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Announcements of exhibitions, fairs, concerts, club entertainments, etc., for the calendar pages are set for change and should be received in the office of Cali- 
iforina Southland, Pasadena, at least two weeks previous to date of issue. No columns can be guaranteed if they are 
received later than that date.

The public is warned that photographers have no authority to arrange for sit- 
tings, free of charge or otherwise, for publication in California Southland unless appointment 
was held made especially in writing by the Editor.

**Clubs**

**VALLEY HUNT CLUB:** Regular hunting programs have been resumed for the winter, with Monday afternoon hunting and Wednesdays Janu- 
ary 15th, dinner dance; January 17th, piano recital, noon, March.

**ANNANDALE GOLF CLUB, Wednesday, January 19th. First afternoon bridge 
and tea party of the season. These after- 
noon bridge and tea parties will continue 
every Wednesday during the season.
Saturday, January 29th, dinner dance.
Thursday, January 31st, Valentine's day.
The usual Wednesday and Saturday Ball 
Sweepstakes will be held in the month of January.

**PINE BRIDGE COUNTRY CLUB:** Ladies’ Day has been changed from 
Monday to the first Tuesday in every month.
By every Ladies’ Day the women gather from the clubs in the Southern California. 
On January 17th, the 4th Annual Exhibition, will be open.

**SOUTHERN CALIFORNIA OPEN GOLF 
CHAMPIONSHIP:** under the auspices of 
the Southern California Professional taken 

**LOS ANGELES COUNTRY CLUB:** 
Ladies Days, second Monday of each month. 
Music during dinner, followed by dancing, 
every Saturday evening during the month.
Luncheon served from 11:30 to 2 
p.m. on Saturdays.
Sunday night concerts during month.
Tea served as requested and tables 
for cards always available.

**WILSHIRE COUNTRY CLUB:** 
Ladies’ Days, third Monday of each month. 
Dancing every second and fourth 
Saturdays during the month.
A musical is arranged for each Sun- 
day night in the month.

**WIND COUNTRY CLUB:** 
Ladies’ Days, fourth Monday in each month.
Tea and informal bridge every after- 
noon.
Wednesday and Saturday of each week.
Dancing every Saturday night in the month.

**LOS ANGELES ATHLETIC CLUB:** 
Dinner dances, Tuesday and Friday 
nights of every week. Tuesday night 
informal; Friday night semi-formal.
Open to the ladies Tuesday and 
Friday of every week.

**MONTICELLO COUNTRY CLUB:** 
Provides an 18 hole golf course, two 
concrete and two dirt courts for tennis, 
bowls and croquet.
Tea is served and informal bridge parties 
arranged as desired.
A buffet supper is served every Sun- 
yard night.

**NEWPORT HARBOR YACHT CLUB:**
At the annual election, December 9, 
the following was elected: Commodore: W. Stark Park, San. 
Diego; Vice Commodore: William Warrin- 
ton, Rear Commodore: Louis E. Hen- 
ry, Secretary and Treasurer. The Inaugural Ball will be held at the 
Club House, Saturday evening, January 13, dinner at 4:30. Installation of new of- 
icers; Service Band will be presented to outgoing Commodore Frank Smith. 
A dinner and smoker will be given 
January 7th by the American Power 
Boat Racing Association Frank Smith, 
headquarters, in honor of World’s 
speed boat champion, Gar Wood, and 
Mrs. Gar. Smith, of the Amer- 
ican Power Boat Association, and 
editor of the Motor Racing Magazine.

**Art**

The Fourth International Print Makers’ 
Exhibition, under the auspices of the 
Print Makers’ Society of California, will be 
held in the Los Angeles Museum, 
March 1 to 31. An invitation is extended 
to all workers in etching, lithography, 
block printing and engraving to send not 
more than four examples of their work, 
the same to be received at the Museum 
not later than February 1. The Jury of 
selection is made up of Howell C. Brown, 
steward, Benjamin Brown, Frances 
Gearhart, John W. Cotton and Loren Bat- 
ton.

At the recent election of the California Art Club the following men and 
women were chosen for the coming year: 
President, Isaac Lapham; Art 
vice-president, Alwin Clark; second, Jack 
Witkoff; John Coo- 
liffe; recording secretary, Edward Yee- 
ral; treasurer, Frank Smith; 
chairman committee, Laura Steere; 
chairman entertainers, Kath- 
ryn Lookton; chairman exhibition com- 
ittee, K. Roscoe; chairman pub- 
licity, Henri De Krafft.

The art department is asking for 
exhibitions, John Hubbard Rich, Jack Wilkinson Smith, 
Hamersley Smith, Alwin Clark, 
William Wendt, Mrs. W. Beilert, J. Duncan 
Glenon, Clarence Hinckle, Ernest Brown- 
smith, Alternative, Lavenia Burkland 
Vykul, Carl George Blake, Paul Laubitz.

An interesting program will be given 
at the next meeting of the California Art 
Club on January 17th, when a 
selection of Spanish scenes, will be 
described to the members. The 
arrangement of the room in which they were written, and make clear the 
meaning of the pictures, will be 
explained by Paul Swain, who came to Los Angeles recently from New 
York, will talk on the relation of 
the arts.

The midwinter exhibition and sale of 
pictures of the Southern California Water Color Society will be held at the Franklin Gal- 
leries, Hollywood, January 1, 
and continuing throughout the month. 
A reception will be held after the 
artists and the public on Thursday evening, January 4.

PAUL LAUBITZ held two shows 
throughout December, in Los Angeles, 
showing paintings from Alaska at the 
Koell Club, and recent pictures of 
the southern mountains at the 
Athletic Club.

The Group of Independents have post- 
poned their exhibition, announced for 
the MacDoull Club on December 11, 
in February 1. The postponement was made 
in order to give time for recent applicants 
for membership to submit their canvases.

The date allotted by the MacDoull Club 
for the Induction, was taken by 
three exhibitors, Mary Teadwell, Adolphe 
Brogner and Alice Daniels.

Jack Wilkinson Smith held an ex- 
hibition at the Hollywood Women’s Club in December, consisting entirely of 
pictures of southern California, including 
high Sierra calendars and machines. Mr. 
Smith with the capital vote at a recent 
general exhibition in Phoenix, Arizona, 
and the pictures which he bought for the 
permanent gallery in Phoenix.

The California Art Club’s proposed gal- 
ery may be open at an earlier date than 
the most optimistic had hoped, the 
proceeds of sales of paintings, which were 
exhibited on West Seventh Street 
during December, to the building fund, 
and each sale has been received from 
involved French. The artists have made 
the best of the situation, the 
subsidies to $100. On the eve of Fri- 
day, January 13th of the Philhar- 
monic Auditorium will be given to the 
Art Club from a concert, to be arranged 
by Mrs. Snuph-Orritt and J. E. Behemeyer.
Tickets range from $1.50 to $50, 
and may be had at the leading art 
and music stores in Los Angeles and 
Pasadena.

The Cannell and Chaffin Galleries 
will hold an exhibition of pictures, 
firm and tapestries, in the Art Gallery 
in Balboa Park, San Diego, January 9 to 
February 4. Cuthbert Homan, art cur- 
ator, will be in charge.

PAUL SWAIN, a painter and sculptor, 
recently from New York, is exhibi- 
ting six portraits in the Kanz Galerie.

John W. Cotton is exhibiting etch- 
ing and lithographs, in color, in the 
Stendahl print room, Ambassador 
Hotel. The exhibit will continue 
throughout January and every afternoon 
the artist will demonstrate the process 
of etching, and on Tuesday and Friday at 
three o’clock will give a brief talk on the 
processes of the art.

Q. LAS BUSTOS recently resecured the 
position of curator of the National 
Academy of Design, which he was 
designed to make his home in Los Angeles. 
He will have charge of the business at 
Stendahl, which should be very gratifying to the 
artists of California, and as the represen- 
tation of being a wonderful seller of pic- 
tures.

PROBABLY the most notable exhib- 
tion of the season was that of Wil- 
liam Rischtel and Chaffin’s during December, 
which included two California pictures but 
was primarily devoted to the work of 
some done by Mr. Rischtel during 
his recent stay in the islands of the South Sea.
WILLIAM WENDT, A. N. A., prize winner at the Los Angeles Museum and at the Art Institute, Chicago, is now sketching in the country around San Juan Capistrano.

DAVID ANTHONY TAUSKY announces an exhibition of portraits, recently painted in Pasadena, at the Catalina and Chaffin Galleries, Los Angeles, January 8 to January 15.

FIVE exhibitions opened in the galleries of the Los Angeles Museum, December 14, to continue to January 2. A second show of works by the Art Teachers' Association of Southern California, including paintings, drawings and craft objects. One-man shows by four painters: Jean Watteau landscapes, figures and marines. John Cooledge has nineteen paintings in oil. Peter Kransow has eleven studies, and E. Rocoe Shadrak has ten landscapes and figures.

BEGINNING December 24, the Stendahl California exhibition and sale of oil paintings by Elmer E. Garney, Mr. Garney is best known as a mural painter but is showing landscapes at this time.

LYON S. CLARK will hold an exhibition of his recently completed work at Stendahl's, in the Ambassador Hotel, beginning January 1, and continuing one month.

EVELYN STENDHAL announces the opening of an additional gallery in the Hotel Vista del Arroyo, Pasadena, January 1.

WIGHT BRIDGES has announced an exhibition of portraits in the Catalina and Chaffin Galleries, Los Angeles, February 15 to March 1.

THE Editor of California Southland has recently been an honorary member of the California Art Club of Los Angeles.

SOUTHERN California has recently been an honorary member of the California Art Club of Los Angeles.

DARODAN: Artists and Students' League have resumed classes after the holidays, in the Stikky's Memorial Building, 368 No. Fair Oaks Ave. and announce life classes, Tuesday, Wednesday and Thursday, 1 to 3 and 7 to 9. Lecture, 10 to 12 F. M., Children's classes Saturday, 9 to 10 A. M.

THE gallery of the Santa Barbara School of the Arts has received a new picture by Beck, academy of Philadelphia, and graduate of the Royal Academy, Rome. Art is contributed in the form of pictures of native scenes, painted by the artist while in California to live and has taken studio in Santa Barbara. The picture in the school gallery is of a lady in a remarkably vivid and striking red dress. It is a portrait and is causing much comment among art students who have visited Santa Barbara from Pasadena and Los Angeles.

Music

UNDER the auspices of the Pasadena Music and Art Association, the Philharmonic Orchestra of Los Angeles, Walter H. Rothwell, conductor, will give the second of a series of concerts at the High School Auditorium, Pasadena, February 15. These will be the soloist.

THE Los Angeles Chamber Music Society will present the fifth program, at the General Club Theatre, Friday evening, January 8, at 8.30.


THE Philharmonic Orchestra, Walter Henry Rothwell, conductor, will give a concert in Reid Auditorium, Tuesday evening, January 2, under the auspices of the Sugar Club. Olga Skye is to be the soloist.

BEGINNING February 12 the San Carlo Opera Company is scheduled to give Los Angeles a ten week season of opera, at the Philharmonic Auditorium.

THE dates for the January concerts of the Los Angeles Philharmonic Orchestra, Philharmonic Auditorium, Los Angeles, are as follows:

Sunday afternoon popular concerts: January 7 and 21.
Fridays afternoon, January 12, and Saturday evening, January 13.
Fridays afternoon, January 26, and Saturday evening, January 27.

THE Fitzgerald Concert Direction, Morte E. FitzGerald, Mr. Armstrong, Maurice present Ervin Neyreghazi, pianist, in concert at the Philharmonic Auditorium, Los Angeles, January 15.

JOHN SMALLAN announces January 12 as the date of his annual Los Angeles recital, postponed from December 7. Mr. Smallman will include in his program three songs by composers resident in Southern California, "Circle," by Mrs. Hannah Robinson, "In the Lodge of the Siouxs," by Homer Grinn, and a new song by Arthur Farrell.

C H ARLES WAKEFIELD CADMAN and Princess Tsianina have completed a concert tour in Russia and will appear in Los Angeles at the Philharmonic Auditorium, Thursday evening, January 11; in Long Beach, January 16; Santa Barbara, January 17, and Whittier, January 19.

In order to create and promote interest in the Philharmonic Orchestra, there have been appointed local boards, members of the Los Angeles municipal council. On these are the following persons, active and experienced in their own communities.


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LO ANGELES CALIFORNIA

The second concert of a series of five to be given by the Women's Club of the University of Southern California will be given January 12 inied Auditorium, Los Angeles. The name Emma Calve, soprano, is the artist.

K. E N NETH A. GARDNER and Hannah A. Gardner have opened an office for the practice of landscape architecture at 212 Times Building, San Diego, California. They are prepared to undertake the designing of gardens and grounds for country and town, and of private and public parks, playgrounds, school grounds and civic centers.

S F ORTHodontists of Southern California are now consulting on their use of the orthodontic principles in the treatment of children's teeth.

A nnouncements

THE Observatory on Mt. Wilson is open to visitors every Friday evening at 7:30. The huge 100 inch reflecting telescope in reality a giant camera, not used so much in making observations as in photographing the heavens, but the impressive task may be viewed in day light. A good mountain hotel is operated at Mt. Wilson, and may be reached by driving everyday while the road is open. The drives are experienced as extremely good. Hiking parties go up the trail from Sierra Madre.

D R. W. C. Jones, director of the Los Angeles Observatory at Mt. Hamilton, Cal., was definitely selected by town council as the new president of the University of California by the executive committee of the board of regents, which met in private session January 2.

Announcement of the work of the Southern California chapter of the American Institute of Architects and of the Architectural Club, will be held during the entire month of January at the art gallery of the Museum building at Exposition Park. While the exhibit will be primarily academic, it is the work of the local chapter of the Institute of Architects, members of which are contributing to an exhibit that will be held in February. The exhibit will consist of a display of classes of work, covering buildings erected during the past three years.

COMMUNITY Arts Association of Santa Barbara announces:
Sunday, 3:30 P. M.—Community Arts Orchestra Concert—Recreation Center.
Saturday and Sunday: 4:45 P. M., Tenth Street Avenue, 2:15. "Tribute to America," Community Arts Players—Pottery Theater.
Tuesday, January 16: 4:45 P. M.—Membership Meeting, Recreation Center.
Saturday, January 20: 3:30 P. M.—Community Arts Orchestra Concert—Recreation Center.
Sunday, January 21: 12:00 P. M.—Community Arts Players—Pottery Theater.

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California Southland

M. Urmy Seares - Editor and Publisher
ELLEN LEECH - Assistant Editor

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THE HILL CREST TEA HOUSE AT SAN DOMAS, WHERE THE FOOTHILLS AND VALLEY MEET AND THE SAN GABRIEL RIVER COMES THROUGH THE MOUNTAINS.
All man kind responds, either consciously or unconsciously, to the beauty of surroundings. As we are not conscious of the processes and high fruition of character cannot be expected from a meagre life that has been denied the elements of beauty during its years of growth.

Beauty is a qualitative attribute, the perception or recognition of which creates pleasure for its beholder. It has been defined as "complete unity of organization with its opposite, ugliness, as "lack of unity"; but there is not space, in this article, for discussion of the abstract qualities of beauty nor even for the psychological reasons why it is pleasurable to perceive beauty. The reader will, however, probably grant this first premise that beauty is a source of pleasure to those who perceive it, even though there may be a difference of opinion, by individuals and communities, as to what is beautiful.

The perception and appreciation of beauty is largely a matter of experience, and it is through the experiences of an individual or a community that individual or community tastes are developed. A man may set out consciously to develop his taste and his appreciation of beauty and thus actually increase his capacity for such pleasure, but, in the main, the processes of such development are affected without consciousness of change in the individual, coming about through personal experiences of beautiful things; that is, taste and the capacity for the appreciation of beauty generally evolve as a slow, normal development of which the individual is not consciously aware at the time.

On the other hand bad taste may develop as readily as good taste, and it, too, grows from the experiences through which one passes and from the environment in which one lives. The development of different tastes is well exemplified in the many different schools of art which have flourished throughout the ages and which continue to exist, many of them in complete contradiction to one another. History records eras of high civilization and development in the arts, and times when entire nations have fallen into decadent concepts, of art, of beauty. The taste of the individual is largely influenced by that of the community in which he dwells and by the experiences that come as a result of his life in the community which he serves.

Thus it is that the youth of any land grow up with all their future for such a period; and by the law of opposites alone, the value of beauty rises to unknown heights. There may be the beauty of faith, experiences and whose mental food is picked up in the streets. Our schools, as our homes, influence strongly the future life into which the younger generations develop, and I strongly feel that the institutions of higher learning might bear a higher relation to the spiritual and aesthetic education of those who attend them than any other experience through which the individual may pass.

There is an unusual opportunity for the display and influence of beauty, in many forms, by the college that takes our youth close to its heart for four years of life at a time when he is developing the most rapidly, when he is probably more susceptible to impressions, good or bad, than during any other four years of his unfolding growth. Surely one would not recommend sordid, unpleasant surroundings for the life of our young people. Our students of crime and its palliatives have long since agreed that conditions of filth and darkness and ugliness and the bringing of such things into our homes through the papers, are abettors of criminal tendencies; that cleanliness and sunlight and beauty in both physical and mental food and surroundings reduce not only the tendency but the actual occurrence of crime. No one will dispute that a child reared under the tender influences of a refined home has far greater likelihood of normal development and capacity for the enjoyment of the beautiful than has the unfortunate youngster whose life has been empty of beautiful experiences and whose mental food is picked up in the streets. Our schools, as our homes, influence strongly the future life into which the younger generations develop, and I strongly feel that the institutions of higher learning might bear a higher relation to the spiritual and aesthetic education of those who attend them than any other experience through which the individual may pass.
and teaching, of friendship and intellectual companionship, the beauty of good books, of exquisite sculpture, of painting, of architecture, of attractive campus with trees and flowers.

Nowhere have I seen a quotation that so well voices this thought of beauty, as it should be applied to the environment of schools, as do the words of Harluy B. Alexander, Ph.D., Head of the Philosophy Department, University of Nebraska, in his “Letters to Teachers.” He says:

“In the first place I would have the school buildings, if not monumental, at all events beautiful in form and proportion and attractive in sit; for I am a firm believer in the power of noble architecture to inspire noble thinking... Architectural quality should be a prime requisite of every public building and most of all of educational buildings, where the whole spirit of the State is being formed. But architecture must be appropriately seated, and my second demand (not less imperative than the first) is that every school yard should be a garden. I do not mean a vegetable garden (though in cities space for even that is worth while), but I do mean a garden of trees and shrubs and flowers, and above all, a garden for the bright faces of children and youth—an embowered playground. The seat of the most famous of all universities, the Academy of Plato, was a grove, and nowhere should a fan of education be erected in less devoted surroundings. Every school yard shall be famed for its elms and oaks, its lilies and roses; since the beauty of architecture is never perfect save it be set in the friendly context of the beauty of nature—nor, I think, is it far fetched to suppose that the subtle lesson of the interdependence of man and nature may be first impressed by his outward symbol. At any rate, beautiful groves have always seemed to men, sacred.”

It is hard to imagine a clime more sunny or a setting more perfect in which to mount the jewel of education, than is to be found in California. The natural beauty of plant life may be developed here without having to overcome the handicaps of a rigorous climate. The gems of architecture may be placed in their setting of perpetual green, and the garden embellishments of the campus developed to their highest perfection. Doubly emphatic then is the obligation resting upon the colleges and universities of this state.

Education is not alone a matter of books; it is a matter of experience. Books record the experiences of others, co-relate them, compress them and bring them to us that we may profit, through such short-cut methods by much that has gone before; they open great riches to lovers of beauty. But beauty in surroundings—in all things—is an invaluable factor in education, for it is absorbed unconsciously by the receptive student and makes up the very fiber of his character—the indelible something which he will carry with him through life.

(The illustrations for this article are from the campus of Pomona College, Claremont, California, an institution that has especially emphasized the aesthetic element in the construction of its campus and buildings. This element has been sacrificed even in such a building as the new Hall of Chemistry, now under construction, and in the development of the College Central Quadrangle, which is being made possible through the generous gifts of Mr. George W. Marston, of San Diego. Mr. Marston is himself a graduate of this college.)

The Spanish
Mother’s
Lullaby

Oh, babe, with eyes where lies romance
Of ages past!
Unknown to thee, what magic fate thy tiny
Features cast?
Unknown the love in my brown eyes
So like to thine,
Unknown my dreams for thee of future
Fortune’s fate.
Sleep, leaflet, sleep.

Sleep, brown leaflet, soft within my arms
Thy dusky head;
Sleep, brown leaflet, stranger soul,
By my love led.
Uncertain love, unknowing, you embody.
All my past.
Dreams come to earth and taken form in you—
Made flesh at last?
Sleep, leaflet, sleep.

NATURAL BEAUTY FROM BLANCHARD PARK, POMONA COLLEGE. MT. BALDY IN THE DISTANCE.

THE SCHEME FOR THE DEVELOPMENT OF THE MARSTON QUADRANGLE, POMONA COLLEGE. THE GRADING FOR WHICH IS UNDER WAY AT THE PRESENT TIME. RALPH D. CORNELL & THEORESE PAYNE, LANDSCAPE ARCHITECTS.
THE discussion published in the preceding issue of California Southland brought us to the question of what among all the possibilities mentioned there you really ought to have in an average city garden. Some sort of paths, carefully and judiciously laid out we must take for granted. Of the other items enumerated, I would say that some form of pleasant retreat or seat, arbor or the like is almost obligatory in any well intentioned garden. Equal in importance for Southern California gardens is the sight, and even the sound of water in some form, be it lily pool or bird-bath. A sense of peaceful, cool refreshment comes oftener from the presence of water in a garden than from almost any other feature.

Finally, it is to the presence of a well defined boundary line "a visible mark indicating a limit" as some one so well said, or in other words, to the presence of a real garden wall, that a well-studied garden owes almost all its comfort, its privacy, its liveliness, its display of personal taste and charm. In our country we are gradually learning to live outdoors more and more, and consequently we need an outdoor living room. The garden is replacing the piazza or verandah or balcony as the scene of many outdoor family activities, even to the eating of meals al fresco, and too much applause cannot possibly be lavished on this happy, beautiful habit. But in order to have this so, you need the garden wall, and it makes not the slightest difference whether the house architect or the garden architect or just the householder builds it, so long as in doing so, he conforms to the materials and style of the house proper and keeps it simple and straightforward.

The garden wall of course, involves garden gates and entrance. This topic must be eliminated entirely from this paper. How often it happens that there are all the prescribed ingredients, walks, pool, arbor, even flowers and vines, galore and yet no real garden. Does this not show how fine, how exact, how tasteful an art gardening is? A garden must have an atmosphere like a successful room and it depends just as much on the personal equation, even whether one being equal. Perhaps the mention of a few things not to do will help us get some real garden atmosphere into our outdoor living rooms.

Don't spend your money on samples of all kinds and descriptions of garden ornament, stationary or movable, but rather aim at a scarcity of such items. Restfulness and poise cannot be got in a garden that prickles with competing points of interest. Don't strive too hard for a special "effect" in a city yard, even though it be perfectly proper to build your yard around a fine tree as a focal point, or a little loggia, or a pool or a charming vista that begins in your garden and leads off into the canyon or valley beyond and below you. If you do a straightforward thing like any of these, simply, you will have all the effect you want in "an art which conceals art". Don't let your house or garden wall seem to be distinct and separate from the lawn or garden property, but relate them each to the other closely by the use of vines and shrubbery in proper scale. The whole homestead should appear as one harmonious unit, and have throughout the same feeling, indoors and out.

Don't have terraces or retaining walls unless you really need them and they become structural; nor grottos or rock gardens unless nature has started one for you. "When a look at the back or one side of the house suggests a garden or a retired valley, tree and shrub should further emphasize perfect and complete the sense of seclusion. A wind-swept knoll with distant views should not be obstructed by many trees." This is what I meant by conforming to nature's demands. If you plan a semi-formal lay-out, don't put it at the far end of the yard. Put it next to the house so that all the formalities and straight lines are together. The farther you go from the house the more natural can the garden become. On the other hand, don't forget that a natural garden may be adjacent to a house if a proper binder is used, namely, vines and shrubs. Don't clutter up your lawn with trees and shrubs or divide it with paths; keep the lawn centers free and open. "The lawn should be left as large and unobstructed as possible. The simpler picture is the stronger one." The horrible San Diego habit of plumping a date palm on the midst of each half of front lawn, cut through its middle by a glaring cement walk, is indescribably bad taste. If yours is to be a formal...
To all home-builders I hope I have given a hint or two. It is necessary for them to realize that there is a science of gardening as well as of building in the first place. They must not feel however, that that fact renders the case hopeless or even very hard. I grant that so far people are more apt to employ experts on their houses than on their gardens; but, like their gardening habit, this is gradually forming. What makes the case especially hopeful for the California house is the easy access to the many garden magazines and periodicals which, for a small fee, provide on their pages information that has only been hitherto available to the very rich. This is the irreducible minimum for a garden worthy the name.

Vitel, the great French landscape architect said "A garden is a place that was unfinished for promotion or to for the same reason as the name of landscape art. It all over the United States, although it is far more noticeable in California owing to the ultra profusion and great masses of wrongly juxtaposed colors. Back East, the same thing occurs, and it is a difference in degree, not in kind. Let's fight against it. There is a trade secret that I'll give you to help you. Whether in painting, or interior decorating, or costuming, or gardening, the quickest and easiest way to obviate a clash of colors is to insert a mass of white between them. Try it and see.

A PASEAR THROUGH CASA DE BEI, WITH HONORATA DOURO FLORENCIA DODSON DE SCHONEMAN

[Literary descendant of the Segulova and Domingues families; two of the original six grandes families of Spanish-Colonial California.]
near and far were invited to worship with her, especially when she entertained a visiting priest. Her chapel room would accommodate about fifty persons.

Replica Casa Adobe would accommodate somewhat more than fifty, and still there would probably be worshippers, who could not find room inside, kneeling in verandas and patio before the Altar.

If there were no visiting Padre to officiate, the Senor Don or Senora Dona would lead the ranchro in morning and evening devotions.

Rancho and hacienda-house routine began when the first sunlight struck the Casa windows, when the Senor Dona, already up and dressed would be calling—"Up, up, muchachas, muchachos, up!" and forthwith began the sunrise hymn, the ranchro devotional of praise and thanksgiving, sung by all the family, old and young.

And as the path, corral, and fields were flooded with sunlight, came the Major Domo conducting the house domestics through el Entrada del Corral, joined by old hands, vaqueros, shearsers, all singing full-throated, on their way to the Chapel for early Mass, the first act of every new day.

Afterwards, breakfast, and then all went to their daily tasks—singing, but now it was love song or dance. The missionary Padres originated the sunrise hymn-singing for the Indians, in the Missions and in the rancherias. It effectively dislodged and replaced their aboriginal song and dance.

There was no trouble whatever about community singing, Spanish-Californians attained State-wide singing. This custom continued in California long after the Indians and Spanish-Colonials were isolated from the possibility of such ranchro devotions.

During something less than one hundred years, Spanish-Colonial California experienced much of the magical power and charm of the Seraphic soul of St. Francis of Assisi. For his principle of conduct was his vow and his consecration of poverty, and practicalizing of his Faith for all the people all the time, actually reaching their suffering, poverty, and ignorance with its treasure. The conquest of California by conversion is unique in the history of conquests for it was the thirst for souls of the seraphic Franciscan pioneers and not by massacres, and enslavement of Indians in their thirst for gold by conquistadores, and with the obsession of finding the gold-packed domains of El Dorado, the gilded one.

And this unseizable thirst for souls sprang forth from St. Francis' renunciation of pagan riches. Ruskin in his Mornings in Florence, discussing Giotto's famous picture of St. Francis, says: "That is the meaning of St. Francis' renouncing his inheritance; and it is the beginning of Giotto's gospel of Works. Unless this hardest of deeds be done first—this inheritance of mammon and the world cast away—all other deeds are useless. You cannot serve, cannot obey, God and mammon * * * You go to church because the world goes. You keep Sunday because your neighbor does. You dress richly because your neighbor asks it. You must renounce your neighbor, in his riches and pride, and remember him in his distress. This is St. Francis' disobedience." (To his merchant father.)

After thirteen hundred years, the request of the Christ of the rich man's son, "Give up all thou hast and follow me," was obeyed by a rich man's son, St. Francis of Assisi. And in his utter simplicity in his love for nature, and in his supreme effort in getting away from conventionalities and back to nature, all unconsciously, he created the impulse and development of modern drama, together with modern poetic, literary, and esthetic ideas, and which eventually became the distinctive characteristics of California as a State.

Today, reminders of his spiritual achievements for us may be read in the names of our two leading metropolises of the west—San Francisco, his own very name; and Nuestra Senora Reina de Los Angeles de Portiuncula. This name of our City was the name of his Chapel Portiuncula (Little Portion") set up inside of the basilica of St. Mary of the Angeles in Assisi, where he experienced one of his most precise revelations.

PROFESSIONAL SERVICE AS APPLIED TO CONSTRUCTION

By M. URMY SEARES

The building of Los Angeles is a fascinating thing to watch no matter from what point of view we make our observations. From the base rock of the old Spanish Plaza to the building of the Los Angeles Biltmore Hotel, on Pershing Square, is one hundred years; and yet the city has become a modern entity that not old. Los Angeles is, in fact, just about reaching its maturity in the fruition of all the tourist activities which have occupied its citizens during the first hundred year of its existence. With the building of this new hotel begins a new epoch. Great financial manufacturing, and building organizations, such as exist in all the other large cities of America, are being developed by the terrific task of caring for the overwhelming population which has poured into Los Angeles almost as suddenly as a crowd collects on the street. Public service corporations, striving to keep up with this rapid growth in population, have been stressed to the limit in extending their services so as to meet these extraordinary thousands. Many a fine organizer has died at his post as truly as did our men in France during the last strenuous years. These are not the voices calling out over the Rocky Mountains for more people to come out simply because the weather is fine. Their work is too absorbing; but it is their work which is making Angelenos find it in the up-to-date metropolis of California's Solid South.

So active has been the advertising, so fast have the people been brought west by the daily railway specials, so easy has it been made to stay and be comfortable both in winter and in summer, that now the brains
of the entire state must be concentrated on the problems of supplying the Southland with water and power, with ample transportation and housing facilities. Out of the confusion due to rapid growth, there now arises a plan, backed largely by older and native Californians, to take hold of Los Angeles' problems and to organize the whole metropolitan district according to modern methods with the assistance of local and eastern experts, trained and experienced in their professions in less confusing times. The whole of Los Angeles County is now being planned for future growth as one municipality from the desert and mountains to the crescent coast; and this is being done by the men best trained in transportation, subdivision, parks, boulevards, zoning, flood control, and municipal law.

The erection of the Biltmore Hotel in Los Angeles, involving all the latest of improvements and conveniences which go to make up the modern hostelry, is a case in point. Leading bankers and business men of Los Angeles, deciding that the city—no longer a mere tourist town—needed a large, downtown hotel, financed the proposition and selected as lessee, Mr. Mc. E. Bowman of the New York and other Biltmore Hotels. Mr. Bowman has appointed Mr. James Woods as managing director and Mr. Charles Baud as manager.

The architects for the new hotel are Schultze and Weaver of New York, who have designed all of Mr. Bowman's hotels as well as many others. The general contractors are the Scofield Engineering & Construction Company of Los Angeles.

Ninety-four per cent of the material and labor thus going into this structure are supplied locally. As the building approaches completion, the wonder of work as set forth in Penfella's canal series of etchings is manifest in the building of this big hotel to house and entertain thousands of the city's inhabitants and guests. The great corridor, reaching from north to south across the building on the main floor, will inevitably assume a place in the civic and social life of the city similar to that held by hotel corridors in eastern cities and will serve to crystallize the city's present amorphous life. Looking at the gigantic framework, rapidly receiving its enclosing walls of pressed brick, terra cotta, and limestone, one who sits on a bench in Pershing Square on a warm sunny day in January receives the unmistakable impression that Los Angeles has arrived. The building, pictured on our cover in Benson's fine drawing of the main entrance on Olive Street, fills nearly the entire block between Fifth and Sixth streets. Not only does it face Pershing Square, but dominates it from the west. No other building on this rapidly crystalizing pleasure park has so majestic a height combined with so handsome a facade. One wishes for a street cafe such as Paris offers, where luncheon may be eaten al fresco with the building in full view across the Square. For in this Biltmore Hotel the architects have given Los Angeles a very fine piece of architecture, far and away more entertaining as "frozen music" than is the jazz that greets our ears.

Inside, one after another, the work of the various crafts is carried out in accordance with the schedule of the general contractor. To watch the work is to see Los Angeles in the building; to realize its future assured.

The ceiling of the ballroom foyer, Biltmore Hotel, now under construction. Schultze and Weaver, Architects

The Wonder of Work is exemplified in the construction of this great frame work, where the floors are laid and the plasterers at work on the ceilings before the roof is poured. Scofield Engineering and Construction Company, General Contractors, L. A.
PLEASURES AND PURSUITS IN THE SAN GABRIEL VALLEY

By ELIZABETH WHITING

LOOPING the loop in search of a homesite is the real name of this article on the San Gabriel Valley; but the editor objected to the use of such a frivolous title in front of the center spread of Southland Opinion, so we will take a loop around those august editorial pages and tell about the luxury of living among orchards and vegetable gardens, chicken farms and berry acres in the department devoted to California Homes and Gardens on a back page. Meanwhile the Tournament of Roses, the San Gabriel Valley’s chief pageant, is still a nine days wonder to those homeseekers who have come to California this year and have seen the pageant in all its beauty for their first time. For over thirty years the people of Pasadena have followed the example set by its founders, Charles Frederick Holder and Dr. Rowland, leaders in the sporty Valley Hunt Club, and have celebrated the California climate in a spontaneous gathering of roses and chrysanthemums, tournament sweet peas and Santa Monica carnations, to decorate in the most artistic manner conceivable by experts and experienced “float builders” the hundreds of chariots and pony carriages, public and private automobiles and trucks used during all these years in the procession which has never failed to appear on New Year’s day. Into this beautiful festival is condensed the gratitude felt by the gringo who has come during the last three decades from the blizzard-swept country beyond the Rockies to the sunny winters of the California Coast. Originated in this purely impulsive spirit by men of such fine literary and artistic feeling as the writer of The Channel Islands and other scientific and short books, the Tournament has never degenerated into a purely commercial show, but can read its title clear to a name on America’s honor roll of folk festivals, expressive of a real sentiment lying deep in the heart of every adopted Californian. Native Californians take the climate for granted, having been born to two seasons, green winters and golden summers, and sports clothes the year round. But the climate is still a wonder to newcomers.

The Tournament of Roses, then is Pasadena’s contribution to an appropriate expression of sunny winter days crowned with flowers. When other towns have followed suit and arranged a real festival there will be no need for the hot air publicity now become obnoxious to lovers of the state. All Southern California comes to Pasadena on New Year’s day and that day has become traditionally set aside for the Tournament of Roses and the Western football game. Flowers are planted which will bloom at holiday time and roses come from far and near to adorn the procession.

The background for this fete is the Sierra Madre range of mountains and the tree-lined avenues of Pasadena. The new stadium, financed by the Tournament Association, will care for the more athletic side of the activities and perfection of detail will come with the years, as the modern arts of drama, music and painting develop in the community and are made manifest in the fete.

This year the Art Students’ League was represented by a prize-taking entry and while the towns and city organizations which have had long experience present exquisite flower-covered examples of pagentry, yet the introduction of marching boys and dancing girls, the costuming of historic tableaux and the singing of the people must in time be introduced to give variety.

Pasadena and Altadena, its mesa district, are the great villa tracts above the lower

(Continued on Page 22)
Art in the Metropolis

NEW YORK seems to have waked up on the subject of Art. Joseph Pennell in his opening address at the Anderson Galleries startled the city by his arragement of business men for being "so shortsighted that they could see the financial value of making it possible for artists to exhibit their work with little or no expense to themselves and through exhibitions bringing in people who would spend money." Los Angeles may well heed this hint from the older metropolis. Thousands of our dollars are spent getting up mediocre shows which appeal to mediocre pocket books; and while our show committees bring thousands of people to our streets they do not bring the people who spend money—rather do they drive such people, even our own residents, to New York and Europe for real art. Here are the artists of Los Angeles pleading for a place in which to exhibit their beautiful work down town; here are lovely paintings and exquisite sculptures begging the business men of Los Angeles to come there for attraction in a proper and accessible show room properly situated for customers. Los Angeles has no bigger feature than the art of its craftsmen, painters and modellers in clay, and it has only to give the artists a place in which to show these things and the world will come to our art center.

Mr. Pennell in his address last month in New York proved that the recognition of art pays. "And while that is the lowest reason" for recognizing it, it is the one that makes a great city invest in a building to show the world its art. "Paris is not an industrial city, and it has lived on its fine arts for 150 years. It has put up one of the finest galleries in the world, where exhibitions are continually going on, and it pays so well that, for their exhibitions, the artists pay the Government only a franc a year. France knows what it is doing. Art brings the wealthiest people in the world to France, and they not only pay to enter the galleries and buy pictures, but spend hundreds of thousands of francs in the country.

London gave to the Royal Academy land in the center of Picadilly fifty years ago, on which the Museum erected a building. Venice, a city which has gone to pieces, can afford an art exhibition gallery. They tried to build Venice up as a railroad center and a naval port, but the people came off, and finally a fool artist said, "why not try art with which we were so successful in the middle ages," and now they have an international exhibition every other year.

We should have an international exhibition of art here every Summer. There are more people here then than at any other time. It should be a matter for the country, the State and the city to consider. It is a short-sighted policy that will not consider it. Chicago is the only city that recognizes this need, and people pass by New York to go to Chicago. The Chicago Art Institute is in the heart of the city, and it is visited by many more people in proportion to the population than visit the Metropolitan Museum of Art in New York. The Brooklyn Museum shows the work of modern artists, but you don't find anything of that kind at the Metropolitian.

The Art Students League

ACTIVITIES at the Pasadena School of Art have taken recently, excellent form in an Art Students' League run by the artists themselves for their own benefit and advancement in art. This is the only way by which an art center can succeed in any community. Appreciation of art is increased by hard study or by intelligent travel and the buying of mediocre art does not show intelligence nor does it aid civic development.

At the Stickney Studios classes are being formed as they are demanded. Students from New York's League have asked Tolles Chamberlain to criticize. Mr. Alson Clarke has general direction of the painting classes and has given generously of his time to the project. Miss Mary Allen, secretary of the league and to whom all communications should be addressed, is at the Stickney Memorial Art Building regularly to enter students and see that the model is paid. Miss Allen, well known for her excellent miniature painting in New York and California, has also a class on Saturdays. All visiting artists are invited to use the Stickney Studios both outdoor and interior, which are well lighted for both day and night work.

American and foreign artists who wish to work in California are being invited to Pasadena by the League and an effort is now on foot to see that they are supplied with properly situated studios.

Richard Miller, lately quoted in a private letter from Paris, still turns with appreciative eyes toward Pasadena and says it will be an ideal place for American painters to congregate when the city awakens to the necessity of more painter's homes and studios on the edge of our beautiful arroyo. Mr. Alson Clarke, Mr. De Wolf and Mr. Butler already have their own studios there, but transient painters must be given good quarters if they are expected to return or remain. This is the best beginning for an art center— the only one that will succeed in California.

Monthly Summary of Pacific Southwest Conditions

EXCERPTS from the report of the Pacific-Southwest Banks give a general idea of the products now raised in the San Gabriel Valley featured in this issue of California Southland:

"Agriculturally the year just closed has been generally satisfactory, in spite of rather severe handicaps due to car shortage and decreasing prices for some products. With most crops out of the hands of the producers the total money return during the past year has been better than in any year in the history of the Pacific-Southwest; decreases in the price of raisins, for example, having been offset by increases in the price of beans, field crops, cotton, etc.

Although there are still some shipments of valencias being made from Southern California, the 1922 valencia crop is practically off the market and the navel crop is moving in increasing quantities. Shipments are exceeding earlier expectations, there having been 1120 carloads shipped from south of the Techaepahi and 3368 carloads from the central San Joaquin Valley, between November first and December twentieth, as compared with 984 and 3670 carloads respectively during the same period a year ago. About 60 per cent of the total Tulare County navel shipments reached jobbers in time for the Christmas market, with f. o. b. prices averaging 50 cents per box less than last year.

Increasing competition with foreign lemons is evident, as indicated by the fact that arrivals of foreign shipments at the port of New York, between November first and the middle of December, totaled approximately 390 carloads as compared with 55 carloads during the same period in 1921. Continuing unsatisfactory prices, because of foreign competition, is causing some growers to replace their lemon area with oranges.

The grape situation has remained practically stationary during the month, with indications pointing to the loss of from 20 to 30 per cent of the total green grape crop because of inability to move the fruit. A movement has been started to secure a permit from the Internal Revenue Department to salvage this crop through the different wineries. It is reported that approximately 600 cars of fruit have been converted into grape juice in this manner and sold at prices ranging from $10 to $12 for ten gallon kegs.

The California walnut season is practically closed, with the crop out of the hands of producers at satisfactory prices. Foreign nuts are being imported in large quantities with many Manchurian nuts entering the port of San Francisco.

The superior quality of the California product is such,
however, to prevent serious competition from these foreign nuts.

The new contract being offered by the sugar refineries is stimulating interest in sugar beet production and present indications point toward an unusually large acreage in 1922. Considerable bean acreage has been purchased by sugar beet men and it is expected that this land will be planted to sugar beets during the coming years.

After several years of depression the bean market appears to be returning to a basis satisfactory to producers. Prices for the past year have been strong, reports indicating that to a certain extent prices have been maintained."

E. H. TUCKER

Told on the Trolley

CONVERSATION heard on the trolley car is often bore-some, but to one who sits in his office for many hours a day the ride to Monrovia is just long enough for a pleasant chat with a congenial listener. Sometimes, therefore, the commuter unloads a dissertation worth listening to, and seldom seen in print.

Today the talk was of the rain and of our measures taken for flood control. "How seldom we prepare for the peak," remarked the engineer. Yet all agreed that the rail-roads, knowing the land as few others, have been foremost in preparation and are following up their measures as well as can be expected. Will those elected to use the "dear public’s" money do as well? "Perfectly good men," said a heavy voice behind me, "they remind me of what someone said of Taft when he was president: 'Perfectly good presi-dent surrounded by a group of men who know exactly what they want.'"

The laugh passed and serious talk of the necessity of taking adequate care of the flood waters, which come down so suddenly from our wall of mountains, drifted to the work now being done in bridge building. Our problems are seri-ous ones, but the best brains of the West are now concentrazing upon them and we shall be prepared "for the peak" if it will only wait for another year or two.

The Use of Public Funds

In a democracy where all citizens are free to express opinion whether they be experts in a subject or not, it is well that we become acquainted with the methods under which those elected to carry on the work of public officials must operate. The building of public schools, for instance, is so vital a matter that neglect of proper methods may result in criminal disregard of life and health of children.

There are four ways by which the architect’s plans for a building may be carried out and the edifice erected: the day labor method, the percentage method, the segregated con-tract method, the general contract method. The first method eliminates expert supervision, the second is safe only when all men are honest, the third and fourth differ in the main in that one places the professional responsibil-ity for sub-letting certain contracts on the architect as representative of the client, the other places that responsibil-ity on the general contractor as an additional middle-man between the architect and the experts who bid on the lines of work which the general contractor is not able to carry out himself with his own men.

A discussion on this subject brought on by a pamphlet issued by the Associated General Contractors of America, was productive of a long contribution read before the Southern California Chapter, A. I. A., at its October meeting by J. E. Allison of the firm of Allison and Allison, well known for the beautiful public and semi-public buildings they have placed in California. The part of this paper applicable to public buildings follows:

The principal reason that we advocate the segregated method for public buildings is that the laws of the State require that all contracts for public work be

let in pursuance of a legal advertisement to the lowest "responsible" bidder, which means that we must give out our plans and specifications to any contractor who may apply for them regardless of his reputation or responsiblity. The lawyers define the word "responsible" in this connection to mean anyone who can furnish a surety bond. Now if the low bidder does not have the financial backing to enable him to secure a surety bond, it is a simple matter for him to apply to some planing mill or lumber company who will cheerfully indemnify him in exchange for his business, thus enabling him to come through with a surety bond in compliance with the law, and here is where the archi-tect’s troubles begin.

If such a general contractor has bid too low and should fail financially before the contract is completed, as has often happened, the bonding company usually refuses to finish the job, advising the architect to finish it as best he can, and then the various sub-contractors are required to employ attorneys and enter suit against the bonding company for their claims.

The last such contractor who failed on one of our school buildings as a result of the conditions above mentioned had not paid his sub-contractors and the School Board was obliged to employ others to finish the work and the sub-contractors who failed to enter suit against the bonding company within the limit of time specified by the law, lost every dollar they had in the work.

This has never happened to our knowledge under the segregated method, as everyone employed has a contract direct with the owners and receives his money promptly according to contract, and the chances for such a one making a mistake in his estimate is con- siderably less than with the general contractor, because he usually not only knows how to figure his part of the work but to actually execute it without loss to himself.

We all admit, of course, that there are many first-class and responsible general contractors and if we could always be sure of such on our public buildings the chances for the difficulties above mentioned would be negligible but I am speaking now of what very often happens on public work and few experiences with the so-called "fly-by-night" contractor is, to say the least, very discouraging and is a strong temptation to the architect to seek some other method that will tend to reduce to a minimum the possibility of their re-occur-rence.

A War Worker’s Dream

ONE day, making an appeal for some foreign relief fund, I was met too often with refusal in this form: “We should do things for our own people. We have no business to help the foreigners.” Usually this was from those not conspicuous in any work for the home necessities. That night I dreamed of going to a meeting of the Belgian Relief Committee. The ladies all wore a white band around the head, and, seating themselves about a long table, made a sort of ebulliastic sign by putting a hand behind the left ear in a listening attitude. I said to them, “I can understand the white badge across the forehead. It is clearly a symbol of the pure nobility of your purpose. But why did you put the hand behind the left ear?” The Chairman, Mrs. Rodman, answered, “God gives us two ears. While He gives us the right one to listen to the appeals of the needy in our own country, He also gives the left one to hear the cries of distress from other lands.”

I awoke, repeating from Matthew XXIII—23, “These ought ye to have done and not to leave the other undone,” and thought of the refusals of the day before.

Mrs. William H. Anderson.
Twenty or twenty-five years ago when Hotel Green, of Pasadena, was the center of the social life of the Green and the winter home of himself and family, all the Christmas entertainments and parties were planned as for a home and the guests were included in the same manner. In those days, each month of the open fireplaces was to be expected, and the tree and the guests assisted in popping corn, and stringing the lovely white blossoms thus opened by the heat, combining them with the red berries brought in from the hills, and the home made gifts from these preparations than would have been possible in having a tree provided with the decorations all intact. One of Colonel Green’s friends was always the Santa Claus and there was always an electric sentiment with each gift from the heavily laden tree or the tables were covered with bowls of fruit, the art of the fruit and the glitter of golden oranges vied with the looming flames in receiving memories of other Christmas tidings in the older breasts while the chil- dren played games and danced. On Christmas Eve the children were allowed to hang their stockings from the big mantel board and they were told the same stories of the tinkling bells of the reindeer as they would have listened to if they had stayed amid the snowy days of the East for their holidays.

It is hardly possible to sit around a Christmas tree, either in the glow of the firelight or under softly shaded candles and change remembrances with your neighbor or repeat half forgotten tales dear to childhood, a change days and not feel better acquainted with those who have been, whether it be in a home or in a hotel. Therefore there is both precedent and reason in the continuation of this custom in the large re- sort hotels of California, it begins the winter season right and for a period not easily overlooked.

Los Angeles could hardly claim to have a “red letter” Christmas until the Ambassador was created. The manner and manner of entertain- ment is provided, whether the guest be of the perennial or night blooming variety. This year an old fashioned Christmas was planned for the house guests, and others fortunate to be invited by Mrs. Charles Jeffras. The well known Christmas Green was used but there was no vestige of the tropics remaining, the beautifully decorated tree dominated the room, while the Christmas colors, red and green, flickered and glowed and spun in every conceivable form. Part of the time the tree was partially obscured by the progress of a snow storm, which was produced, and removed, by cleverly manipulated lights. The guests awaited the bestowal of the gifts with marked impatience, added to by the fact that each was accompanied by a verse, especially written for the recipient.

Games of all kinds found favor, many including the invasion of all portions of the hotel, through the lobbies, the dining rooms, to the kitchens and even into the large dining par- lace. The guests awaited the bestowal of the gifts with marked impatience, added to by the fact that each was accompanied by a verse, especially written for the recipient.

The entertainments in the hotels at Christmas time can always be of a more intimate and homelike character because they are not so many or so strong a strain of entertainment in the large hotels. And at the end of the evening was the additional delight of finding there were to be prizes given by number, and the turning on of the wheel of fortune to decide the lucky holder.

The hotel and the desire of the management to surround each individual party with its mode of entertainment. The hotel offers so many unexpected nooks and corners that it is never difficult to convince the children that Santa Claus is lurking just around one of the turrets or towers and it is much easier to convince the grown-ups of his proximity at Coronado than elsewhere. Then one can always be sure of so many modes of entertainment, bridge, dancing, riding, racing, yachting, tennis, golf and polo—and as the polo tournament almost always comes at the end of the year, there is every reason for going early and staying late.

The West has a reputation for hospitality to be lived up to but whether or not this has anything to do with the manner in which the hotels are conducted is a question. Most of the resort hotels of this section being under the management of Eastern trained hotel men, but whatever the fount of the hospitality, the fact remains that the hotels are first and foremost the hosts to the visitors who come to this Coast making the utmost of their stay. Whether they are drawn primarily by the climate, or the mountains or the sea, or because they may play golf every day throughout the year—and that is not a point to be overlooked by any visitor of either sex because if both members of the party play one does, and the weather, the golf courses, and their proximity to the hotels are of vital interest.
Left:
Mrs. John de Fontaney Mel, wife of Capt. John Mel of Pasadena, formerly Margaret Gaffey of San Pedro.

Right:
Mrs. Ernest Crawford May, of Pasadena. Mrs. May is a good golfer, a tennis player of note, and was a convert to aquaplanting when at Coronado this summer.

Center:
Mrs. John Earle Jardine, Jr., new Earle, a recent Pasadena bride.
RECENT BOOKS—REVIEWS

By E. TAYLOR HOUGHTON

On May in His Time
by E. TAYLOR HOUGHTON
( Doubleday, Page & Co.)

This new novel by Ellen Glasgow is teeming with ideas, one big central one and several interesting minor ones shooting off from it. Here and there the theme has been treated inadequately, but the book as a whole is in spite of itself. It is the story of a Governor of Virginia, a man of the people, a one-time member of the circus, who was big enough, sincere and courageous enough to stand, in his sympathies, between labor and capital. In his genuine effort to "vitalize tradition and discipline progress" there was only one thing which could happen to a man of his integrity in his particular position—and this happens to him in the novel.

Bill, the Bachelor
by H. C. NELSON
(Houghton, Mifflin Co.)

It is neither the plot nor the characters which make this novel so much fun, but the way the author says things in general, the queer little twists he gives his phrases and especially his clever detached views of this life of ours. He has an amusing aloofness from his book which seems to have given him an added enjoyment in the writing of it. Bill the Bachelor is really something of a detective story and makes very diverting light reading.

Senescence
by The Last Man of Life
by T. S. SOWDEN, Hall
(P. J. Kynaston & Co.)

