we hope we shall not be taken as boasting; for we are only repeating what thousands of visitors say, what is conveyed by picture and word through the pages of numerous publications outside of California.

For the benefit of those not familiar with the range of California's climatic and other conditions, it should be explained that the functions and requirements for buildings near the northern coast are decidedly different from those in the interior and along the southern shores. It may be seen by the illustrations in this issue, that in the north as much sunshine as possible is desired, whereas in the hotter, drier districts it is better to use smaller windows and wider wall surfaces.

This necessarily influences the architectural treatment. The true Spanish or Mexican types are more suitable in one case; designs inspired by English, French, Northern Italian, Colonial, domestic work are far more satisfactory for the other.

It is in adapting these various sources of style to make compositions appropriate and livable for California, that our architects and decorators and garden experts have made their triumphs. California is a composite; in climate and scenery, in the origins and dispositions of its people. No single style could express it completely or satisfactorily.

HERBERT HOOVER, President of the United States, placed in that high position by the will of a sovereign people, stood before the governors of many states in conference assembled, and spoke over the radio to the whole population, native and foreign-born. To our people he gave a report of the present state of our finances and suggested economies in which he asked the governors, and executives all down the line to the women in the home itself, to cooperate with him in saving the commonwealth from selfish extravagance. Home-makers especially listened that morning with a feeling of faith in the man in that executive chair, and a feeling of gratitude that he is willing to remain there.

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ARCHITECTURE AND THE ALLIED ARTS AND CRAFTS

MAY, 1932

## COVER

"The Berkeley Stadium." Woodblock by Paul Landacre.

## FRONTISPIECE

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## A FAMILY PORTRAIT

From a wood-block print by Stephen de Hospodar, included in a set of sixteen prints privately published this month in book form, limited edition, by the artist from his studio at 1808 West 24th Street, Los Angeles.

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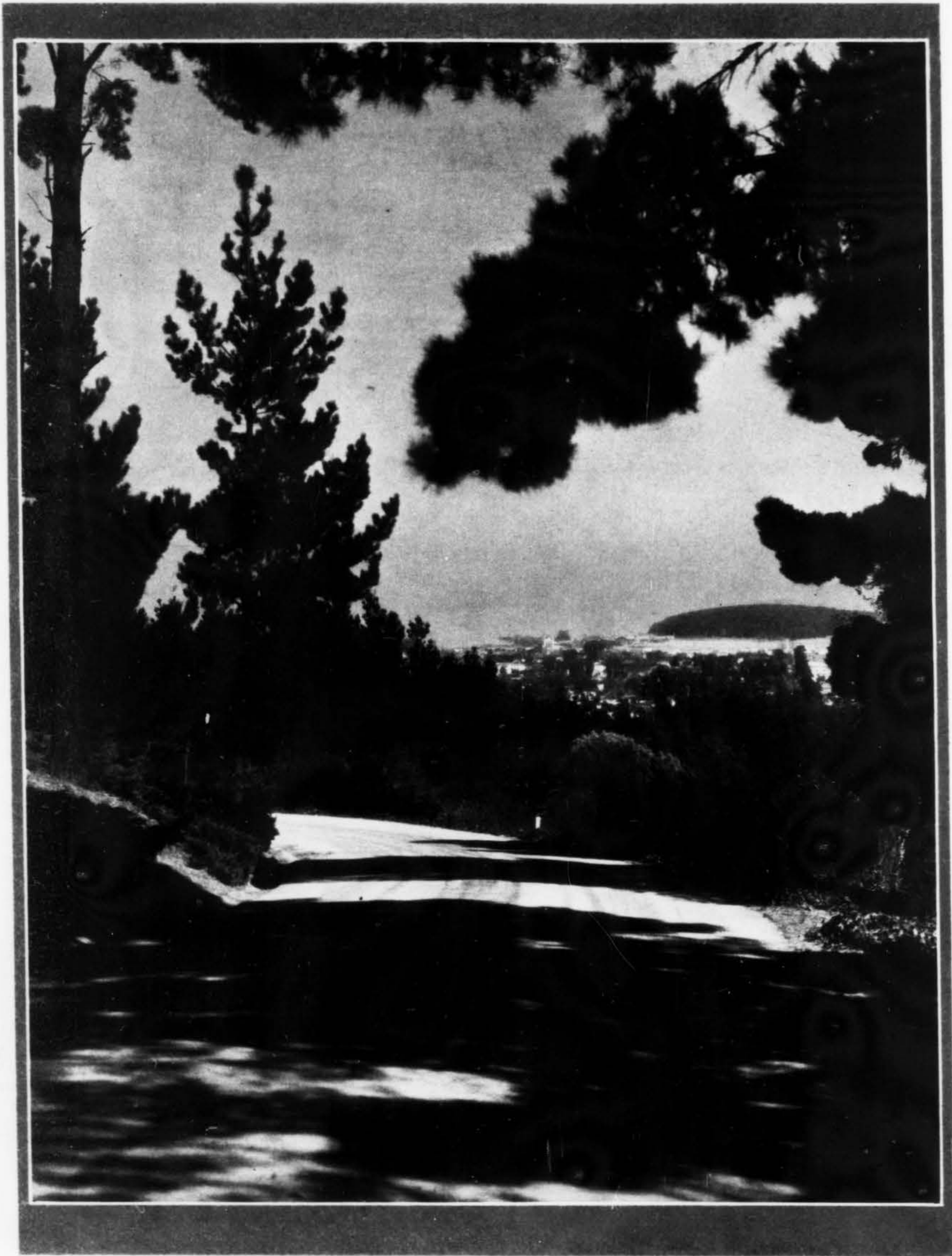
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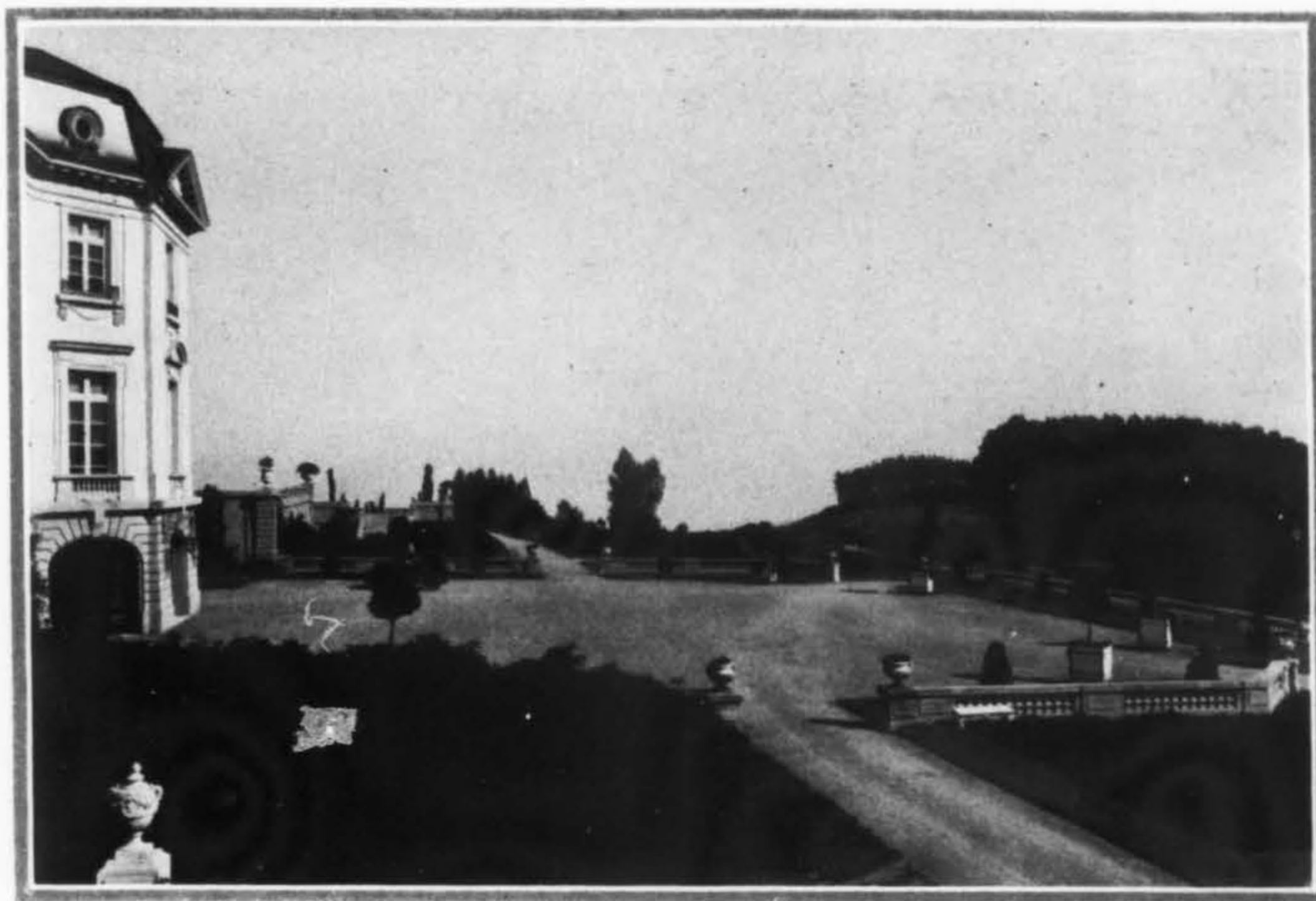


Photograph by Gabriel Moulin

### THE STILL ENCHANTMENT OF A CALIFORNIA NOON

From a curving road in Carolands, looking out over Hillsborough and Burlingame and San Francisco Bay.





The Carolan chateau is surrounded by balustraded terraces and formal gardens.

## DOWN THE SAN FRANCISCO PENINSULA

*A Peninsula District Which Is Becoming More Available for Suburban Residence*

By M. URMY SEARES

ALL down the coast of California, in fact from Mexico to Alaska, the geological formation, the rivers, and the action of the ageless tide have cut the shoreline into slivers, promontories or peninsulas, like Baja California, lying parallel to the mainland. Two such peninsulas meet at the Golden Gate and thus enclose the Bay of San Francisco. A great bridge is planned, to obviate the ferry trip from San Francisco to Marin Peninsula on the north; but San Franciscans, and Californians in general, who for two hundred miles north, east or south, around it, call San Francisco "the city" or say of it, we're going "up to town," have always sought their country homes southward in that stretch of fertile, wooded land lying between the back bay and the Pacific Ocean, and called "the San Francisco Peninsula."

And still today, as noon on Saturday approaches, office telephones—professional or business—are caught up quickly, answered hurriedly, "Yes, I am here; but I'm catching the 'one o'clock' or the 'one-fifteen.' Meet me at Third and Townsend. We can talk on the train." Railroad time cards show train after train marked "Saturday only;" and these concentrate thickly between eleven-fifteen and two-fifteen.

But it is not only the Californian who knows this delectable stretch of country as something unique in climate, history and situation; United States Government reports, in 1911, mentioned a point situated at the center of the peninsula as one of

three places having the most equal-all-the-year-'round climate in the world. The other two were the south of France and Montecito, in Santa Barbara County. No wonder that owners of fine horses have chosen both these California stations for their winter homes and polo fields.

At the beginning of the century there were, "down the peninsula," many large estates. Long ago, Gertrude Atherton's *Californians* lived here, and her *Splendid Idle Forties* were spent in many happy days between San Francisco and the Spaniards' first pueblo, San José, with its Santa Clara Mission, in the wide and fruitful valley of that saint. Menlo and Atherton, San Mateo, Burlingame or "Blingham" as the smart set of San Francisco used to call it, Palo Alto, Mayfield, Sunnyvale and Mountain View, these are stations on the railroad of towns cut by the Bayshore High-

way, El Camino Real and other boulevards, fed by the two Lower Bay bridges and crowded every week-end by the mass of traffic from the southern part of California. Golf links and polo fields, Gymkana Clubs and Country Clubs offer recreation here to the knowing, city, business man; and, as the stations and their names have

*(Continued on Page 17)*

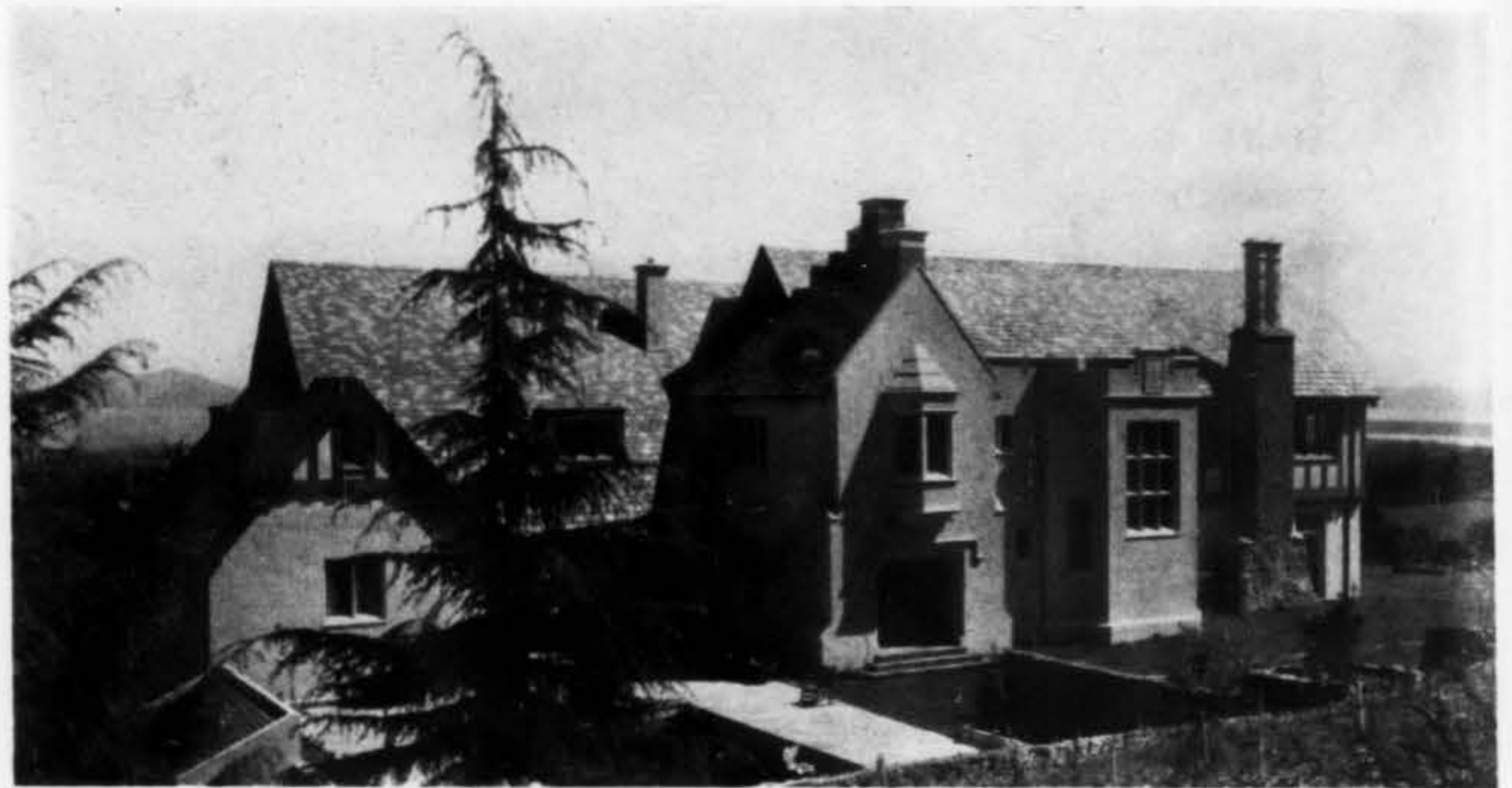


A glimpse of the chateau and its surrounding settings of garden, groves and hills—bathed in sunshine.

A TUDOR MANOR HOUSE IN  
CAROLANDS

THE RESIDENCE OF  
MAJOR ALBERT J. WATSON  
Ed Musson-Sharpe, architect

A newly finished home which but  
awaits the magic growth of Cali-  
fornia planting to achieve the  
charm of its British prototypes.



Oak paneling, par-  
quetted ceiling (adapted  
from a famous English  
country home) and  
authentic Elizabethan  
furniture by Birch, of  
London, create the de-  
sired atmosphere with  
Major Watson's house.



Photographs by Gabriel Moulin

Floor Plans shown on Page 43



Carolands, built in 1912 from the designs of Du Chene and Sanson, a French firm, under the supervision of Willis Polk.

Harriet Pullman Carolan, now Mrs. Arthur Frederic Schermerhorn of New York, displayed remarkable judgment in selecting this splendid site for her California house. The chateau which the Carolans built is a magnificent modern place of residence and entertainment. Three stories high, containing ninety-six rooms, it commands fine views up the Bay and down the Valley; and its nearness to the new skyline boulevard makes it convenient of access from San Francisco. A great ballroom, attractive library and lounge, and extensive service department show how generously San Franciscans built for entertaining at the beginning of the century, and the fine facades, formal gardens and handsome stairways of this country-place architecture of France are still in good taste and, being good, will never be "out of style."

(Continued on Page 47)

indicated to the casual traveler, beautiful mountains, fields of mayflowers, poppies, lupins; sunny vales and views of valley, bay and mountain, lie behind the well-kept depots and the trim roadbed, planted with bright flowers and grass or giving glimpses of oak-dotted pasture in the valley and of tall redwood trees on the mountains of the Holy Cross.

