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November 1932

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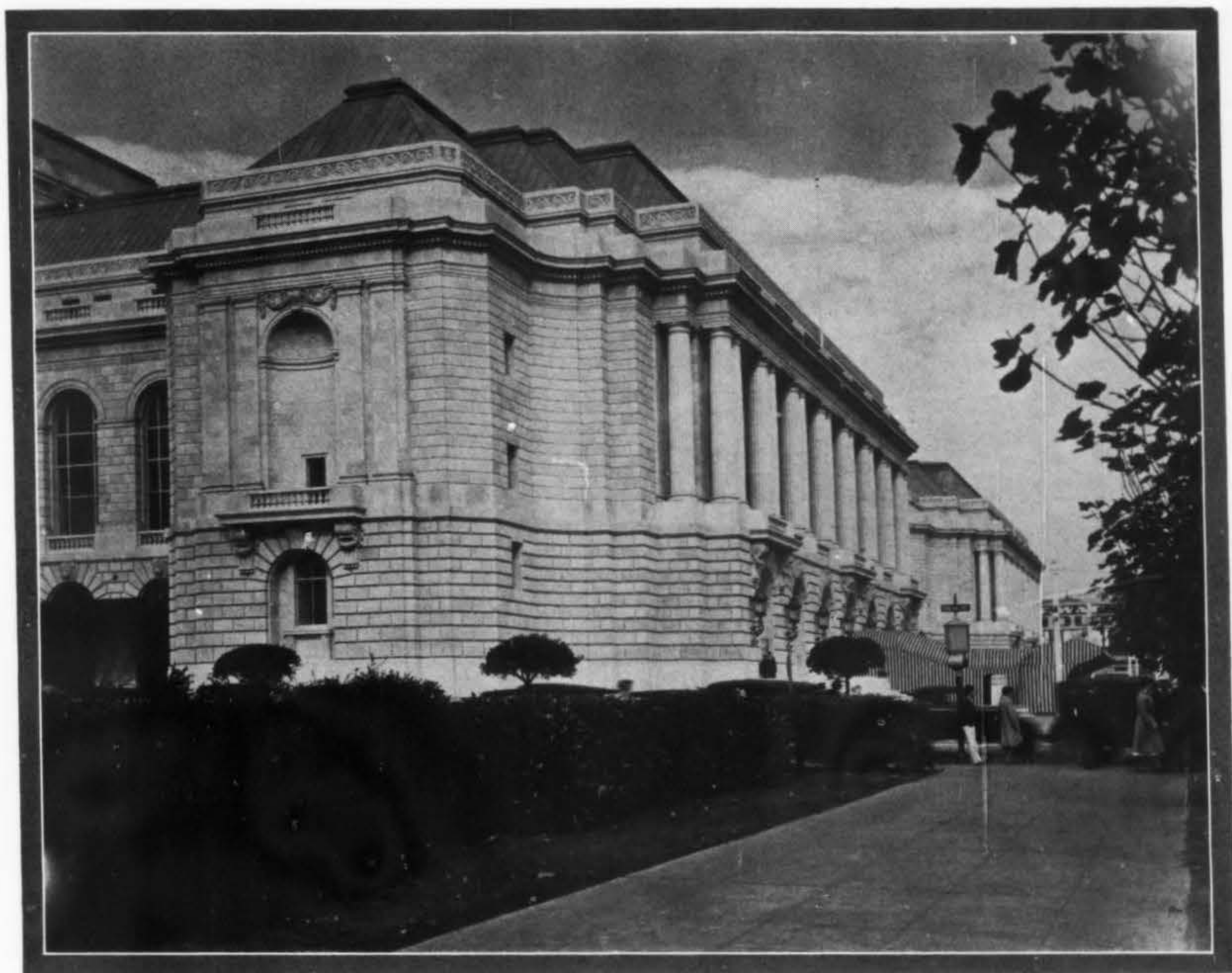
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Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS AND ARCHITECTURE, 627 South Carondelet Street, Los Angeles, at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

### ANNOUNCEMENTS

**PASADENA LECTURE COURSE ON CURRENT TOPICS** is resumed for the season at the Community Playhouse, Pasadena, California, on Monday afternoons at 4:15. The lectures for the month are:

November 7, William Sowden Sims, "Economy in Government".  
 November 14, Paul Perigord, "Observations on Europe".

November 21, J. B. S. Haldane, "Do We Think Biologically?"  
 November 28, Robert A. Millikan, "New Ideas on Matter".

**PACIFIC GEOGRAPHIC SOCIETY** announces a "Globe-Trotter Series", which consists of ten presentations of famous explorers and scientists. The programs will be combinations of speaker, motion pictures and musical programs of the respective countries. The programs are presented at the Civic Auditorium, Pasadena, on Friday evenings, and at the Philharmonic Auditorium, Los Angeles, on Saturday evenings. The subjects, locations and dates are:  
 Nov. 11, Pasadena; Nov. 12, Los Angeles: Alexis Massainoff, "Dangerous Archipelago".  
 Dec. 2, Pasadena; Dec. 3, Los Angeles: Carveth Wells, "The New Russia".  
 Jan. 6, Pasadena; Jan. 7, Los Angeles: Clyde Fisher, "Universal Geography".  
 Jan. 27, Pasadena; Jan. 28, Los Angeles: Fr. Bernard Hubbard, "Through Fire and Ice".

Feb. 17, Pasadena; Feb. 18, Los Angeles: Stuart Chase, "Mexico".  
 March 10, Pasadena; March 11, Los Angeles: Robert Shippee, "Wings Over Peru".  
 March 31, Pasadena; April 1, Los Angeles: Richard St. Barbe Baker, "Maori Land and South Seas".  
 April 21, Pasadena; April 22, Los Angeles: Gregory Mason, "Columbus Came Late".  
 May 5, Pasadena; May 6, Los Angeles: Upton Close, "The Pacific Era Arrives".

**THE LOS ANGELES FORUM** has arranged a series of lectures to forward adult education. These are given at the Philharmonic Auditorium, Los Angeles, California. The next speakers and dates are, November 20, a debate, "Can Capitalism Be Saved?" Paul Jordan Smith, "Yes," Lincoln Steffens, "No."  
 December 19, Lewis Browne, "Are the Dark Ages Returning?"

**ALINE BARRETT GREENWOOD** in presenting a schedule of current reviews in California has selected the Shakespeare Club House in Pasadena, and the Ambassador Hotel, Los Angeles, for the series. The third Wednesday of each month at eleven in Pasadena; and the third Thursday at the Ambassador are the dates for these reviews. In San Francisco Miss Greenwood talks on Thursday mornings at the Fairmont Hotel in the Gold Ballroom.

"EVENTS OF THE HOUR" is the title covering the series of talks given by Mrs. Edna Ruhm at the Vista del Arroyo Hotel, Pasadena, California, at eleven o'clock, the fourth Wednesdays of each month.

**HELEN LLOYD WRIGHT** gives a series of readings of contemporary plays at the Valentine-Bell Studios, 3511 West Sixth Street, Los Angeles. The dates announced are November 28, January 31, February 28, March 28 and April 25.

**MRS. JACK VALLELY** presents a series of talks on "World Events of Today as Mirrored in Current Literature" on the first Thursday of each month, 10:45 A. M., at the Huntington Hotel, Pasadena, California, and on Wednesdays, 11:00 A. M. at the Beverly Hills Hotel, Beverly Hills.

"WORLD NEWS AND CURRENT VIEWS" is the theme of the series of talks given by Miss Lillian M. Phillips, Friday mornings, at the Fairmont Hotel, San Francisco, California.

**THE DESERT FORUM** is sponsoring a series of illustrated lectures by experts in desert growth and lore at the Los Angeles Museum.

**DRAMATIC AND CHORAL SECTIONS** of the San Francisco Business and Professional Women's Club present a joint program, November 14, at the Community Theater, San Francisco, California. Mrs. Florence Drake LeRoy and Miss Eva Smith Hackett are in charge of the production.

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**AFRICAN HALL** of the California Academy of Sciences at Golden Gate Park, San Francisco, California, is built and the installation of the game will soon begin. The natural backgrounds are in process of preparation. Leslie Simson, Berkeley mining engineer presented the collection of trophies of his various hunts.

**HANDICRAFT CENTERS** are assuming new importance. Bradford Perin is sponsoring the idea of establishing workshops for the use of various artisans at El Nido and East Colorado streets, using the main buildings of Perin's, Ltd. and the gardens. The plan would include crafts such as potters, weavers, silversmiths, woodworkers and the work in wrought iron.

**CORNELIA NILES** announces a program of Spanish dances, in costume, November 26, at the Wilshire-Ebell Theater, Los Angeles. The assisting artists are Raymond McFeeters and Dorothy Robinson, pianists, and the Don Ricardo Troubadours.

**VALLEY HUNT CLUB**, Pasadena, California, announces a musical program, November 13, in the series of Sunday night supper entertainment. The artists are the Di Tullio trio. Bridge luncheons and teas are featured on Mondays, November 7 and 21, with a Bridge dinner, the 18th. The first formal dinner dance of the season is held November 26.

**FLINTRIDGE RIDING CLUB**, near Pasadena, California, holds the membership to a limited number and promotes in every way the best type of sportsmanship. Gymkhanas are a part of the annual program, held on Sunday afternoons, and in mid-winter a children's horse show is always sponsored, with a show later in the spring for adult and juvenile riders.

**THE SCOTCH VILLAGE**, 818 North Central Avenue, Glendale, inaugurated last month a series of informal talks on antiques, given on Tuesday afternoons at 2:30. These continue as follows: November 15, "English Period Furniture," by Gregor Norman Wilcox of the Los Angeles Museum; November 22 and 29, "Lustre Ware," by Alice R. Rollins; December 6, "Rare Old English China," by Miss Rollins.

**THE SPORT SEASON** at Del Monte, California, is continuous. The Thanksgiving Day golf competition is scheduled for November 24; Old Monterey Polo Club matches are held every Sunday, while informal swimming meets mark the way to the Roman Plunge. Internationally known polo players gather early at Del Monte for play and practice previous to the opening of the tournament season in January.

**WINTER SEASON** at Desert Inn, Palm Springs, California, opened officially last month with a swimming and diving carnival, featuring the Olympic stars. The plunge has been improved and many varied entertainments are planned for this season.

### MUSIC

**THE PHILHARMONIC ORCHESTRA**, Dr. Artur Rodzinski, conductor, presents the winter series at the Philharmonic Auditorium, Los Angeles, California. The dates for the symphony pairs are Thursday evenings and Friday afternoons, November 3-4 and November 17-18. The season includes fourteen Sunday concerts, the current ones, November 13 and 27.

**THE SYMPHONY ORCHESTRA** opens the twenty-second season in San Francisco, California, November 11, presenting the concerts at the new War Memorial Opera House. Issay Dobrowen conducts until January when he goes East and Bernardino Molinari directs in his absence.

**YOUNG PEOPLE'S SYMPHONY SEASON** includes three concerts at the War Memorial Opera House, San Francisco, California, during December and January. Alfred Hertz conducts the first program, Bernardino Molinari the following two.

**FIVE CONCERTS**, musically sponsored, are given by the San Francisco Symphony Orchestra at the War Memorial Opera House this winter. The dates are, November 15 and 26, December 10, and January 14 and 25. The conductors are Dobrowen, Hertz and Molinari. The first of the municipal "pop" concerts is given on Saturday night, November 19, and the remainder of the series follows at fortnightly intervals.

**WARREN D. ALLEN** again presents his Sunday afternoon organ programs at Stanford University. He also plays Tuesday and Thursday afternoons at five o'clock.



Helen Gahagan, the star of the musical love story, "The Cat and the Fiddle", at the Belasco Theater, Los Angeles.

**COLEMAN CHAMBER CONCERTS**, founded and directed by Alice Coleman Batchelder, are presented at the Community Playhouse, Pasadena, California. Six concerts are presented, three on Sunday afternoons at 3:30, and three on Sunday evenings at 8:15. The dates and artists are as follows:  
 November 20, 3:30 P. M., The Vertchamp String Quartet.  
 December 4, 3:30 P. M., The Bartlett-Frankel String Quartet.  
 January 15, 3:30, The Brosa String Quartet.  
 February 12, 8:15, The Bartlett-Frankel String Quartet.  
 March 5, 8:15, The Roth String Quartet.  
 April 9, 8:15, The London String Quartet.

**GALLI-CAMPI**, coloratura soprano, appears November 22, at the Philharmonic Auditorium, Los Angeles, California, under the management of L. E. Behymer.

**GIOVANNI MARTINELLI**, tenor, is heard in recital, Tuesday evening, November 8, at the Philharmonic Auditorium, Los Angeles.

**THE HALL JOHNSON NEGRO CHOIR** is heard, Tuesday evening, November 15 at the Philharmonic Auditorium, Los Angeles.

**LOTTIE LEHMAN** returns to Los Angeles, December 6, for a recital at the Philharmonic Auditorium.

**MILLS COLLEGE** announces a series of Wednesday evening musicales, featuring Kathleen Parlow as soloist.

**CLAREMONT COLLEGES Artist Course** is presented in Bridges Auditorium and includes six events. Vicente Escudero, male dancer from Spain, assisted by two women partners, appears November 22.

**SEATTLE SYMPHONY ORCHESTRA** opens the season of five concerts, under the direction of Basil Cameron, November 14, playing the second concert, November 28. The remaining are presented December 12, January 5 and 16. All concerts are given at the Metropolitan Theater, Seattle, Washington.

**THE AMPHION CLUB** opens the winter course of musical events at the Savoy Theater, San Diego, California, November 19.

**CIVIC ORCHESTRA**, Pasadena, California, Reginald Bland, director, announces a program of ten concerts for the winter season, five concerts will be popular ones, and these will be repeated the following Sunday at the Gold Shell. The evening concerts are given at the Civic Auditorium. November 12 is the date of the concert for the month.

**THE LIGHT OPERA SOCIETY** of San Diego, California, has scheduled a production of "Pinafore" in December, under the direction of Wallace Moody.

**SELBY C. OPPENHEIMER** is the manager of the San Francisco War Memorial Buildings, this includes the Opera House and the theater in the Veterans' Building.

**MARIONETTE OPERA COMPANY** is a novelty inaugurated by Cardell Bishop with the Puppeteers, managed by Donald McCoy and Robert Holdeman and presented at the theater of the Ebell Club, Los Angeles. There is a notable list of soloists and thirty-five voices in the chorus. The work of the Puppeteers is well known but a combination with singers of distinction is a novelty.

**THE BARTLETT-FRANKEL STRING QUARTET** will give three "candlelight" chamber concerts at the Biltmore Hotel, Los Angeles, California. The dates are December 9, January 20 and March 17.

## AISLES OF THE WEST

By ELLEN LEECH

WHAT SO PERFECTLY epitomizes the daily recurrence of household tasks as the sound of a broom. Paul L. Fort must have realized that when he made the broom a factor in the opening scene of his play, "Plowboy", which was given the initial showing at Gilmore Brown's own intimate theater, the Playbox at Pasadena. Mr. Fort has written a sincere and earnest play, dealing with the problems of a boy. This boy, singularly alone on a mountain top farm, is unthinkably innocent, his life is as sheltered and cloistered as that of a young student in a monastery. He receives no help from a selfish father in his blind groping for knowledge. This parent holding the dim and aesthetic idea of keeping the boy forever the baby entrusted to him by the mother at her death. When a knowledge of life is thrust upon the youth it comes with ugly force, he has no background with which to combat it and the effect is almost disastrous. The play has a strength and beauty which appeals more readily to an audience under the intimate conditions established in this small theater.

This Playbox was designed and is used by Gilmore Brown, the director of the Pasadena Community Playhouse, as a locale for original and unusual plays. Plays that can be given more readily in an intimate theater. The original house has been transformed and is perfectly adapted to the needs of drama. The floor has different levels, insuring visibility, and while there is no curtain, stage settings are used and excellent lighting effects are obtained.

**SIMPLICITY MARKS** many kinds of entertainment and is extending into the theater. While not claiming the dignity of a dramatic production there is a bit of theater shown alternate week-ends at the Little Theater in Padua Hills that is sweet, natural and authentic as to background. This is "Mi Rancho Bonito", a story of Mexican life with folk songs and dances, produced under the direction of Bess A. Garner. The action takes place in a rancho courtyard in Mexico. There is no effort at drama in the usual sense, a simple story is told of life on a rancho, people come and go, boys and girls sing and dance. Youth loves. The actors are Spanish speaking people, not professionals, but they live the scenes they have known or of which their parents have told them.

**THE BRITISH DRAMATIST**, Ben W. Levy, likes the unusual, the bizarre in his themes but when he combines the mystic and the beautiful as in "Mrs. Moonlight" the play is apt to be acclaimed a success. Californians

will be able to judge for themselves in November as the play opens in Pasadena and may be seen in Los Angeles, Santa Barbara and San Francisco. The theme of the play is not new but it is cleverly handled. This imaginative fantasy deals with the life of a woman who as a bride is granted the realization of one wish, and she wishes that she may never grow old. The folly of this is soon thrust upon her, the husband matures, the child grows up, and embarrassing complications ensue. She runs away, giving the impression of suicide, but comes back later to rescue the daughter from an impossible suitor, and finally in the end returns to her dying husband because he needs her.

**A COMBINATION** impossible to over-rate is that of Noel Coward, dramatist, and Billie Burke, actress. "The Marquise" proves this. It is a period play in a sense, as the gorgeous costumes seem to date it, but the lines go far toward obliterating any idea of time. Coward is apt to write for thoroughly trained theater goers and he never hesitates on the threshold of sophistry, nor does he avoid satire. The role suits Miss Burke in every sense, she brings to the part glamour, beauty and daintiness, and a gayety that surcharges her audience with some of her impishness, touched and toned by her unexcelled naivete. Another thing that inclines an audience to rapturous applause is that the star not only gives a delicious performance but has surrounded herself with a remarkably good cast. Among the principals are Alan Mowbray, William Stack, the lovely Anita Louise, Morgan Farley, and Virginia Howard.

**IT IS USELESS TO** think that a playwright returns to simplicity just because he snatches his title from the Mother Goose Rhymes. Witness "The Cat and the Fiddle". That delightful combination of music, comedy and drama is not marked by simplicity, but charming in its sophistication gives as much pleasure to thousands of adults as did Mother Goose to millions of children. Many adjectives are necessary for the description of Helen Gahagan, the star, so it is neater in the beginning to admit "she has everything", beauty, a magnetic personality and a glorious voice. This love story done to music by Jerome Kern and Otto Harbach is scenically beautiful, surprising in its touches of fantasy. Since the clever theme shows the lovers as musicians, one a conservative and the other a follower of syncopation, it offers every opportunity for songs and they are of a peculiarly haunting variety.



Billie Burke assumes the role of "The Marquise" at El Capitan Theater, Los Angeles, and is seen in San Francisco at the Alcazar.

**SYMPHONY ORCHESTRA**, Vancouver, B. C. under the direction of Allard DeRidder of Los Angeles, opened the season, October 9, with Olga Steeb, pianist, as the soloist.

**SYMPHONY ORCHESTRA**, San Diego, California, was founded by Nino Marcelli in 1927, and has given concerts continuously for six seasons, under that conductor. The orchestra includes ninety musicians.