Thus far we have had no prejudice or wild cut panaceas for old age, but merely a straightforward sane presenting of facts. G. Stanley Hall, the well-known psychologist who until recently has been president of Clark University, has written this book. The book is a comprehensive and peculiarly interesting account of old age as a sister volume to his famous Adolescence. In it he helps us think out all the problems which we know will confront us in later life if we have not already done so. He develops his own idea of death and old age and emphasizes what he considers the all-important responsibilities that the old and the near-old have in the community. For all those who are not like ostriches in regard to age and death, this book written in a fascinating intimate way by a student of human nature offers a treat. It helps us to think of ourselves which is an excellent and stimulating thing to do at any time of life. Perhaps the best way to give an idea of the book is to quote from the author's foreword: "I have tried to present the subjects of Old Age and Death from as many viewpoints as possible in order to show how the ignorant and the learned, the child, the adult and the old, savage and civilized man, pagan and Christian, the ancient and the modern world, the representatives of various sciences and different individuals have viewed these problems, setting each class, so far as possible for itself."

From a Bench in Our Square
by Samuel Hopkins Adams
(Houghton Mifflin Co.)

The story has its own interest. The whole book and makes it refreshing.

The Mystery of Milh
by A. W. LOWELL
(D. Appleton & Co.)

In telling the adventures of a dishonest greedy millionaire of the Orient, Hilaire Belloc intended, evidently to write a satire of the unscrupulousness of business methods the world over. He makes ingenious use of Oriental proverbs, stringing together the most entertaining finally fall because of their

H. C. NELSON
The Secret Places of the Heart
by G. M. SLADE
(The Macmillan Company)

Those inclined to puzzle about the relations of men and women in these modern times will be started thinking strenuously by H. G. Wells' new novel. We are not to agree with him sometimes, more often to disagree violently. Though his book makes us think, it fails to make us feel as any real novel should. However, it has no plot it can scarcely be called a novel in the true sense. Wells has tossed forth all his pet theories—with pros and cons—apparently conceived while he was doing research work for his History of the World, in order that his characters may play battledore and shuttlecock with them. He theorizes his way through The Secret Places of the Heart.

J. Corrington

In the November issue of The California Southland an excellent new publication of the Macmillan Company was reviewed. Through an error the author's name was misspelled. This book, The Principles of Interior Illumination, was written by Bernard C. Jakway, a professor in the University of California.

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LOS ANGELES, CALIFORNIA
The publication of the sketch to be submitted in the Architectural Club's Small House Competition is postponed until February. The delay is unavoidable, due to the extra work entailed in preparing the Exhibition of the work of the Southern California Chapter of the American Institute of Architects, during the month of January in the Art Museum, Exposition Park, Los Angeles.

In the place of the proposed sketch is an unusually good example of a brick house, with the plan, and a detail of the living room, by Arthur Kelly, Architect, Los Angeles, Calif.

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GARDENING MANUAL
Penning the Roses

IT is probably a correct statement to say that roses are grown more in the American garden than any other flower or shrub. Particularly might this be true of California and the Pacific Coast in general, although the distance of a very few miles in geographic location may spell the success or failure of a given variety in our Southland. Soil, exposure, humidity, fog and many other elements vary so

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markedly within exceedingly short distances that the best rule for the rose grower to follow, in choosing his varieties, is that of experimentation of either himself or his neighbors.

Because of our generally favorable climate, however, rose-culture and garden methods generally are quite haphazard, being followed along the lines of least resistance. Pruning of roses is rarely indulged in for gardens that do not boast a professional gardener; while correct pruning of roses is an unheard of condition to the average amateur. Still, it is true that proper pruning will do as much or more than any other one thing to control size and beauty of blooms.

In the first place, roses should have seasons of rest, at which time it is proper to prune. The rest periods should be created once or twice a year by withholding of water, although the winter is the normal season for dormancy, particularly during a cold season. Roses that are relatively dormant may be pruned now.

The pruning of hybrid perpetuals is influenced by the type of bloom desired. For large masses of flowers, leave four of five canes three feet high, and cut out all of the old, weak wood. This will give a large number of bloom of the effective type. Keep the canes small and with weak foot-stalks, unsuitable for cutting. After the bloom is entirely over, the long stalks should be shortened back to stimulate new wood for the next season of bloom.

For cutting roses or any other one of the hybrid perpetuals, one should retain all strong, healthy canes and cut them back to six or eight inches, always just above a bud. This will force larger flowers, with stronger stems. The number of canes retained will increase each year with the age of the bush. Pruned in this way the flowering stalks should not require stakes.

Dwarf-growing tea roses do not endure so severely, as do the hybrid perpetuals. All good, strong canes should be retained, un-

THE COMMON EARING
By CYRIL F. CARPENTER F. E. S.

For many people the common earwig will have no "endearing charms," but perhaps a slight knowledge of its life-history may enable them to regard it with more equanimity than formerly.

It is, of course, an unfounded superstition that these insects creep into the ear, and pierce through to the brain, causing death. The earwig, on the contrary, shows a distinct aversion to "animal matter" in living form, and underlytra, or hard wing covers, under which to protect their more delicate wings, but seldom as a means of offense and defense, though they can, on occasion, administer a sharp pinch.

The female earwig lays her eggs under stones, in crevices in wood, or under the bark of trees. In appearance these eggs are oval, of a yellow color and very minute. Unlike many insects they hatch without the aid of strong maternal instinct, and if the eggs are displaced will carefully gather them together again. Such care, however, is impossible to the many female insects which die naturally almost immediately after laying their eggs.

The earwig's eggs soon hatch, not into larvae or into caterpillars, but into what are known as nymphs, though these are without wings or elytra. That is to say, they have the form of the adult insect at this stage, though they are, of course, much smaller in size. As the nymphs grow older they pass through several molting stages. Immediately after shedding their skin each time they remain soft and white, but gradually become darker in hue, and harder in texture, the longer they are exposed. After the fourth or fifth moulting the outline of the wings may be observed marked on the thorax. When the last moulting stage is passed the insects are adults, and have a pair of elytra, or hard wing covers, under which to protect their more delicate wings. These wings are about seven times the size of the body, so it is imagined that the insects need to exercise considerable ingenuity in folding these extremely fragile wings carefully back to their resting place.

The earwig is very voracious and feeds chiefly upon vegetable matter, doing upon the
corollas of such flowers as dahlias and nasturtiums, spoiling the symmetry of the petals. It is also partial and destructive to ripe fruit.

The ichneumon fly is parasitic upon the earwig's body. In course of time this egg hatches into a larva which lives on the vital tissues. It is, however, a debatable point as to what extent the ichneumon fly keeps earwigs in check. Earwigs dislike light and have a penchant for dark, gloomy and damp places. Gardeners may easily make suitable dark traps and faster them during the evening about the attacked plants, and in the morning take round a bucketful of boiling water with which to kill the captives. The earwigs drop to the ground at the lightest touch, so that it is advisable when dislodging them to have the bucket directly beneath the trap.
THE SECOND OF A SERIES OF LESSONS ON PROCESSES IN HANDICRAFT HAMMERED OR WROUGHT IRON—By GEORGIA NIEMAN, Designer

ANYONE at all familiar with the crafts will be able to go about hammered or wrought iron with more or less intuition, those inexperienced will require study, perseverance. The methods used are very simple, unless one goes into the finer points and elaborate work where brazing and welding are necessary—although in a small way these may be accomplished over a kitchen range or gas flame.

Many a small ornamental and useful objects may be made in one's own home, such as candle sticks, trays of various sorts and sizes, and fire sets; in fact, any other metal object could be made, if the latter a heavier metal will be required than that which is mentioned below.

In the present day home, the use of wrought iron is most attractive and very much sought after; the early Spanish being of a more simple and almost crude workmanship, but, even in the crudeness, the artistic ability obviously presents itself.

Spanish metal work has many branches; and, historically, too prolific for one small article. But its excellence makes it worthy of serious study.

For the construction of an early Spanish candelabra 11 inches in height, with an arm spread of 10 inches (that is from center of one candle cup to center of other) one requires:

1. Nine inch piece of quarter-inch iron for main body.
2. 1-inch length of 1/16 inch by 1/4-inch cut in four equal lengths for base, 7 inches each, and a 16-inch length of same for cross arm.
3. Light weight iron, brass or copper, 7 inches by 8 inches from which are made two circles 4 inches in diameter for plates, and two rectangles 3 inches by 4 inches for candle cups; file and sandpaper edges.

Fig. I. The main body may be twisted in center for break by heating to almost red heat—put in vice and with wrench twist around twice, see that the rod keeps perfectly straight, and that both ends are square before cooling metal.

Fig. II. Now each of the four 7-inch lengths is bent over an anvil and hammered into a curve, somewhat straight at one end and more rounding at the other to allow for the shape. Three holes are stamped through for construction, one in center and one at 1 1/8 inches from each end, using 5/8-inch stamp.

Fig. IV. Cutting the 4-inch circles with either an even edge lends character—these hammered and rounded slightly upward to form a sort of dish—stamp hole in center with 5/8-inch stamp.

Fig. V. Hammer the 3/4-inch edge of rectangle for candle cup, making an uneven, slightly flaring top (A), cut sections from lower edge 3/4 inch in depth, (B), hammer into cylinder and rivet or solder (C), then bend lower points together to complete cup (D). If leaves are used, they are shaped over anvil or block into form—light sheet iron may be formed in the same way, avoiding soldering or riveting, only necessitating a 3/8-inch hole in bottom.

Fig. VI. The clamp to secure base to main body—light wire may be used for this—also decorative scrolls.

Fig. VII. Scrolls welded together. The four sections of the base are fitted to the main body, soldered, then clamped. The cups and saucers are riveted to the arms leaving the rivet heads on lower sides of arm, then place arm on top of main body in which a 3/8-inch hole has been drilled—a little solder used at this joining is quite necessary—a larger bolt or knob may be used here as a termination. A simple and quick finish, if a dull black is desired, is flat black, which is applied with a soft brush, a glass may be attained by wiping surface (after paint is dry) with boiled oil. Some people prefer an antique finish which is gained by using white or light gray paint—burying the article for some weeks in which the paint chips off in places and gives a very effective rusty appearance. Chemicals are used mostly in finishing, but rather a long process.

If copper or brass is used, the surface should be thoroughly cleaned (vinegar and salt solution is very good), heated, then lacquered with enamel hair brush, heated again to attain smooth even surface.

Sometimes one prefers the natural colors in copper, by just dipping in sulphuric acid, rinsing, lacquering, and time and age or a little heat will do the rest.

Supplies
Tin snips, cutting pliers, round nosed pliers, flat nosed pliers, steel punches—various sizes, reamer, riveting hammer, bench hammer—about 3 pounds, bench anvil and anvil stake, rivets, bolts, sandpaper, soldering iron, soldering fluid, solder, lacquer, flat black paint, oil paints in Venetian Red, Cobalt or French Blue, Gamboye or Yellow Ochre, Terre Verte (Green) and Gold. Turpentine or Cial Oil for thinning colors, solid bench or table, wood blocks for moulds can be cut into shape, or lumps or hard pitch.

The colors are used sometimes on leaves or iron to give them the desired effect of Polychrome.

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San Gabriel Valley. This residence district of paved streets, tree-lined and parked, extends from the heights of Altadena Golf Club down to San Gabriel Mission. To other towns along the foothills and to the city of Los Angeles itself on the west and south.

Looping the loops on trolley or boulevard in a touring car, one goes out from the metropolis on many potent trips to find just the right spot for the home of one’s dreams. Chambers of Commerce, those centers of citizenship and enterprise, are bureaus of information to guide the homeseeker not only to a house, but to a farm, not only to the particular kind of house one wants, but to the particular business or line of horticulture one has chosen to play with for his sojourn in California. Everything is here to play with from a whole town which needs remodeling in conformity with our traditions of California architecture to the tiniest chicken ranch or violet farm.

At La Verne the situation of the town itself invites the lover of a perfect view and outlook on life as well. Remarkable are its school advantages.

At San Gabriel great doings thrill the heart of the lover of this Spanish-conquered land. The building of the new Mission Play house in the style and material of the Old Mission of San Antonio, the most beautiful of them all, is in itself a fine feat. But San Gabriel is not satisfied with that. She is remodeling the whole business center of the modern town to fit in with this ambitious scheme. Like Santa Barbara, the town will build around an old Spanish plaza.

At El Monte, end of the Santa Fe Trail and the heart of the valley, diversified farming is developing rapidly and the ideal life is worked out in a live town. Baldwin Park offers opportunities as a growing center of combination farming.

In the eastern end of the San Gabriel Valley the Puente hills give variety and give Puente its own valley, full of fruit, garden products and avocados.

Pomona, larger than the other valley towns, has developed unusual and distinctive characteristics as a model home town surrounded by orchards and is well worth careful investigation by town-house seekers this year. Looping back along the foothill boulevard we stop for lunch at the inn in Claremont, that lovely college town.

Motoring on we climb the foothill boulevard to glide through villages that beckon us. We must stop at Glendora, loveliest example of a foothill town, with little streets running off into the hills and an enterprising business center, leaving nothing to be desired by the seeker after California home life.
UN CASTILLO DE ESPANA
By FRANCES MATILDA PURDY

ALMOST everyone is familiar with the sight of the Mission Inn, at Riverside, California, from the viewpoint of a well known and justly celebrated hostelry. So familiar, in fact, have we become with it, that a rather commonplace attitude has blinded many of us to the possibilities of a visit to this charming place from the angle presented towards any other natural attraction of Southern California.

For it is "natural" attraction, at the present time, whatever may have been the appearance of this building in the beginning, and the cunning methods in construction and landscape gardening to obtain an effect of great age, have been so well supplemented during the many years that have passed since then by nature, that it has in truth become, under the genuinely accumulated marks of time and almost tropical luxuriance of shrubbery and tree growth in which it is nearly hidden, an old Spanish castle of the Mission type.

This impression is not only experienced at first sight of its uneven red brick paved patio, whose weather stained beams above seem to sag heavily with age, but the very atmosphere, once inside its arched gates conduces to dreamy reflection, in which the abhorrent thought of modern rush, and bustle, produces that lazy "manna" feeling, suggestive of ages of time ahead. A brooding, restful quiet pervades its arched portals and lady's swinging seats, while the occasionally gutteral murmur of brilliantly hued macaws, and musical splash of falling water transports one to a world remote from changing cars and honking motors just outside this cloistered retreat.

Everywhere the eye is charmed by apparently convincing evidence that this "Castle" has long been the luxurious home of some hospitable Spanish family; and this effect is never spoiled by the harsh intrusion of everyday facts, such as noisy bell boys, and intrusive attendants, a courteous management permitting to the casual visitor who sends in his card the same unhampered freedom in every corner of building or grounds as to any registered guest. Once the guest of the

This Beautiful Home

in Altadena, 1550 feet above sea level, above the winter fogs, where killing frosts are very rare, where the stars are undimmed by city lights, where the view on clear days extends from 100 miles East to 105 miles West, and many miles of the shore-line of the Pacific are clearly visible, where country life has all city conveniences without the crowds and noises, is for sale at a reasonable figure by the owner.

PAUL F. JOHNSON
560 East Colorado Street Pasadena, California
Master of the Inn, one may follow the dictates of his fancy, wandering at will from catacomb to turret, in perfect happiness, disturbed by no apprehension as to being out of place in such an environment.

The catacombs alone are worth a trip to the "Castle," endlessly twisting and turning ahead, narrow and low-ceiled, one leading into another, apparently far down into the very depths of underground beneath the building; but in reality only a few feet below the level of the floor above, winding around the Chapel, and dark recesses, mysterious and enchanting to the imagination.

Admiration for the genius who conceived and executed the whole scheme of these underground passages continually fills the beholder. With truly Spanish ingenuity, they baffle the determination to seek their outlet. Here, a step or two up discloses interminable vistas; there down, into a "cul de sac," in which is set a light shining through the windows of years old perhaps, ornamented with doll-like images of the saints; then back around a corner, where, far ahead at the end of a diminishing perspective, in the dusky light is distinguished a man with a sword and casque, standing posed, immovable, inspiring a hesitatingly doubtful apprehension, as this uneasy wraith wandering in a region of underground regions. But, upon drawing near, the knight is seen to be part of a group of very real looking wax figures, standing about the small alcove behind a railing in life-like attitudes, surrounded by their ornamental dress of that period. An interpretation of the meaning shown in their arrested pose, displayed on the wall illuminated tablet at one side, is given as a historic Catholic ceremony, and indeed close study of the waxen features reveals a startling likeness to old forgotten drawings. With thoughtful attention, a long seat has been placed opposite that they may be studied in comfort and at leisure.

These catacombs are indirectly and dully, but adequately lighted, frequent ventilator openings also being utilized most advantageously to illuminate with carefully regulated, bluish daylight rays, some statuette, or picture, with all the startling effect of a spotlight, against the unearthly dimness.

Each step reveals some new object for study, inviting the inspection of small cells containing Indian treasures of basket work, and Navajo blanket-hung walls, while whole corridors being lined with Indian pottery. Another has an interesting collection of firearms and "espadas," the blades and daggers silver and gold inlaid; scabbards of ancient design—multiplicities of sharp pointed, deadly edges—impossible to describe; old saddles and harness—a perfect storeroom of old Spanish mementoes.

We pass through an old gate of twisted sticks, held together in primitive fashion used by the Indians, with hardened yucca thongs, and wander into a narrow, brick-lined corridor, whose roof is constructed in a series of unusual, and architecturally perfect overhead arches, meeting in a dome, and whose sides, at intervals containing niches, are lined with jeweled pictures, suggestive of ancient mission's walls. And, following this suggestion, splendidly executed sepia photographs of immense size, illustrating every Mission in California, as well as events of prominence connected with each, are contained within many of those corridors, illuminated in such an expert manner as to mystify the bewildered and delighted enthusiast.

The strains from the pealing organ, apparently far above, follow, echoing down below, and it is with absolute amazement, so perfect has been the acoustic effect of dark remoteness in regions underground, that one steps directly from catacomb to chapel.

And a most wonderful Chapel it is, with its high backed, carved chairs and benches from Spain; its veils and tapestries, its stained glass, and heavy rugs. No detail has been left to sigh for that will help to transplant the modern, haste-loving American to another enchanting world. Its great organ, "played by a master," harmonizes with that subtle suggestion of a religious atmosphere, inseparable from any Mission, conducive to reverence, in its subdued and restrained restfulness.

Just as in old Spain, too, every room in the house opens upon an iron railled balcony overlooking and entirely enclosing the patio, so also this castle has its arily wrough balconies with drooping greenery; its cages of singing birds; its gaudily colored macaws and parrots.

And no surprise whatever is felt when, upon one of these graceful balconies are seen, apparently enjoying their home to the utmost, two Spanish caballeros, lounging in the velvet and silk of their country's costume, guitarras and mandolins in hand, conversing animatedly with the beautiful senorita beside them, a black lace mantilla draped over her high combed tresses, in which a red rose is colorlessly set with Carmenesque effect; while, not far away, their Indian maid, dressed in yellow buckskin, with beaded band across her straight brows, fingers her harp for their entertainment.

Languidly, she sends herself, and the harpist ripples the air with delicate melody, to be in turn succeeded by a fanfare in the rapidly upon mandoline and guitarras by the senoros, echoes of the quickening music falling back from the awninged canopies lazily flapping above to veil the hot rays of a July sun.

Inspecting these balconies more closely gives one an ever greater thrill, their green twined arches forming a satisfying perspective in ever changing, old marble garden seats and sundials offering a loitering place that invites a waste of all too limited time. An ancient, iron-ruled staircase, has been bodily transplanted from some old Spanish building to ornament the wall of this castle, its stanchions apparent by the chipped-off carvings from old wooden beams, and hooked on bronze belts.

Bronze, indeed, is a metal more prominently in evidence, just here, than any other part of this dream castle, as, slightly above, and to one side of the patio, is "The Roof Of The Bells"—a harmonized carillon ranging from tiny bell-lets to heavy cracked monsters that must have sent their tones of joy or sorrow afar, when Padre Serra trudged after his slow going beast over the dusty caminos, and a square tower, built on this roof, is hung with bells of all sizes and shapes, while set upon every possible space, and around the edge of the roof, large bells of all descriptions. One cannot help feeling what a "Tintinnabulation of the bells, bells, bells," there would be, should some spirit hand start them all going at once!
When California plays the hostess, she decorates her home with fruit, as well as flowers and Autumn foliage.

Out on the Veranda in November persimmons added their rich color to the Thanksgiving feast.

**“AMY MAY” BATIK BANDANAS**

Of all the styles that have stirred the imagination and that have enriched a costume, there have been none so challenging as the Batik bandanas.

These colorful squares of silk are used for every costume, but they are particularly effective for sports wear. In the mountains they are worn about the head, gypsy fashion, about the shoulders, or fastened to the belt.

For the afternoon or evening wear, the bandana, if small, is caught through a ring, the end of a necklace or if larger, is worn at the waist.

In the “Amy May” Studio, 527 California Terrace, Pasadena, California, there are displayed many lovely batik costumes, blouses, negligees, draperies, and lamp-shades, but at the present moment, concentrated attention is being bestowed upon the bandanas that have taken the West as well as the East, by storm.

Photographs by Margaret Craig
THE MONEY MARKET

WITH the coming of the new year the investor who is looking for the trend of interest rates for the next twelve months would appear to find the best material for his or her deductions in the combined banking, industrial, and agricultural situations of the last nine months.

Since March, 1922, at which time borrowing was at its minimum, the total loans and investments of member banks in principal cities where the effects of industrial activity are felt most have increased but $1,250,000,000 or a trifle over eight per cent, according to the December Review of the Federal Reserve Agent at New York. This very small inroad into credits for the purpose of industrialism is its own indication of what may be expected during the coming twelve months by way of borrowing for industrial purposes. This becomes particularly notable when it is remembered that since October of 1920 commercial loans in member banks of the Federal Reserve System have dropped nearly thirty per cent, while in turn the total of investment by the member banks including acceptances and United States Government securities has moved up less than ten per cent. In the same period of time gold in the Reserve Banks has increased fifty-two per cent and in almost the same ratio as the known gold stock of the country.

What the situation is in the industrial field is best represented by the fact that the outstanding commercial paper of the twenty-seven principal dealers in the United States has dropped from $1,350,000,000 as of February, 1920, to $750,000,000 in November, 1922. A continuation of the renewed industrial activity that marked the last ninety days in the manufacturing centers east of the Mississippi River as well as the re-financing operations on a long term basis being undertaken by corporations seeking the benefits of tax relief through stock dividends and other methods, should make a demand on the splendid supply of credit available in our banks that will change the situation from what it has been during the last two years. Added to this, the efforts of the Inter-State Commerce Commission once and for all to prevent to the investment bankers of the country as well as to the shippers a national railroad situation that can properly command money for both maintenance and extension that have been in most cases too long delayed, will produce an added demand upon the country's capital that should be reflected in the interest rate before the year is through.

Abundant crops the past year drew prices that permitted of little increase in the capital funds of the country as is represented by the still weakened condition of banking institutions in the middle western districts. However, another crop of similar proportions and it is important to note that out of the last crop sufficient was saved by the farmers to assure them of current credit for seeding and harvesting through the coming twelve months—in all likelihood will bring a better price with resultant buying against renewed industrial production.

Everything would indicate a period of renewed prosperity throughout the country since the largest possible store of investment funds in the banks is by no means superior to the demand to be made upon them. It is merely a renewal of our normal borrowing in view of the fact that in the particular field of railroading upwards of five years of extension work and in many cases from two to five years of simple maintenance work require financing.

Harmonizing Profit With Safety

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Quickly do we become accustomed to the applications of research in science, that what was last year a marvel for the feature page now takes its place in the advertising columns of the papers. A word about the new store devoted to devotees of radio is not therefore out of place in these columns. Improvements are constantly being made in radio sets for the home and broken or worn out parts must be replaced. Apparatus for enabling more than one person to listen in at a time is now receiving expert attention and various devices are used. All these up-to-date sets and attachments are to be found here at home in Pasadena. Mr. Paul F. Johnson, who has spared no pains to complete his remarkable stock, has shown that no one need look away for anything in this line that is now on the market or at the command of local shops and investigators.

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THE CALIFORNIA ART CLUB has decided to hold monthly exhibitions of varying character during the year, at the temporary galleries at 107 West Seventh St., Los Angeles, and artists of the Club are invited to submit works under the following conditions:

The first exhibition begins Feb. 15th, and will consist of typical California subjects, from "High Sierra" to the ocean, including landscape, farmers, street or city scenes, or anything typical of California, with this exception, please: No figures or portrait subjects. These may be given a special exhibition later on. This is a California exhibit and only typical subjects, such as mentioned will be accepted.

Submit only works in color. Black and white will not be shown. Small or medium sized canvases are preferred, and let them be without frames.

All paintings to be delivered at the gallery, at 107 West Seventh St., between 1 and 5 p. m., not later than Sat., Feb. 8th.

THE exhibition of paintings by Guy Rose at the Sundahl Galleries in the Vista del Arroyo, Pasadena, will be followed by a showing of the work of Utrillo, beginning Feb. 17th. The gallery is open to visitors every afternoon and until eight o'clock in the evening, and at other hours by appointment.

THE CALIFORNIA ART CLUB announces:

Next meeting Saturday, Feb. 3rd at 3, at Club House, 625 Park View St., Board of Control at 2:00, interesting program. Madam Spreite will talk on Balinese Folk Songs, illustrated with vocal and instrumental selections. Dr. and Mrs. George McCoy will be the guests of honor.

The University of Southern California invites the members of the club, to their First Annual Exhibition of Paintings by California artists, in the Administration Building, 25th St., and University Ave. Opening Reception Friday evening, Feb. 24th, 8 to 11 p. m. and Tea, Sunday, Feb. 25th, 3 to 5 p. m. West Jefferson or University cars.

LOUIS BOVEY SHARP announces his second Annual Exhibition of paintings of the Southwest. LeRoy D. Bly Gallery, 335 East Colorado St., Pasadena, February 1st to 28th, 1923.

MAX WEICHERT exhibited his portrait of Ruth St. Denis in the annual combined exhibition of the American Water Color Society and the New York Water Color Club, after showing it for some weeks in Boston.

The first comprehensive showing of Paintings by French Modernists in sitting, lithography and wood block, will be held in the Print Room of the Camille & Chaffin Galleries from the 5th to the 19th of February. This exhibition contains examples by Delaunay, Manet, Toulouse-Lautrec, Derain, Picasso, Bonnard, Guerin, Steinlen, Legrand, Laruchon, Scarin, Visat, and others of the new schools. These Print Rooms are a provider for collectors and lovers of fine prints. Arthur H. Miller is curator of prints.

Among the paintings exhibited by David Anthony Tandyer recently at the Camille and Chaffin Galleries were those of the late Monsieur Victor H. Clark, Edwin and Frances Paderewski and Mrs. Tandyer is now doing a portrait of Mrs. Clark.

An exhibition of water color paintings by Peter Krasnow was held in the McDowell Club, Tujah Building, Los Angeles, January 1st to February 1st, gallery open daily from 10 a.m. to 5 p.m., Sundays, two to five.

Music

THE dates and the artists of the Philharmonic Artistic Courses, presented by L. E. Fevrier during February and March: evenings February 6 and 8, Feodor Chaliapin; Mondays, February 10 and 16, Joseph Hofmann; and 21 and 25, Jennie Pasderwski. March 3, matine, Theo KARLI.

The Philharmonic Orchestra, under the direction of Arthur Rubenstein, announces that beginning February 4, the orchestra will give a free concert Sunday afternoon concerts, each devoted to a particular program. The first be a symphony program, including the Saint-Saens concerto No. 2, C. minor, by Dvořák, and Tchaikowsky, Russian pianist. The second be an all Wagner program, four, tenor, as soloist. The third concert will be an all Rachmaninoff, Russian violinist as soloist. The fourth will be made up of selections from the work of Italian-American com- posers, with Ettore Heart-Dreux, contralto, as soloist.

THE February concerts of the Philharmonic Orchestra, Los Angeles, Walter Henry Rothwell, conductor, are as follows: Wednesday evening, Feb. 1—Fullerton Symphony Orchestra, in the Auditorium Union High School. Sunday afternoon, Feb. 4—3 o'clock, seventh popular concert, Philharmonic Auditorium.

The February concert of the Philharmonic Orchestra, Los Angeles, Walter Henry Rothwell, conductor, are as follows: Wednesday evening, Feb. 1—Fullerton Symphony Orchestra, in the Auditorium Union High School. Sunday afternoon, Feb. 4—3 o'clock, seventh popular concert, Philharmonic Auditorium.

Tuesday afternoon, Feb. 5—4:00 o'clock, School concert, Fitch Auditorium. Friday afternoon, 3:00 o'clock—Saturday evening, 8:30, Ninth Symphony concert, Philharmonic Auditorium.


Sunday afternoon, Feb. 18—3 o'clock, Eighth popular concert, Philharmonic Auditorium.

THE University Club of Pasadena has inaugurated a series of Sunday afternoon musical recitals. The program was arranged by Will Rounds, conductor of the Pasadena Civic Orchestra. The February musical will be under the direction of Arthur Arlin Stein, of the Fitzgerald Concert Direction, will provide the March program.

In February, the Los Angeles Oratorio Society, after a successful concert, is to sing Paolo Gallo's "The Apocalypse," which was the Thursday offering by the National Federation of Musical Clubs for the best chorus by the American, "Samson and Delilah" in concert form is scheduled to end May 21st.

THE next concert of the Los Angeles Chamber Orchestra will be given Thursday evening, February 10, Gamut Club Theatre, 113 Grand and Orange.

The Fitzgerald Concert Direction, Merle Arkin, Manager, will present Titta Ruffo, of the Metropolitan Opera Company, in concert Thursday evening, February 10, Philharmonic Auditorium, Los Angeles, March 9th.

The recent appearance of the Pasadena quintet is composed of the following artists: Ossian Seeliger, violist; Arthur Gunn, violin; Edmund Tandler, viola; Bert Riley, cellist; and Alan Deutscher, conductor. The quintet has announced the second concerts in Pasadena this season, under the auspices of the Los Angeles State Student Association, and other concerts in Los Angeles.

UNDER the Fitzgerald Concert Direction, Merle Arkin, Manager, two concerts will be given Sunday afternoons, during January, in the Philharmonic Auditorium.

THE Ellis Club of Los Angeles will appear in concert February 7.

THE Los Angeles Trio, Max MacDonald Rose, pianist, and Calvin Lubahn, violinist, announces the date of the fourth concert has been changed from February 8 to February 9, at the Keck Auditorium, Biltmore Hotel, west side.

BEGINNING Monday evening, Feb. 12, the San Carlo Opera Company Company, Philharmonic Auditorium, Los Angeles, presents the following operas: Feb. 12, La fanciulla del West, Madame Butterfly; Feb. 14, Aida; Feb. 15, Martha; (Matinee); Feb. 16, La Boheme, (Evening); Feb. 16, Rigoletto; Feb. 17, Carmen; (Matinee); Feb. 18, Turandot; (Evening); Feb. 19, La Gioconda; Feb. 20, Madame Butterfly; (Matinee); Feb. 21, The Italian Girl; Feb. 22, Faust, (Matinee); Feb. 23, Carmen; (Matinee); Feb. 24, Salome; (Matinee).

UNDEER the Pasadena Music and Art Association, the San Carlo Grande Opera will appear in Pasadena the evening of February 24.

The sobet appearing with the Philharmonic Orchestra in Pasadena, Thursday evening, February 15, in the Keck Theatre, tenor.

UNIVERSITY of Southern California Concert Club presents: Friday evening, February 3, Max Rubenstein, violinist, and the Tony Baran Quartet, March 5, in the Bovard Auditorium, Los Angeles.

"One o'clock o'clock Saturdays"

A 50-cent ticket is required for admission to the Philharmonic Orchestra concerts. Tickets may be purchased at the box office of the Auditorium Union High School, or at the box office of the Music Hall, 133 S. Los Angeles St., Los Angeles. For reservations, call the box office, 8-9214.
California Southland

M. Urmy Seares - - - Editor and Publisher
Ellen Leech - - - Assistant Editor

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THE PARKS OF LOS ANGELES—BRAND PARK, SAN FERNANDO

By MARTHA NELSON MCCAN, Chairman of the Board, Los Angeles Park Commission.

BRAND PARK, in the San Fernando Valley, comprises about seven acres of land situated between Brand Boulevard and Mission Street, directly in front of the old Spanish Mission at San Fernando. This strip of land was presented to the City of Los Angeles by the Mission Land Company, at the solicitation of the women of San Fernando, who saw the possibility of the fruit packing industry encroaching upon this territory until the old Mission should be entirely hidden from view.

On November 4, 1920, the land was formally accepted by the City Council and dedicated for park purposes.

The remoteness from the city of this park and lack of funds prevented the Park Commission from developing or improving this newly acquired property until the Spring of 1921, when the Commission conceived the idea of endeavoring to bring back the old atmosphere which belongs to this park by virtue of having been part of the grounds of the old San Fernando Mission.

The romance of old Spain still dwells among the fast crumbling ruins of the California Missions and it was the idea of the Park Commissioners in designing this memory garden to preserve the historical relics on the property and to construct a replica of a Mission garden, incorporating therein some of the old world ideas of land-planting, brought to this country by the Padres. It was, therefore, arranged by action of the Board that the writer should go as a Commissioner and visit the Missions of this State during the month of April, 1922, for the purpose of gathering data on landscape and architectural designs to be incorporated in plans of the Memory Garden. This trip of over 1600 miles by automobile consumed more than a week's time. Most of the Missions were visited; many valuable suggestions received, and a large collection of cuttings of various plants, shrubs, and vines brought back to be propagated for the garden. The names of the plants and the Missions from which they came will be inscribed on labels. From some of the Missions, old tiles were donated for use in portions of the work.

After study of all the gardens, it was decided to model a Memory Garden similar to the Sacred Garden at Santa Barbara Mission, which was laid out in geometrical design and is the only example of a Mission type garden now in existence. Work was started on the preparation of plans and drawings, and methods devised for financing the scheme. The project was endorsed by practically every woman's club and civic organization in Los Angeles and most earnestly supported by the residents of the San Fernando Valley, who have no other recreation center aside from Brand Park. The City Council made an initial appropriation to start the work and the people of San Fernando Valley procured subscriptions from numerous persons and organizations in that district, while the writer received many private contributions from individuals and organizations. A total of $7500 was subscribed for this worthy enterprise, the City Council agreeing to appropriate dollar for dollar raised by private subscription. It is estimated that the complete cost of the park will amount to $25,000.
There is nothing of a religious nature connected with the garden and for this reason, all creeds endorsed the work and lent their financial assistance and moral support.

On privately owned land adjoining the park, which at one time was a portion of the Mission property, there was an old star-shaped fountain, built by the Indians over 125 years ago and copied by the Padres from one which existed at Cordova, Spain. The owners of this fountain graciously offered it to the Park Commission. On June 6, 1922, this huge mass of cement, brick and tile, weighing some fifty tons, was moved safely into the park, where it rests near a smaller fountain with which it was originally connected as a part of the old Mission irrigating system. The fountain is 30 feet in diameter and has a capacity of 1600 gallons. A bronze tablet reciting the history of this fountain was placed at the base.

Interesting and impressive ceremonies were held in connection with the fountain moving, which were attended by many of the old pioneer families. On July 4, 1922, the fountain was dedicated and officially presented to the city by Mr. L. C. Brand of the Mission Land Company, who arrived at the park in his aeroplane and presented the city a bill of sale for the fountain. Speeches were made by prominent people, followed by a barbecue and old fashioned Spanish festival, with display of fireworks in the evening.

The old masonry vats that were used centuries ago for the rendering of tallow are still in existence on a portion of the park property and these will be preserved. It is also intended to restore an old adobe building which may be utilized as a small repository for the display of various objects of historical interest.

There is talk of abandoning the Administration building of the Mission which is now being used temporarily for religious services; the remains of the old church are back of the present Mission. In the event that this is done it is hoped that sufficient funds may be realized for repairing the structure and turning it into a spacious Museum building.

The property is bordered by two wide city streets, affording ample parking space for automobiles. The park is now becoming a mecca for winter tourists.

The Memory Garden occupies one and one-half acres of the seven-acre plot. Solid concrete standards, in Mission style, with ax-hewn timbers placed on top, form pergolas at the northern and southern ends of the garden. On the eastern and western sides, there is a concrete Mission wall rising to a height of four feet, capped with Spanish tile. Entrance gates are provided on two sides of the park. There is also an attractive waiting station erected on the eastern side for the accommodation of the many tourist parties of the interurban line, which passes the park.

The design of the garden reverts back to days in Europe when all gardeners use ideas were expressed in conventional and geometrical design. The formal landscape arrangement consists of diagonal, right angle, semi-circular and oval designed gravel paths, the intersections providing numerous flower beds. History informs us that the Padres loved flowers and the flora of their native Spain and Mexico with native California flowers predominated at San Fernando Mission in the early days. In keeping with this sentiment, a profusion of sweet-smelling flowers will bloom in the Memory Garden. This Mission was one of the last to be built and was noted for its flowers, many of which are native wild flowers, grown from seed gathered by the Indians from surrounding hills and valleys. Spanish people hold much affection for their flowers.

The central portion of the design will be devoted to native California trees, shrubs and flowers as folows: Palo Verde, penstemons, cacti, cactus and hugh ninus, Hollies, Matilija poppies, yellow tree poppy, sage, lupines and blue curts.

Outer borders will be planted with the direct descendants of original plants introduced into California from Europe in days of the Padres.

Pergola will support a variety of climbing plants brought from the old world during the early period, such as jasmine, bignonias, grapes, climbing roses, passion vines and solanums.

Two sections of the garden will be devoted to native California cactus, ferns and allied plants.

In portions of the garden devoted to plants there will be a tree, a shrub, and a perennial flowering plant secured from and representing the Mission in this State, starting with San Diego Mission and ending on the north with Sonoma Mission, thus symbolizing the chain of twenty-one Missions in their geographic relation. Surroundings of the water pool in the native California section will be alternated with tiles secured from old Missions, will be inlaid on the parapet of the pool with the names of the Missions from which they came cut in the tile and letters filled with bronze metal. A bronze tablet will be erected at this pool inscribing the fact that the collection has been made to form a "Memory Garden" as, sad to relate, many of our Missions are now memories only.

Outside of the pergola will be planted oleander, pomegranate, guava, lemon, lime, crepe myrtle and orange trees, with the pergola standards will be placed Mission grape vines raised from cuttings secured from vines at Santa Clara Mission, which were grown from cuttings from the first grapes planted in Mission.

The Rose of Castile, an old fashioned moss rose, will have a prominent place in the Memory Garden. The Spanish people hold much sentiment for this rose and it is used medicinally. Cuttings of this rose came from San Jose Mission. Another old Spanish rose, known as "Seven Sisters," so named because there are seven blooms in each cluster, was dug from the garden of the Mission at Monterey and donated to the city.

The park will be entirely surrounded by pepper trees raised from seed gathered from the original trees planted at San Luis Rey Mission in San Diego County.

A plan on each side with Mission olive trees, extends from the Memory Garden to the music stand at the north of the park and forms an entrance avenue to the Memory Garden. Benches under the pergolas provide ample seating accommodations for visitors to reflect on the garden, and there are also pleasant quarters in the park for picnic parties. The park, in some respects, is one utility as well as beauty.

The Spanish Ambassador, who has signified a keen interest in the restoration of California Missions, stated that they are splendid monuments to commemorate Spain's early achievements in establishing the foundations of civilization in California. It is to be hoped that the inauguring interest in preserving our Missions may obtain a strong foothold with the people of California, so that future generations may know of the early accomplishment of the Padres of Spain.
EUROPEAN LANDSCAPE VERSUS CALIFORNIA

By MEDORA CLARK

We live in an age of classification; science has divided and labelled most of our conduct, but up to date, perhaps I should say everywhere from landscape. The painter shivers when he sees it beginning to emerge, and moves on, for the hand of man is rarely gentle, and usually unwaveringly egotistical. It has, even in this enchanting territory, evolved the ornamental with wondrous surety, but there is a spot—Pasadena has a feature—its May. I wrote 'future' almost untouchable. I'm lauding the Arroyo Seco—and, I hope, between the lines, pleading for its protection—for it seems to have been preserved for painters. They have been to cling to its precipitous banks, and to spread out with a feeling of hopeful security. They perch on its edge and receive unconsciously that punch to which I have just referred. They sense the vastness of the place and feel the thrill of space, with the mountains a pulsing beauty all about them, and the untouched glory of the wild growth spreading out below. Spurred by their surroundings, they set up their easels, adjust their canvases, grasp their brushes, and set to work feverishly. In a word, the Arroyo Seco is one of the main ingredients in "background." They arrive, they see, they want to stay, they buy and begin to build.

And southern California lends itself graciously to construction for the painter. He loves to design his shelters—studio, house or garage—with the thought of making it a pleasing part of the landscape. He enjoys studying the play of light and shade, the masses of sunlight and shadow on his plaster walls and tiled roofs, and achieving colorful splashes of bloom against his somber buildings or about his doorways. He revels in the pattern cast by his swaying pepper trees. Nature cooperates with a twentieth-century efficiency, and he can actually create motifs on his own domain and play with light effects as though he regulated them from a switchboard, for the Big Light is always working.

London's winter is an almost unbroken season of rain; Paris runs her a close second; but in southern California the sunlight—if I do not exaggerate—has a punch of its own. It secures the climate and as a topic it has already been covered.

A painter is an asset to a community. He may not be a great commercial activity, but indirectly he acts enormously for the good of the area, just the way rhubarb is good for the system, or snail-eating ducks for the garden. He is as good advertising as you can get, for his Missouri proofs of the beauty of the place, canvas of the hills, the trees, the beaches, the shore, the canons, all the variety and charm of the landscape—travel broadcast over the country, silent and powerful propaganda. He doesn't cost the Chamber of Commerce a cent, but incidentally he is one of their biggest folders—of course with frosts and floods left out. The possibilities and conclusion are obvious; so I don't need to use good Southland space to enumerate them. Vive l'Arroyo, may fate and the city dump deal kindly.
RICHARD MILLER IN A CALIFORNIA GARDEN

WHEN men who are known at home and abroad as accomplished and talented artists come to California's southland to live, to paint, and thus to make the country truly famous, a record of what they have done here is a vital document of existing conditions more potent, more convincing than anything presented by Promotion clubs or Chambers of Commerce bulletins.

For a great painter is of all men the most unprejudiced. He paints what he sees; and, if by virtue of his talent and training he is enabled to see more beauty than does the ordinary mortal, yet does the record which he makes contain that indefinable, universal essence of beauty in nature which appeals to the emotions of the common herd though they be but dim's, driven cattle plodding through their ordinary lives.

In a facetious editorial, holding up to us the critical mirror of American journalism, the New York Sun-Sat Times is good enough to designate California Southland as "that interesting magazine which judiciously plays up the landscape and architecture and soft-pedals the inhabitants." Not to deny the impeachment that in the wide West we find much more of interest in opportunity and accomplishment than in introspection or morbid self-

analysis, we would remind the writer in the great American daily that architecture and building and engineering feats are the open records, more lasting and more vitally indicative of the character of a people, than is the ephemeral printed page of the worn and weary writer of the daily grind of "news."

Shrewd as our writers of community advertising have become, they know how to appeal to the eastern people who crowd our southern city's thoroughfares to the stopping of traffic and the congestion of all appliance in the necessities of life. What has been accomplished by loyal cooperation is the real record of the first generation of Americans in Los Angeles. That all sorts and conditions of men and women live here as in other communities, is better presented in our appreciation of the arts of life than in any other way.

As to the landscape, Richard Miller, coming from Giverny, the Forest of Fontainbleau and the Coast of Normandy, said as he painted on the edge of our Arroyo Seco, "Give me but a little studio on the bank of this lovely canyon, a porch on which to pose my model, a eucalyptus tree nearby and that blue hill for distance and I should never want. No valley in France is more beautiful, no Eastern scene more ready to the painter's hand."

A TYPICAL PAINTING BY RICHARD MILLER, ONE OF AMERICA'S MOST TALENTED DRAUGHTSMEN AND PAINTERS, WHO FOR MANY YEARS HAS TAUGHT AMERICANS IN PARIS TO PAINT IN THE MOST IMPROVED TECHNIQUE OF THE MODERN FRENCH-AMERICAN SCHOOL. THIS CANVAS WAS PAINTED IN THE GARDEN STUDIO OF MRS. ADELBERT FENYES, PASADENA.

DELIGHTED WITH THE FLICKERING SUNLIGHT OF THE LITTLE FORMAL GARDEN NEAR MRS. FENYES' STUDIO, MR. MILLER PLACED HIS MODEL THERE AND PAINTED A SERIES OF PICTURES WHICH DREW INSTANT ATTENTION IN NEW YORK AND CALIFORNIA.

"A MORNING CALL" NOTABLE FOR THE HANDLING OF LIGHT THROUGH THE SILKEN SCREEN OF A PARASOL AND NOW SOLD THROUGH THE MACBETH GALLERIES, NEW YORK.
In the garden of Mrs. Adelbert Fenyes in Pasadena, Mr. Miller found a hospitable studio full of rich tapestries or simple, colorful textiles, oriental pieces; in the garden, formal walks or sylvan dells. His search for a model was longer than it might have been in Paris; but the interesting people of Hollywood have made life more full of interest for us all since he was here. The Art Students’ League, which now occupies the Stickney Memorial with its Richard Miller garden, has little difficulty in supplying the visiting artists or themselves with models.

Mr. Miller did not advise the painter to settle down and stay here always. Art is long but it moves ever forward and unless new men come to us constantly we must go to them to study and to find appreciation for our art.

Of this series, painted in Pasadena, Mr. Miller sent all but four or five to Macbeth in New York and did not even show them in Los Angeles where there was no place convenient at that time.

But though few of his canvases remain, his influence at a critical moment in California’s art was potent and widespread. His methods were the best for an interpretation of our dappled sunlight, his brilliant color and fine draughtsmanship a vital force in the work of local painters. Those paintings which he sent East are now hung in various collections, telling of California’s lovely light and beauty and cheering those who cannot come. Those sketches and finished paintings which he left here are among our cherished treasures.

As to the population in its finer aspects, let Richard Miller’s serene and beautiful women, surrounded by the scintillating sunlight and their heritage of color from the ancient East, the Mediterranean and the Atlantic speak for us in California.
CALIFORNIA SOUTHLAND

CALIFORNIA OFFERS ALL SORTS OF SUBJECTS FOR PRINT MAKERS AND PAINTERS

The New Interest in Etching. By Arthur H. Miller

California Etcher and Curator of the Cannell & Chaffin Print Rooms

THE perfection of the photo-engraving process, which for a time seemed likely to injure seriously the existence of etching and engraving, by depriving the worker in these mediums of his livelihood, has ultimately succeeded in raising the standard of etching, for only as “fine arts” can it now be successfully practised. The etched line was always a favorite means of expression with the Masters, since its discovery by the craftsmen of the middle ages, but in the nineteenth century it fell into the hands of copyists who misused it by reproducing paintings—works depending entirely on tone for their effect,—in this essentially line medium.

When Whistler won his battle with the carpenters who protested against his “unfinished” etchings, he taught the public eye to rejoice in untrammeled line, and definitely placed etching once more in its true position—the most personal of graphic arts. With its new recognition came a revival of interest in collecting. The strange taste of eighteenth-century England which preferred Hollar to Rembrandt, is incomprehensible to us. We have learned again to follow with delight those open lines, sparsely but intuitively drawn, which Rembrandt saved for the very heart of such a plate as “The Death of the Virgin,” without feeling a lack of finish. Nor would we demand that the “Hundred Guilder Print” be etched all over with that amazing network of lines which lends richness of tone to the quiet, neutral portions of this masterpiece of etching, where the rich blacks and somber masses of shadows are only used to carry the eye to the figure of Christ. Yet it can be said of this superbly drawn figure that it is only a sketch.

Working only with black and white, Rembrandt achieved a poignancy of expression in his finest plates rarely equalled in his painting. Whistler is remembered as an etcher, for it is on copper he drew those nervous lines which were the direct response of his sensitive soul to the beauty of the world in which he lived. Haden insisted that a good etching should be drawn upon the copper directly, at a single sitting. Certainly spontaneity is an essential etching quality, and Hammerton’s blunt statement that a “cold etching is a bad one” conveys many of the same “blind technical issues which cover large sheets of beautiful handmade paper with carefully placed, uninteresting webs of dead lines. The first quality requisite to the making of an etcher is a “living” line.

The growing interest in this art medium has produced a fine body of artists. D. Y. Cameron, Muirhead Bone, McBey, Lee Hankey, and the distinguished painter John, whose beautifully etched portraits disappear into collections almost as soon as they leave his press—these are at work in England. In France, Lepere, Brouet, Beaufresne are part of the revival of etching, which in that country has given birth to a new school of men who combine aquatint, soft-ground, sulphur-tint and other means of obtaining tonality with pure line drawing, in a manner perhaps derived from Goya. D. S. MacLaughlan, Arthur Heinzelman, Levy, Roy Kinney, Arthur B. Davies and others in this country make etchings which will live, and in California, thanks to the encouragement of associations like the Printmakers of California, the California Society of Etchers, and the lively interest which a few dealers take in young etchers, there are those working with copper and acid whose prints win national recognition.

The desire to own prints has ceased to be the special passion of the collector. People have discovered the lasting joy of owning a fine etching. Prints have come out of the portfolio into the frame, because that personal quality which is the special virtue of good etching, achieves a tie between the person and his surroundings in a peculiarly satisfying manner. Between the impersonal wall and the mind of the inhabitant, an etching can often be intermediary; for though on the wall as decoration, it can never be of the wall—its inception was too vital, the etching-needle lies too close to the impassioned fingers of the true etcher. He cannot disguise his true self; it will out upon the copper. Many an artist finds that while with charcoal he can make only a dull drawing, color will often lend the semblance of vivacity to a conception fundamentally unsound. This help is denied the etcher. So the keen-minded French say “On their good days, painters etch.”

Discriminating people are discovering that a fine print brings them into contact with vigorous and original artists whose work would otherwise be inaccessible to them. In many of our cities print-rooms are forming a new cultural nucleus. In Southern California, the growing desire to see and own etchings is reflected in the presence among us of several new galleries in Los Angeles and Pasadena devoted entirely to this art.
A GAME PRESERVE FOR CALIFORNIA—By Alcyon Robinson
Los Angeles Chamber of Commerce

THE southern part of California has in the past been notable for its prodigious use of natural resources; but a new era is at hand when preservation of its woodlands and woodland creatures in the leafy retreats is being seriously considered. Rare plant life and precious waters, timbered tracts and mountain parks are to be the special care of the State and Nation.

Usually it is necessary for individuals and groups such as the Sierra Club, Chamber of Commerce of Los Angeles and other powerful metropolitan centers to call attention to the fact that laws are needed to safeguard our natural inheritance. An example of fruitless efforts by these organizations is afforded in the recent signing of the Congressional bill by President Harding creating the Monument of Palms and saving to the enjoyment of future generations the only remaining native palms, found in the canyons near Palm Springs, approximately one hundred miles from Los Angeles.

This article will deal with the project to create a National Deer Preserve in the San Jacinto Mountains in the region touching the newly created Monument of Palms. H. R. 11581, introduced by Congressman Phil D. Swing, would set apart 20,000 acres of land ideally situated and suited to game-territory unfit for agriculture, timbering or other commercial uses.

Stretching over the top of Mt. San Jacinto and down its eastern slope to the desert, the tract embraces altitudes of 2500 to 10,305 feet and provides ample winter and summer forage that fattor our deer for the hunt. Too high to permit grains to mature, the meadows of the upper reaches provide pasture nine months of the year for the black-tail and mule deer. Only in the remaining months the herds are forced out by snows to the desert, where century plants, cholla and other spiny fare of the Colorado Desert prove even more palatable than the tender grasses. Three plant belts supply foods within this forty square miles of project park; and there is a plentiful supply of water from springs and snow-cold streams.