A new skyline boulevard along the top of these thickly wooded mountains connects the San Francisco hills, Twin Peaks, and the beautiful Spring Valley lake district with the hill country down the peninsula. The rolling hills of San Mateo County constitute the choicest part of this district of country homes. In Hillsborough, near the Burlingame Country Club, and between it and the Skyline Boulevard, are the country homes of many of San Francisco's elect. And at the cross roads of Ralston Avenue and Eucalyptus Avenue there are entrances to three fine estates. Unostentatious as the country roads around Montecito's exclusive country homes, these entrances lead up the gentle slopes through one of California's loveliest landscapes to great houses set on their fortunate sites and looking out over the quiet bay to Monte Diablo to the east and Mount Hamilton, with its great observatory, farther south. The William H. Crocker property and the W. W. Crocker and the Templeton Crocker properties are here. The Robert B. Henderson residence, shown in a recent number of this magazine as designed by Gordon B. Kaufmann, A.I.A., lies below the road that runs up the hill; the W. B. Brandt home, designed by Clarence A. Tantau, A.I.A., and pictured in another issue, is above it; and on top, commanding the whole country, is the French Chateau of

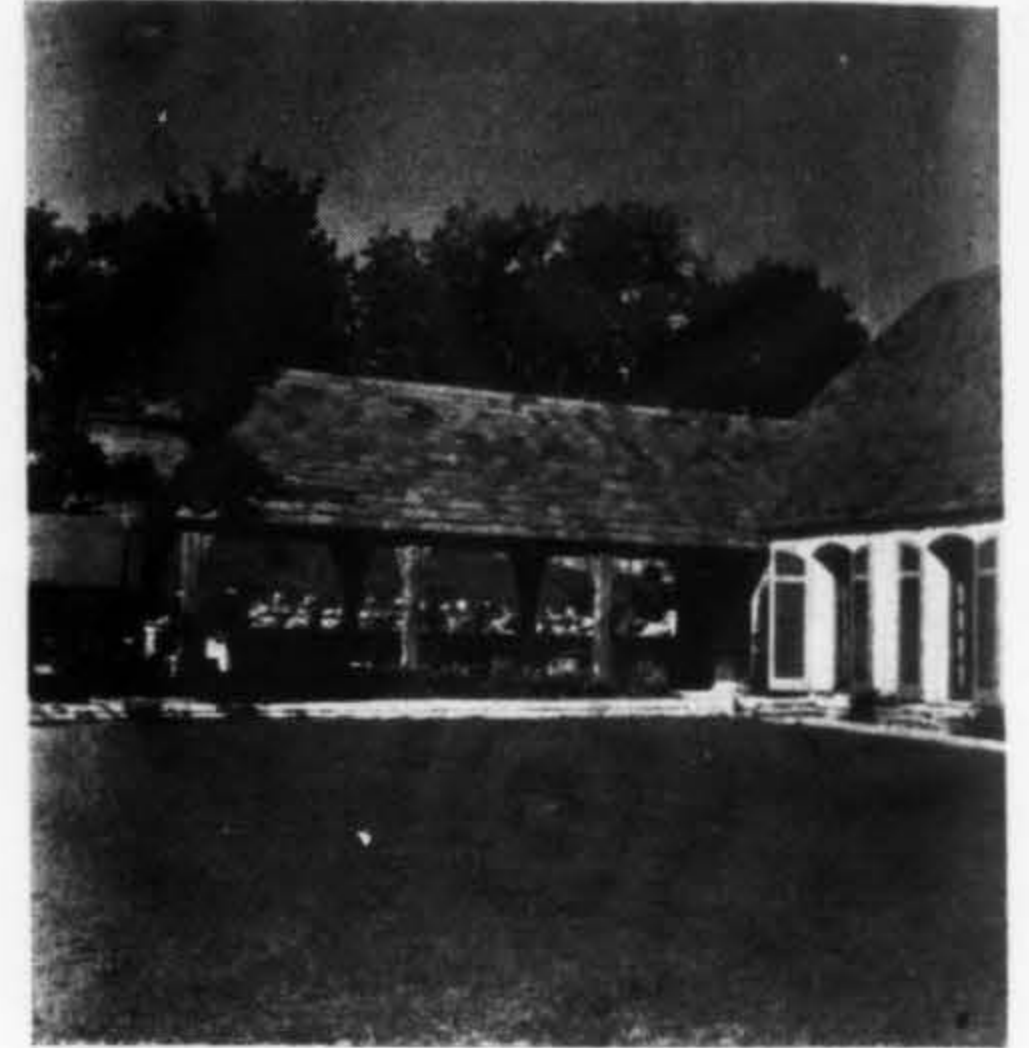


Above: forecourt to the residence of Mr. Douglas Alexander—a striking composition of masses and colors, which is nevertheless restrained and dignified. Center: the lofty, open stair hall in Major Watson's residence. Below: the private gateway and keeper's lodge, at the main entrance to Carolands.



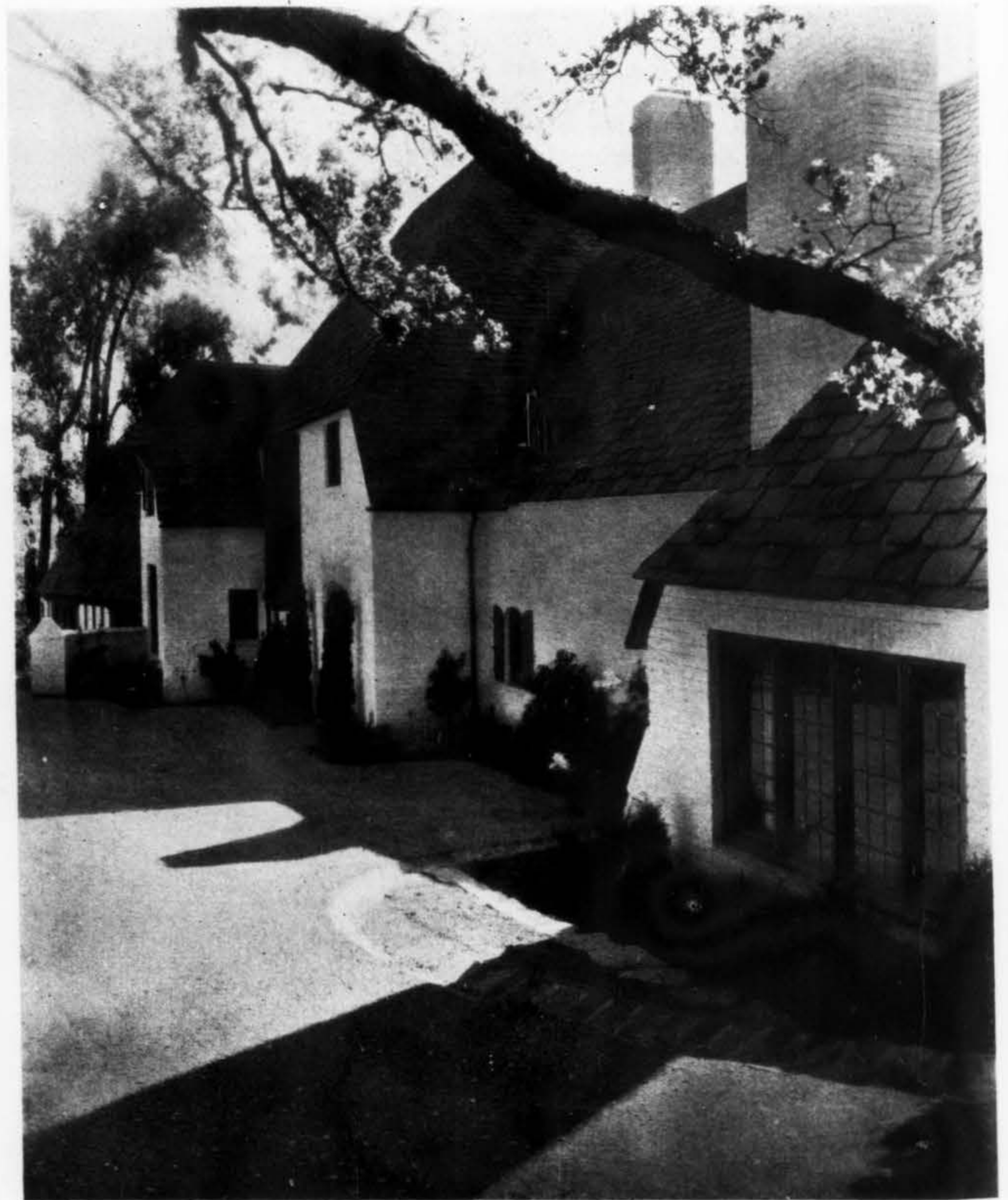


Living and dining room porches embrace the south garden and make it an essential feature of the house plan.

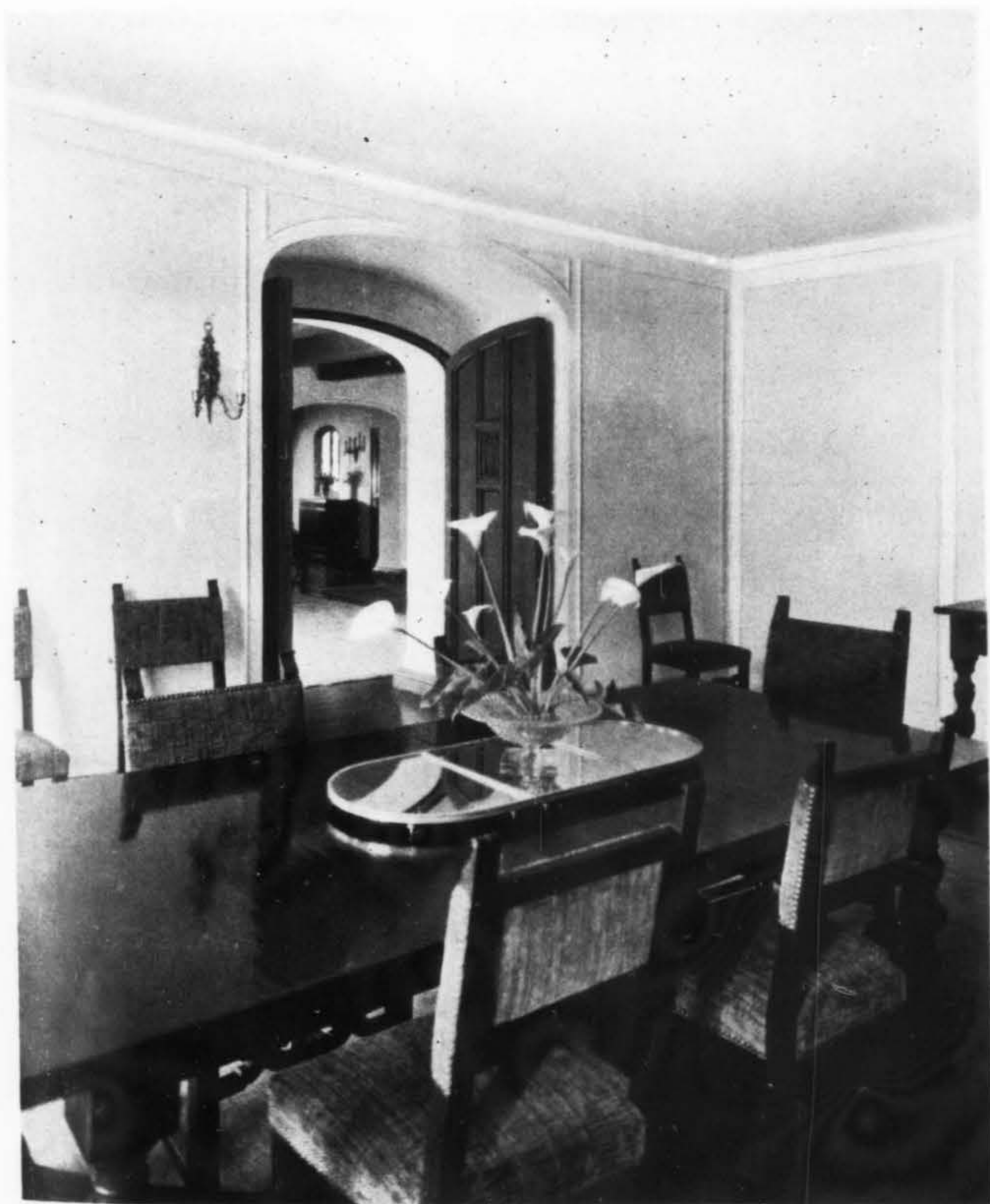
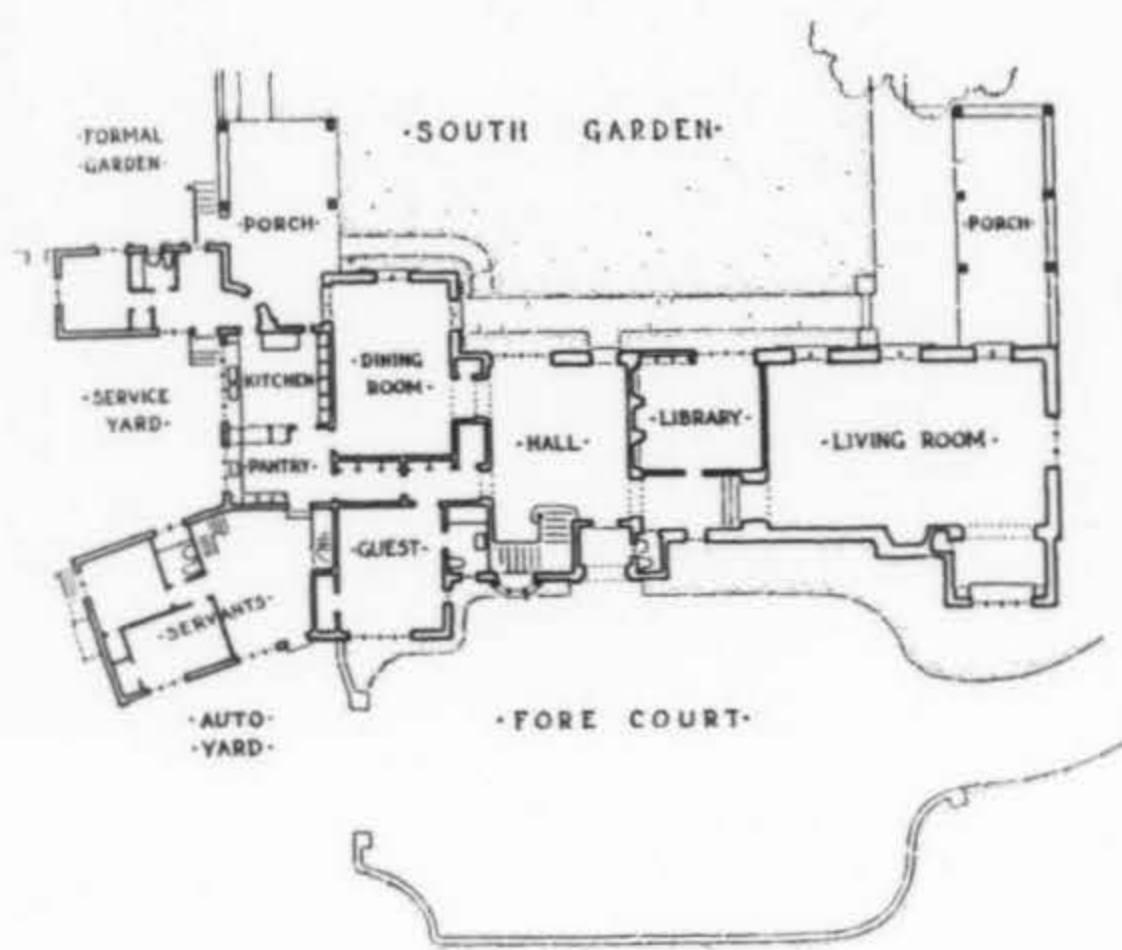


### TO THE MANOIR BORNE

The Carolands home of Mr. and Mrs. Douglas Alexander has been effectively adapted to its setting of wooded sloping hills and its requirements of living purposes by its architect, John Knox Ballantine, Jr., A.I.A. Treatment of roof masses is particularly noteworthy.



The plan of Mr. Douglas Alexander's residence is unusually well studied with reference to exposure, convenience and the contours of the site.



The effect of cool spaciousness throughout the living quarters of the Alexander house is heightened by the use of white walls, dark floors. Woodwork, wood ceilings, are lighter in tone; the furnishings (much being hand-made by Dan Wallace) are unaffectedly simple, comfortable, colorful. The informal atmosphere of country home life is well preserved.

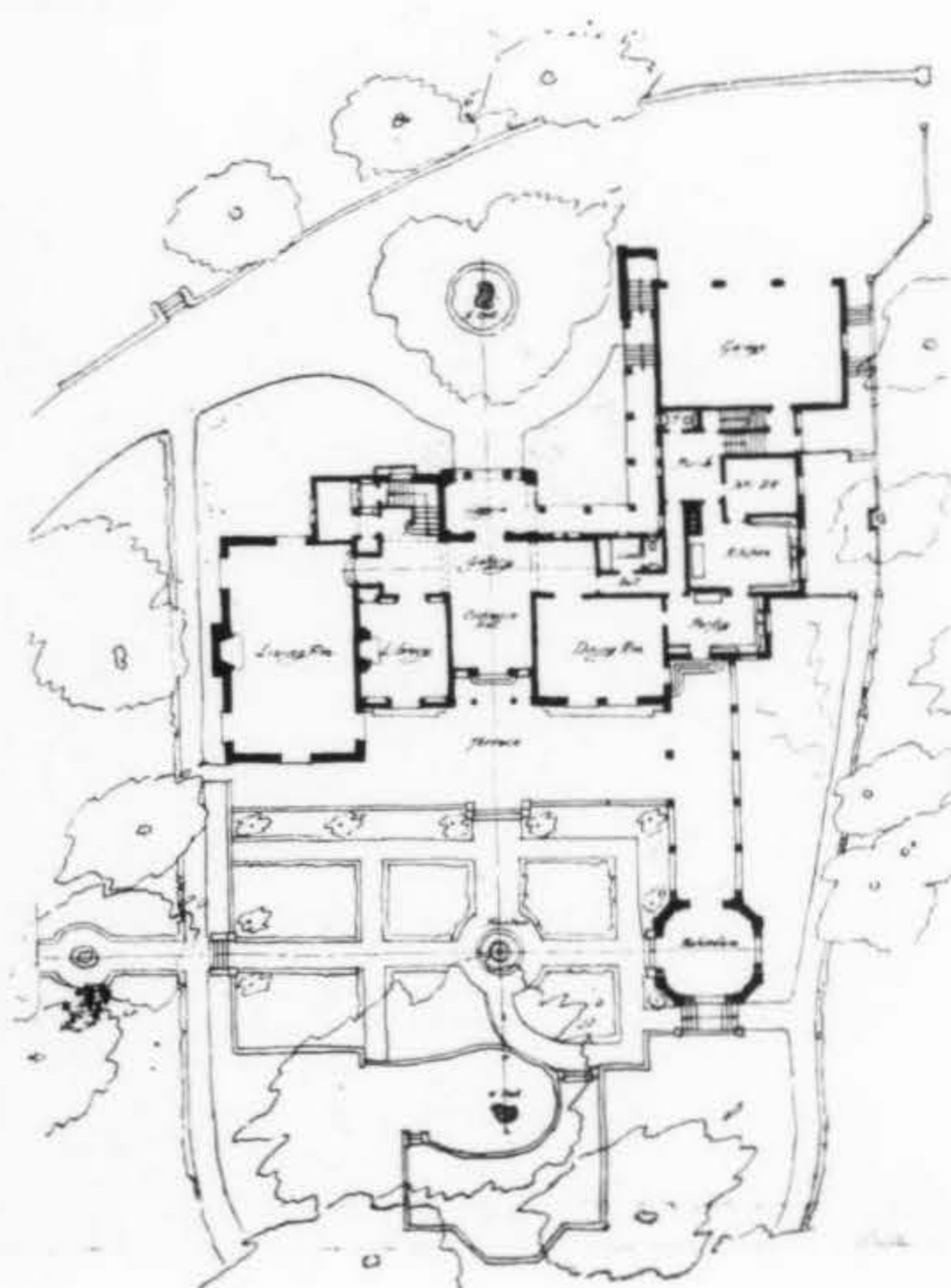


Right: the forecourt and main entrance (shown in detail at the bottom of the page). Below: the belvedere and garden terrace, whose intimate relation to the house may be seen from the plot plan on this page.