**LOS ANGELES PHILHARMONIC ORCHESTRA** gives a series of concerts at the Savoy Theater, San Diego, California, this season, the dates are November 25, January 6, February 17, March 3, and April 14.

**FIRESIDE MUSICALS**, presented by Dr. Henry Purmort Eames, are continued this season, at the Little Theater in Padua Hills, near Claremont, California.

**ELLIS CLUB** gives the first concert of this winter, November 29 at the Philharmonic Auditorium, Los Angeles.

**THE OPPENHEIMER CONCERT SERIES** opens with Giovanni Martinelli, tenor, November 10, at the War Memorial Opera House, San Francisco. The next artists on the list are Josef Hofmann and Vladimir Horowitz. The series includes ten programs.

**PETER CONLEY** announces five subscription concerts at the War Memorial Opera House, San Francisco, this winter. This series opens with Vicente Escudero, brilliant Spanish dancer and a ballet group. Mary Wigman, supported by an ensemble, returns, and is followed by Fritz Kreisler, violinist and Sergei Rachmaninoff, pianist. Florence Austral, soprano, is the only vocalist of this series.

**THE SYMPHONY ORCHESTRA**, El Paso, Texas, announces the opening of the third season, under H. Arthur Brown's direction, November 21.

**THE LITTLE SYMPHONY ORCHESTRA** of Fresno, California, and the Dinuba Symphony Orchestra are both directed by Howard S. Monger of Fresno.

**SINFONIETTA SOCIETY** of San Francisco, California, launches a new musical enterprise in the form of the Sinfonetti Orchestra, under the direction of Giulio Minetti. The orchestra consists of twenty picked musicians from the San Francisco Symphony Orchestra. Five concerts will be given, beginning soon after the first of the year, and the events are offered in the recital hall of the Veterans' Building of the War Memorial. Miss Mary Ashe Miller is chairman of the founders and subscription committee.

## COMMUNITY AND LITTLE THEATERS

**COMMUNITY PLAYHOUSE**, Pasadena, California, interprets notable plays with excellent casts, recruits from both stage and cinema. New plays open on Tuesdays. The productions are continuous with the exception of Sundays and Mondays, and the length of the run is governed by the popularity of the play. The schedule is:

November 8 to 12, "A Man With a Load of Mischief" by Ashley Dukes. Jerome Coray and Thomas Browne Henry head the cast.

November 15 to 26, "Brief Moment" by S. N. Behrman. Sharon Lynne and Harrison Ford are seen as the leads.

Later: "The Devil Passes" by Ben W. Levy, "Henry VIII" by William Shakespeare, "Diplomacy" by Sardou, and "The Golden Ass" by Conrad Seiler.



### AS THOUGH STROLLING IN HIS OWN BELOVED WOODS

The great soul of Beethoven, nobly expressed in bronze, speaks from every line and rugged surface of this monument unveiled last month with fitting ceremonies in Pershing Square, Los Angeles. Its creation was the lifetime dream of the sculptor, Arnold Foerster, a native of Vienna, now a resident of southern California. Members of the Philharmonic Orchestra of Los Angeles presented this gift to the city, dedicating it to William Andrews Clark, Jr., founder of the orchestra. Photograph by Will Connell.

**DRAMA BRANCH**, Community Arts Association, Santa Barbara, California, offers all productions at the Lobero Theater on Thursday, Friday and Saturday evenings at 8:30, with a matinee on Saturday at 2:30. Paul Whitney is the director.

November 3-4-5, "Green Grow the Lilacs" by Lynn Riggs.  
December 1-2-3, "Street Scenes" by Elmer Rice.

**THE WAYFARERS**, an unusually interesting group of players, have established their theater in the loft of a building at 74 Commercial Street, San Francisco, California. They prefer to do untried and original plays and each play is given five performances. Early in November they present "The Governor's Wife Pays a Call", a short play by Alma Whitaker and Helen Champion.

**CLAREMONT COMMUNITY PLAYERS** arrange their productions for the first and second week-ends of each month, at the Little Theater in Padua Hills, near Claremont, California.

November 4-5, 9-10, "Priscilla and John Alden", an opera by Henry Purmort Eames and Hartley Alexander.  
December 2-3, 9-10, "Treasure Island".

**THE COMMUNITY PLAYERS**, Riverside, California, are functioning in the seventh season and occupy their own Playhouse on Twelfth Street. The director is Theodore Kuhn. Comedy is stressed for the season which opens November 15-16-17-18.

**OLD MILL PLAYERS**, San Marino, California, open the season with a benefit performance of "Grumpy", November 5. All proceeds go to the San Gabriel Welfare Association. Miss Margaret Bent, 1385 Old Mill Road, is the director-producer of the group.

**THE PLAYMAKERS**, a children's theater group, is directed by Bird Del Bundy, and meets at the Foothill Studio, Altadena, California. The group presents a play in November before the Altadena Women's Club.

"MI RANCHO BONITO", a little reproduction of Mexican life, with folk songs and dances, is given occasional week-ends at the Little Theater in Padua Hills, near Claremont, California. The dates in November are 18-19, 25-26.

**COMMUNITY PLAYHOUSE**, San Francisco, California, lists Dorothy Sands, November 6, exploiting "Styles of Acting".

**GATEWAY PLAYERS CLUB**, 4212 Sunset Boulevard, Los Angeles, California, announces the November production is "The Crooked Mile," a comedy-drama by Joan Curtis, under the direction of Volney Hopkins. The first week in December they offer "Embers at Haworth", a story of the Bronte sisters, by DeWitt Bodeen. This will be directed by Francis Josef Hickson.

**THEATER LEAGUE, INC.** has been formed in Pasadena, California, to sponsor road productions of outstanding plays presented at the Community Playhouse. Branches have been organized in San Diego, Fresno, Stockton, San Jose, Carmel and San Francisco. The shows will be presented in each city by non-profit membership branches of the League. Each branch has its own officers and board of directors. The League's first offering is "Brief Moment" by S. N. Behrman, with Sharon Lynne and Harrison Ford as principals. This opens at San Diego, November 28.

### SUBSCRIBERS' COMMENTS

Sirs:  
We are building a new home in the spring, and need your fine magazine.  
LORRAINE ROSENTHAL.  
St. Louis, Mo.

Sirs:  
Sitting before an open fire to take away the chill of this typical New England fall day, I have just finished looking through the current issue of CALIFORNIA ARTS AND ARCHITECTURE, and feel like writing to thank you once more for the pleasure this magazine of yours always gives me.  
LUCY MacDONALD DeMAINE.  
Old Lyme, Conn.

Sirs:  
I am a subscriber to your magazine and unfortunately I have mislaid the July number. It had something in it I was very anxious to keep. I am inclosing a check for 35 cents and will be very much obliged if you will send me another copy of the July number.  
MARY S. YOUNG.  
Portland, Ore.

Sirs:  
Mr. Knott and I are delighted to have CALIFORNIA ARTS AND ARCHITECTURE bringing civilization to our benighted, isolated door! We found the article about Moira Wallace particularly interesting, and the whole magazine is a genuine delight and will continue to give us much pleasure.  
RACHEL T. KNOTT.  
Morro Bay, Calif.

Sirs:  
I have just received your letter dated August 16, 1932, and the complete back files of CALIFORNIA ARTS AND ARCHITECTURE. They reached me in perfectly good order.

I have enjoyed very much every issue of your beautiful magazine because of its varied artistic subjects, each one interesting. I consider this collection as an invaluable treasure.

GONZALO RESTREPO,  
Engineer and Architect.  
Medellin, Colombia,  
South America.

Sirs:  
I wish to thank you for sending me the addresses of the California Society of Etchers and of the Print Makers Society of California.

This firm has subscribed to CALIFORNIA ARTS AND ARCHITECTURE for a number of years. We have always found the magazine very interesting, not only for the way that it covers architecture but also for the items which are given on the allied arts.  
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C. H. Collins Baker who arrived last month in California to be in charge of research in art history at the Huntington Library. He comes here from London where for twenty years he was the Keeper of the National Gallery.

CALIFORNIA HAS NOTED ART HISTORIAN

THE recent appointment of Mr. C. H. Collins Baker to the research staff of the Henry E. Huntington Library and Art Gallery at San Marino brings to California a man of wide learning and experience in the field of painting. For nearly twenty years Mr. Baker has been the Keeper of the National Gallery in London, and for four years he has held in addition the post of Surveyor of the King's Pictures. His resignation from the National Gallery took effect in September, but he is still committed to the completion of a catalogue of the King's paintings which will require his temporary return to England next year.

Mr. Baker first came to the Huntington Library in June, 1930, and this visit, confirming the high expectations formed by his previous distinguished and scholarly work, led to the offer and acceptance of a position on the permanent research staff. Mr. Baker's appointment in no way affects the positions and duties of others connected with the institution, and Mr. Maurice Block remains Curator of the Art Collections.

Mr. Baker will be in charge of research in the history of art, and particularly in the artistic backgrounds of Anglo-Saxon culture, a field in which the Huntington Library is especially rich in original source material. The library in this respect is, as Mr. Baker expresses it, like a veritable gold mine which only needs working from an artistic approach in order to make available to students the valuable data which it contains.

NEW ART MUSEUM OPENS AT PORTLAND

A NEW chapter in the life of the Portland Art Association begins this month with the formal opening of the recently completed building of the Portland Museum of Art. The museum is located in the block bounded by Madison, Jefferson, West Park and Tenth Streets.

The exterior of the building, of warm light red brick and golden toned travertine, proclaims the uses of the building, which is designed in a straightforward manner for its purpose, with finely considered masses. The plans were drawn in the office of A. E. Doyle & Associates, W. H. Crowell supervising the building, which was designed by Pietro Belluschi.

The new galleries will be open for a private view by members of the Portland Art Association on the evening of Friday, November 18. On Saturday, the 19th, general receptions will be held in the afternoon and evening. On Monday the Chamber of Commerce will have luncheon at the museum, and on Tuesday there will be a tea for the Oregon Federation of Women's Clubs.



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## ART CALENDAR

## BEVERLY HILLS

BEVERLY HILLS WOMEN'S CLUB, 1700 Chevy Chase Drive: Throughout November, paintings of the desert and desert cacti by Louise Everett Nimmo.

## BURLINGAME

DOROTHY CRAWFORD GALLERY: November 4 to 18, etchings by Nicholas R. Dunphy and Louis J. Rogers.

## DEL MONTE

DEL MONTE GALLERIES, Hotel Del Monte: Works of California artists.

## EAGLE ROCK

SPARKLETT'S AUDITORIUM, 4516 York Blvd.: November 26 to December 10, fourth annual exhibition by Eagle Rock artists, including Conrad Buff, Jock Peters, Aaron Kilpatrick, Hans Swansiee and Kurt Baer. The show includes oils, watercolors, block prints, lithographs, sculpture and architectural renderings. Open daily 2 to 10 p.m.

## HOLLYWOOD

ASSISTANCE LEAGUE, 5604 Delongpre Ave.: November 7 to 19, murals and watercolors by V. Ulianoff; exhibition of Russian art craft. November 21 to 26, carved ivory portraits and bas reliefs by Lucene Goodenow Taliaferro; ornamental silver by Rols Julian Goodenow. November 28 to December 3, watercolors of the Orient by Mary Ferris Swan.

HOLLYWOOD PLAZA HOTEL: Starting November 9, Exposition of Arts Crafts and Industries, in which artists and craftsmen of thirty countries will be represented.

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

POLK-BAYLY GALLERIES, 8903 Sunset Blvd.: Paintings by American and European artists.

## LAGUNA BEACH

FERN BURFORD GALLERIES, Hotel Laguna: Throughout November, paintings by artists of California and New Mexico.

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

## LOS ANGELES

BARKER BROTHERS GALLERY, 840 West Seventh Street: Paintings by American and European artists.

BARTLETT GALLERIES, 3358 West First Street: Paintings by California artists.

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

BESKOW GALLERIES, 4950 Franklin Avenue: Paintings by European masters.

CITY HALL, Art Commission Gallery: Throughout November, etchings and drawings of Boulder Dam by William Woollett.

EGAN GALLERY, 1324 South Figueroa Street: Bidding sale of paintings by California artists. Beneath each painting the artist indicates the lowest price he will accept. Prospective purchasers then post their bids with the attendant. At the end of a stated period, high bidders get their pictures. The plan works.

DALZELL HATFIELD GALLERIES, 2509 West Seventh Street: Watercolors by Phyllis Shields and Elizabeth Baskerville McNaughton.

ILSLEY GALLERIES, Ambassador Hotel: November 14 to 26, paintings of Indians and the West by Martin Hennings; tropical flower decorations by Stanley Coventry. November 28 to December 26, Christmas exhibit of choice small paintings by eastern and western artists.



## A ROMANTIC SCENE IN EAST INDIA

The Mar Canal at Srinagar, Kashmir, furnished the inspiration for this one of the many delightful watercolors of life in India which have been painted during his travels in that land by William Spencer Bagdatopoulos, F. R. S. A. A resident of Santa Barbara for the past few years, Mr. Bagdatopoulos has recently established in Los Angeles a school of art which is to be known as the Academy of Painting and Design.

LOS ANGELES MUSEUM, Exposition Park: November 18 to December 31, twenty-third annual exhibition of paintings and sculptures by members of the California Art Club. Throughout November, paintings by Helen Forbes and Ray Boynton; sculptures by Stanislas Szukalski. Permanent exhibitions.

LOS ANGELES PUBLIC LIBRARY, 530 South Hope Street: Exhibition of American Indian arts and crafts. Ferdinand Perret, objects from whose collection have been loaned for this exhibit, will speak on Wednesday, November 23, at 7:45 p.m., on "Design and Color in American Indian Art".

SOUTHARD PRINT ROOM, 4030 Beverly Boulevard: Throughout November, woodcuts by Oscar Galgiani and D. A. Siqueiros; color block prints by Jean Goodwin. November 7 to 20, lithographs by Zhenya.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: To November 7, watercolors of Mexico by Tom C. Harrison. Paintings by American and European artists.

## "NATURE IN THE RAW . . . IS SELDOM MILD"

The slogan being used in the current advertising campaign of a popular brand of cigarettes comes inevitably to mind as one beholds the colossal fresco, "Tropical America", designed by the Mexican artist, David Alfaro Siqueiros, and unveiled last month on an outside wall of the Plaza Art Center on Los Angeles' famed Olvera Street. The fresco, which is eighty-two feet long by eighteen feet high, is reproduced below in its entirety. It depicts a Mayan temple slowly undergoing demolition through the encroachment of writhing roots and branches of great jungle trees. At the center of the composition is the tortured figure of a peon lashed to the arms of a double crucifix surmounted by an eagle (imperialist Mexico?) presumably about to sink its cruel talons into the flesh of its victim—unless the tragedy can be averted by the rifles of two Indians appearing in the upper right-hand corner of the picture. Some twenty artists of southern California assisted Siqueiros in the completion of the fresco, which was sponsored by Dean Cornwell, painter of the Los Angeles Public Library murals, and F. K. Ferenz, director of the Plaza Art Center, which now boasts one of the largest frescoes on the American continent.

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

GRACE NICHOLSON GALLERIES, 46 North Los Robles Avenue: Oriental art. Seven landscapes by Aaron Kilpatrick.

PASADENA ART INSTITUTE, Carmelita Gardens: Paintings by members of the Pasadena Society of Artists. Sixty watercolors by American artists. Prints by contemporary artists. Sculptures by Paul Slaney.

SOWERS GALLERY, 351 East Green Street: Fine and rare books and prints.

## SAN DIEGO

DOWNTOWN GALLERY, 1133 Seventh St.: Contemporary artists of San Diego.

FINE ARTS GALLERY OF SAN DIEGO, Balboa Park: To November 14, old and modern prints, lent by Freda L. Klapp; American Indian watercolors, lent by Anne Evans of Denver; memorial exhibition of craftwork by Isaac Miller. Through November, sculptures by Isamu Noguchi, exhibit of stamps from San Diego Stamp Club. November 15 to January 2, seventh annual exhibition by members of the San Diego Art Guild.

## SAN FRANCISCO

ART CENTER, 730 Montgomery Street: To November 12, paintings by Harriet Whedon; sculptures by Adaline Kent. November 14 to 26, Joseph loan exhibition.

M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park: Through November 17, Danish applied arts and Lalique glass from the collection of A. Zacho of Los Angeles. Through November 24, drawings by John Cunningham of Detroit; drawings and watercolors of European scenes by Mrs. Belinda Sarah Tebbs (English school, 1812-1891). To November 30, traveling exhibition illustrating the development of coinage, lent by the American Numismatic Society. November 3 to December 4, annual exhibition of the California Society of Etchers. November 5 to January 5, costume designs by Milo Anderson. November 15 to January 1, photographs by Group F-64. November 19 to January 1, horses in art.

GUMP GALLERIES, 246 Post Street: California landscapes in oil and watercolor by Percy Gray; etchings of California mining towns by Jeannette Maxfield Lewis.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Through November 30, decorative chinoiserie panels by Robert W. Chanler of New York, lent by Mrs. Paul I. Fagan; paintings by Emanuele Romano, sculpture by Barbara Herbert, Chinese paintings and sculpture lent by Henry H. Hart. November 5 to December 2, paintings by Nathalie Newking and Lorser Feitelson; seventh annual exhibition of the San Francisco Society of Women Artists. November 18 to December 30, drawings, plaster originals and bronzes by Arthur Putnam.

VICKERY, ATKINS & TORREY, 550 Sutter Street: November 1 to December 3, paintings and drawings by Valenti Angelo.

## SAN MARINO

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

## SANTA BARBARA

BALCONY GALLERY, 114 De la Guerra Studios: Paintings by Santa Barbara artists. Dues of \$20 a year, or \$12 for six months, entitle members of the recently formed Balcony Artists' Club to borrow one painting a month to hang in office or home. The gallery is open daily from 1 to 4 except Saturday and Sunday.

FAULKNER MEMORIAL GALLERY, Public Library: November 5 to 30, fifty-three paintings by fifty-three outstanding contemporary American artists from the eastern states.





# ANNOUNCING FIRST ANNUAL DIRECTORY OF CALIFORNIA ARTISTS, CRAFTSMEN AND DESIGNERS.

## California Arts & Architecture

for December 1932 will contain the First Annual Directory of California Artists, Craftsmen and Designers.

THE directory, compiled over a period of several years, and carefully checked for accuracy, will include the names and addresses of some three thousand recognized artists, craftsmen, designers and teachers of art throughout California. The particular specialty or specialties of each person listed will be indicated, as shown at the left in the sample column from the directory.

That such a directory is not only needed, but urgently needed, is our belief based upon a number of years of first-hand observation of the art situation in California. We believe that the directory will be found useful not only by the artists themselves, but also by art dealers, art galleries and museums, dealers in artists' supplies, architects, decorators and all who are interested in the art life of California.

The publication of this directory marks the beginning of an expansion of the art policies of *California Arts & Architecture*. An important feature of the magazine has always been the Calendar of Art Events, the only complete and accurate forecast of art happenings for the month in California. In addition, we have published in every issue one or more illustrated articles having to do with the arts and crafts of this region. It is our intention, beginning with the issue of December, 1932, to devote more space to the arts and crafts, and to make the magazine as truly representative of the art life of California as it is of the architectural development of the state.