When this wholly unproductive area is converted into a sanctuary for deer, water will still be available for irrigation without depriving the “first families” of their drinking water in any season. It will be advantageous to future agriculturists who, in nearby areas, will plan to utilize the mountain waters now pouring wastefully down barren slopes.

Dry desert winds the year ‘round fans yellow pine and white fir creating the inaccessible rock ledges and makes their timber pithy. Moreover, lumbermen would never find an easy road into these forests, conveniently secluded for game within the Cleveland National Forest. And the turning of this unprofitable area into really serviceable lands is a bit of shrewdness on the part of those framing the bill.

Providing the measure passes in its present form, there will be no expense connected with acquiring the property. Half of the land, every other section, is owned by the Southern Pacfic, which offers to trade its holdings for desert territory; and the other sections are already under federal control. The new preserve is to be administered by the Forestry Service under the Department of Agriculture. State game laws will be rigidly enforced, restocking of game and planting grouse will be undertaken by the State Game Commission. Experts will be delegated to study the forage difficulties and diseases of the wild game of the region, and secure scientific breeding.

Although the measure aims to preserve deer, it is also intended to increase other native game and birds within the bounds of the reserve, including native big-horn sheep, fox, squirrels, not to mention one hundred and fifty varieties of song birds.

Recognizing the immediate need for such a preserve, the Los Angeles Chamber approved the bill in its present form and numerous commercial organizations in the counties of Orange, San Bernardino, San Diego, and Riverside have endorsed the measure. During the past season alone thirty bucks were killed in the region, a proportion too great for the resident herd not over one hundred and fifty in number.

Threatening to forbid the capture of deer entirely, because of its scarcity, interested individuals and organizations yet wish to avert this ruling and provide for an increased supply of game for the hunt by prompt action. As is pointed out by one of the chief supporters of the measure, southland deer may become an economic factor, and under the methods prescribed by the government, Southern California may develop as valuable game precincts as did Alaska; in the north country within twenty-nine years reindeer were increased from 1260 animals to 250,000. It is to California that sportsmen have turned for game with the continued shutting down of other deer quarries of the country and not to disappoint these sportsmen coming long distances, is the determination of supporters of the Deer Preserve. California has long been known for its hospitality and for its unlimited ability to satisfy a variety of wants along sport and amusement lines and its fame is not going to be dimmed as Land of the Chase. Nature lovers will be spared the ruthless destruction of those splendid creatures since only in season will individuals be prey when wandering outside bounds of the reservation.

With the passing of wild herds of buffalo from the plains of Colorado and other middle western sections, the United States lost one of its valuable meat and leather supplies and to prevent the repetition of such wastage of our deer is to be effected through the painstaking care and vision of residents of this Southland, many of whom as artists and lovers of the great outdoors have come to know the lonely, picturesque haunts of our untamed brothers, forever inaccessible to the passing motorist by reason of unscalable approaches on the east. Biologists and ornithologists are as eager as are hunters for the preservation of the beauty in these wildwood solitudes that belong as much to future residents as to us who are fast civilizing this Southland empire.

FIR AND PINE IN THE GAME PRESERVE AFFORD PROTECTION FOR GAME BUT ARE USELESS AS TIMBER.

THE DESERT
By Anita Scott Lavagnino

Lonely? Ah, no, that could never be—
Only an infinite rest,
Where the sentinel hills brand somberously
And there’s peace in the quiet West.

What though my youth be past and gone?
Never a weakening tear,
For the twilight bare brings memories
And God is my neighbor here.
Germany Over All of Us

It has been suggested by an American from Boston that if we do not approve of the way France is attempting to collect from Germany it might be more satisfactory for us to pay France and Belgium what is due them and then collect the tariff from Germany ourselves. Perhaps America's kindhearted methods might create in German profiteers a higher sense of business honor; but the German whine that echoes through our daily papers makes us hesitate to put our flabby leaders to the test. Vive la France is the spontaneous cry that wells in the heart of every real American who has the patience and the brains to dig down through the twisted mass of words which comes to us from Europe and find a maelstrom of news. We have so many emigrants from Berlin's conquered Germany in our own communities that the papers think to please them by repeating German telegrams, forgetting, or not knowing, that America has always been a haven for those most dissatisfied at home.

Knowing how the world dreads another war, Germany, whose trade is war and whose strength lies in the world's fear of it, now shows her skill in propaganda to convince Americans that if a war comes it will be the fault of France. This very camouflage should warn us of the probable presence in Germany of arms and munitions for another war. One striking and characteristic which our boys learned to look out for in the trenches is the habit of accusing others of the things they intend to perpetrate themselves. They are so adept in the art of war, which they have developed into a perfect science and system, that they think only in terms of war and expect every one else to do the same. When, therefore, the allied armies learned their system and knew precisely what the German army would do and what the German war system expected them to do, they had only to do the opposite and the Germans were nonplussed. So precisely was the system carried out that our own individualistic soldiers learned how to continue alive under its murderous fire. If the allied armies had conformed to the regular rules of warfare as compiled by the Germans they would have been annihilated by the perfect German machine; and the German officers never understood why they were not.

Can we expect a nation, trained for forty years to think war and breathe war, to change in a few years of armistice? By spiritual forces and by superior intelligence the world managed to stop this last invasion of the Goths and Vandals; and now this럽럽럽럽럽럽럽럽럽럽럽럽럽럽럽럽럽럽럽럽럽럽럽럽럽럽럽럽럽럽럽럽럽럽(unittested, war-steeped and impen- tent, tries clumsily to use the weapons with which it was driven back within its own confines. This effort is indicative of another German characteristic with which we should be familiar if we would save the world from the supremacy of a warlike race. For they are adepts at copying the inventions of other nations and using them in warfare, eco- nomic or military. We have so many shrewd salesmen of that type in our own country that Germany and her meth- ods may be said to have won and germanized our methods of trade; but so far removed from American thought is the murderous idea of military warfare that we do not realize the fact that Germany would rather make another war than pay her bills.

To work we now see Germany taking the art of advertising and propaganda, invented in America to arouse our own people, and use it shrewdly to persuade Americans that Germany is being badly treated at the present time. Dally papers this country over headline dispatches and letters from Berlin with such sympathy and dole that a stranger to the geography of the situation might think New York and Los Angeles are German cities and Berlin the favorite city of America—so lovingly has Germany thrown herself into the arms of our senators.

Realizing that her traded war is no longer honorable, Germany would have us think she has discarded it as a business and calls our attention to its threatened use in other localities. Striving to speak the language of the new world so lately schooled in sacrifice and service, Germany asks of others (see heredit) that which she should get down on her knees and grub for in order to give some small measure of reparation to a world she has insulted and condemned to untold suffering.

So has she overreached herself in the eyes of a world grown wise enough to read between the lines of dispatches from Berlin and Coblenz; so has she added to the disgust which Republics feel for a nation unable to govern itself yet presuming to conquer the world.

A Man's Speech to the "M. and M."

The Los Angeles Times, from which the following excerpts are taken, reports the address given by Dr. Robert A. Millikan, of California Institute of Technology, before the Merchants' and Manufacturers' Association as "a revealing, straight-from-the-shoulder address on the European situation and its effect on industry and commerce." This Los Angeles daily has done a great service to its readers by printing this speech in full and we send it on to our readers for their study and cogitation in a condensed, but more permanent form.

The Merchants' and Manufacturers' Association, meeting at a banquet at the Ambassador hotel on January 22, heard first the speech of its president, I. H. Rice, on the fight which the association has carried on for the continuation of the open shop in Los Angeles. Speaking of strikes and the deplorable Herrin massacre, Mr. Rice showed the terrible cost to fruit growers and farmers in California resulting from the railroad strikes and pointed out the benefits accruing to both employers and employees alike when the open shop is established in a community, and men are free to run their own business, whether as president of a corpora- tion or laborers by the hour.

"But while we are satisfied that workers and employers alike are here enjoying the most wonderful industrial and economic conditions in America, we must not slump into the acceptance of these conditions as comparable to the God-given climate that is our heritage. The open shop is a principle that will live only if the principle in all its details is right. For its greatest success, the open shop depends upon every employer so conducting his industrial relations that the open shop is the most attractive place for any man to work.

"It should be an axiom in industry that nothing is really settled until it is settled right and every employer may well accept at once the responsibility that is his to live and work for the open shop."

In the main speech of the evening, Dr. Millikan gave a forceful and logical arraignment of warfare as such; and analyzed the three great causes of war, the personal ambition of rulers, the false idea that the past has proved war to be a natural phenomenon, and, third, ignorance and selfishness. "The towering personal ambitions of single individuals or of small groups of individuals has been slowly and now wellnigh completely eliminated by the aroused conscience of humanity.

"The last war saw four ears dethroned and the species has now taken its place forever with the dodo as a rapidly vanishing type. But what was the cause of that particular war? Not solely the vaunting personal ambition of a group of would-be world lords. It was a philosophy of lies which is in no wise confined to the war which made the last war and which is threatening now to make still more war.

"The great war was in a very large part made by the Eduard Meyerses, the Smollettes, the Nietzsche's and the Bernards of Germany who had convinced themselves that the civilized clashes between nations were not incompatible, eliminatable but on the whole a desirable agency in the development of the race."
"But mark you, that philosophy is not confined to Germany. Turn to 'The Crown of Wild Olives' and you will find one of the most inspiring writers of the English race, speaking thus: 'I found (through the study of history) that all great nations learn their truth of word and strength of thought in war; that we were nourished in war and wasted by peace. In a word, that we are born in war and expire in peace. The plain teaching of John Ruskin in that passage is, war is neither eliminable nor undesirable, and that philosophy is widely current in the United States today and presumably is represented in my audience tonight, but despise that fact I wish to brand it as a demonstrably false philosophy which must be eliminated by your thought and my thought, by your word and my word, by your act, and my act. If that philosophy is correct, then neither you nor I can point the finger of reproach or criticism at Germany for bringing on the great war when she did.

* * * * * * * 

"But no scientist today believes that we can predict the future solely by calling upon the lessons of the past, or that the law of the jungle must ever control in the affairs of intelligent men because it has controlled in by-gone days. Even the lessons of modern history, when rightly read, compel emphatic denial of such a point of view."

"The elimination of this second cause of war in the United States is up to you and me and every thinking man who can exert an influence against the policy which will make it in a generation a guarantee of a robber nation as Germany ever hoped to be. You may be interested to know that an English friend of mine who has traveled largely and is a critical observer has expressed it as his judgment that there is more of the war spirit abroad in the United States today than he can see in any country of Europe. It is one stimulated by a few unscrupulous demagogues, and it feeds upon the third cause of war about which I wish to speak, namely, ignorance. Try to put yourself into the position of a citizen of another nation which you are disposed to condemn, and I should like to present to you this evening and to analyze with you the other fellow's point of view in Germany, France and England.

With consummate skill Dr. Millikan gave a clear view of disappointment, seen through the eyes of a young German, who called America to account for deserting Europe in its extremity. So, too, in France we are looked on as having failed to help solve the great and terrible problems of the war.

* * * * * * * 

"The Englishman," continues Dr. Millikan, "thank God for him, has shouldered his burdens of appalling taxation as you and I know nothing about, straightening his back, setting his jaws and saying, 'I do not want my descendants to say I did not pay my debts, and we are going to meet our obligations to the last cent whatever the United States may choose to do.' He regrets in the bottom of his soul our unwillingness to join him in trying to straighten out the present international muddle. He is extremely sorry that we did not go into the League of Nations, but Briton that he is, is keeping his mouth shut and sawing wood.

"The elimination of ignorance, the last of my three causes of war, however, is one which is going to be brought about very soon by the long process of evolution and enlightenment in which you and I and all the influences which contribute to the growth of the public opinion of democracy have a part.

"The elimination of war through the banishment of the false philosophy which has engendered the war spirit, and the elimination of the spirit itself which it has fed, may be a long way off, but I am optimistic enough to think it is coming and that you and I are going to have some part in the ushering in of a new day of international relations."

Not All Is Lost

To THE BOYS who came home and who are now saddened by the thought that the work they did did over there has been made of no avail by our present desertion of Europe, the following paragraphs from John Buchan's 'History of the Great War' let in the light that surely shines ahead.

And so to those who hoped through dark days that dear ones shattered, broken by the crushing conflict might be spared to them, but who today are plunged into the deepest trial of their faith by loss greater far than had it come when all were keyed to sacrifice—may these last paragraphs of John Buchan's fine English prose embody what small mead of comfort lies in truth-transmitting words:

"The gains and losses are not yet to be assessed, but there is ground for humble confidence that that sowing in unimaginable sacrifice and pain will yet quicken and bear fruit to the bettering of the world. The war was a vindication of the essential greatness of our common nature, for victory was won less by genius in the few than by faithfulness in the many. Every class had its share, and the plain man, born in these latter days of doubt and divided purpose, marched to heights of the heroic unsurpassed in simpler ages. In this revelation democracy found its final justification, and civilization its truest hope. Mankind may console itself in its hour of depression and failure, and steel itself to new labors with the knowledge that once it has been great.

"The sacrifice was chiefly of innocence and youth, and in computing it there can be no distinction between friend and enemy. Hanc ex diverso sedem veniimus in unam. That Country of the Young knows no frontiers of race or creed. Most men who fell died for honorable things, and perhaps the expression of national policy were changed into the eternal sanctities—love of country and home, comradeship, loyalty to manly virtues, the indomitable questing of youth. Innocence does not perish in vain, against such a spirit the gates of death cannot prevail, and the endurance of their work is more certain than the coming of spring. The world is poor indeed without them, for they were the flower of their race, the straightest of limb, the keenest of brain, the most eager of spirit.

"In such a mourning each man thinks first of his friends; for each of us has seen his crowded circle become like the stalls at an unpopular play; each has suddenly found the world of time strangely empty and eternity strangely thronged. Yet to look back upon the gallant procession of those who offered their all and had the gift accepted, is to know exultation as well as sorrow. The youth which died almost before it had gazed on the world, the poets with their songs unsung, the makers and the doers who left their tasks unfinished, found immortal achievement in their death. Their memory will abide so long as men are found to set honor before ease, and a nation lives not for its leggers alone but for some purpose of virtue. They have become, in the fancy of Henry Vaughan, the shining spires of that City to which we travel."

Perspective

UNLESS we know well what is the "close up" in a man's perspective, we do not understand him no matter how he may explain. Unless we realize that it is our very nearness to the earth that makes our night a dark one, we shall fail to grasp the universe of light extending out on every other side. "God is a Spirit" is the great answer to our special questions. Nature's lavish sowing of seed until the earth is full of it—if earthly shell were the important part of life the waste would be inexplicable.

"Not by Might nor by Power" says the legend over the stage in our beautiful new theater in Los Angeles; and the context reads, "But by my Spirit, saith the Lord of Hosts."
TOWN AND COUNTRY CLUB FUNCTIONS

A HOUSE OF INFLUENCES—By Ellen Leech

If you were the grandson of a sea captain, and grew up on waters of Lake Erie, and finally owned a staunch little boat of your own on that lake, would you consider it a particularly good piece of luck when the opportunity came to buy a real home for yourself which had been built by a retired sea captain? Only the best of it is that he could have built it, but you couldn't, even if you had the money that haunts him, Mr. Putnam has provided here a retreat, where he may create some of the things intended, neither for the business nor the artistic world but merely for the home in his own house. It is a course is broadening, widens his outlook, and allows the aptity to create, which is amply proven by the construction and decorations of this house. It is impossible to draw a vivid word picture of it because of no precede

In this house, in San Fernando Valley, this first floor has developed along original lines and is a combination of studio and a particularly good piece of luck.
A REAL COUNTRY CLUB IN SAN FERNANDO VALLEY

There are clubs that have achieved a homelike atmosphere through the efforts of the architect and decorator but in the case of the Hollywood Country Club it was "bought and paid for" literally, as the present club house was built for W. F. Heit, as a residence, and later sold to the club by Mr. Holt, who is now the very active and enthusiastic president.

Situated within a few miles of Hollywood and equally distant from Beverly Hills, the club forms a center and clearing house for the golfers of these two towns and for those of the San Fernando Valley who are not members of the recently opened Sunset Canyon Club.

The club lies along the Ventura Boulevard and may be reached by either the Cahuenga Pass or the Laurel Canyon Highway, the beauty of the drives in either direction adding to the many points of attraction the club has to offer.

One unusual feature of the club is the large space assigned to the quarters for the ladies. All country clubs provide a lounge, dressing rooms and lockers for the women members but in this instance the space seems more generous than is usual; a lounge, with a delightful sun room opening from it, a card room, and a writing room. So cleverly are the color schemes chosen and the hangings arranged that the sunlight seems to have seeped into every portion of these feminine upstairs quarters. The card room is done in rose, with tracing of black, while the writing room—well, possibly it is rose and grey but the windows disclose such a view, such a panorama of exquisite beauty, that indoors fades into the knowledge that desks, chairs and writing materials are available but there is a doubt that any human being could write a letter in the face of it. It might be possible to do a prose poem, if you happened to be that kind of a person, but unless made of the clay which forms the fortunate beings who write because they can't help it, whose words bubble forth, rather than burble, any composition would be hopeless. Even the water hazard in the foreground, which adds to the sportiness of the course, also adds to the joy of the visitor, who only sits and dreams as he glimpses the blue jewel set in the jade of the turf. Just down the terrace in a quiet pool floats a fat and happy gold fish, he may be, probably is, lonesome, but he adds another bit of color to the landscape.

It is possible that more space was given to the women's section than is customary in the hope that this may be a country club in a truer sense than in some clubs where the sole interest is golf. If the women throughout the valley find the club an interesting and entertaining point of contact, find that it reduces the idea of loneliness occasionally associated with suburban life, it may prove an ally to the family who want to live in the country and yet have a lingering idea that they may be losing something in leaving the city which the hills cannot provide.

Another pleasant popular idea which is being carried out at this club is the provision of stables for the horses of members, and the supervision of the opening of trails and bridle paths throughout the hills and canyons along the edge of the valley. The skyline drive, which is to follow the ridge of the Santa Monica Mountains for eighteen miles, and to be known as Mulholland Skyline Drive, is just above the club. By means of these bridle paths and trails the members of the new Flintridge Riding and Hunt Club, of the Hollywood Saddle and Bridle Club, and the riders of Beverly Hills may plan meets, shows and hunts for all seasons.

The Santa Barbara Riding and Trails Association has shown what concerted action can accomplish when a well organized body of enthusiastic men and women are working to one end. The result of their work in one year seems almost incredible, but if that organization is responsible for practically eighteen miles of new bridle paths, and the opening of nearly fifty miles of old mountain trails, the various riding clubs of this immediate neighborhood, including Los Angeles, as well as Flintridge and the Beverly Hills clubs, may easily duplicate these results when they realize the desirability of having all the trails opened and a bridle path from Pasadena to Santa Monica including stopovers at Hollywood and Beverly. Such trails would provide week-end rides and add much to the interest through the introduction of new territory.

The members of the Flintridge Riding and Hunt Club are constantly doing something new. A paper chase added to the interest during January. More than twenty riders enjoyed the excitement of the chase to which the imagination added the thrills of a hunt.
A collection of articles which have appeared from time to time in leading magazines. In them Stefansson seems slightly more impersonal—which is to be expected considering their nature—but every bit as interesting as he was in The Friendly Arctic. It is both a pleasure and convenience to have these articles dealing with the Arctic of today from several different angles under the one cover. They afford a splendid bird’s eye view of the Arctic—its friendliness again, its future colonization, its industrial importance to the world and above all Stefansson’s constructive attitude toward its problems. There are incidental bits of information, which stick in our minds—for instance one concerning the oystiches’ stupid habit of hiding only its head, which it seems is utterly fallacious as the ostrich is a most canny bird, avoiding cleverly, its particular enemies. This fallacy, according to Stefansson, resembles many which exist at the present moment in chapters dealing with the Arctic in modern geographies taught in our public schools. There is a peculiar charm about Stefansson, who writes as scientist, poet, philosopher which makes the reader turn the pages in hopes of finding a likeness to the man behind the lines. But it is significant that neither in this book nor in The Friendly Arctic is there any picture of the author—such is the genuine modesty of the true scientist.

The MACMILLAN COMPANY: The New Idealism by May Sinclair, author of Mr. Waddington of Wyck, Mary Oliver, The Tree of Heaven, The Life and Death of Harriet Frenz, etc. “In her preface the author attacks the position of realists with the words, “The old Idealism, the Idealism of the eighteenth and nineteenth centuries of Berkeley and Hegg, will have to go, and give place to an idealism which will take serious account of the world of space and time.” In her discussion of the theories of Bertrand Russell, Bergson, Einstein and the lesser lights of philosophy she makes her points with keenness and humor and her contentions as to the primary and secondary consciousness and the ultimate consciousness that sustains the universe are cleverly and ably stated.

HOUGHTON, MIFFLIN COMPANY: The Cuckoo’s Nest by Christine Jope Slade is a story of society and bohemian life in present day London. The lives of several idealists and materialists hopelessly entangled are straightened out ingeniously.

The LABEL by Frederick Orin Bartlett is a tale of romance and adventure in the Southern mountains by the author of the "Wall Street Girl," "The Triflers," etc.

The PENITENT by Edna Worthy Underwood is a historical novel of Russia of a hundred years ago. The chief figures are Alexander I, Tsar during the Napoleonic era, and Pushkin, the famous Russian poet. The novel is the first volume of a trilogy that will picture the crumbling of a great civilization beginning with the time of Napoleon and ending with the present day.

DOUBLEDAY, PAGE & COMPANY: Certain People of Importance, by Kathleen Norris, is a chronicle of individuals with all their pettiness, loves, passions and perversities, their joys and agonies. It represents a certain phase of American life.

MARBACKA, by Selma Lagerlof. "Selma Lagerlof is now engaged in writing her memoirs. The first volume which has just appeared in Sweden deals with her childhood. Its title is "Marbacka," the name of her father’s home which she recovered and rebuilt as a harbor for her old age. This book, like her first one, “Gosta Berling," is a series of short stories strung together like beads on a common thread, but the style has changed from a restless vibrant staccato to a stately, measured rhythm.

MY EXPERIENCES IN SCOTLAND, by Sir Basil Thomson, the chief of the British Secret Service from 1915 to 1921. "The responsibilities of Sir Basil Thomson, son of the late Archbishop of York, have been unprecedented. During his eight years of office, he directed the Secret Service through a World War, the Irish uprising of 1916 and an extensive revolutionist movement. The story of his encounters with the outlaw world of criminals, anarchists and spies is none the less fascinating because it is actual fact."

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By SUMNER SPAULDING

Chairman Small House Committee
Los Angeles Architectural Club

WHEN it dawns upon the public mind that it is possible to travel from one side of the city to the other without seeing one good small house, we can hope for an improvement in the appearance of the suburbs. This condition which has been brought about by the rapid growth of the city, is giving our outlying districts a character which is anything but beautiful, and will eventually bring much discredit to our community. There are

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GARDENING MANUAL

many indications that the public mind is hoping and looking forward to a time when our small houses, no matter how inexpensive or small they may be, will have architectural merit. It is not an uncommon thing these days, for the person who is to build, to ask, "How may I spend my money in the most practical and artistic manner?" Many of the big organizations who build great numbers of houses of this type to sell, realize the enhanced valuation of these houses, if some attempt has been made to give them architectural interest.

Unfortunately architectural interest has been aroused by freakish roofs, loud colors, poor detail, and poorly proportioned openings, combined to make a design which will catch the eye. Numerous streets in Los Angeles, are lined with such houses, which give to the casual observer somewhat the effect of having attended an exhibition of futurist paintings. As the futurist art is conceived by most people to be a side step from real art, we are encouraged for it shows that the public is at least interested in the attempt to do something architectural with a small house. The big problem for us today, therefore, is to find a plan for guiding the public taste in the right direction, by providing a means of education in the right way, and then to place at the disposal of these people a means of obtaining a plan for a home of good character.

Many attempts have been made by various organizations to provide the home-builder of moderate means with plans which will bring about this result; all have met with some success. The average home builder has always felt that he could not afford to go to an architect, for the fee that an architect must have
to design a house is more than he, the owner, can handle. The Architectural Club of Los Angeles is attempting to solve this problem and make it possible for the person building the small house, to have the advantage of the best architectural advice for the smallest possible fee. Thus the following scheme has been devised.

A competition has been instituted among the members of the Club for a small house with living room, dining room, two bed rooms a bath and screen porch, to be built on a fifty foot lot. When the designs are submitted they are to be judged by competent architects, and those considered worthy will have completed working plans and specifications made, and will be for sale by the Club. The number of plans sold from one design will be limited to ten, with the hope that ten houses of a kind will not be noticed in a city of this size.

The competitors in this competition are employed in offices of the best Architects of Los Angeles, and the designs submitted will meet with the consideration of the Architects in our community. The cost per plan has not as yet been determined, but it will be so small that the average builder will feel able to pay it. Already the Club has received many applications and the scheme promises great success.

The drawings of the successful competitors will be published in the Architectural Club of Los Angeles rooms on Santee Street and the selected plan will be published each month in California Southland.

FEBRUARY PLANTINGS

Among the annual flower seeds suitable for sewing outside in full sun this month are buckwheat, calendula, clarkia, cornflower, eschscholtzia, gypsophila, helichrysum, lupine, linearis, lupines, poppies, salpiglossis, salvia, verbena, and virginia stock.

Others that will stand shade are goutweed, mignonette and nemophila. Asters and marigolds, if seeded to bloom early, can be started in frame or greenhouse. If greenhouse has some heat, start seeds of ageratum, amaranthus, balsam, begonia, celosia, dahlia, lobelia, petunia, salvia, tithonia and verbena.

This is the best month for setting out deciduous shrubs, fruit trees, grape vines, berry plants, and deciduous and holly-radish. Trimming of deciduous fruit trees and vines should be finished this month.

It is well to spray them with lime-sulphur after pruning and before they come out in blossom.

A BIRD PARADISE

By THERESA HOMET PATTERSON

If there were a sign “Park your car here,” at the entrance of Griffith Park it would be to discover a Paradise never dreamed of by those who dash in and out of the park in a closed car.

Given a sunny hillside with berries, a roadside tangle, a bank with weed seeds running down to a green meadow with marshy spots, a willow-bordered river, and all at the foot of a mountain; and there will be present there all the birds found in that latitude, all the birds of the season. However, the weather this winter has been little guide to when the birds should arrive or depart. It is now, therefore, time to swing into Griffith Park the hillside at the left is reddened with California holly, thanks to the enforced law which prevents the picking of it. The Audubon Club could not identify all the birds that animated that hillside one morning. The Linnets and Purple Finch (if with an eye for matching colors) and all the other berry pickers were feeding there, including the exquisite Cedar Waxwings, Blue-jays, who also act as policemen, letting no one slip up on them unwary, and (again matching color) the robins. A Road-runner jogged along awaiting a challenge to show his jack rabbit speed. Below the road on a topmost spray was the Brown Thrasher, his tail taking the same downward curve as his bill which made him look like a rainy day, while he sang like an Easter morning. There was a background of cheerful Bush-tits, edging Kinglets, and a deep “chick-a-dee-dee” in the oaks and pears. The Western Gnat-catcher in his bluish tunic and the merriest—of all量—of perpetual motion touched up with yellow—were snapping up the insects. The Prince of the Flycatchers, the Phainopepla, sat atop a tree, iridescent and splendid, his red eye alert for game which gave him an excuse to spread that unsuspected white in his wings and turn a few somersaults in the air, returning with a “chirp” and a “quirt.”

The Killdeers were crying and six or more rose at once from the marsh. Close by were the Meadowlarks, startled now and then by the shadow of a hawk. Red-tailed, Sharp-shinned and Sparrow Hawks sailed the air while the Towhees and Gambel sparrows (pals, they are) scratched for a living.

A whirl of Juncoes led away, to the bend where the “wake-up,” “wake-up,” “wake-up” from the sycamores identified the California Woodpeckers. The Red-shafted Flickers gobbled up ants wherever they could be found. When he called, “five-six-seven” he may have been trying to give some reason why he hadn’t a real song. A pair of red-breasted Nutcakes spiraled around the big trees, heads or tails down, it mattered not!

It was all most interesting, but from the sightly path above the avenue the birds put on a colorful pageant—Say Phoebie demonstrated what a crack shot she was. Five blue-birds poised in the reddest bush of holly. The pugnant ended with a grand line-up on the telephone wire of all actors, Bluebirds, Linnets, and thirty-six Gold finches by actual count—all facing West as if to receive applause from their audience.

Among the hundreds of birds, thirty-seven varieties were identified. No, not fifty—those are pickles and this is a preserve.

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RECENT DEVELOPMENTS IN RADIO

CONTRARY to the belief of many persons, who base their opinions on sensational articles appearing in the press and popular science and radio magazines, radio, insofar as it concerns the average person, has reached a stage of development that very closely approaches standardization. The developments of the past year have been in minor details and I look for the same sort of development in the near future. Those who bought good receiving sets of standard make a year ago, have just as good sets as they could buy today, and the purchasing audio and radio frequency amplifiers and loud speakers (if not already owned) which can be connected to the sets they already own, they will have just as good sets as if they had waited until the present time to buy them. In the latter case they would have missed a whole year of good wholesome entertainment. I predict that there will be no change that will make those same sets out of date a year from now.

The real improvements in radio for the past year were in better broadcasting stations and better programs. The development on the Pacific Coast in that line has been greater than elsewhere. Late in 1922 KFI, The Times, Los Angeles, closed their old fifty watt station, from which they had been sending out excellent programs, and opened up their new five hundred watt Class B station. Early in January, Hollywood Players opened a similar station, KPO, and on Saturday evening, January 27th, the new Class B station of Earl C. Anthony, Incorporated, was opened in Los Angeles. This latter station is a sort of a Radio Central for not only are programs broadcasted from the station itself, but from the studios of the old stations of the Herald and Examiner connected with the central station by special input panels and telephone cables. Orchestra, organ recitals, grand operas, and other entertainments will also be broadcasted from this station, KFI, in the same manner from various theatres and halls in the city. If a prominent speaker addresses the Los Angeles Chamber of Commerce or City Club, for instance, you can turn on your receiver and listen to him in the comfort of your own fireside and armchair. The voice that Edward Bellamy had and gave to the world in his "Looking Backward" many many years ago is now the commonplace fact of to-day. Though he thought it would be accomplished by the radio-phone, it is more wonderful, especially as the voice seemed enshrined in the firmness of words and cables is much clearer than over the telephone.

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This radio phone has received a good many times from a number of my patrons of other radio stations around here. I have not heard of any of them being absolutely satisfied with their home made radio sets. There are a number of things which you can do to improve your home set and a little study will show you what to do.

I am enclosing with this a list of things which will improve your home set.

Yours truly,

[Signature]

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THE MONEY MARKET

LESLIE B. HENRY

The skeleton of currency inflation, the economic member of the Four Horsemen of the Apocalypse, is once again in the saddle of American thought. To date, fortunately, his course has been checked by the corn belt, but there is grave danger that his great presence will be felt in the industrial and larger commercial centers of the country unless some heavy obstacles in way of very plain spokesmen from authoritative sources, such as the Treasury Department, the governors of the regional reserve banks, and others who can command the public ear, are laid down.

Henry Ford and Thomas A. Edison, capitalizing the public confidence they enjoy by reason of their tremendous accomplish- ments in their specialized fields, more than anyone else have boosted this figure of inflated currency back into the saddle. Mr. Ford's proposal that the government issue new currency sufficient to pay for the "Mussel Shells" plant and Edison's forcefully presented sugges- tions for warehousing receipts have made him the basis for similar new issues, together with the farmers' readiness to believe that all of their bills are attributable to the inadequacy of our present money supply, joined, with the proposals (all books equally cracked, self-styled econ- omists occupying seats in Congress, that Liberty bond issues of the country be legalized as security for issues of national bank currency, are the supports for this rider of economic distortion.

If the mere multiplication of money represented a corresponding multiplication of wealth, then any or all of the above proposals would work. But currency is not wealth. Wealth is made up of those things which we eat and wear out in order to live. Currency, or money, is but the counting system which we use conveniently to represent the real wealth of the country and expeditiously its distribution. The wealth of the country is the wheat, wool, cotton, iron and copper ore, petroleum, etc., which combined with other great element of wealth labor, skilled and unskilled, produces the essentials and refinements of living.

To say that money is wealth and therefore is possessed of any power of its own, is to say that the starving man on a desert island would find a million dollars of money more valuable than his last loaf of great bread. In such a situation the loaf of bread is all the wealth the man possesses, inasmuch as he cannot eat the million dollars, nor wear it, and its purchasing power for his purposes is limited entirely to the loaf of bread which he requires for a con- tinuance of his miserable life.

Before the war a meal could be purchased in Germany for four marks. The same meal in Germany today costs twelve thousand marks. The answer is that the meal and the marks is the wealth of the country—the quantity of marks required to command the meal varying only in proportion to the amount of currency existing in Germany pitted against the genuine wealth which they represent as units in a counting system.

In America tasted little of the bitterness of currency infla- tion as a result of the war. That little, however, has been sufficiently bitter, as represented by the throes of liquidation through which we passed throughout 1920, to have convinced us all that there could be no return to such a state. For now to increase our currency circulation without correspondingly increasing the true wealth of the country which currency is supposed to represent would be to have the farmer, who apparently looks to it as the par- ticular remedy for his ills, with two dollars of purchasing power available against his wheat supply where there was but one dollar before. Correspondingly, he would supposedly obtain twice the price in money for his wheat that he has been obtaining. This appar- ently is not the only result he has in mind from currency inflation, but currency is not the price of his wheat. The price of his wheat is represented by the labor, farm machinery, clothing, transportation facilities, food, etc., which the currency he receives will purchase, and where these constitutes of genuine wealth are not increased in quantity to match currency, the farmer will pay for them double the price which he previously did, so that although he has received two dollars where he received but one previously, his two dollars actually have no greater purchasing power than the old dollar at which he grumbles so greatly today.

In this vicious cycle of currency inflation loom up the strikes that would come when workmen, whose wages were not instantly raised to meet the new ratio of actual wealth, found their wages possessed of but half the purchasing power they previously had, and all the unsettling influences that increased prices for every form of service and commodity bring.

If Mr. Ford and Mr. Edison wish practical solution for the farmers' problem, which is after all the manufacturing and the railroads' problem, and the laborers' problem, and the bank- ers' problem, then let them turn their eyes to disorganized Europe again this winter, as America must always remember, that her prosperity lies in an assured and stabilized market abroad for the surplus of farm products which this country always has for sale. Until economic stabilization of Europe has been obtained, and parenthetically it cannot be obtained until America plays a full grown man's part in attempting its accomplishment, the farmer of America will be cursed with an unmarketed surplus that will keep the price for his commodity low, and no trick manipulation of a counting system will afford relief.

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MOT ORING FORTH IN SEARCH OF A HOMESITE
THE FASHIONABLE QUARTER, FLINTRIDGE...By Elizabeth Whiting

WITH the whole of California before one the choice of a home becomes a fascinating occupation.

From the great group of tourist hotels, parties motor forth each day in search of interesting territory or some new thrill. Subdivisions and town lots greet one on every hand and soon the lovely landscape will have disappeared from those portions of the country chosen for industrial purposes. It therefore behooves us to enter the hill country and leave commerce behind—the blessed hills of Hollywood, Verdugo and Flintridge. Flintridge, purchased some years ago by Ex-United States Senator Frank P. Flint, has many advantages, not the least of which is the fact that foresight and acumen were used in planning its future and its ideals are those of the homelife of the country gentleman of the old south.

Today it is the selected district, the distinctive residence community of suburban Los Angeles. Its Country Club became at once one of the Southland's social centers and the beautiful homes which are springing up on every side of its curving boulevards warm us to hasten and decide if Flintridge is to be our choice.

Westward and northward the course of home building takes its way. Through La Cañada Valley where artists hide their studios and flower farms bloom, one motors on, choosing here and there a building site. If a town among the hills is your chief aim and object you should investigate the most charming spot in Monte Vista Valley, Sunland town.

FLINTRIDGE, THE DISTINCTIVE COMMUNITY OF SUBURBAN LOS ANGELES. RESIDENCE OF ALEXANDER DRIBOUROUGH, ESQ.

WITH its central park of live oaks preserved, Sunland bids fair to be the most distinctive California town we have. Sloping fields all about give sites for little villas and olive trees and vineyards add beauty to environment. Industry is there in the form of olive factory and other fruit earning—and all that nature can do to make cool breezes down the canyon in summer and protecting hills in winter combine to give the prize in climate to this handsome, thriving little California town.

DOWN in the valley west and north of Los Angeles, where the aqueduct comes to the land it was built to water and supply, is a thriving village—Owensmouth.

Owensmouth is on the Southern Pacific railroad and the Pacific Electric, thus affording it ample transportation. It has a $125,000 exceptionally well equipped high school, where not only the usual academic studies are taught, but manual training, agriculture and horticulture.

AN extract from the Van Nuys News:

"Van Nuys is today the center of great real estate developments that are rapidly claiming the large ranches that have been devoted to farming and transforming them into small suburban homesites.

On all sides, north, east, south and west of this city, subdivisions are being opened, which are meeting with success and are locating in this community many new families."
THE THIRD IN A SERIES OF LESSONS ON PROCESSES IN HANDICRAFT
THE LURE OF BEADS—BY EDNA GEARHART

The bead may be a simple thing, to charm the heart of child or savage, but it is a tremendous economic and aesthetic importance in the history of races. The lure and the color of beads—shimmering purls and undulating ropes of seductive drops of rainbow in Venice’s glowing plaza; the barbaric pomp of turquoise matrix and dusky wampum linked with virgin silver in Albuquerque’s Indian stalle; mysterious ropes of amber and strange exotic ropes of bead net work in that enthralling room of Egyptian vanity and pride in the Metropolitan Museum in New York; a woven bead necklace of delicate design slowly growing under persisting fingers of the big Wyoming cow puncher in the amputation ward of a base hospital in the Great War. It is probable that beads have always been in use ever since prehistoric man had his first naive inspiration to add to his own personal charm; and styles and dynasties may wax and wane, yet beads are always in demand. Primitive man used berries, beans, seeds and shells for beads. Later he made beads of shell and stone, ground and drilled by hand.

Glass beads are supposed to have been first manufactured by the Egyptians more than three thousand years B.C., and were used by them as barter. They are found in the ruins of Assyrian temples, as decorations on Egyptian mummies, and in the graves of ancient Greeks and Romans and Britains, and in the tombs of Herculaneum. These ancient glass beads were as varied and colorful as they are today, opaque and transparent. In the Egyptian tombs there have been found the most fascinating necklaces of beads made of amber, coral, turquoise and gold, strung in a variety of ways, in single strands and in a combination of strings in different sizes, shapes and colors. They were also woven into wonderful headdress that held together the robes of bead network, worn by beautiful maidens.

The manufacture of glass beads was introduced into modern Europe by the Italians, and Venice is still the principal center of the industry. Glass beads were introduced among the American Indians practically with the discovery of 1492. They were substituted for porcupine quills in an art of design and decoration that was already completely and beautifully developed.

There are three processes possible in bead work. Stringing them, applying them in cloth or leather in embroidery; and weaving them, generally on simple looms, with threads forming a warp and weft. The Indians have used them not only as a personal ornament, but also most quaintly to beautify small household utensils, and articles for ceremonial use. Wampum, the genuine bead, is beautiful and costly, made of mussel shells or abalone. To drilled by hand.

The study of the various designs and patterns used in the different tribes, is a fascinating one to artist and craftsman. The motifs include geometrical designs, and interpretation of flowers, plants, birds, and animals, having originally a religious meaning and significance, a sort of permanent prayer in effect, and yet executed for the pure joy of beautifying the articles of daily use.

With little beads fashioned after the pattern of the simple Indian device, many sophisticated workers of today are engrossed as devotees. Among the Indians, in the weaving of beautiful necklaces to add the perfect touch of color and pattern to a smart costume. The process requires infinite patience, and the deft touch of skillful fingers. A carelessly made chain is a cheap, unlovely thing of no merit, but in the discriminating hands of a real craftsman, the woven bead necklace may grow into a mosaic of various colored beads strung in a pattern, and graceful lines and spaces, a thing of intimate charm and rare aesthetic value.

The motifs must be most carefully adapted to the limitations of the process and actual number of beads and woof. From seven to fifteen beads, preferably uneven numbers, form the best, in simple balanced arrangement, with little detail. The most charming birds, bird forms can be found in the old Byzantine textiles, and Assyrian sources, and the early cross-stitch patterns of Italy and the Greek Islands. The geometrical designs of the Sioux, and the exquisite flower patterns of the Huichol Indians, the Indians of Mexico give us beautiful inspiration. Only crystal or opaque beads should be used, as the dyed and lined beads too soon lose their value. Although most in price, and simple in technique, the weaving of beads is a fine and dignified craft worthy of development.

SAN FERNANDO, THE BLESSED VALLEY
By JAMES FARRA, Agricultural Department University of Kentucky 1909-1912

Sunshine, fertile soil, ample pure water, the three essentials of prosperous agriculture bless the San Fernando Valley. Ranchmen of the valley do not waste their blessing. Their soil never rests nor does it need to. Intelligently tillage and crop rotation keep it in constant production.

In the summer deciduous fruits, apricots, peaches, pears, plums and luscious vegetables of almost every known variety grow abundantly. Almonds, walnuts, loaves and beans mature to bring happiness to the valley and in the winter golden oranges, pears, grapefruit, the humble cabbage and festive lettuce bring good fortune.

There are in the valley about three thousand acres of apricots, the same of pears and three hundred acres of peaches. Of olives there are some fifteen hundred acres—giving to a part of the valley the name Sylmar on account of the sea of trees. Walnuts cover over six thousand acres, some yet young but growing with vigor and much promise of heavy production. It is between the rows of these young walnut trees that much of the winter lettuce and cabbage is grown. No rest for San Fernando soil. It produces beautifully and builds for the future at one and the same time. Beans and other paying summer crops follow the winter crops in their season, between the rows of trees. Fourteen thousand acres of oranges and five thousand acres of lemons and grapefruit help to keep the valley ever busy.

Most of the products of the valley are prepared for market on the ranch, in the valley towns, or transported by motor track to Los Angeles for direct distribution. It seems a really splendid opportunity is neglected by these vigorous valley towns when they do not provide municipal public markets, a place to which the shopping motorist might go to buy direct from the actual grower, or his agent, the tempting products of the valley.

Soils of the San Fernando Valley vary from a red granitic loam on the mesa through the various types of light sands and gravelly loams in the washes to a dark heavy loam in the floor of the valley. On the mesa, citrus fruits, figs, oranges and lemons flourish, also the succulent avocado. In the sandy and gravelly soils grapes, olives and peaches do well; while in the heavy loams walnuts grow luxuriantly. Productive soils, all of them, when properly managed.

Alfalfa makes eight or more tons to the acre, beets the same, beans a thousand pounds and if hay-crops are sown in the fall the people that is a lot of beans. Deciduous fruits make from...
three to four tons to the acre, walnuts from a thousand to two thousand pounds, and grapes make enough for everyone to be happy, but that's another story.

Water brought by wise men to quench the thirst of a parched pueblo has made a mighty city and the San Fernando Valley of that city actually within its limits, has sprung like magic from a rugged cattle range to a productive garden spot, dotted with prosperous towns which reach out their hand to each other and the parent city.

The city is creeping out into the valley toward the towns along each well beaten path. Through the Cahuenga Pass from Hollywood along the beautiful Ventura Boulevard and up along the foothills where the new Mulholland road will run, the city is pressing forward. The full grown city will stretch its feet to the ocean, rest its head upon the mountains and lay its outstretched arms into two wondrous valleys, one of them the San Fernando, while within its mighty chest will throb the heart of commerce.

SAN FERNANDO, THE FIRST TOWN IN THE VALLEY

By BESS MUNN

HISTORY has repeated itself at San Fernando, the first town of the San Fernando valley.

The San Fernando mission brought the first activity to the rich valley whose desert-like aspect hid realizations only now becoming manifest. That these realizations even in a small degree depended upon the industry of the mission fathers is evident, and the first steps toward irrigation of valley land was undertaken by a system of reservoirs and canals fed by the waters of cienegas near the mission. There, on a miniature scale the replica of the great Los Angeles Aqueduct watered the gardens and groves of the mission for many years.

At the time that Chas. Maclay, G. K. Porter and Ben Porter bought the De Cells holdings in the valley, in 1874 the mission system was extended and later taken over by the Porter Land and Water Company. It is further probable that an irrigation system in conjunction with the mission system was operative in Paseima canyon as indications of canals and reservoirs have been found near the site of reservoirs built in the late 80's by the Maclay Rancho Water System which supplied the city of San Fernando from wells located in the canyon. During the past two years San Fernando has added a reservoir adjacent to the city which has a capacity of three million gallons.

Following the introduction of a new concept of life which the fathers brought to the valley little change occurred until nearly a hundred years later when San Fernando was made the terminus of the Southern California line of the Southern Pacific. This brought another phase of life to the vast stretches of acres as yet lying uncultivated except about the mission. The San Fernando hotel built in 1875 when a stage line connected San Fernando and Caliente to the north has during the past month been razed to make way for a business block. This old frame building was the center of social life of the valley for years. Shortly after the arrival of Mr. Maclay and his family at San Fernando work on the Newhall tunnel by a crew of two thousand Chinese was undertaken. Work was carried on day and night and supplies for the hill side community which existed on the wooded Newhall hills were secured from the stores and stations at San Fernando.

During this same period the Cerro Gordo mining company with properties at Owens Lake freighted bullion to San Fernando where it was placed on cars which in turn took it to Wilmington where it was shipped by boat to northern smelters. Fifteen hundred mules and two hundred men made up the freighting service. These two developments gave San Fernando first place in the valley and it became a place of town lots and community development under the supervision of Mr. Maclay. A theological school established by Mr. Maclay north of the town site was later moved to Los Angeles and the buildings taken over by another, secular college, now a prosperous institution increasing in size each year. City property sold for from six to twenty dollars a lot when the town was first laid out. Today the same property, part and parcel of a community of five thousand, is selling by the front foot.

Not only has the valley known an earlier irrigation system but a street car system as well. In the early days of San Fernando a hotel built by G. K. Porter near the mission attracted many to the town and valley. A street car between the town and this hotel as well as between the town and the Mactay school gave the valley its first local transportation system. Horse cars of course they were.

Since the first activity in 1874 San Fernando has held its place as the largest valley community. And within the past ten years since the water from the Los Angeles aqueduct has brought every sort of agricultural development has been seen in the valley. Freesias, the garden under the direction of Alois Frey, who holds thirty acres for the cultivation of brilliant, specially propagated freesias; the two thousand acre olive grove of the Sylmar Packing Corporation; the rose gardens of Los Angeles florists; the nursery of choice fruits and berries and shrubs, indicate the centralizing of new and prophetic industries at and about San Fernando. Citrus fruit, vegetable, melon, and dairy acres in every direction from the city are interspersed with deciduous fruit orchards and the business development of the valley's first town reflects with accuracy the development of each section of the valley known as the market basket of Los Angeles.
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The public is warned that photographers have no authority to arrange for sittings, free of charge or otherwise, for publication in Southland unless appointments have been made especially in writing by the Editor.

**CLUBS**

**VALLEY HUNT CLUB:** Special evening sumpers will be served at 7 o'clock throughout the month, the programs as follows: March 4th, Mrs. Hugh McFarland will give a piano recital including some of her own compositions. In the concert she will be assisted by Mrs. Claude Maitland Griffith. March 11th, Mrs. Henry S. Van Dyke will give a talk on "Some Gardens and a Few Interiors," illustrated by lantern slides. March 14th, Mr. Robert Morrison, cornet, will give an informal cornet recital, playing his own accompaniments.

March 25th—Mr. Frederick Warde will open "Fifty Years of Make- do." Thursday evening parties will be continued.

**ANNADALE GOLF CLUB:** The afternoon bridge and tea parties, to which members have been added, will continue on Wednesday afternoons throughout the season. The second Friday of each month is "Day of the Ladies," when the bridge has been added. During the month, Thursday evening, March 17, St. Patrick's Day; Bridge Dance. Thursday evening, March 22, Musical. The usual Wednesday and Saturday Sweepstakes during March. The officers of the club, re-elected at a recent meeting of the board of directors, are: president: Charles G. Latrobe; vice-president: Robert H. Flakbands; vice-president: Lloyd W. Brox; secretary: Henry F. Thayer; treasurer.

**FLINTRIDGE COUNTRY CLUB:** The dinner dance of the month will be given Saturday, March 3. Ladies' Day has been changed from Monday to the first Tuesday in every month. On every Ladies' Day the women players from the clubs in the Southern California Association will be the guests.

**LOS ANGELES COUNTRY CLUB:** Ladies' Days, second Monday of each month.

**WILSHIRE COUNTRY CLUB:** Ladies' Days, Monday of each month.

**MIDWICK COUNTRY CLUB:** Ladies' Days, fourth Monday of each month.

**LOS ANGELES ATHLETIC CLUB:** Dinner dances, Tuesday and Friday nights of each week. Dinner dance first, Friday night semi-formal. Pro open to the ladies Tuesday and Friday of every week.

**MONTCEITO COUNTRY CLUB:** Friday, an 18 hole course, two concrete and two dirt courts for tennis, bowls and croquet. Tea is served and informal bridge parties arranged as desired. A buffet supper is served every Sunday night.

**SOUTHLAND CALENDAR**

Interesting collection of very old English and Irish Silver and Jewelry on view and for sale at the CHEESEWRIGHT STUDIOS, Inc. Pasadena, California

**NEWPORT HARBOR YACHT CLUB:** Every member of the club is invited to purchase, publish, and generally display in anticipation of Impression and the big "Birthday Party" with which the season opens, May 19th. This party, with its huge cake and ever-increasing candles—now six—is always of intense interest to all the yachtsmen.

**Art**

THE Los Angeles Museum of History, Science and Art, Exposition Park, takes pleasure in announcing its annual exhibition of contemporary French art, opening in the galleries of Impression and the big "Birthday Party" with which the season opens, May 19th. This party, with its huge cake and ever-increasing candles—now six—is always of intense interest to all the yachtsmen.

THE most important international exhibition of the year, that of the Print Makers opens March 1st at this gallery.

THE Southwestern Map Mammion Way and Avenue 16, Los Angeles, California, announces:

Dr. Barton Warren Evermann, Director of the Museum of Arta of Gems, San Francisco, who will speak on the "Natural Resource of the Pacific," illustrating his talk with colored lantern slides and motion pictures.

Prof. James G. Noellem, Zooloqist, formerly of the Pomona College, will speak on the subject of "Monkeys," illustrated.

Dr. Clinton C. Abbott, director, San Diego Museum of Natural History, will give an illustrated talk on "How Birds Show Their Colors.

To complete the month, our director, Dr. John Comstock, will speak on "The Southwestern and Its Aims and Ideals." Illustrated.

Details of the above-mentioned programs will be be proclaimed by a musical program.

The month's "Specials and Activities" also gives promise of being an exceptionally interesting month, including events appearing during the month the following well-known exhibits:

Mr. and Mrs. Alexander Zelenko have chosen for their collection in "Adventures of My Doll," the large, a talk based on a study of personalities and typical costumes of different countries illustrated with dolls in native costume. An entire program will be given by the "Pearl Kellar String Orchestra and Dramatic Art, in songs, dances and readings.

Mrs. Florence Don Carlos, librarian of the Arroyo Seco Branch Library, through the courtesy of the Los Angeles Public Library, will give the condemned story of "Robin Hood" as a typical English story.

Miss Helen Pratt, representative of the California Audubon Society of January Division, will give an illustrated talk on "How to Get Acquainted with the Birds."