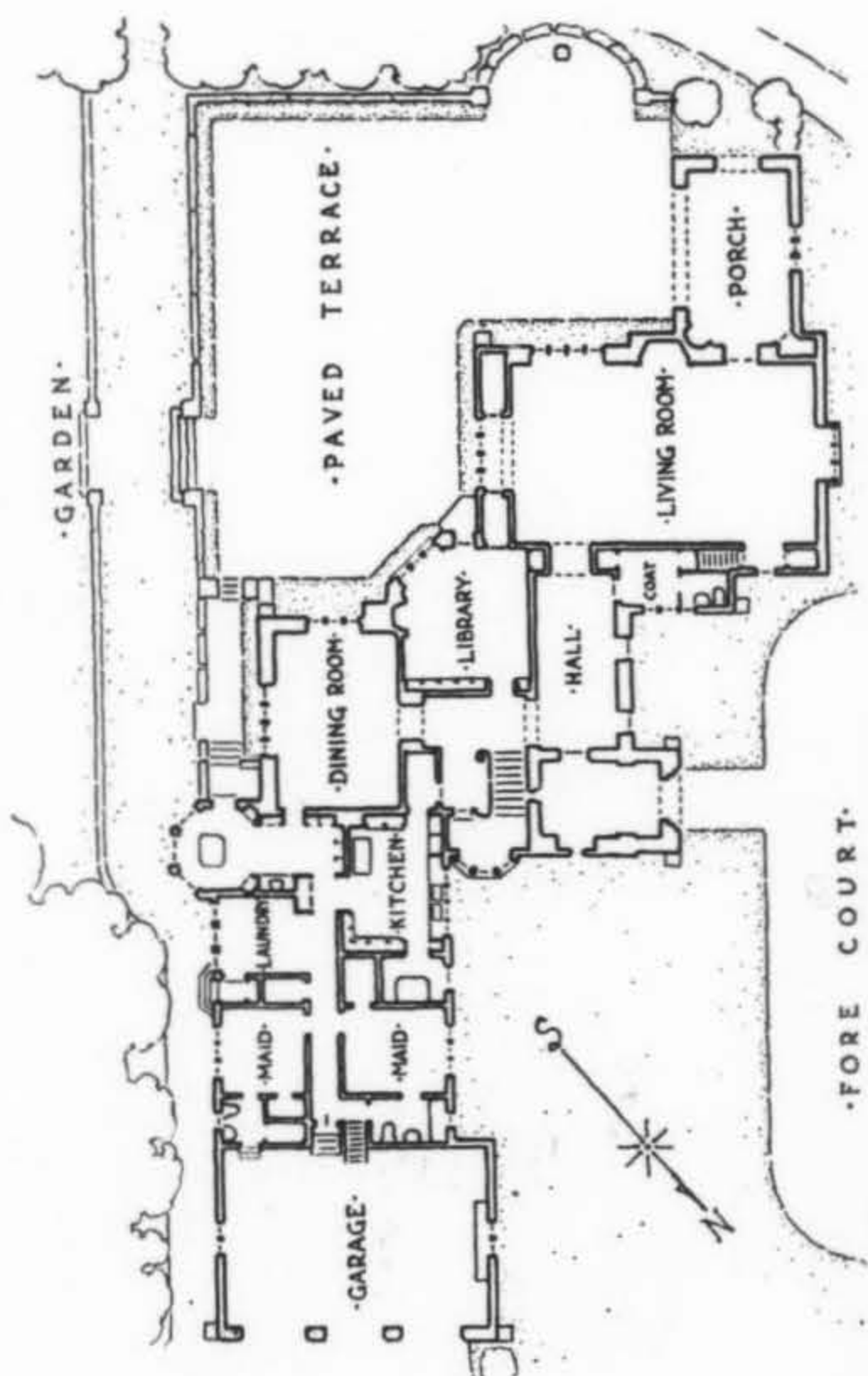
THE RESIDENCE OF  
MR. AND MRS. WM. H. BERG  
CAROLANDS, HILLSBOROUGH

A small villa and garden  
designed in the Italian  
spirit by Willis Polk Co.,  
Angus McSweeney,  
architect.



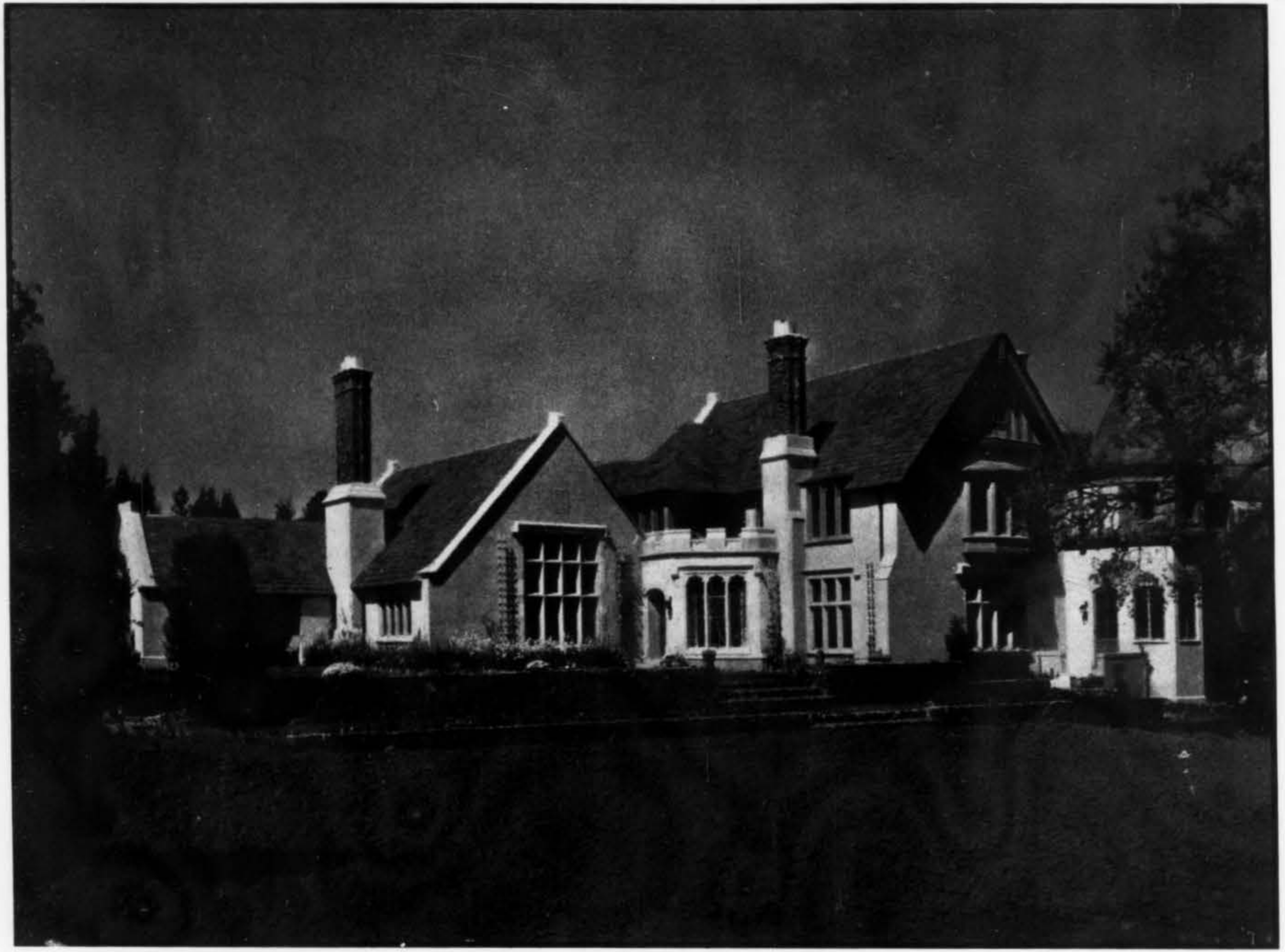


DERIVED FROM 15th CENTURY ENGLISH GOTHIC  
THE RESIDENCE OF MR. AND MRS. GEORGE N. KEYSTON  
A Hillsborough home designed by John Knox Ballantine, Jr., A.I.A.



An unusual plan which was dictated by desired exposure for the main rooms.





Photographs by Gabriel Moulin

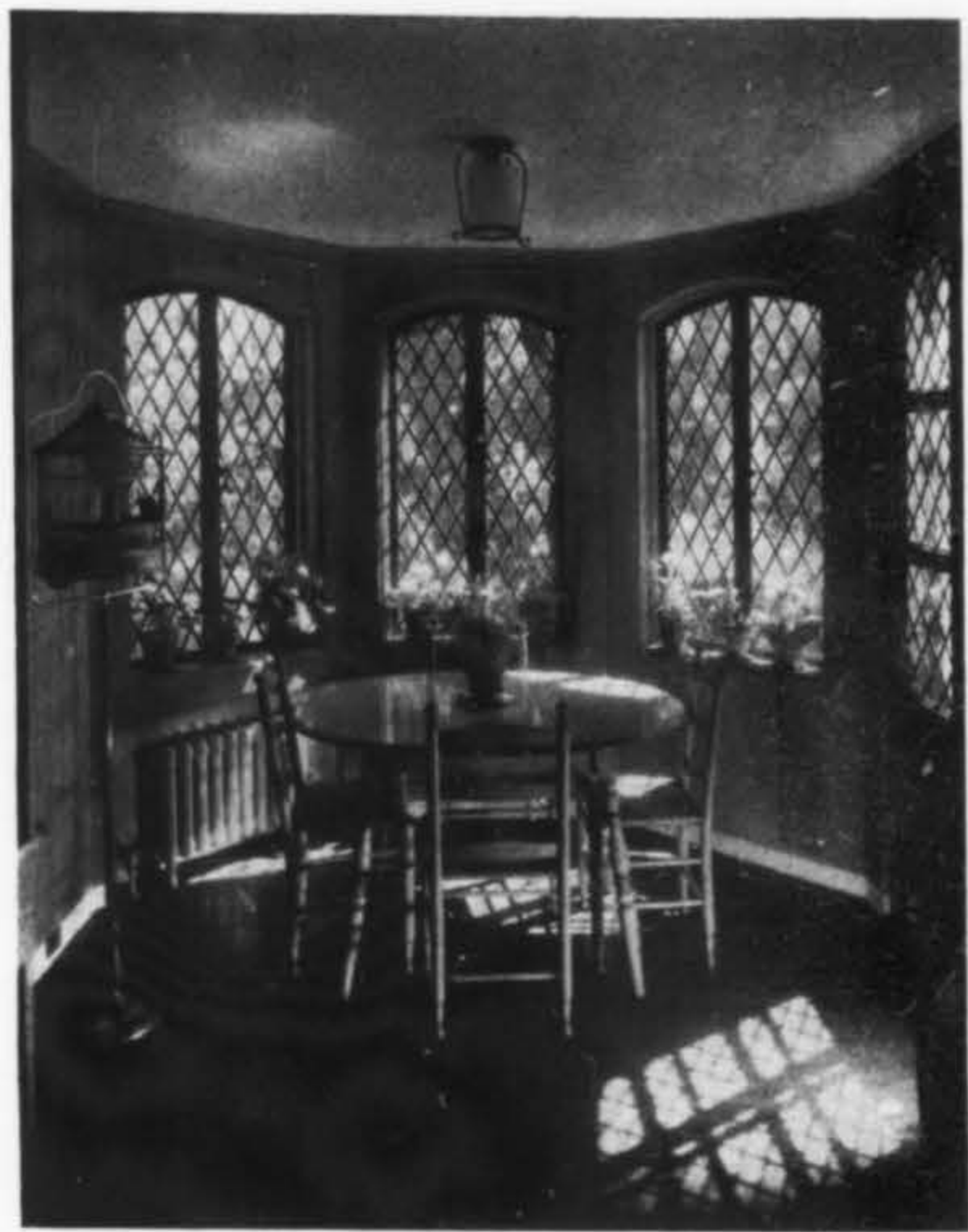
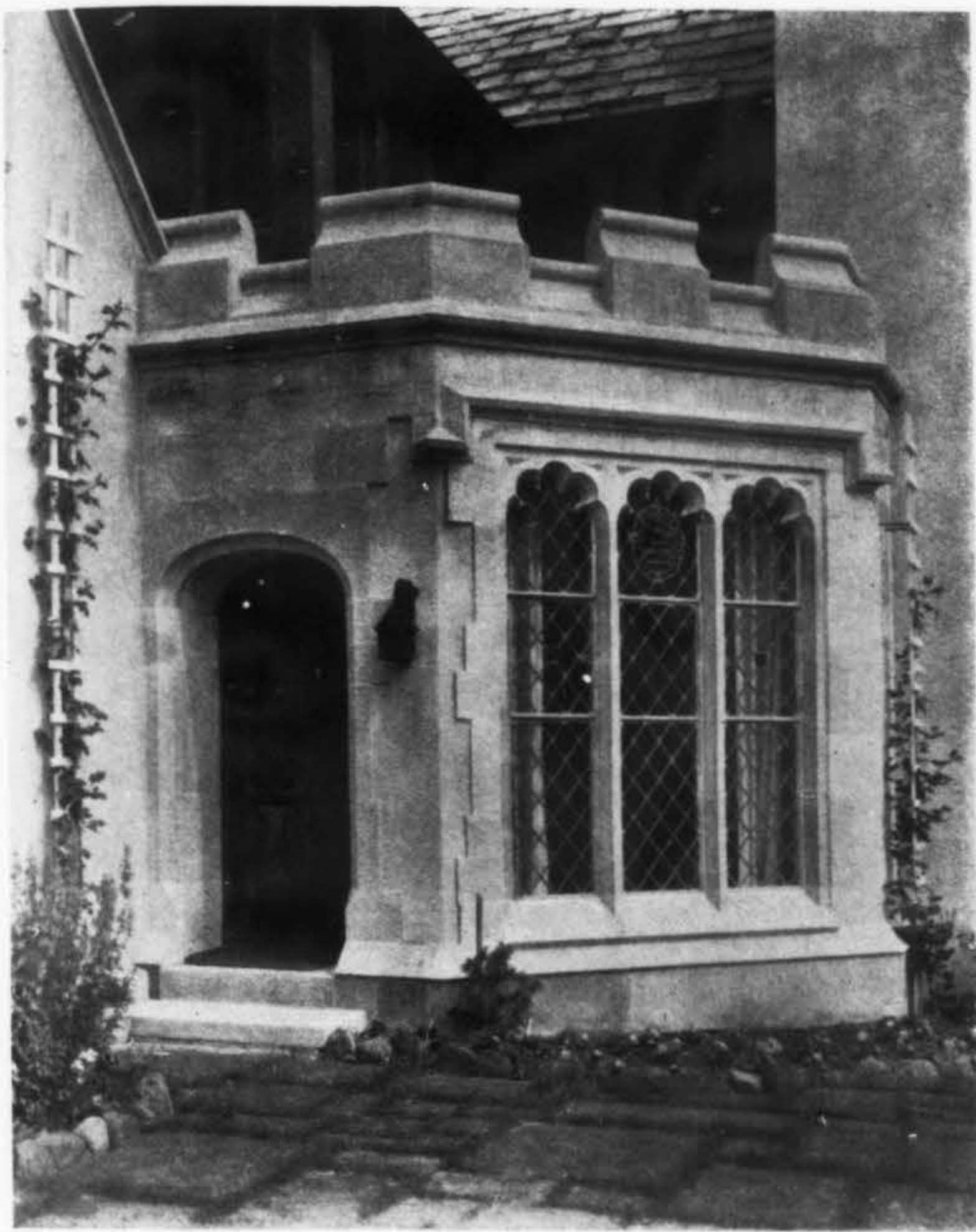
The garden facade of Mr. Keyston's home in Hillsborough manages to face south, east and west, through careful planning on the part of the architect, J. K. Ballantine, Jr. This ensures full enjoyment of sunshine and garden, and intimate relationship of living quarters



Looking down the middle terrace, to the breakfast room tower.