The art life of California gives every indication, in the years immediately before us, of going ahead with increasing momentum. *This magazine* will go forward with it.

- A·
- ABASCAL, Mary, *Painting*  
523 Commonwealth Ave., Los Angeles
- ABBOTT, Jacob B., *Painting*  
P. O. Box 97, Altadena
- ABBOTT, Mary Beth, *Painting*  
119 N. Kenwood Ave., Glendale
- ABDY, Rowena Meeks, *Watercolors*  
1050 Lombard St., San Francisco
- ABEL, Jean, *Crafts*  
1308 E. Wilson Ave., Glendale
- ACKER, Herbert Van Blarcom, *Portraits*  
1422 Wilson Ave., Los Angeles
- ADAMS, Burres Dorothy, *Painting*  
122 S. Westlake Ave., Los Angeles
- ADAMS, Charles Partridge, *Painting*  
Box 854, Laguna Beach
- ADAMS, Lulu J., *Painting*  
648 San Juan Ave., Venice
- ADAMS, Marian, *Crafts*  
1409 Crenshaw Blvd., Los Angeles
- ADAMS, Velma, *Painting*  
714 S. Oxford Ave., Los Angeles
- AISENSTEIN, Antonia Tamara, *Painting*  
2575 Le Conte Ave., Berkeley
- ALBERTO, Iris, *Weaving*  
Carmel
- ALBRIGHT, Gertrude Partington, *Painting*  
737 Buena Vista Ave., San Francisco
- ALBRIGHT, H. Oliver, *Painting*  
737 Buena Vista Ave., San Francisco
- ALBRO, Maxine, *Painting*  
2046 Beach St., San Francisco
- ALDEMAN, Josephine, *Teacher*  
400 S. Rimpau Blvd., Los Angeles
- ALDRIN, Andrew G., *Painting, Sculpture*  
2326 Riverside Dr., Los Angeles

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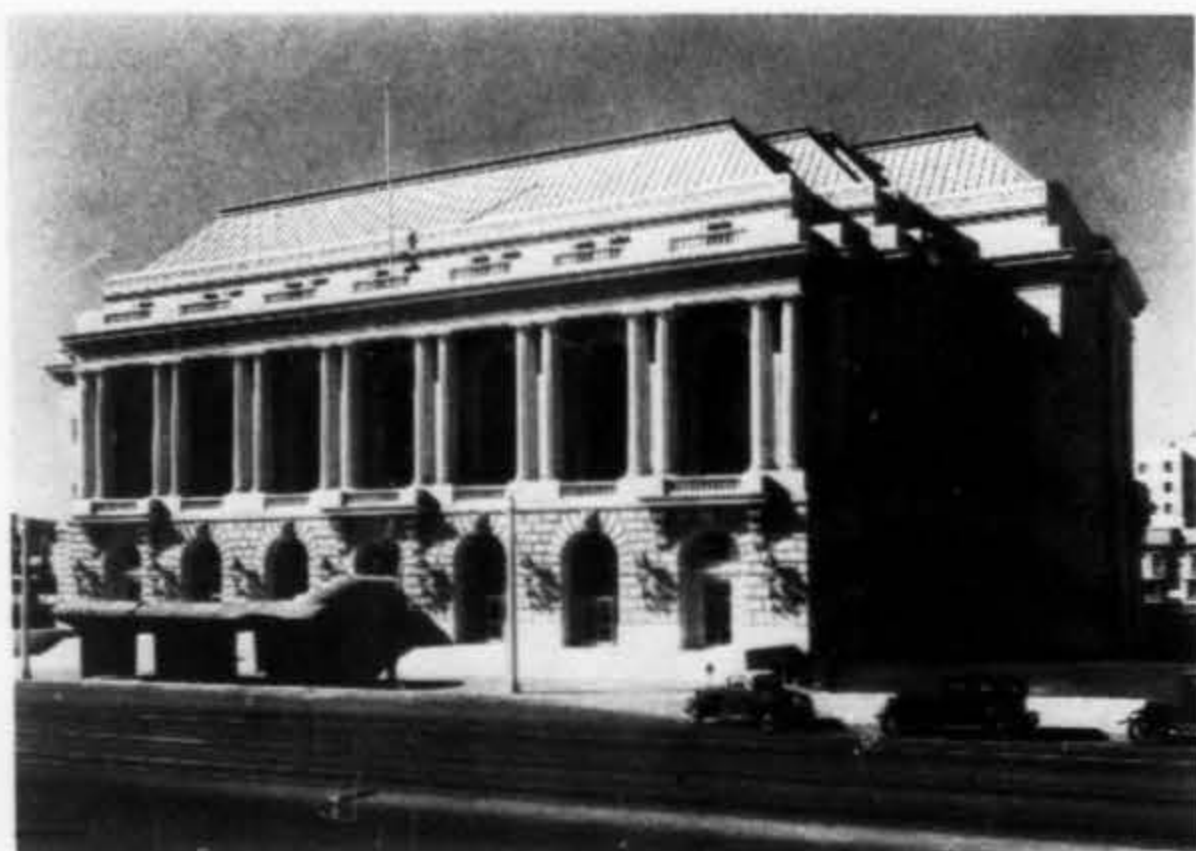
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# TOPICS OF THE MONTH

## California Is a Style Center for Arts and Crafts

One peculiarity of the domestic architecture which fills so many of our issues is the fact of its originality in design. Life in California is very different from that anywhere else. Slowly our arts and our necessary crafts are following in the lead of architecture and developing original designs to accord with the homes built by Californian architects. Iron work and pottery, murals and statuary are all becoming distinctly our own. We have reached the point where we see the incongruity of trying to adapt European designs to American houses; and the efforts of alien artists and designers to influence American building and furnishing will never reach the point which fashion in clothes has reached in bowing to Paris styles. It is to acquaint our readers with the artists, designers and mural painters of America as they come to the Coast, or are developed here, that the art pages of this magazine will continue to show the work of the best artists and craftsmen as it has that of the best architects.

## Investigate, Then Buy

In this issue we offer the suggestion that our readers aid and encourage California artists and craftsmen by purchasing locally made handicrafts for Christmas gifts. At the same time we feel it necessary to call attention to the great amount of what merchants call "distress merchandise" now being offered to the public. If you are somewhat doubtful of your own ability to select articles of good design and craftsmanship, be sure of the standing and reputation of the artist, craftsman or merchant from whom you buy. Already vacant stores and shops are being filled with paintings, sculpture, antiques, furniture of questionable design and quality, brought from warehouses and overstocked merchants and offered at great reductions. Unquestionably some of this merchandise is good and a few of the sales are sponsored by reputable civic organizations who join with us in encouraging local artists, but enough of them are of questionable character to cause us to remind our readers to buy but "be sure before you buy."

## No Depression for the Opera

In gathering data about the new San Francisco Opera House, for the account given in this issue of CALIFORNIA ARTS & ARCHITECTURE, many interesting points came to light. The management prudently planned a shorter season than usual, fearing a deficit. But to their surprise and pleasure, an avalanche of orders arrived; two extra matinees were arranged, and still about five thousand applications were refused, checks refunded.

Naturally, there were injured feelings. But there will be many opportunities for the public to see and enjoy the new buildings; symphony and popular concerts, visiting productions, civic demonstrations. The interesting point is that the prices necessarily fixed for the opera were not too high for many thousands of San Francisco citizens.

And general comment seems to be fairly unanimous, appreciating to a rather surprising degree the features of real excellence in architecture and equipment, questioning the few details of treatment over which there is even professional difference of opinion.

Taking it as a whole, the citizens of San Francisco have evidently taken the Opera House straight to their hearts, are proud and happy over the completion of this first experiment in municipal ownership of such a temple for music. Which means that it is likely to prove no experiment after all.

## San Francisco Opera Praised Abroad

Issay Dobrowen, Conductor of the San Francisco Symphony Orchestra, arrived from Germany on Election Day. In an interview at the Clift Hotel, he was enthusiastic about the Opera House. "I think I have been in all the principal concert halls and opera houses of Europe," he said, "and there is not one more impressive to me. It is so beautiful and so simple."

Mr. Dobrowen reported that the opening of the War Memorial had improved San Francisco's reputation abroad, not only for love of music, but for the beauty of California women. "The Berliner Tageblatt," he explained, "went into ecstasies about the pageantry of the opening opera night here. Wherever I went thereafter Berliners asked me, 'Are San Francisco women really so lovely?' And my answer was: 'I go back there every year!'"

## California Wins Again

Several years ago when architects of California began winning national small house competitions it was remarked by many that the popularity of the Spanish or Mediterranean style of architecture was responsible and that the West's superiority in domestic architecture would not endure. Whether it actually is superiority or not is difficult to say because the climate and characteristics of the people determine to a large degree the limits of an architect's ingenuity. Here in California we are favored with every natural advantage and these ideal conditions allow our architects to take full advantage of their training and imagination. Californian architects' success was not a flash in the pan. It has endured and in not one national house competition has California failed to be represented among the winners.

The results of the House Beautiful competition for the best house west of the Mississippi river have just been announced. Roland Coate, whose work is frequently shown in CALIFORNIA ARTS & ARCHITECTURE and who is a member of our Editorial Advisory Board won first prize for his design of Mrs. Richard B. Fudger's house on San Ysidro Drive in Beverly Hills. Second prize was awarded to Austen Pierpont of Ojai and third prize to Palmer Sabin of Pasadena. Ralph C. Flewelling of Beverly Hills and Palmer Sabin received Honorable Mentions.

## Introducing a New Associate

It is with pleasure that we announce the addition to our Editorial Advisory Board of the name of Merle Armitage of Los Angeles. Mr. Armitage's record of activity in the field of art in California is well known to most of our readers,—as an art patron, as a writer on art and artists, and as an all-around vigorous personality in cultural matters generally.

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A MONTHLY MAGAZINE COVERING THE FIELD OF  
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NOVEMBER, 1932

## COVER

Prowlers of the Sage. From a painting by Clyde Forsythe.

## FRONTISPIECE

Edward Weston. From a photograph by Brett Weston.

## ART

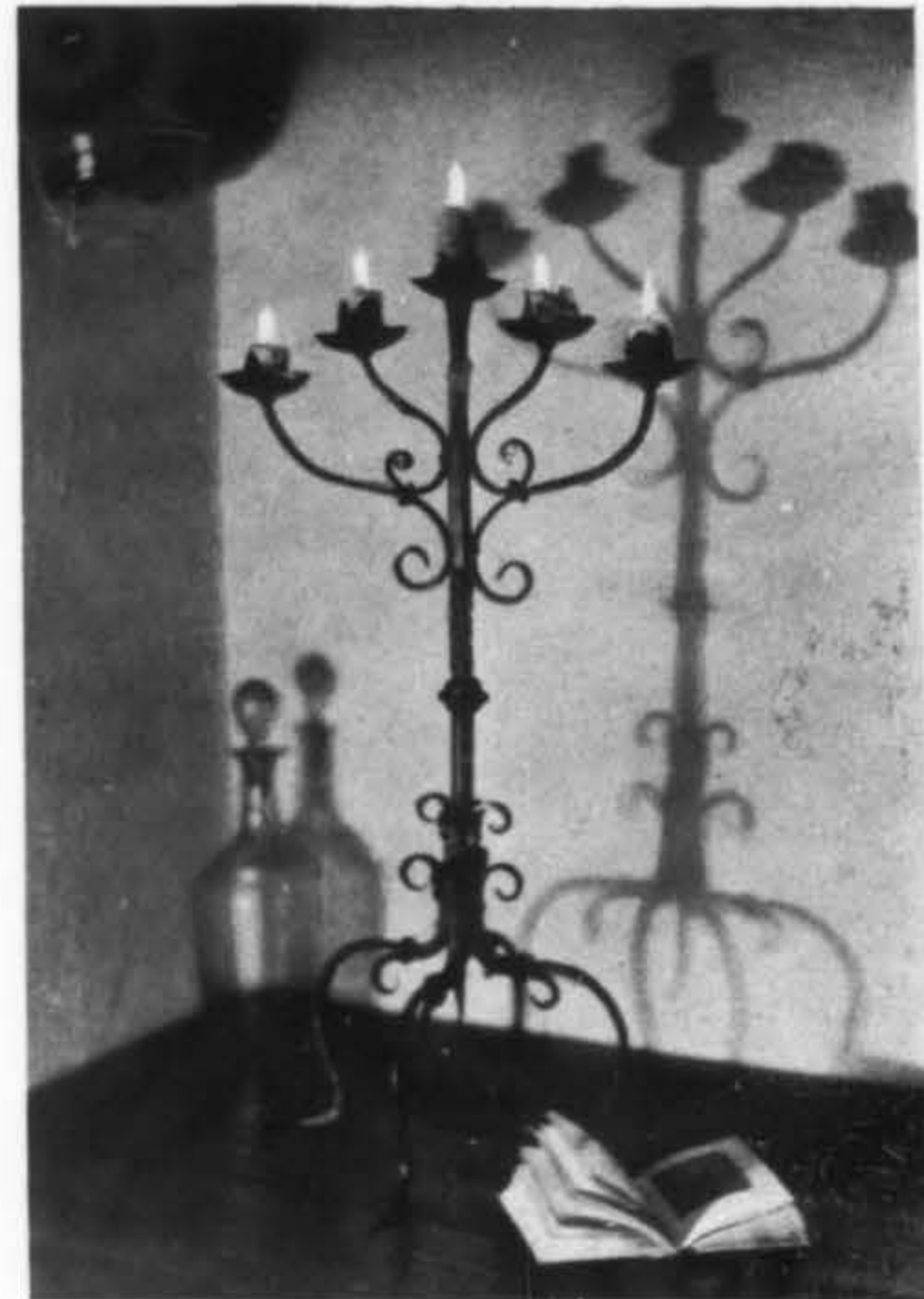
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Very light and graceful is the design of this candlestick of hand-wrought iron from the studio of Hayrold Russ Glick in Pasadena. Somewhat taller than the average candlestick, it may be used either on a table, as here, or on a low chest. Its deep drip cups are ample for catching the grease from the fat candles before it can harm polished surface or fine textile.

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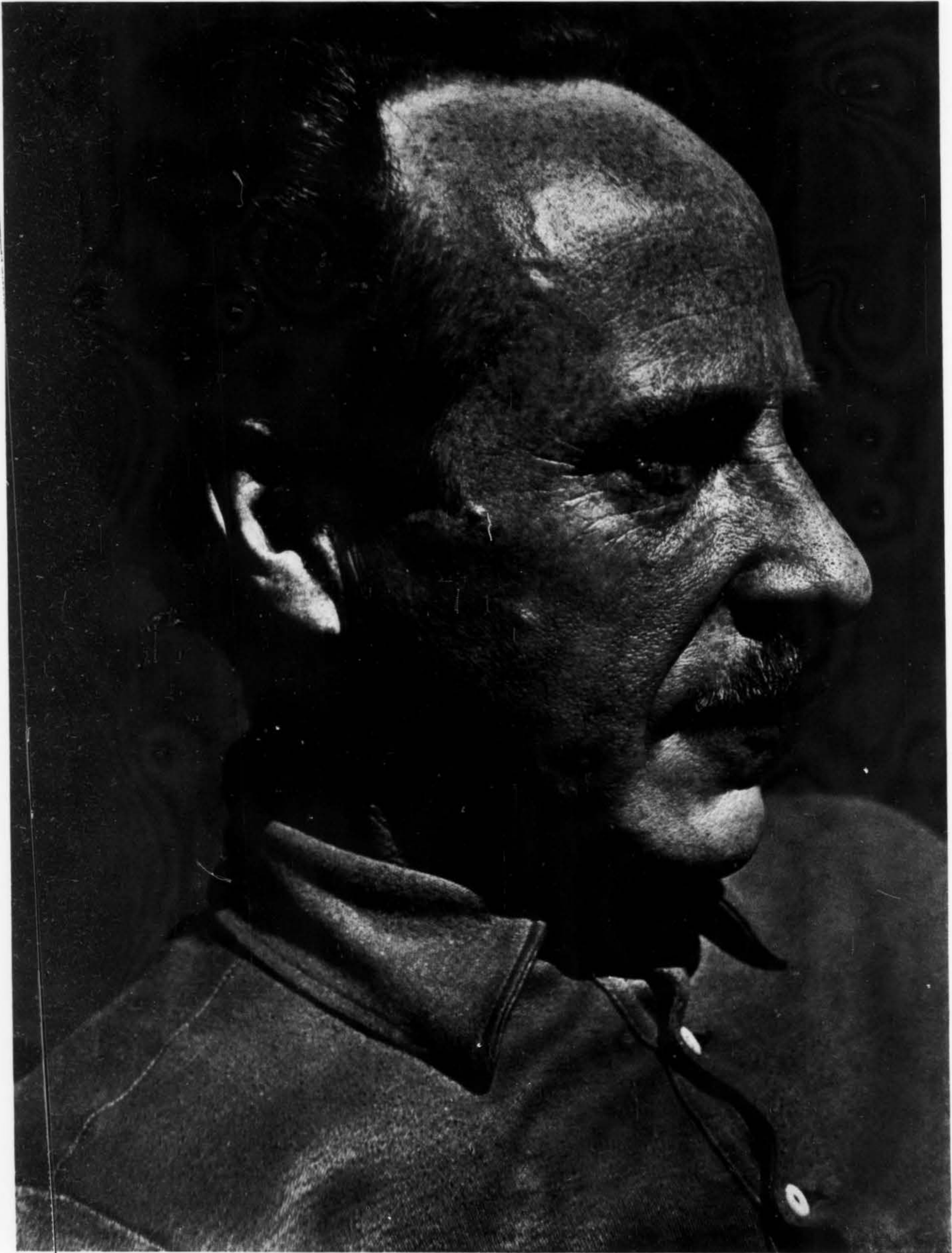
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**"PROBABLY THE GREATEST LIVING MASTER OF THE CAMERA"**

is Arthur Millier's estimate of this man, who is the subject of a book, "The Work of Edward Weston," published this month in Los Angeles for E. Weyhe of New York. The book, a masterpiece of typography, letterpress and binding, was designed by Merle Armitage, who has written one of the four articles appearing in it. The others are by Charles Sheeler, Jean Charlot and Lincoln Steffens. This camera portrait, by Brett Weston, is included in the Edward Weston book, which contains thirty-six artochrome reproductions of the finest photographs of this significant American artist.





A pair of book ends in graceful flower motif, by Douglas Donaldson, and a tray and gravy set in silver by Porter Blanchard.

## CALIFORNIA DEVELOPS HANDICRAFTS

*The Holiday Season Offers a Splendid Opportunity to Support  
and Encourage California Artists and Craftsmen*

CHRISTMAS day, the anniversary of the birth of the Christ-Child, is in America the very climax of Christian giving. Because, in A. D. 31, "the new Hebrew teacher gave Himself for the toiling millions of the cold and conquering Roman Empire and offered to His followers the consolation and fellowship of a life so exalted, so full of brotherly appeal and human sympathy that none of their old faiths could compete with it," the religion of the Christ-Child has survived them all and today the whole of our Christian civilization is giving. James Henry Breasted, Orientalist, in his latest history of civilization from which the quotation above is taken, draws a vivid picture of that advent of a new motive in the human race, and adds, "The slave and freedman, the artisan and craftsman, the humble and the despised in the huge barracks which sheltered the poor in Rome, listened to this new mystery from the Orient and multitudes responded and found joy in the hopes which it awakened." Today the whole round world may know this joy, and find its most supreme comfort and gladness in helping others.