DURING February, ten of the painters of Southern California hold an exhibition of their works at the Artists' Cooperative Gallery, New York. The artists exhibiting were Allen &. Clark, John W. Cotton, Henry E. Krull, James Malmberg, Hassen Fundibul John Husband Rich, Jack Wilkinson Smith, Orin White, Max Wiegert, and Carl Oscar Rohn of Santa Barbara.

P milit by California etchers will be chosen March 7th to 11th, First Room of the California Hall and Chaffin Galleries.

THE Art Club has leased for a year temporary galleries at 1571 West Seventh Street, Los Angeles, where the members will hold monthy exhibitions of varying character. The first exhibition opened February 15 and consists of typical California subject matter, including landscape, desert, sea, street, and city subjects. The next exhibition will open Thursday, March 15, and will include portraits and figure paintings in oil, water colors, pastels, line drawings, pen and ink. Members are invited to note the late date for opening the exhibitions in March 15, and delivery may be made any day except Sunday between the hours of 1 and 5 p.m. The jury will pass notice that the meeting for the exhibition has been set for February, March 12 at 7 p.m. The galleries are open every day except Sunday between the hours of 1 and 5 p.m.

The officers of the California Art Club arc Dana Bartlett, president; Alon Clark, vice-president; Jack Wilkinson Smith, second vice-president; John Goode, corres-ponding secretary; Edmond A. Vysulak, recording secretary, Ernest R. Smith, treasurer, and Walter Farrington Moore, managing director.

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THE second show of the Potbellies, Egan & Little Theatre Building, opened February 18 and will continue through March 18. For the second show a new policy has been inaugurated—no exhibitor will show more than two pictures, and the exhibition will be divided into three groups, one containing works by the independents, another, the works by advanced art students, and a third, canvases by painters well known in Los Angeles.

ANN BILLI of Los Angeles has an exhibition at the Shubertalcop Club for March, and H. Carl Smith has opened a permanent exhibition of his excellent works at his studio, 217 Oakland Ave.

A reception in honor of exhibiting artists was given here at the University of Southern California Friday, February 25. The opening event of the annual art exhibition, sponsored by the organization. The reception was held in the parlors of the George Finley Bovard Administration Building, where the paintings and works of sculpture are exhibited.

THE jury of awards for the fifth annual exhibition of the California Society of Miniatures Painting, recently held at the Cannell and Chaffin galleries, were Miss Mary Hatchan, an honorary member; Mrs. Randall Hitchcino, head of the art committee of the Friday Morning Club, and John Hubbard Rich, portrait painter.

The first prize of $100 was awarded by Mrs. Michael Greenberg. The popular vote resulted in an etching done by the artist, Lauren Barton, was awarded to Laura M. D. Mitchell for the miniature, "Opening Buds." The collective vote for a group of miniatures, which was won by Ann Mitchell. First honorable mention was given to Gertrude Little, second to Elia Shepard Bush. The following miniaturists were named: Anna Bal- dana, Claire Shepard Shipley, Mary Coleman Allen, Artaon, Helen R. Slatt and Marie-Marjorie Frechette.

SUSSIE M. R. DANDO is exhibiting her own water colors at the Venice High School, February 23 to March 23, and during the same period will exhibit her works in her art classes in the Junior High School in the seventh, eighth and ninth grades, also the work of her High School class in art metal.

JACK WILKINSON SMITH leaves for La- guna early on March in a sketching trip. He will use his new, fully equipped auto-studio in which he may live and work. THE exhibition of landscape and flower paintings by Los Angeles artists in Graham's Metropolitan theater continues to hold the interest of the crowded attending the theater.

ESTHER M. CRAWFORD is again estab- lished in her studio, 116 West Avenue of Carnavus, after a year spent in the East.

DAVID ANTHONY TAUSKY, while ex- pertly a portrait painter, has been doing a number of sketches in the moun- tains around Pasadena. The views across the Arroses from his studio on the roof of the Vista del Arroyo have taught him new values in older color schemes.

THE Cannell and Chaffin Galleries an- nounce the Annual Spring Exhibition of Water Colors by Marion Kavanagh Wacht- elf will continue until March 15. Throughout the year a permanent exhibition of Mrs. Wachtelf's work will be held.

DANA BABBLETT has finished a series of over sixty illustrations in colors and black and white for a new look on Southern California by the Eva, Dana W. Bab- blett.

CUTHBERT ROMAN, recently curator of the Cannell and Chaffin Galleries, has just been appointed Director of the Art Galleries of the San Diego Museum, effective March 15th.

J. DUNCAN GLEASON, after spending two years in New York City, has decided to make his home in Los Angeles and is building a new studio.

THE Cannell and Chaffin Galleries an- nounce an exhibition of Flower Paintings and Portraits by Carl J. Rohnert, March 5th to 20th. Eighteen canvases, in oil, were painted in California of Califor- nia flowers.

MARCH 26 to April 9th. Recent can- vases by Hassam Pechman, comprising part of the last exhibit in Paris and coming direct from there, will be seen in the Cannell and Chaffin Galleries.

CABL OSCAR ROUS of Santa Barbara is holding an exhibition of paintings in the Stenfild galleries, the Ambassador, from February 8 to March 3rd.

A very pleasant incident of the exhibition of the more recent works of Odeon and the Stenfeld studios in the Vista del Arroyo, Pasadena, was the visit of the local noted Friends of Tuesday, February the 13th.

MUSIC

THE dates and artists are the regular Philhar- monic Artist Courses, presented by L. E. Bokher, during March, April; evenings, Tuesday, March 9, May Peterson, Metropolitan soprano; March 16, Josephine H. Capo- lina Laverna, Metropolitan contralto; Tues- day, March 23, Carl Solberg, Metropolitan baritone; Wednesday, April 14, Alfred Suhr, pianist, and Tuesday, April 19, Edward Johnson, tenor; Saturday, March 19, Carolina Laverna, contralto; Saturday, March 24, Jacques Thi- baud, violinist; Saturday, April 7, Galin- mar Novas, pianist.

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LOS ANGELES

CALIFORNIA

ROSA FONSELLE, Metropolitan Opera sopran- o, makes her Los Angeles deb- ut on May 7, under Fletcher Concert Direction, Merle Armitage, maestro.

TRUE: Los Angeles Symphony, Higo, pianist, Iona Bronson, "Selbst and Caliman Lobowalki, violist, will give the fifth concert of the season on April 5, and the sixth on May 3, at the Ebell Auditorium.

TRUE: The Ellis Club of Los Angeles will ap- pear in concert April 25.

TRUE: The University of Southern California Women's Club present the Tony Stark Marionettes on March 9, and the Fessenden Quartet, April 7, through Auditorium.

TRUE: The Fletcher ConcertDirection, Merle Armitage, maestro, announces the ap- pearance of Titta Rufo, baritone, at the Philharmonic Auditorium, Friday evening, March 9. Rufo has for the past ten years been a member of the Chicago Opera Company and the Metropolitan Opera Company and will be assisted by two members of the latter organization.

TRUE: A show along with the Philhar- monic Orchestra, Walter Henry Roth- well, conductor, during March are March 2, an all-Tchaikowsky program, soloist, Calimon Lobowalki, violist, and March 10, an all-American program, soloist, Estelle Hershey-Frey, con- tradio.

TRUE: ANGELES Oratorio Society. John 3 Smallman, conductor, with two hun- dred voices, presented the annual Spring concert at the Alhambra Secondary auditorium, 3rd street, March 2, at 8:45, with a special缺点 of the Philhar- monic Orchestra, Walter Henry Roth- well, conductor, during March are March 2, an all-Tchaikowsky program, soloist, Calimon Lobowalki, violist, and March 10, an all-American program, soloist, Estelle Hershey-Frey, con- tradio.

TRUE: ANGELES Chamber Music Society, will appear in concert, March 16 and March 30, at the Gamut Auditorium.

TRUE: The dates of the Philharmonic Sym- phony concerts are: March 9, afternoo- noon; March 23, (evening).

TRUE: Theses of the Philharmonic Orchestra "Pop" concerts are: March 4, March 16 and March 23.

Announcements

THE Assistance League of Los Angeles announces the removal of their offices from the Collier Building, Los Angeles, to a residence they have leased at 5401 de Longpre Avenue, Hollywood, in which they will house the various lines of work in which they are interested, as the work progresses. The new telephone number is 26-625.

The League is giving a large Majorette party at the Hotel Toga, Pasadena, March 15.


THE contemporary Club of Ridandia is- suing the following calendar for March. Regular club meeting is Monday at 2 p.m., in the Grace Hotel, or at 7:30 at the Club House, Thursday mornings, 10 to 12.

March 5, 2:30 p.m., "The Normal Child," spoken by Harry May, Education Commit- tee Member.

March 12, 3 p.m., Club Conference Longmech, featuring "Our Various Profes- sionals.


March 26, 2:15 p.m., "Theory and Demonstrations of Handcrafts," in charge of The Arts and Crafts Guild.
CALIFORNIA SOUTHLAND

M. Urmy Seares - Editor and Publisher
E llen Leech - Assistant Editor

No. 39 - MARCH, 1923

California Southland

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THE SUCCESS OF CITY PLANNING THROUGH EDUCATION

By RUSSELL VAN NEST BLACK—Town Planner

TWENTY years ago, City Planning was too little known to be called a profession. A few men were giving special thought to the building of cities. Baron Hausman had replanned Paris; L'Enfant had laid his farsighted foundation for our capital city, Washington; and Burnham was dreaming his dreams for Chicago. But, except in relation to monumental city building, City Planning was little known. It is only during the last decade that it has developed into a well defined science.

Because it is so new and so almost unheard of by the great majority of even so enlightened a country as our United States, the first and greatest task confronting any group of men or women, seeking the benefits of orderly planning for their city, is the education of their fellow voters.

The full success of every large city planning effort depends upon the support of the electorate. Private capital can buy a plan for a city but it cannot make the plan a living thing. The people of a city must know and observe its plan before the plan can become an actuality. City planning legislation is futile unless it is observed in spirit. Laws are not laws until they are recognized as such by the majority of people affected by them. Frequently, municipal improvement bonds must be approved at the poles. City administrations are always more or less directly responsible to the people and do not, in themselves, have any great city planning powers. No considerable city planning movement therefore can advance very far in the face of the opposition of the electorate and the voter is usually opposed to any issue he does not understand. The only safe foundation for a city plan is an enlightened citizenry.

It should not be a difficult matter to convince any reasoning person of the merits of such a common-sense, economically sound proposition as the orderly planning and building of cities, nor is it. The real difficulty lies in gaining his interested attention.

The average city dweller takes his surroundings for granted. To him, the building of his canyon streets is as remote as the creation of the mountains. He thinks of urban expansion as a natural phenomenon beyond the control of man. The city, as a living, growing, human creation is not one of the conscious realities of his existence. His only concern is the workshop or office, the sheltering roof, and the particular corner of the city wherein he seeks his recreation. The average city dweller has largely lost his sense of construction and simultaneously he has lost his interest in questions of construction. If he is to be acquainted with the principles of city planning, these principles must be taken to him and adequately spread before him. He will not seek them out.

For the purpose of this discussion, we will classify city dwellers...
as voters of today and voters of tomorrow, grownups and children. The adult mind is seldom plastic. It develops new points of view with difficulty, and rarely finds it possible to acquire the full community spirit necessary to a complete comprehension of the fundamentals of city planning. It is probable that the best we can hope from the present generation of voters is that it will sanction the preparation of plans and will observe them to the extent of safeguarding the larger interests of the future city. For the more aggressive application of our plans it will be necessary to look to the efforts of future generations.

It is necessary then that planning education be directed toward two general objectives; the persuasion of the present generation of voters through the public press, the lecture, the moving picture, and all other legitimate publicity media; and the other, the education of the children in school through courses in city planning and citizenship.

In the education of the adult, the public press is probably the most powerful medium and its full and enthusiastic support is much to be desired. At least one front page column of each local newspaper, including those printed in foreign languages, should be given over regularly once or twice a week to the question of local planning. Small items concerning the planning efforts of other cities should be used frequently. Quotations from various planning authorities might be used occasionally, and all of these should be so managed that, by placing city planning persistently before the reader his curiosity and finally his interest is aroused and he comes to give the question serious thought or gradually to take it for granted. All of this publicity should be in the hands of some person not only proficient in newspaper writing but well grounded in the fundamental principles of city planning. Ordinarily, the regular reporting staff of a newspaper cannot be depended upon to conduct city planning publicity with any degree of satisfaction.

Systematic talking, preferably illustrated, before the various civic organizations and other groups of citizens, wherever they can be gathered together, is also effective. Moving pictures are used occasionally but are expensive and tend to be too obviously propagandist, and fall short in the degree to which this is true. Moving pictures have become a great source of influence and if cleverly employed would undoubtedly be of much educational value in city planning. To be fully effective, the moving picture must carry a good, thoroughly professional plot, based upon the actual history of the city and the reasons of city growth. It must not be labeled "educational."

Pamphlets presenting the matter of city planning in a readable manner supplemented by diagrammatic and photographic illustrations are also of much value. Whenever any plan or group of plans is made, it should be written up in a non-technical report to be widely distributed in the community.

Much advance can also be made through the various civic clubs including such organizations as the Rotarian, Kiwanis, and Lion's Clubs, and Chambers of Commerce. These organizations are founded on a broad interest in public affairs. Their members are usually the first in a community to recognize fully the advantages of city planning. This issue should be carried into the regular meetings of these clubs by the best outside speakers obtainable as well as by their own members. From these enthusiastic discussions the question will be taken out by each member to his everyday associates. Unbelievable progress can be made simply by talking city planning on the street and at other gatherings.

These clubs can be further effective in creating a joint city planning committee comprised of representatives of every organization in the city interested in public affairs. In the usual inability of city finances to carry the burden of adequate planning education, the joint committee by those of its members that do, should be used by the joint committee acting in an executive capacity. The whole matter of city planning education, both of the adult and of the school children, should come before it. It is the only way to assure that the right thing is done in the city, and that the city of the future is the city we want.

The second phase of city planning education, city planning in the public school, is perhaps less difficult but even more important than the education of the adult. Here we can frankly admit that our purpose is to educate. We approach the mind when it is most receptive and while it is busy assembling ideas which are being woven into an attitude that will largely actuate the grown man or woman all through life. If along with other essentials the young student can be brought to a familiarity with his own city, and its manner of growth, and his own proper relation to this growth and to his fellow citizens, this impression will never leave him. His resulting consciousness of power and responsibility in civic affairs will grow with the expansion of his realm of influence and will inspire his active interest. This accomplished, the cause of city planning is won for all time.

It is but seven years from the eighth grade to the ballot box and in the interim, the boy or girl is taking city planning home to father and mother demanding their attention. Results are obtained in a surprisingly short time.

There is some difference of opinion as to the point where city planning should be introduced into the schools but it is generally conceded that the most logical place to start this work, as such, is in the eighth grades. Most children graduate from the grammar school. A great many do not enter high school. The greatest number of students, therefore, of the highest average intelligence, are to be reached in the eighth grades. Educators tell us that the average mind has attained its height of intellectual development at this period and is capable of grasping fundamentals of citizenship related to city building as it ever will be.

The methods of presenting this study must vary with the size and wealth of the community. First of all, there must be capable teachers and attention must be given to their preparation. Then there must be text-books, study outlines, and reference reading material. At this writing, there are no text books of general application designed for eighth grade classes. Some of the larger cities, notably Chicago, have utilized local text-books to great advantage and, where funds will permit, this is probably the best solution of the problem of presentation. This book need not be elaborate but should be abundantly illustrated and should treat of the home city and the simpler of its problems; the progress of other cities; and the broader ideas and ideals of planning. It might be printed in the school manual training shops which in some instances are equipped to do this work. Where the size of the city will warrant this expense the study might be presented by means of mimeographed sheets thoroughly covering the subject, although it is questionable whether a well bound booklet might not be more economical for a city of ten thousand or more.

The text-book should be supplemented by reference reading and talks by the local planning authorities, and by the expert who is or has been engaged upon the local city plan.

It is not necessary to create a separate course for this study but is probably more advisable to combine this work with some established course such as "Civics". In actuality, it involves the most fundamental phases of civics in application and might logically be given a large place in the year's attention to this subject. The work might

(Continued on Page 26)
OJAI—A community that loves and keeps its trees

By JAMES FARRA

OJAI VALLEY THROUGH AN ARCH OF THE FOOT-HILL HOTEL.

Behind such an undertaking there must be a moving spirit, active force or whatever you choose to call it, a person or organization of vision, will and means to carry out the enterprise. Behind the Ojai development is Mr. E. D. Libby of Toledo, Ohio. He came to the valley some years ago to make his winter home. Its beauty appealed to him. He bought the lands he now offers to share with others and has surrounded himself with able men who will carry out his and their own ideals.

The Ojai Valley Company is the organization, Briggs C. Keck, who has made a notable success of similar work in the beautiful Arden-grove addition of Pasadena, is the president. To him will fall the task of carrying out the high ideals of creating a beautiful group of homes in harmony with the surroundings without destroying a single natural charm; and to show that a village of utility may be a thing of beauty.

From the foothills one looks down over this charming valley which spreads with its orange groves and fruit ranches like a magic carpet surrounded now by a brilliant hued border of wild flowers, which with the pinks of the fruit trees, blue of the lupus and brilliant gold of the flowering poppy amid hills of green sometimes veiled by low floating clouds, makes a California spring-time picture never-to-be-forgotten.

There are two excellent hotels in the valley. One, El Roblar in the village which gives comfort to the passer by, the other, The Foothills, high up against the mountainside where there is all the hospitality and delicious pure and fresh foods of a charming country home.

From The Foothills Hotel one looks down over oak covered hills and valley with the village towers above the trees and curling smoke from the comfortable country homes along the hillside.

Horse back riding is a joyous sport of the valley. Many miles of mountain roads, trails and bridle paths make it possible to ride for hours or days, and there are mountain ranches at which one may stop for a meal or overnight lodging. The Ojai will undoubtedly some day have a wonderful golf course, natural surroundings suggest the cradle of golf, and there is ample opportunity to develop a course to perfection.

The Thacher school is located in the Ojai Valley, from which many youths have gone forth with high ideals to enter the list of learning in larger institutions. This school has been a magnet which has drawn the parents of these boys to the valley. The natural charm of the place has held them.

SANTA BARBARA'S GROWTH IN BEAUTY

ORGANIZED for but two years, and including in its organization a community players' group, a School of Arts, a symphony orchestra and a plans and planting committee, the Santa Barbara Community Arts Association has brought to Southern California a new distinction in that on November 16 last the Carnegie Fund Corporation of New York, recognized the work of the association with a gift of $125,000, divided into a yearly income for five years of $25,000. The following letter has been sent to the members:

Dear Fellow Member:

The grant of the Carnegie Corporation to the Community Arts Association is a source of great encouragement and pride to us all. It was made in accordance with a new policy on the part of the corporation, that support and recognition be given to Art as a very important factor in education.

We are thought worthy of this specific support and encouragement because we are making an effort here to bring more beauty into the town itself and into all of its activities.

The resolution of the Carnegie Corporation is as follows:

"Resolved, that the sum of twenty-five thousand dollars ($25,000) a year for five years beginning October 1, 1922, be, and it hereby is, appropriated to the Community Arts Association, Santa Barbara, California, for the educational work of the Association, provided that during this five-year period there be realized by the Association in gifts from other outside sources and from membership fees a progressive increase each year of at least 10%, 20%, 30%, 40%, and 50% respectively over the income from these two sources during the year ended September 30, 1922?"

This grant thus increases not only our resources and opportunities, but also our responsibility, and to meet this added responsibility worthily, and with wide vision, requires the best thought and consideration of each and every member of our Association.

We beg you, therefore, to consider our problem profoundly and to help by making definite suggestions as to:

1. How the educational function of the existing departments can be broadened and strengthened.

2. What new activities can most wisely be undertaken. Your advice will be greatly appreciated by the directors.

Visions of other, many, and all "little theaters"都市 community theatre and art movements in this country and in Europe are called to mind by the significance of the gift. Imagine the Provincetown Players, Antoines' Paris theatre, the Washington Square Players and the countless dramatic movements throughout the Middle West in their early, struggling days receiving as a gift an income of $25,000 a year!

The players' branch of the association is its most active. During the past two years plays have been given monthly in a rented theatre to capacity houses. The players have been self-supporting throughout and have been directed by Miss Nina Moise, formerly with the Provincetown and Washington Players. Shaw, Barrie and "Fellow and Melisande," together with some modern one-act plays formed the fare for the first year.

A new theatre, to cost $150,000, including stagecraft, laboratory, little theatre, recital rooms, scene painting rooms and an auditorium, with the best equipped stage in America, is to be started almost immediately. The money has been raised and the land purchased.

In the School of Arts, languages, dancing, music, painting and the allied arts are taught to large classes. Tuition is very low and scholarships to those who show talent are readily given.

The orchestra gives about two concerts a month on Sunday afternoons. The hall is sold out to subscriptions with a few seats left for box-office sale. The best in music is given, under the direction of Roger Clerbois, conductor, and soloists are brought from Los Angeles and San Francisco at regular intervals.

In the plans and planting committee lies the duty of looking after the development of beautiful architecture. An architects' committee is ready to give advice and help to home builders and a prize for the best alteration of a business house frontage has been offered and awarded this season. Another portion of the committee has staged a garden competition among children in order that interest in beautiful gardens might be aroused. A campaign to do away with unsightly advertising is under way.

I LAY MY LUTE BESIDE THY DOOR

CLARENCE URMY
in A California Troubadour

What was it Colin gave to thee?—
A blossom from the hazel tree?
A flower of song is all I own,
A "little dreamland" of the blown.
Oh deck thy tresses, I implore—
I lay my lute beside thy door!

What was it Dannon sent to thee?—
A gleaming pearl from Oriental sea?
A gem of song is all I own,
A "little dreamland" of the blown.
Oh, wear it—"twixt thy lips and eyes—
I lay my lute beside thy door!

What was it Lohia brought to thee?—
A falcon from the dewy lea?
A bird of song is all I own,
And to thy heart it now has flown.
Oh, urge it, let it roost no more—
I lay my lute beside thy door!

Saratoga, California.

This speaking likeness and fine portrait of Mr. Sherman Thacker, founder and principal of the Thacker School at Ojai, California, was recently painted by Howard Russell Butler, in his studio in the de la Guere building, the center of art in Santa Barbara.

The portrait is a gift to the school by the professors, past and present, and was instigated by Professor Forest Cooke at the Thacker School, where the picture hangs.

By EDWARD SAJOUS
ART IN BALBOA PARK, SAN DIEGO, CALIFORNIA

By CUTHBERT HOMAN
Director of the Art Galleries

One by any chance is fully engrossed with the phenomenal growth of his own city and is almost appalled by the constant change, the tearing down and building up of a frantic community that feels there is not space in life to do all that is necessary, then it comes as a shock and a pleasant one, to realize that there are other communities near at hand imbued with this same spirit of growth. San Diego with its traditions of Dons and Padres that first step in the long line of civilization, so beautiful situated on its rolling hills and caressed by the warm sapphire waters of the Pacific has awakened with a start to its natural beauties and advantages. Nowhere in the Southwest could there be found a more ideal spot for a Dream City and the old Padres wisely felt this I am sure, but not in stone and plaster is it altogether written but in Education, Music and Art.

Possessed of a Park made possible by the Exhibition, and embellished with buildings and shrubbery unequalled, the people of San Diego have wisely decided to make their natural center of all things fine. A wonderful lesson this should be for our California cities, Paris, Philadelphia, Chicago, San Francisco as well as San Diego have all profited by buildings left over after a World's Fair. A fund has been arranged and within a year the principal buildings have been planned and the weather portico painted and made things of beauty and utility. The magnificent bridge spanning a deep and beautiful canyon makes a most impressive approach to the solid quadrangle, fortunately built of concrete and originally planned as monument to the glories of the past. It would be difficult to surpass the California Building which serves as a reminder of the triumphs of Spain when she ruled on land and sea, and when she felt California was her choicest jewel, the El Dorado of the West. Here in fitting surroundings are the exhibitions of the early races, and above in the broad galleries plans are busily taking shape for the installation of the great scientific library which will give to San Diego a place in the sun. Opposite, guarded by the arched portals of a great arcade is the Art Gallery bravely trying and succeeding with the very able help of the Friends of Art, the Art Guild and many interested individuals to become a center in all that is best and fine in Painting and Sculpture. A very determined effort and one bound to succeed is being put forth that this gallery shall have a name Art. A world should be said for the interior of this building. The principal gallery was built as a Refectory room and an exhibit in itself. Of noble proportions with its groined ceiling, minstrel gallery, and tiled floor it becomes a fitting background for the monuments in paint and marble that from time to time grace its walls. Beyond is the exquisite little Spanish chapel of St. Francis, below the gallery of the Art Guild. A beautiful winding staircase leads to the rooms above with splendid exhibits of old pottery. It is not widely enough known that in connection there is a very fine art school under the able direction of Eugene De Vol. Amazing is the rapid work of the students here and some day—not far away— we are bound to hear of these young men and women and admire their canvasses on the walls of salons and galleries. Sometime in the very near future there are to be studios arranged for visiting artists and a very cordial invitation issued to the painters of the country to come and enjoy the hospitality and beauties of the Southland.

A long stretch of arcade and garden leads to the great Plaza and here one is lost in wonder for it is hard to realize in our busy rushing life we have not been set down in old Seville. The Sacramento Building facing this great square is soon to be replaced by a magnificent Art Gallery—the gift of Mrs. and Mr. A. Bridges and it is to be a noble monument to their belief and pride in San Diego. Words seem inadequate to laud sufficiently this splendid gift to a people who have the urge toward the right goal. The other buildings thinking this space are either being actually used in educational work or are in course of preparation. Approached by a Mail from the Plaza is the great outdoor organ another gift from a public spirited citizen. Mr. Spreckels not only presented the organ but has made it possible for the people of the city and the stranger within the gates daily to enjoy a splendid concert. From the Plaza leading to the extreme opposite side of the park another arched walk leads to the Southern Counties Building recently have a place in Auditorium and Social life center. Model Farm, Zoo, shaded and beautiful walks, rose gardens, deep wooded canyons and over all the azure skies of a perfect climate, with snow capped mountains and the table lands of Mexico as a background. Truly a paradise for the people.

In Music San Diego has forged far ahead. With Symphony and the great artists of the world assured the people show their appreciation by crowded auditorium and heart felt applause. Many great musicians and singers have made little mental notes of the joy of their appearance there. Hand in hand with all the finer things, Education in the academic sense strikes on and accomplishing the wonders that are to be expected without comment forgetting the trials and tribulations of the brave and harrassed group known in a vague way as the "Board," but again we are brought up with a start, for suddenly we are confronted with a tremendous thing—a High School Symphony. Three years ago Signor Nino Marcelli took charge of this infant orchestra and predicted they would play in three years, and in that time they have done it. Before an enthusiastic audience these youngsters, ranging in ages from 13 to 17, acquitted themselves so well that round after round of applause called for more and more. The difficulties of Beethoven's first symphony, the bigness and majestic rhythm of the march from Tannhauser, the4-operative harmonies of the Straadella overture, all were given without a false note or break in rhythm to mar the performance. With it all, the earnest young musicians give of themselves their own freshness and vitality of youth in a coloring that gave to the music a peculiar and delightful distinctiveness. The attainment of this result by Signor Marcelli in the brief time of his leadership is great cause for appreciation and deep thought. This distinguished musician has brought his unusual ability here and devoted it to the making of an educational orchestra which would be difficult to rival anywhere.

And thus in all ways San Diego has persistently and without trumpeting forged ahead. Steadily and thoughtfully its citizens have planned and given to the common cause of advancement, and thus we are brought suddenly face to face with the fact that another center of culture has developed. This very fact is the one thing that will make our own Southland a name forever. Not only acres of fertile lands, but thousands of miles; but in real accomplishment of training and development of mind, in the searching for the beautiful—the making of tradition.
A PAINTER of beautiful women and of flowers! A master of the art of putting paint on canvas so that it will stay and everyone who sees it will want it to stay forever! Here in Los Angeles, at the art gallery which gives to the city and country dwellers opportunity to see the work of artists who have already arrived at the height of their profession, we have for the month of March a feast of beauty that every lover of art will and can enjoy.

Separated as we are by thousands of miles from the helpful studios of world artists, California can never have even its own art centers until enough of its resident artists know all that there is to be known of technique and the processes of painting and modelling. One swallow does not make a summer, six or eight good painters cannot influence a whole community so that it will know the best art and buy it. An art atmosphere can never come to a city which thinks only of the price mark on a painting. Art is a capricious mistress. Enough people must love her for herself alone before she deigns to dwell in any one place.

If we ask ourselves, Is there an art center in the southland of California? We must answer no, not yet. What have we produced in the first half century of our existence as an American community? Our schools have exploited the desire on the part of our young people to express themselves in art. The new schools at the Otis Foundation and the Chouard School have not had time to develop talent; and what young artists have grown up here are dependent on the visits of painters and sculptors trained in distant centers.

Here then is Carle J. Blenner, visiting and painting in the studio of Jack W. Smith who has gone to Laguna.

F. W. Coburn in the Boston Sunday Herald gives an eastern art critic's review of an exhibition of Mr. Blenner's paintings in that city last year.

"This is Mr. Blenner's first one-man show in Boston, though he has from time to time shown works at the general exhibitions of the Boston Art Club. In 1906 he won one of the Hallgarten prizes of the National Academy of Design. His canvas "Repose" may be recalled by those who attended the St. Louis exposition in 1904.

Flowers these later years have much preoccupied Mr. Blenner. His equipment is singularly good for realizing much of the brilliancy and the delicacy of the displays which he sets up in oriental jars with nice, but not formal or stiff, arrangement. His treatment of the flower pieces is considerably looser and freer than in his figure composition—a technique which is no doubt enforced by the necessity of working rapidly lest
Dahlias, now so popular all over the country are here combined in one of Mr. Blenner's successful over mantels of which Country Life has recently shown beautiful reproductions in color.

The flowers fade before the apparition is achieved. He is at the same time enough of a conscientious draftsman not to be content with mere blobs and blotches of color. You feel enough of the botanical construction to be satisfied, if you like representations to resemble what they purport to depict, and still you find nothing suggestive of the precise glory of the seed catalogue. Air, too, abounds in most of these pictures. There is something between us and the flowers.
California

ONE and indivisible is the devotion which Californians, whether native born or adopted, feel for the long stretch of land lying along the Pacific Ocean from British Columbia to the southern border of the United States. So deep does this emotion lie in the heart of each individual acknowledging it, that superficial exuberance or the entire lack of expression can neither be taken as a measure of its sincerity. Americans have to be nothing exactly like this enthusiastic devotion to the land itself in any other part of the Union. In the old South is found similar loyalty but less talk about it. In Western New York where the low stone fences run zigzagging across country, and hills begin to rise in the Spring, the heart of the native beats a little faster as he thinks, "this is my country." And then, as the race of Americans treks westward across pioneer territory, building school houses and towns, ensuring privations, cultivating farms, and fighting for the land, the great American, as such, grows bigger and bigger and bursts into a veritable song of possession when the mountains are mastered and the Pacific discovered by each individual newcomer to the Coast. California by nature has been made so desirable that there have been found with swans and still fight with words for the right to be called her champions. Calm and untruffled by all the commotion, California smiles on all and weaves about each new devotee the spell of her enchantment.

The Argonaut seeking gold and adventure found, after heart rending experiences in reaching it, a great beautiful bay in the very center of the Coast and two great valleys with wide flowing rivers leading to it. Commerce and agriculture were easily within his grasp but distance from homes and friends seemed unending. But he did and built the great transcontinental railroads connecting us with our homes on the Atlantic. He made the name of California known to the world. He organized law and order where men were too apt to call license liberty. He invited a great University named by the best from Harvard and Yale and Johns Hopkins and the fame of its sincerity and sound education has gone out to the ends of the earth. Cook and Sill, the Le Contes, Howison and State, Morse Stephens, and Gulf brought in the highbrowed and learning in this western state; how their names ring in the hearts of all who studied under their influence! Here is a great institution built from its very inception in 1850 upon the best educational traditions in America, and now grown to be as vital a part of a Californian’s pride in his state as the climate or any other God-given attribute.

The railroads were built and the multitude of health seekers, home seekers, pleasure seekers came out on trains-deluxe—five and six long trains a day crossing in comfort alkali desert, mountain grades, desolate country where pack train and prairie schooner had dragged through dust and death dealing hardships for many weary months to reach the promised land. In the south the tourists built themselves great hosteries to pass in for the winter. Setting down they found a land not so easily farmed as are the great fertile valleys of California, but very much easier than the farms they left behind them in the middle west. Their energies went into getting water for irrigation and in building a harbor where there was none. And they too have contributed to the civilization of California. Now they have a share in the fame of the state of California, now from this year on, they will have in their very midst a full branch of the State University giving not only a splendid education to the teachers in our public schools but a four years’ course in the liberal arts to all our young people who cannot afford to go away from home for college work. The influence of this high standard which our State University has always maintained and for which it is noted among American Universities is already being felt. The southland of California claims the University of California as it claims the Capitol at Sacramento and the climate.

Americanization

ACCORDING to the census of 1920 the white population of the United States was a trifle under 55,000,000. Of these fully 40,000,000 were descended from the old colonial stock. Of the 55,000,000 not so descended, about 40,000,000 were of North European stocks. What proportion of these had for their ideals of government principles similar to those of the founders of the republic is not stated in our statistics, but this Americanization is something far deeper than mere assimilation as citizens.

With so great a mass of people, all voting—as they speedily proceed to do—"the great American majority" may as easily speak in the voice of northern Europe as in the voice of America. Let us listen to this voice and try to analyze its overtones. This insistence on the institutionalization of everything—is it not the voice of northern Europe—the voice of Berlin’s civic code? This constant demand that "the Government" do something, is it an echo from colonial days—the expression of a people who govern themselves?

So sure are we Americans that majority rule is right that we have failed to look to the quality of that majority; so subtle is the growth of institutions that it is hard to distinguish the outgrowth of colonial times from the granted ideals of the great mass of would-be Americans who have brought untried or outlived ideals from northern Europe and are announcing them as American.

The granting of suffrage to women has doubled the foreign vote, and we may well ask ourselves if the sudden transposition of the women of German extraction, for instance, from her submissive position to that of a maker of state constitutions is wise from any point of view. What preparation for American citizenship can the mass of girls teachers in our public schools give to the rising generation? Who knows that the Constitution of the United States, as Dr. James Scherer announced in his lecture on Prohibition last month at the Current Events Club in Pasadena, was made as a protection, a safety valve in majority rule, rather than an embodiment of majority opinion? Ability to decide the right or wrong of each minor question as it comes up at the polls is not in itself enough: good citizenship demands a knowledge of the fundamentals of government, the very existence of which is unknown to the masses who have grown up under a paternal bureaucracy which has encouraged individual ignorance of matters so vital to democratic government.

The Printmaker’s International

ROBERT PARTRIDGE, foremost among California’s etchers, has come down to Los Angeles from San Francisco to act on the jury of awards of the Printmakers Show with Mr. Ferguson, State Librarian, William A. Griffith, Edgar Hampton and William R. Downes. The following letter was written by Mr. Partridge at the request of the editor.

Los Angeles, February 26, 1923.

In response to your suggestion, and in behalf of Mr. Ferguson, who asked me to perform his share, I herewith enclose brief information concerning the forthcoming International Exhibit of Prints at the Los Angeles museum. I did not note down the names of the jury of award—you can get them from Brown. I should like to have gone on and said something to the effect that this is one of the most notable exhibitions of prints occurring in the United States and that the jury was selected from all parts of the country. The jury has made possible through the generosity, the self-sacrifice and indefatigable industry of Howell C. Brown.

Sincerely, Roi Partridge.

The jury of awards has completed its work of selecting the five prize winning prints from the great number which were submitted to the forthcoming International Exhibition of Etchings of the Print Makers’ Society of California.

The gold medal for the best print shown goes to Armin Hansen for a magnificently conceived and etched plate called "Sardinian Barge."
The silver medal was awarded to the High Mill, a mezzotint by Leonard Squirrell.  

The bronze medal went to Auerbach Levy for a splendidly drawn portrait in soft-ground etching of the celebrated Yiddish actor, Ben-Ami.  

The Huntington purchase prize of $100 goes to The Wayfarers by Alfred Bentley.  

And the first prize of $15 for the best American print was awarded East Side by Edward Hopper.  

It is interesting to compare the large and bold plate by Armin Hansen, which received the gold medal, with the small, exquisitely delicate and beautifully executed plate by the Englishman, Alfred Bentley, to which was given the $100 Huntington purchase prize—a comparison that indicates both the catholicity of the jury and the infinitely varied capacity of this art of etching.  

An outstanding fact to be noted about the awards this year is that no color work was chosen, no lithographs were chosen and no wood engravings nor wood block prints were chosen although there were numerous and attractive examples of each in the exhibition.  

It would seem that the many-sided beauty of etchings is causing them to outdistance their rivals in the world of prints.  

Immediately upon the completion of the selection of prize winners by the jury of awards, Mr. Milton Ferguson, the State Librarian, himself one of the jury, bought the fine prize winning prints for the State Library at Sacramento, where they will remain for the gratification of art lovers now and for posterity. It should be added that this purchase could only be made by using the remainder of the present budget, as with the forthcoming budget dictated by the economies of the present gubernatorial incumbent, no further purchases of prints or books will be possible for the next two years.  

The exhibition will be hung in the central gallery of the Los Angeles museum, and will be on view and free to the public from March 1 to 31.  

Melting Pot or Cockpit  

STATISTICIANS could doubtless tell us what proportion of immigrants to the United States from Europe, Asia and Africa, came here under compulsion. True to our ideals of affording a home for the oppressed of all nations, we have, hitherto, opened our doors to all who sought liberty, and have with equal consistency endeavored to close them to any wholesale importation of slaves, laborers, or exploitation’s colonists. The mass of the inhabitants of the United States are, therefore, here because they were born here or because they wanted to come.  

It might be a good plan for some statisticians among the Americanizationists to enlighten us with lists of names showing why different classes of Europeans came to the United States and accompanying ideals of liberty they brought with them.  

Should we not find that most of the new comers from Europe came during the last four or five decades, not so much to flee from oppression as to improve their individual circumstances? The period when America was the chief refuge of the oppressed had, in fact, just about dwindled to an end when the great German war made a clean sweep of it. For, by combining to drive back within their own territory the warlike tribes of the north under their monarchial leaders, the allied democracies of the world ended the reign of the last representative of oppression by the divine right of kings which had in past centuries colonized America. At any rate that traditional slogan of Americans, which advertised this country as the refuge of the oppressed is no longer appropriate; and that for two reasons. First, there is no longer oppression in Europe from which an intelligent man or woman can flee without drawing upon himself the name of coward. Every little nation, every small hamlet in Europe to-day has need of all the intelligence its citizens can muster in organizing self government. No lover of liberty in Europe has any call to run away to America; but can effectively give his life for liberty at home. Besides, we have trouble enough of our own. Every trouble now found in Europe for her citizens to settle has already been brought to the United States by groups of previous emigrants, so that our second reason for declining to be in the future a home for the oppressed is that they are oppressed only by their own ignorance and selfishness and they bring with them instead of leaving it outside our gates.  

America has thus become the cockpit of Europe, and in the crowded sections of New York and other large cities young literati pin spurs on the feet of Pegasus to fill our street-books and magazines and newspapers with records of the daily fights among the severely oppressed.  

To speak of our avoiding the entangling alliances of Europe is therefore rank nonsense. Unknown to our absorbed senators who are supposed to arrange our alliances, the great issue of civilization have been opened. Europe has poured into America. During the war America poured back into Europe—Italians with American ideas to the Italian front, Armenians and Greeks from California to the Mediterranean, Germans to their own front or to Gibraltar, descendants of all nations on our own shores ships to France, and back again with a wider vision and some grains of understanding of what it meant to maintain a republic in the midst of European monarchies.  

The whole world is the melting pot stirred by the stick of war instead of commerce. We can no more avoid the problems of Europe than we can uncover the methods of radio—for America is in Europe though our soldiers have returned to us—and Europe is in America striving to forget her age long quarrels and differences.  

What Is Christianity?  

T HE San Francisco Argonaut discussing a recent church controversy, has started deep thought in the minds of many of its readers and we may expect many answers to its question, “What is Christianity,” so simply asked.  

The great war, started deliberately as it was in a country where Luther’s battle-cry of the Reformation was, self-sacrifice, has forced the question out into the open; and the more it is discussed, the more sure it will be that the doubts and discouragements engendered by the war will be dispelled. “You can’t change human nature” is the cocksure conclusion of those who believe there is no cure for war. History told today gives evidence of great similarity in the character of successive tribes, races and nations occupying the earth throughout the past, and gives much weight to this view. Deep in each man’s heart is found an echo, a conviction that this cocksure truism may be true, that human nature has in itself the elements of its own destruction.  

Now comes in Christianity and our definition of it:—Christianity is that which can change human nature, is changing it daily and has changed it tremendously in the past. And the more cocksure we are that a man cannot pull himself over the fence by his bootstraps, the more do we emphasize the divine origin of Christianity which is raising the human race by changing human nature.  

If we raise again the question asked so often during the last terrible years:—“Why didn’t Christianity prevent the war?” there are, in the light of this definition of Christianity many and various answers, chief among them being the fact that the warlike race which made the war was of all modern nations the most unchanging since medieval, feudal times.  

The great touchstone for Christianity given us by its Founder is ever at hand, “A new commandment give I unto you that ye love one another. ‘Love God with all thy heart, soul and mind and thy neighbor as thyself.” Christianity means “I love him denying himself,” viz. say “No” to self interest.  

Has anyone noticed Germany as a state denying herself, —saying that as a state she is equal only to her neighbors? Before, during or since the war has Germany as a state shown anything but a colonial selfishness so complete that it would engulf the world? Why then call such a nation, Christian merely because this is the era of Christianity?  

Christianity is that which can change human nature until nations of the world love their neighbors as themselves.
**THE CASE OF IRENE: APATHY VERSUS APPLAUSE**

By ELLEN LEECH

At times it really seems pretty hard to know just how to pattern our manners; with one-half the world calling for repression and the other half exploiting every emotion, featuring each innermost thought for the benefit of the neighbors, it is becoming a trifle difficult to reserve just the exact amount of enthusiasm each occasion demands. This was very apparent at a recent appearance of Irene Castle during tea at the Ambassador. It would seem the most natural thing in the world to show appreciation for anything so dainty, so carefully and gracefully done as her dances, without the least dread of being thought boisterous but, apparently, not so.

A very representative Los Angeles audience chatted and sipped their tea while awaiting her appearance and manifested their approval of the first dance by a very gentle little patter of applause, and when she immediately responded with a delightfully gay little etherealized cake walk there was another little clapping, almost as decorous as if in church, and, naturally, Irene felt she had been "dammed with flattery." However, nobody realized this and so sat satisfied and pleased with themselves and the world, waiting for her to reappear in a different gown and do another pas de deux for their entertainment, which did not happen, as Mrs. Castle felt she was boring them, and it was hardly fair to ask her to force herself upon them.

What is the matter with us? Is it because we can't decide whether to be all repression, or all expression. When the soft patter of applause came from the lovely fairies where the more, or less, dowager ladies were sitting in judgment, the small and slightly gowned flappers at adjacent tables couldn't bring themselves to outdo the mothers and potential mothers-in-law by a more determined approbation so the matter was wrecked between the two opinions as to propriety.

From all we have heard of the ascendancy of the flapper in matters of judgment it wouldn't seem possible they would await the approval of anyone before announcing to a congregation world what they thought but the fact remains that though the debutants, the sub-debas and the assembled flappers, from Heaven knows where, drawn by the lure of the irresistible Irene Castle, outnumbered the elders, yet there was no flamboyant audience. Was there no question of the lure, it is there, just as bright and as strong as when she first flashed across the starry sky of the dancing world. Irene Castle is one of those artists whose charm is hardly to be defined by anything tangible, there have been just as good dancers, possibly some with better technique, but who cares for that; there have been more beautiful women, and as for gowns, other women still wear them but the fact remains that she has that something because of what she radiates, and which allows her to give pleasure in the superlatives.

There are so many things that gratify us in the world, and there are special thrills reserved for some of them; for instance, the delight in being alive that assails you at the rising note of the meadow lark, no matter at what hour of the day; the perfume of a violed bed, the fragrance of new mown hay, and the first glimpse of a beautiful animal,—a horse just entering the ring of a horse show—all give a sudden, swift thrill of gratitude for the gifts life has to offer. Her dancing in a way brings something of the pleasure of all of these, not with the same unexpectedness, not a sudden flash of joy but a culmination of several quiet and vivid pleasures all in one.

Then how do we explain our apathy? Is it possible the West is losing some of its individuality, that we are afraid to show our feelings for fear of being accused of manners becoming a perfect lady? That would hardly explain it, as the term is so obsolete we would scarcely be understood. It is going to be a pity however if between the old fashioned "perfect lady" and the most modern "flapper" we are to lose the genuine American manner of liking what we like where we like and saying so. All the varieties of prohibition under which we live, some for the best, and some not so good, may have had some effect in bringing about this repression, but as long as we can safely still express some opinions do let us give praise where praise is due. It is just likely we may arise some bright morning to find the papers are announcing the edict has gone forth we are no longer to breathe, either because the air is so contaminated it won't be good for us, or more likely because we are so contaminated we won't be good for the air, it makes no real difference which but until that time comes it seems silly not to enjoy everything enjoyable, and let the people who are trying to give us pleasure know that they have succeeded.

IF WE MUST BE REPRessed THEN TAKE A LESSON FROM WILLIAM REARDON, IRENE CASTLE'S DANCING PARTNER, AND SEE HOW WONDERFULLY HE DOES IT. HE MAKES HIMSELF A PERFECT BACKGROUND, JUST AS A PAINTER USES A PIECE OF VELVET, EMPHASIZING ALL ITS LIGHTS AND SHADOWS, TO COMPLETE A PORTRAIT HE IS DOING. UNLESS OCCASIONALLY THE BACKGROUND IS SPOKEN OF WITH THE SAME ENTHUSIASM AS THE CENTRAL FIGURE, SO REARDON BECOMES NOT ONLY A PART OF THE PICTURE, BUT THE FRAME AS WELL, AND BY HIS PART OF THE WORK COMPLETES THE PERFECTION.
TOWN AND COUNTRY CLUB FUNCTIONS

ACTIVITIES AT THE RANCHO COUNTRY CLUB. THE CENTER FOR SPORTS AT THE AMBASSADOR, LOS ANGELES

Members of the Swimming Club at The Ambassador, in the swim dive.

A picnic party under the live oaks at Bel-Air, charring to luncheon.

Left: On the Golf Course at Rancho Country Club.

Right: Norma Talmadge and her dog on the links.

Bidding parties near the Lake at Bel-Air on a sunny morning.

An Ambassador guest following the country trails.
Throughout, and pervading the whole, there is a savor of the stately hospitality of bygone times an atmosphere of brocade and lace ruffles, and we imbibe unconsciously something of the old Colonial peace and plenty, and are grateful for the restful harmony which surrounds us.

We are apt to think atmosphere can only be obtained by age and associations, and this, in a measure, is quite true, but atmosphere may be transferred, just as it has been here, by one imbued with all the traditions surrounding the old State House in Boston, and through that transference this delightfully restful spot of solace has been set down in the midst of this busy, rushing, most modern town. Naturally one who can do all this can do more, and add to the harmony of the tea hour the further enjoyment of an orange roll, the like of which is not obtained elsewhere, and to the season's enjoyment a Banbury tart or a Brown Betty.

Just as there are people who would rather have new, bright, shiny things from Grand Rapids, than the lovely old mellow pieces of Revolutionary days, so we have people who prefer jazz to quiet restfulness, but to those who crave the latter this tea room is sheer delight and supplies for a large class of people a need Los Angeles is only now realizing.

Because of the enjoyment of the charms and reflections Boston has to give us, we leave that city with regret but never with noise and shouting, so in leaving the tea room we feel the necessity of closing the door softly not to jar its peace and not to let in from without the clamor into which we step on leaving.

The charm of the place is that of some quaint old fashioned garden, redolent of stock, lilac and lilac vine, we are not always so covered with crambles—some do, and there is the whole story of the place as I see it. This lovely spot is owned and managed by Mrs. Margaret Bradley Purdy, whose love of

California has prompted her to make the quiet resting spot and the charming old garden.

The people of California will remember Mrs. Purdy, who entertained and managed the Massachusetts's State House during the International Exposition at San Francisco.
GOWNS FOR EVERY GAIETY--AT BEDELL’S

ORCHID, THE COLOR OF SPRING! MATERIAL, ROMAINE AND AN ALL OVER BEADED DESIGN MAKE THIS THE VERY LATEST THING IN DINNER GOWNS.

AND THEN A NEW WRAP OF BLACK SILK ALSO COVERED WITH A BEADED DESIGN AND ENRICHED WITH ERMINES IN A GREAT COLLAR AND CUFFS.

OLD SILVER AND SHEFFIELD PLATE ON EXHIBITION

LADY ASHIBROOK’S bracelets, all in blue turquoise, on a supple band that makes you want to put it on and feel it clasp your wrist! Lovely jewels, old silver that adorned a lord’s table, bits of colonial silver-ware and handsome loving cups that put to shame our shoddy champion cups offered for prizes at Club and contest! Here in Pasadena they all are set in an atmosphere most fitting in the Cheesewright Studios. Few towns could offer a more appropriate place for showing this unique exhibition. Every American with one drop of colonial blood in her veins will be greatly tempted by this display of objects so dear to the home maker. For however strong we may be for Democracy, our convictions in regard to equal rights for all have, here in America, taken the form of equal share for all in the joy and beauty of life. The fine art of living is, therefore, our main study in such a magazine as California Southland and we welcome the opportunity to study at first hand old plate and antique jewelry from the homes of such experts in the art as Lord Fermoy of Rockbarton Castle, County Limerick, Ireland; the Earl of Mayo, Palmerstown, Staffan; Lady Ardilaun; and the Countess of Limerick, Hall Place, Bevery, Kent, England, who, like many others, have sold their household belongings lately.

Brought to America by Mrs. Harriette M. Stanton of Dublin, Ireland, these beautiful old pieces are for sale in California and should not be allowed to leave the state. Many of them are museum pieces and should be in our museums, that our young people may grow familiar with the beauty of craftsmanship and learn to do beautiful work. Many more should be on our tables used every day that our lives may be enriched by constant association with beauty in utility.

NO. 33. EXCEPTIONALLY BEAUTIFUL OLD IRISH SILVER TRAY IN THE STANTON COLLECTION AT CHEESEWRIGHTS’, PASADENA.

NO. 3. VERY RARE PIERCED OVAL SILVER CAKE BASKET, 1768, ACQUIRED BY MRS. HENRY E. HUNTINGTON OF SAN MARINO, CALIFORNIA.
PASADENA, THE SEAT OF MT. WILSON OBSERVATORY

The Pasadena Star-News, that excellent type of the model town paper, gave a full page in February to the Mount Wilson Observatory, showing its appreciation of what this institution means to the community in which it is located. That it lies very close to the foot of the mountain which is known throughout the civilized world, should claim some association of its name with that of the famous observatory, but natural— for Pasadena residents to the "Monastery" and the observers on the summit as well as to the laboratories and homes of the staff in the city itself.

Yet it is only recently that residents of Pasadena have made a point of explaining to visitors who ask them the identity of Mt. Lowe and Mt. Wilson, nor do many know nught of the scientific work done at the world renowned group of telescopes which may be seen on the summit of the range gleaming white in the last rays of the setting sun.

The Contributions from the Mount Wilson Observatory—Reprinted from the Astrophysical Journal, Chicago—numbering 219 to 243 during 1922 have so far appeared, and a cursory review of their titles and authors gives an enlightened glimpse of the work done at the observing end on the mountain and in the laboratories rooms at the Pasadena plant.