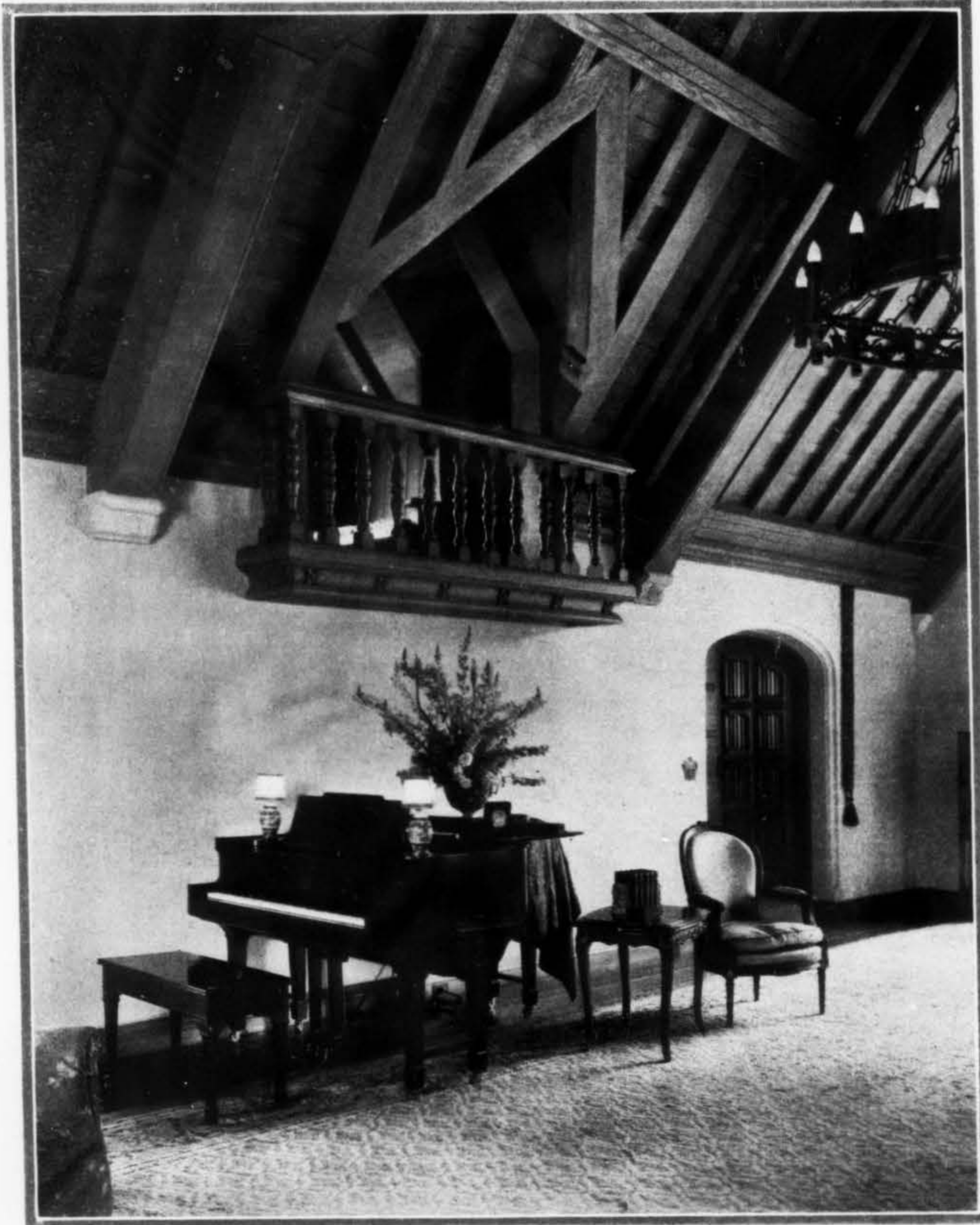




Both outside and inside, an unusual and delightful treatment distinguishes Mr. Keyston's library; a Gothic flavor well suited to its purpose. The breakfast room, shown above, brings in the brightness of the garden through its latticed leads.



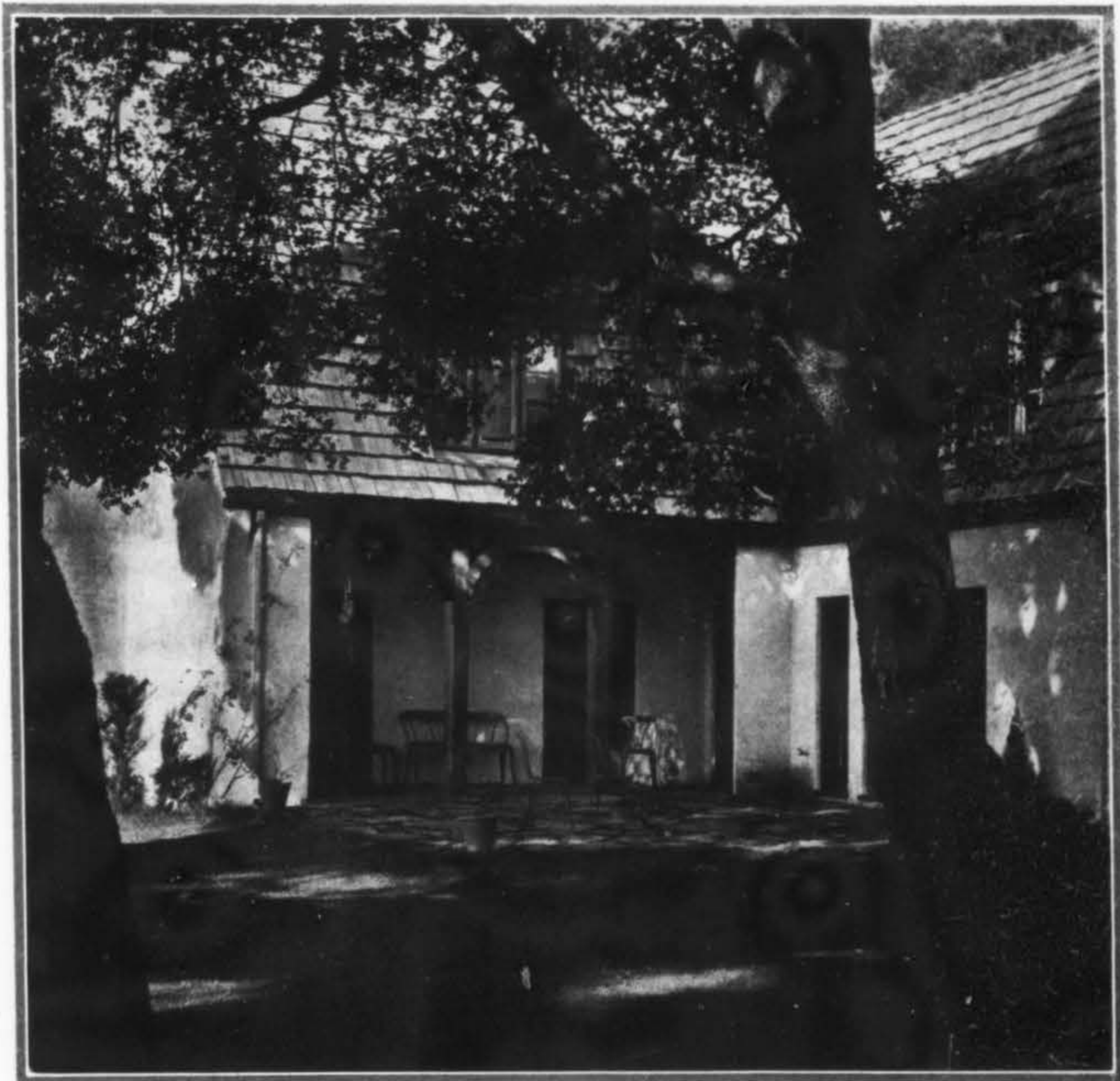
The character of the exterior is well echoed in the interior rooms of Mr. George Keyston's Hillsborough home. The last influences of Medieval Gothic are enriched by hints of the coming Renaissance; a transitional period which affords much latitude to the intelligent designer.



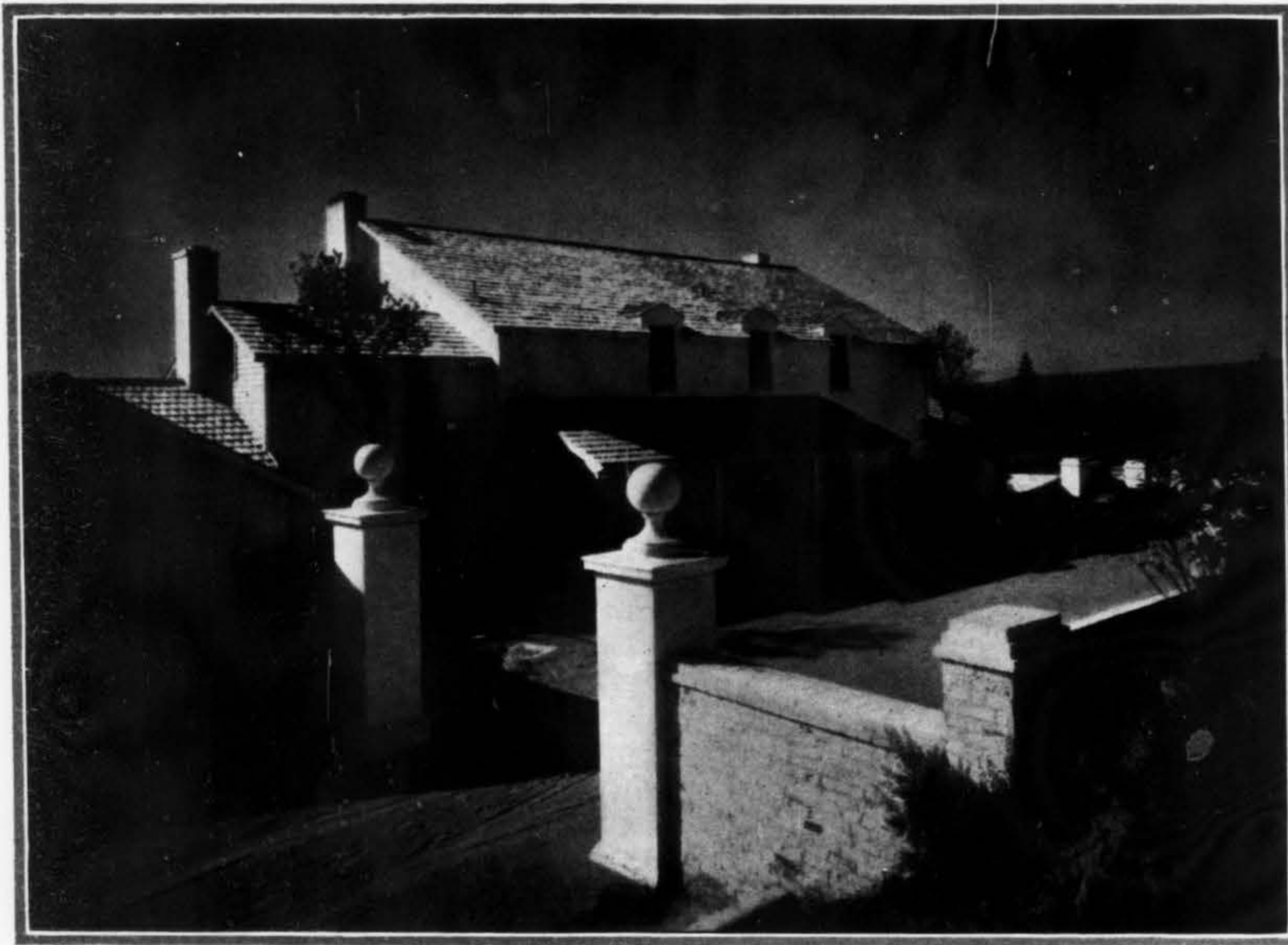
The wood-paneled hall is always pleasing, especially when scale and details are well handled. John Knox Ballantine, Jr., architect.



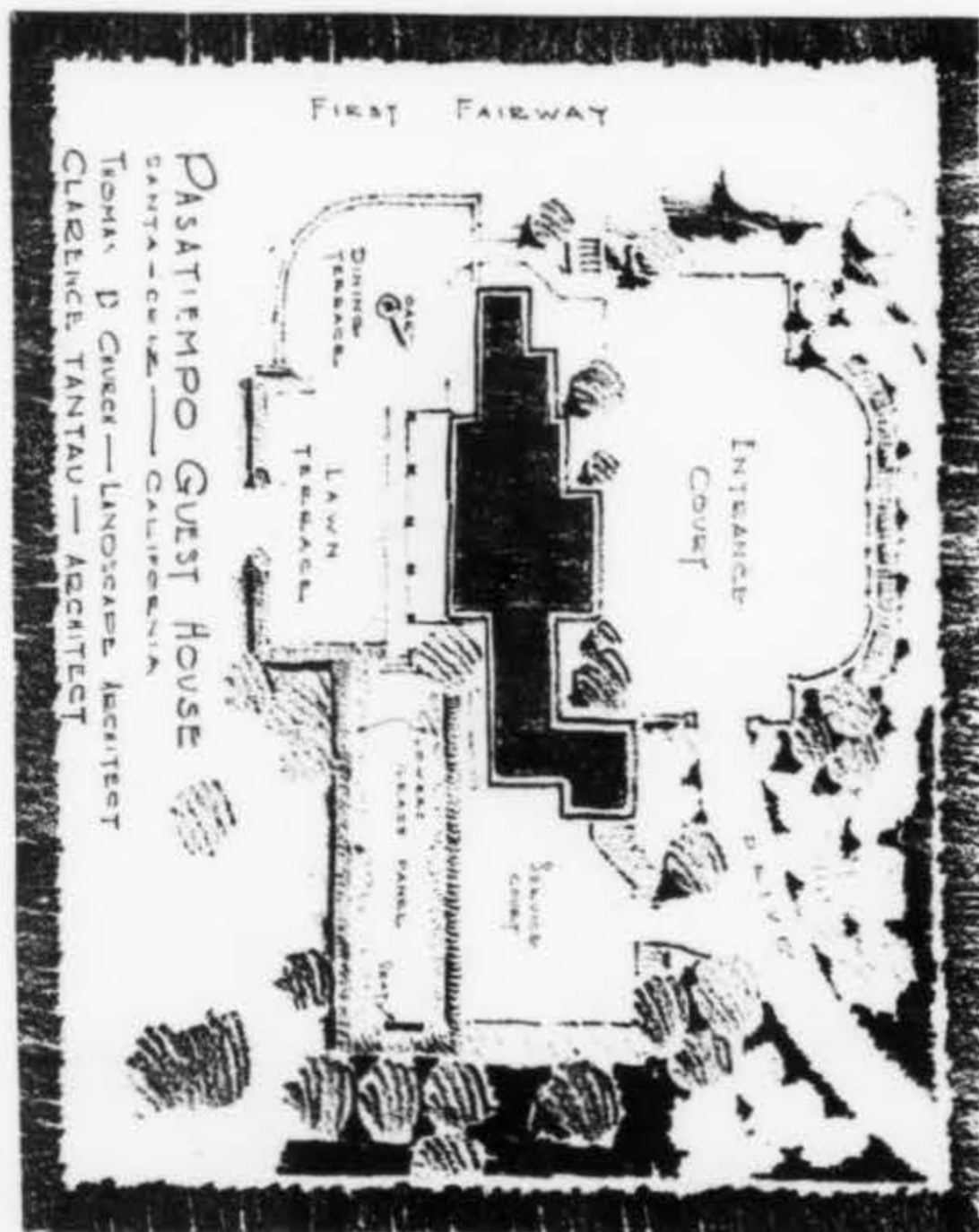
The home of Mr. M. L. Crimmins at Atherton possesses those essential characteristics of architectural unity, good proportion, simplicity and "scale" that ensure its growing old gracefully. Its directness of arrangement is well planned. And it fits happily into its environment. Erle J. Osborne, A.I.A., architect.



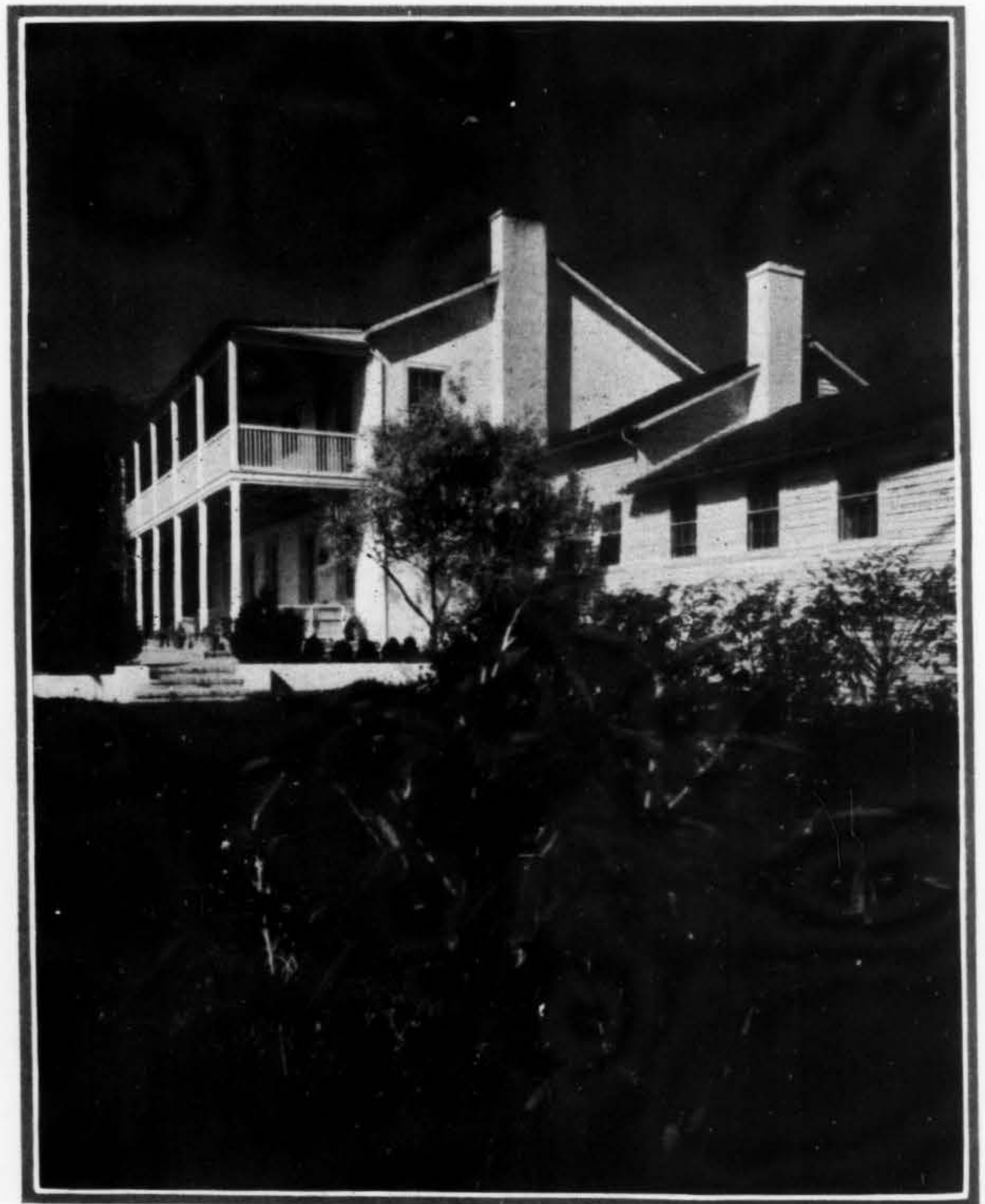
THIS COTTAGE WILL NOT BECOME OBSOLETE



The Guest House of Pasatiempo Country Club Estates, near Santa Cruz, was designed by Clarence A. Tantau, A.I.A., to accommodate visitors and non-resident members, and to provide inside and outside dining arrangements, until the permanent club house is erected.