To give one's self—all that many now have to give—demands high inspiration and creative power. So, with the urge to work and give, the little children in a thousand public schools are this month preparing presents made with their own small hands in the technical classes; and the homes have hushed laughter as the work is hidden from the tired mother and returning father who has in California's efficient "Cooperative Relief Association" exchanged his labor in the cultivated fields for a week's food for the family. Today the work of one's own hands is exalted. The trained artisan and craftsman, who were despised in Rome before the birth of Christ,

today are free citizens of a veritable republic, creators of America's best gifts. We urge our readers at this time to spend whatever they have set aside for Christmas shopping in this threefold blessing. It blesses him who gives and him who sells and, most of all, it aids and encourages those who, instead of sitting idle in this time of unemployment, rise to their own God-given rights to create and fashion for the world's appreciative pleasure those dreams which former days of high prosperity had smothered.

Here in the Far West men and women of wide vision are gathering craftsmen and artists together in working centers housed in beautiful Californian architecture with sunny patios and convenient outdoor courts for workrooms. Playing fountains, blooming plants and works of art, intimate and friendly, add their inspiration to the aroused talent of the designers; and Greece herself had no more delightful atmosphere for art to grow in. In the Southland of Cali-

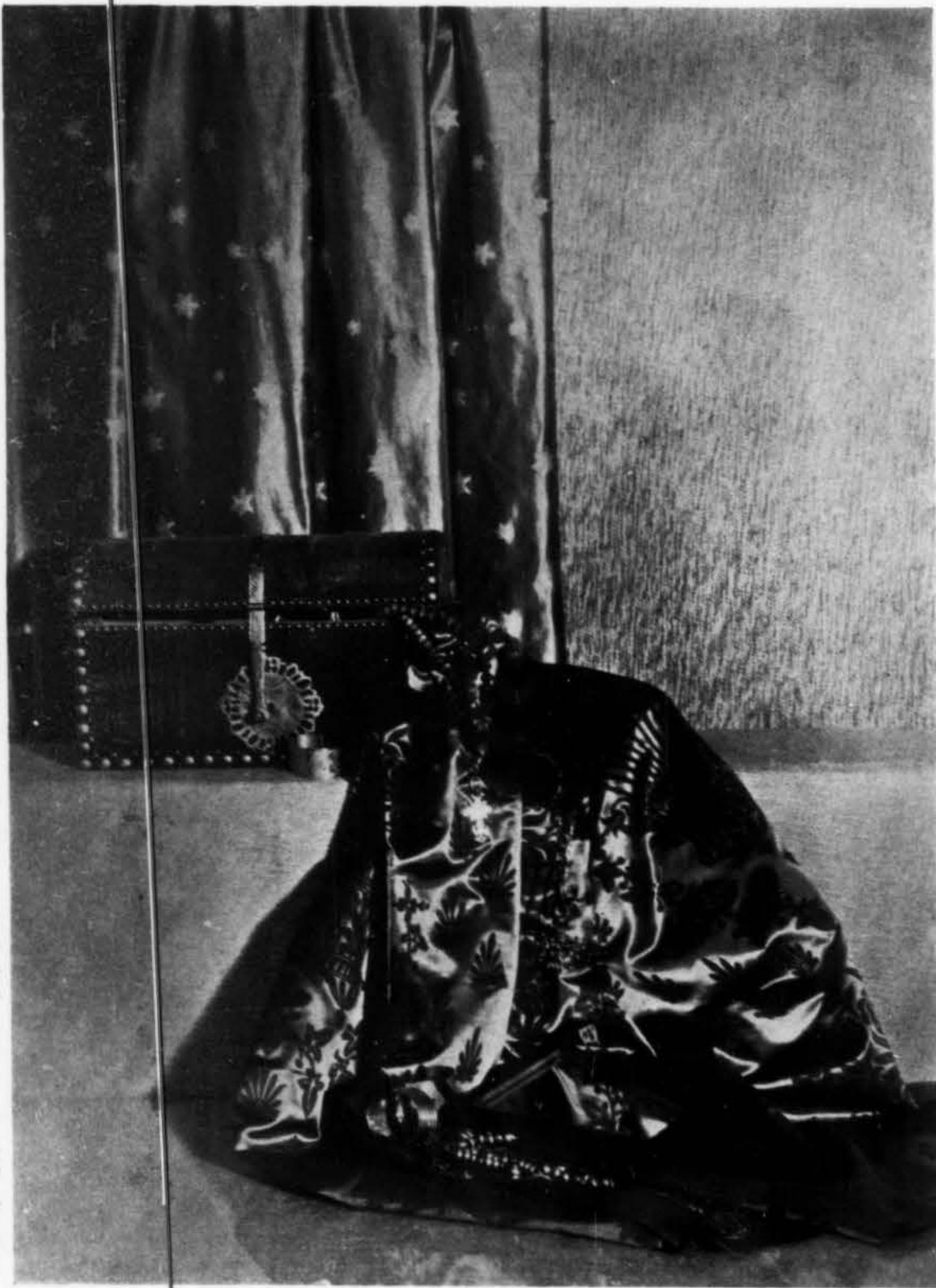
A corner of the Cloisters Handicraft Center on Foothill Boulevard in Pasadena. Here under arches reproduced from those of the San Juan Capistrano Mission artists and craftsmen are producing lovely articles for California homes.

Photograph by Hiller

fornia and in the stimulating region about the Bay of San Francisco this impulse seems to have been spontaneous during the last three or four years. In Pasadena George Hunt created a beauty spot out of a junk pile for his shops where he produces his fine furniture, and Palmer Sabin, Wallace Neff and Frederick Ruppel matched Mr. Hunt's lovely court, enclosed with white stucco walls around his "factory" with similar buildings just across the street. In Berkeley and in Marin County, philanthropists led by Drs. Adelaide and Philip



Peasant weaves are suitable for nurseries or "game" rooms. Below, a taffeta is hand-blocked with pattern of child's house and garden, an off-shade white hand-woven worsted; right, a conventionalized Mexico bull-fight on jute, a soft white worsted scarf, a terrace or sun-room fabric of cotton warp with wool filling, green and yellow.



The weavers and designers in the Allied Arts Guild of California are constantly producing new and effective combinations, for every sort of use. At the left are shown some pieces in the spirit of the Empire period. A silver star pattern is blocked on French powder blue satin; a jewel chest, covered with velvet hand-blocked in gold, spills over on rich green satin, with conventional Empire pattern. Right, an early American grouping—the Federal eagle and stars on white linen, silver stars on dark blue linen, a Colonial weave in blue and white wool, a Dutch Colonial pot—and a carved, painted, wood statuette of General Washington.

THE ART OF HANDCRAFT IN FABRIC FORM

Brown once gathered the worn-out clerks from city shops and set them to work at pottery whose shapes were suggested by Vickery, Atkins and Torrey's antique vases. Bradford Perin has built in the San Gabriel valley, under great oaks, a crafts center full of his importations from the old world; and on the mesa above the foothill boulevard of the Sierra Madre mountains the Cloisters of El Padre house the beautiful furniture of the Figg-Hoblyn-Bell family, the textiles of Ye Pilgrim Handcrafts, and the Winfield Pottery.



Where the craftsman plies his trade—a view of Dirk Van Erp's work room where sheets of metal, copper, tin, silver and brass are fashioned into countless objects of beautiful design.

jars and jugs for the garden or the house.

Amateurish work is no longer tolerated since these established terra cotta workers have set the pace. The same thing is true in metal work used by the architects who have made residence architecture of California world-renowned. It is difficult to restore the missions of the eighteenth century with their hand-made tiles and sun-baked bricks as Frederick Ruppel has done at Capistrano; how much more difficult to reproduce the iron work found in these old missions as Hayrold Glick did for the little church at Monterey. Iron work has a great future for original design in California. Grilles and gates and garden ornaments of iron are most appropriate with our Californian architecture.

Inspired by old England's example in the Inn where Cromwell lodged at Broadway town, and incensed by the mis-information given a Roumanian woman on shipboard which caused her to throw all her gay embroideries overboard that she might become a "real American", Delight Ward Merner and her associates built up the Allied Arts Guild in Menlo Park in that favored region down the peninsula from San Francisco. Here, in an environment of beautiful California buildings and courts, fine artist craftsmen are producing excellent wood and iron work, fabrics, pottery

blocks clothed in terra cotta, but the tiniest home in the suburbs may sport tiles on the roof and a patio furnished with oil jars, fountain figures or smaller ornaments in clay from the overflowing show-yards of Gladding, McBean & Company so appropriately displayed along Los Feliz, the happy boulevard. Tile fountains from the Batchelder Tile Works now rival the tiles imported from far Andalusia in their brilliant glazes and soft Californian colors. Sculptors like Maud Daggett, Martha Oathout Ayres and others are casting their portraits of children and intimate garden pieces at the Italian Terra Cotta Works near Eastlake park; and all along the highways and byways of the southwest may be found individual hand-made clay ollas,

inside the home we need to establish our own pottery designs, our own textiles and furniture and those bits of color, shimmering copper, silver and the delectable pewter of our ancestors which added so much to the English and Dutch homes from which Americans originally came. Artists in the Far West are already designing and executing these artistic things for Christmas.

(Continued on Page 30)



Left: Leathercraft as applied to bookbinding is here exemplified in three tooled leather bindings from the Berland Studios, Los Angeles.

and other handicrafts. Carmel-by-the-Sea and San Diego, Santa Barbara with its Recreation Center, El Paseo, and Society of Craftsmen, all are furthering this effort; and Olvera Street in Los Angeles, saved by an Oakland woman, Mrs. Christine Sterling, and the Assistance League's Community House in Hollywood offer opportunities to secure excellent souvenirs of California and at the same time put hand-made works of art on a paying basis in this bewildered world.

As the owners of Gladding, McBean & Company said when they undertook to improve this city's architectural terra cotta by the addition of a talented young architect, Mr. Jess Stanton, to their designer's staff, "Los Angeles is a terra cotta town." Not only are many of its great business

Right: Architectural in design, and of superb craftsmanship, is this walnut bureau-bookcase from the shops of Marshall Laird, Los Angeles. It is a faithful reproduction of a piece made in England about 1740.





Reed roller shades, painted walls, are a soft bone white. The raw silk draperies are an "unripened straw" color, repeated in some of the chair covers. Lamp shades are pearl color, parchment or mica. These are the cool tones of the room.



Furniture finished in coral red lacquer (with occasional chairs of bamboo tone) is luxuriously cushioned with warm leaf-brown silk—a note echoed in the soft, thick carpet. Flowers in bowls within, window boxes outside, and lovely old Chinese wall paintings add color and warmth.



Overlooking the Golden Gate, on the top floor of her home on Russian Hill in San Francisco, Mrs. Frank C. Marcus has installed a "view" sitting room of true Oriental character, designed and executed by the experts of S. and G. Gump Company, San Francisco. An especially unique feature is the "altar" bookcase, which contains, also, authentic ornaments of pewter and porcelain, effectively shown on its greenish-yellow "bamboo" lacquer surfaces, against the yellow-white wall behind.

## A ROOM OF EARLY CHINESE TRADITION



## DYNAMICS IN A CALIFORNIA POTTERY

By M. URMY SEARES

**S**KILLED hands that work under the direction of a knowing brain. The plastic earth refined by beating, mixing, straining, settling, ready for the potter's wheel or made more plastic still to fit the restraining mold which shall determine character. Behind it all, the long, hard journey which our race has made up from each tribe's first necessary, hand-made pottery to the glowing color of Egyptian glazes, the fine porcelains of China and Assyria, the innumerable forms used by Aegean civilization, and today's most brilliant piece of archeological work done by an American artist—the rediscovery of dynamic symmetry in the refined Greek vase. All these are not only vital in today's clear view and rational perspective, but they show that the potter's art is symbolic in what James Henry Breasted calls "the conquest of civilization" as it swept across Europe with the Roman Empire and sailed the seven seas, leaving in its wake the slower, savage tribes to work out by similar processes their belated knowledge, and salvation, through creative art!

"Out of the dust of earth" the Creator made man's body and breathed "the breath of life" into the perfected product. Mankind, in every race, is therefrom a creator, spiritual. He must wend his painful way to heights attainable by spiritual effort, using his body as a tool under complete control. Liberty, opportunity, freedom from domination by an overlord, a monarch or a boss or leader, are essential: each individual must be born, learn self-control, and die—alone. Communism, fascism, five-year plans to lift the masses, are but temporary expedients to start the individual on his way. In this republic, the United States of America, the individual is already started. All that his fellowmen who inherit one hundred years' head-start can do to help the belated tribesmen is to show the path more plainly, and to make available to all the necessary knowledge and the technic or tools.

We introduce to you this month, the

work of a modern, American industrialist, W. Leslie Sample, founder and owner of the Winfield Pottery at The Cloisters of El Padre on the boulevard which runs along the foothills of the Sierra Madre range in California. Modest, unassuming in his effort to find the best and use it with intelligence, this workman learned his trade from the ground up, working among that great group of modern pottery manufacturers built to produce today's long list of earthen wares and porcelains invented for use in modern homes and in the chemical and electrical industries.

Alone with his new kiln, this craftsman, trained in the public schools of England, sat down to the task of deciding on a form upon which to experiment with the intricate glazes which modern art puts at the potter's

The muffle kiln at the Winfield Pottery has its wall of silicon carbide or carborundum, next to diamond in hardness and able to stand great heat, transmitting it to the oven where pottery is fired. In the opening is the Winfield vase made according to the rules used by the Greeks.



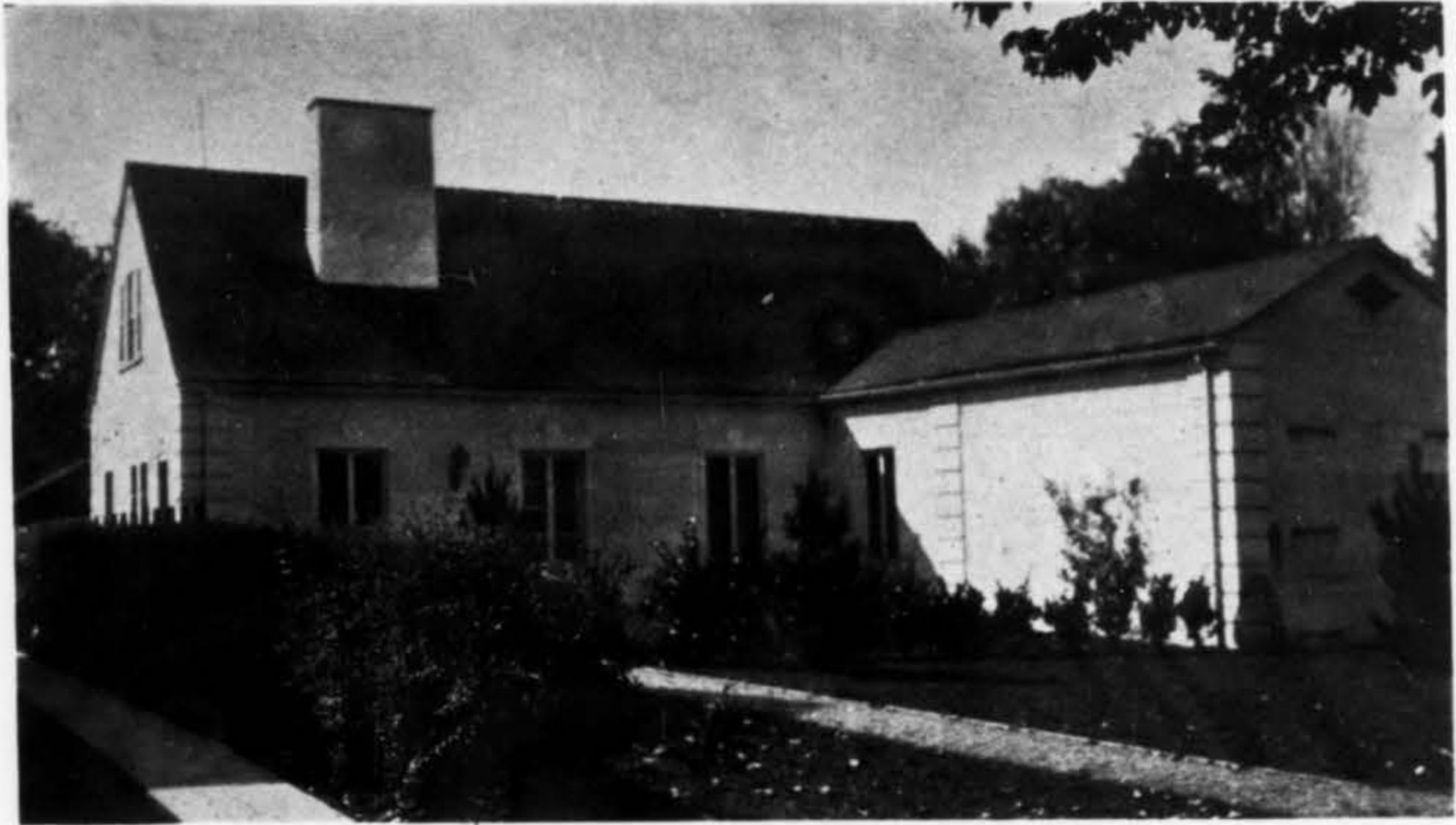
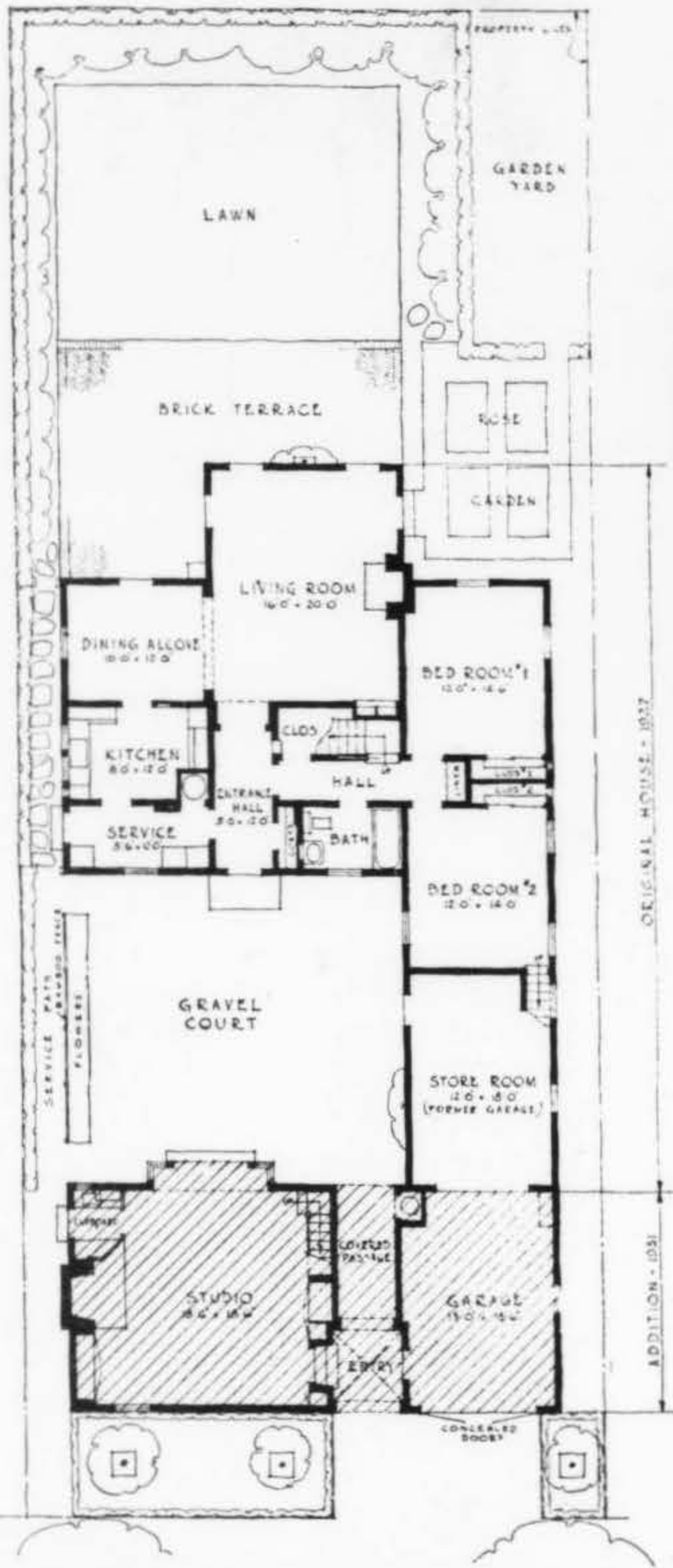
command. All artists are today emphatically the "heirs of all the ages": but our sophisticated public schools often fail to set the artist free. The true artist frees himself; and like all American students this potter-artist had the world of books to choose from. So he found "Dynamic Symmetry, the Greek Vase", by the late Jay Hambidge. It was published some twelve years ago by the Yale University Press.