One of the great and unique features of this California observatory instituted by the genius of its director, George E. Hale, is the opportunity given to workers in its laboratory to reproduce, as nearly as their means and the conditions permit, the conditions supposed to exist in a star many thousands of light years away. Known metals are studied and their spectra analyzed in the laboratories and every method tested for accuracy possible. Therefore, entitled "The Vacuum Spark Spectra of the Metals" and most of us can imagine what a paper on that subject would be; although we may be surprised to see that it is written by a woman, Edna Carter of Assar, who, like many others at Mt. Wilson, has been here for a few months to do special work.

In No. 221, L. S. Sanford, of the regular staff, writes of "The Orbits of Certain Spectroscopic Binaries." That certain stars have been proved to be double by their spectra alone is doubtful news to many. Yet it is stale news to astronomers. The wonders of that great world above us have been proved to exist in many other ways. The general public may not take the time or learn to read so mysterious a language of signs. But here in No. 221 the astronomer not only knows that a certain star he has chosen to study is a double star, but (for the benefit of other astronomers who have to know) he has calculated the orbits of two double stars which cannot be seen to be double in any telescope.

In No. 222 J. A. Anderson writes on The Wave-length in Astronomical Interferometer Measurements of Stellar Light. This is a paper of such interest and importance that any one interested should study it out by dictionary. The reward will be great in increased knowledge of how astronomers work.

But one sentence from the author's abstract, given at the head of each pamphlet, will perhaps interest the earnest student who wants to learn the Mt. Wilson language. "The separation of double stars and the diameters of star discs are measured by the interferometer in terms of an effective wave length"—so you see, that by making waves of light list each other head on, and interfere with each other's progress, an instrument can stop them long enough to measure the distance between their sources, no matter how many light years have been occupied by those light waves in coming to Mt. Wilson. "An Investigation of the Constancy in Wave-length of the Atmospheric and Solar Lines is the title of No. 223, by Charles E. St. John and Harold D. Babcock, both well known in Pasadena as being on the regular staff of the Observatory. "In 1915," the abstract tells us, "Perot reported having found the wave-length of an O line greater than at sunrise and sunset." Now that is perfectly permissible if a wave-length wants to act in that way, but if you are an astronomer you want to know the reason why. "Since these French observers" (Perot) "have shown that their wave-lengths increase," and this paper tells all about what results were obtained so that others can have an accurate measuring rod for observations on the sun.

It is hard for the amateur astronomer to understand why the scientific man seems so scornful of the moon and the planets, and can call a "number" sent to him over the telephone: "What is that star that is so bright about 4 o'clock in the morning now?" But when the layman gets a mere peek into the fascinating things being done by what used to be called "the fixed stars" he realizes how tame the planets are by comparison.

No. 224 is the sixth paper on The Motions of the Stars, by Adrian van Maanen, a brilliant young astronomer who has been at Mt. Wilson for ten years and has made a name for himself in this field of Proper Motions. Leading up as it does to added knowledge on the great general problem of the structure of our universe, the study of the motions of stars is well worth the pains of taking work of measuring photographic plates of portions of the sky now being carefully photographed night after night in many observatories all over the world.

225-231 are interesting but more elaborate papers by noted astronomers, many of whom were visitors at the Observatory for the advantages it offers for special work. These require future and longer articles if their content is to be mentioned at all by the amateur writer.

Arthur S. King, one of the Observatory's most notable physicists, gives in Nos. 232 and 233 investigations resulting from experiments with the electric furnace, a fascinating feature of the laboratory on Santa Barbara street.

The making of accurate scales of magnitude by which the stars may be measured and classified is one of the most vital and necessary pieces of work in astronomy. Years of labor have been given to testing these scales and in selecting stars to be used for comparison. Screens are used which are known to cut off certain portions of light and stars are compared night after night and their photographs measured with newly invented measuring instruments. Even the difference in the colors of these stars must be accurately computed and allowed for in the photographic plate. It is difficult to give any clear idea of the work involved in this problem.

But No. 234 by Frederick H. Seares and Milton Humason deals with The Brightness of the Stars of the North Pole Sequence, a sequence of stars arranged in order of their brightness and known as a scale by which all stars can be classified as to magnitude. No. 235, also by Frederick H. Seares, deals with a revision of these magnitudes; and the whole subject of magnitudes as worked out by astronomers appointed to make a standard scale for all astronomical work is embodied in a long report to the International Astronomical Union which met in Rome last spring.

The discovery of double stars by Paul W. Merrill, variable stars; the nature and material of the stars, by others or by those already mentioned on the Observatory staff, and an especially interesting paper beginning, "Since the time of the Herschel's photography and the study of Nebulae," by Edwin Hubble, whose work on the subject of Nebulae is adding to the fame of Mt. Wilson Observatory. These are but a few of the fascinating papers published by the observatory astronomers and astrophysicists.

PASADENA
"The City of Homes"

From the large estate to the small bungalow—where scien
te beauty, an ideal climate and a temperate world, com
tined with a progressive government, educational and rec
rational advantages, and well
managed light and power and other utilities, make life worth living.

Orange Grove Avenue, One of the Beautiful Streets For Which Pasadena is Noted
The Financial Strength

of a community is gauged by the strength of its banks.

Pasadena banks on Dec. 29, 1922, held total deposits of over $36,346,000, a gain in one year of $6,278,000.

Not only as a beautiful city with ideal climatic conditions but also in growth of business and financial stability Pasadena appeals to the home seeker.

PASADENA CLEARING HOUSE ASSOCIATION
use, the tree or vine which drops its leaves in winter, and is densely clothed in summer, is the simple and reasonable and economical solution of the problem that comes from yielding to Nature's way of doing things, rather than bend her to our white lie. It is so much better and finer that I wonder we don't all learn the lesson sooner.

We are seeing, now too, in profusion, various yellow-flowering trees and shrubs. If a tree, it is a fair guess that it is an anacua of some species or other. There are numerous ones; the blossoms differ in shade of yellow, and in size, but they are all featherly little yellow balls, many together, which no other blossom very much resembles. The earliest bloomer, and perhaps the showiest, is Acacia Baileyana, which starts to bloom in January, and is now entirely past. Its foliage is a pale bluish grey-green, very finely divided, and the tree, when it is out of bloom, is not a very handsome one, being straggly, and rather dingy in color. Nothing could be finer for cutting, however, than the long flowering branches. We have seen them used most interestingly, dried, in winter bouquets.

Following this in bloom, and now just about past, its name is Genista monosperma, and much pale yellow bloom. It makes a finer tree, grey-green, and shapely, and is often used to give light shade near houses. It is most highly prized in England, and is grown in greenhouses and sold for Christmas decoration. Our trees, with their wealth of bloom, would seem a veritable gold mine to an English grower! Abbott's Dealbata would make a handsome tree planted in lawns, except that, in common with other Acacias, it may get so much waaas as to kill it.

Acacia latifolia, with larger leaves of a brighter green, is in full bloom now. It has larger heads of bloom of a very bright yellow, scattered up and down the stem. This one, also, the earlier, may be clipped back to make a dense bushy tree shrub, as has been done at Balboa Park, San Diego, where it serves as most useful accents of strong green, and is used in profusion.

And then there is the old standby Acacia floribunda, whose bloom is lighter both in color and form, and whose blossom is paler and more spray-like, and serves charmingly in backgrounds. One point about this species is that it is scattered with bloom almost all the year. It has a very fast growth, and may be trained either as tree or shrub. These two last named Acacias may well serve, in combination, as a very inexpensive background or boundary planting. I know of one planting of these two species where the plants grew right ten feet in the first season, and this with no summer irrigation until September.

Another striking plant now in bloom is Genista Opulenta, whose bloomage is lighter both in color and form, and whose blossom is paler and more spray-like, and serves charmingly in backgrounds. One point about this species is that it is scattered with bloom almost all the year. It has a very fast growth, and may be trained either as tree or shrub. These two last named Acacias may well serve, in combination, as a very inexpensive background or boundary planting. I know of one planting of these two species where the plants grew right ten feet in the first season, and this with no summer irrigation until September.

There is another dainty Genista, which blooms in early April, which is not much known, and is well worth planting, tucked in amongst stronger growers, for the delightful fragrance of its white flowers, growing in long graceful sprays, on branches nearly leafless. Its name is Genista monosperma.

Another yellow-flowering shrub now in full bloom, and very beautiful is Coronilla glauca. It is as neat and gay as you could wish—greyish leaves, and a little coronel of yellow pea-flowers an inch and a half across, pleasant in the garden and very little justus pruning it makes a round-headed shrub tree of four feet in diameter.

It is interesting to note how many of the early spring flowering shrubs have yellow bloom, as though designed to blend with daffodil and jonquil. Apparently Nature knows that yellow is the color of hope and promise, the color that stirs and satisfies the "spring feeling."

We can't forbear to mention the Heathers which are so beautiful, and have lately gained such popularity. We hear them sometimes called "Scotch Heather," and invested with the virtues of mosses and the bolder plants. The truth is that most of the heathers (Erica) we see here come from South Africa, while the Cornish Heather (Calluna) is not seen here. The showiest one, which we all admire, is Erica melanthera, which will grow in a veritable small tree if permitted. As is advisable, in most situations, to keep it within bounds, it is well to give oneself the treat of cutting it lavishly for the house, when it is in bloom, and thereby prizing it. Of the other varieties, E. persicula alba and rosea are lower-growing and even daintier in flower, and almost equally desirable. In other parts of the world, Ericas are considered very hard to grow, so we are especially fortunate in having them thrive here.
black birds). Dr. Abbott shows some fascinating pictures of baby owls, and a Virio feeding her baby in Miss Abbott's closed hand—proof that a mother bird knows her babies' faces.

A White Egret was seen recently like the ghost of his murdered race. This is one of the birds plentiful forty years ago now so rare that Mr. George Willett, author of "Birds of the Pacific Slope," has never seen one. How many times the story had to be told before woman's conscience was aroused. Today it takes courage to wear an egret, but there are those who have it. In Italy you have a course of song birds with your dinner; in France you can buy Thrushes, Skylarks and Nightingales in market; in England bird lovers are fighting the wholesale trapping of birds; it is for America to protect this great national asset.

The Australian Piping Crow of the Pasadena aviary colony has been sojourning with the movies. She is crowing some and is quite up-stagey! She is one of the actors in "The Courtship of Miles Standish," and will appear on the big ship Mayflower.

These rare mornings and moonlight nights heed the old song and "Listen to the Mocking Bird."

Theresa Homet Patterson.

From Tree Bark to a Pierced Monogram

When a lover among the ancients wrote a *billet doux*, if he really put his heart into it, the result looked like a parcel's post package. With a brass plate, a strip of bark or a block of wood as his stationery, it could hardly be otherwise.

Even if he were an aristocratic Egyptian and could afford papyrus, the very open style of handwriting then in vogue—hieroglyphics—made compactness out of the question.

Compare such clumsy missives with one written on the dainty, elegant stationery of the twentieth century. To make it a last moment composition, you should have in mind the most recent creation—stationery bearing a pierced, varicolored, embossed monogram.

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ARCHITECTURAL modeling is not a new field. Michelangelo considered models of such great value that he made one before building in order that he might view his design in three dimensions. Models were also used by the architects of the Renaissance and considered by them of great importance in studying and presenting designs. There are a few remaining models of this period which are marvels of skill and patience.

Well made cardboard models properly used, are of unquestionable value to the architect in studying and presenting the design for a building. A model made to scale and carefully detailed in strict accordance with the architect's design, will make an honest statement of facts which cannot mislead anyone, although he may be quite unskilled in architectural treatment. The client gets a perfect idea of the building which the architect proposes to erect for him and approves or disapproves with perfect assurance and thus avoids any ultimate disappointment. There would be less worry and more satisfaction and true understanding if the client would demand a model before building.

All models, if perfect and constructed in any way approaching a true and artistic manner will take time to construct; but such a model will always be worth the time and money.

While the architectural models of the Renaissance were mostly of wood, we have today a much less costly and entirely satisfactory material for models, cardboard. It is more durable and trustworthy than either plaster or wood. It becomes impervious to moisture and changes of climate, impossible in wood for any length of time even if you could work wood to such small detail. The construction of cardboard models involves no objectionable mess, such as is found in using plaster or wood and it can be more accurately and sharply shaped to all the usual architectural details.

For ordinary use, a medium weight pebble surface cardboard is better than the mounted water color paper. By cutting each elevation separately and mitering the inside edge, a true sharp corner can be obtained, and in much less time than is employed in using the heavier cardboard.

It is not necessary or advisable to make the models at a large scale. One-eighth inch is a comparatively large scale except when constructing a building of the more simple type. The purpose can be served equally well by models of a smaller scale with most of the details simply rendered in place of constructing it, as is necessary when working at a larger scale. The saving of time and labor effected by adopting a small scale is very great, even though such features as free standing columns and some details that have a very considerable projection must, of course, be constructed.

Rendering may be done with pencil, ink, or water color. The last medium is probably most attractive to the majority and is easier to prepare than the cardboard, where plaster is to be represented.

The models may be made as elaborate as desired, showing trees, plantings, shrubs and other features all worked out to scale and in appropriate color. Plasterline lends itself readily to this work and tempera paints, which can be used on the plasterline making any color possible. It also gives a nice texture to the cardboard where plaster is to be represented.

The construction of the cardboard model requires very few tools, and consists of cutting the cardboard, shaping it, then gluing it together. There are a few necessary tools, such as a knife, file, a cutting edge, a few perfectly true lead weights of different sizes or even pieces of marble can be brought into play for pressing. There are a number of other tools which might play an essential part such as a vice and small plane—but these are not necessary. The cardboard should always be cut on plate glass, as this is the only material that will not turn the edge of the knife. All the flat pieces when gummed together are pressed between plate glass, to give a uniform pressure all over.

Besides providing a most desirable way of studying the design of a building, a cardboard model makes a strikingly effective way of presentation.

One of the most interesting phases of this interesting work is the presentation, upon completion of the model, first to the architect and then to the client. The architect is seeing his design as it will work out, in three dimensions, for the first time. There are many architects who cannot visualize a design as clearly as the eye can see it in a well-made model. The discussion by the architects which follows the completion of a model is well worth hearing. It is viewed and studied from all angles, and it may show the architect, before
THE SMALL HOUSE SERVICE OF THE LOS ANGELES
ARCHITECTURAL CLUB

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The committee on Small House Service appointed by the President of the Architectural Club to make it convenient for the public to get an architect's plans and specifications for a small house, is as follows: Mr. Sumner Spaulding, Mr. Donald, Mr. Mr. Walter Davis, Mr. David Witmer, Mr. Wm. Staunton, Jr.

The Committee has arranged for a series of competitions for which members of the Architectural Club, which includes about three hundred and sixty architects and architectural draughtsmen of Los Angeles, will draw plans of a small house to cost about 5000 dollars.

The public is hereby informed that the first competition has proved successful. The drawings have been passed upon by a Committee of prominent architects members of the Institute and the plans and elevations will be published, one each month, in this magazine and, perhaps, later made into a convenient book or portfolio.

But anyone interested in getting a small house plan which has been criticised and passed on by the concerted architects of the Architectural Club and the Southern California Chapter of the American Institute of Architects can see all of these plans of the first competition at once by visiting the library of the Club at the rooms in the beautiful building of the Rapid Blue Print Company, 818 Santee Street, on Tuesday, Thursday and Friday evenings. At these times, which are thought convenient for those occupied during the day, the Librarian will be on duty and will call to the assistance of any client choosing and paying for a plan, the services of the architect who made the particular plan selected. The price of the plan and specifications thus obtained from the best experts in town will be only fifty dollars, which will go into the Library fund of the Club and will be more than saved by the avoidance of mistakes.

To have a good house, begin with the architect. It is being made easy for clients to have a good architect and to have a house not only well built under the direction of an architect but to have a house that will always satisfy whoever lives in it because it is right.

Tastes differ and there are styles in California to suit every taste. Needs differ, and there can be made or found in the Small House Service plans to suit every need. Sites differ and good architecture is good only if it adapts itself to the environment in which it is placed and seems natural from every point of view. Thus there will grow up in California a California architecture the outcome of the best efforts of the state's best architects and artists, and our hills and valleys will be made beautiful by thousands of little houses well designed and built to live in forever.
TOWN PLANNING

Continued from Page 8

also be carried into the English classes and made the occasional topic of
the regular theme.

From the eighth grade, city planning should be carried on up
through the four years of high school and college; perhaps not al-
ways as such but more often in the form of municipal administra-
tion, citizenship, political economy, sociology, and other related
studies. Prize essay contests, debates, and commencement programs
might well be woven around this general subject. Every effort should
be made to place civic affairs among the every day interests of the
young citizen. Effort should be bent, not so much toward creating
a knowledge of the technicalities of city planning as toward the de-
velopment of the living interest in community matters and a sense of
the advantages and responsibilities of citizenship.

THE HOTEL AT OJAI, THE BEAUTIFUL SUBURBAN TOWN WHICH DARES TO USE AND PRESERVE ITS TREES.

ORANGE, A TOWN WITH A CIRCULAR PLAZA

By V. D. JOHNSON
Secretary, Orange Chamber of Commerce

Six miles to the east lies the 160 acre Orange county park where
trees, flowers, and shrubs flourish. A fine road, with ample space
for horses and carriages, winds through the park during all the sum-
mer months. Three miles from the city is Hewes Park surrounded by the 600 acre orange and lemon ranch of the Hewes Corporation. Two miles further on is the Lemon Heights district, from the summit of which may be seen a vast array of orange groves separated by boulevards into a great checker-board of green and gray, while in the distance is the view of Catalina Islands and the Pacific. To the east tower the mountains with their promise of cool outings and quiet rest.

Without a boom and yet consistently, the city of Orange is adding
to its population family after family, who come to California and seek
out the quiet refined home life that characterizes the citizenship of our southland cities. In 1917 the building permits were only $14,000
while last year they represented the sum of $925,000. In 1922, 133
attractive bungalow homes were built with 50 residences remodeled and
an additional building permit issued. This compares with more than
1,000,000 returns from this 87,000 acre valencia district where almost
every ranch is provided with a home place, modern, ornamental and
ample for family needs.

Both the education of the adult and the work in the schools may be
promoted and financed by a lay committee and private subscription;
by the committee of the organized civic clubs, mentioned above; or
by the city at large. In any event it should be conducted by a man
or group of men well grounded in the fundamentals of planning and
skilled in publicity. In the larger cities, maintaining permanent
planning departments, we lay the foundation for a regular function
of the department. In smaller communities, where these special de-
partments are economic impossibilities, it may be necessary to em-
ploy a city planning publicist expert to work with the local interests
long enough to get the system of education well enough established
so that it can be conducted locally. Eventually it may be possible to
obtain state assistance with this work. Frequently the city planner
who makes the plan for the city is well equipped to render this ser-
vice and the necessary publicity and educational work can be carried
along simultaneously with the building of the plan, as a part of
the planner's general effort. Selling the plan is as much a planner's
responsibility as making it and arrangements between the city and
its consultant should be such that, when the planner withdraws, he
leaves behind him a group of engineers and laymen sufficiently fami-
lar with planning ideas and ideals in their local application, not
only to carry out the plans but to continue the educational efforts as
outlined above and as begun by the planner.

These various suggestions for each of the phases of city planning
education should, of course, be adjusted and supplemented to meet
local conditions. Frequently, they may be made to overlap effect-
ively. They should not be regarded as distinct efforts but as two
efforts closely co-ordinated toward a common end, the greatest wel-
fare of the community. They are separated because there are two
distinct types of mind to be dealt with, from each of which we may
hope to gain different things, each necessary to the common goal.
By educating the adult, we overcome the fatal opposition of igno-
rance and obtain the city plan and sufficient conservative observance
of it to safeguard the larger interests of the future. In working with
the embryonic group, we lay the foundation for a better understanding of the principles of sound city building and large
community effort. Together, they insure the success of the far-
see city plan. With such a city plan, Orange stands today as the
model of a city where the betterment of conditions is the end of
pursuit. Among the many other cities of California, none is more
attractive in the completeness of its civic development.
TOLD ON THE TROLLEY

By JOHN BEACHAMP

The Saturday Evening Post has learned the art of giving the people old cold facts in an interesting way. Several people were reading it on the street car to Glendale and I glanced at it at one point. One page in the lap of my companion of the hour. Floating lazily on the surface of a mild ocean a prosperous individual in bathing suit and life saver smoked a big cigar, while below him a scramble swimmer blowing bubbles to the fishes sank slowly in the wake of a millstone or a smallish freight train. Too far away to read the print I caught only the headline, "Public Debt Mania," which did not explain the humor. I glanced at the young lady seated beside me to see what she made of it. Her eyes had a faraway look and she seemed engrossed in her story. In her trim tailored suit she was a pleasant picture and I recognized her as the daughter of an old neighbor who had lately left her a goodly fortune, after having taught her how to manage it herself. At last she turned toward me with a little smile. "Is it dishonorable, then, to own tax-exempt securities?" She sprang the question on me and, fortunately, went right on talking. "My father left me to buy municipal bonds as the best investment for a woman, but one doesn't like to be a slacker in peace any more than in war."

Tell me what the argument is," I quizzed, in order to gain time. "Certainly no one holds it dishonorable to help build up the cities and develop the West!

"I, Garet Garrett has put it very plainly," and she reviewed the article, continued on page 100-119-131-144, through the big advertising sheets, "because of the fact that many people are putting their money into tax-exempt securities, the federal government is more and more being supported by the girls who earn their income and less and less by those who live on interest from their bonds. You see," she said, "the Government doesn't intend it that way at all but meant to make the millionaires pay the piper when they framed the income tax. But they put it on so thick that the smart millionaires just slid out from under, and the socialists and labor leaders are hounding them every time they put their money into big development enterprises they just naturally withdraw their funds from railroads and such useful necessities and put their money into tax-free bonds of states and cities, towns and counties, school districts, and all the other kinds of districts, and now they don't have to pay any taxes at all!"

"Then I twiddled at me in earnest. "It seems to me," she laughed, "that the joke is on the populists. They are always tugging the capitalist and howling for some new dole, or paunch, or expensive luxury for 'The People' and now that the people have issued bonds and bought all these luxuries for themselves the capitalists seem to own the bonds and a mortgage on the town, on the people themselves."

"Suppose the town can't pay?" I quizzed. "That's it," she explained again, referring to her paper, "You can't attach the city hall. You can't take the town, what good would that do you? I know a town though that owns an oil well," and she looked pensively, "I wonder if that town has issued any bonds!"

She was looking out of the window and I turned from her to do the same. Across the white wash of a treacherous mountain stream men were working to forestall "the snarling wolf that lives in the mountains" and prevent his unherd ed visits on the farms below. "I thought," she began again softly, "that I was doing good work with my money when I bought flood control bonds. I didn't do it because they are exempt, but because I wanted my money to work if I couldn't. But I think I'll put the next bunch into some railroad that needs it. I've got enough now for my simple needs and it wouldn't matter if I didn't bring in anything for a while. I'm sorriest for Cousin Sadie, you know great uncle put all her money into that railroad stock in the East and now she hasn't any income at all. Lots of little people like her, too old to learn a trade, have had almost nothing to live on since the government ran the railways into the ground." "Government ownership versus expert individual ownership," I pondered. "They are the same people," she continued. "Who demands "in a democracy," announced, this wise young lady, "everybody is free and equal to bow for and shower; and now the people who have done the sweating but cry for the moon have borrowed the money to drag it down and are posing as the equals of the engineers who set the moon in the sky. If they only knew enough to employ experts instead of politicians we could trust them, but they don't know the difference. They have put the screws on their expert servants, the railroads, and have turned the money of the nation over to the irresponsible populace to spend, and now see the populace fiddle while Rome burns and their taxes increase. Do you think we shall ever be fit for Democracy?" Her eyes met mine as we rose to leave the car and the last thing I heard was that of a lovely soul weeping over the city whose lights had begun to flare up on the plain below. "Before I put your money in a trust company," I said, "find out about it." But I saw her waving her pretty head.

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CALIFORNIA'S HOME AND GARDEN MAGAZINE
Clubs

VALLEY HUNT CLUB: Sunday evening suppers will be served throughout April and May on seven o'clock. The programs are as follows:
April 1st—Easter Monday, supper will be served as usual, but the evening will be devoted entirely to entertainment consisting of a lecture and slides by Mr. and Mrs. Millard, followed by a talk on "The Evolution of the United States Through the Eyes of Rock Collecting," illustrated by lantern slides made especially for this occasion.
April 10th—Jane Stuart, pianist, and Dramatic Sketcher, April 23rd—J. H. Brooks, late of the Mexican Army, will give a talk on South America, Yesterday, Today, and Tomorrow.
April 28th—Mrs. Ruth Markell, soprano.
Mondays: W. D. Sumner, and Mrs. Joseph Teres, April 2nd (Easter Monday); 9th, 23rd; 28th; Special feature for April, Cirus Dinner Dance, April 15th.

ANNANDALE GOLF CLUB: The afternoon bridge and tea parties, to which Mrs. James Gosch has added, will continue on Wednesday afternoons throughout the entire month. Tuesdays: Departure of each month is open day at the club.

Thursday evening, April 10th, "Milk Maid" Matinee, including an interesting program, a buffet supper, and dancing.
Thursday evening, April 20th, Musicals. The usual Wednesday and Saturday 8 o'clock entertainment will be repeated.

FLINT HEDGE COUNTRY CLUB: The Annual Golf Tournament will be given Saturday, April 7th. Ladies' Day, will be observed in April, and the weekly trophy for Ladies' golfers will be given Tuesday, April 18th, Monday and Wednesday, April 17th and 19th, will be open to the public.

LOS ANGELES COUNTY COUNTRY CLUB: Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 P.M. on Saturdays.

WILSHIRE COUNTRY CLUB: Ladies' Days, second Monday of each month.
Dancing every second and fourth Saturdays during the month.
A musical interlude will be given Sunday night in the month.

MORRICK COUNTRY CLUB: Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night in the month.

LOS ANGELES ATHLETIC CLUB: Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal. Pongee day is the first Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB: Provides an 18 hole golf course, two tennis courts and two dirt courts for tennis, bowls and croquet.

C A L I F O R N I A S O U T H L A N D

Announcements of exhibitions, films, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CA L I F O R N I A S O U T H L A N D, Pasadena, at least two weeks previous to date of issue. Allowances can be guaranteed if they are received fifteen days before that date.

The public is warned that photographs here have been bought by all newspapers. For sittings, free of charge or otherwise, for publication in Southland, notice must have been made especially in writing by the Editor.

California Southland is published monthly at Pasadena, California. One dollar and twenty-five cents for ten issues; two dollars per year. Advertisements are accepted. The calendar of events is arranged by the editor in consultation with prominent citizens, and these events have been arranged in consultation with prominent citizens, and these events have been arranged especially in the written by the editor.

TEA is served and informal bridge parties are enjoyed as desired. A buffet supper is served every Sunday night.

NEWPORT HARBOR YACHT CLUB: Every member of the club is busy, polishing, painting, and generally cleaning up in anticipation of Inception and the Spring Fling, with the former scheduled to open May 15th. This party, with its fine cake and every effort to make it the season's most famous event, will always be open to the public.

The Prospect of the Exhibition of Painters of Southern California, to be held in the Gallery of Fine and Applied Arts, Los Angeles, May 4 to 30, has been issued and calls attention to the ruling "Positively no works received at Gallery after April 29th."

Reception and first view, Friday, 8 to 11 P.M.
Open to the public daily, 10 a.m. to 5 p.m., Mondays, 2 to 9 p.m., Wednesdays, 10 to 12 m.

The Prospectus, with art work, are:
The Mr. and Mrs. William Preston Harrison Exhibition of the Arts and Crafts of America will be awarded to the best work of art, regardless of subject matter, sizes, condition, or material. To be selected by the Jury of Awards. The same artists and courts will arrive in succession to this exhibition.

Mrs. Henry E. Huntington Prize, a set of six etchings and lithographs of the Huntington Library, Mr. and Mrs. Henry E. Huntington, the exhibition is in charge of the friends who have not previously received a prize in any exhibition in the country, and will be awarded by the jury. Beautifully executed prize, the same, subject to the discretion of the jury.

THE Southwest Museum, Marmon Way and 80th Street, announce:
The Archaeological Club of the Southwest Museum will meet on April 10th, at 9:00 O'clock in the evening. The subject for discussion will be the "Pomo and Hopi Indians." A Private Dinner, to be held on Saturday, April 11th.

During the month of April 13th to May 5th a Spanish Colonial Exhibit will be held in the old of our old families will be represented, who will en the National Art Association, the National Art Federal Art Project, the Museum, and will be awarded by the jury.

Department of Children Activities, every Saturday morning from 1:30 to 12:00, including music and interesting talks.
The Story Telling Session for the whole of April, the afternoons of the University of California.

BRANGWYN's etchings are on view at the Union Art Galleries until April 15th, to the who only know Frank Brangwyn, but also the those famous works of his, this is the largest exhibition of his prints ever held in the United States.

GRACE ALLISON GIFFORD exhibited California and Hawaiian landscapes in water colors at the Samuel Gordon Galleries, 955 S. Broadway, Los Angeles. The work is of the highest quality and figures will remain on display in the gallery during April.

HOOPE PUSHAU's latest paintings from Paris will be shown at Cunial and Chaife's Galleries, March 25th to April 15th, inclusive. Seeing these splendid canvases, remarkable for their wonderful color, one is transported to the heart of the old world art. A sympathetic person with a delight in beauty, the works are Oriental figures and studies of variety of scenery, Italy, Greece, and the Orient. "The Président de Saint-Audan," exhibited at the Royal Academy in 1922, is one of the most significant pieces of painting and color, the most beautiful exhibition have been seen in Los Angeles for many a day.

THE Hollywood Chamber of Commerce announces a dedication of the California Community Emblem, the first prize of a collection, the second, third, and the, $15. The competition is for a California Community Emblem, designed to symbolize the spirit of California and to be used by communities in a speaking form of identity with California. Inquiries regarding this competition may be addressed to the Chamber of Commerce.

All drawings submitted must be ad- 
vised to the California Community Em- 
blem Competition, care of the Hol- 
lywood Chamber of Commerce, Los Angeles, California, and be delivered at that ad- 
A difficulty in the event before noon of May 15th, 1926

Mr. and Mrs. Carl Smith continued their Stay in Texas on Thursday, March 28th, and will entertain the first and sec-
Announcements

The concluding programs of the Pasadena Lecture Course are: S. K. Raj-\(\text{t}\), Special Correspondent of the "Manchester Guardian", April 13; "The Changing British Empire", Mme. Pierre Pom-\(\text{f}\)alle, April 21; "My Experiences in Soviet Russia", Hugh Waple, Friday even-\(\text{n}\)ing, April 27, at 8:15, "The Eco\(\text{l}\)ists-Stemml, Wells and Gal\(\text{w}\)dl", April 28.

The Community Playhouses of Santa\(\text{a}\) Barbara announce the sale of season tickets to members of the Community Play-\(\text{s}\)hows Association only for 1923 productions as follows: April 2-5, April 26-29, May 23-26, June 25-28, at the Pianter Theater, Santa Barbara.

The new First Methodist Episcopal Church of Los Angeles is awaiting the arrival from New York of three mosaic panels, said by artists and critics to establish a precedent for handling of color. The panels, the work of Louis C. Tiffany of New York, are now being seen far and interpreted, particularly, the "Te Deum La\(\text{m}\)nus".

These art panels, it is said, differ from anything yet produced in that they are executed entirely of iridescent slate, which possesses a luminosity and radiance previously unknown in mosaics. The placing of mosaic panels in a Method-\(\text{e}\)\(\text{s}\)t Episcopal church is said to be an innovation.

IMPRESSIVE ceremonies marked the un-\(\text{v}\)ing of the tables in four new build-\(\text{i}\)ngs of Pomona College, Claremont, Calif., Saturday, May 11th. The new build-\(\text{i}\)ngs are Mason Hall of Chemistry, Crouchs\(\text{h}-\) house of Zoology, Summer Hall of Administration, and Memorial Training Quarters. The program included an ad-\(\text{d}\)dress by Henry S. Prichett, President of the Carnegie Foundation, and the address after the Corporation dinner was made by John Adams, Emeritus Professor of Edu-\(\text{c}\)ation, University of London.

At a recent meeting of the University Club of Pasadena the following of\(\text{f}\)\(\text{i}\)ce\(\text{r}\)s were elected: President, Frederick J. Loomis, first vice-pres-\(\text{e}\)dent, Robert A. Millikan; second vice-president, Clinton C. Clarke; secretary, H. G. Ogden; treasurer, W. P. F. \(\text{b}\)urn. These are to serve on the execu\(\text{t}\)ive committee with Dr. W. S. Adams and F. M. Hanchett.

Pasadena University is to have a fine arts building, two stories in height, with portrait statues and interior rooms. The arts building and dormi\(\text{t}\)ory is to be ready for occupants, 1923.

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Opposite the New First National Bank
and Thursdays in April, from two to six o'clock, 217 Oakland Avenue, Pasadena.

MRS. W. S. MABBE, President of the Wa-Wan Club, will provide the Musical program for the meeting of the Calif ornia Art Club, April 5. Artist members will exhibit famous paintings and drawings, and the class members will present a group of paintings of pictures of any size or description. This meeting is open to visiting artists entertainers from time to time in recognition and appreciation of their services.

This has already been decided upon by the Club. Also members, please call as soon as possible at the temporary gallery, 1027 W. Seventh, for all pictures remaining there.

Several well known visiting painters, Mr. Carl B. Bloch and Mr. A. Phimister Proctor, internationally known sculptor, have been in Saas of honor.

CANNELL & CHAFFIN have several paintings to show with the California Miniature Painters at the Ebell Club during March. Paintings are being lent by Carle J. Blume, two by Martin Hopkinson's large vases by Karl Severud, two by Martin Shepard, two by Roy Howe, two by Karl Severud, and others have been loaned by Earl Siendahl from his collection of important paintings.

Dorothy Willard will exhibit a new collection at Kamart Galleries during April.

HUMOR WACHTTEL will hold an exhibition at the Kamart Galleries during April.

The exhibition of paintings by American artists, most of them Los Angeles painters will be continued in the Bev, opened them in the Metropolitan Telephone Building.

Two new galleries for the exhibition of the sale of California paintings will be opened in Los Angeles in the near future.

AARON KILPATRICK has returned from his three months painting tour in the vicinity of Capistrano.

The building fund of the California Art Club is steadily growing, much interest having been shown in the movement of the organization for its own club house and gallery.

SEYMOUR THOMAS exhibited his very popular portrait of Mr. Norman Brush at his studio at La Cresenta the third Sunday in February and the first Sunday in March. The portrait is to be shown on one of the walls of the California Institute of Technology.

The West Coast Arts, Incorporated, held the midwinter exhibition at the Franklin Galeries, Hollywood, the last of March. The collection, with probably a few changes, will be shown at the MacDowell Club, Talie Bide, Los Angeles, in April, and in the art gallery of the Public Library, Long Beach, during May.

The officers of the West Coast Arts, Inc., are as follows: President, Eila Hotel line Tanberg; first vice-president, Ella Shepard Bode; second, Lilian Piney Pergento; secretary, Helen Beartzie Shue; treasurer, Hentish May.

MARINE etchings by James Deniers Gleason, together with etchings by Modern French, English and American masters will be shown in the Print Room at Campbell and Chaffin's during the month of April.

LUCY HOVEY SHARP will exhibit paintings at the Kamart Galleries, Los Angeles, during April.

MAY GEARHART and Edna Gearhart will address the Ebel Club on April 11, their subjects being "Art in the Pacific Coast," and "The Revival of Print Making." May Gearhart and Frances Cottman will hold an exhibition of wood block prints and color etchings at the Ebell Club, April. They will also show at the Ebell Club.

The plans of the Laguna Beach Art Association include five exhibitions for the coming year, all to be held in the association's gallery at Laguna Beach. The spring exhibit opens April 2, to continue to June 1. Summer exhibition is held from June 1 to August 1. Fourth quarter exhibition, August 1 to October 1, single show, October 1 to January 1, 1921, Winter, January 1 to April 1, 1922.

The Laguna Beach Art Association was organized in August, 1919, with 150 charter members, and in May it was decided to membership to all interested in art and its development. The membership is now 600.

Nearly 15,000 people visited the gallery last year.

JOHN FIVEST will exhibit his paintings of the desert at the Stendahl Galerie, Ambassadors Hotel, beginning April 3, through the 15. This young artist is a son of L. Phimister Fivest, the sculptor, who is now living in Pasadena and contributing his imaginative drawings to eastern magazines.

DAVID ANTHONY TAUSEK is painting a portrait of Stephen Atwood Roger, the young son of Mr. and Mrs. Stephen Roger of Kerreo Park, Pasadena.

RAYMOND SOY will exhibit pastels at Bernays, 315 West Third Street, Los Angeles. A part of the subjects of this exhibition were done from his studio windows at Eagle Rock.

THE Richard Miller is returning to America in May after an extended stay in Paris, and other cities of the continent.

A. PHIMISTER PROCTOR will continue his spring painting tour at the Stendahl Galleries in the Ambassador.

Music

The April concerts of the Philharmonic Orchestra, Los Angeles, Walter Henry Rothwell, Conductor, are as follows:


April 1—11:00 p.m., Eleventh Pops' concert, Solos: Leonard Goldwater, Violinist; an admirable Philharmonic Auditorium.

April 5—At 11:00, Pasadena, High School Auditorium, Solos: Bertha Fielder, Soprano, and Raymond Stendahl, Violinist; an admirable Philharmonic Auditorium.

April 7—At 8:15, Dorothy Bancroft, Violinist; an admirable Philharmonic Auditorium.

April 9—At 3:00 p.m., Sixth Symphony Concert. There are others on Friday, April 29, and for one recital, Monday evening, May 14.

The Los Angeles Trio, May Macdonald, Violin; Lillian Antonia, Cello, and Salmei Lommovski, will give the sixth concert of their program in May, at the Ebell Auditorium.

The date of the recital programs of the Wa-Wan Club held at the Glumut Club House, for April are April 15, at 3.

The De Luce Grand Opera Company has an announcement for "Il Trovatore" in Pasadena on April 5, and in Los Angeles the "Greek Theatre" on April 29.

The 50th annual convention of the California Federation of Music Clubs is in session at Santa Ana, April 4 to 7. One evening will be devoted to California composers and artists.

The Music Committee of the Community Arts Association of Santa Barbara announces a series of six bi-monthly Orchestral Concerts, to be given on March 14, at Santa Barbara, at the Washington Hotel; April 18, at Santa Barbara, at the California Hotel; May 16, at Santa Barbara, at the Washington Hotel; June 9, at Santa Barbara, at the California Hotel.

The date of the final concerts are April 6, April 20, and May 6.

An unusual list of delightful soloists will appear on these concerts, including: Estelle Hearst Dreyfus, Contralto; Marie Huber Mendelson, Contralto; Nalini Burkho, Violinist; Dorothy Brownell, Soprano.

The art of the government of the concert will be shown by the Fitzgerald Concert Grand Pianoforte, Manager, will be Rosalind Fossey, soprano of the Metropolitan Opera Company, appearing May 7th.

The Zauber Quartet returned to Los Angeles for a successful nine week's concert tour of the East. Forty-six concerts were given in their twelfth transcontinental tour.

The Board of Directors of the Woman's Symphony Orchestra of Los Angeles as sold at short notice 400 tickets for the coming season, to be given Wednesday evening, April 14, at the Philharmonic Auditorium. An eminent pianist, will be welcomed home after a prolonged tour in recital through the East and North.

First presentation here by piano and orchestra together will be given Beethoven's Concerto, G Major.
California Southland

M. Urmy Seares - Editor and Publisher
Ellen Leech - Assistant Editor

No. 40  APRIL, 1928

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CALIFORNIA SINGING THROUGH THE PLAY OF RAMONA

By BRAINERD THOMAS

SAN BUENA VENTURA, whose name is now given to a whole county in California, may well be called the country of the blessed adventure. Sweetly its hills and valley lie open to the blessed sunshine and the soft sea breeze. Soft and rolling are its grass-covered slopes embroidered with oaks and sycamores. Along the winding roads, firm and well made as the Roman roads of Europe, the wild flowers blossom and sparkle with color in low lying meadows, and orchards fling their sweetness on the air for many miles. No wonder Helen Hunt Jackson chose this lovely country in which to place the scene of Ramona, California's beloved novel, now coming back into its own through its presentation in dramatic form. Virginia Culhoun, dramatist and poet, has lately given glimpses of what is in store for those who stay in California to see the play. Through the composers who have written the Indian and Spanish play music, she now allows us to see what a wonderful production she has been

building up out of the story, the history of California, and the glorious setting of California's landscape and life.

Hundreds of people are now privileged to motor through California's little hidden valleys and along her view-crowned hills. To them there comes the joy of life in California and they find it singing in their hearts. To express this joy in song is a natural impulse and if we know how we would all sing upon the mountain tops, so deeply does California inspire to song.

Although, Ramona play is music-crammed with both extra act, orchestral music, and stage music, still it is not ballad drama nor in any sense opera.

It is simply that Virginia Culhoun set herself steadfastly to dramatize one of the outstanding characteristics of the time in California valleys as the singers followed the trails. Dwellers in little cabins perched like dove-cotes high on the mountain side were entertained by the sweet singers passing through the valleys below.

There are probably many residents of this State still who well remember those great singing days of California. It is to perpetuate this historic fact in California drama that this play is so filled with music. Ramona drama is the first American play to put singing California upon the stage, not as opera or ballad drama, but as human beings singing as they go through life.

As a thorough student of California's historic past, Miss Culhoun finds appropriate matter in the very name of California, derived from the Greek word meaning beautiful bird. Not the least of our inheritance from Spain lies in the literary fame given our state before it
CALIFORNIA SOUTHLAND

was discovered. And ever since its discovery it has been the home of troubadours and poets, and has bade them sing. California itself sings. "Its twilight of evening and of morning, its deep night and its day dawning ever resound with the sweet song of God's own choristers, the nightingale, the mocking bird, the lark, the thrush. And who shall say that even the sweet, minor call of the dove is not a song, calling with love, perhaps, or some joy we may not know?" To forget these singers of dawn and evening would be to leave out the very soul of California from her dramatic expression—to leave an unpardonable silence where there is ever song."

Ramona drama's tonal atmosphere and musical illumination calls for Spanish-Colonial, Indian, and a thrust-in here and there of American pioneer music.

And so it is that the drama of Ramona begins with the Indian singing his love song as he comes from the hills before dawn. As the cheeping, singing birds begin their matin chorus, given by unseen, trained whistlers behind the scene, he sings a native lyric adapted and composed by Arthur Farwell.

Then as the night goes and the sunlight floods the place the white ranch awakes, singing its sunrise hymn. In this case the song is found in the novel, Ramona, and the music is especially written by that lovely Castilian, Madame Manuela Budrow now living in California.

The names of the composers who have contributed original numbers from these early days in California at once challenge the attention of the music-loving public. And this is true not only because of their work used in this play and for the most part written especially for it; but because of their important part in the creation of an enduring, original, American music that deserves to be ranked with the music of all time.

Ramona play music is contributed by Mrs. Anita Baldwin, Arthur Farwell, Madame Manuela Budrow, and Charles Wakefield Cadman. Besides her original contributions of Spanish-Colonial and Indian love song, Spring song, corn-grinding, and Indian ceremonial music, Anita Baldwin will work out the general musical scheme of the play. As a native Californian, Mrs. Baldwin has the gift of song and an instinctive knowledge of the spirit of the place. Inheriting wide interests and the ability to administer them, throughout her work in far-reaching philanthropies and service to her country during the war, she has, nevertheless, given time and trained thought to the art of our time and has not neglected her own talents and her musical contributions.

Inspiration she has in the setting of her home, Anoukia, near Arcadia, California. But the handsome working library and the Indian hall full of ceremonial and art objects speak far more definitely of her interests; and the appreciation which inspired the Indian murals by Maynard Dixon has surrounded this daughter of California with those vital things which make possible our development of art on this coast. She is the only composer to have used the Flute Dancer's ceremony as a musical theme, and has lately elaborated this and had it orchestrated for The Play of Ramona, in whose last scene is enacted this ceremonial, as the wild mountain Indians bid farewell to their sweet water springs and, crowded back into the higher meadows, ask as they go to be guided by the Great Spirit to other waters hidden in the earth.

This composition of Mrs. Baldwin's is striking demonstration of what Arthur Farwell has said regarding Indian music. "... We do not need the realization alone of Indian music as an evolutionary force in our own music to make us value it, for true Indian music we accept because of its own appealing beauty. For the Indian's music, for the most part, is musical illumination of the mystery of his beliefs, according to the myths, legends, and traditions of the simple, humane feeling of the primal man. Their hymns focalize and crystallize for us the utmost meaning the Indian racial life.
ers at thought of his cold blooded murder? Or the theme of his great composition, The Domain of the Hurakan,—for the Indian the home of the mighty wind Hurakan that passed over the waters and called forth the earth. In Ramona drama the majestic harmonies and crash of discords sweep over the chaos of the great transition period of California Indian, Spanish-Colonial and American pioneer and reveal the mighty soul of things in immortal construction.

Cadman's compositions, while they carry the soul of the Indian with his sublimity and unquenchable sacred fires, play over his work with the gay Spanish song and dance which are the very vital elements of The Drama of Ramona. This American classic, telling the story of "California's best loved heroine," has made important contribution of historic value, both intrinsic and prophetic.

It is a fact to be remembered that all of the private and public relic collections, the showplace hacienda-houses, and literature the story has inspired, are without fail always presented as being connected with Ramona herself.

Tsianina, the celebrated Indian girl, opera star of national and international fame, will play the part of Ramona, which she is now studying and making intrinsically her own. L. B. Behymer, impresario of Los Angeles,

says: "As Ramona, Tsianina will be the theatrical sensation of America."

**TSIANINA**

The Celebrated Indian Girl

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Who Will Play RAMONA

in

Virginia Calhoun's Production

Miss Calhoun

Is Writer

of the

Drama of Ramona

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**MOTURING AMONG VENTURA'S WILD FLOWERS**

By BELLE IRMA SMITH

Past Pres. S. W. M. Wild Flower Club

OWING to illness, hiking had been "taboo" for me for over a year, but in April my dream of an ideal auto excursion came true when another invalid invited me to go tripping with her in her new car.

You know when a man starts off in a car he grips the wheel, sets his teeth and "gets there" as quickly as possible. We dawdled along at the rate of ten to fifteen miles an hour. Stopped often to admire a view or to pick a flower, and, if a new one was growing, on the other side of a fence or up a hill, we went after it. We had Santa Barbara in mind as our destination, but when we would arrive,

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*MATILDA POPPIES, ONE OF THE MOST ATTRACTIVE WILD FLOWERS OF THE SOUTHERN PART OF CALIFORNIA. NOW ALMOST EXTINCT ALONG OUR BOULEVARDS. STRANGERS TO OUR EFFORTS TO PRESERVE IT IN VENTURA COUNTY ARE REQUESTED NOT TO PICK IT UNTIL 1927.*
the date of our coming home troubled us not at all. Our first night was spent in Santa Paula. Someone there suggested Foster Park, Ojai, Matilija and Wheeler's Springs as beauty spots. We accepted the suggestion, spent a night at Ojai, the center of that lovely fertile valley, the home of the live oak and lupine, and two nights and Easter Sunday at Wheeler's. Easter was the only day Percy, the car, rested under a tree while we hiked up stream and over a mountain trail.

Our next stop was Ventura, then we drove over the Rincon road to our destination, which we reached at noon of the seventh day. The eighth day the beauty of the Channel City charmed us, and the culminating joy of our trip came when we accepted for a day and a night the real, old fashioned hospitality of Mrs. Lucy Sexton of Goleta, who took us to her mountain camp, Lupicinus Glen, five miles up San Marcus Pass.

Then we came home, stopping for a night in Oxnard. This trip was my friend's first introduction to botany and she proved an apt pupil. In Foster Park I told her about the climbing nemophila being used in the early days by the California seniors as a trimming for their ball dresses. About an hour later she suddenly asked: "What's the name of that flower—Euphemia?" "No, Climbing Nemophila." "Oh! I knew that it had a 'ph' in it." Another time I spoke of "hosackia," and after a while she broke out: "All Hosackia, Hosackia, Hosackia is thy name." I asked: "Are you suddenly gone mad?" "Oh, no," she said, "I was just trying to fix that name in my mind."

We reveled in the wonderful wild flowers; one hundred varieties and six ferns are on our list for the trip. Those that stand out most vividly are poppies and cream cups in San Fe1 Valley; deep blue wild lilac in Susanne Pass; wonderful lupines near Santa Paula; climbing nemophila and fern in Foster Park; apple and plum orchards in full bloom in the Rincon Valley; and golden yarrow on the Calabasas hills; oak trees in bloom everywhere.

Three hundred and seventy five miles of good roads—a road of a thousand wonders, comfortable hotels, interesting people, ten days of perfect weather.

It was April. It was California.

**BLUE LUPINES**

By MARGARET RICE

As if a world of butterflies,
In myriad hues of blue,
Had poised in breathless serenities,
Were taking flight awhirl—

With tremulous wings a-whirr,
Eager to flit away—

Blue lupines on a hillside
Enchant my eyes today.

The blossoms—light as fairies' breath—
The stalks—so supple, strong—
Promise more immortality
Than many sermons long.

Oh! lupines blue, if I, like you,
World of days fulfilled,
And stand so gay and cheerfully
To brighten up our hill
Of all the wrong steps of life
Since spirits live here—
Perhaps—when I have died, a men,
I'll live—a lupine.

Clovermont, California.

---

**THE CHARMING TOWN OF OJAI IS BUILT BY THOSE WHO KNOW HOW AND DELIGHTS THE EYE.**

EL LINDAR HOTEL FORMS A PART OF THE MAIN STREET.

**IN PARIS WITH THE PAINTERS**

It has been a pleasure to meet some of the great French Artists and visit their studios, each one so entirely unlike the other and each so fine in his own way. You will remember what an admirer I have always been of Renoir for many years ago when I knew his work only through reproductions and later when I saw the originals in the Luxembourg and the Petit Palais. You will therefore understand what it meant to me to go often to his beautiful studio where the walls are hung with pastels of his great paintings now scattered over the country, some of them I am glad to say in the United States. He had, I believe, a room given him at the Carnegie Exhibition in Paris a year or two ago. His personality is a very delightful one—he is big in every sense, generous and simple as all the rest. His methods of work, showed me some traveler's sketch books and gave me valuable suggestions as to sketching on our proposed trip to Algeria. Mme. Moreau, too, was kind, very sweet and charming. She is a sister of M. Auber whom Captain Perignon was associated on the French High Commission in Washington during the war. They receive on Mondays and early in the afternoon, in fact directly after lunchtime, before other callers come in, students from the Beaux Arts, old pupils and others bringing work for him to criticize. This, too, was very interesting to me.

Aman-Jean was another delightful acquaintance whose work interests me as it is most original; and his technique, which is quite his own, is wonderfully adapted to express his ideas and feelings. Though these were paintings in oil I took them to be pastels. Indeed the effect was not unlike a pastel of his that I remembered having seen in the Petit Palais. He was at work on a large decorative canvas for the palace of the brother of the Emperor of Japan. Knowing my fondness for landscape he took me into his salon where there was a beautiful view of old Paris with the dome of the Val de Grace beyond charming old roofs. He served on the jury of the Pittsburg Exposition and would like to go to Japan and come back by way of California.