Both house and garden were planned to permit the Guest House to be transformed into a private residence if desired. On the upper side, walls and trees will ensure privacy, and terraces and gardens on several levels give protection to the living front, as well as a very delightful space for the functions of country life. Thomas D. Church was landscape architect.





## WEEK-END IN CALIFORNIA

By ELIZABETH CHURCH

*Ma chère Louise,*

That spring has not yet come to you in Paris seems as much of an exaggeration to me as my descriptions of eternal sunshine must seem to you. Only a month since I left for California, and in that month all the orchards between San Francisco and Santa Cruz have blossomed magically and are now in full green. When I tell you that I can see fields of wildflowers from my window, I know that you will think "But she is touched by this sun she writes of." And this may very well be true.

*Ma chère,* I have discovered a spot of real enchantment—as you say in French—*un pays de rêve*. It is neither too far nor yet too near; not too high (you know how I shudder at tall mountains); not too low (one doesn't like being below sea level, either.) A most interesting woman, Miss Marion Hollins, first discovered this spot. Seeing its far-reaching possibilities, she formed a company and established this club. It is named Pasatiempo, which in Spanish

means something to do with passing the time. That is exactly what one does here—nothing more and nothing less.

In about two hours from San Francisco over a road of great beauty, I have come here for the week-end. Such highways as exist in this California! I write to you almost at once from the club house—the guest house they call it—where I am installed in a cool, green room which opens upon an upstairs balcony.

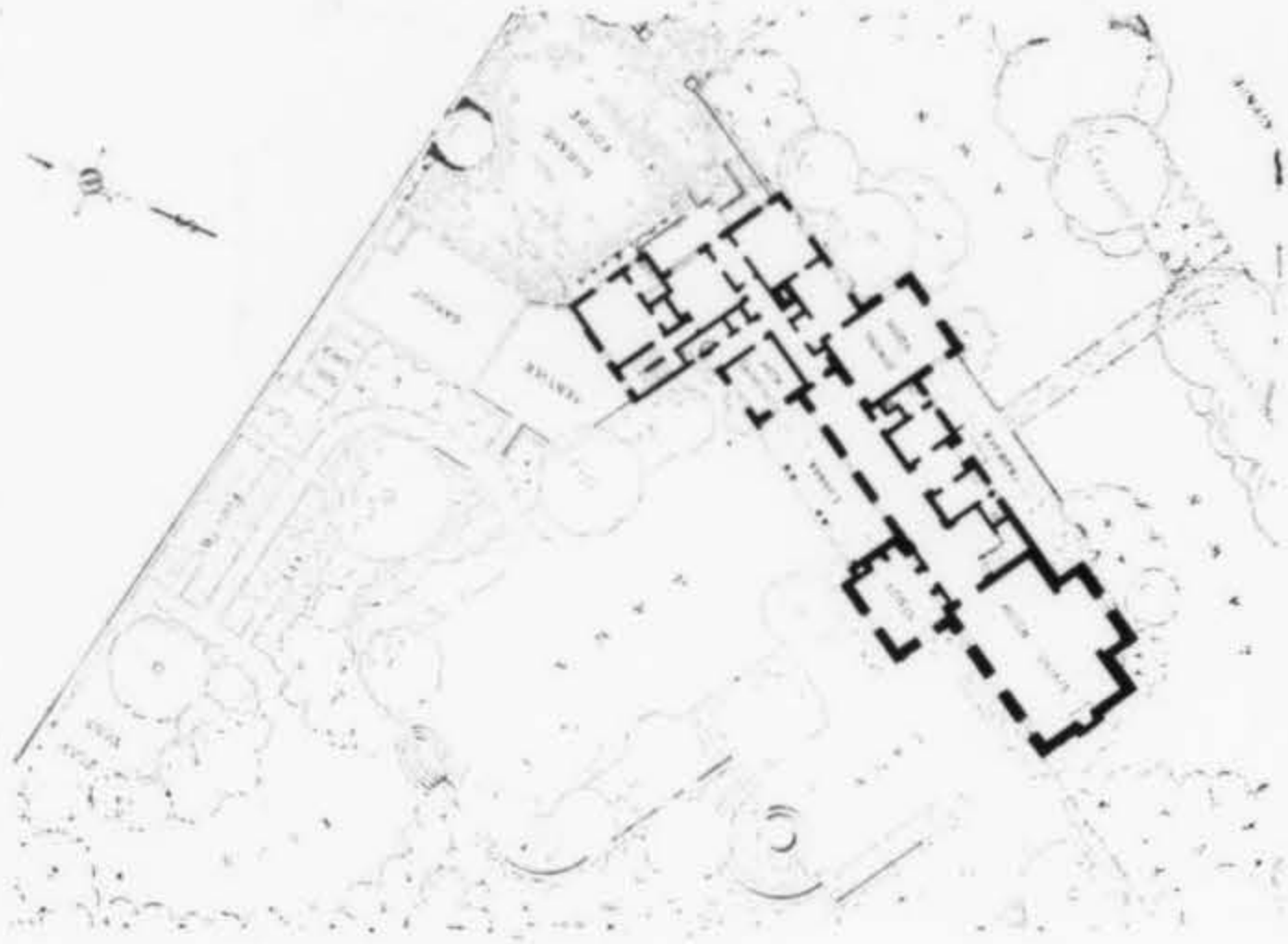
The architect of the guest house has a French name so it will be easy for you to remember him. It is Tantau. The style is known as the Monterey type of house. (It is in Monterey, some forty-five miles away, that so many of the early Californian houses are still standing). A perfectly simple white house with double balconies, it stands on a gentle slope beside a mighty oak, and looks out to Monterey Bay. The green of the course (*un magnifique cours de golf, ma chère*) makes a permanent background of lawn. The roofs of the

porches are painted sky-blue, a most effective touch. The whole scene reminds one strongly of the *Côte d'Azur*, except that one feels it to be *tout autre*, somehow. It is so much bigger and wider. Forgive me if I say it is so much grander.

There is here a nice garden designed by Thomas D. Church. It is such a garden as the early Californians might have planted themselves, with lots of flowers for color both in the beds and in pots, and neat hedges of boxwood to remind them of the Old World. Whitewashed brick walls that seem one hundred years old enclose the entrance court and make a low barrier between the golf course and the back terrace. They tell me that some of the full-grown olives and oaks were moved into place, which seems incredible as one looks at them, firmly planted and deep-rooted—to all appearances. The great oak tree shades an out-of-doors dining room paved with brick. Food invariably tastes better  
(Continued on Page 44)

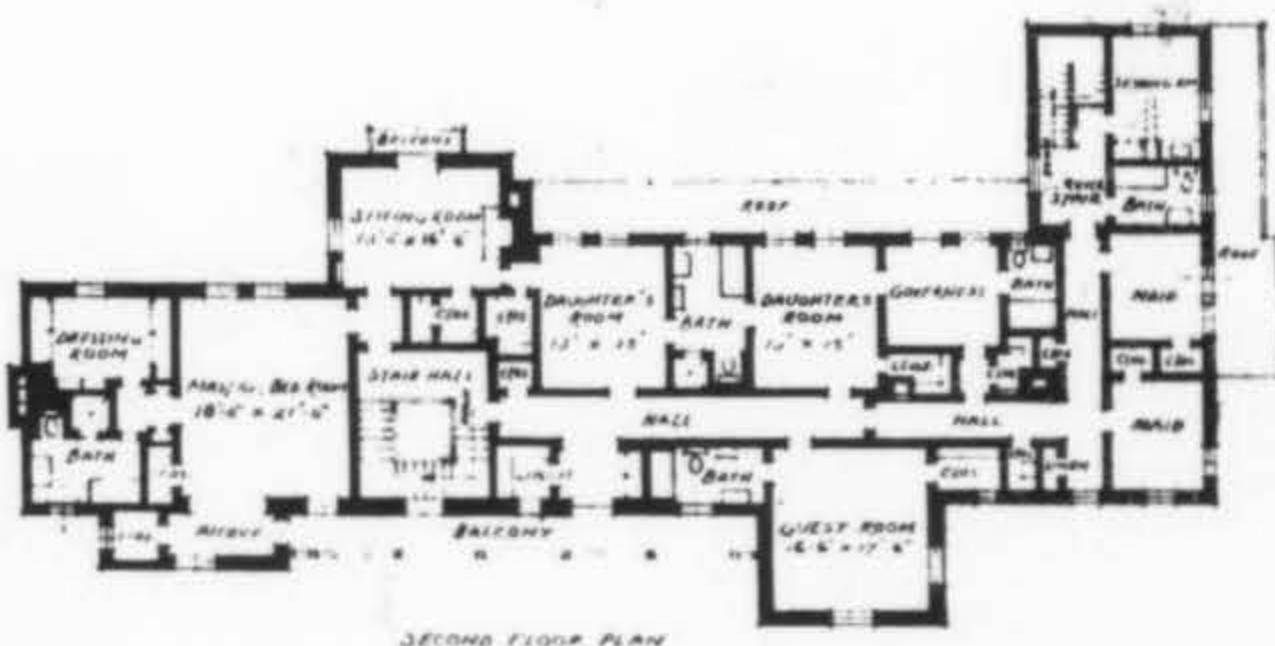


The Hillsborough residence of Mr. and Mrs. Walter D. Main is an excellent example of the Californian-Colonial type of house which is being recognized, more and more, as specially suited to our state. It is capable of infinite variety and beauty, in the hands of such skilled and gifted artists as Reginald D. Johnson, F.A.I.A.

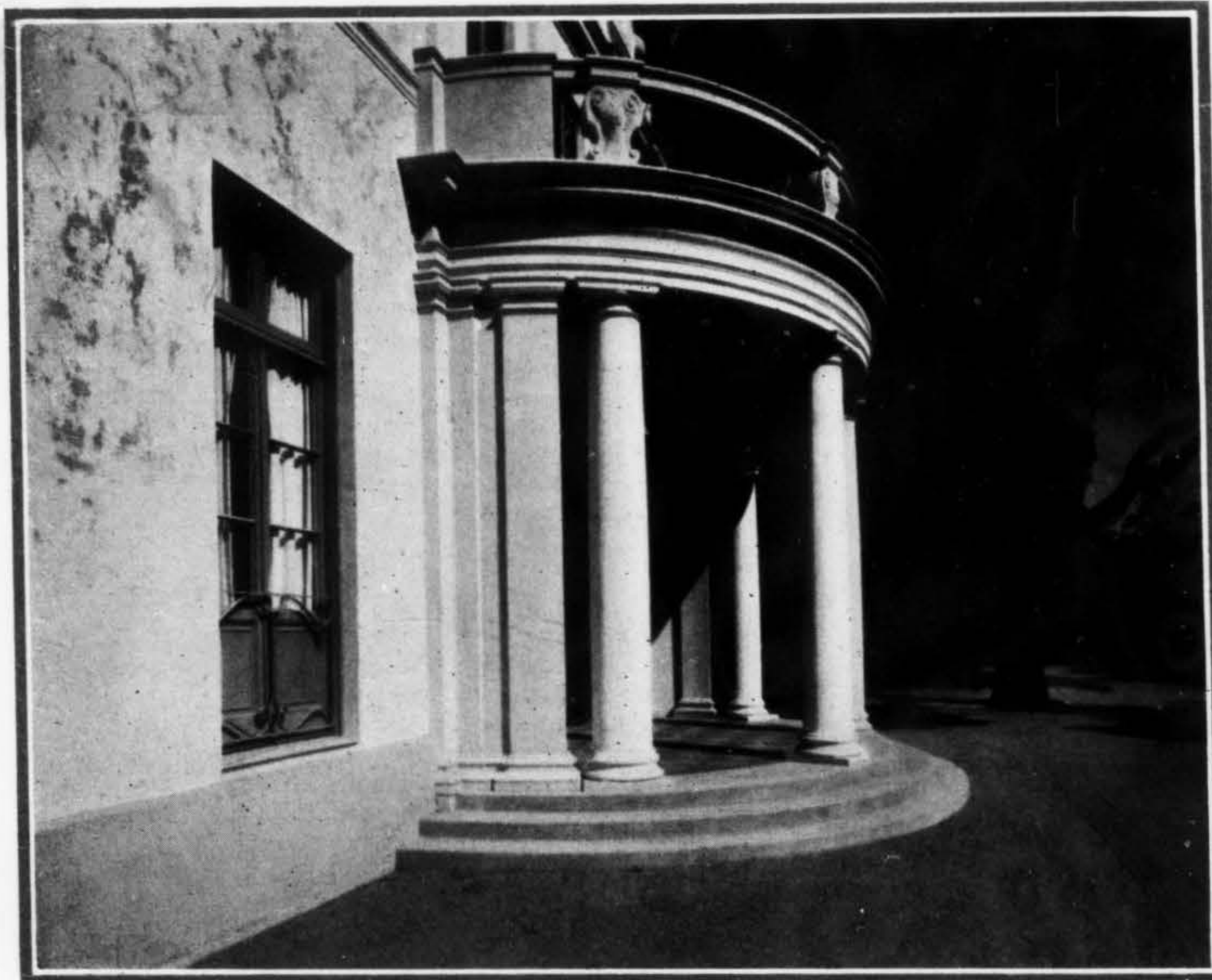


Photographs by Roger Sturtevant.





An extraordinarily clever solution of the odd-shaped lot problem has given Mr. Main a spacious and charming garden to which open breakfast room, loggia, library, living room, and family bedrooms. This simple, sensible rear facade is perhaps even more successful, more pleasing, than the main front. Floyd Herbert Mick was the landscape architect. Notable is the refined detail of the entrance doorway. Reginald D. Johnson, F. A. I. A., architect.



The Atherton Residence of Mr. and Mrs. Carl Raiss, Clarence A. Tantau, A.I.A., architect. On the site of an old-fashioned house surrounded by a lovely garden park, has been erected a classic villa such as the Popes and Princes of Rome loved to build on their country estates.

A VILLA OF THE ROMAN RENAISSANCE





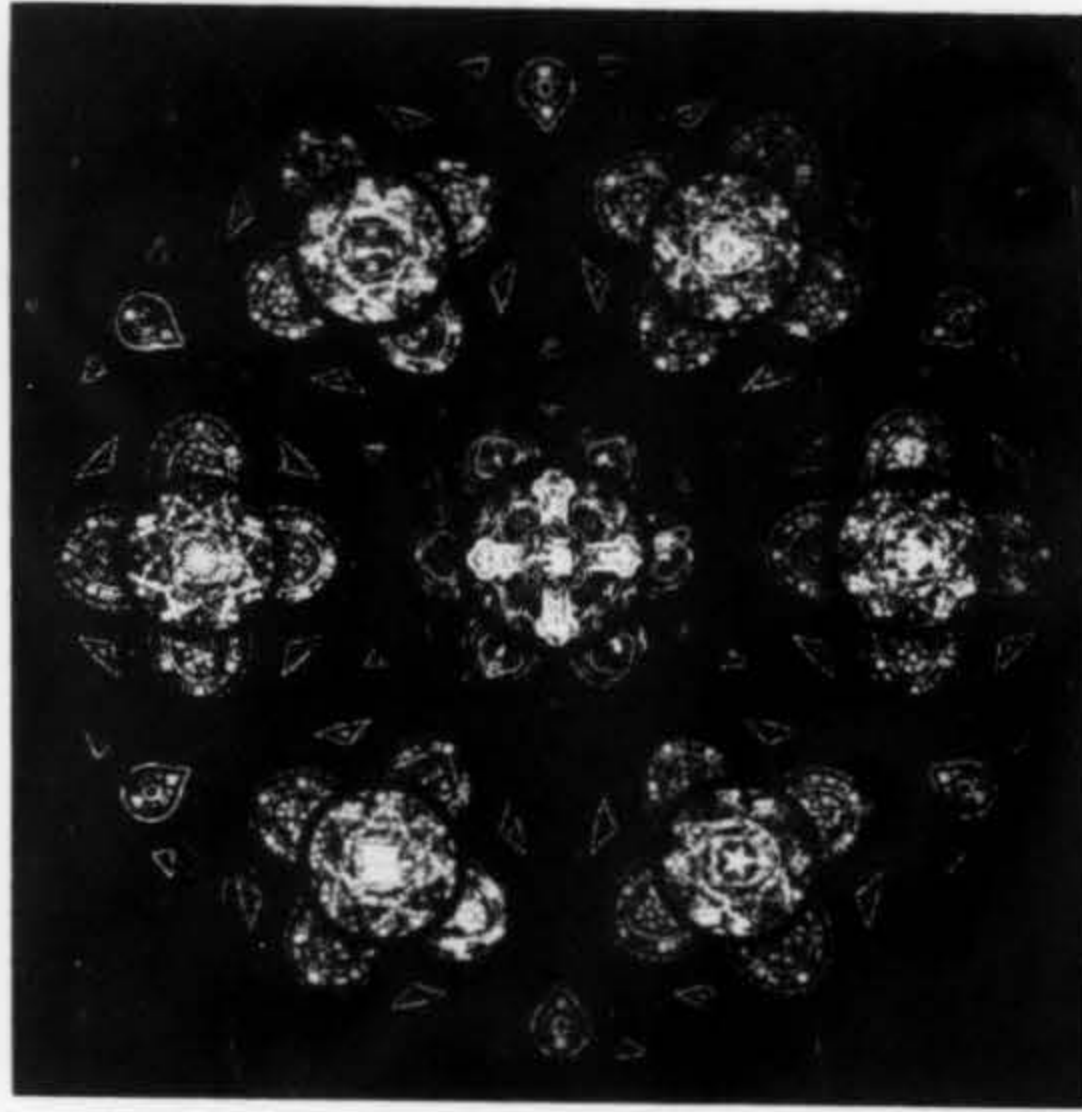
The Raiss villa has concrete walls stuccoed in salmon pink, with pilasters and cornices in a light, warm buff, sufficiently accenting the lines of the composition; the tile roof is in varying shades of pinkish red. This gay color scheme relieves the formality of the design, produces an enchanting vision set in green lawns and trees.



UNDER THE SMILING SKIES OF CALIFORNIA

## The Stained Glass Craft of America Is Emerging from Obscurity

By HAROLD W. CUMMINGS\*



The great rose window in the Temple Methodist church, San Francisco; a glory of blue with red accents.