One must be a geometrician to understand this book's chief message, just as one must be familiar with the highest mathematical astronomy to understand Einstein's theory of relativity; but this did not trouble Mr. Sample. The geometry learned in the schools of England had trained his mind and was of use to him in this emergency.

When I saw the lovely form standing in the opening of the kiln the day it was photographed, I asked, "Where did you get that shape? Is it a copy of a Greek vase?" And he answered, "No, it is not a copy of a Greek vase; but it is made according to the rules which the Greeks worked out for their own vases. I had to have a form for my glazes, so I made it. It is a root-five form."

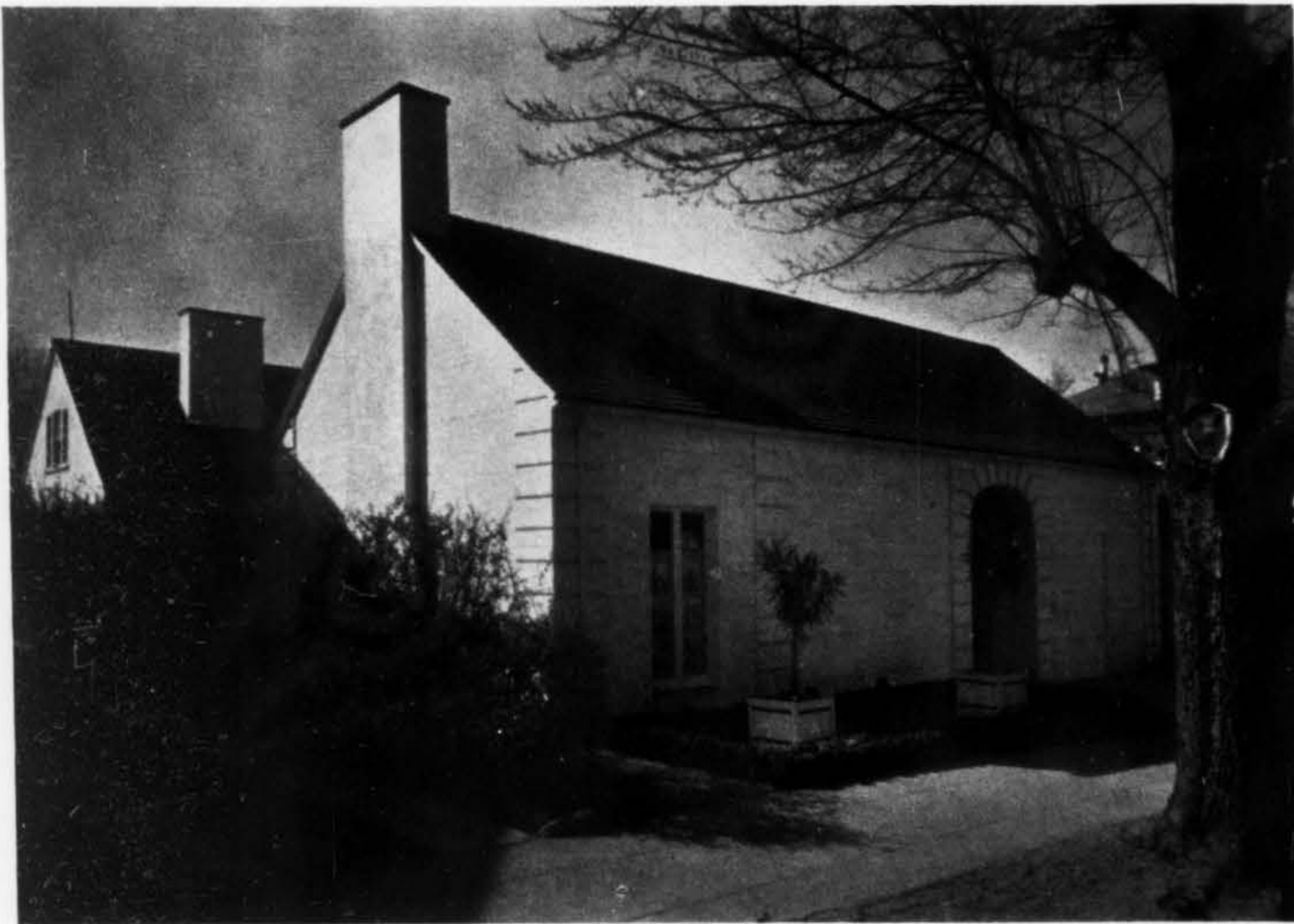
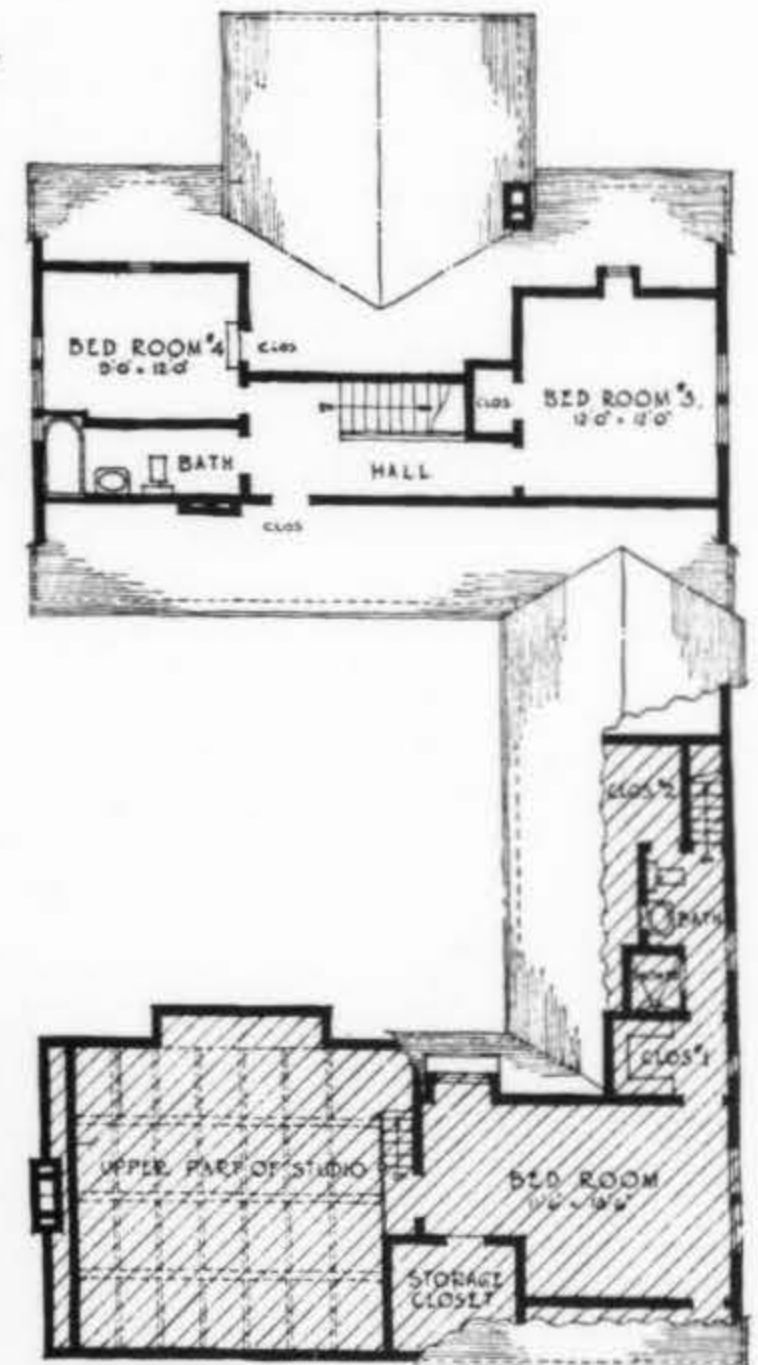
Upside down on the turntable, this form from the mold the potter made is receiving a preparatory brushing before the liquid glaze, in the covered jar on the right, is sprayed on by means of a motor-driven air-brush. Interesting indeed are the results of this process. One such vase, which has gone to New York in the wedding chest of an appreciative bride, shows tiny double crystals like the flight of a thousand little birds clustering about tall cliffs above the sea. What need for a designer to adapt the local flora to the vases on the counter if such imaginative decorations come from the clay and minerals themselves to reward the artist and delight the connoisseur! Rewarding indeed, is this pottery's new lustre, red as ox blood, which brought the Winfield Pottery first prize at the Los Angeles County Fair. The Royal Doulton Pottery

(Continued on Page 30)



THE RESIDENCE AND STUDIO OF  
MR. AND MRS. VERNON A. SMITH IN BERKELEY  
William W. Wurster, A.I.A., Architect.

Four years ago, Mr. Wurster designed for Mr. and Mrs. Smith a "petite maison" adapted to modern conditions from a type to be found only in France—a complete domestic establishment built on a very small scale, but distinguished by architectural refinement and grace, extremely simple but unerringly elegant. Last year a wing, not previously contemplated, was added, which achieved the miracle of gilding the lily—an ensemble which forms a complete and harmonious unit, architecturally and practically.



In this Californian edition of the Directoire mode, the walls of stone, stuccoed and painted, become white painted wood, the same as found in the American Colonial period. Its really delightful proportions were secured by the use of rusticated quoins—an effect crisp, yet suave, delicate but distinguished.

REMODELING HAS MADE MORE COMPLETE



In the establishment of Mr. and Mrs. Vernon Smith, the central court plays an essential part as a link between the more private and less private portions of the house. It serves equally well as entresol and passage, or for social or family functions. Very well shielded by house and hedge, it is pleasant to use, to see from indoors, to greet the intimate guest. For still more private seclusion, the southern terrace and gardens are available.



Through covered passage, a cheerful, inviting vista opens to incoming visitor.



## AN EXQUISITE SMALL BERKELEY HOUSE



## NAVAJO RUGS

*The Most Popular and Useful  
of Indian Handicrafts*

By RUTH F. KIRK

THE Navajo squaw is perhaps America's greatest textile artist. She has inherited an instinct for unique and compelling design that, regardless of any Egyptian or Mongolian origin, has become through the centuries peculiarly her own. Symbols have been evolved representing all the everyday occurrences of life, the wonders of nature, human characteristics and sacred beliefs. These are used with the utmost good taste in the rug and blanket products, often an entire story being depicted in one rug.

The first weaving must have been done with bits of grass, fashioned into water jars. The Pueblo Indians made jars of pottery, which the Navajos did not hesitate to appropriate on the occasion of their pillagings, but these jars broke too easily for the nomadic Navajo. Later they spun wild cotton into threads for weaving skirts and sashes. The only evidence of the existence of this cotton is remnants found in prehistoric graves. Wool was introduced to the Navajos by the Spaniards, sheep being brought into the Southwest about three hundred years ago. Some of the earlier weaving was done with re-spun yarns produced from the red wool uniforms of the Spanish soldiers and other bayeta yarns. The writer cherishes an old bayeta squaw dress of this period.

It is only in the past fifty years or so that rugs and blankets have been woven on a commercial scale. At the present time practically every squaw is a weaver, each one producing her best according to her abilities, opportunities and inspirations. In the case of the very poor squaws, they must grind out quickly small, poorly woven rugs, in order to trade them for the necessities of life before actual starvation overtakes them. Other squaws are wealthy and can take months to finish one choice piece.

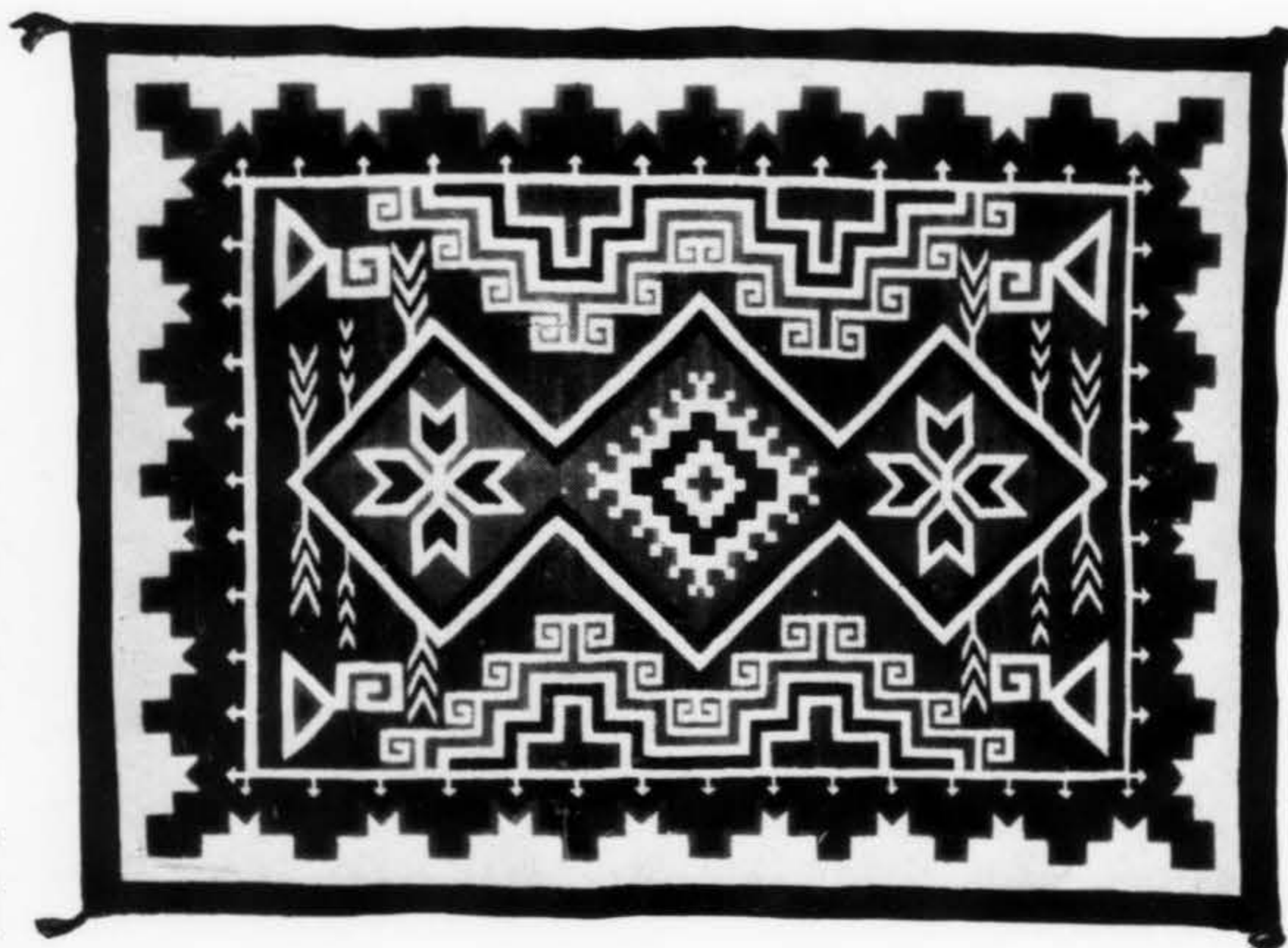
Take a glimpse at one weaver, who is planning a beautiful rug. She will



shear the wools from the backs of her favorite sheep, keeping her tithe of black wools to one side to be spun into black yarn or combed with the white to produce the grey. Her brown sheep will yield his coat to be made into the soft, natural brown yarn sometimes found in these rugs. The wool must be cleaned, either washed with amole root and water, or dry cleaned with gypsum, great quantities of which are

found on the reservation. After cleaning, the wool is ready for carding into long, straight tufts, from which it can be spun into yarn on a crude distaff. If any of the wool is to be dyed, our squaw will do that next, dyeing enough for the entire blanket. If the wool is dyed in two or three lots, different shades may be produced, a bad effect in a rug. The squaw then goes to work. Having prepared her yarn warp, thin and strong, she sets up her loom, one log across the top, another at the bottom to hold her warp taut, the whole standing several feet high perpendicularly before her. She does her weaving in a sitting position, and as the rug progresses too high for her to reach, it is loosened from the loom and the finished end tucked and tied under. She makes no drawing of her design; it is a matter of pride with her to keep it in her mind. It is only rarely that she is obliged to refer to the finished portion of her rug to refresh her memory, and then it is considered an ill omen.

Visualize this primitive Navajo squaw, a hundred miles from a railroad she has never seen, living on mutton, bread and coffee, with scarcely enough water to make the coffee—the only beauty in her life the wild, barren, rock-jutted reservation itself—see her sitting on the dirt floor of her hogan or out in the vast sunshine, weaving her dreams into one of these beautiful rugs. It is the child of her heart and into it she pours all of patience, of love, of imagery she possesses. Loop by loop she catches the threads through and battens them tightly, building up this thing of beauty. She does not build for you and me. She expresses herself for her own satisfaction, also to please her husband, and perhaps to excite the envy of her fellow weavers. The more perfect the rug, the more the trader will pay her for it. The Indian traders have done good work in encouraging improvement in the weaving, with the result that the Navajo rugs of to-





day are much superior to those of earlier times.