Of numbers of other studios that of M. du Gardier would, I am sure, interest you. We had seen an exhibition of his water colors of the Midi and of Egypt which had met with such success that at the close of the exhibition there were scarcely a half dozen left. He is a man of fifty, of independent means; and they tell us that though these paintings are the result of a lifetime of hard work he is so modest that he never had before had an exhibition. There were but three oil paintings. One of these had been bought by the state, another was his salon picture of the year before. Later Emily and I went to his studio itself. Across on a balcony was stretched a canvas which was to decorate the wall of a chateau in the South. Against a background of blue sea were branches of trees and white peacocks. Opposite the door as we entered had been placed a mirror and the impression was one of looking far out over the sea. He showed us portfolios filled with delightful water colors made at his villa by the sea or during his travels.

He was then about to leave for Egypt and we are looking forward to seeing the results of his stay there when he returns in April.

---

**"The Light That Failed"**

By CARLOETTO SCORPITTA
Who Has Presented to the Museum at San Diego
His Bust of Dr. Edgar L. Hewitt, Director of the Museums at Santa Fe and at San Diego, California

Extracts from a Letter from Mrs. James McBride
OUR MONTHLY LETTER FROM SAN DIEGO

THE SCIENCE OF MAN
By MARGARET BARD

ONE of the most interesting, instructive and valuable exhibits to be found anywhere in the United States is that in the Science of Man Building in the San Diego Museum; interesting because it is unusual and of a kind never attempted before; instructive because it places before the people in a graphic form the scope of Physical Anthropology—that science dealing in a comparative way with the physical man and his functions; valuable because it is the most complete exhibit of its kind in the United States and probably in the world and contains some unique exhibits, nothing of similar nature having been attempted in any other country.

This exhibit occupies four connecting rooms and illustrates man's origin in the light of modern science, his relations to the rest of the animal kingdom and, in a comparative manner, his life cycle and its variations.

In the first room is treated the great subject of man's evolution from the standpoint of Physical Anthropology. On exhibit are accurate casts of the most important skeletal remains of Early Man which have been so important in solving the problems of man's evolution and which leave no doubt in the minds of the scientific world and the intelligent public, of this principle. Also, two valuable originals of neolithic crania, the only specimens of their kind on this continent, are here; one being particularly precious as it shows ancient trophying in neolithic time. Illustrating to the public these ancient types of man a little better than skeletal remains do, are ten artistic busts of man at different stages of his evolution. The busts were built up on the casts of the actual skeletal remains, and the various utensils and objects introduced are exact reproductions of those found with the bones.

The second room deals with man's variation after attaining his full development. Sexual variation is seen between the normal man and women of any human group and is here shown. Group variation is extensive and important and is most observed and marked between the main races and subraces. This is illustrated in charts and twenty large busts of sub-races of the black and yellow-brown races. Individual variation comprises the differences among normal representatives of one species. One set of facial casts of Eskimo, Bushmen, Zulu and Indians show this.

In the third room is illustrated the individual life course of man by three series of true-to-nature busts, showing by definite ages stages from birth to the oldest persons that could be found, and in both sexes, the three principal races of the country, white, mulatto and negro. In a wall-case can be found exhibits of original bones illustrating the development of the principal parts of the body and the skull from the third month.

The fourth room is devoted to man's pathology and death which is of medical and surgical as well as anthropological value. The main diseases of mankind, their geographical distribution and the mortality from them are shown in charts and maps. Of great interest are the bones brought from Peru showing the diseases that have existed on this continent among the aboriginal tribes before the advent of the whites. This is of value, too, for it is the last collection of bones and skulls from Peru, a law having been enacted which prevents the taking of such things from the country.

The old operations on the skull or trepanations are illustrated in sixty crania and the tools with which the operation was performed are nearby.

Completing the building as it is now open to the public are two more rooms; one representing the beginnings of human culture by life-size figures of Indians placed in characteristic scenes, as making arrowheads, mining iron, carving stones, etc., and miniature habitations and home scenes of the main types of Indian culture in North and South America. The other room houses a large South Sea Island exhibit giving an accurate idea of the culture attained by the people.

THERE are times when the civic pride of the producer of a great work outtranks that of the one who enjoys, and we are duly made to feel our shortcomings in the comparatively few things we do to make our daily life more livable and the world more beautiful, and to leave to posterity an heritage of our belief in our progress. It is as it should be—that feeling of realizing there is work to do—monuments to be erected; and when we see a great artist dreaming, working, creating, and then for the pure love of art and pride of achievement presenting that brain-child to a museum as a monument for the people, then do we well to look to our laurels as tradition makers.

Cartaino Scarpitta, mystic, artist, sculptor, in presenting to the Museum of San Diego the bronze portrait bust of Dr. Edgar L. Hewitt lays the cornerstone of art appreciation. It means the belief of the artist in the people, and as an art center we must not fail. It means inspiration, and the desire to create, and the intention to give back that encouragement in concrete form.

In the beautiful refectory room of the Museum with the floor covered by a series of busts, Sculptures, Shell carvings, etc., which means inspiration to the artist. As a likeness it is a splendid portrait of Dr. Hewitt and worthy a niche in the hearts of the people of both the San Diego and Santa Fe Museums, of which Dr. Hewitt is director.

Certainly the act of a master, as Scarpatita is, in presenting such a noble gift to the people should be to us a strong and irresistible impulse to fill our museums and galleries; to give as we can to the perpetuating of the glory and beauty of the arts; that they may be a better the art which is well within our gates. Even should our enthusiasm verge on the hysterical, it is better that we become so, for the very example influence those about us.

CUTHBERT HOMAN.

THE ARCHITECT AND THE CRAFTS

By WILLIAM LEE WOOLLETT, ARCHITECT

Architect of the Interior and Designer of the Decorations—Grammarian Metropolitan

ACCORDING to the dictionary, an artisan is one who professes and practices some liberal art, or one trained to manual dexterity in some mechanism, art or trade; a hand-craftsman, a mechanic.

An architect is not necessarily an artist, in the accepted sense of the word. On the contrary, the modern architect has become to his profession what the modern college president is to the profession of teaching, an advertising agent for the college, or university to which he is attached. The college or university being an organization in which professors, experts in various lines contribute their various efficiencies to the excellence of the whole.

The business requirements placed upon the architects, i.e. direct contact with client and contractor, in order properly to carry out his commission, the co-ordinating of the business phases of a building organization, and the "Johnson of the more important cities" or "early bird" co-efficient, are items in the busy architect's life which quite absorb the attention. In consequence the modern architect "drops in" to the drafting room "just for the psychological effect on the boys," gives the models for the towns, "itis so good," tells his favorite decorator to "make a sketch for the ceiling" and, if the owner is satisfied, to go ahead without further reference to the office.

The average architect, who boasts a splendid organization, big contracts, and a good reputation, necessarily drifts into the position

"THEY SHALL NOT PASS" COMMEMORATES THE SOLID DEFIANCE OF FRANCE.

ASPIRATION: BOUND TO EARTH BY SHAIL'S SLOW WEIGHT, DESIGN BY WM. L. WOOLLETT.
of relying upon others for skilled craftsmanship. Once upon a time he was, perhaps, a famous colorist, a "shark" at heating and ventilation, figuring his own construction. P-MY over I being his constant companion, but now, alas, he must perform in the realm of detail. He has experts for each department. There is not a man in his force but somewhere can outpoint him in craftsmanship.

Thus the architect has become a master mechanic, whose brain appraises the value of each assistant and uses each and every one for the good of the whole. This is the natural result of a life too hastily put together. Buildings must be designed, built and become obsolete in much less time than is required to build many an ancient edifice of architectural renown. I think that the cathedral at York was in process of building some six hundred years or more. This cathedral, in fact, dates from the seventh century—it did not begin to assume its present form until the twelfth century and was not completed until 1472.

And so, looking down the centuries, we find that in our day the faculty of executive and business acumen has come to represent the highest attribute of the modern architect. Of course, the exception proves the rule and we have some eminent architects who are also excellent craftsmen, but I think we may safely say that the average "best architect" in any community represents primarily a business efficiency, which may or may not be supplemented by a worthy craftsmanship.

I am making a distinction between business efficiency and craftsmanship for a deliberate purpose. One can understand that the ambitious youth in architecture will, if he has intelligence enough, soon learn that if he is to have commissions of his own, he must develop the executive and business side of the profession. He begins to hold more craftsmanship in disrepute. This commercial aspect and relation between business success and skill of craft, permeates not only the profession of architecture, but all the allied arts and crafts. Let us take, for instance, the business situation which confronts the high class modeller or woodcarver. I have known many of this type. Their employment is irregular as to time and compensation. In order to meet the requirements of the modern business world, it becomes necessary for them, often, to establish some permanent business contract with the community. The modeller leaves his beloved modeling to become a contractor for plaster work, which combines the crafts of the mold maker, the plaster worker and the modeller, and the master woodcarver degenerates into a manufacturer of furniture, which combines the crafts of carpenter, joiner, cabinet maker and carver.

It is generally conceded by those who have made a thoughtful study of the situation, that our skilled artisans are decreasing in number. Of course, I do refer to mechanic arts, such as tool making, etc.

However, the negative aspect of this situation is not depressing to the lover of the art crafts. There are cycles and cycles. Just at present our civilization is discounting the hand-crafts trade in the sense that social position and monetary return are denied the worker of beautiful things by the immediate, direct result of this situation is a dearth of art craftsmen; but in its turn, a higher resulting wage is likely to come to pass. Just just at present we are experiencing the early waves of this return. Good woodcarvers and modelers earn as much as $20.00 a day, at times. This increase in pay must inevitably lead us to a time when the recipient of such pay is respected by his neighbors, as they are not now: to a time when the children of these men shall be proud to know the profession of their fathers—not only because it is interesting to them—but because it is remunerative and a reputable calling.

The artisans of ancient times, particularly those of the Gothic age, often formed themselves into guilds or societies. These guilds became repositories of the trade secrets and trade formulas and it is an interesting thing to endeavor to find out some of these secrets. I have the belief that I could tell you some of them—one is the rule of three. If you are a craftsman, you may understand readily that the laws of metaphysics and of mathematics are closely related and that these in turn must have much to do with our ideas of composition. When you consider that true textures have three elements—that is to say, fabrics have a warp, weft and pile. The middle and two ends constitute the first grand division of the parts of any object. Three values are the basis of true compositions in form or color. Three straight lines are necessary to one triangle forms. Three forces acting at a point are the basis of static values. There are three principal life forces, the spirit and the mind and the body. There are three parts to a cube, from the physical standpoint: the top, the bottom and the sides.

Out of these primitive and fundamental concepts there accrues a transcendental value to the magic number 3, which may seem to indicate that my views savor of occultism. There is nothing remote from occultism in the scientific demonstration of metaphysical facts. An artisan who copies blindly, who attempts to make beautiful things, but who does not investigate and employ the law of psychology, is not an artisan in the true sense of the word, and, again, the realm of mathematics must be entered, for there is no understanding of the great world of rhythm without a sense of mathematical sequences and syncopation and of progression. All beauty in art comes back to the laws of recurrence and laws of parallelism, secrets of the ancient guilds.
WILLIAM LEE WOOLLETT, ARCHITECT OF THE INTERIOR OF GRAUMAN'S METROPOLITAN THEATER, LOS ANGELES. PAINTING ON THE GREAT FRESCO. AT HIS RIGHT ARE PAUL K. MAYS AND STEFAN HORVACEK. THE INTRICATE DESIGN IS FULL OF MEANING AND AS A DECORATION FULFILLS ITS DESTINY IN BEAUTY OF COLOR AND BALANCED MASS AND LINE.
To League or Not To League

BEFORE we can feel ourselves ready to join Europe in a League of Nations of the World, we must know our own American ideals well enough to stand for them successfully; then, too, we must know European ideals of government better than we have inferred them from the casual remarks of immigrants. Before we can be sure of what we must do upon each other’s bands and to what are the basic principles of American government; and before we know enough about the other to avoid blunders, we must go over there and look around a bit in person as our Senator from California is doing at this very moment.

So far, those of us who hesitate to join a League of Nations have been unable to conceive of any reason for doing so other than the old one of uniting for defense. This reason does not, of course, apply to the League of Nations, for if all nations join it who would there be left to attack it? So why have a League? Senator Johnson, arguing from all the data he had on hand when he wrote, in January last, an article for the New York Times, assumes that as America is the upper dog at present, it must be for the benefit of Europe that we are urged to join a League of Nations. He concludes that since America is not only the upper dog, but just about the whole thing in the world today, we can be of more service with “our money, our advice, our force, if we do not befuddle our young minds with Europe’s age-old argument that we maintain a disinterested position which is our principal asset of world helpfulness today.”

Asked to help run the world by co-operation with all the other existing nations of the world, we reply, in other words — remarking that we can run it better if we “go it alone.” According to Senator Johnson, America is not yet sure of herself. She is afraid of being “used” by Europe if she joins the League. “It is true,” he ventures, “we might brave the perils; perhaps the obvious menace we could escape,” but they are sly old dogs over there—and we are still a young nation and inexperienced because so far we have had all we could do to develop the United States and take care of the Europeans who have come to us, and have not really studied Europe enough to know what her fussing is all about.

So we are going out there to size things up and complete our own education. We are studying to know more of facts and less of bluff. By the time we have learned world wisdom and can see that as one of the nations of the world it is time we took our proper place in the council of the world, perhaps the new diplomacy in which we are as versed as is any other nation will have begun to supersede the old.

Toward the goal of a World Confederacy the times are set. He who has not the vision to see it is unfortunate: for if helpfulness to his time is his ambition and he can not contribute to so great a goal, the best that his fellowmen may say of him and his efforts is “He kept us out of the world League until we were grown up enough to take a man’s place in world affairs.

Boards of Education

DR. HENRY S. PRITCHETT while acting President of the Carnegie Corporation has recently embodied in its annual report a deliberate challenge to our Boards of Education throughout the country to put our public schools on a wiser foundation both in finance and curriculum. His report has aroused general discussion and is especially of interest to Californians at this time.

Our governor's effort to eliminate waste should receive the support of every citizen. He has a difficult task before him, and is himself desirous of maintaining efficient public schools. But economy does not lie in lopping off a limb here and there simply because it uses up sap. The pruning of a fruit tree is a science and should be done scientifically so that the tree may bear better fruit.

In California the State does not dictate to the local boards of education to any great degree—but suggests and requests certain things in the interest of uniform laws throughout the several counties. Great responsibility, therefore, rests upon the citizens of any town to see that the civic body which controls the destiny of its children knows how to give those children the best which can be procured for the money available. Angels might well fear to tread this thorny path! So confus'd is the world of what schools are for, that in the main our public school system is now running along with the impetus given it in Colonial days but is almost broken down by the load of new subjects it has been made to carry. No changes in fundamentals seem possible so long as the one idea in the minds of the people is that every man's girl and every man's boy shall be allowed to get everything that anyone else gets: and so long as the qualifications for membership on the school board are—a willingness to run, and to see that a certain section of the town gets what is coming to it.

Colonial ideas do still apply to our schools in the minds of Americans who know them. But we must take it into account the great bulk of school children whose parents have had schools, faked, and have a knowledge of elementary institutions, but on a backstairs knowledge of aristocracy. What they think was the education of those whom they enviéd in the old world that they now expect America to give to their children! For does not America see to it that every citizen has an equal chance in life? That is what they came to America for and the public schools are established to give it to them. The vote of these people outweighs that of the colonials.

Educators in our great universities, experts submerged in theories purely American, reformers of our curricula and our methods, may talk and write until dooms day, as they have in the past and are today discussing this subject. But unless the heavy stolid mass of citizens who vote for school bonds and pay school taxes uncomplainingly that they may do everything there is to be had, wake up to a different ideal of what a school is for, we shall have this class-born notion of educating for position instead of for intelligence handed down by generations of public-school-trained teachers to public school pupils to the final loss of intelligence in the nation.

Music

WITH the exclusion of such metropolitan centers as Chicago, New York and Boston, no other American cities enjoy more music of the first class than do San Francisco and Los Angeles. Augment this with musical talent of the first order in the smaller cities of the State of California, and you have a situation without a parallel.

Native resources are, musically speaking, unusually rich. Artists of international repute call California, their home. The back-bone of music, the Symphony Orchestra, around which all other musical activity must naturally revolve, is more than adequately provided by the Philharmonic Orchestra, whose management, alive to an orchestra’s place in the community, seeks the musical enlightenment of all including the child, and carries the message of music to the smaller cities, and even to the villages, of its territory. The Los Angeles Chamber Music Society is getting under way with a definite program, and its efforts will be rewarded as the value and interest of its work is appreciated.

The office of L. E. Behymer, for many years the most aggressive musical force in Southern California, is now supplemented by that of the Fitzgerald Concert Direction, bringing new ideas and new artists to an eager public.

Resident artists have an outlet for their abilities through the activities of France Goldwater, and Grace Carrold-Elliott, managers of artists. The Zeoillner Quartet, one of the best known Chamber Music organizations in the country, gives a Los Angeles series annually, and with its toe in its two roots , The Los Angeles Trio, a pioneer factor in Chamber Music, flourishes amidst growing musical activity and reflects credit on its founder, while Oratorio society concerts play to crowded houses, a Woman’s Sym-
The Opera

The Pacific Symphony Orchestra adds color to the year's music, and such organizations as the Lyric Club, the Ellis Club and many other musical organizations foster music's cause. The state of California supports two Musical Journals of standing, one in each of the two major cities, each with a wide influence over the entire southwest, and coast. More and more are business managers and artists looking to California as a land rich in present, as well as future possibilities. The Hollywood Bowl concerts last summer gave something to California of lasting musical worth, and served to enhance our musical standing abroad. To give ten weeks of Symphony concerts of the highest type, with a major conductor, and without a deficit at the box-office, speaks definitely and proudly for California's musical status.

All is well with musical progress when such representative men as W. A. Clark, Jr., founder of the Philharmonic Orchestra of Los Angeles, Allen C. Balch, a big business man who is making possible Chamber Music concerts of the highest type, J. T. Fitzgerald of the Fitzgerald Music Company, bringing great artists to California audiences; have the musical future of the community in hand. Add to this the energy and ability of such women as Carolina E. Smith, manager of the Philharmonic Orchestra, Mrs. J. J. Carter, responsible for the idea, and success of the Hollywood Bowl Concerts, Mrs. Von Kleinsmid and the other club women of the southland who have music's interest uppermost in mind or dependent on those actually sick.

The feeling that little could be done in the way of offering an actual cure, has been so long deeply rooted in our minds that a state of resignation, often apathy, has reigned. Yet those qualities are hardly likely to bring success. In fact, with a desire to change this state of mind that I write—to show something of what must be the future state of mind of the world towards tuberculosis—to endeavor to change apathy and resignation to effort and enthusiasm.

First of all, let us give science a little more of our confidence, for it is doing wonderful things nowadays, of which one of the most remarkable is the application of Chaulmoogra oil in the treatment of leprosy. After such a discovery, in such an hitherto hopeless case, is despair longer justified? What science did for leprosy, it can do for tuberculosis, dependent on those actually sick. The feeling that little could be done in the way of offering an actual cure, has been so long deeply rooted in our minds that a state of resignation, often apathy, has reigned. Yet those qualities are hardly likely to bring success. In fact, with a desire to change this state of mind that I write—to show something of what must be the future state of mind of the world towards tuberculosis—to endeavor to change apathy and resignation to effort and enthusiasm.

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SPRING SHOWS
OF THE
SOUTHLAND

"CANTON TO-TI", FROM A PAINTING BY ELIZABETH STRONG, WELL KNOWN ANIMAL PAINTER OF FRANCE AND AMERICA.
OWNED BY MRS. E. TAYLOR HOUGHTON.

Cecilia de Mille on "Betty Lee".

GRANTED that "all the world's a stage" upon which all we humans make shows of ourselves, it is occasionally a great relief to turn to our friends, the horse and the dog, to see how well they do it. The horse, without question, gets decidedly more enjoyment out of a show than the dog; the former seeming to realize he is on parade, while the latter merely endures it with patience for the sake of obliging an adored master or mistress and he takes it more or less calmly as a part of the day's work. The attendant of a dog show will immediately take issue with the word "calm," as "the peace that breathed o'er Eden" seems to be entirely lacking. However, the yipping, yowling and yapping is generally confined to the show hall, where the dogs are in their quarters, as in the show ring their demeanor is markedly dignified, aiding and abetting the exhibitor to prove their worth to the keen-eyed judge.

"BRIARDESNE SPEEDY GIRL", THE VALUED PROPERTY OF C. W. LEFFINGWELL, JR., OF PASADENA.

If we continue to have shows as successful as the recent third annual show of the Crown City Kennel Club in Pasadena it is possible the dogs will begin to enjoy them on their own account and quite look forward to the event. It may be that the dogs, and particularly the collies, appreciated the compliment paid them in having Albert Payson Terhune, who writes so intimately of their virtues, judge their merits, point by point.

The horse, on the contrary, fully understands the meaning of a show, especially after being entered once, and spares no effort to secure a good vantage point from which the judge cannot fail to be impressed with his value and the merits which entitle him to the...
Our Southern California horses are now quite accustomed to shows, having appeared in three last year, and with the same number scheduled for this season. The Santa Barbara show in March, followed by the show in Los Angeles early in April, attracted entries from the entire Pacific Coast and as far east as Newport. To Santa Barbara is due the credit of reviving the interest in horse shows, their first event was held five years ago in an oval, palm-encircled ring in the grounds of the Hotel Belvedere, and the ring is still used, though the hotel has since been destroyed. Pasadena had the next show, three years ago, followed by Los Angeles last year. Under the auspices of the Los Angeles Horse Show Association, the second annual event opened April 3, continuing through the 7th, in the Horse Show Arena on the Ambassador Hotel grounds. The management of the show installed a roof over the entire arena, eliminating any disagreeable features coincident with a tent covering, and making the boxes comfortable in any weather. Each year a certain charity is made beneficiary of these events and this year the proceeds will go to the Los Angeles Federation of Parent-Teachers' Association for the Children's Milk Fund.

The entire receipts of the Santa Barbara show each year are given to local charities, and at no time have the beneficiaries received less than two thousand dollars, which proves that horse shows are well worth-while for the pleasure they give the shut-ins as well as the attendants—to say nothing of the joy and prideful thrills afforded the horse.
CALIFORNIA
SOUTHLAND

"THE FIRST HOUSE IN HOLLYWOOD"

The Community House
of the
Assistance League
5604 De Longpre

THIS is the name used by one in describing the situation of the new community house of the Assistance League of Southern California. That such a house is needed to bring into close contact all the interests of this vital force for good is patent to all who have watched the work since its inception.

Organized by a group of leaders in the philanthropic work of Los Angeles and the State of California, vitalized by the splendid energies and sound business sense of its President, Mrs. Hancock Ransing, the Assistance League has set the pace in putting the charitable work of women on a sound and efficient basis. Its main activity has always been through its Location Bureau which rents to the Moving Picture producers, gardens and homes of members of the League and others who are willing to let their houses be used for this purpose, under the carefully prepared contract which the League requires of the first class firms with whom it deals.

But, as wisely said by Mrs. D. M. Limnard, of The Children's Training School of Pasadena: "It takes all kinds of people to make up the world, and some people like to give entertainments and to go to them." So the Assistance League adds to its funds for Children's Charities by using the talents of such prominent women as Mrs. R. D. Shepherd and the young women of her committee, who are now planning a novel and gay Fete Champetre in the Garden of Huntington Hotel in April. Many fascinating novelties will be there engaged in. A Mah Jong Dance is a new one and lends itself to delightful possibilities with its dragon, its winds and colorful costumes in this perfect setting. At the House in Hollywood the wonderful interest aroused in The Thrift Shop of St. Catherine's Guild of St. Stevens Church in Hollywood will be carried on in enlarged quarters under the inspiring leadership of Mrs. Daniel J. Sully.

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of
California Landscapes
Hand Colored in Oil

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Some of the people interested in the Fete Champetre to be held at the Huntington in April, left, Mrs. Elliott and Mrs. Sheperd. Seated, Mrs. McAdoo, a member of the Assistance League, and Mrs. McAdoo, Jr.

A BOOK OF INTEREST TO CALIFORNIA

Western Birds,
by Harriet Williams Myers

This book, Western Birds, has answered all the questions of the tourists as to whether the robin in California is just like the one in Boston Commons, and whether the bluebird sings (and he doesn't) and does the bobolink venture beyond the corn belt! Mrs. Myers not only contrasts western and eastern birds, but gives hair-splitting differences between species and sub-species. She tells where the birds breed, where they winter, the different plumage for change of season of male and female, mature and immature, the song, the flight, nest architecture, even table manners and courting ways. After all this food for the exacting scientist there is delightful after-dinner speaking in the way of bird stories, the result of years of keen observation by a bird lover. Invariably she calls attention to the distinctive thing which identifies the bird, which is invaluable to the amateur student. There are fifty-two page illustrations in black and white, the frontispiece being an "at home"—the Anna Hummer in her nest on two peaches. The author is a resident of Southern California and is engaged in the patriotic work of preserving the birds which are a great national asset to any country.—T. H. P.

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SEVENTH AND GRAND

Whatever is new and interesting in travel, biography, fiction—literature in general—is procurable in the Book Section. First Floor

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Los Angeles
DAWN ON EASTER DAY, RUBIDOUX, RIVERSIDE

It was yet dark—that darkest hour before
Just outside the city, vast throngs of people.
Some came for worship—some curious,
For on the top of Rubidoux, now a black
mountain wall,
Stands the Cross of Light.

People of all creeds, people of no creed,
Struggling over rocks, climbing over hidden trails
With the Cross for a guide-post.
The birds begin their praise, as in the east
The first faint streaks of dawn appear.
Masses of brilliant wild flowers now show forth
As with pilgrim steps morn comes and stands,
A gleam of crimson behind the Cross,
And while we watch the glory moving on
The mist has rolled away.

Sweet and clear from the mountain top
The Easter anthem!—Then such a volume of sound—
The Lord's Prayer repeated by the multitude.
Behold! The mountain baptized in gold!
Light of Hope! The Light on Rubidoux!

—L. Theresa Vail,
Pasadena, Calif.

THE PARKS OF LOS ANGELES
By Martha Nelson McKin-Chairman, Los Angeles Park Commission

The park system of this city comprises a total area of 4741 acres,
divided into forty-three units as follows: one reservation, one
rural park, eleven neighborhood parks, twenty-four squares, triangles,
and plazas; six boulevards, and street parkings.

Griffith Park, a wide stretch of woodland, hill and valley, consists of
3751 acres.

The city covers an area of approximately 364 square miles; the
maximum length, north and south, being 2 miles, and the maximum
width, east and west, 3 miles. The park system is spread over this area
as far as Brand Park, which is located in front of the old Spanish
Mission at San Fernando, on the northwest city limits, San Pedro
Plaza, in the south, Memorial Park at Culver City on the west, and
Hollenbeck Park on the east. The greater portion of Elysian Park
and all of Pershing Square and the Plaza are a part of the original lands
of the old pueblo of Los Angeles.

The Park Department of this City came under organized municipal
supervision in 1889, when the first Park Commission was appointed.
The affairs of the department are administered by a Board of three
Commissioners appointed by the Mayor, to serve without salary, for a
term of four years each.

The parks offer a varied assortment of recreational facilities:
boating and canoeing are possible at four park lakes consisting of
thirty-five acres of water surface; boating on the green has two
courts. There is one eighteen-hole golf course, with another eighteen-
hole course with grass greens and fairways now in course of construc-
tion. This course will be ready for players to use during the early
spring. Playground apparatus for small children has been placed in
eight parks and there are eight courts roque; eleven tennis courts;
twelve baseball courts, five miles of bridle trails; twenty-five miles of
scenic drives for automobiles; completely equipped picnic grounds in
ten parks; automobile camp grounds for tourists and accommoda-
tions for one hundred cars. The Department maintains a Memorial
Grove in Elysian Park for the permanent planting of trees in honor of
those who sacrificed their lives in the World War. In Exposition
Park there is a States Grove, which was dedicated and set aside for
the planting of Memorial Trees by various organizations. Exposition
Park has an extensive rose garden and a seven acre sunken garden
which affords seasonal displays of flowering plants. The golf course
and auto camp are self-supporting.

Lincoln Park Conservatory offers a large collection of tropical and
semi-tropical plants with special displays of foliage and flowering
plants in various seasons.

The park system has not expanded in proportion to the growth of the
city. This is due to the method of financing the department.

Funds for park purposes are received in the form of a yearly budget
appropriation from the City Council and the amount allowed, is barely
sufficient for the maintenance of the various parks. In some of the
cities of the United States with a population and park system smaller
than Los Angeles, much larger amounts are received and expended
each year for the improvement of parks, than is allowed in this city.
These cities are allowed a tax apportionment for maintenance work,
while bonds are issued for special improvements of existing parks or
acquisition of new areas. Los Angeles has not had a bond issue for
park improvements and we feel that we should be allowed for park
improvements $8 cents on each $100 of the assessed valuation of the
city. This would return an amount to the department, each year,
which would maintain the parks up to the required standard and also
allow a good sum to be expended for improving and connecting many
of the parks, so as to provide therein better facilities for the recrea-
tion and enjoyment of the public. This change in the financing would
require a change in the present city charter.
The reviews of the contributions from the Mount Wilson Observatory, which appeared in the March Southland, gave almost as much favor as comment that a review of some aspect of the scientific work being done on Mount Wilson, at California Institute of Technology, or in The Pasadena Hospital and Dispensary will appear on this page in each coming issue varied by scientific notes from other sources.

In the Annual Report of the Observatory for the last year, Dr. George E. Hale, its Director, presents in his annual, clear and comprehensive form, the summary of the year's work in science and construction. We have space to quote but the first three paragraphs, which, however, give us an interesting glimpse of the scientific work at work.

IT is a satisfaction to report that the exceptional progress in research recorded last year has shown no sign of abatement. Its future continuation, sufficiently assured by the productive vigor of the observatory staff, will be further promoted by the establishment of close and efficient association with the California Institute of Technology and by the initiation of promising new enterprises, some of which involve important additions to our instrumental equipment. Epitomizing the year's advances, special mention should be made of Simonds' researches on the masses and on the progressive changes of temperature, diameter, and density that mark the course of stellar evolution; the discoveries by Stromberg of the identity of the two stars found by Kapteyn among the A-type stars with the Virorum and the Ursa Major groups, and of the marked difference in stream-motion of the giants and dwarfs of the later spectral types; the development by Adams and Joy of a spectroscopic method of measuring the absolute magnitude (and hence the distances) of the white (A) stars, and its immediate application to 544 of these objects; the theoretical investigations of Russell on the nature of dark nebulae; the proof by Hubbard that the radiation of the nebulae is stimulated by stars lying within them; and the discovery by Nicholson and Pettit that the total radiation of certain red variables of the eighth magnitude is as great as that of white stars of the second magnitude; the measurement by Abbot of the energy distribution in the spectra of certain of the brighter stars and the promise this work yields of great advances in this important field of investigation; the progress made by Nicholson in the redetermination of the velocity of light and his contributions to other important physical problems; the detection of invisible sun-spots by their Zeeman effect; the important contributions made by St. John and Babcock toward the establishment of the system of standards of wave-lengths now internationally adopted, their measurements of solar lines and the continuation of their investigations of the causes giving rise to the displacements of lines in the sun; the proof by Anderson that an electrically exploded wire attains a temperature of 20,000 degrees and that its vapor totally absorbs light from a brilliant source; and the confirmation by Russell, St. John and King of various predictions based on Saha's ionization theory. The last-named work has been done in the light of repeated discussions with the physicists and chemists of the California Institute of Technology, and partly in direct cooperation with Dr. Noyes. Future possibilities have been enhanced by the design of a spectroheliometer, with independent equatorial mounting, already under construction, and by the preparation of plans for a new physical laboratory, which, if funds for its erection can be obtained, will greatly facilitate our laboratory researches.

But as we record these evidences of progress, we are saddened by the heavy loss we have felt throughout the scientific world. The death of Professor Kapteyn on June 18 removed from us a great and inspiring pioneer, to whom astronomy owes, as Eddington has said, its first firm footing among the intricacies of the stellar universe. Before him all attempts to make order out of seeming chaos had been in vain. Double and multiple star-systems, globular clusters, and irregular star-groups moving together in space were known. But the vast mass of stars had yielded no sign of larger relationship and the constitution of the Galaxy was a sealed mystery. Kapteyn's great discovery of the two-star systems, which comprise between them a large proportion of all stars whose motions are known, pointed the way that many astronomers have since pursued with success. His carefully devised plan for the intensive study of the universe in selected areas of the sky, toward the realization of which observatories in all parts of the world have been necessarily contributed, may it be hoped, by his friends and collaborators. We at Mount Wilson, who have profited greatly by his penetrating vision and wise counsel, and have enjoyed the advantage of his personal friendship, shall be glad to do our full share toward its completion.

A different mode of approach to the problem of the structure of the universe, as outlined at Mount Wilson with marked success, is that of Dr. Shapley, who has made use for this purpose of his photometric studies of the stars in globular clusters. His conclusion that the galaxy system is vastly larger than was formerly supposed, though attacked in some quarters, has received substantial support from several recent studies. Shapley's appointment as director of the Harvard Observatory deprives us of another able investigator, but we shall hope to continue to cooperate with him in the study of stellar problems.

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GARDENING MANUAL

A FEW NOTES ON IRIS AND TULIPS

By HELEN DEUSNER, Landscape Architect

CALIFORNIA is Paradise for Iris, the commoner kinds have been blooming here for some time and soon will come the high tide of the Iris season. The fine old "Crimson King"—a rich purple—is practically ever blooming in Southern California, and our common white one is naturalized in many places.

Iris Styloides is a midwinter bloomer, and ought to be planted more commonly. It is a dainty, fragrant, orchid-like flower, of pale lavender-blue, on stems a foot or less long, set in long grass-like foliage. It is inexpensive, and splendid as a cut-flower.

Another Iris-like bloom we might use more is Moraea iridoides, which is a fine flat white iris-like bloom on tall stems, blooming intermittently all through the year. It is not, however, good for cutting, as the flowers last only a day. There is another Moraea reported in California, but which I have not seen, which must be remarkable. It is M. Robinsoniana and grows from six to eight feet in height, one plant, sixteen years from seed, bearing 450 blooms between June 20th and Oct. 1st.

Then there are the numerous varieties of Bearded (Commonly called German) Iris, many inexpensive, and some, newly-developed, costing five or ten dollars a bulb (or properly speaking, rhizome). We have nearly a woman who has grown Iris as a specialty, for many years. She is Mrs. Dean and lives in Moneta, a village half-way between Los Angeles and Long Beach. I always run down to her gardens in the Spring to see the Iris in bloom, and make notes for next year's planting. One of her introductions, "Lady Lou," I planted a year and a half ago in one of my gardens, it is now blooming, and stands at eye level—55 inches—a stunning sight.

Some of the varieties I marked last year,
which were good for foliage as well as for bloom, costing between $2.00 and $5.00 per dozen, are: Albert Victor—blue and lavender; Isolene—yellow, lilac, purplish old rose; Mauvine—mauve; Lolly—deep blue—edge cream; Princess Victoria Louise—deep violet, white edge; Delicatessina—white, frilled, lilac; Dalmarius—lilac and silver—orange beard; Jaquinetta—copper and maroon; Naushon—mauve and pansy-violet.

I could with small effort, become an Iris enthusiast; they thrive with no care at all, and, on the other hand, thrive also in a border requiring water; their foliage, with a little care, is interesting all the time, and gives a note of permanence and contract to a border, while blending with any flower planting.

Another great show in our gardens soon will be the late-flowering tulips. These "Darwin," "Cottage," and "Breeder" Tulips have an interesting bit of history connected with them. For centuries they were almost lost from cultivation, following the "tulipomania" in Holland, which began in 1634. Tulips had been introduced into Europe less than a century before, through seed brought from Turkey by the Austrian ambassador. They were then improved and developed into such beautiful specimens that Holland went wild over them. For four years the excitement lasted, until the Government had to take a hand to end the wild speculation, when single bulbs sold for as much as seven thousand dollars. For centuries these late-flowering tulips persisted only in occasional cottage gardens in England and Holland, and we have only in the last fifteen years or so discovered how splendidly they thrive in our California gardens, where they have in school entirely replaced the less thrifty early-blooming sorts.

HOW TO FIND THE BIRDS IN CALIFORNIA

By THERESA HOMET PATTISON

ARCH and April are the months to visit the Colorado desert. Any one who has not seen Palm Springs and the Coachella Valley when the verbenas in bloom does not know what a color and perfume. Miles and miles of solid color running down to the Salton Sea, with a glowing sunset wall the entire way, and an indigo wall to the west rising to the snows of San Jacinto. Do not miss it. This year there has been rain and rain is needed for bloom of flower.

The Phainoeplia will be nesting at Thermal. Along the same road from the Painted Canyon the Verdin will be making its nest of gray brier in the gray thorns of the eucalyptus tree—a nest all out of proportion to this wee bird. Last year there was a decoy nest that could be reached from the car. The sun-parched perpendicular walls of the narrow canyon will resound with the songs of the Rock and Canyon Wrens creeping like spiders along the crevices. The latter's song descends the scale with clear and ringing notes and is unmistakable.

The Western Bird Guide is the only book having illustrations in color of the Western birds. As it is a pocket edition they are diminutive in size. The Audubon Society publishes plates in colors, but few of the distinctive California birds. This guide is needed for the nature study in schools and clubs. A conference was held to consider this demand and it was decided to select a fund to publish one of more plates, the fund to become a revolving one, from the sale of each edition, the Pasadena Audubon Society has voted funds to publish the first one.

Humans are not the only ones who have new Easter clothes. The birds put on their new and gayest plumage and the spectral style has not changed a feather since the time of King Tut and therefore the great sensation caused by a Nuttall Woodpecker appearing in Griffith Park dressed in pure white, keeping only his red cap. I fancy the birds said, "White skinned" anyway his venture at trying something new cost him his life and has made a mummy of him. He will lie in his glass tomb in Exposition Park Museum while the processions reach far into the future, passes by commenting "Albino, a freak of nature not uncommon among robins." While it seemed a pity to remove such a patrimony of the fires are away from the park his conspicuous white costume would have made him early game for owls or hawks.

I know of nothing more exhilarating than following up the song of the ruby-crowned kinglet to find that rare composer and perchance get the chance to see the ten carat ruby in his crown. It is only on occasions that he uncovers, "once out of twenty times," as Miss Miller said in her bird class, but that moment was the twentieth time. Tilted at just the right angle with wings outstretched and fluttering, directly in front of us, he raised his crimson feathers as a mark that matchless color and glorifying the morning for us.

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COMPETITORS who were awarded mentions in the last competition of the Architectural Club of Los Angeles are: G. C. Bavenhock, John D. Miller, F. W. Gloege, A. J. Schoeder, Rodney D. McCleland. Their plans and designs for small houses to cost $5000 are on exhibition in the rooms of the Club at 818 Santee Street on Tuesday, Thursday and Friday evenings, and will also be presented in miniature on this page from month to month.

House builders who want this service which is giving to the small house the same quality of trained supervision which is secured by those building more expensive homes, will thus be able to choose from a variety of plans and to consult with the designer in person.

The price of the plan and specifications is less than that usually asked, and will be fully covered by the saving in mistakes which an ordinary bungalow-book plan invariably leads to when attempt is made by the builder to change or adapt it to the owner’s ideas. By talking over the plan with the architect who made it, the patron can call for changes at once and have drawings made to suit him. The fees are divided between the designer of the plan chosen, and the Library fund which the Architectural Club is using to the upbuilding of better architecture in Los Angeles. Thus by using this small house service of the Architects, one who cares for good architecture and a well built house is not only securing a good house for himself but is encouraging the local architects in their efforts to improve the general architectural looks of the residence streets in Los Angeles. Readers of California Southland are urged to try this new method of obtaining an architect’s plan before they decide to build without trained guidance. The house one is to live in comfortably should be thought out by all concerned before it is built and not afterwards when changes are expensive and often impossible.

CALIFORNIA SOUTHLAND acknowledges with grateful thanks the gift of the 1922 Year Book of Architecture and Allied Arts, presented by the President of the Southern California Chapter, American Institute of Architects. It is a handsome record of work, done in Los Angeles and exhibited at the Museum of History, Science and Art in January, 1923. The book is issued by the Chapter and the Architectural Club and marks an epoch in the Architecture of the Country. It is handsomely printed by Young and McCallister, Los Angeles.
CALIFORNIA
SOUTHLAND

ADVENTURES IN BEADWORK
By EDNA GEARHART

The designing and weaving of a bead necklace are not work; they are an absorbing game—a game with rules as definite as those of navigation; with the charm and chance of Mah Jongg; and the artistic authority of the days of King Tutankhamun. The design must be plotted on squared paper, a bead to a square, seven, nine, eleven or thirteen beads wide. Uneven numbers make the most effective designs, and a design all squared up looks very tight and trim. The design for the pendant is twice the width of the band plus one bead. The most interesting necklaces are those in which the band is made of about six woven insets connected by plain strands of beads in between.

The color scheme should be based on practically three hues, one for the background, one decided hue for the pattern, and something snappy for a delusion. A combination of crystal and opaque beads is best.

A prosaic, phlegmatic soul with no taste for adventure can buy a bead loom for a dollar at any department store, and a book of ready-made designs for a quarter. But if one has pioneer or seafaring blood in his veins, and is the descendant of forebears handy with the knife and the compass, he will scorn these canned short cuts to mediocrity and choose to spend a profitable morning's work charting his own design, and whittling out his own loom from a cigar box, and an empty spool.

Cut grooves or teeth in the end of the box, stretch the threads over it; wind up the completed section as it progresses on the spool anchored on the box. This is a simple, but seaworthy craft. Use linen thread, number ninety, waxed. Cut one more thread than the number of beads wide. Cut the threads very long, about sixty inches; lay in a neat skein—it snarls with frightful ease—find the middle and lay it over the spool and wind up one half. Stretch out the other half taut and straight over the teeth or comb and fasten at the end with a peg or tack. First weave the inset nearest the middle. Run the right number of beads on the bead needle, the nine beads of the first row, and slip the beads under the warp, weaving alternating threads, leaving a thread on the outside of each end, and then run the needle back again through the beads above the warp, thus securing the beads and virtually weaving them in. The most important point is that the beginning and end of every thread used in stringing the beads, the weft, must be run back in the same direction. A row of beads, rewoven, never knotted or merely tied.

Between insets, select two of the warp threads at a time, releasing them from the end where they have been secured, and thread both on one needle and string beads about two or three inches in length. This will make five strands of beads if the inset is nine beads or ten threads wide.

When one side is finished, release the other side of the warp, wind the finished side on the spool, and then continue the weaving. When it is finished the proper length, roll up the necklace on the spool, being careful not to twist it, as the chain must lie flat around the neck. Lay out all the warp threads of each end, twenty in all, side by side in the teeth, and secure the ends, and weave the pendant, thus uniting the two sides. The united warp will make ten strands of fringe hanging below the pendant. The thread must loop over an extra bead at the end of the fringe and be rewoven back up through the fringe to secure it. To demonstrate the facility of these directions, it is necessary for each of you to make a necklace for himself.
INTIMATE CORNERS IN A HOME

By MARGARET CRAIG, with Illustrations by the Author

THE home that has all the intangible qualities of taste and the indefinable feeling of alluring hominess, invites the analytical observer to question the cause of the satisfying effect. Thekla Mertens has bestowed such a treatment upon the interior decoration of the home of Mrs. F. E. Keeler, of Hollywood, California. By definite consideration of the furnishing of inviting corners in the home and with felicitous skill bestowing unity upon the whole scheme by a subtle blending of mellow colors, Miss Mertens has attained an admirable example of home decoration. There are corners for music and for reading, corners for the serving of afternoon tea, and corners for the absorbed letter writer.

In the living room the paintings by noted artists form keynotes for sustained groupings of wall furnishings. Neighboring the fireplace is a noteworthy group built around one of Ryder's autumnal landscapes. Below the painting is arranged a tete-a-tete couch covered in a lustrous grey green silk velvet. Three silken pillows adorn it in lavender and orchid shades that echo the tones of the hazy mountains in the picture above. One pillow includes the design of a splash of violet colored chrysanthemums, while another is accented by a cluster of autumn fruit and has long dangling tassels of mauve. At the left of the settee is an occasional table bearing an iridescent Tiffany lamp and a rose lavender bowl for violets, while at the right, on the floor, is the black and white Chinese cat of Contentment, reposing on a round black velvet cushion.

On the opposite side of the fireplace is a more formal group. Here the painting by William Ritchell forms the keynote. The Italian walnut cabinet for the organ records is covered by a scarf of silver cloth shot with lavender, surrounded by a heavy velvet moss suggesting the breaking waves seen in Mr. Ritchell's seascape. The note of accent here is rendered by the turquois blue lustre vase.

Mrs. Keeler is widely known for her discriminating taste as shown in a fine collection of worthwhile paintings. She is a fortunate possessor of a Keith, an Inness, and a Childe Hassam among many others. These works of art form a nucleus for inspiring the decorator in the happy assembling of many interesting and intimate corners.
THE MONEY MARKET

Leslie B. Henry
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The spectacular report of the La Follette committee on the oil situation in the United States resulting in the broadcasting of a “dollar per gallon gasoline” rumor will prove valuable only as a source of entertainment among the informed and a cause for self-education regarding the petroleum industry among the uninstructed.

It is reported that President Kingsley of the Standard Oil Company of California, in commenting on the La Follette report has stated that cotton at a dollar a pound and wheat at five dollars per bushel are quite plausible—in other words, quite as improbable—as gasoline at a dollar per gallon so far in the future as the best- focused human vision can reach.

This is an appropriate answer to the “dollar per gallon gasoline” conclusion drawn by La Follette and his associated political charlatans—which they drew without any conviction of their own, and for the sole purpose of feeding popular ignorance with a fuel which might redound to their own political warmth.

The Standard Oil Companies throughout America may now have it within their power to control the retail price of gasoline is not improbable. Under certain circumstances it would be a very desirable thing to have in the power of the Standard Oil Companies to control those prices, since the fixing of such a tremendous responsibility so definitely is in itself a guarantee against the misuse of that power. On the other hand, the extent to which exploitation and development of the oil fields is being conducted by independents and many large producers not directly associated or dependent in any wise upon the Standard Oil Companies for their prosperity, creates a factor of sufficient weight in itself to subject so-called control of retail prices by the Standard to the continuous threat of an overplus of crude should the Standard attempt to increase prices on the refined product through the only means at its command—i.e., curtailment of refining.

The prosperity of the Standard Oil Companies, as well as that of all successful large producers, manufacturers and marketers of petroleum products, has been based on control of the market, but on intelligent extension of the market and the ingenious development of petroleum products for the satisfaction of requirements that were unknown in other ways in the past. Low capitalization as applied to the intrinsic worth of the properties and invaluable manufacturing and commercial organization of the Standard companies, far more than the price at which commodities have been sold, has accounted for the speculative yet basically sound returns which shareholders in these companies have enjoyed, and which cheap political “palaver” has flowed so freely.

It can be hoped in the interests of the country at large and of the petroleum industry in particular that the development, manufacturing and marketing of petroleum products could become so thoroughly centralized in the hands of a few organizations that direct federal control of the industry might be established. Although the writer holds to the security of the present situation as proof against any such possibility as the La Follette committee has sprung like a “Jack-in-the-Box” on the public, yet intelligent federal regulation of the production, as well as distribution and prices, exercised over a relatively few centers of responsibility by a commission similar to the Interstate Commerce Commission, would doubly safeguard the industry and public alike against any possible weakness on their part and most of all against the omnipresent danger of conscienceless attacks by men of the La Follette stripe.

Perhaps the greatest weakness in federal governmental relationship to industry of a national scope in the United States today, outside the railroad field, is the fact that the Supreme Court, through the Chicago and Standard Sherman anti-trust laws, exercises the only controlling influence. And that control has been proved by time to have been a destructive rather than a constructive influence so far as efficiency through consolidation is concerned. There must be substituted for that antiquated and entirely arbitrary control the flexible and intelligent supervision which congressional delegation of powers to proper commissions alone can establish.

Both to the consuming public and to the shareholders in companies producing, manufacturing and marketing petroleum on a large scale, the La Follette committee report means absolutely nothing and should be discounted from the par of publicity which it has received to the discount below zero to which the cheap political purposes that brought it forth alone entitle it.

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THE word "Alaska" is from the Indian "Alay-ek-sa," the great land. The government and the people of the United States are just coming into a realization, after fifty-five years' ownership, that Alaska is truly a great land. It is difficult to write of Alaska and its unexplored vastness without merely repeating the contents of numerous books of travel; yet it is stimulating to remember that this wonderland is part of our own glorious West Coast and that it is not necessary to journey to Europe to see marvelous fjords, rugged mountains and matchless glaciers, with which for scenic grandeur, neither Europe with its Norway and Switzerland, nor any other part of the world, has anything to compare.

The "Inside Passage" is the Norwegian coast multiplied and magnified. On leaving Seattle one begins to experience the delight of the explorer who seeks a strange land. Beautiful Puget Sound, surrounded by snow-capped mountains and studded with hundreds of rugged and wooded islands, soon gives place to the Straits of Georgia between Vancouver Island and the main land of British Columbia and we are literally at sea among towering mountains. This passage is in reality an immense submerged valley, bordered by island peaks and cliffs, cleft in a thousand places by deep fjords with glaciers at their heads. A number of these glaciers are so stupendous in size that any one of them would cover the whole of Switzerland. Melispina Glacier has a face of more than eighty miles, and an average height of three hundred feet and is but one of a dozen accessible.

The mountains of Alaska are among the most rugged and beautiful in all the world and appeal equally to the mountain climber and to those who appreciate the bigness of the works of nature but are satisfied with a less personal contact. Mt. McKinley, the top of the North American Continent, 20,341 feet above sea level, may be reached by the new Government railway from Seward.

Just under the Arctic Circle lies Fairbanks, the heart of the "Land of the Midnight Sun," and from here may be seen this wonderful and unique sight, to view which hundreds every year, travel half way round the globe to northern Norway. The great exterior of Alaska is a country of magnificent proportions, and its beauties, wonders and opportunities make it most alluring to visit, but it was not until 1910 that a party under the direction of the National Geographic Society, discovered what has since been justly termed the Eighth Wonder of the World.

On the Alaskan Peninsula, among the snowy Aleutian Mountains, is the "Valley of Ten Thousand Smokes." Surrounded by mountains and active volcanoes, some of which send their columns of smoke five miles into the air, the floor of the valley, five miles wide and seventeen long, is pitted with millions of small volcnoes, fumeroles with jets of many colored steam. The encrustations around the fumeroles are more varied and gaudy than in any other known region and exceed even the Grand Canyon in brilliancy of color. In the Grand Canyon it is a matter of distances, the effect of lights and shadows on the various formations, but in the highly mineralized region of the "Valley of Ten Thousand Smokes" it is the mud itself that is so brightly colored, making the valley resemble in a gigantic way, the palette of an artist.

Up to this time, none but the members of the expeditions sent in by the National Geographic Society have visited this wonderful region, as it is inaccessible to the ordinary tourist, but during the coming summer two parties of Californians will spend several weeks in our "newest and grandest National Monument." Los Angeles will have the credit of sending the first party of travelers into the reservation. Mr. Lucius G. Folson, one of the discoverers of the valley, will personally conduct these parties, the first of which will leave Los Angeles on May 25. Details and bookings are being arranged by the Travel Service Bureau, 507 South Spring St., Los Angeles.

This is an innovation in summer vacations, leaving the beaten path and witnessing what seems to be almost like earth in the making. Still, this is but one of the attractions. Alaska is a domain so large and so varied, so magnificent in scenery and delightful in its summer climate that it offers novelty and pleasure to the widest diversity of interests. Truly was Alaska called, the Land of Superlatives.

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SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, Pasadena, at least two weeks previous to date of issue. No corrections can be guaranteed if they are received after that date.

A public order to save that photographers have no authority to arrange for special, one-half-page charge or otherwise, for publication in SOUTHLAND unless appointment has been made especially in writing by the Editor.