**A**T BEST, the reproduction of a stained glass window catches only one mood of its endless variety. A window changes with the light, is at the mercy of light and shadow. Illustrations serve their most useful purpose when they stir the imagination and make one eager to know more about an actual window functioning in place, to discover the peculiar charm of stained glass windows—their sensitive color—their patterning of active light.

Even the casual observer soon realizes that a printed illustration, whether in color or in black and white, is little more than a suggestion of the window's arrangement. A surprising beauty, or an appalling ugliness, may reward the searcher who observes it, functioning or failing to function, in place.

And hereby hangs an implication; one learns how to look at stained glass windows, as one learns how to look at pictures or to listen to music. From the simplest pattern of leaded glass, where scale and texture are important, to the great symphonic window, caroling in pure color and light, windows should be judged "in performance." We are reminded that for many years the art of stained glass has been called a lost art. So why should we be surprised to find that true appreciation of its singular virtues and its peculiar hazards is also lost? Whether we be amused or chagrined when we face this fact, we are certainly gratified to see a genuine interest expressed in many quarters and to hear eager questions about the craft.

The discovery of an "American School" of stained glass has been announced many times. Often such announcements have been significant of appreciation—enthusiasm, even. They always carry the implication that we need the craftsman who is peculiarly our own—that we require for the sturdy development of our buildings and their

enrichment the native worker in glass and his sympathy of heart and hand.

We have him in many cities, and he is a good citizen. His joy in the work of his hands may be out of all proportion to its reward in dollars, and this is one explanation for his frequent low estate. Then there are places where the worker in glass is only a drudge, where competitive prices and hack work have taken the joy out of his efforts; mechanical mass production hardens and brutalizes him.

An architect with a national reputation stated the case for many of his brothers when he said "We need the cooperation of real craftsmen in glass. We often long to talk with a true glass man in our drafting rooms as our work develops. We want to share his feeling for scale, texture, leads; we want his response to problems ranging from simple glazing to great achievement in color. We would prefer to deal with a local man. But what about our local men?"

"Architects and craftsmen are in a vicious circle, and this is what happens: we have a commission for which a reasonable allowance is made with the client's consent. We are besieged by glass men, and so is the

client. Reductions in the suggested price are eagerly offered; if designs are submitted, they are usually doubtful of origin. Our client is confused and our allowance is questioned. Unless we are prepared to go into a long executive session with our client, citing precedents and authorities to show



Above: reading room, 5th Church of Christ Scientist, San Francisco—where a quiet but cheerful atmosphere was desired and secured. Left: a gay, informal hall lighting for a residence in San Francisco.



that we are after something related to the world of art rather than to industry, we must compromise with the lowest bidder. The results are often disastrous, and so we renew our search for a genuine craftsman, even though it lead us far from our own city."

Then he added words that might well be a text for a stained glass creed: "It's up to you men who  
(Continued on Page 43)

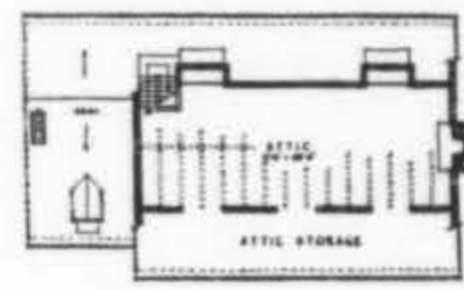
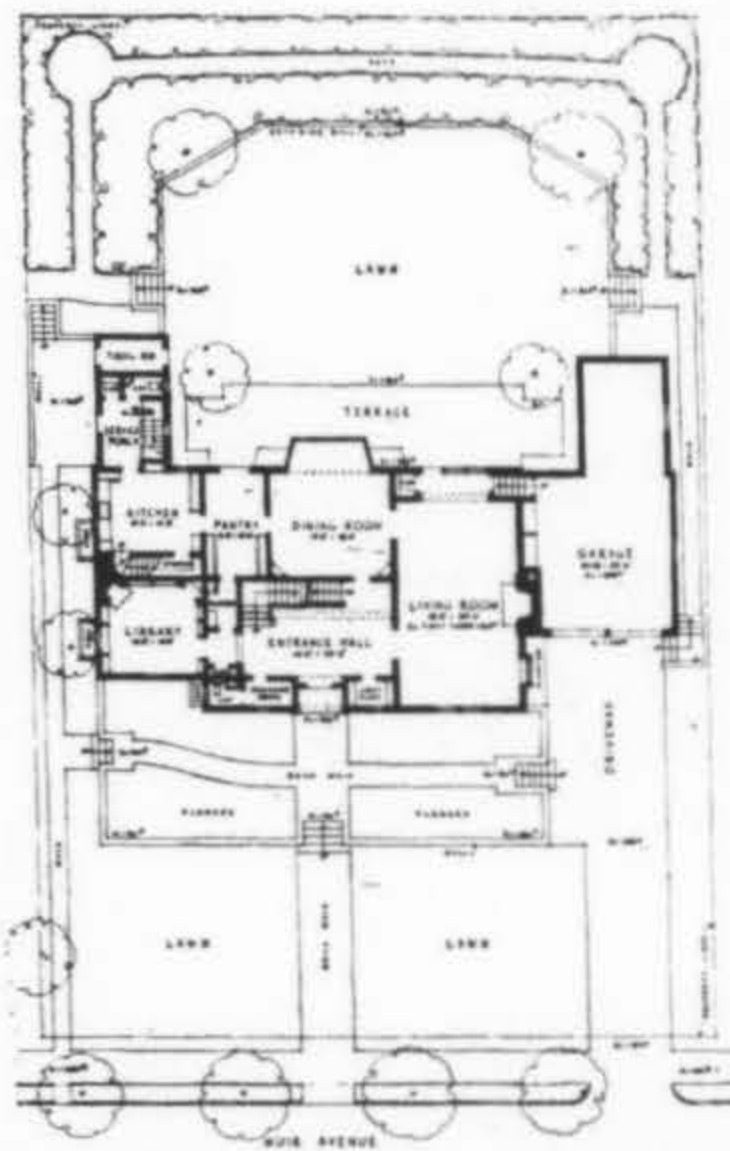
THE RESIDENCE OF  
 MR. AND MRS. L. J. BREUNER, PIEDMONT  
 William W. Wurster, A.I.A., architect

A compact house well  
 planned to fit the moderate-  
 sized city lot.

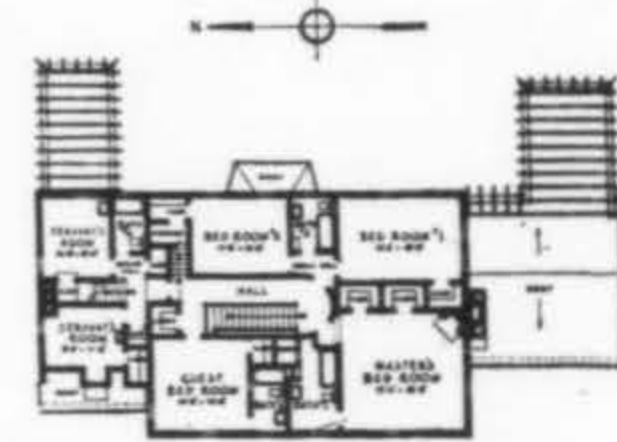


Photographs by Roger Sturtevant

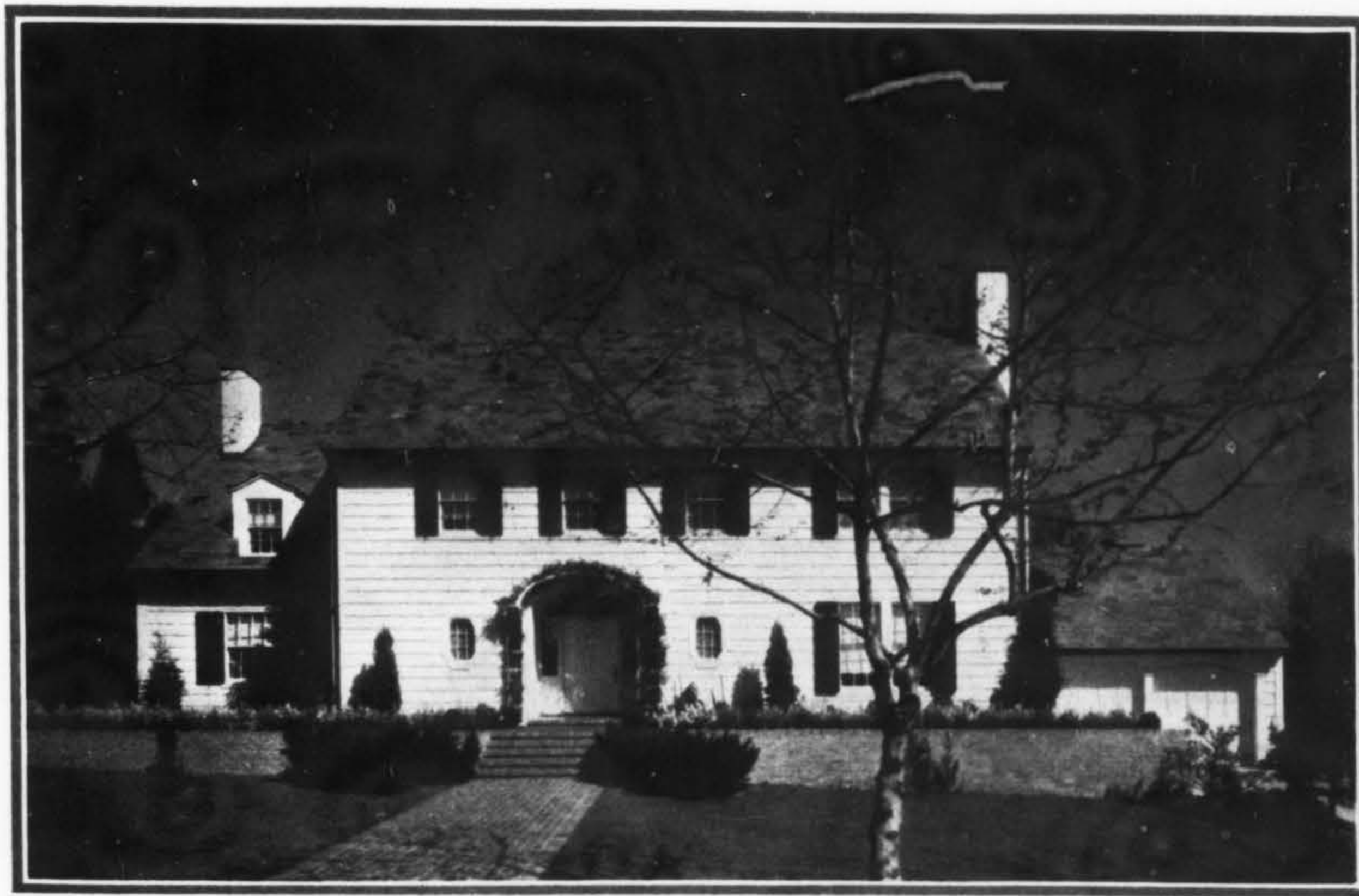
This simple white and green house has a decided quality of its own. There is an obvious domestic character, a quiet dignity, and withal an air of hospitable greeting. Good proportions, clever fenestration, have skillfully combined time-worn ingredients into a fresh result.

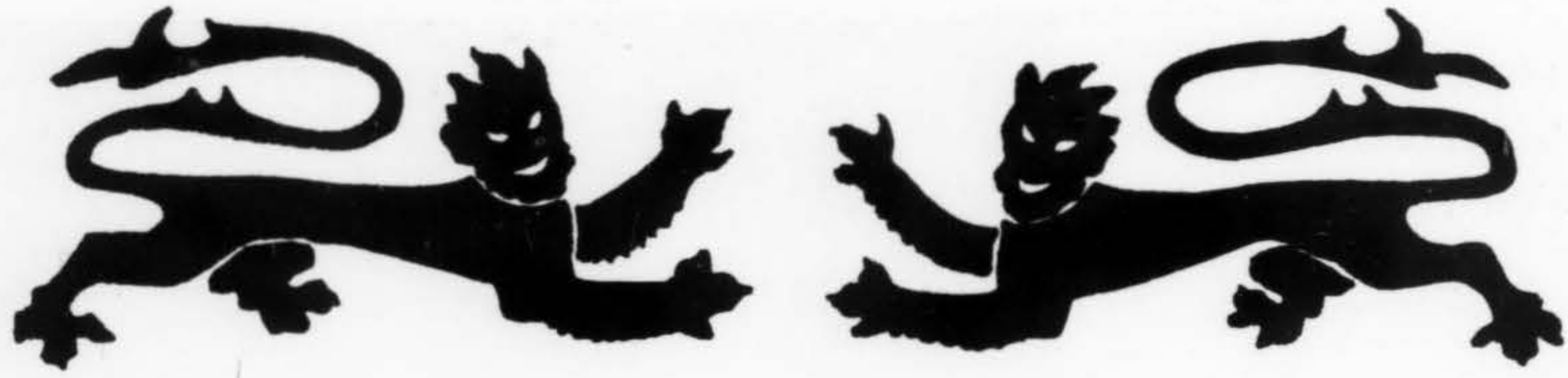


ATTIC FLOOR PLAN



SECOND FLOOR PLAN





## GENEALOGY GOES ALONG

*The Fascinating Study of the Branching Family Tree*

By ELEANOR MINTURN JAMES

TRACING down ancestors, anyone's, is an exciting pastime, more provocative than cross-word puzzles. There are dramatic phases to it. Even military deserters are found in family trees. But that should not disconcert their descendants. During those bitter winter months which laid a heavy hand on all revolutionary ancestors, most of Washington's army wanted to desert. They were wretchedly clothed, underfed and pretty hopeless. One of the really great things Washington accomplished was holding any army together at all. Some people have even worse luck than deserters in their family tree. A genealogist sometimes stumbles on an impasse in the form of a foundling ancestor. Again, data obtrudes itself which forces the family tree to take shape as something resembling a gallows; pretty bad sometimes. But all such dramatic discoveries only make genealogical delving the more fascinating.

Katherine Beecher Stetson Chamberlin, wife of F. Tolles Chamberlin, and a sculptor in her own right, indulges in genealogy and heraldry as an active hobby. She recently called attention to Dr. Jordan's remark, that if you are the honored descendant of some English king (William the Conqueror was illegitimate and so, perhaps in the eyes of some, not such a desirable ancestor!) you may thereby be descended from "any villain, robber, homicide and mendicant who happened to be living at that time."

This is because there was necessarily much inbreeding where we were all concerned. Yet inbreeding invariably shocks us. In Volendam, made picturesque for tourists of the Zuyder Zee, we draw away our skirts when evidences of long inbreeding among this Dutch community are pointed out to us—in whispers. Too bad, too bad, we say smugly.

Several writers on genealogy mention the inbreeding among our forebears. The fact is, "the total number of ancestors calculated exceeded the total number of people then living in the world. The explanation of this paradox is the duplication of the same ancestor, through endogamous marriages. Hence, in a broad sense, we are all inbred; it is merely a question of how close the inbreeding is."

David Starr Jordan in "Your Family Tree" also writes, "By the beginning of the 12th Century we each had over 33 millions of ancestors, but the total population of England in 1100 did not exceed 2 millions and probably not one-tenth of these, beset by war and pestilence, left permanent lines of descendants."

Much of Mrs. Chamberlin's pleasure in genealogy derives from finding in books quaintly unique habits of living, common to the New Englanders. She is continually delighted by the surprising names she comes across among the Puritans, such as Preserved Fish, Active Foote, Green Plum, Ivory Keys and others less concrete, like Remember, Consider, Freeloze, Wait and

Waitstill; not to forget the dog named 'Moreover' by his master, from the Biblical passage, "And moreover the dog came and licked his sores."

Inscriptions on Puritan grave-stones, she found, had nothing sad about them. On the contrary, they sounded not a little cold blooded. Here is an example:

"He that was sweet to mi repose

Hath now become a stink unto mi nose." After these two choice lines the wife had added an imagined reply from her dead husband:

"This said of me;

So it shall be said of thee."

Rarely, nowadays, one hears about bundling. But bundling among the Puritans was quite another thing from that which we hear of today. It was, in some sections, a custom accepted by respectable

(Continued on Page 40)



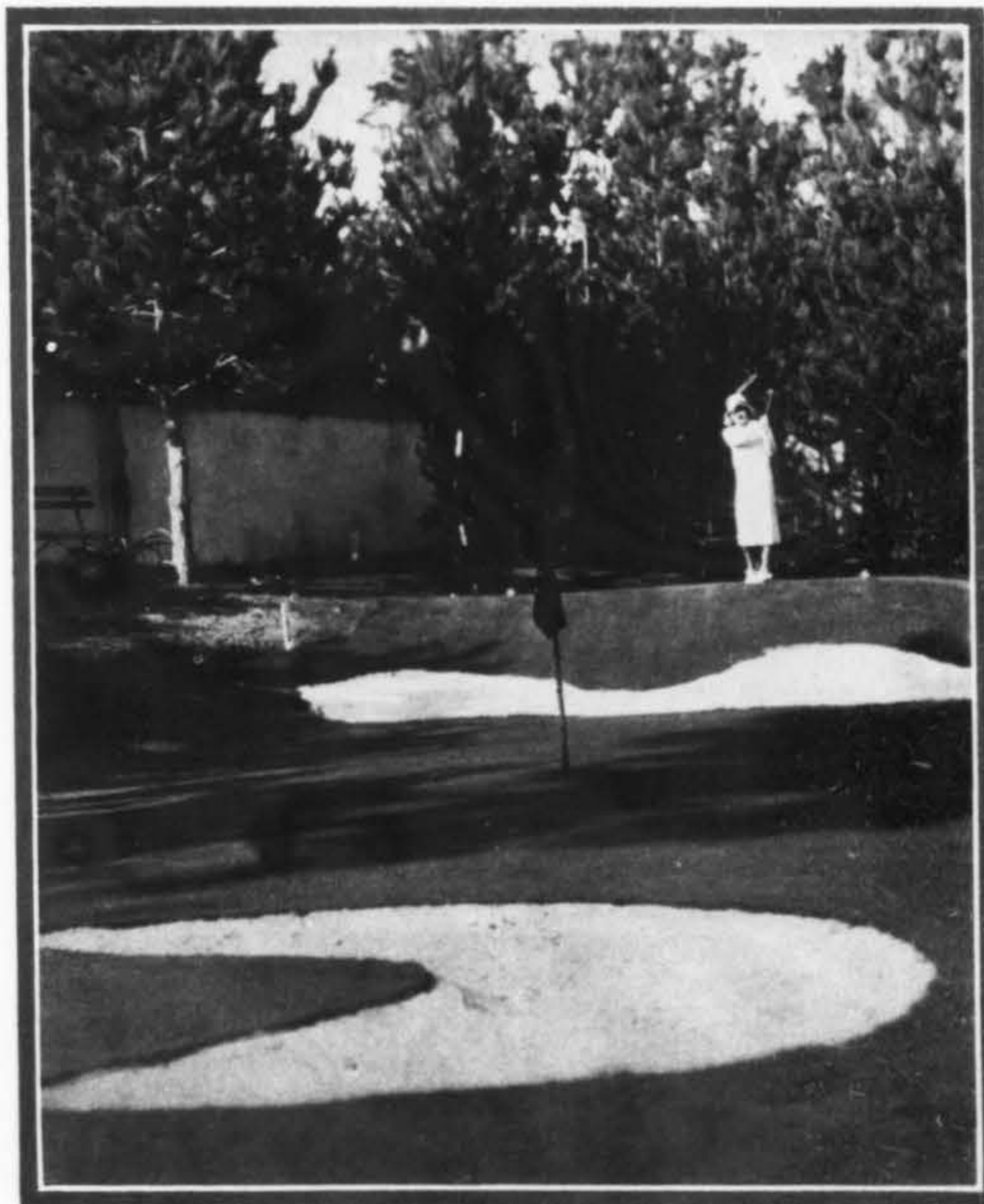
STANFORD

Crests of some of the prominent old California families



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## BOOK REVIEWS

♦♦♦

**FOOTLOOSE IN THE WEST.** By Charles J. Finger. With Sketches by Helen Finger and Henry C. Pitz. (William Morrow and Company, New York, N. Y.).