Various sections of the reservation produce entirely different types of rugs, different designs, different colors and different weaves. Inaccessibility and the hardships of travel over this wild country prevent communication of ideas that would lead to standardization. An expert can glance at a Navajo rug and know where it was woven. The intricacy of design and finely spun yarns of the Two Grey Hills section cannot be equalled anywhere else. The rich red colors of the Nozlini and Ganado rugs stand out beyond comparison. Only in the Carrizo district near the San Juan Basin are the designs outlined, a tiny feather edge in contrasting color that sets off all the design.

The squaws know little about dyeing with aniline dyes, so the traders have dyes made up to special formulas, already containing the mordant. The result is a fast color rug which may easily be washed. New colors are being used, lovely harmonious greens, oranges and blues, in addition to the usual red and the undyed colors.

There are so many beautiful designs in the rugs, and so many ceremonial figures used that they beggar description. Some remarkable copies have been woven of the Navajo sand paintings. The sand paintings, or dry paintings as they are sometimes called, are the most exalted expression of the Navajo religion, used for curing the sick and many sacred purposes. The painting in sand is exquisite, all worked out in dribblings of sifted sands of many colors in unique design. The sand painting represents long hours of labor by several medicine men, must be destroyed



by sundown, and the clever squaw must remember all the minute details to weave into her rug. One weaver is the daughter of a medicine man, and her father helps her with the design. There was much superstition connected with the sales of these blankets, the older squaws believing they would lose their eyesight if the ceremonial design fell into the hands of the white men.

Other ceremonial rugs represent the Yei dancers, Yei being the most important god. The older Navajos are all polytheists, and in spite of conversions for which the missionaries have worked unceasingly, many of the younger generation also believe in the gods of their fathers. In the Yei rugs, the line of dancers are crudely shaped figures dressed in ceremonial regalia, and often the third from the last one represents the fun maker or clown of the dance. They may vary in number just as the performers in the actual Yei-be-chey dance vary from a handful to twenty or more. Sometimes the ceremonial rug will have the grotesque rainbow goddess on three sides, her head on one end and her feet around the rug on the other end of the rainbow. Goddesses are always represented with square heads, gods with rounded heads. Vivid colors in many shades are used in the ceremonial rugs and both they and the sand painting pieces are suitable for use as tapestries. Many of the regular rugs make attractive wall decorations, too.

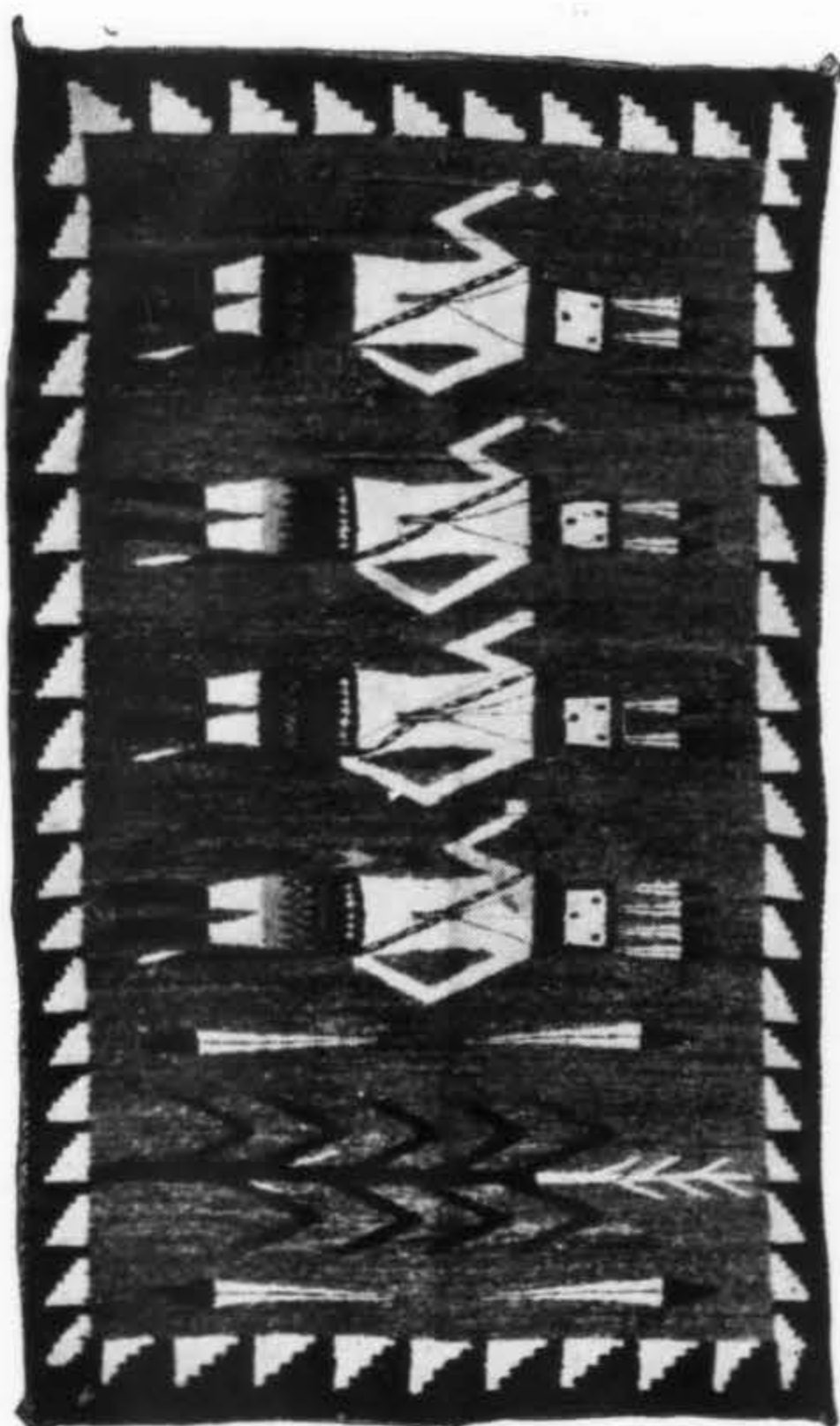
An important design in Navajos is the chief blanket. Formerly all the blankets were intended to be worn, and were of a size to fit a human from shoulders to toes, wrapped around the body. The chief of each clan—the forty thousand or more Navajos are divided into hundreds of clans, each with its chief and medicine man—had a special design that only he could wear. It was striped of black or indigo blue and

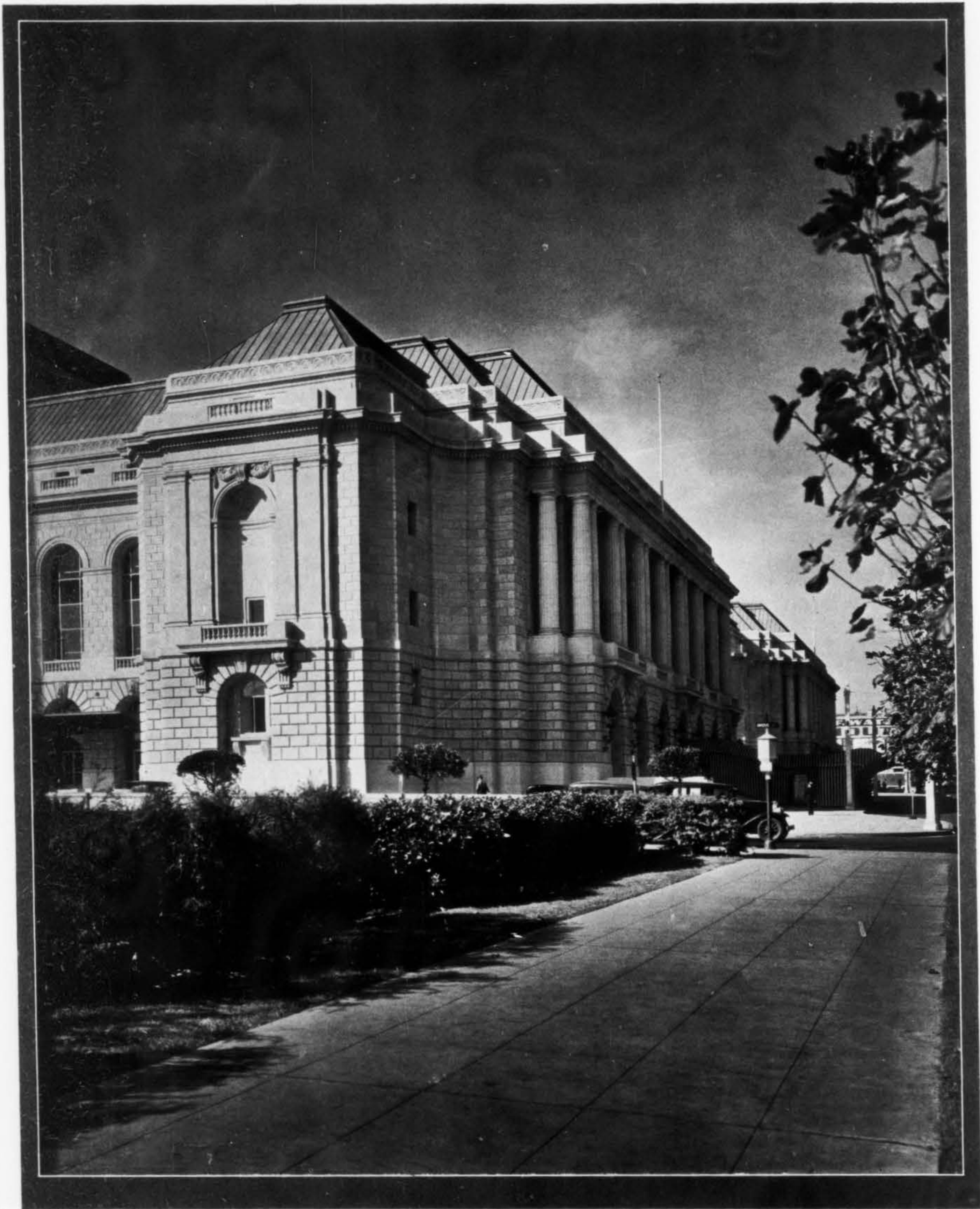
white, the stripes three or four inches wide, with a huge diamond shaped design of red in the middle of the back, a half-diamond midway on each edge and a quarter of the diamond design on the corners. A true chief blanket will fold. That is, folding the edges together from either side, or all four corners toward the middle, will duplicate the diamond design in the center. Many variations of this design are used today and many colors introduced.

Still another important group are the Chin Lee vegetable dye blankets. The squaws used vegetable dyes before the aniline product was known to them and a few of the very old women still live who know the secrets of extracting these dyes. Often a fifty-mile jaunt on horseback is necessary to obtain the blossoms, seeds, roots and other desert growths from which these dyes are made. Some of the shades are lovely in soft tans, pinks, blues and greens. Most of these blankets have a white background. They are woven in the old soft weaves, patterned after the old type designs, similar to blankets worn a hundred years ago and now found in the museums or private collections. These are blankets in every sense of the word, and not rugs. They are happiest draped over a balcony or thrown across a couch. Vegetable-dyed blankets are rare, and beautiful ones are hard to find. The Navajos also weave saddle blankets, sometimes with fancy corners and huge tassels that show under the saddle. These blankets are dear to the cowboys.

The great bulk of Navajo rugs fall into the classification of modern floor rugs. Grey backgrounds are the most common.

*(Continued on Page 34)*





Photograph by Gabriel Moulin

### THE WHITE DIGNITY OF THE WAR MEMORIAL

Crisp lights and shadows bring out the noble proportions, the monumental but quiet grandeur of San Francisco's newly completed War Memorial Buildings, Opera House and Veterans Building. Arthur Brown, Jr., F. A. I. A., architect, G. Albert Lansburgh, A. I. A., collaborating architect for the Opera House.



# MUSIC BELONGS TO THE PEOPLE

*The San Francisco War Memorial Opera House is Dedicated*

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

SAN FRANCISCO enjoys—and revels in—the opera.

She has been called staid and conservative, described as “serene, indifferent to fate”. But that is on the surface. Below still boils the warm Latin blood, and on special occasion it erupts with the joyous Latin love for pleasure and play, for pomp and parade, for color and light, movement and sound; supremely, for music.

A very special occasion, indeed, was the completion of the first and only Civic Opera House in the United States.

And San Francisco rose to the occasion. In all the eighty years of her operatic history, it is safe to say that never has there been greater general enthusiasm, never a more brilliant spectacle of sumptuous audi-

ence in superb setting, than in the season which has christened this latest jewel in the city’s crown.

So now to our onions—if such a homely phrase be permitted in such a splendid connection. After many years of efforts too complicated, too harrowing, to recount here, the San Francisco War Memorial, consisting of the Opera House and its twin, the Veterans’ Building, became an accomplished fact. Of what nature, what quality, is this new “Temple of Music”?

*Time* says: “It is easily the most attractive and practical building of its kind in the United States.” *Time* is not given to

inaccuracies, nor yet to exaggerations.