California SOUTHLAND is published monthly at Pasadena, California. One dollar and twenty cents for five issues, two dollars per year. Advertisements will be charged as many times as de-

ired and must be given before the 5th of the month in which the change is made. Entered as second class matter, July 31, 1919, at the Post Office at Pasadena, California, under Act of March 3, 1917.

C A L I F O R N I A  S O U T H L A N D

which the season opens, May 19th. This party, with its huge cake and ever-increasing candles—now six—sets is always of intense interest to all the yachtmen.

C A L I F O R N I A  Y A C H T  C L U B:

Commodore Eugene Overton has mailed notices to his members to have their yachts in commission and ready for inspection May 5th, when the season officially opens. Prizes will be given the boats receiving the highest awards.

In the evening the opening dinner dance will be held.

Art

The fourth annual exhibition of the Painters and Sculptors of Southern California opened May 4, in the gallery of Fine Arts, Los Angeles Museum of History, Science and Art, and will continue for a month. The jury selected by the exhibition artists is as follows: For painters: Dana Bartlett, Alon Clark, Jean Manheim, Hans Puthuff, John Durr, Jack Wilkinson Smith, Roscoe Shadrack, Edward Vryobak, William Wendt; for sculptors: Michel Ayres, Benjamin Brown and Clarence Hinkle. For sculptors, Gertrude Little, Edwin O'Brien, 101 South Virgil Avenue, Los Angeles.

JACK WILKINSON SMITH will continue his exhibition in the recently opened American Art Yacht Club, 405 South Grand, Los Angeles, through May 19.

The Municipal Gallery of Oakland, California, maintains a permanent exhibition of the works of the different California artists by invitation only, and through this invitation Benjamin Brown has recently forwarded over thirty paintings for display during the next few months.

The pictorial photographers exhibiting at the Hollywood Woman's Club during April included Oscar Maurer, Margaret Calhoun, Miss Pope, Margarette Mather, Grace Baker, Edward Weston, and Otto Williams.

CANNELL AND CHAFFIN GALLERIES will exhibit beginning May 5th for two weeks, selected paintings by well known painters in small and large sizes, suitable for homes at moderate prices. seldom is there an opportunity to secure at reasonable figures paintings by such important artists as Muyr等 Hoke, Bruce Brichter, John Cyrlon, Bruce Crane, George Crossman, Warren Davis, Edward Duffield, John Gamble, Albert Gruhl, Glen Newell, Hubert Nebish, Leonard Ochtman, Edward Puth- hirt, Granville Smith, Harry Vincent, Robert Vorrath, William Dent Rice and Chauncey F. Ryder. This is an unusual array of great talent not to be seen everyday of duplicated just anywhere.

JEAN MANSO will hold an exhibition of landscapes and figures in his recently opened studio on Arroyo Drive. Opening May 10th, and continuing through the month. Important figures will be found the popular Boy Scout portrait, a number of fine pastel paintings, and his wonderful marines.

ALON CLARK has just returned from a sketching trip to Mexico. Where he was in search of study of the old adobes, his interest is increased with his painting of the Adobe Flores, recently pur- chased by the city of Los Angeles.

MAX WIECZOREK has recently completed a painting, which he calls "The Mine," which depicts a Spanish girl on a balcony with a view of New York's skyline. Mr. Wiegczorek will go to New York in May, having a permanent exhibition at ten pictures at the Artists' Gal- lery, 100 Fifth Avenue, and expects to be there later in the summer.

The first showing of recent exhibitions by Lorne Bartlett was from April 30th to May 12th, inclusive, at the Cannell and Chaffin Galleries, 728 West Seventh Street.

SOUTHLAND

VALLEY HUNT CLUB:
The last of the club’s entertainments followings Sunday evening supper will be given on May 6th. It is designed as a farewell to the presi- dent of the club, Charles Patterson, and as a welcome to his successor, Mr. Joseph J. Rhodes, Dr. Mrs. Frank Gates Allen has kindly consented to arrange music and will give an informal piano recital, assisted by the following artists: Mrs. Carrie Jacobs-Bond, who will sing a group of her own. Mrs. Maude Fenton Bullman, soprano; Mrs. Katherine Fish. By request, the Monday afternoon Bridge Club and Mah Jongg Parties will continue throughout the month of May, 7th, 1,5 o'clock, the last Bridge Luncheon will be served, and the last evening, May 29th, 7:30 o’clock, Bridge and Tea.

ANNADALE GOLF CLUB:
The dinner dance of the month will be given Wednesday evening, May 26. Ladies’ Ball, this dance has been changed from Monday to the first Tuesday in every month. On every Ladies’ Day the women golfers from the clubs in the Southern California Association will be welcome.

LOS ANGELES COUNTY CLUB:
Ladies’ Days, Thursday of each month. Lunch served 11:30 to 1 p.m. on Saturdays. Social evening every fourth Saturday of each month.

MIDWICK COUNTRY CLUB:
Ladies’ Days, Thursday of each month. Tea and informal bridge every afternoon.

LOS ANGELES ATHLETIC CLUB:
Dinner dates, Tuesday and Friday of every week, beginning May 7th, 7 p.m., informal; Friday night semi-formal, figures open to the ladies Tuesday and Thursday of every week.

MONTCEITO COUNTRY CLUB:
Tea served every third Sunday of the month, two concrete and two dirt courts for tennis, back and croquet. Tennis is served and informal bridge parties arranged as desired. A buffet supper is served every Sunday evening.

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by W. A. Clark, Jr., for a continuation of another one-man show which will be exhibited and in addition to prints from entirely new plates, some New Orleans etchings never before exhibited will be on the walls. Miss Burton has long been recognized, not only as the Southland’s most considerable artist, but as one of the foremost artists in this fascinating medium working today in America.

THE West Coast Arts, Incorporated, are exhibiting in the Art Gallery of the public Library, Lone Beach, during May.

DAVID ANTHONY TAUSZSKY has just completed a portrait of Mrs. Clinton Churchill Clark, best known to the Community Planners of Pasadena at El Yeguada, Clark, whose husband is the President of that organization.

The print, "Alberno," shown by Otto Williams during the exhibit of the pictorialists at the Hollywood Woman's Club, was reproduced in the 1922 Photogram of the Year, which featured prints from the London Salon, "Morning Glory," another print made by Mr. Williams, was reproduced in Pictorial Photography in 1922, which represents what has been done in pictorial photography during the year.

WATERCOLORS and etchings by Joseph Baran of the Chaffin Galleries from April 30th to May 15th, inclusive. These unique watercolors of the Hudson at New York, with its busy water traffic crossing and re-crossing from sunrise to sunset, show us for the first time in Los Angeles a new phase of this versatile artist. A Pennell show, to always one of the artistic events in the city.

BEGINNING May 1st, Chaffin and Chaf- fin Galleries will show for a week water colors of the Hudson by Henri De Kruif, one of our talented local artists. These paintings are most vivid of hue, in fact, perfectly prismatic, for this artist is not interested in the realistic, but in the art of the imaginative or abstract appeal of his subjects. These desert exercises south of Coachella, along the Andes and Palm, have a great fascination for this artist. The intense color of the Andes, which are always black, results in a very intense and dynamic color scheme. Mr. De Kruif has a tendency to use the water medium where possible for his almost tropical color sense. He has evolved some very striking decorative pictures which will brighten the well of any room in a captivating manner.

KARL VENS of Laramie Beach is visiting Los Angeles.

F. C. OLELLE CHAMBLERLUND is working hard on notable pieces in his studio on Oakwood Avenue, Pasadena, but through his interest in all students finds time to exhibit occasionally the work of the two classes in the Art Students League, Stie- nery Art School Studio, Lincoln and Fair Oaks.

A COMBINED show of wood blocks, "straight" etchings and color etchings, the work of May Grueff and Frances Geachart, will be shown in the Art Depart- ment at Hurst Bros., Los Angeles, opening May 15, and continuing through the month.

THE Society of the Printmakers send traveling exhibitions throughout the State and have made encouraging evidence of the growing appreciation of their work. Following a show at Catalina, Howard Brown, the Secretary of the Printmakers Society, received a request that some be sent to Ojai to explain the method of making prints, and give general information concerning them. In response Mr. Brown went down and talked to them and promised them an exhibition as soon as it could be arranged, which will be within the next month.

CHAUNCEY F. BYRDEK's latest paint- ings will be shown May 15th at Chaffin and Chaffin Galleries, which will be one of the most important exhibits of the year. This great painter is deservedly well known for his finely composed, well painted landscapes. No artist handles atmos- pheric effects more knowledgeably or more color- fully. To visit this exhibition would be nothing to regret.

At the same time water colors of Cali- fornia scenes by Jacob Karel will be seen. They are painted in a simple, pleasing manner but without any startling or the wildy abstract or the intensely modern formulas.

JOSEPH SACKS, portrait painter of Phil- adelphia, divides his time between Santa Barbara and Pasadena. In the latter place he plans to test the possibilities of the Life Class in the Art Students League, Lincoln and Fair Oaks. Mr. Sacks has just finished a portrait of John Wilkes Booth, which he is showing in Santa Barrbara.

MARY ALLEN, one of the best miniaturists in this country, is an enthusiastic member of the Art Students League and has charge of the studio at the Stikomy Memorial Building, Pasadena.

Music

THE Philharmonic Orchestra of Los An- geles gave the final symphony concert of the season, April 29 and 30, and are now making preparations for a greater success next winter. The schedule for 1922-23 will open October 19 and will include fourteen Saturday evening Sym- phony concerts at 8:15, twelve Sunday afternoon popular concerts at 3 o'clock, and six school concerts. The assurance given

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Before me, a Notary Public in and for the State and County aforesaid, personally appeared Mabel Umy Searge, who, having been duly sworn according to law, deposited and swears that she is the editor and manager of California Southland, and that the form of the ownership, management, circulation, etc., of the aforesaid publication, for the date shown in the above caption; that the name and address of the publisher, editor and manager is M. Umy Searge; that the owner of said publication is M. Umy Searge; that there are no mortgages, bondholders, or other security holders, owning or holding one per cent of the bonds, mortgages or other securities of California Southland. Sworn to and subscribed before me this thirty-first day of March, 1923.

JOHN R. BRAGDON, Notary Public.
THE CITY PLANS OF PASADENA

Pasadena like Topsy "just grewed"; fortunately the result as a whole has not become seriously bad. Located on the southern slope of the "mother mountains," Pasadena basks in the balmy sunshine of winter and rejoices in the summer in the fresh day breezes from the ocean and the soothing evening currents from the mountain sides and canyons. Here has developed a city known throughout the whole country and across the seas as a city of homes, a city of schools and churches, a good city in which to live. Much has been written of its beauties, the attractiveness of its architecture and private grounds, both large and small, its educational institutions, its paved streets, its excellent water, light and sewer systems, its natural arroyo park, its flowers and trees, its canyons and mountain background.

It is realized that much of the beauty of the city is due to fortunate location and surroundings and the care and interest taken by the individual citizen in the development of his home. Comparatively little has been done as a municipality, especially along architectural development.

An old Chinese proverb liberally translated reads something like this: "The first step is an important part of a walk of a hundred miles." Pasadena took the "first step" in systematic municipal development when about a year ago Dr. George E. Hale, director of the Mt. Wilson Observatory at Pasadena, outlined to the Board of City Directors his ideas as to the possibilities and benefits to be derived from a carefully devised and co-ordinated city plan. Dr. Hale was at once asked to present his views at a meeting held a few weeks later, at which were present delegates from most of the organizations of the city. The interest shown at this meeting was so great that the Board of City Directors acting under State law, immediately appointed a City Planning Commission which, after careful investigation and deliberation, selected as consultants the firm of Bennett & Parsons of Chicago.

A city plan is not confined to public buildings and their groupings, but is more comprehensive in its nature, and includes street widenings and openings, boulevards, local and interurban traffic, parks, housing, zoning, and other similar features.

While the consulting architects have made a careful study and given much thought to all of these questions and their work is as yet unfinished, they have hastened, at the earnest solicitation of the Board of City Directors and the Planning Commission, the location and development of the Civic Center, because of the inadequacy of the present City Hall and Public Library and the immediate need of the buildings comprising this group.
The circulation of the public library is the highest per capita of any city of the size of Pasadena in the United States, and yet the building is as it stood twenty years ago with about one-fifth the present population; the city hall has long since been more than filled and many departments have been housed in outside and unsatisfactory quarters; the city needs an auditorium and hall in which to hold conventions, drills, pageants, flower shows, concerts and lectures, and to provide a community center for all the people of the city. These buildings are an immense necessity to Pasadena. The public building group as outlined and illustrated, provides for them centrally
AN ADMINISTRATIVE CENTER FOR LOS ANGELES
PREPARED BY COOK AND HALL, LANDSCAPE ARCHITECTS, IN CONSULTATION
WITH THE CITY PLANNING COMMISSION

THE ideal Administrative Center (and by Administrative Center is meant the intelligent grouping of such buildings as comprise City Administration, County Administration, and where possible the State and Federal) should be so located in the city plan as to be readily accessible to the public who have business to transact; and yet an Administrative Center should never lie in the midst of traffic confusion. In other words, an Administrative Center having very large and special functions of its own should be somewhat set apart from ordinary business activities; should be planned to take care of diverse administrative functions efficiently and expeditiously in a location free from the confusion and congestion of city thoroughfares; and yet it must be readily accessible to the traveling public from the entire regional district.

Conversely, an Administrative Center planned about the intersection of two or more highways is sure to suffer in its special functions by traffic congestion unless very extensive reserve parking for automobiles can be provided, and seldom can such a location be arranged to provide that intimate relationship between building groups as to develop an Administrative Center of Architectural merit.

The site under consideration lies between First Street on the south, Sunset Boulevard on the north, Hill Street on the west, and Los Angeles Street on the east, a location of definite focal point when one thinks of the Greater Los Angeles with a metropolitan district that must eventually comprise the whole county.

Our instructions upon undertaking this work were to preserve intact the historic Old Mission and the Plaza, to consider the present Federal Building and the Hall of Records as fixtures, and were to recognize the New Hall of Justice as located at the intersection of Broadway and Temple Streets.

Based on our study of the site and its topography, in relation to the city plan, we became convinced that the present Broadway tunnel is inadequate in serving the vast volume of travel that even today collects at Sunset Boulevard and North Broadway intersection. An open cut in order to make Broadway a street of 100 foot width is, in our opinion, a public traffic necessity. Through traffic and ordinary business travel require that Broadway and Main Street become increasingly great arteries of travel, and Main Street should be widened to at least 100 foot width.

We also became convinced that future travel needs would require the continuation of Spring Street to an intersection with Sunset Boulevard, where a Plaza or Concourse should be developed to care for the great accumulation of travel at this crucial point in the street system. Whether or not a Union Station is developed at the site shown on our plans, it should be recognized that a broadening of Sunset Boulevard to create a generous Plaza at the intersection of these streets is essential to traffic circulation.

Our plans were developed during several months of intensive study involving the construction of a model to ensure an intelligent conception of space composition between the building groups and the open areas. Many consultations were held with Mr. Sumner P. Hunt, Chairman of the City Planning Commission, and Mr. Gordon Whittall, Secretary of the County Commission, including conferences with the Building Committee of the City Planning Commission.

In March resolutions were passed by the City Planning Commission approving the scheme as then drawn in relation to street circulation, proposed grouping of public buildings, and the engineering
solution of the problem which took into consideration the existing hill in the vicinity of Fort Moore Place, and created an Administrative Center of unusual individuality.

Without going into a detailed description of a technical nature at this time, we would point out some of the salient features of our planning, which has carefully considered the street circulation, with extensive parkings for automobiles as distinct from the through streets, and has created a relationship between the proposed building masses and the open spaces that we feel sure will create a happy composition of the whole. It should be understood, however, that our perspective drawing of the Administrative Center is not more than a suggestive interpretation of the architecture, which is a factor that must be most carefully studied in relation to each building and its relation to every other building in the Center.

Taking advantage of the higher elevations that now exist between Temple Street and Sunset Boulevard in the central part of the area being considered, the scheme of design develops on the axis of Spring Street, an expanding view of the Administrative Center from a point considerably south of First Street, and this view will be accumulative in its effect as one travels for some 1200 feet into the Administrative Center on a slightly rising street gradient. A few hundred feet north of Temple Street on the axis of Spring Street a double entrance street portal of architectural merit would lead into the subway with large overhead openings (balustraded) to provide ventila-
GARDENS ARE THE GLORY OF A CITY OR TOWN

By HELEN DEUSNER, Landscape Architect

I THINK that in California, as in Italy, the most beautiful of our larger gardens are, and will be, hillside gardens. One should not undertake the development of such a garden without a liberal appropriation in one's budget, but given that, a good architect and landscape architect, and taste, or at least appreciation of taste, in the client, and the results, in California, are most delightful. Myron Hunt has seized them in several of his notable pieces of work, one of which is the Loring garden in San Rafael Hills, illustrated below.
Clutton-Broek in his "Studies in Gardening" says: "A great part of the beauty of good formal gardening comes from the contrast between the limited and unchanging forms that are made by man, and the variety and increasing changes of plant life." Somehow this contrast never appears more invitingly than in the forms that appear in hillside gardening: balustrades and walls, flights of steps, pools, and wall-fountains, and seats from which to view the country spreading below. The spires of cypress, the masses and sprays of vine, the formal clipped things, seem, with this background, to fall into peculiarly interesting composition. Perhaps, too, it is the rhythm suggested by the descent of stair-steps that gives such happy rhythm to our perception.

We see these elements again in the lovely garden built by Green & Green, architects for the home of the Misses Culbertson, now owned by Mr. and Mrs. Prentice of Hillcrest Drive, Pasadena.

But to the person whose garden is on level ground there remains the very satisfying beauty of pool and fountain in lovely settings. My observation of the effect of completeness which is given to a garden by a really beautiful "garden figure" makes me feel keenly the corresponding emptiness in gardens where there is no such focus of interest. It is like a house without a child. Such figures are best, of course, when designed for the particular place, as were the two of Maud Daggetts' here illustrated.

But even without the figure, the pool of beautiful proportion makes a beautiful and serene picture, as shown by the garden designed by Florence Yoch, landscape architect, for Mrs. Howard Huntington.

In the garden below the owner has used to great advantage the beautiful hedge of Monterey Cypress trees planted by the city of Pasadena around a reservoir. Miss Dagget's charming little Pen forms the central note. Garden of Mr. and Mrs. Myron Hunt, Pasadena. Photograph by Frances B. Johnston.

A delightful fountain in unglazed terracotta, placed in the garden of Mr. Edward Finkbine, Oak Knoll, Pasadena, where it is weathering and coloring beautifully. Maud Dagget, Sculptor. Cast by The Italian Terra Cotta Company. Helen Deusner, Landscape Architect.
REPLANNING A MISSION CITY

By RUSSELL VAN NEST BLACK

The padre founders of the mission communities were city planners. They dreamed not of great cities, but of peaceful, inspirational communities, wherein a few thousand might find prosperity and happiness. Up and down the coast the padre journeyed afoot, seeking sites fitted to their needs. They selected well. San Diego, San Buenaventura, Santa Barbara, and Monterey! There are no more favorable townships on all that six hundred miles of coast from Mexico to the Golden Gate and the Bay of San Francisco. Each had the grandeur of the mountains and the sea, ideal climate, fertile lands, and an ocean at its door reaching out to the commerce of the world.

For many years the mission communities prospered peacefully in their favored places. Then gold opened the doors of the West and the loveliness of these sequestered villages was discovered. A highway, then a railway, came and with them, a new prosperity bringing great populations to those cities more directly in the path of the tide and a more modest growth to those communities such as San Buenaventura, Santa Barbara, and Monterey with their charm and fertile lands as their chief asset.

But sadly enough, in no one of these cities was the same vision that inspired its founding carried on through its new growth. Streets were laid out gridiron fashion over valley and hill alike. The revival came at a time when American cities were growing rapidly but badly. The towns so well founded by the padres and having such large potential possibilities suffered accordingly. The individuality of their respective sites was little recognized. Their new plans, if they can be called plans, would have been just as adaptable to the plains of Nebraska as to the foothills of the Sierra Madres.

It may be that so little thought was given to the capitalization of the natural beauties and advantages of the sites because these beauties and advantages were so many. No matter how or where the streets went, the mountains and the sea, the climate, and the fertility of the soil remained. And so it is that, although these lovely mission cities have not experienced the best possible extension of their streets or the most agreeable relative use of their lands, they are still most attractive and picturesquely beautiful. They have not been spoiled and now they are come upon a new era.

New vision is being employed in restoration, alteration, and growth. The appeal of these cities is increasing year by year. They are growing. They will continue to grow, not all, perhaps, into great cities, but most of them, more likely, into that sort of creation which has just as much a place in this cosmos of American communities as the big city and that the prosperous community of thirty, forty, or fifty thousand people with some industry and some commerce, but with its liveliness always as its chief asset. Such a community as this San Buenaventura promises to be.

(Continued on Page 25)
Architecture

The American Institute of Architects was founded in 1857. It is organized under the laws of the State of New York and its headquarters are in the Old Octagon House in Washington, D. C. It operates through the local groups of architects known as chapters and its object is to unite in fellowship the architects of the United States that the aesthetic, scientific, and practical efficiency of the profession may be maintained and made of ever increasing service and value to society. A board of nine directors performs its executive work between conventions. Mr. Edwin Bergstrom of Los Angeles is the director representing the Southwestern States and California.

The City of Los Angeles and the centers of population near it owe much to Mr. Edwin Bergstrom. Quiet and genial, with unswerving adherence to the ideal of the Institute, he has maintained its principles of education and harmonious co-operation with the engineering profession and constructional groups to better working conditions and give counsel and advice to public bodies during a time when the rest of Los Angeles was overwhelmed by the great tide of immigration which has had to be housed.

The Southern California Chapter, founded in 1894 by such men as Mr. Sumner Hunt, its present president, and now chairman of the City Planning Commission, has a roster of 84 institute members and 34 associate members. Active for many years in this chapter are John Austin, who built the new high school, and John Parkinson, the administration building, U. S. C., and the amphitheater.

Among the institute members are other names which are recognized all over the country and in Europe when California architecture is mentioned. Mr. Myron Hunt, president of the Southern California Chapter at one time, is thought of in his widespread and inspiring influence not only on the men and women working here for a better, finer architecture, but also on the actual appearance of the cities and towns now rising. The great tourist hotels have been saved from commonplace appearance by his superb talent for combining good proportions with practical details. The colleges and divers institutions springing up to grace this new country have had fine foundational plans because Myron Hunt, a resident of this young state, has gone out of his own individual way to study their problems and to seek in every civilized, historic group of buildings a wise solution for California conditions and environment. He is not alone in this subordination of self to the great cause for California, but he is the first to whom everybody goes for advice and help. And somehow through all his busy hours, superior to demands of his large organization, he finds time to be kind and to answer all sorts of questions with the touchstone of high art and integrity.

Allison and Allison, supreme in a wonderful combination of business acumen and trained sense in architectural fitness, have set the schoolhouses of California so high that the world is looking at them and have built our most notable building of the year, the University Club.

Farquhar, another Beaux Arts man, found opportunity to collect examples of all the arts and combine them for all time in a private mausoleum at Hollywood.

Carleton Winslow, after his work at San Diego World's Fair, has laid the touch of his genius upon our Spanish building and saved us from mediocrity. Pierpont Davis, W. J. Dodd, H. C. Chambers, William L. Woonette, Harwood Hewitt, Elmer Grey, Stiles Clements, Winsor Soule in Santa Barbara, Marston and Van Pelt in Pasadena, Reginald Johnson wherever in this country fine domestic architecture is demanded, these, our architects, are called to build dwellings in the fine reserved style developed here out of the varied tastes of a varied people.

Between them there are Los Angeles two active forces in architecture. The Association of Allied Architects which has for its object the concerted offering of the best service in the building of civic Los Angeles; Mr. Edward Bergstrom is President and all leading architects have agreed to join this highly altruistic service. The Architectural Club of Los Angeles, whose Bulletin appears on another page, comprises the men already mentioned and a host of eager students led by that indomitable worker and talented architect, Clifford A. Trueadell, Jr., whose letter covering the action of the Club makes California Southland its official organ. His ideas expressed in the Bulletin, the Atelier and more especially in the Department of Architecture which he organized at the University of California in Hollywood, mean much for the future of our architecture.

Centralizing Los Angeles

Downtown real estate and building construction involving more than $10,000,000 and anchoring the financial center of the city have been undertaken as a result of a contract worked out by the Pacific-Southwest Trust & Savings Bank, Desmond's and the Columbia Investment Company. Under the plans, the Pacific-Southwest's Trust & Savings Bank will build a new Class A eleven story unit next to its present banking quarters and on the ground now occupied by Desmond's—in order to more than double its present banking quarters. The first and second floors of the new building will be occupied by the bank, while the nine stories above will be given over to general office use.

The new bank building to be constructed will follow the lines of the present Trust & Savings building and will constitute an additional unit of that building. On the north the new unit of the bank building will join the buildings to be constructed by the Mercantile Arcade Realty Company. And an arcade from Sixth Street will connect with an arcade to be built over Mercantile Place.

As soon as the new Desmond building on Broadway can be erected, the present structure occupied by Desmond's will be wrecked and the new bank building will be built thereon. This construction follows directly in line with the construction of the arcade over Mercantile Place. Mercantile Place arcade will consist of twelve story Class A buildings facing on Spring Street and on Broadway, respectively, with a thirty story arcade between.

The Trust & Savings building, which is one of the outstanding architectural features of the city, is inadequate for the present needs of the Pacific-Southwest Trust & Savings Bank. Much of the executive work of the entire Pacific-Southwest Trust & Savings Bank group of banks is at present crowded into the present Trust & Savings Building, and the building of a second unit of this structure will enable the bank to handle its business in a much more efficient manner. When all of these new buildings are completed there will be two hundred and forty feet of frontage from the corner of Sixth and Spring north, improved with twelve-story buildings, which will materially change the sky-line of the vicinity and more than ever tend to centralize the banking interests of Los Angeles.

Street Congestion

The traffic problem in Los Angeles is receiving a great deal of study. The traffic problem in our smaller cities and especially here in Pasadena requires immediate attention.

Nearly all accidents are due to non-compliance with simple and well established "Rights of the Road." Automobiles and street cars are not allowed on the sidewalk but pedestrians must necessarily cross the streets. Street cars should have the unobstructed right of way over the rails. People often wander about the streets almost without restraint, but should be severely penalized when they do not stay in the traffic lane which pertains to their right of way, or when they do not recognize the standard "Rules of the Road" and the rights of the pedestrians to share the crossings with all other kinds of traffic.
The Changing British Empire

It was interesting to hear, at the Tuesday lecture of the Current Events Club, the facts of British history as they present themselves to a Britisher.

Educated Americans, whether engaged in world work abroad, or, as a nation sitting energetically on the grand stand of public opinion, are well aware, in forming with a subconscious desire for fair play, whatever of interest is going on in the world. The changing British Empire is the most active force in the world today. Its reaction upon the varied peoples with whom it comes in contact is the most interesting world game now in season. This, perhaps, is the answer to the speaker’s gentle suggestion that America has imperial matters of her own.

Whatever imperialism may have been “wished onto” us by our fight with Spain has died a natural death in the terrible exhibition of Germany’s ambition in a similar direction. And America remaining merely a British colony, our talents for pioneering might have carried us overseas after we have trekked across our own continent; but the land, as our pioneers of British blood have passed and left it open for settlement, has been filled with other races to whom our public schools are home. By Englishing, with a subcontinent, we have moved to the Western Reserve and New England states are no longer New England. Through Indiana and Ohio, New England’s sons have gone to settle Iowa and Kansas, Michigan, Missouri, Texas. For, augmented by discreet conquerors from the Old South, these scouts and companies of American pioneers have conquered with their British blood and brawn the Rockies and Sierras and now stand on the Pacific shore in California, Oregon and Washington. Facing the Orient on the West, as their brothers of the British Empire face it on the East—but not for conquest or imperial domination.

That part of the American people which turned from the interesting exploit of conquering a continent to help stop the foul blows which were raining upon Belgium, France, and England (and California turned quickest) has gone on to its work of mastering the forces of nature; but it carries in its heart forever the song of the Declaration of Independence, “Free and equal, free and equal”—sung like a chant as we tramp along our way. Facing the Orient, we do not decline “the white man’s burden” offered by Britian, for it has been placed on our shoulders by immigration. We are anxious to hear all about it. We listened with tense effort to every incisive, cut-and-dried word packed with meaning as its pure English enunciation snapped from the speaker, and charmed our ears grown dulled with slouchy speech.

Mr. Ratcliffe was surprised, he said, to find on this far California coast so much of interest in Great Britain. It is the game in which our interest is centered. We are intensely glad to get the British point of view and we care more to hear our mother tongue well spoken than we do to listen to the other side set forth it’s plea in maimed and broken English. But the games we like best have all two sides. We like to see the best team win, and tolerance with us has grown to be a river undermining the foundations of our missionary spirit. We do not crave to “set the captives free” in Hindustan or Turkey. How can we? They are free and equal now according to the doctrine which we chant in chorus. Shall we make them any more so if we club them into being Methodists?—or Presbyterians?—or Baptists?

One Kingdom, One People

Our Father, which art in Heaven, Hallowed be Thy Name. Thy Kingdom come. Thy will be done on earth as it is in Heaven. Give us this day our daily bread and forgive us our trespasses, as we forgive those who trespass against us. Lead us not into temptation; but deliver us from evil. For thine is the kingdom, and the power, and the glory, forever and ever. Amen.
GARDEN CLUBS are, for many reasons, totally distinct from other organizations known as clubs. In the first place a clubhouse is unnecessary as the gardens of the members furnish the very appropriate meeting ground, and there is never a drive for members on, as usually, and always since the organization of a club in Pasadena, there has been a waiting list.

The creed of the garden club is so encompassing that the size of the member's garden, nor its pretensions, has anything to do with the entrance; it is merely that one must believe in and live up to its object, which "shall be to increase the practical knowledge and love of gardening through association, conference, and correspondence; to secure the protection and propagation of native plants and trees, and to stimulate and encourage civic planting."

Gardens take so often the place of friends; not that the owners become refusals by any means, or neglect their human friends for the flowers, but each growing thing means a new life interest, and an additional spark of love is kindled around it that the little thing just bursting through the sod may find itself within a sheltered circle, and have this enveloping shield in which to unfold until its own sturdiness carries it on triumphantly to its fulfillment. This may answer the question, "Why are garden club members so elusive?" They never prate of their accomplishments, and rarely speak of the organization as a club unless there is a definite aim to be accomplished. Then they are fully alive to the object and its fruition.

When a garden can romp riotously up and down a slope, or subside quietly into a green award of lawn below the library window as if responding to the gradations of mood of the family desires, why shouldn't it be called a friend? If your garden shows temperament, wants to take things into its own hands occasionally and slip into paths, and even beds, intended for members of a different cult, why not—isn't that merely another trait of the humans with whom we make friends?

One may have all kinds of gardens, there is no set rule by which a garden club member must plan and plant. It may follow geometrical lines, be enclosed within a garden wall, or even within the few feet allowed a city lot patio. It may amble along one side of a farmhouse, flanked by the kitchen vegetable garden, and peeping here and there into the orchard, the only requirement being that it is not neglected and is not only loved but worked!
Each garden visited through the wonderful reproductions was so thoroughly satisfying it was impossible to escape seeking the reason, which was easily found in recognizing the following of the four fundamental rules governing garden making: Fitness, convenience, privacy, and beauty. And the greatest of these is fitness. Just as a house must conform to its natural setting, so the garden must fit in with the house and the surroundings. We invariably plan an old-fashioned garden to complete a Colonial home, the English type for Tudor architecture, and may import a trig—even chic—little affair for our small French chateaus.

A wandering garden is a delight, wandering here and there to the confines of the hedge-enclosed formal garden, with its carefully kept lawn and its bird bath to furnish life and animation. In another plot the rose garden, safe and serene in its own environment, and beyond, on every side, the rollicking growth of beauty in every form and color, hit and miss, high or low, a dash of color under an oak and a waving mass of yellow from the topmost boughs. What individual pleasure may be found in the possession of an evergreen pomegranate bush, one that never grows dormant but blossoms and bears fruit throughout the entire year, regardless of the fact that no other member of the family is so prodigal of its blessings. It is probably frownd upon by the more sedate members of the tribe, if any shrub which bears such a wealth of color in blossoms and fruit can have dignified propensities, and has no doubt received parental lectures on waste and extravagance, in flower language of "burning the candle at both ends." And yet to the delight of its owner the bush goes blithely on shedding color and delight.

If your garden were such a treasure trove as to hold a wee mite of a counsellor, who followed you around and gave suggestions from a tipping bough just over your head, or fluted a note of protest from the leaves almost under foot, wouldn't you enjoy talking back even if you were obliged to differ with him in regard to the planting. The shiny black head and strong markings of long and white on the back would prove this latest member of the garden club to belong to the Tow-hee family which rarely makes friends with humans so readily but is a close confidant of the lady of one of our gardens.

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MISS FRANCES BENJAMIN JOHNSTON, WHOSE LOVE OF GARDENS IS ALL-EMBRACING AND WHO HAS PHOTOGRAPHED ALL THE HISTORIC GARDENS OF AMERICA.

PLANNING and planting, seeding and weeding is the obvious history of a garden, but its real story is told in the lengthening shadows on the lawn, the delicate tracery of sunbeams through a tangle of boughs and leaves, a tiny vine weaving from out its warm and woof the ethereal romance of the rose, and, maybe, the swift moving shadow of a bird in his flight. All of this elusive mystery was caught and held for us in the wonderful pictures of gardens shown by Miss Frances Benjamin Johnston, of New York and Washington, to the members and guests of the Friday Morning Club of Los Angeles as an event of Garden Week. As Miss Johnston has personally visited most of the notable gardens of America, and as her slides are all from her own photographs she is able to give much of the art of gardens. The color in the reproductions is most satisfactory and is due to the interest and sympathetic understanding of Mrs. Grace Smith Anderson, whom Miss Johnston styles a "real collaborator."

Miss Johnston emphasizes always the sheer beauty of gardens, and, naturally, to obtain this beauty there must be much work and much study of soil and conditions, but she supposes this to be understood and does not interpose a treatise on the chemical composition of soils, nor a whim of remembrance of plant foods. She brings each garden she mentions so close to us, so related it to another of dear memory that we find ourselves claiming a friendship with some of her friends before we realize what is happening. Vistas of possibilities are opened to all of us when, in speaking of the City Gardens Club of New York, Miss Johnston says: "When this organization first came to my attention I promptly joined the club, although my garden for the moment was limited to some aquatic plants in a fish bowl and a thriving "hen and chickens" in a pot on the window ledge of an apartment ten stories up." We know she would understand and appreciate any effort, and extend a helping hand to the most amateurish but ambitious gardener.

Show gardens add much to the beauty of the world and are provided for their owners in many instances with no outlay of thought or effort, other than the signing of many checks, but usually the perfect result is achieved through combining the knowledge of an experienced landscape architect with the enthusiasm, interest, and love of the owner. After the plan has been successfully worked out and the garden on its way to maturity it becomes the sole property of the owner, and occasionally a change may be made here and there, but usually, even in the smallest garden plot, it is advisable to consult one who can speak with authority.

Miss Johnston was the first woman photographer in Washington and perhaps her knowledge of people before the camera guided her in her sympathetic treatment of gardens, or could it have been the other way around? We will all admit posing the dignitaries of several administrations successfully, proves her capable of doing justice to a garden of any size or dimension.

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THE GARDEN OF MRS. PLINY WATSON, A BARE HILLSIDE EIGHTEEN YEARS AGO, NOW A MASS OF BLOOM UNDER TOWERING TREES.
A C A L I F O R N I A  S O U T H L A N D

T H E  A R C H I T E C T U R A L  C L U B  O F  L O S  A N G E L E S

O F F I C I E R S
Clifford A. Truesdell, Jr., President
Lloyd Rally, Vice-President
Paul W. Penland, Secretary
Roscoe E. Bowles, Treasurer

T H E R E  i s  a  g r o w i n g  r e a l i z a t i o n  i n  t h e  r a n k s  o f  p r a c t i c i n g  a r c h i t e c t s  t h a t  t o  s e l l
architecture involves educating an apathetic public. The younger generation of that pub-lic is reached through the medium of high school and university courses labeled "Architecture," which is far from the true meaning. We strive to teach the laymen through such organized publicity as the Allied Architects organization. How many architects keep a demand for his art? Why?

W h a t  p e r c e n t a g e  o f  a r c h i t e c t s  a r e  t h e m-

selves good teachers? What percentage of good teachers in their respective fields? Look at the "Carpenters," the comic opera actors! Architecture is far too significant a vocation to be put in the hands of the dilettante and yet bears the sign "Designed by a Certified Architect." Look at it and blush! True, we see less of it now than ten years ago. But why?

I s  i t  n e c e s s a r y  i n  t h i s  e n l i g h t e n e d  d a y  a n d
age to be a program for the University? What is that for? It is a far greater need that the field has for larger amounts. Better that we have the very best intense work in architectural teaching by our able designers. What is that for? It is for the rigid examination by our capable draftsmen. What is that for? It is for the thorough training in drafting by our practical architects. From these examinations the best teachers are found. In our Southern schools? What is that for? It is for the most earnest cooperation by our graduates and by our practiced intellectual community. What is that for? It is for the furtherance of a library of the most important architectural libraries in the country.

The Architectural Club receives demands daily for architects from exasperated archi-

tects. Even though it is carrying advertisements in the national papers, it is not able to supply these demands. Should those who do practically nothing towards making draftsmen be particularly pitied when they must take many men who can barely draw lines and make the best of them as archi-
tectural draftsmen? Is it not easier to make a draftsman from a college architectural graduate than from a man entirely without professional training? How many offices in Los Angeles have the time now to train men?

There are apparently at least four institu-
tions of higher learning in Southern Califor-

nia attempting to do something for the architectural profession—namely to furnish it with draftsmen who will later become archi-
tects. What is the profession doing for these schools? What are these organizations even ever attempted to do anything for them? Yet how willing will be the very archi-
tectural organizations to be exacting in their demands and free in their criticism?

Whose business is it anyway to guide the destinies of the professional school—school to professional men? And if it is the business of professional men, where will such men come from if the local colony does not produce them? Think of a medical school without doctors, a dental school without dentists! Can there be a real school of architecture without architects? Has there ever been a professional school in the history of the world that has succeeded without the active interest and cooperation of professional men?

There can be no greater indictment of the local profession than that at even this date, no help has been given by the local schools. Fortunately it is not too late to begin. Persuade the profession can make amends for past indifferences. Both local university depart-

ments would welcome advisory boards for their Beaux-Arts Ateliers, both should have courses in special lectures on architectural subjects offered by various local architects, through the architectural organizations, and what is most needed—both should have, both must have—design libraries. When the profession has educated itself, and not before, will it find it unnecessary to "educate" the public to an appreciation of art. Few men are insensible to beauty. Few men are who do not strive for its pos-
session. Local architecture requires no placard-
ing. It will itself speak. More of it is what the public deserves. And what the profession needs is more men capable of producing it—good draftsmen, good designers, good critics, and good architects.
NEWS OF THE ATHELIER

Architectural Club of Los Angeles

All Atelier members are working together in an endeavor to interest the architects in Los Angeles in adding to their library. Practically every office in town is benefited materially by the instruction given in the Architectural Club Atelier and the members feel that the profession at large will be glad to cooperate in this book drive. Mr. Haskell, chairman of the Library Committee, is working along similar lines himself, as are his fellow members of the committee. From numerous promises already made to Atelier members, it would seem that a substantial increase in the club library will be accomplished within the next month.

Southern Branch University of California:

All the architectural organizations in Los Angeles and all institutions teaching architecture were represented at the banquet of the Architectural Society of the Southern Branch University of California, held at the University Club, April 19. A lecture on "Italian Gardens" by Myron Hunt was a feature of the program. Summer Hunt, president of Southern California Chapter, American Institute of Architects, spoke at length upon the interest of the institute in architectural education. Jess Stanton spoke on similar lines in the interest of the Allied Architects Association of Los Angeles. Lloyd Rally, vice-president of the Architectural Club of Los Angeles, told of the value of the Atelier of the architectural club to architectural students, and impressed upon all the need for closer co-operation between the professional men and the institutions teaching architecture, and suggested that this banquet, which was the first at which representatives of the profession and those teaching architecture had ever been gotten together, be made an annual affair. Fitch Haskell, who served on a jury with Mr. Stanton and Kenneth Carpenter, who judged the Beaux Arts problems of the Southern Branch Atelier, reviewed the findings of the jury and named the students who were given awards. The problems submitted by Rodney McClelland and Aiden Johnson were placed first and second, respectively, in the competition. Julian Garnsey, mural painter, and Henry Choney, city planner, spoke of the importance of architects becoming interested in mural painting and city planning respectively. Claude Faithful, head of the architectural department at the Polytechnic High School, spoke of the place of high schools in architectural education. The architectural department and faculty of the University of Southern California were the guests of the Southern Branch Society at the banquet. Professor Weatherhead of the University of Southern California spoke of the need for two institutions to teach architecture in the South, citing the value of the competition gained therefrom, and the consequent reaction on both departments.

Mr. Julian Garnsey will give the second of his series of lectures on mural painting next week, and the special lecture of the following weeks will be given by Mr. Gordon Whittall of the Los Angeles City Planning Commission. An exhibition of the European water color renderings of Mr. Donald Parkinson is being held this week and will be followed next week by an exhibition of the architectural renderings and water color studies made by Mr. Kenneth Carpenter while a student at the American Academy in Rome.

Messrs. Paul Davis and Donald Marquis have completed their drawings for the Rome Prize Preliminary Competition. The Southern Branch Department is looking forward to having both men at the university for five weeks during the finals.

The following Beaux Arts awards are announced:

CLASS "B"—IV PROJET

H. C.—J. Miller and A. Conners.
University of Southern California:

An exhibition of etchings given through the courtesy of Mr. E. Miller, and including some of Frank Brangwyn's, will be exhibited under the auspices of the architectural department. The week following the water colors of Messrs. Donald Parkinson and Kenneth Carpenter will be exhibited.

BEAUX ARTS
CLASS "B"—IV PROJET

ANALYTIE

COMPETITIONS

Indianapolis News Architectural Competition:
The Indianapolis News is holding a competition for a house containing from eighteen thousand to twenty-five thousand cubic feet, with four prizes aggregating $500.00, and a jury of awards consisting of institute members has been chosen.

Alabama Marble Company Competition:
The Alabama Marble Company is holding a competition for a small bank building, the winner of which will receive an 1800.00 traveling scholarship, which is to cover a ten months' period of European travel.

Club members desiring further information about these, may obtain same by calling the office of the president.
CALIFORNIA SOUTHLAND

THE PASADENA HOSPITAL, A REFUGE AND FRIEND IN NEED

The use of the modern hospital in any community parallels, in the minds of intelligent people, the use of their post office or their schools. Since the community has become the unit in many matters which were once centered in the home, the care of the disabled has become a community affair; the wealth of individuals and of corporations has been concentrated on research, and intensive training in schools for nurses; millions have been spent through the Rockefeller Foundation, Red Cross and other funds, and through the self-sacrifice of individual physicians, who have been taught to know with knowledge of the human body, its proper care and the effect upon it of our present civilization in all its complications and strains.

Modern equipment, perfected by years of study, has enabled professional men and women to arrive at a level where each may be relied upon to deliver high grade service under the most modern conditions. In the hospital's private rooms and in the endowed dispensary maintained for those who cannot afford to pay the full fee, philanthropic men and women endow those institutions. Surgeons and physicians give freely a service which has cost them years of youth and study and thousands of dollars to obtain. They are the custodians of knowledge so dearly bought with time and strength and money; there flows a constant stream of information of the body, the mind, the soul, of healthy living and the first aid in emergency. To this center of help are carried the numbered millions, the hurt, the injured, the sick, the drowned, the anxious, the wailing. The injured workman, the wounded of countless automobile accidents and others who need care.

In that twilight zone which always surrounds the hospital, in any profession there exists today a vast area full of partially informed people who have inherited by tradition the erroneous and unscientific notions and prejudices of the ignorant. They are unwise in matters of health-forming habits, certain facts which have been made common property for all, others are simply well educated laymen who have schooled themselves in the practice of good hygiene and exercise, as Roosevelt did, that they might be efficient and well. Others have obtained enough knowledge and training in one line to make them useful workers in the great army of hospital attendants, nurses, students in some special institution, in which the individual is the one thing, they are nevertheless vital, necessary factors in the great campaign that is making everybody better every day. But more important is it for the general public to realize that in this growing and extensive region that lies between the trained professional and the ailing individual needing him, there are hundreds of half-informed wage earners who have taken this free-for-all knowledge of which I have spoken and have formed of it a tool, a system, an excuse with which to earn a living for themselves. For many years our pseudo colleges and so-called universities turned out scores of half-baked "doctors" until the very title has become a reproach where it should be the most honorable title in the world today. In our American way of being tolerant and fair to "the under dog" we have been grossly unjust to the experts we have paid millions to produce.

Let us learn another lesson from the war, whose fringes of anguish still trail across our way as we hear month by month of new vic tims among the youth of our yea unhable to bear the awful strain! In the transport splints of the American army is exemplified an easily understood incident of the dissemination of expert information such as I have stated is universal among professional men. Statistics show that somewhat more than 50 per cent of gunshot wounds involve the bones and joints. The efficient splinting of these injuries at the earliest possible moment is universally acknowledged by all surgeons to be of the greatest importance.

The division of orthopedic [corrective] surgery, created by General Gorgas soon after the beginning of the war, was given charge of the splinting at the front. Orthopedic surgeons were assigned to the combat divisions under the division surgeons. Instruction and splint drills were given enlisted men.

The war did much, therefore, to develop orthopedic surgery and surgeons. Markable plastic casts were invented with windows bridged across by reinforcements allowing treatment of an open wound and at the same time a brace for broken bones. All the fund of knowledge stored up by these expert surgeons is still at the service of our crippled children and all the skill of orthopedic surgery is now turned to the art of curing the deformed or the injured in such a way as to most nearly give back his fullest degree of function. Here at the Pasadena Hospital we have full benefit of all this skill in our physicians, surgeons, nurses and mechano-therapeutics. But as yet it has not the equipment necessary to handle in the most up-to-the-minute way the ordinary cases of broken bones and injuries by automobile accidents.

THE NEW WING OF THE PASADENA HOSPITAL

ARCHITECTS, MYRON HUNT AND R. C. CHAMBERS.
CALIFORNIA HOMES AND

EXT to the blue sky and the sunshine of California come the hills in importance. Between them lie canons and soft, rolling valleys, oak only woodlands; on their sloping sides and summits the native Californian loves to sit among the dry, wild grasses and rest while watching white clouds roll along the distant mountains or the gleam of old ocean between the channel islands and the teeming towns along the shore.

California hills, so long ignored or scoffed at by the ignorant plainsman, are now in danger from that very ignorance. Like the stupid woodsman from some region where trees abound, his first impulse is to cut them down, or hack them into town lots resembling flat land. The subdivider is storming the heights; and unless architects and others who know how shall quickly teach our builders to saddle a horse into the side of a hill as has been done in the one here illustrated, our hills will all be ruined, marred as a residence section and ugly to look at. “A city set on a hill cannot be hid.”

BIRD-BANDING

By Theresa Homer Patterson

“Bird banding in New England is as contagious as the Flu,” is the way Mr. S. Prentiss Baldwin speaks of this new angle in bird study. Every once in a while there seems to be something “new under the sun” but a hundred years ago Audubon was twisting a silvery wire about a bird’s ankle for identification. Europe has been interested in twenty years and the American Bird Banding Association organized in 1909. Two years ago a Mr. Fletcher asked “what is this bird banding?” and at that the work took on a new impetus. The Bureau of Biological Survey took over the work of furnishing bands and keeping the records from the Linnean Society which had been the intervening link. Each hand sent out bears a number and B. S. (Biological Survey).

The second nap, a hasty breakfast, morning paper unopened, hat and gloves adjusted in a dash for the street car, all this on April 25 for the Audubons to catch the early bird, not eating worms but bread crumbs in the traps of J. Eugene Law. I hesitate to call them “traps”

GARDENING MANUAL

ECONOMIC VALUE OF THE INVESTIGATION OF CONSTRUCTION MATERIALS

By Franklin Thomas

Head of the Department of Civil Engineering, C. I. T.

DESIGNING of structures was formerly an art only, for neither the distribution of stress nor the properties of resistance of materials was known; proportion was by judgment guided by experience or precedent. The building of structures of unusual size was often preceded by numerous failures. Old Japanese masonry arches in Europe are objects of wonder, but a study of their history often reveals the fact that they are the results of repeated attempts which might be regarded as a series of full size experiments.

The science of design of structures requires a knowledge of methods for determining the character and intensity of stress as well as the properties of materials to resist these stresses. If this information were complete and applied to all phases of construction, there would be little necessity for precedent, and, but for a saving of time required to make rigid computations justifies the use of a generous amount of material, thus combining with science the art of proportioning.

High cost of materials and low cost of labor in Europe justifies more intensive analysis of stresses. With diminishing resources in the United States, the tendency toward refinement in design and the use of materials is marked.

Timber, with its greater strength in proportion to weight, is used with greater economy than formerly.

Cast iron and wrought iron for resisting compression and tension stresses respectively, have, in general, been replaced by steel. Nickel or other alloy steels are used in long span bridges and other instances where special properties are required. The automobile has been an important factor in forcing progress in the field of metallurgy. Experimental work with metals showed in a short time the advantageous effects of some constituents and the injurious effects of others. It is now possible to specify and forecast the strength from the chemical composition.

The displacement to a large extent, of stone and brick masonry by concrete—a material manufactured very simply on the site—has produced a condition requiring extreme care and close supervision if good results are to be secured. The chemistry of manufacture has led to unscientific methods of proportioning the ingredients.

The art of making concrete, while still young, is being replaced by science. Elaborate series of tests have proven conclusively the weakening effect of too much water, and have developed more precise methods of proportioning the solid ingredients. In this field the laboratory developments are much in advance of common practice.

Exemplifying the scope of laboratory investigations concerning construction materials, reference may be made to the testing materials laboratory of California Institute of Technology. The laboratory has two divisions, the first a cement and concrete laboratory, and the second a laboratory for the general testing of the materials of construction. The equipment includes all necessary apparatus for standard tests in tension, compression, bending, torsion, fatigue, friction, and hardness. The cement and concrete laboratory is provided with tables for weighing and mixing, and with a complete equipment of sieves, needles, molds, etc., for the determination of the various properties of cement, sand and concrete, as recommended by the Joint Committee of the American Society of Civil Engineers and the American Society for Testing Materials.
CALIFORNIA

which carries the picture of torture and death. They are little wire houses with doors that close after the visitors enter, made after Mr. Law's own plan and specially recommended by the government.

Mr. J. Eugene Law is editor of the Condor and chairman of the Banding Chapter of the Cooper Ornithological Club, and as organizer of the work is one seeking to find the interest of birds at heart and are fitted to do consecrations work. The Government issues the permits of which there can be no transfer.

Mr. Law has a bird sanctuary of several acres in Altadena on the dizzy edge of a cayon where greese-wood, ferns, sage, smokes and poisonoous are close to the house that they can almost pull the latching string (which is long). While little snakes found there are not poisonous neither are they sufficiently ornamental or useful to offset their taste for birds. The beautiful green-tined plater house is so much a part of its setting that the Canyon Wren sat on the porch rail and spread his tail in sheer delight, as though his song was not enough!

We had just been let in by the rear gate when the excitement began. "Got a bird in the trap!" Everyone went a step into the thicket to see a Golden Crowned Sparrow caught in the interest of science. With quietness and gentleness Mr. Law took him out, his little bird could run so close to the house that he could almost pull the latching string (which is long). While little snakes found there are not poisonous whether they are ornamental or useful to offset their taste for birds.