An English literary man living in his chosen, Ozark home in the very middle of America; a friend of W. H. Hudson who wrote "Green Mansions", a man full of the true spirit of adventure, has written a new book on the country west of the Ozarks and has said some nice things about the California Californians love. When the mood struck them, he and his son and daughter got ready in ten, fifteen minutes, and were on their way in an hour's time to find a glacial lake some one had just mentioned. That is the true spirit of Californian life and the writer seems nearer kin to the real colonial Americans who founded, developed and are trying to retain these United States for their children than any other writer now living in "the States". Halfway through the book the travelers enter California through the Bret Harte country. A few days before, they had found Henry C. Pitz and a few days afterward they found Santa Maria Inn and its loved host, Frank McCoy, who guided them to historic and charming spots in that fascinating part of California halfway between San Francisco and Los Angeles. To these two comrades of his delightfully told wanderings, the author dedicates this illuminating tale.

A daughter of that Dr. Eleazer Thomas who, with General Canby, was treacherously murdered, unarmed, at the Peace Conference by "Capt. Jack" and his Modoc Band, writes this to thank him for the spirit of his book relating the incident. M. U. S.

**BREAD.** By Harry Snyder (The Macmillan Company, New York, New York). Price \$2.50.

Wheat, flour and bread are much in the public lime light at present and writers voicing their opinions in regard to reforms that should be made in these United States may well study the facts set forth by an expert before they try to change the Republic. Professor Snyder, Cornell '89, did his most valuable work at the University of Minnesota and its Experiment Station. He published many public documents on Farm Crops, Composition of Wheat Flour, Dairy Products and Sugar Beets which are summed up in this volume. Here also are found the scientific results of the author's investigations after he joined the organization of the Russell-Miller Milling Co., at Minneapolis in 1909.

M. U. S.

**DYNAMARHYTHMIC DESIGN.** By Edward B. Edwards. (The Century Company, 353 Fourth Avenue, New York, N. Y.) Price \$3.50.

The world of art very much needs this book at the present moment. Everyone interested in the varied forms of art or in any single one of them will welcome an attempt to reduce the knowledge already gained in the last few decades of revolt, into comprehensible form. Patrons of art as well as designers in art have need of a safety zone in which to stand while the whirling traffic of modern art goes by; and Mr. Edwards has given us just that in his mathematical guide to beauty, and understanding of correct proportion in all the arts.

Starting with "the placing of two diagonals in a rectangular, the one crossing the other from the opposite end at right angles and thereby cutting off the reciprocal to the rectangle and defining the law of continued proportion of end to side within the limits of the space" (which he calls "Hambidge's greatest contribution to the theory of design") the author shows how these principles of dynamic symmetry may be applied to the designing of pattern. Many plates of beautiful patterns so composed are modestly offered by this master of creative design, illustrating the book. Carrying the development of the angular spiral, drawn within the rectangle, and the logarithmic spiral (which all mathematicians know) to the point of practicability in design, the artist submits the matter of an exact



Continuing the adventures of Marco Polo, Keye Luke, the young Chinese artist, has depicted in the above drawing four beauties of antiquity. Brought together by some feat of legerdemain, these fair creatures combine their considerable charms to prevent Marco's going to China. But our adamant Venetian turns aside the fair Trojan Helen, Semiramis the Babylonian, Yang Kwei-fei of Cathay and the golden-tressed Guinevere to proceed resolutely onward.

mathematical statement of the problem to M. Rene Albrecht Carrié of the College of the City of New York who contributes an explanation in the Appendix.

That these rules and mathematical formulas, used by the Greeks in making their beautiful vases, can now be used by American designers in creating their own, original designs, has been strikingly proven at the Winfield Pottery where Mr. Leslie Sample, expert ceramist, has, by use of Hambidge's "the Diagonal," designed a vase which is not a copy of any Greek vase known but which in its slender beauty is like a Tanagra figurine. M. U. S.

**POEMS IN BLACK AND WHITE.** By Frederick McNear, Jr. With Illustrations by John Sebastian. (The Raven's Head Press, Los Angeles, California.)

Appropriate title and attractive binding give this first book from our local, Los Angeles publishers a good start. The young men who have grasped this opportunity to give the southern part of the state a book maker's press with more than ordinary knowledge of the bookman's art are especially adapted by background and personal talent to make a success of their new venture. Instinctive good taste and a desire for the best of paper and type shows itself in the spacing of the poems and illustrations, the deckle edges and heavy stock. Restraint over decided talent are the strong points in both the verses and the making of the book. M. U. S.

♦♦♦

**COLOUR IN INTERIOR DECORATION.** By John M. Holmes (Charles Scribner's and Sons, 597 Fifth Ave., New York City). Price \$7.50 postpaid.

With the increased use of what we may term the modern style, color is used with more abandon and unfortunately with frequent disastrous results. This book should be well received by all those dealing in the correlation of color for interiors. The ancient bogies of the "Three Colour Theory," Primary, Secondary and Tertiary, with all their limitations, give place to a range of twelve basic or primary colours of a maximum available purity. These are arranged in the natural order of tone value and form a basis on which the general theory is developed. Twenty pages of color plates adequately illustrate this theory.

G. H. O.

**MODERN DUTCH BUILDINGS.** By F. R. Yerbury, Hon. A. R. I. B. A. (Charles Scribner's and Sons, 597 Fifth Ave., New York City). Price \$10.00.

In a volume published in 1925, in conjunction with Mr. J. P. Mieras, the author attempted to illustrate the progress of Dutch architecture during the first quarter of the 20th Century. Since that time there has been enormous building activity in Holland, and in such cities as Amsterdam and Rotterdam vast areas have been developed and built upon. This new volume containing a hundred plates gives full evidence that during this period a really national modern architecture has been developed.

G. H. O.

**EINZELMOEBEL.** (Published by Alexander Koch of Darmstadt, Germany.) Price \$5.50.

Should be of special inspiration to decorators and those wishing to redecorate in the modern fashion. It is not necessary to be a German student—the beautiful photographs clearly indicate what they represent. Their refreshing simplicity and exquisite lack of foibles will appeal to many who are tired of the curvatures of former styles and the extremes of would-be moderns. The restfulness of these interiors will win many who heretofore have found modern furniture unsuited to their desires. Their quiet beauty could do much to lessen the clutter of everyday life.

G. H. O.

**BETTER HOMES MANUAL.** Edited by Blanche Halbert (Published by the University of Chicago Press). Price \$3.00.

This book of 781 pages is of a series of books on home economics published by the University Press. Much of the poor design and faulty construction in residences is due to lack of knowledge and understanding of the component parts of a building project by the owner. Too much attention is paid to whims and desires for the unusual and unique which add neither to the comfort or beauty of the home. In this manual the authors have divided the material into three groups: Part I, "The Requirement for a Good Home", which discusses in detail the various elements in Home Ownership and Financing, Selection of the Site, Materials and Equipment, etc. Part II, "Progress in Improving Housing Conditions". Part III, "Organizations Engaged in Housing and Home Improvement Work". The "Better Homes Manual" is a project of Better Homes in America of which Blanche Halbert is Research Director. Numerous organizations, including the National Committee on Wood Utilization cooperated in furnishing material for this contribution to improved housing. It is well to state here that this manual, while thorough and complete, is elementary and of greater interest to the small house builder. G. H. O.



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LOS ANGELES seems to have annexed the County of Kern. A very natural procedure for a County which lost part of old territory to the new county of Orange and which is now full to overflowing with people who want a ranch to go to when the wild flowers are out and the open road calls.

Kern County includes Mojave and Bakersfield, miles of ranch land and oceans of oil. Two main highways cross it going north; one through Mojave going up behind the high Sierras to vacation land and still, fishing places known only to the fisherman and his friends. June lake is there; Rush Creek, and sketching grounds at Big Pine, Bishop and farther still at Tahoe and the country of Bret Harte. The other highway runs almost directly north from Los Angeles to Bakersfield. A secondary road crosses the fields of wild flowers after one, descending from Tehachapi, enters the valley of the San Joaquin.

So many thousands of motorists have been introduced to California's great inland valleys through the wild-flower way, that many are buying homes along the foot hills of the Sierra Nevadas and the vocabulary of the ranchers is the same as that of the southern Californian. "Mesa" was used for what the mountaineer calls his highland meadows; but up two counties farther north, the Fresnan when he speaks of San Francisco says, "the city" for it is there he trades and telephones his friends to meet him for a trip to town.

Tulare County lies between Fresno and Kern counties. Here a great forest of white oaks sweeps around Visalia. Ranches are like the English landed estates and country life is luxury at home or in the mountains which here are the highest in the United States. East and west county lines here cross the state in one continuous line from Nevada to the blue Pacific. Inyo, Tulare, Kings, Monterey. The people of Visalia have a road east to the high sierras and Sequoia National Park; on the west their vacation road runs through Pacheco Pass to the Coast Highway and all the delights of Santa Cruz and Carmel-by-the-Sea. At Fresno, from the Californian, a hub for fine excursions, Yosemite and the wonders of Kings Canon are added to the treasures of the sea reached through Hollister and the lovely San Juan Batista Mission town in the hills o'er hanging Carmel Valley and Hotel del Monte, Monterey.

For generations the dwellers in the San Joaquin have sought the shore in summer time taking turns almost by counties as the summer waned. And now, if the whole of southern California intends to follow the wildflower trail, new watering places must be provided opposite Kern County on the shore.

From Bakersfield to Maricopa, where the oil fields are, we motored through fields blue with lupin and yellow with the many golden California flowers. Hills west of Maricopa hung with purple robes of blue-eyed grass and lupin had crowns of orange colored poppies on their heads; and in a lovely river valley stretching down to Santa Maria we met a veritable lake of blazing gold—miles of a new and shining coreopsis we had never, in a life spent in California, seen before. That is one of the joys of wild-flower motoring. Each year, as the rains come at different times, different flowers see the light and do their best to out-shine the other flowers of other years.

At Santa Maria is the center of a cultivated flower district. Here, too is the prince of hosts at Santa Maria Inn. No tourist has really seen the roads and inns of California until he has stopped at this delightful hostelry and been directed by Frank McCoy to the seed flower ranches up and down the Santa Maria valley and along the adjoining coast. Ask only where the flowers of huge dimensions arranged so beautifully in the generous windows of the dining room of Santa Maria Inn, have been collected and you will find excursions that will keep you at this charming and hospitable place the whole of the merry month of May. Some of the seed farms, they tell me are at their best in June.

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El Teatro Leo Carrillo, which opens its doors on Olvera Street this month

From a sketch by Charles H. Owens

VIVA LA CALLE OLVERA!

THINGS are stirring, *compadre*, down there on Olvera Street. It is springtime, the fiesta season of gaiety and merrymaking. And this old street, the oldest in the Pueblo de Nuestra Señora la Reina de Los Angeles, is pointing us the way to endure our economic ills—by making light of them—at the same time planning for better days ahead.

See that *tienda de alfareria*, where are displayed tiles and pottery in beautiful shades of red, blue and green, made from the clays of Santa Catalina Island? Well, that place has just had the temerity to double its quarters, and reports increased business.

And next door to it behold El Teatro Leo Carrillo, openings its doors on the 16th of this month with the Señorita Nance O'Neil playing in "The Passion Flower", a romantic melodrama of Jacinto Benavente. Leo Carrillo, who, as its *padrino* or god-father, has given this little theatre its name, hopes that it may help preserve the early Californian's joy of living, so well exemplified in the buoyant spirits of Don Leo himself, as we know him on stage and screen.

Not far away is the establishment of *el amigo simpatico*, Bertram Grassby, who places at your service his knowledge of antiques and how best to use them in the beautification of your home. And may yours always have the serenity of this place, presided over by the image of Our Lady of Guadalupe.

Farther down the street you will come upon the Plaza Art Center, which is making an enviable name for itself with its cos-

(Continued on Page 44)



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*Mrs. Chamberlin*

## GENEALOGY GOES ALONG

*(Continued from Page 34)*

families. Donald Lines Jacobus writes of the difficulties attending Puritan courtship. The scarcity and expense of candles, the difficulties of cutting and hauling firewood. Because of this, "bundling" came into fashion. Mr. Jacobus describes it this way, "Fully clothed except for shoes, the young people found it more economical, and quite as comfortable, to court in the maiden's bed."

As Mrs. Chamberlin said, we are apt to decry the Puritans as unmercifully straight-laced. Bundling alone somewhat gainsays this. As a matter of fact, in many instances the Puritans tolerated a laxness which would astonish many a modern. She pointed out an entry in an old colonial diary quoted by Jacobus. "Child of J— S— died Sept. 24, 1773—their foolishness in making a great wedding ye night before. Both got drunk, ye father and mother. It is supposed they lay on it and killed it in their drunkenness. A numerous company of weddingers at night, but not but one of ye whole company attended ye funeral. Shame."

Early marriage, she found was very usual among the Puritans, not so much unlike the child marriage we deplore in India. The earliest age for matrimony for the man was 16 and 13 for the girl, though there were probably earlier marriages still. There seems to have been an excess of males among the first born children.

Besides Puritan lore, or "Puritan Peccadillos" as one writer calls them, Mrs. Chamberlin finds much interest linked with medieval heraldry, especially the habit of punning among the early English. They had, she said, a desire to suggest in the crest some part of their name, even if only a syllable.

She mentions the case in Scott-Giles' Heraldry of the ancient Dymoke family who adopted as a crest "two asses eerys gray." "One admires," she added, "their disregard of possible ridicule more than the sensitiveness of some of their successors, who have robbed this crest of significance by substituting the scalp and ears of a hare for those of a moke."

She spoke of several allusive or punning mottoes; "Fortesque—" forte scutum, salus ducum (safety of the chief is a strong shield); Neville—"Ne vile velis (form no mean wish)."

"The average person," Mrs. Chamberlin maintains, "knows little or nothing of heraldry, and wishes to preserve a coat-of-arms as reproduced in some newspaper cut. He cannot be persuaded that an achievement of arms was not exactly as depicted by the artist who made the drawing. He does not realize that the leaf-like (or in some cases leak-like) scrolls about the helmet represent the mantling which in ancient times was a cloth or mantle worn over the helmet to protect it from the heat; this often became cut or torn. The arrangement depends on the taste and skill of the

artist. All description of coats-of-arms is exact, so anyone understanding the terms can create a design."

Here is the description for the Leland Stanford coat-of-arms, "Sable, a chevron argent between three hunting horns. Stringed argent. Crest; a dexter hand holding a hunting horn sable." Motto; VERUM DICIT. Sable means black, and argent, silver.

The Stockton coat-of-arms sounds more complicated—"Gules, a chevron vair sable and argent between three mullets of the last. Crest; a lion rampant supporting an Ionic pillar." Motto; OMNIA DEO PENDANT. Gules, it seems, means red. A vair is a conventionalized squirrel pelt and mullets are spur rowells. In one heraldic description "shoveller" puzzled Mrs. Chamberlin because it mentioned wings and she was visualizing a spade or shovel motif until she found shoveller was a tufted duck!

This artist-genealogist is particularly interested in California families, which she has been tracing for various pedigree charts, as she calls them. "Perhaps," she said, "we are inclined to think that California, being a new section of the country, has no great wealth of genealogical material. This is a mistake. Many of our first settlers out here were of New England ancestry, part of the great pioneer movement—Massachusetts, Connecticut, then New York and so westward; those from the south proceeding via Virginia, Kentucky, Illinois, Ohio." In following out the ancestry of such California families as the Crockers, the Bannings, the Stanfords and the Huntingtons, as well as many others, we would find the tale much the same.

Madame Severance of the California Severances, well-known as the "Mother of Clubs," came from the famous Seymour family of Connecticut, a branch which settled in New York state.

After having considerable difficulty tracing all the genealogical connections, Mrs. Chamberlin was only able to complete her charting of the Seymour line after Mr. James H. Seymour of Pasadena had come to her assistance.

The Severance family was an old New England one also. Mr. and Mrs. Severance settled in Ohio, but later followed their sons to California, where Mr. James Seymour Severance had come to seek health. "He found it here," Mrs. Chamberlin said, adding with a smile, "and is now a very young looking person of 87."

She has also worked out an entertaining pedigree chart of George Washington. This has been shown extensively here on the coast and was included in the Washingtoniana Exhibition at the Boston Museum of Fine Arts. She has a Lincoln chart also. In making this she was interested to find that Lincoln was a descendant of the Virginia Lee family.

Genealogy has taken on a new lease of life due largely, probably, to the modern emphasis on eugenics, the probing into matters pertaining to racial health. Of course, there are ever at hand critics of all genealogy, mistakenly considering it ancestor worship. This has been brought about by the over-zealous, with their inane bragging. Such boasting of ancestors has brought all family trees into something like ridicule.