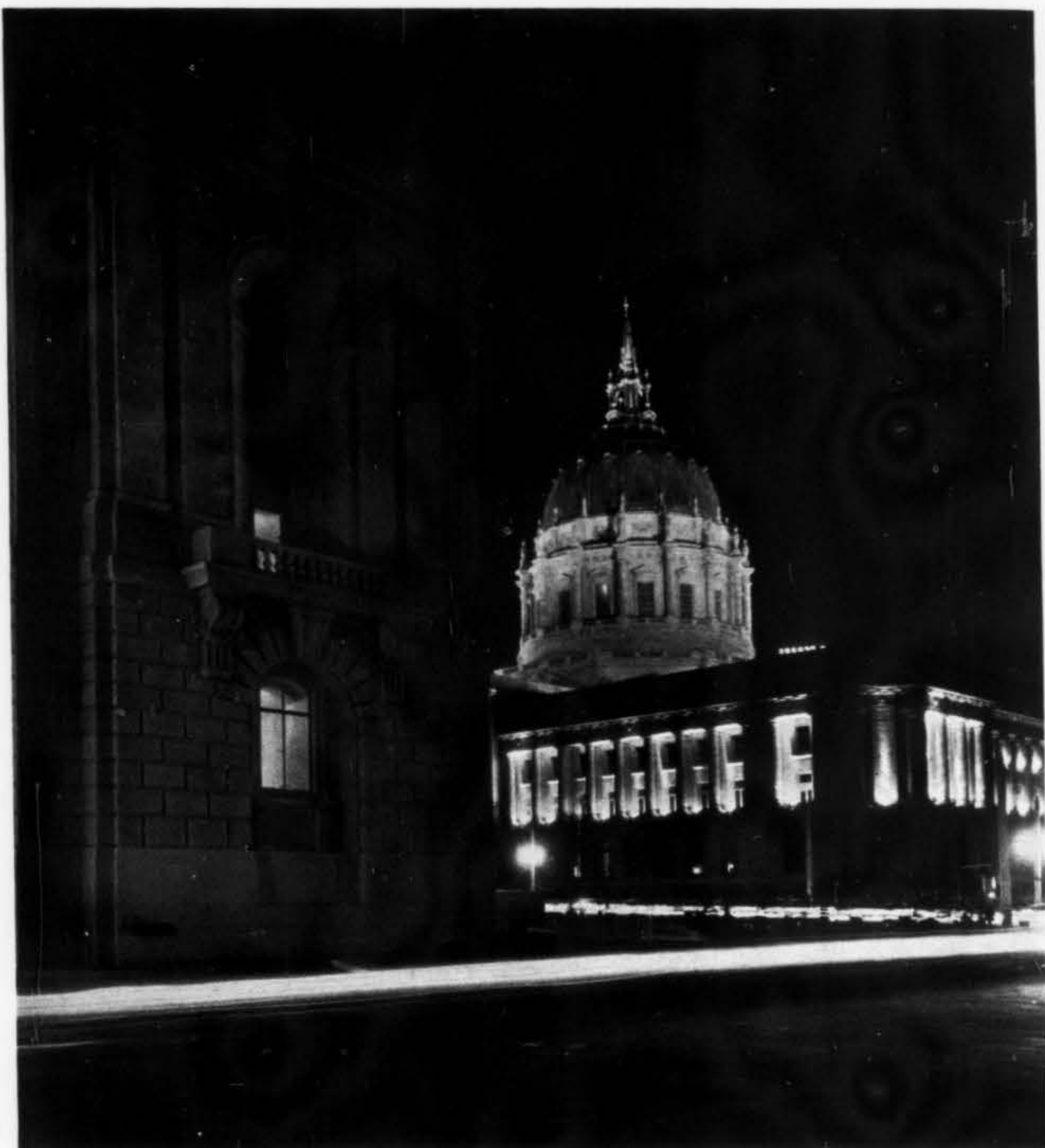
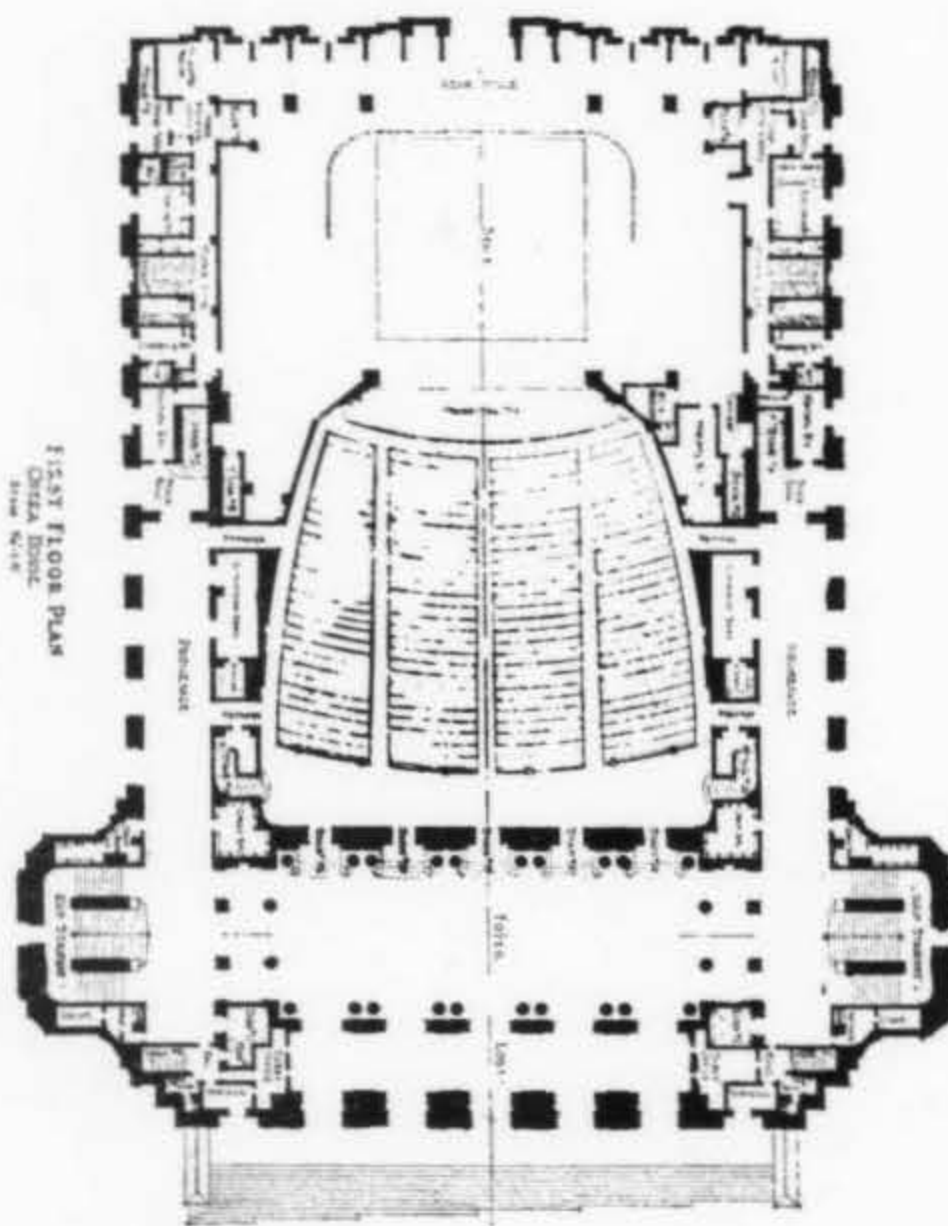
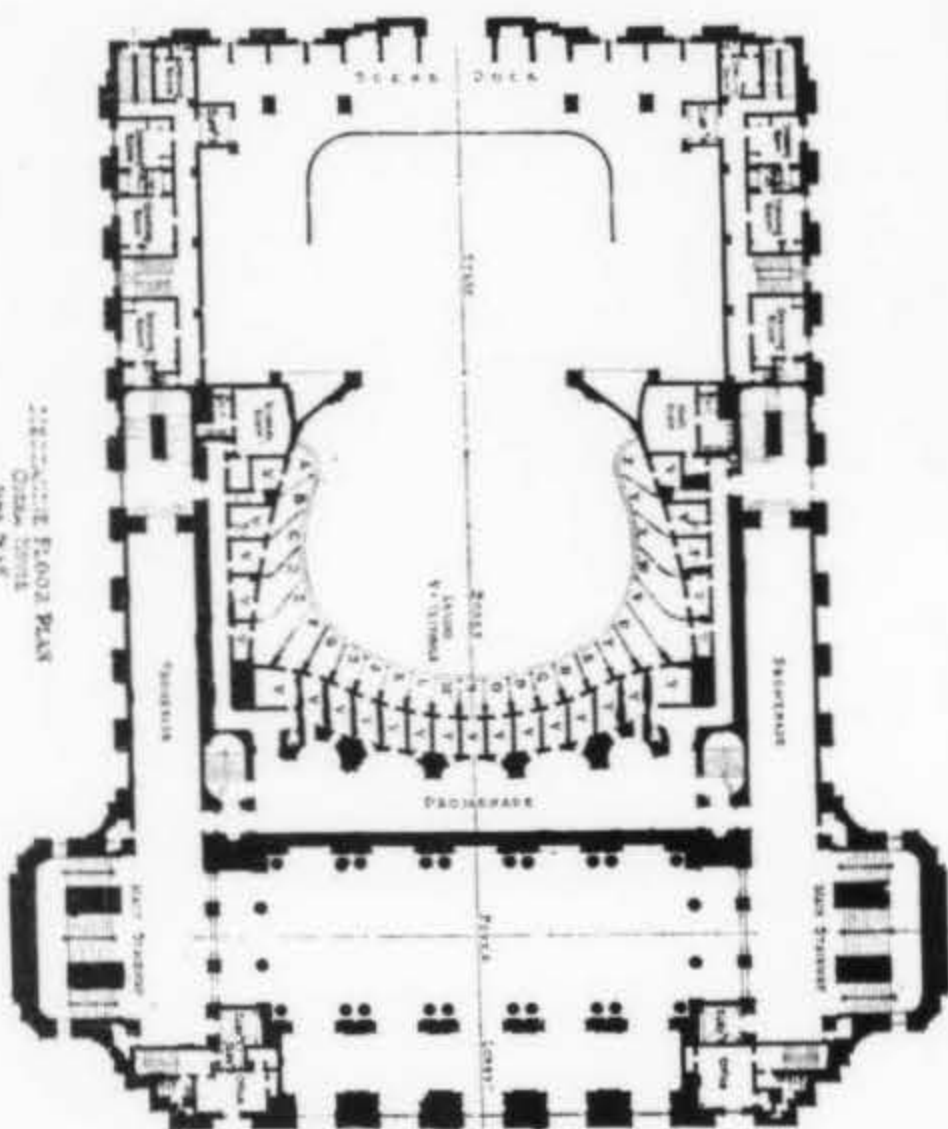
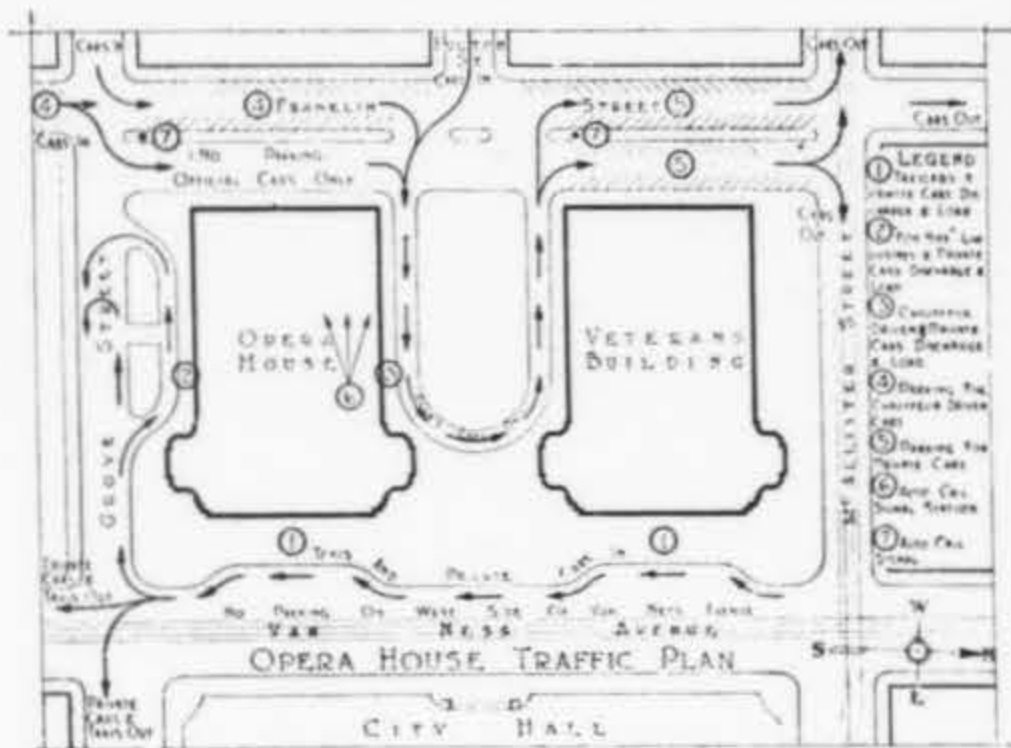
Before describing the finished product, it is fitting to mention its origin. Too much credit cannot be given to the faithful group of citizens, headed by the trustees of the War Memorial, firmly supported by the founders of the Opera Association, who steadfastly worked for the fulfillment of their vision. In the early stages of the undertaking, they chose wisely of the country’s great architects to translate this vision into reality. Seldom does an architect re-



The drawing by Chesley Bonestell gives an idea of the Fulton Street court between the War Memorial Buildings, as it will appear when planting is grown. A photograph (by Gabriel Moulin) shows the present effect—splendid, in spite of its incompleted condition. Above, an interesting panorama view (by Morton & Company) of the Auditorium and the audience on the opening night, during the performance of “La Tosca”.



Many strikingly effective pictures are to be found in the group composed of City Hall, Opera House, Veterans' Building; especially at night when flood-lighting brings its mysterious luminous beauty. Below, plans of the Opera House merit careful attention for their disposition of stage and house requirements. Problems were many, solutions were successful, in operation, beyond expectation. The plot plan shows the relationship of the two buildings, alike in outline, and rules for traffic control—a very important item.



Photograph by Gabriel Moulin

ceive public credit for his work; but in this case there was a chorus of praise by papers and critics.

The reputation of Arthur Brown, Jr., F.A.I.A., extends far beyond his city and state. Chosen as architect for the Department of Labor Building and the Interstate Commerce Commission Building at Washington, D. C., and the Federal Office Building to be erected at the other end of San Francisco's Civic Center, he has now added to his laurels by these admirable appropriate public works which complement the famous City Hall—designed early in his career by Mr. Brown in partnership with John Bakewell.

Due credit is also to be given G. Albert Lansburgh, A.I.A. collaborating architect for the Opera House. His remarkable technical and artistic experience, gained during twenty-six years as an outstanding theater architect, contributed much to securing expert results on all the infinitely complicated details entering into such a highly specialized structure, and on the general plan and treatment. An efficient corps of specialists assisted the collaborating architects in engineering—structural, mechanical, electrical, acoustical; for stage equipment, furnishings, decoration.

As in all properly designed buildings, the

exterior treatment was determined primarily by plan and function, but hardly to a less degree by the imperative necessity of conforming with the established style of the Civic Center, governed by the City Hall immediately across the broad avenue. There can be no two opinions about the success achieved. These twin facades, classic "mixed with a French sauce," as Mr. Brown has expressed it in the design, have in themselves the impressive dignity, the noble proportions, essential for a governmental structure. In connection with the City Hall they form a public group of such importance, consistency and beauty as can hardly be equalled anywhere in this country.

It is not my purpose to analyze the architecture of the Opera House from a technical standpoint. But one comment may be of interest, since it illustrates the vital connection of plan with exterior design. In the course of study, the main stairways were shifted to the ends of the grand foyer, a logical position; were housed in projecting bays. This provided the architects with great, solid masses of masonry to "frame" the stately Doric colonnade, and the row of rusticated arches below, which constitute the main entrance facade. It was a brilliant solution, one that produced an



effect powerful, graceful, of great distinction.

However important the shell, it is the kernel which must stand the real test of goodness or badness. San Franciscans grew ever more interested, more curious, as the Opera House neared completion. Would it be suitable and satisfactory within, for the varied requirements of opera and concert?

October 15, 1932, the day of the first performance, was a red-letter day in the city's history. Rather, a gold-letter day, for these descendants of the Argonauts, who live by the Golden Gate. Gold and gray in the great foyer; cream and gold in the theater; golden tones of sound from stage and pit.

The Opera House stood the test.

It is beautiful, with a calm, serene, noble beauty. It is comfortable, convenient. From every seat it is easy to see, and (*mirabile dictu!*) to hear. To secure good acoustics is, after all, the paramount object in building a hall for music. Hear what the critics say:

"Singers and orchestra were blended in impeccable and balanced timbre . . . a happy witness to the unsurpassed acoustics of this theater. Strings sounded warmly. The brass was not blatant. Quiet woodwinds carried without strain. Always the singing voices floated on orchestra tone."

The incomparable Lily Pons, after her first appearance there as Lucia (she received fourteen curtain calls for the mad scene) exclaimed, "Ah! The house sings for me!"

Our own great conductor, Alfred Hertz, commented (so I am told) that the acoustics were *too* good. Let artists beware, who sing or play off pitch!

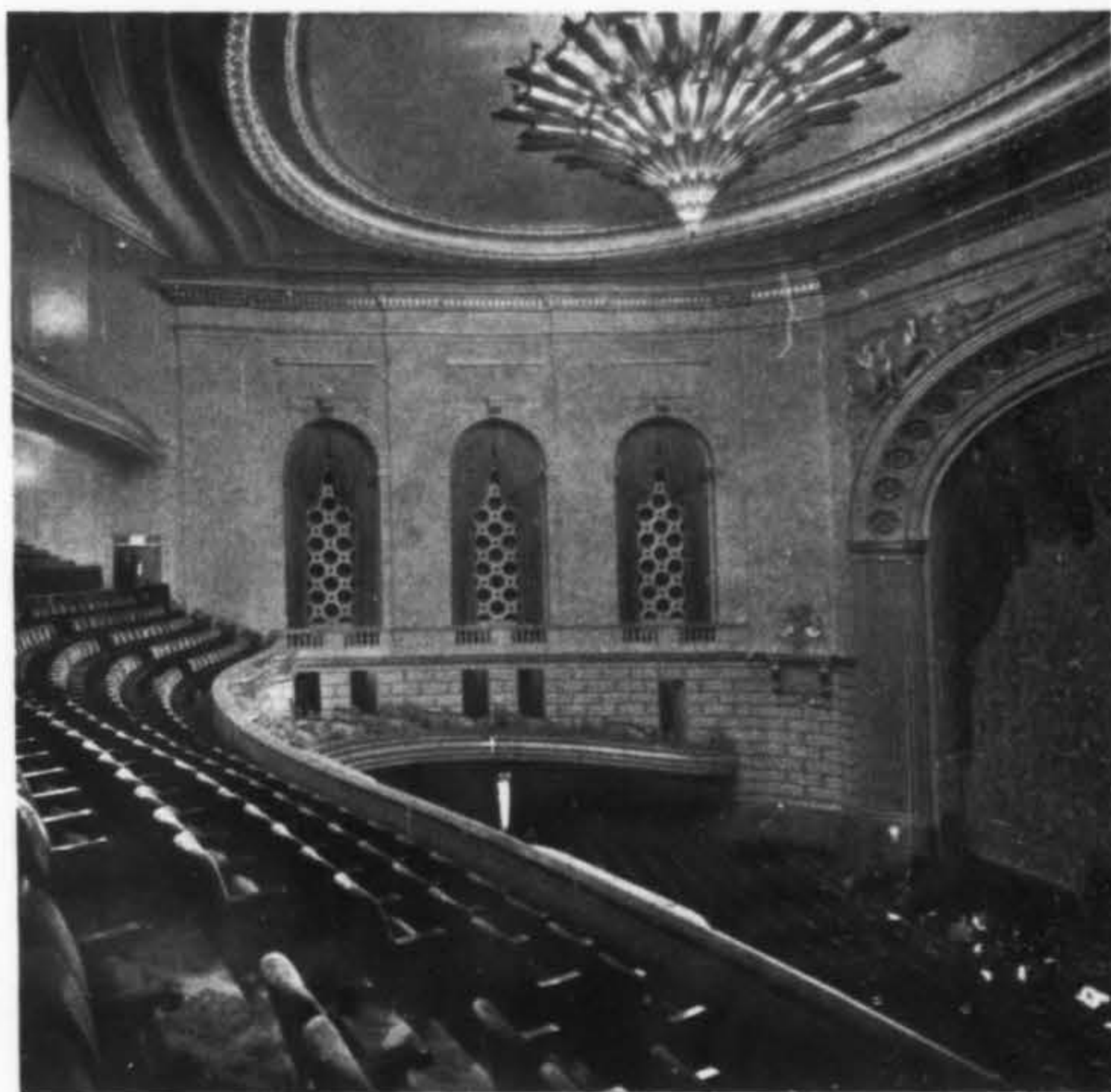


Another of Mr. Bonestell's sketches compares remarkably with photograph of the finished Auditorium.

Photographs of interiors rarely do justice to their subjects; lighting is inadequate to convey the charm of detail, color tones are missing—and they are important factors.

The skeleton of the scheme is revealed, without its warming flesh and blood. It will be noticed that there is little applied ornament — but the sculptured spandrels over the Proscenium arch, by Edgar Walter, deserve comment.

Above, the Grand Foyer, with its elegant light standards and lanterns, is a magnificent concourse.



Let us look at the foyer, the auditorium, the box tier, the promenades.

The grand foyer is of truly noble proportions. Walls, columns, floor are stone. The vaulted, coffered ceiling is enriched with gold. Empty, the room seems perhaps too grand, too austere, cold, formal. But see it between acts, brilliantly lighted, filled with the glitter and rustle and color of humanity. It is then transformed into a splendid, fascinating, haunting picture.

Coming into the auditorium, one finds a striking contrast to the usual decorative scheme of a Californian Theater. (This is heresy, for a California scheme is always, presumably, unusual.) There is nothing of the trivial or the flamboyant to be found in this great, quiet room. Arches, pilasters, cornices are proportioned with a grand simplicity, there is an inherent unity of design which does, indeed, secure the effect of a room instead of an ensemble of spaces; and this is heightened by the richly framed oval panel, slightly vaulted, which fills the entire main ceiling save for corner spandrels. This panel, by the way, has the only surface acoustic plaster in the auditorium. Its central chandelier is the most unique feature of the building; appearing to be of glass when lighted, it is really an enormous "sun-burst" of aluminum, twenty-seven feet in diameter. Concealed lighting plays over its silvery, starry rays, with color changing to suit the lighting of the stage or the mood of the music.

The color scheme of cream and gold, with rose velvet upholstery, is an excellent foil for the kaleidoscopic colors of an audience. One reservation may be made. The oval ceiling vault is now a luminous sky-blue, lovely in itself, but casting a faintly greenish reflection on walls and draperies,

(Continued on Page 32)

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**PLACES and PERSONALITIES**

**T**HE VERY NAME, Santa Maria, promises bounty and beauty. And the promise is made good. Toward the ocean are the flower seed farms, the vast berry fields, while along the shore the fishing is excellent and the clams something to issue edicts about. Santa Maria Inn flaunts its hospitality in vines and flowers. The dining room is a shrine to Flora, due to the love and the work of the host, Frank McCoy, while from the kitchen that incomparable Chinaman, Huey, sends the Fauna properly prepared. Flower lovers congregate at the Inn at all seasons and botanical terms and names assail the ear as they meet for discussion of their favorites. Miss Kate Sessions of San Diego, a dean among garden growers, was a guest with the recent Garden Club Federation, and while she knows all the erudite terms she never scorns the layman's childish designations.

**O**BJECTIVES ARE OF little moment on a pleasant autumn day. An excursion into the mountains or down to the sea is enough until lunch time arrives. Then the fact becomes evident that the Automobile Club should be petitioned to issue new maps with likely picnic spots carefully marked, indicating trees, running brooks, or both. Where even two people start out on a picnic bent, to include lunch in the open, there is sure to be dissension as to the spot selected. With each additional person the trouble grows. It is so easy to start with a well filled hamper and the intention to "find a nice place to stop" and how easily that becomes a fallacy. No place ever devised by nature suited a group of people on sight. To stop is to find the location endured by one half who tell the other half all the way home how much better each successive spot would have been.

**W**HERE HOSPITALITY in a hotel is concerned there is no rule to follow. Like charm in a woman, it is there or it isn't. There is no question about hospitality at Del Monte, it fairly hovers over the place. Of course close attention to every detail may have something to do with it. Carl Stanley, the manager, is not only a very friendly person, but an observing one, and in a conversation at dinner, during the convention of the State Association of California Architects, he remarked that the new murals in the grill room, done by Moira Wallace, and illustrated in the October issue of CALIFORNIA ARTS AND ARCHITECTURE, had been admired by many guests, had offered new angles for discussions of art and added new life to the many affairs given in that room.

**A**T SANTA BARBARA is found one of the most unique places in the world. It recalls the old legend of Shepherd's at Cairo in producing celebrities at recurring intervals. To lunch at Diehl's is to meet artists, authors, dramatists and sportsmen. Here Cadorn, the sculptor, finds his favorite salad, while his neighbor, Paul Whitney, the director at the Lobero Theater, chooses his dessert and locates a member of the cast for his next play. From the Fleischmann polo fields come the knights of the mallet to exchange gossip with a yachtsman or a golfer.