"Big ship, the Mayflower, and a very long passenger list!", you hear scoffers point out with cynical glee. There is usually a cause

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for their scorn,—envy. They are often those who for social or political reasons would give their boots and shoes for a tie-up with that ancient bark, but cannot make it; or else, those with barren minds bereft of an imagination which can find romance in the past.

One conscientious objector to genealogy had a naive point of view. He claimed that so long as no definite record of his forebears existed in toto, he could announce himself as the descendant of any historical celebrity who intrigued his fancy. Q. E. D. Family trees thus naturally cramp your genealogical style.

"Family tree" is perhaps a misnomer. H. G. Wells speaks of it rather as a vast network, a mesh construction. But whatever shape it takes, interest in it amounts to a very human curiosity, a pardonable pastime with nothing "high hat" involved. Furthermore, except with the constitutionally arrogant, who would be, in any case, arrogant about something else, it is not rooted in any "I-am-better-than-thou" attitude.

What fun to have a family record, chart, tree, or what have you, at hand; a stimulating grab bag for new names for little newcomers in the family—less numerous, perhaps, than in Puritan days; for grandchildren, too. Think of the family disputes such a chart can settle instantly. "Abigail and Ebenezer certainly did have more than ten children. Aunt Lovestill always said so!" No more haggling, just an I-told-you-so, authoritative gesture towards the record. "What did I tell you! Thirteen of them beginning with Sophrina and ending with Ransom."

Not all of the Puritans called their offspring numerically as did one family which Mrs. Chamberlin tells about. These parents named their children, Primus, Secundus and so on up to ten. That was to be the limit. It threw their calculation out a bit when the eleventh child came. But that was easy, they called her Finis. It was decidedly more difficult when their twelfth infant put in an appearance. Appendix seemed an appropriate name. So he became Appendix. That a thirteenth cherub should come to bless their already well blessed home was almost too much. Racking their brains in despair they finally agreed to call her Errata.

Mrs. Chamberlin maintains a studio in Pasadena but does much of her research work in the Los Angeles Public Library, which has a fine, large genealogy room, usually thronged, which points to the increasing interest in this subject. The Sons of the American Revolution also permit the use of their library. Then, members of the New England Historical Genealogical Society may borrow books from the Society's sixty thousand volumes, securable via mail from Boston.

The pedigree charts designed by this artist are beautifully rendered. Multiple coats-of-arms contribute both color and pleasing heraldic pattern to the general arrangement. By genealogical authorities these charts by Mrs. Chamberlin are considered unlike anything else in this country. In May, she is to have an exhibition of pedigree charts at the Los Angeles Museum. Some have already been exhibited at the Eighth Annual Exhibition by Pasadena Artists.

As a postscript to what Mrs. Chamberlin had been telling about genealogy, she added, "What our ancestors did, who they were, is very interesting and gives one food for thought. But what we make of ourselves is what matters. We may be handicapped by the inheritance of this or that weakness or trait, but this combination of inheritances that is us, we must use and shape to our time and needs and purposes and, if possible, leave our descendants an ancestor to be proud of; surely we have inherited strengths in greater quantities than weaknesses, or we should never have survived our pioneering days."

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## THE STAINED GLASS CRAFT OF AMERICA IS EMERGING FROM OBSCURITY

(Continued from Page 32)

know the worthy results that should mark your craft, to set forth the truth about it. Architects are not equipped to battle for something we really know little about; and how can we expect our clients to be critically intelligent? Show us how to distinguish between the creative artist who loves it as a medium for sincere expression, and the archaeologists and copyists who exploit it with neatness and dispatch. We want to share your pleasure in excellent work. We also want to assume our own responsibilities intelligently."

These remarks were hardly cold, when he was notified of an exhibit sent by a great foreign window manufacturer. It consisted of copies of ancient masterpieces in glass, adroitly presented with a generous gesture of commiseration for those who must travel far to see the originals. The inference was, of course, that the exhibitor could himself make windows of similar beauty and worth for the American architect. His response was characteristic: "Why should I be interested in copies? The originals are glorious as I have seen them in their places. Copies cannot capture those glories, and they signify no creative talent or ability. I am interested in the development of an American craft that will support American architecture physically and spiritually as the old masters supported and enriched that of their own period."

We cannot ignore such challenges, nor can we avoid their implications. Uncritical praise and thoughtless blame add to the confusion that still surrounds us, and help to keep alive that tradition of a "lost art". Like all lingering traditions, it contains enough truth to keep it afloat. But that truth relates largely to the understanding and test of those who have eyes and see—and those who have eyes and see not.

He was a mighty craftsman in another medium who said: "To have great poets there must be great audiences too".

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## WEEK-END IN CALIFORNIA

(Continued from Page 27)



Residence  
Mr. Douglas  
Alexander  
Carolands  
Hillsborough

J. K. Ballantine, Jr.  
Architect  
Illustrated  
on Pages 18-19

*Architectural Woodwork*

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Residence  
Mr. Albert J.  
Watson  
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Hillsborough

Ed Mussen-Sharpe  
Architect

Illustrated  
on Page 16

Landscaping  
Willa Cloys Carmack  
and Associates

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in the open air; and always there is this superb view.

Shall I describe to you the interior of this charming club? It is the work of Mrs. Frances Elkins of Monterey. She too has entered into the conspiracy of the place and, while *le confort moderne* and *le chauffage central* peep from every corner, there is certainly an air which bespeaks an earlier California. The *salon* is charming—a paneled room of knotty pine with a dull grey finish; an old mantel which perfectly matches the one in the dining room; a few prints; French windows which open onto the lower terrace.

I think it is the bedrooms that are the most pleasingly original. Each one is quite different from the others; and there is just that touch about them that makes them not at all *chambre d'hôtel*. Of the four (rose, orange, green and blue) I chose the green because its wall paper is peopled with gay little scenes which reminded me of your charming villa in the Touraine. The blue room is Victorian, and has little chairs that look like one's grandmother's. You will be pleased to hear that the beds are almost as comfortable as your beds in France, though perhaps one doesn't sink quite so far into them. And that the service is excellent, except that one does one's own boots cheerfully here, as everywhere in America.

Food of a particularly delicious variety comes to one, indoors or out, borne on ample trays by soft-footed orientals with an accent which seems to amuse even the most American of the visitors to the club. With a little puzzling and one or two leading questions, however, one can get a well-served meal with the invariably excellent American coffee. It is known to everyone as "home-cooking"—you might say *cuisine bourgeoise*.

Now for the place itself. What can one do? To begin with, I have just come back from the opening of the new Pasatiempo tennis courts (*en tout cas* variety). It was done more or less officially and very successfully by that famous Californian, Mrs. Helen Wills Moody, and many others. A very fine show. The annual meet at Pasatiempo of the California Racing Association will begin in another week's time. Naturally these events bring loads of people from all over the state. Those who live here keep openhouse, and the club is full to overflowing. You, who adore the sea, would love the beach club with its cabañas pitched along the gleaming sand. The swimming is wonderful. And the woods are full of trails one can follow *à pied* or *à cheval*. As for the golf, I have already called it *magnifique*. I dare not describe it more fully to you. For you would undoubtedly give up your enviable job, rent your sublime apartment on the *île St. Louis* and take an early sailing for the New World! I dare not answer to your husband for such a *bouleversement*.

All in all, *ma chère Louise*, you will gather that I am full of enthusiasm for this new country. That one should have meals without wine, shoes without polish and unintelligible orientals instead of the light-hearted French valet who calls a cheery *Bon jour* through the door as he brings the *café au lait* to your room, is far from being the trial you might suppose.

## VIVA LA CALLE OLVERA

(Continued from Page 39)

mopolitan atmosphere of culture in the various arts. Just at present the main attraction there is the Blanding Sloan Puppet Club, now presenting Colonel Wood's celestial satire, "Heavenly Discourse", to be followed soon by the more earthly doings of the dusky "Emperor Jones."

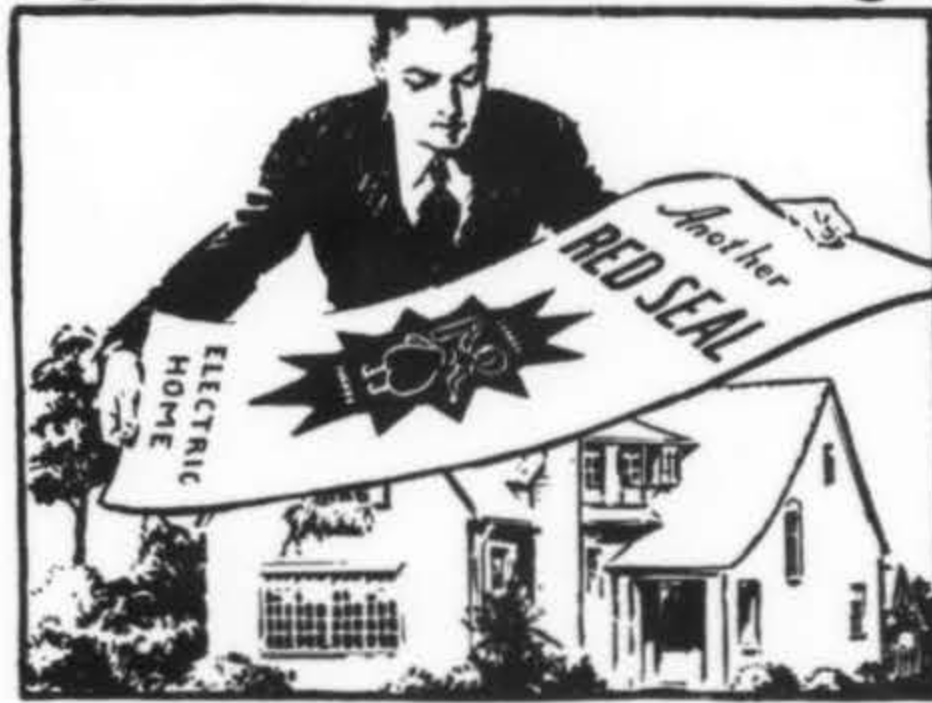
But if you would capture the true spirit of Olvera Street, you must visit the Casa La Golondrina. Have your lunch there *al fresco*, under its hospitable awning, to the accompaniment of a trio of guitar, 'cello and violin, or bring your friends there to dine of an evening in the old wine cellar. You will be entertained by the genial José Arias and his *troubadores mejicanos* with their sweet-voiced singers and gay dancers.

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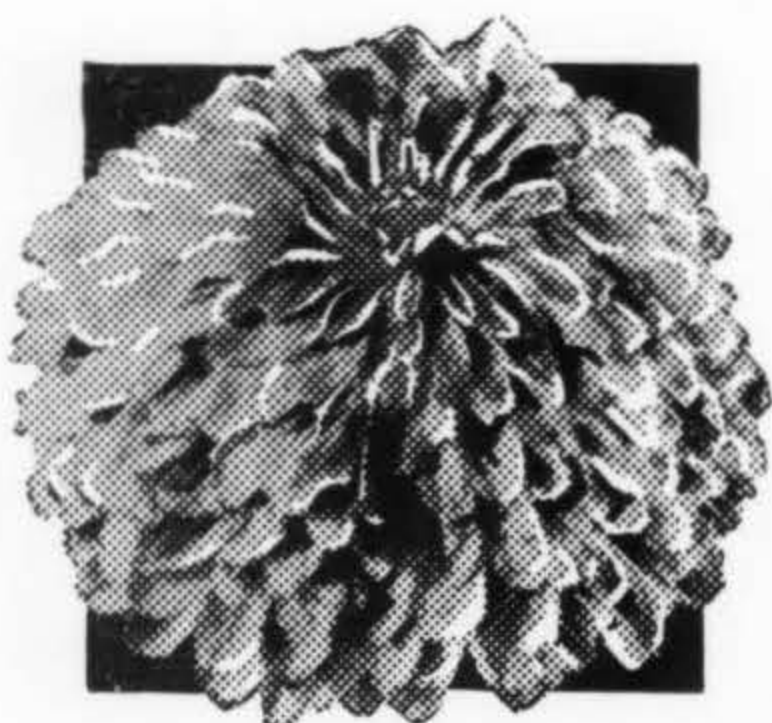
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**GARDEN CALENDAR  
MAY**

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

*Welcome news, 'tis blithe May Day.*

OLD SONG.

THE Pasadena Spring Flower Show has come and gone. Held in the new Municipal Auditorium with nearly 20,000 square feet of floor display, it was a dream of beauty.

It was the first Pasadena Flower Show to have a metropolitan aspect. It can be summarized as sheer beauty of bloom and foliage, lacking in one respect only—virtuosity. No gigantic specimens adorned its corners and if there were any rare plants present, they were so subordinated to the general picture as to be unobtrusive. Only one feature jarred on the aesthetic: a hideous beach umbrella, not clean, and with glaring, horizontal stripes of red and white spread over the stand of a book-selling concern, along the West wall caused one to shudder and wonder why the Committee tolerated such a gaucherie.

In the centre of the square floor the Discobolus (the discus thrower) symbol of the Olympic Games, its white purity and perfection of form, made the focus of the picture. Surrounding this beautiful statue were two beautifully arranged beds of flowering plants and ferns; beyond these were exhibits to the corners. Windows from galleries looked down upon the wondrous scene below. These should have been adorned with window-boxes and Ivys containing no color but green. The flat ceiling at a great height, rather dwarfed the view as there was no alto-relievo. These criticisms are intended to be constructive. The general effect was so superb, as to lend much praise to the Committee in charge.

Gerberas in pure self colors four and a half inches across were exhibited by a Pomona firm. Beds of large flowers Hippeastrums and Cinerarias bordered with the dwarf Phoenix roebelinii palms, and standards of Bougainvillea glabra characterized the Howard and Smith exhibit.

Hundreds of Kurumi azaleas grown by Coolidge was a pleasant sight.

One of the features that arrests my attention every year, is the exhibition of pictures by Cora Harrison Schaefer of Berkeley Street, Santa Monica. They are not made with oil or water colors, but of parts of pressed and dried flowers; some of her miniature landscapes are intrinsically pleasing. There was always a crowd around her display.

The decorated dinner table, entered by the Junior League Shop was a symphony in blues. The glasses were a rich blue, while the china was dark blue and gold on white background. The floral decoration was unusual—dark red Roses and Bachelor Buttons.

It is seldom that the wares of street merchants attract my attention; but the lawn mower sharpener that was being sold, called the Mac-Ben, interested me. It is made by McMurtry and Bennett, of 113 North Main Street, Los Angeles. The thing is so simple and yet so effective, that persons having lawns should know about it,—it is such a chore to cut a lawn with a dull mower.

This Spring has been a bad season for black Aphis, and much damage has been done to gardens by this pest, before the arrival of their natural enemies the "lady-bugs." It is best controlled by spraying with Black Leaf 40, or Nicona.

May is the month in which especial attention must be paid to shady places. It is, perhaps, best to remove many of the Begonias and replace them with young, fresh rooted plants as the older ones tend to become leggy. Tuberous Begonias may also be set out having first thoroughly spaded in some leaf mold or Peat humus. Camellias may be set in these places, and the glorious Tibouchina (Pleroma splendens).

In a suitable shady corner a Tree Fern, such as Alsophila australis or the more hardy Dicksonia antarctica, which are more cheaply obtained now than they ever will be again, may be planted



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If your shady bed has enough sun at its border one can make an edging of Heuchera sanguinea; if not sunny enough the border may be of Hen and Chickens, (Echeveria secunda glauca); or, if you wish to spend more money, Echeveria plicata, E. desmetiana, E. elegans, or, if the plants in your bed are of larger types, put in E. metallica. If very shady, Saintpaulia ionantha can be done with good effect.

Now is the time to buy a home with enough ground to make a garden, prices will never be so low again, nor terms so easy. Above all buy one with a good Oak or Sycamore upon it and then build it into your house.

Many of the most artistic homes in California are built in this manner. The accompanying photograph shows a rare view of the home of Paul Thiene, the celebrated landscape gardener. Mr. Thiene's back garden reminds one of an early Victorian English home. Paul Thiene has done such splendid work that I expect to spend a few days studying his different masterpieces.

In May sow seeds of Amaranthus, Aquilegia, Balsam, Celosia, Centaurea, Cosmos, Campanula, Digitalis, Helianthus, Ipomoea, African and French Marigolds, Maurandia, Lobata, Nasturtium, Portulacca. Plant bulbs of Dahlias, Asters, Tuberoses, Chrysanthemums, Gladiolus.

### DOWN THE SAN FRANCISCO PENINSULA

(Continued from Page 17)

Here is the prospect for one of the finest country clubs in America. Over these rolling hills a superlative golf course is possible, with room for many other forms of sport. Particular interest may be expected in the way of riding courses and contests, now growing ever more popular on the peninsula.

There are nearly six hundred acres in the Carolands estate, a private park thickly planted with rare shrubs and trees, with paved roads graded to easy contours. It has ample and sure water supply; being within the limits of Hillsborough, it is assured of fire and police protection. Here would seem to be many well-nigh ideal sites for comfortable homes within easy access of a great city; divided into areas ranging from two to seven and a half acres, each has sufficient privacy, abundant sunshine, varied views, a compass of woods and hills. A private gate is kept closed to all save owners and their guests; no commercial enterprises are to be allowed. A permanent board of governors will be chosen from the property owners.

While one may regret the passing of another splendid private estate, it is in the line of progress that this lovely section of country can now be utilized for a group of extraordinarily choice home sites, and the delightful life of family and country sports that will ensue.

Now that the riding clubs of the state have gotten together in the organization of the Pacific Coast Steeplechase and Racing Association, of which the amateur horsemen and horsewomen of the Peninsula are members, these great estates will be the scenes of many a contest in the interest of clean sport. The Flintridge and Santa Barbara Riding Clubs will gain much by union with the sportsmen of the Bay region; and interest in amateur sports will increase as this delectable stretch of country fills up with handsome homes and gay country club affairs, with the steeplechase an added sport, of interest to the whole countryside.

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State of California }  
County of Los Angeles } ss.

Before me, a notary public in and for the State and county aforesaid, personally appeared George H. Oyer, who, having been duly sworn according to law, deposes and says that he is the business manager of CALIFORNIA ARTS & ARCHITECTURE and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

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Sworn to and subscribed before me this 31st day of March, 1932.

(SEAL)

GEORGE H. OYER, Business Manager.  
JEWELL B. HUDSON,  
(My commission expires February 17, 1934.)

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