**H**OW MANY TIMES has a purveyor of transportation incited the inactive to travel by quoting "But now it is cheaper to travel than to stay at home". An investigation of the round-the-world steamship fares seems to prove this true. Of course this has nothing to do with the half that cannot even afford to stay at home.

**B**ETWEEN ACTS AT one of the performances in the new San Francisco Opera House, the great tenor, Mr. Mario Chamlee, one of the distinguished guest artists, met a prominent San Francisco banker while promenading in the luxurious Box Foyer. Listening to overhear their comments on the brilliant scene around them, the splendid new building, the operas being produced, to our amazement—and amusement—we heard the enthusiastic talk of two football fans on the relative merits of local college teams! The banker's nephew, in his recent college days, was a tower of strength to his side; Mr. Chamlee was well acquainted with his record and deplored his graduation! So does athletic fame invade the realms of art.

**A**RTISTS AND architects as God-fathers, old fashion and simple things returning to favor, the combination promises wonders. And at an art center at Pasadena pleasant things—if not wonders have resulted. As to simple things what could be plainer than to call a restaurant a kitchen, as is the case with the Brandy-cake Shop and Kitchen, and how old-fashioned for the artists who are interested to paint gay little sketches and interesting murals on the walls. Marian Kavanaugh Wachtel, Orrin White and Elmer Grey, the artists may be seen dining and incidentally inciting other artists to add color and character to the walls. Of course there is a reason for stressing the "kitchen" idea since the cake is quite a definite part of the whole idea, and when all the architects and artists in the neighborhood of East California and Marengo Avenue are seen lunching and dining here it must be food as well as art that attract them.



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Photograph by Margaret Craig

## THERE IS A DEMAND AND FUTURE FOR HOMESPUNS

By MURIEL VAN TUYL TRIGG

The Krag-Campbell hand-knits are designed by Mrs. Andrew McNally Neff who received her training in the Carnegie Institute, and are executed by a group of Pasadena knitters under the direction of Mrs. Krag, Miss Marion McComb, Mrs. Krag, Miss Grace-Helen Eaves, Mrs. Andrew Neff, Miss Jane McGee and Miss Ann McGee posed as models at the opening of this interesting shop, 170 East California Street in the patio of Garden Service Company of Pasadena

**N**O machine age can stamp out man's innate appreciation of the handwrought. Hand-woven fabrics adorn distinctive homes of today just as they did the palaces of ancient monarchs. With the evolution of the tools used for hand-weaving from the crude sticks to hand-turned looms, the inevitable refining of the products has come. From coarse uneven fabrics, weaving has developed into a fine art where skill produces materials of cobweb sheerness, and designs of great beauty. Softest wools, fine linens, shimmering silks have become mediums for individual art.

Anyone can weave. For those who feel they lack the sense of combining colors and creating designs, there are hundreds of charming patterns to copy; but for those who are not afraid to adventure in the field of color and rhythm, weaving holds the key to new worlds. Many people are accustomed to think of looms as cumbersome pieces of crude construction from which dangle countless strings. The author had occasion recently to display her own loom at a textile exhibit and it was immediately the recipient of universal admiration. As ornamental in design as a baby grand piano, as exquisitely executed as any hand-turned piece of furniture, occupying a little less than one square yard of floor space, yet it is a practical instrument capable of weaving a fabric thirty-four inches wide.

For the purpose of stimulating art appreciation and creative handicraft, a Weavers Guild was organized in Pasadena by Mrs. Frederick Seares before the World War. On the looms donated by interested persons, many dormant talents have found expression and, from a small beginning, a widespread interest in weaving and hand-woven

articles has grown. Dozens of women who own their own looms are producing distinctive clothing,—suits, coats, scarfs, ties, bags, baby apparel, and articles for the home such as rugs, bath mats, pillow covers, wall hangings, lamp shades, linen towels and luncheon sets. With ever broadening vision, the Guild has now set a new goal. From the hearthsides of homes of a community are to come the original weavings which are to supplant some of the importations now displayed by local merchants. Why should the peasants of Europe be patronized while native talent is offered no outlet? With instruction given at the public schools, as well as private instruction by experienced weavers, there is suggested a profitable way of spending leisure hours, thanks to modern machinery which has lessened the homemaker's labors. Thus, from the days of hand labor, civilization progresses until it evolves a stupendous machine age which creates spare time in which man may return to the handicrafts! But it is not the hand labor of yore, for the pressure has been removed, and in place of the caterpillar of drudgery we find the butterfly of inspiration.

Norwegian picture weaving is a distinct type of handicraft in that the individual artist must create as he weaves. These special looms are strung and used much as a harp is played, and the pattern grows as the weaver creates. Let us have paintings in wool, tapestries for use by our California architects and interior decorators in homes which reflect the owner's personality through homespuns,—friendly, homey, comfortable lasting products that will outlive us and be a worthy monument to our creative urge for self-expression in the arts.



### EL MIRADOR TOWER

By night a beacon for travellers to the Garden of the Sun—by day a guide and landmark for followers of the desert trail. At El Mirador, in California's tropical oasis, the world's elite now make gathering place, acquiring a winter's coat of sun tan, returning after three, or ten, or thirty days of refreshment to social and professional life of the city.

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WRITE FOR INFORMATION

**GEORGE D. SMITH**  
Managing Director

**THE FAIRMONT**  
**THE MARK HOPKINS**

## CALIFORNIA DEVELOPS HANDICRAFTS

*(Continued from Page 17)*

Douglas Donaldson has a remarkable gift for making our beautiful semi-precious stones and jewels into handsome, useful articles. Porter Blanchard, scion of a Boston family of craftsmen and member of that city's Crafts Society, has proclaimed throughout the West the very highest standard of design and execution in silver smithy; whole sets of his silver are often sold through the Exchange department of the Assistance League of Southern California and in the shops of Hewson, where the best handicrafts are to be found.

Harry Dixon, Dirk Van Erp, H. W. Jauchen and Herman Steinbrumm in the Bay District are past-masters in the art of plastic metals, playing with their media as only trained artists who have mastered their technique can do. Their work shows interesting combinations of modern metals in such articles as electric fixtures of which the B. B. Bell Company is so excellent an exponent of fine design in Los Angeles. Many different colors are now available to metal workers, and modern electric welding is used by these artists without in any way lowering the high standard of this ancient handicraft. Gold, silver, bronze, brass and German silver add to copper the colors that metal workers have at their command. Jewels and enamel give them brilliant highlights. Marta af Ekenstam, a new recruit from European prize winning, also does fine carving in ivory to add to her repertoire. Groups of metal workers like these make hunting unique presents for Christmas as fascinating as a trip through the old world and at the same time aid and encourage our artists and craftsmen.

## DYNAMICS IN A CALIFORNIA HOME

*(Continued from Page 19)*

of England is the foremost exponent of that particular glaze today.

An appreciative audience is the most vital necessity if a Californian pottery such as this in Pasadena is to carry on. English craftsmen in the eighteenth century had their patrons among the intelligent, educated ladies and gentlemen who, like those of their kind who founded this republic in 1700, knew good lines and fine woods in furniture and to whom ceramics were familiar household goods. In America we have not only the good taste which the drill in classics gave the half of our population which inherited it, but also the belligerent expressions of those nations (fifty-four million foreign-born have been added to our population since 1820) who, because the Roman Empire dropped the torch before it either conquered them or was conquered by them, have neither inherited the spirit of Greek refinement nor worked out for themselves the subtle proportions of areas which a study of the laws of growth alone can give. Education for intelligence, training in straight thinking, freedom of choice and a knowledge of the records of the past, these things are freeing the coming buyers of America from the slavery of ignorance. What one man has done for his product is possible in every line of the workers of California.

## NEW OFFICERS ELECTED AT CONVENTION

**R**OBERT H. ORR, Los Angeles, is to be the President of The State Association of California Architects for the ensuing year. Mr. Orr's service as President in 1930-31 bespeaks the wisdom of the Southern Section of the Executive Board in returning him to the office this year.

Harris C. Allen, as Vice-President of the Association, will head the Northern Section. Appointed to the Executive Board by the Northern California Chapter, A.I.A., Mr. Allen is the past president of that body, was a member of the organization committee for the association, and has served on the Executive Board during the greater part of the life of the Association.





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This is the view that greets you as you alight from the train at Palm Springs Station. Mt. San Jacinto rising sheer from the desert floor to a height of 10,805 feet.

**A NEW TRAIL TO THE GARDEN OF THE SUN**

**E**ACH year sees Palm Springs, vacation capital of the Coachella Valley Desert, happily obliged to begin its season a little earlier. Time was, not so long ago, when few people turned their thoughts toward the desert until after the Christmas holidays. Then Thanksgiving became the time for making the trek to these open spaces. This year the Palm Springs hotels report more visitors during the month of October than formerly came in November. To these cheerful facts may be added the forecasts of the eastern travel-scouts of the transcontinental railways, who predict a rush for southern California once the elections are out of the way.

A special reason for the early arrival of visitors this year was the completion, late in the summer, of the Pines-to-Palms Highway, rumors of whose scenic wonders have travelled far and wide. This new road is reached by way of Hemet, where the famous Ramona Pageant is held annually in the spring. It begins near Idyllwild and Tahquitz Lodge, and mounts from there by easy stages to an elevation of five thousand feet, thence descending through Vanderventer Flat, Pinyon Flat and Dead Indian Canyon to the floor of the Coachella Valley at a point a few miles east of La Quinta on the Palm Springs cut-off from Highway 99.

It is at Pinyon Flat, in the course of the descent, that one may pause at a certain point to enjoy a superb view which takes in the entire Coachella Valley. Far off to the southeast may be glimpsed (if your eyes are good and it is a clear day) the Salton Sea, the largest inland body of water in southern California. How it was formed, in 1905, when the Colorado River went on the rampage, is a story too well known to be recounted here. Suffice it to say that this wild prank of the long unruly river of the Southwest was the worst of its many offenses which finally led men to embark on their present gigantic task of subduing it and making it forever useful to future generations, by means of Boulder Dam and the Colorado River Aqueduct. The date gardens and citrus growers of Indio, it may be noted, will be among the first to receive the blessings of water from the Colorado, to supplement that now pumped up from deep wells.

Meantime, the old Indian gods of Tahquitz and San Jacinto, look down from their mountains to behold their desert domain, once so utterly forbidding, now eagerly sought by knowing travelers from the far corners of the earth who come here for rest and relaxation. Young palefaces they see, clad in jerseys of lemon yellow and bright blue, scampering about on horseback, or earnestly driving a tiny white ball toward grassy green discs each with a little red flag at its center. Or their puzzled contemplation of these things may be interrupted by the arrival and departure, at certain times of the day, of great roaring birds which only add still more to their bewilderment. They sadly shake their heads and retire to their mountain fastnesses, there to brood over the vagaries of a topsy-turvy age.



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MUSIC BELONGS TO THE PEOPLE

(Continued from Page 27)

which produces an effect somewhat cold in tone. If this seems sufficiently important, it may be remedied by warmer lighting, by a warmer wall body, or by a change in the ceiling.

Society goes to the opera to see and to be seen. For this important function, the arrangement of boxes is incomparable. A widely sweeping golden fan (instead of a diamond horseshoe,) divided by low partitions, gives every occupant a clear view of the stage, of most of the orchestra, and, by far the most essential, of all the other box holders. Dainty vestibules containing chairs, mirrors, cloak-trees, connect boxes with the paneled carpeted, divanned box promenade, meeting ground for a hundred social alliances and battles. From here two stairways run down to the orchestra, a very convenient device for easy circulation.

Each different section of seats has its own spacious promenades, rest rooms, telephone booths, check rooms. Under the grand foyer is another large promenade with buffet counters; near this is a hospital suite equipped with first aid and even for minor operating. There are, of course, administrative offices with separate elevator; a fine board room. Two large additional elevators carry to each level those for whom stairs are difficult.

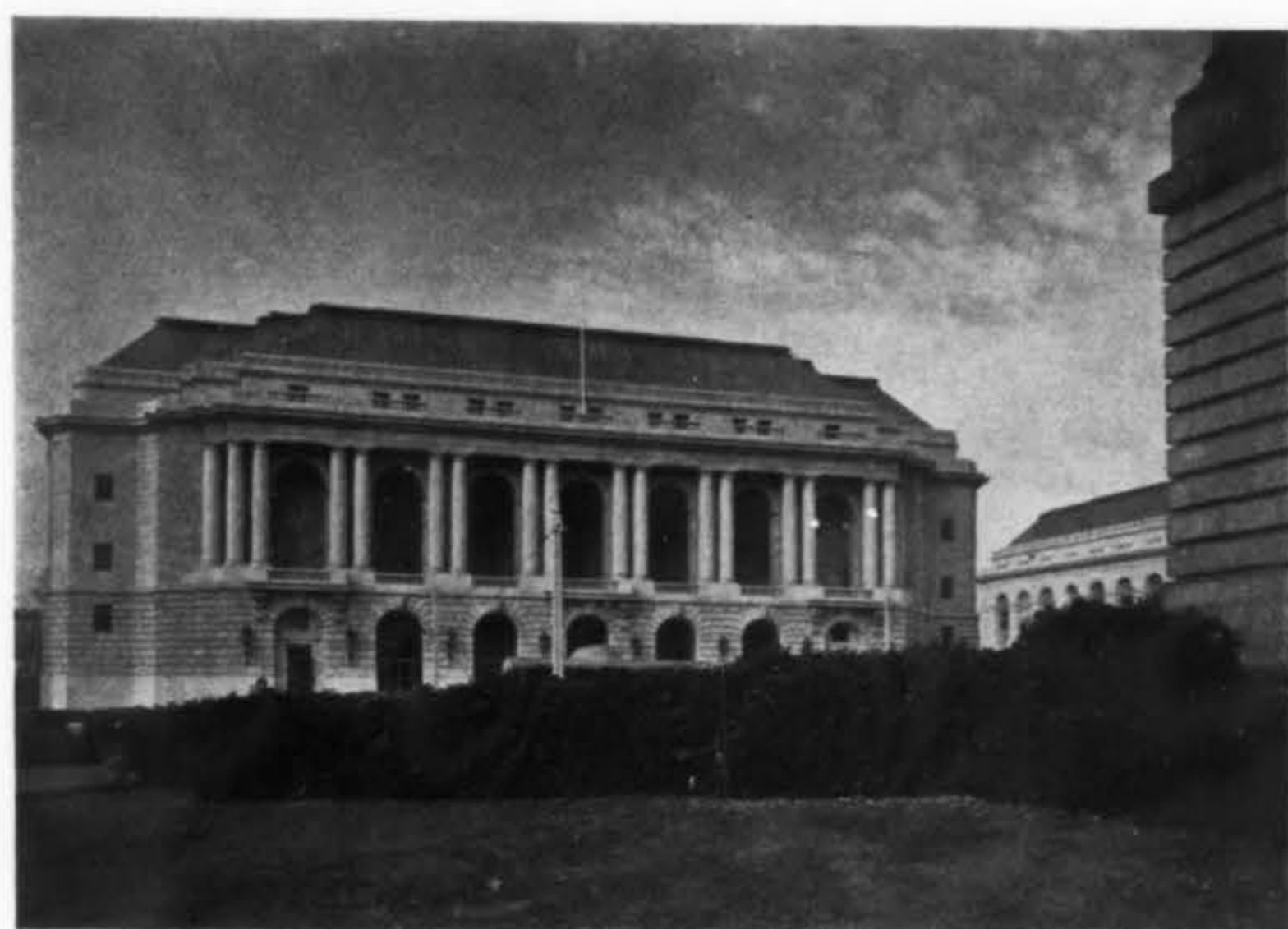
So much for the public portion. Back of the stage curtains is another world—one where mechanics make production easy for art.

The curtains themselves are noteworthy. An asbestos fire-curtain, nine tons in weight, falls with a rush when heat melts small metal links; but singers need not fear for their heads. Eight feet above the stage, descent is checked to a gradual closing. The decorative curtain is marvelous. Of silk brocatelle in old gold shade, it is looped to seven wire cables, each operated by an electric motor with four speeds. Innumerable graceful drapings can be made, set, started by a push button, synchronized with the music. Its smooth, sinuous, lovely movements are fascinating to the audience.

It would be a long process to describe all the machinery and equipment of the stage quarters. The floor, of course, is in many sections; any desired effect or hill or pit or river or terrace can be produced, largely by electrical control. The orchestra pit can be raised to stage level, can be extended to include the first two rows of seats, which are on a movable floor.

The stage loft is high as a twelve-story office building. It has two steel "gridirons" which carry the 107 standard sets of lines for scenery drops, rows of lights, the cyclorama or sky background (probably the largest in the world—85 feet high, 150 feet around) and temporary lines to support scenery or workmen wherever needed. For this great cyclorama there has been ordered from Germany a stereoptican lantern which is the last word in depicting moving clouds of all sizes and shapes and ever-varying pattern.

The lighting switchboard is complete and complex. Fifteen combinations can be set in advance, run off one after the other by



The First and Only Municipal Opera House in the United States, Part of San Francisco's Inspiring War Memorial. Opened October 15th.

See Article and Illustrations, Pages 24-27

### SAN FRANCISCO WAR MEMORIAL OPERA HOUSE

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simply pressing a button, controlled if desired from the prompter's box. Incidentally, stage lighting for this first series of opera was far from satisfactory. Unfamiliarity with a new system may account, in part; but a feeling persists that the person to work out lighting color effects should be definitely an artist. Possibly a man like McCandless, instructor on lighting at Professor Baker's Drama Shop of Yale University, could be brought here during the summer vacation to advise preparations for our fall season of opera.

The guest artists will find in nineteen star dressing rooms all that their temperamental hearts could desire. One of them said to me, "If you could but see the contrast between rooms for Metropolitan Opera stars—and those for vaudeville actors! It is tragic!"

Here the stars find spacious, furnished, carpeted rooms, each with a tiled bath room (including shower), recessed wardrobes with sliding mirrored doors, folding electric ironing boards, make-up tables with frame-lighted mirrors, telephones, loud-speaker annunciators for entrance cues. Comfort, and convenience make for better performance.

Enough has been told to demonstrate that the Opera House is completely equipped to satisfy all possible requirements of production and audience; that nothing has been omitted to bring its efficiency up to the very latest minute.

It is to be hoped that, with this permanent and perfect home, future seasons of opera will be produced with still greater distinction. It should be possible to improve local participation, to conduct rehearsals over a longer period, to provide a broader range of operatic selection.

The management is free from political control, is in the hands of cultured, public-spirited citizens. May they utilize this noble building for the fullest and freest development of musical art, to bring that fine form of happiness to music-loving San Francisco!

## NAVAJO RUGS

*(Continued from Page 23)*

Some of the rugs are quite simple in all-natural-color, undyed wools, others more sophisticated with their bright colors. The red backgrounds are very effective. Designs are geometric, highly symbolic, some small and intricate, others bold and simple. No two rugs are ever just alike.

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OF CALIFORNIA ARTS & ARCHITECTURE, published monthly at Los Angeles,  
California, for October 1, 1932.  
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  
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(My commission expires April 4, 1933.)

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