Bird banding will eventually give picture of bird's life, and when they return to birthplace to nest, whether they make the same feeding stations in passage, rate of migration, and winter homes or whether they are globe-trotters, local range, change in individual plumage.

Bird banding has all the sport of hunting plus the interest of playing a game. Giving a number to a messenger to Alaska and South America and awaiting his return is better than sitting down to funeral baked meats.

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**MUSIC FOR CHILDREN**

By H. H. Peck

There are two distinct departments to art, whether it appeals to the ear or to the eye or directly to the intellect through speech and the written word. Of these two departments the appreciation and production go hand in hand as they develop in any community. A wide appreciation of art produces artists as individuals, and great artists and inspire appreciation.

It is the duty of the public schools, therefore, to lay the foundation for this appreciation. In the modern American school which endeavors to educate everybody, mechanical methods of accomplishing results are not only excusable but necessary. And while every child must be made to think intensively in some one line if he is to be made the most of as an individual, the pleasure of appreciation in all the arts may be attained by less drudgery.

In an excellent treatise on this subject, Kathryn E. Stone, supervisor of music in the Los Angeles schools, says: "For several years past, experimentation in the application of the phonograph to school use has been proceeding. The movement has now progressed to such a stage that a photograph and a library of music records may well be regarded as an essential part of the equipment of every public school building."

In the Los Angeles city school district, office of music department, the following list of records for a music memory contest is given and typifies the work being selected for the different grades. It will be useful to follow this method of choosing library of records and special new and up-to-date information will be given each month in this column.

1. Amaryllis (double-faced record, fourth grade list), Minuet
2. Serenade, To a Wild Rose (double-faced record), Time
3. From the Land of the Blue Sky, Water (double-faced record), Cadman
4. Morning Song, Indian (double-faced record), Lillie Usage
5. Scarf Dance (double-faced record), Chaminade
6. Lo, Here the Gentle Lark
7. The Emperor (double-faced record), Minute
Boccherini

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A HOUSE WITH FOREIGN INFLUENCE

By MARAGARET CRAIG

THERE is a marked feeling of satisfaction that comes to a beholder when he observes the interior decoration of a house blending closely with its architectural features.

In the residence of Mrs. V. C. Emden, 623 Arden Boulevard, Los Angeles, California, this co-relation of the two arts has been most ably executed, and as a consequence the resulting unity that prevails renders a sustained feeling of comfort and consistency. Indubitably, the cause of the pervading influence of these enduring qualities is the fact that Mrs. Emden used for her inspiration the noblest type of French chateau architecture and the originals or sincere copies of the most acceptable types of furnishings.

The house is built of rich colored red brick, the only architectural embellishments consisting of the cream stone scrolled portal and several groups of extremely high and narrow windows. It is the presence of these details, however, that prepares one for the character of the interior which is marked by noticeable dignity and elegance.

The hall suggests the treatment of the entire house, which is rather that of a foreign mansion, and never deviates from its purpose of being a comfortable home that satisfies the needs of a modern family. Its lofty walls are panelled with Caen stone, that form a fine background for the stairway with its dull gold and polychromed balustrade.

Mr. John Lucareni, with noteworthy skill, assisted Mrs. Emden in the design and selection of the furnishings of the house and most ably superintended the execution of all of the architectural adornments. The living room that opens off from the hall is very spacious—twenty feet by thirty-five in actual dimensions. The features that unify this immense room, twenty feet in height, are the grooved mahogany pilasters built in the wall, borders of doors and window groups; the foot wide frieze that occurs at the base of the vaulted ceiling; and the balcony at the south end of the room. The fireplace is the dominating feature of this room. The mantel, modeling above it is a copy of "Narcissus." Its tones of soft red, old blues, and golds form the keynote of the furnishings. The decoration work upon the carved Renaissance fireplace below was modified to echo the curves of the frame and lines of the painting.

The fine window decoration used throughout the house deserves especial mention. Here, ample curtains of heavy silk velour are tied back at the windows with specially made large loops and tassels. These draperies are made so that they lie on the floor with heavy two-toned bullion fringe. Lambrequins, forming arches at the top of the windows, are made of carved wood and are in the dull gold and polychromed. The floor covering is a wonderfully large Aubusson rug, its colors repeating those in the painting and harmonizing well with the rich brocades that cover many of the pieces of hand-carved furniture.

The lighting of this large room is accomplished by the use of indirect lights placed in bowls at the top of the pilasters and by the sconces on the side walls, all of hand-wrought iron. This diffusing lighting blends the colors of the grey-green hand-stippled walls, the faint colored draperies, and the foreign reds and greens used in the furniture.

The second floor is decorated to be consistent with the first floor. Three of the bedrooms, it is interesting to note, are furnished so that they also form sitting rooms. This arrangement is very common in France and one that might well be copied extensively.

In the entire treatment of the house there is a delightful co-relation of details and mass arrangement that comes from a preconceived idea of the fitness of things, and Mr. Lucareni has been fortunate in being able to use his skill in aiding the successful undertaking of building up a unique scheme of decoration.
"Come in! Good morning, Mac!"

"Good morning, Van; what are you doing?"

"Chasing, Mac, chasing."

"Chasing? Fantasizing over rainbows?"

"No, chasing a bridge."

"Ha! ha! That sounds funny."

"Well—hold on here and I will tell you all about it. I am working a lid for a cedar lined, silver cigarette box, having a picture of our Colorado Street bridge for decoration. You see, Mac, this round bottomed steel kettle is called a pitch block. From the bottom up it is partly filled with lead, and on top of that is a melted mixture of pitch, plaster of Paris and solidified wax. It is melted in an iron kettle which we call a pitch pot. The ring you see (shaped like a life preserver) is made of strong, heavy canvas and is filled with fine sand. This allows the rounded bottom of the pitch block to be put at any angle while working; the heavy weight keeps it in position, and the sand pad conforms to the shape of the pitch block. This done, the plate position. An iron band shaped like a ring will do the same thing."

"I will only tell you about the tools used on this job, for it would take too long too describe all tools used in chasing."

"Next we have our hammers and punches, a boxwood mallet—one face rather flat the other one more rounding; a few wooden punches made from broom handles, maple table legs, auto wheel spokes—in fact any wood that is medium hard and easily worked. Next a post or block of wood with concave round holes of different sizes and depths. The wooden punches and the block with the holes I use to round up and shape any flat surfaced metal. This piece of silver was flat, now it is high in the center and slopes gradually towards the edges. The curves gives it a more artistic look and makes it stronger. There is another reason, which you will notice later. The chasing hammers are made of steel and a light weight and a heavier one, half round on one end and a large flat face on the opposite side. You will notice that the end wide face fits the hand and that it is thinner near the hammer head. This gives it spring and a rebound."

"Now we have the punches, all made from steel, all sizes and shapes to meet requirements. These are pushed with the palm of the hand and like a plow cut furrows in the metal."

"This is simply the denting of the metal, which is done on both sides; the most prominent parts which have to stand out are punched up from the back."

"The design before us is 'The Bridge.' First, I cut the silver plate (guage 22) a little larger than the finished job should be, about 3/4 inch all around, and anneal it. This means that it is heated red hot to make it soft and pliable."

"Next, I trace the design on the plate with a sharp pointed steel tracer—it is there and cannot rub off. Then we use the wooden block, mallet, and wooden punches, and shape the silver plate in form, working plate face down and punching on the back till we have a nicely curved surface to work on."

"The surface pitch on the block is heated with a torch and placed on the shape to receive the plate, which has also been heated and received a small pitch on the side which shall be away from the plate. We place the block, pressing firmly down, taking care that the plate is not crushed out of line. The block is then placed on the pitch and another pitch block is placed. This places the metal where it belongs."

"The curves of our plate allows ample depth to reach the mountains and keep our foliage line raised, which brings it forward, and so on through the whole proceeding, keeping the most prominent parts raised. If we should wish to raise any part of the plate, we simply remove the plate from the block, clean with coal oil and papermache and punch from the back with punch and hammer on that spot we wish to raise. This done, we fasten plate again on the block, cool it, and go on with the work. A little printer's ink on a rag rubbed over the plate helps you to see how you are getting on."

"There is no limit to the labor and time one may devote on this particular job. Hays instead of hours could be spent on it. But our idea is to get just a fair amount of detail and expression."

"The plate being finished, the edges are trimmed and it is ready to receive the lid edges and hinges, making a cover for our cedar-lined cigarette box or silk-lined silver jewel case."

"Any scene may be reproduced in silver in this manner."

"Here is a cigarette, smoke up, Mac!"

"Thanks, Van; I will; but, say, do you use all those punches I see, on this job? There must be over a hundred I guess."

"No, Mac, I do not. Now look at the end of this punch, see how smooth and round it is; and look at this one, see how rough it is; and notice this one, full of little holes close together. Now each punch makes its own mark, just as our shoe heel leaves a mark in the wet sand. So I use only those punches which will make the mark or impression wanted. Altogether I used about twelve punches on this job."

"Do you know, Mac, that chasing is as old as the nations are? In early Egypt and in China, or, in fact, any place where metal was known, the art of chasing was practiced in some manner or other. Our antique Dutch, English, Italian and Asiatic metal chasing is remarkable! Like painting and sculpture it has no limit. And even today wonderful work is being done here in America and abroad. If you are interested, go to any public library and get some books on this subject, or to any dealer in antique silver; and I assure you that you will find some excellent work."

"Yes, The Bridge—wonderful isn't it? Pasadena has, in my judgment, the most beautiful bridge in the world—scenery included."

"And do we appreciate it? Do you?"

"Call again.
(Continued from Page 13)

Located at the entrance to the beautiful Ventura River Valley
upon a narrow shelf of land between the mountains and the sea,
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San Buenaventura has appeal and a future.

New life has come to the old community. New streets are reach-
ing out over the valley and into the hills. Fortunately, the city
fathers of San Buenaventura (they call it Ventura now) have recog-
ized that along with this promise of prosperity there is the respon-
sibility of seeing that this new growth is directed toward the best
interests of the future community. A City Planning Commission
has been appointed and a planner has been employed to make a thorough
study of the situation and to lay down adjustable plans for the guid-
ance of growth.

The first consideration has been the resources of the city and its
district. Assuming the present tendencies toward urbanization to
continue, what size and manner of city must the Ventura of 1950 or
1975 be anticipated to be. In such connection planning must concern
itself with "possibility" not "probability." The visualization of the
future city must carry all the way to the limits imposed by such
physical factors in controlling the size of cities as the water supply,
power, shipping facilities, relation to raw material and market, and
room for economical expansion. A city plan should take all of these
things into consideration and foresee as clearly as may be possible the
city that may come.

Ventura will never be a Los Angeles, but there is no apparent
reason why it should not reasonably expect an ultimate population
of forty or fifty thousand people. At least there is that possibility
and that is the concern of the city plan. Very wisely then, the city
fathers are taking the precaution to lay the foundation for a city of
this size.

(Continued in Your Number)

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The House of Perfect Diamonds
THE MONEY MARKET

By LEslIE B. HENRY
Resident Manager, Blythe, Water & Co., Pasadena

INCREASES in the price of money as represented by interest rates on bank and commercial paper, have been a matter of concern to investors rather than what it should be: the index of opportunity.

Their concern has been based mainly on their inability to reconcile the increases in prices with the tremendous hoards which seem to indicate a larger pool than immediate requirements necessitate, and therefore they have found themselves and the general investment situation alarmed with a mystery that has kept them fearful of placing available funds.

In order to understand the present situation it would be well to recall what was written in this column a few months ago with regard to the then prospective increased demand for money which would be made by the railroads of the country and awakened industry, and which have now come into effect as a demand against the investment pool. Furthermore, it should be understood that bank reserves in the country at the present time do not represent in their entirety credits available for business in this country, as in a continuously increasing amount they are made up of gold shipments sent here in April of last year to pay demands of real wealth in the form of commodities which foreign debtors had found impossible to deliver here either because of lack of raw materials or their inability to pay the difficulties of the Tariff wall.

On the other hand, some parts of those temporary gold reserves have been made the basis of credits in this country, with the result that there had been something of an inflation of currency running hand in hand with natural increases in prices growing out of the prosperity which developed after the crash of 1929 and 1930. This combination of natural increases of commodity prices and those increases due to inflation have very quietly but very effectively worked some marked changes and has reflected in the returns in prices of fixed term securities. Inflation, of course, has meant increases of money, it being remembered always that money is but a counting system in which the real wealth of the country, made up of commodities and labor, is represented. By money of lower value is meant money of lower purchasing power in terms of commodities.

To what degree money has lost value in the last twelve months a review of basic commodity prices will suffice to show; and in the same thing like the same proportion has the value of fixed incomes in the shape of bond and mortgage interest lost its value, with the result that money has taken the place of fixed term securities with an increased basis which has been necessary to bridge the increased cost of living.

In April 1922 choice beef at Chicago was $7.90 per hundred pounds as against $8.85 in March of this year. Anthracite coal No. 1 Buckwheat f. o. b. New York in April 1922 was at $7.15 per gross ton as against $7.50 in March of this year. Spot cotton of middling grade at New Orleans was 16c per pound in March of this year, and 31c in March of this year. Clean hogs at Chicago were $1.1 per pound in April of last year as against $1.30 in March of this year. Pig iron was at $1.90 per gross ton in March of last year and $1.30 per gross ton in March of this year. Sugar at 35c per pound in March of last year is to be compared with over 10c per pound at the present time. Clean wool at Boston on the same dates compare at $1.12 per pound as against $1.47, and zinc at St. Louis has risen from $0.62 to $7.95 per hundred pounds.

The notable exceptions to this increase in price have been petroleum, paper products, such as hogs and wheat, and the important industrial item, sulphuric acid. Wheat in April 1922 was $1.32 per bushel as against $1.19 in March of last year. Sugar has been at 55c per pound in April of this year as against $0.85 per pound at the present time. Cotton is to be compared with over 10c per pound at the present time.

These increases in price and corresponding depreciation in the purchasing power of money, have been proceeding very regularly since the second and third quarters of 1921, with the result that we have had a fairly stagnant bond market marked by recessions in prices that have followed the increases in commodity prices, thereby attempting through the increased bond yields on current bond prices to prevent a somewhere approaching that increased cost of living which has come upon us.

To date the stock market has not registered a corresponding change in price but it would seem certain that before the end of the year there will be a change in market conditions on junior securities other than the purely speculative issues which will reflect the lower value of money. As has always been the case in the past, the bond market has been the first to register the change in economic conditions and correspondingly will be the first to show a change back to money values of a higher order.

In the light of this situation and realizing that the bands have already begun to close in on unnecessary expansion of business as well as to curtail inflation through the safeguarding of reserves, the fixed term investor's position is one of being able to obtain long term bonds at the present time on the basis of money of low purchasing power with the certainty that when the corrective measures of bank ing interests have again brought commodity prices down to the levels of 1921, to say nothing of those of pre-war days, that present day purchasers will be in a position to dispose of from 10% to 30% increased purchasing power from their income.

To wait now for lower security prices is to absolutely close one's eyes to the tremendous advances in commodity prices already registered, and which have already drawn upon themselves the attention that will never cease.

The sensible investor of the moment is the one who abandons every consideration for speculative possibilities, recognizes the extreme cheapness of money of a fixed income character in terms of commodity prices, and buys income today against the certainty of higher money values through increased purchasing power due to lower commodity prices after the corrective measures have had their full force and effect.

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CALIFORNIA SOUTHLAND

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar page are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, Pasadena, at least two weeks previous to date of issue. No exceptions can be guaranteed if they are received later than that date.

The public is warned that photographers have no authority to arrange for the publication of its free of charge. Publications of CALIFORNIA SOUTHLAND unless appointments have been made especially in writing by the Editor.

California Soutland is published monthly at Pasadena, California. One dollar and twenty-five cents a year. The subscription rates are as follows: $1.50 per year, $2.50 per quarter.

VALLEY HUNT CLUB:
The formal season at the Valley Hunt Club closed with May, after which no programs are arranged. The tennis courts, swimming pool, and riding ring offer the outdoor attractions during the summer, and, as individual parties, both afternoon and evening, are arranged as desired.

ANNANDALE GOLF CLUB:
The afternoon bridge, Mah Jongg and tennis parties have been discontinued for the season, but tea will be served at requested and tables for cards are always available.

On second Friday of each month is open day at the club. The usual Wednesday and Saturday bridge takes place each month through the summer.

PINTBRIDGE COUNTRY CLUB:
Diner Day has been changed from Monday to the first Tuesday in each month. On every Ladies' Day the women golfers from the club in the Southern California Association will be welcome.

LOS ANGELES COUNTRY CLUB:
Ladies Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:40 to 2 p.m. on Saturdays.
Sunday night concerts during month.
Tea served Sunday night in the month.

WILSHIRE COUNTRY CLUB:
Ladies' Day, third Monday of each month.
Dancing every second and fourth Saturday during the month.
Tea served for Ladies' Day for each Sunday night in the month.

MIDWIC4 CLUB:
Ladies' Days, fourth Monday in each month.
Informal bridge every afternoon.
Music Wednesday and Saturday of each week.
Dancing every Saturday night in the month.

LOS ANGELES ATHLETIC CLUB:
Ladies Dance, Tuesday and Friday nights of every week. Tuesday night, informal. Friday night semi-formal. Plunge opens to the ladies Tuesday and Friday evenings.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two tennis courts, and two coats for tennis, bows and croquet.
Music and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

PASADENA GOLF CLUB:
Friday, June 14, 15, 16, high middle dance, beginning at 8:30.
June 1, 2, 3, 4, 8, 9, 12, 13, 14, 15, 16, 17, 18, 23, 24, 25, the following morning, 26, the four Tuesdays of the month, will be ladies' day, and open bridge. Mah Jongg and Boules will be given.
Friday, June 8, charity dance.
Friday, June 15, Junior golf.
Friday, June 22, Summer Nights' dinner dance.
The swimming pool is open to members and their guests every day except Saturday and Sunday, which are reserved for members, and luncheon will be served every Sunday from 12 until 2 p.m.

NEWPORT HARBOR YACHT CLUB:
The Cruise to Ensenada, Mexico, May 22 to June 3, inclusive. All Southern California yachts are invited to participate. Parties are requested to arrive at Newport, Saturday, June 16, Open House at the California Yacht Club for the San Diego Harbor, Santa Barbara and San Diego Yacht Clubs.

CALIFORNIA YACHT CLUB:
Tuesdays, May 12, 19, 26 and June 2, 9, informal, star cruise to Ensenada, Mexico, joint supplies. Newport, San Diego, Los Angeles, Newport Harbor Yacht Clubs.

This fourth annual exhibition of the Painters and Sculptors of Southern California, which opened May 4, in the Gallery of Fine and Applied Arts, Los Angeles Art Association, History, Science and Art, will continue through June 17. The winners of the three prizes are as follows: Karl Yens of Laguna Beach, the William Preston Harrington prize for the best painting in the exhibit; on his "Again the Moon Lark!" Mabel Alvarez of Los Angeles; the prize offered by the Federation of Women's Clubs, on "Self Portrait" by Elske Baeck, and the Mrs. Henry E. Huntington prize on "Adolescent" by R. L. Smith.

At the Southwest Museum, Marmion Way and Avenue 46, Los Angeles, the students of the Los Angeles High School, and Junior High Schools are holding an exhibition of their work, including paintings, prints, prints and drawings, which will be closed June 17. The exhibit is open every day. As the space is limited no more than two pieces are exhibited, and on May 1, one man will be accepted in each department, and usually only one canvas.

MARION CANAVAGH WACHTEL's California landscapes in water colour will be shown at the Cannell & Chaffin Galleries, 4th and Grand, Los Angeles, until June 16. She is noted for her individualistic work, is an informal painter, and her style is soft and impressionistic. There is no other interpreting the Southern California more convincingly and it should be proud of her for it. Her pictures are owned all over the country and enough to indicate how well her art is appreciated.

PAINTINGS by Ferenc Jure, the famous Hungarian artist, will be shown in the Metropolitan Gallery, Gramma's Theatre, Los Angeles, during June.

THE Potbelly is settled in new quarters, 124 West Third street, Los Angeles, and will show paintings some of which were exhibited at the Pomona, was formerly. Each of his prices are from to $30.

THE Golden House is open today and every Sunday afternoon for two months. There is no jury and no commissions.

THE Spring Exhibition of the San Diego Art Guild was held in the Art Galleries of the Natural History Museum, Balboa Park, during May. The exhibition included oil and water colors, landscapes, portraits, still lifes, and other works of art.

FRANK GARITZ and Arthur H. Miller are exhibiting steelings and wood blocks in the Jolliet Palace.

PAINTINGS by contemporary Dutch Masters will be shown in the 100 Artist Galleries at the Maryland Hotel, Pasadena, during June.

AN exhibition of landscapes, by Marie E. Kendall, Newport Beach opened on Friday, May 18, at the Norse Club, 1444 Wilcox avenue, Hollywood, to continue for some weeks.

THE Cannell and Chaffin Galleries are showing a remarkable collection of engravings by Italian, German and Dutch primitives from 1530 to 1820. A collection of mezzotints and etchings, and original engravings from copper and wood, including a rare collection by Mar- teau, Aertslbert Durer, Marcus Antonio Bal- monilla, Robert and other great engravers of the Renaissance. This is one of the finest collections of this kind in the country.

THE International Salon of the pictorial Photographers of America at the Art Center, 4015 Wilcox, is showing prints which include the following three prizewinners: Victorine Haken, Shanghai; Flochstein, New York; A. Brecher; Howard C. Cleaver, Mrs. Miller House, Los Angeles; Robert E. Pratt, John C. Hick, Los Angeles; Clarence G. W. Tomkins, Chicago; Calvin E. W. Wren, Glendale, and Otto Wriggins. Los Angeles. This would include all Los Angeles and vicinity, which is holding its own with the best in this country and abroad. This exhibi- tion is truly international, there being prints from all parts of the United States.
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ON Monday, May 7, the Edward H. Angle Society of Orthodontists and their friends held the lecture room of the School of Orthodontics, 550 Jackson Street, Pasadena, to witness the unveiling of a beautiful mural decoration presented to the school by Mr. E. H. Wuerpel, Director of the School of Fine Arts, at St. Louis, an old friend of Dr. Edward H. Angle, who is the founder of the Pasadena Society and School.

Dr. Angle, in a preliminary address, spoke of the part Mr. Wuerpel had taken in the past history of his school, as instructor of art, as a teacher of orthodontia, et al artist giving freely of his resources of culture and enthusiasm to the students of this science, as he was also doing with his own students and the effect in the field of orthodontia to this day re-lected in the lives and efforts of all who practice orthodontia.

From 1901 until 1908 the school was conducted in St. Louis. When Dr. Angle transferred his work to New York and L. E. New London, Connecticut, Mr. Wuerpel came into further contact with and without thought of remuneration to the poor students, as the distance was not farther.

The beautiful mural painting, 3 1/2 x 5 feet, was then unveiled and received with sincere appreciation from a hand of applause.

The color is largely neutral blue-gray, a soft, delicate little color, harmonizing naturally. It hangs above a frieze of Batterecher tiles of related color.

Mrs. Angle then read from a letter Mr. Wuerpel's own interpretation of the picture: "I have tried in my trees and groupings to symbolize your work, and the theme of the picture was to be overcome before anything succeeds. There are two groups, one monumental, with roots spreading over the surface of the tree, the other separating these groups. A rope field lies beyond the barrenness of trees, a stumpy, a representing strength. The roots represent knowledge. The rocks the struggling blocks, and the pool the reflected hope in the sky. In the distance: a long row of trees, representing unity." 

Miss Wilhelmina Lero, Secretary of the Y. W. C. A., then spoke of her early association with the art life of St. Louis, with Mr. Wuerpel, his idealism and his simultaneous beneficence to other artists, the magnitude of his own work and of her delight in this fresh example of it.

Miss Ella Bush then spoke, expressing her appreciation of the work of a fellow-artist, analyzing the composition from the point of view of its Negro, or dark-light, the balance of its masses of dark, not equal in size, but made equal in importance by the smaller group cut out by the clear light of the sky space, which, looked at as a whole coming and going behind the trees, had a most beautiful shape, to be enjoyed as such, as the dark forms were also to be enjoyed, like a poem. It stands as a whole without the doublets have joy in a fine picture, following the painter in the development of expressive arabesques: of dark and light, interesting objects, and beautifully shaped spaces between them.

The interplay of cool and warm colors in the composition were noted, and the way the observer were led from the foreground of the picture over the rock to the pool, through the tall chief masses of trees to the yellowing grainfields in the distance, then up to the open sky from the quickening rays come to the earth below. All this symbolism is expressed by Mr. Wuerpel in terms of color and values, speaking a language distinctive to painting alone.

Miss Stock then read with eloquence Kipling's "Craftsmen's Prayer":

"If there be need in that I wrought, \nThe hand corrected it, Master, Dean, \nWhere I have failed to meet Thy thought, \nI know, through Thee, the blame is mine."

"One instant"? Thee denied, the hand, all Ritournay's offence. With what I did with Thee, I know, through Thee, be excellence.

"Who, least all thought of Eden fade \nBridge Eden to the craftsman's brain, \nGodlike to muse o'er his own tribe, \nAnd mankind stand with God again."

"The depth and dream of my desire, \nThe bitter paths in which I stray, \nThose, whom, who hast made the fire; \nThou knowest Who hast made the clay."

"One stone the more sinks to her place \nIn that deep temple of the earth; \nIt is enough that through Thy grace \nsuch naught is common in my earth."

"Take not the vision from my pow\nOh, whatever may spoil or sport, \nHelp me to heed no thought that I may help such men as need." These words of Kipling apply to the work of Dr. Angle, through his entire career in establishing new theories and meeting with the opposition always shown to the innovator. The work itself is part of the great temple of modern science.

There are many men who have retired from active life in profession and business who would place their joy in living should they have a sequel of a

Announcements

THE Community Plays Association of Santa Barbara announces that a summer school of drama, featuring courses in: Art and Music, June 25th—September 15th, located in the Hollywood Studio, July 1—October 1, Distinguished teachers, including Dr. M. Fletcher, Maurice, Walshe and Elinor Wren, School of the Arts of the Theatre, San Francisco, and Louis Bonar, the annual summer session of the Los Angeles Playhouse, May 19th—June 8th, Edward A. Portland, assistant professor, School of Arts at the University of Southern California, Santa Barbara, Calif.

We are glad to report that the Trustees of the College of the Pacific, Stockton, Calif., have accepted the first unit of the Administration Building this summer, in order work this fall for local freshmen. They also voted to lend certain books and all other buildings this summer, so as to have them ready for occupancy next fall, 1925. This is a very generous action, which will require much planning and work to be accomplished.

The opening of the school is considerably influenced by the condition of the San Joaquin and by the continued depression in the area of the stockton people for the opening of the College.

The calendar of the Community Plays: of Pasadena, in the Community Playhouse, for June is:

May 30, J. June 1, 2, Program of Your Prize Winning One Act Plays, from 1926 Drama League Play Contest, in The Community Playhouse.

June 7—Annual Dinner of Pasadena Community Playhouse Association.

June 11, 12, "The Tale of Two Cities", by Charles Dickens, "A Tale of Innocence", by E. N. E. Homy, prize long-play from 1925 Drama League Play Contest, in the Community Playhouse.

June 16—August 4—Fourth Annual Session of the Summer Art Colony, under Community Plays Association at box office for announcement.

THE Recital Committee of the Community Arts Association of Santa Barbara held its annual meeting and tea for associate members Thursday, May 16th, at 5:30, Civic Reception Center. Frank Morley Fletcher spoke on "Artistic Values, the city, this is indeed to make many people who found, but where but one grew before, and such a man, James A. Garfield said, is a benefactor to the human race.

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knowledge and skill with those who are coming on to the stage, easier for the best excitement. It is true, the story of the corner with the torch yielding it to a young hand just as diffi-

cult, is of age-old appeal. "Keep with the hope," added Dr. Angle.

Dr. James C. Angle persuaded Dr. Edward H. Angle to balance the line of orthodontia when the former came to the Pasadena, and it was through his insistence that fresh classes were formed in orthodontia, as a result of wanting for an enforcement the money readily came from the art and related to orthodontia, i.e., artist giving freely of his resources of culture and enthusiasm to the students of this science, as he was doing with his own students and the effect in the field of orthodontia to this day reflected in the lives and efforts of all who practice orthodontia.

May 25, Princess Borghese comes to the Pacific Coast to open official courses for the Italian Ministry of Education at the World's Conference on Education in the Grand Hotel in Oakland during June. During her stay in Los Angeles she will be official guest of the city and the chamber of commerce. On May 31 she was the guest of Pasadena, visiting the Institute of Technology, and Mayor P. Thayer was chairman of arrangements.

A graduate of the University of Bologna and leading Italian educational institutions, a leader in art and artistic circles in her own country, Princess Borghese brings in the tradition of knowledge and friendship to the United States.

PROMOTED for Commencement Week, Pomona College, Claremont, Calif., Thursday, May 16th, 8 p.m., Revival of Senior in Music, Bridge Hall.

Friday, May 17th, 8:30, Shakespeare's Henry VIII, Pomona College, Claremont, Calif., Saturday, May 18th, 8:30, Engage for Commencement Week, Pomona College, Claremont, Calif., Sunday, May 19th, 1:30, Commencement Day. Pomona College, Claremont, Calif.

TUDOR LOGBOY, Arranged by José, which is the first annual American Historical Revue, will be held in Exposition Park, Los Angeles, July 2 to August 4.
California Southland

M. Urmy Seares - - - - Editor and Publisher
Ellen Leech - - - - Assistant Editor

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Leslie B. Henry

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THE MONUMENT OF PALMS—CALIFORNIA

When the Mammoth and the Dodo and the Dinosaur played together on the shores of the long ago Southern California, they gamboled in titanic circles under palm trees. Today, scientists are digging up the bones of Saber Tooth Tigers from the tar pits and are finding petrified palms in the regions bordering the Colorado Desert. But the palms have the advantage over their dinosaur neighbors; there are extant sons and daughters of these monarchs of the dim ages, glorious sentinels waving their green fans in the breezes of Palm Valley and the three canyons cutting up from the valley floor into the San Jacinto Mountains.

The native palms, practically the only remaining groups of wild palms in the country, are older than "the oldest living things on the
face of the earth," as the giant Redwoods are called. They date back to a period long before the Sequoias took root on California soil, before the days of Rameses II, if you please.

To preserve the Ancient Orchid of Palms, the Federal Government will make a national Monument of Palms of Palm Canyon, according to the provisions of the Congressional bill recently signed by President Harding. It was through the tireless efforts of the chambers of commerce of Los Angeles, Riverside, San Bernardino and other enterprising communities and individuals that the need for protecting these unique monarchs came to the eyes of the government. Careless picknickers and movie outfits have a tendency to disregard the preciousness of the natural beauties, while hunters have almost destroyed the herds of big-horn sheep that roam the San Jacinto mountains.

Beside the deprivation to scientists, the disappearance of the palms would mean irretrievable loss to the artists of the desert. The beauty and fascination of these hoary sentinels of wide wastes have drawn many a writer and painter from civilization, to the comforts and the conventional life of cities, and kept him until he fell in love with the desert.

"In love with the desert," you may repeat with a shudder, thinking of the tales of "the days of old, the days of gold," the days of 49, when the bones of prospectors and their pack animals lay bleaching side by side, more often than you wish to recall.

But these are the days of '22, and with modern times have come manifold changes on the face of the Southern California deserts.

Palm Springs, a stage stop-over in the early days, on the road to Virginia Dale, then the mining district of the Moreno Hills, 10 miles away, is now a flourishing winter resort. Ten miles from a railroad, reached over perfect macadam boulevards from the desert station of Whitewater or by the State highway—for the greater part of the journey, Palm Springs is a colorful little village of adobe houses, brightly painted and gaily named—"The Dots" House, "Sugar Loaf," "The Jazz Apartments," "The Painted Lady," "Babylon," or "Fool's Folly," and "The Little Grey Nun." An excellent hotelery is the nucleus of the place—its cool green lawns and palatial grounds, and paintings color the glaring desert sun. The dining rooms are in a central building, but

A coterie of bankers, railroad presidents, writers, artists and other interesting folk gather there to rejuvenate, ride in the desert sun, or walk beside the chemical palace-lined canyons. They have returned again and again to experience the unique fascination of desert wandering and rejoicing as did another in the re-creation of solitudes in the Holy Land, as he reports:

"One . . . walked every day . . .
The quiet waters by—
Reading their beauty with a tranquil eye.
The desert was a place prepared
For weary hearts to rest."

Oh! the exhilaration following a plunge in the warm sulphur pools of Palm Canyon, the joy of stretching out that you could almost see the brown lizard sunning himself on the same boulder and to feel your batteries recharging. There is a certain elemental something about this cutting through and through, the "Wilderness, the Infinite" as quite as uplifting as a church service. It does indeed recharge your spiritual batteries.

The desert is indeed like the magnificent cathedrals of France than anything else I know. Dignity, beauty, simplicity and richness are the keynotes of these deserts and they are not the organ of the winds, sweeping down Tahquitz or through the Gorgonio Pass, the original music of the universe? No more shining and splendiferous are the brasses and communion cups in the chancel than sunups and incense bushes shimmering in the desert sun.

Behold the waxy blossom stalks of yucca whirled, rising ten feet against a blue shadowed sky and remembering us of the tell. There is another sort of trail so golden all along the way as to banish thoughts of quest in the flood of realized delight. It is a creature of the desert spirit. a fertile spot of green from the hills. Surely the immigrants of old must have noticed it along the trails and staked the routes; but in their lust for mineral treasure it was to them a worthless and unrecognized gold.

Quite different is the case with us of this later day, to whom there is less loss a from the first day than the deepest sweetness in responses to the innermost man. There is never such a thing as rejoicing as when, for a time, the loud rushing world is discarded, and we take our way into the Golden Trail.

A few animal companions are congenial to the peregrination—the saddle-ponies and the pack burro, constant dwellers in the wild places, ever willing to wander the mountain paths with us. It has a unique quality of satisfaction to the pack burros, seeming to them to be pack animals we are with these unguiate friends, so amenable to control after weeks or even months of free ranging, are actually glad to see us again and make themselves of service. But for them, sparing our unaccustomed muscles with their ever fit sinews, and packing the things of our civilized need, we could not keep appreciation quite so fresh, nor could we remain for any length of time in the lovely haven at the end of the trail.

Our particular Golden Trail—for the wide desert has as many as there are golden-trailers to seek them out—leads from the crescent-covered habitat of the jack-rabbit and the road-runner in the north end of the Salton Basin and continues out towards the eastern edge of the wide canyon. Long ago a road was constructed from the village of Palm Springs up into Chino Canyon to enable the piping out of the mountain water supply. But heavy rains washed the fill from between the boulders, leaving the way accessible only by trail. The rise in five miles of rough, rocky and winding trail is not remarkable.

Then it is lined from end to end and banked from side to side with an amazing burst of golden flowers.

There may be more than this, but to me the mindmost and entrancing than this sudden burst of desert bloom. Sere and pale the rest of the time, graphically representing to our fancy the meaning of frost, the desert awakens to an ecstatic morn of brilliant and shimmering bloom. Plants nursed insensationally into being by the winter rains open wildflower faces to the sun. The somber thin-leaved shrubs become mantled with dainty

THE GOLDEN TRAIL

By GEORGE LAW
blossoms of rich and varied hues. Even the bayonet yuccas and the bristling needly cacti adorn themselves with pearls and gems of perfect flower forms. Is there any other land where every plant from tiniest annual to hardiest shrub joins thus in a universal pean of flowery rapture?

Out in the open desert the billows of sand are lighted with the flames of pink sand-verbenas; other wide areas claimed by "desert fragrance," a refinement of the sun-flower, give off a sunnier glow. The olive-green foliage of the creosote bushes at the foot of the canyon detritus is starred with yellow flowers, some of which are tufting rapidly into cottony seeds. The creosotes mount up with us through the rocks, but the company increases and becomes richly varied.

Shortly the trail enters its zone of showered gold. The low mounds of *Encelia farinosa*, as abundant as the boulders they hedge and mass between, bedim all other flowers with their radiant sheen. Their glowing gold clings like a heavy fluid atmosphere, enveloping all objects in its warm luminosity. The rocky desert slopes may

**THE TRAIL DONTS ITS LUSTROUS ROSES OF GOLD IN THE SPRING TIME AND LEADS TO A LOVELY OASIS IN THE HILLS**
A PAINTER EVOLVING IN THE SOUTHLAND

By M. URMY SEARES

The eagerness with which the spirit of art is working in the Southern part of California is worthy of careful study and record. Unless someone analyzes and differentiates, selects and guards the best growth of our art tendencies, we shall always continue to have a mongrel art fed and made mediocre by constant streams of contributions from all parts of the country.

Mr. Antony Anderson's casual remark in the Los Angeles Times of May quotes some irresponsible person as comparing San Francisco's art with our own painting—"now becoming 'universal,' the older, local or provincial!" For fifty years the art students of San Francisco have had the best art of the world for examples; and painters trained in the best studios of Europe for teachers. There has, therefore, developed around the Bay an art founded on universal knowledge of art and yet made of local character by the love which native Californian's feel for their environment. This art of San Francisco is distinctive, simple in mass as that of the Venetians. Like the child in the home, it is the most precious thing in the art of California. It was developed by hard work under rigid authority, and Southern California can never compete with it until she knuckles down to work and comprehending all that has been accomplished in the art of painting in other countries, produces something local and worth while.

Rich in tonal effect, appealing to the highest thought of art lovers, San Francisco's art is unique. Its examples are hidden in the seclusion of private galleries or as murals, decorate the inner rooms of great corporations or of public buildings. It is not a prolific art. Appreciation of art, and talent are two different growths which must be cultivated side by side. Here in the South we have excellent exhibitions of the best work of America at the Cannell and Chaffin galleries. So eager are our young artists to see and study these modern paintings that Mr. Cannell has had to set aside two hours a day—from 2 p.m. to 4 p.m. and from 5 p.m. to 7 p.m.—for them, that they may see the good things closely and still leave the middle of the day absolutely free for patrons of art who wish to visit the galleries and compare the lasting pictures they want to hang on their own walls. Our splendid Print Makers International yearly sets before our art students the best in line work and sets a stand-

KATHARINE HUNLEY, LIKE THE ATLANTIC PAINTERS, CAN MAKE THE SKY PATTERN A PICTURE AND ITS MAIN MOTIVE.

and in draughtsmanship. Our public schools teach design and a glimpse of the crafts.

From this matrix of art appreciation are arising artists who will one day form a native Southland School of Art. The desert will play its part and our art will be distinctive. See the beginning of this

BEFORE THE GLOWING COLOR OF THE PAINTED CANYON KATHARINE HUNLEY PLACES A LIVE OAK, MAKING A SCREEN OF CONTRASTING COLOR WHICH ENHANCES THE BEAUTY OF THIS "WONDER OF THE WORLD." PHOTOGRAPHS BY BAILEY.
school in the work of Katharine Hanley whose lovely interpretation of June on Mount San Jacinto is reproduced on our cover this month. Carefully this artist—trained in Eastern schools in fundamentals but for years experienced as a painter—selects the elements that will best express California's clear, dry atmosphere. But when she goes alone far to paint the desert or the Great Salt Lake, she is at home to her own local landscape and is not thinking what tourist may be pleased with her painting.

In the rare canyon she places a live-oak, making a screen of contrasting color which enhances the beauty of this "wonder of the world." Another of this painter's strokes is to make sure that the tree is a bald-headed oak, for she can make that pattern a picture and its main motive. But the sky is her own sky and not that of the Eastern painter or one copied from some other local painter.

These are the elements from which the Southland will bring to a climax its desultory work in a native art. Better teachers in the field of design and work at the figure and life class, and then the free air of California blowing through our studios. Blowing away tradition as it helps like the crevices of a ladder. Blowing away our fear that we can't sell to the tourists and leaving us free to follow our own bent.

**Desert Canyons**

**SHOULD an artist betray the allurements of his favorite sketching grounds to the ever curious public? This question comes to my mind as I think of what untold pleasure I derive from my annual sketching trips to the Desert Canyons of the Coachella Valley. These have been for me the pearls of mental and spiritual pleasure that mean so much to me, and are at times in my way to interpret my water-colors. These one hesitates to cast out of the feet of the unappreciative, who have eyes to see but see not. For one may go to these canyons and see nothing, or he may go and see for himself the potentialities of a Paradise Restored.

Every spring for the past four years I have paid my call upon the Coachella Valley and a few of its canyons, and during each year the flowers grow. There is a suggestion of the South Sea Islands. There one finds the male mountains and the female desert united in one ecstatic, enthusiastic existence. In these canyons one finds the passages of the lost paradise. There one finds not only colorful, titan rocks and rushing water nestled in the undulating mingling of the desert gray and green, with the fresh tropical greens, but one with the reverberance may view the procession of native palms and fancy them marching in a hieratic order down between the prismatic walls, waving their plumed heads in the breeze. Like a gigantic "Triumphal Entry" it is all there to inspire a symphonic composer, or a painter of mystic poetry.

**Henri de Kruff**

**THE BIRDS OF THE DESERT**

"No sound is uttered, But a deep and solemn harmony pervades the hollow vale.

From steep to steep."

Who hasn't likened the silence of the desert to the hush of a great cathedral. Next to its color that impresses one most. At noon the sun is away and the glare of the sun on the sand is broken only by the scattering small-leaved or leafless shrubbery. In the barrenness of the land and drought the plant or tree can not afford the evaporation resulting from broad leaves. In the scant and shortened shrubbery are arrows or crows, scarcely visible in their protective coloring. The bill is open, the eye less alert. There is a presence of a soul, a soul selected for a duty during the burning noon—a truce as it were, in which the fly is unmolested by the lizard, the lizard is safe from the Road Runner, the Road Runner need not fear being snatched up by the wild cat, nor he in turn by the eagle.

The Vultures never seem to rest. With them it is eternal vigilance, they are always a part of the sky, circling the cirques for hours together without a flap of the wing. Prophecy is one unknown they become part of the great silence and mystery of the desert. It is only at day break that the Condor soars up to his mountain eerie over the adjacent valleys. Spiraling upward to twenty-five-thousand feet or more, he is a king in his Heaven's gate but keeps his eye on the earth to which he drops at sight of food. With a wing stretch of ten feet he is a very rare bird. The Condor of the Andes. He looks like an old bald-headed man with an exaggerated nose, white feathers ruff about his neck, meandering upon his sins of omission. His reach exceeds his grasp for his feet are not made for speed. He is a scavenger, eating food where it is found and feeding the young by regurgitation. Whether vultures see or scent food is a question which their finding covered carrion might help to decide. The Condor, once plentiful in this state, is now a rare bird, having been the victim of poison intended for the enemies of grazing flocks.

The Eagles and Hawks, like the Vultures, can cover great distances. They can sleep in the high mountains, lunch in the deep canyons and dine in distant desert valleys. The Eagle feeds on the snake and then on a bird, or both at once, in case the snake has just swallowed the bird. Eagles and hawks drink to fortuitously and he is quite indifferent to water.

The Owls and Bats come out of caves at night and our small birds can not even sleep in safety. The Elf Owl, who un-owl-like, wears no ear tufts, uses holes made by the woodpeckers, especially in the saguaros, which become veritable apartment towers. The saguaro is the fluted column of the desert and wherever they are found they look like a ruined temple. The woodpeckers excavate, and the oozing sap hardens, making a varnished interior. No wonder our little Elf likes it for his home.

The Burrowing Owl lives in holes in the ground during himself if necessary, but he chooses those of the prairie dog and badger and isn't particular about his company, so they say. They have little fear and may be seen along the roads in day time.

The Cactus Wren builds his nest where bristling spines himself if necessary, but he chooses those of the prairie dog and badger and isn't particular about his company, so they say. They have little fear and may be seen along the roads in day time.

The Cactus Wren builds his nest where bristling spines himself if necessary, but he chooses those of the prairie dog and badger and isn't particular about his company, so they say. They have little fear and may be seen along the roads in day time.

The Thrushes are among the finest singers. They greet the morn and sing the day to sleep, trilling, and trying new melodies and old well into the night. True to the desert spirit they are brilliant morning and evening and quiet through mid-day.

**By THERESA HOMET PATTERTON**

The Horned Larks are a part of dusty roads. In companies, except when nesting, they fly just ahead of the car setting and rising again in playful manner. Their song happy and plentiful at all times is sung sky Lark fashion in coursing season. Babies are hatched under the sage brush, and the first lesson is in dust bathing. Two little bunches of feathers, raised and lowered at will, give them their name, and their funny appearance is increased by a drooping dark line from the bill looking like an old-fashioned mustache. In contrast to this road flyer is the Road Runner whose ancestors must have been trained for the Olympic games else he could not feed on the lizards that run as swiftly as a cloud shadow. When an attempt is made to pass him he shoots ahead like a Pierce Arrow with his sidegewise gait, keeping one eye on the road and the other on his pursuers. Turning out he stops so suddenly that he would skid his tires if he had any. With top-not raised and open mouth his hunger battles with the desert. Gamble Quail are not confined to one section but they love the borders along the front of the mountains and travel long distances for water, chatting as they go in happy companies and eating grasshoppers, ants, white grass and berries along the way. They roost in trees as the animals that hunt by night would not miss such a delicious morsel. Nearly every desert plant has some protection—spine, thorn or odor. Nothing but the Sage Hen and Jack Rabbit will eat the sage and furthermore the Sage Hen eats the cactus fruit, drinks the alkaline water, keeps her back warm with a snow bank in winter and sets 22 days in the broiling sun of the Great Basin in summer. The new chicks shake the shells from their backs and without a bit of instruction from mother dash after bugs and twigs. At night mother is the hub from which the little heads protrude as numerous as the spokes in a wheel.

Where a little water comes to the surface and willows appear there will be Red-winged Blackbirds and Yellow Warblers and perhaps a Daintypeal and Song Sparrow. There will be Fly-catchers, by chance a Meadow-lark. If

(Continued on page 20)
CALIFORNIA'S ETCHERS

ON LOOKING over a representative group of prints by California etchers, it is at once apparent that those artists in our midst who have chosen the copper plate as their medium of expression, follow strong personal tendencies, showing no sign of a "school" in their styles. Passing to consider the comparative youth of this art in the West, we are amazed to meet in these prints accomplished craftsmen who have "arrived," unhampered for the most part by tradition, at the forefront of American etching.

Five marked personalities stand out of contemporary Californian etchings, though it is not impossible that among those whose work is less striking may lie more subtle artists whose work will prove the most attractive to connoisseurs of the future. The five, however, with whom the present article deals are: Armin Hansen, Miss Loren Barton, Roi Partridge, John W. Winkler and Ernest Haskell.

Haskell commenced to etch in Paris in 1910. Previous to his first essay in this medium he had already achieved fame as an illustrator for Collier's and the New York papers. His portraits of stage folk, particularly that of Mrs. Fiske, had a great vogue, so that he came to etching with a splendid background. His first etchings were tiny prints remarkable for their freedom and delicacy. Here was an etcher born in the fullness of his power, achieving at once his "Paris Set," prints so charming and so delicate that they are today unobtainable on the market. Only one set is known to exist in the West. They consist of brief sketches of children, cabin, old bonnes, street corners, touched in with the sensitive point of an intuitive etcher. Subsequently, in Monterey and San Francisco he developed an unusual manner which, combined the restrained use of the graver with the freedom of the etched line, producing such beautiful prints as "Baby Sequoia," and "Wildcat Canyon." His "Hilltop" is a stipple engraving, a work requiring such sustained interest as is rarely encountered in a modern etcher. Essentially an impassioned craftsman, he has experimented with every method of producing prints from copper, and is now occupied with original mezzotints of very individual character.

John W. Winkler has immortalized San Francisco's Chinatown and the quaint Spanish and Italian tenements of Telegraph Hill. At the suggestion of the well-known print dealer, Mr. E. H. Furman, of San Francisco and Los Angeles, Winkler, who had already become known as a painter, essayed his first etching in 1915, inspired by the interest in etching prevalent during the Panama-Pacific International Exposition. His career as an etcher was by no means an easy one, but with unfailing zeal he set himself to master the new medium. He lived almost in the heart of Chinatown and steeped himself in the peculiar atmosphere of this little Orient in the West, and slowly but surely a series of etchings grew which have since become known and loved throughout the nation. After his first exhibition, which was very successful, instead of drawing out the money for current necessities, he devoted the proceeds to the purchase of the finest Rembrandt etching obtainable for the entire sum brought in by the sale of his prints. This etching, "The Triumph of Mordecai," he hung above his work table, and when he found himself suffering from what he called "over-confidence," it was only necessary to raise his eyes to the work of the master etcher and he would in a spirit of reverence and humility recommence his labors. This throws much light on the character of the man who, through continuous concentration, has achieved a knowledge of the art of etching second to that of no American etcher. Some of his finest plates are, "Old Wharves of San Francisco," "The Delicatesen Maker," "Oriental Alley," and "North End of Telegraph Hill."

Roi Partridge, like Haskell, first felt the magic touch of needle on copper in Paris, where in 1906 he shared a studio with the eminent American etcher, William Auerbach Levy, and in the intervening years he has produced a series of etchings in which the personal quality is remarkably constant. He does not seem to change much, this vigorous etcher, though his motifs show plenty of variety. The same broad, dramatic handling, the same love of decorative masses, and a passionate intellectuality assert themselves in all his plates, whether he be concerned with the towers of Notre Dame, rising amid misty Parisian skies, or the cold fury of northern gales blasting the pines about the aged bend of Mount Tahoma. In such a colorful tour-de-force as "Hillside Quarry," San Francisco, or the warmer drowsy prints done in Southern California, the same personality is evident. The first requirement of the artist according to Nietzsche is that he should know, "who he is, himself." Roi Partridge is an etcher who, judged by his work, has much self-knowledge, and that is why he has always something interesting to tell us.

Loren Barton is our very own etcher. Already a talented painter and draughtsman, it was only a few short summers ago she took up the fascinating pursuit of acid and copper. Her etching, like her personality, is always delightfully feminine. Deeply impressed from early childhood by the elusive beauty of Whistler's canvasses and prints, her faculty for elimination and centralization was already highly developed and she was from the beginning free to bend her efforts toward that thing coveted by etchers—quality. This, as many a delicate and sensitive print testifies, she has achieved. Her dry-point portrait of George Arlis as D'Israeli, brought her national fame and many connoisseurs have included first prints from her plates in their collections. She was recently occupied for some months on a series of etchings for Henry E. Huntington of his estate, prints which one hopes will be publicly exhibited before long. Her subject

"CANELL," AN ETCHING BY LOREN BARTON, LOS ANGELES, WHICH IS THE SENSATION OF THE ART SEASON AT CANNELL AND CHAFFIN.

CALIFORNIA SOUTHLAND

By ARTHUR H. MILLIER CANNELL and CHAFFIN GALLERIES

ONE OF THE OLD HOUSES OF SENORA-TOWN, ONCE THE HOME OF ROMANCE, NOW A CONTAINER OF GROCERIES. AN ETCHING BY ARTHUR H. MILLIER.
HISTORICAL SKETCH OF REDLANDS WATER SUPPLY

By G.S. HINCKLEY
City Engineer

In 1874 the Anna expedition consisting of 210 persons left Sonora, Mexico, to travel by paths unknown to the San Gabriel Mission. As they made their way from the Colorado River by way of Yuma and came through the mountain ranges, there spread before them what we now know as the San Bernardino Valley. Except for the Santa Ana River threading its way westward, it must have seemed an absolute desert. The change to the verdure-covered gardens and citrus groves of today is due primarily to one thing—water. The development of water in this valley is a fascinating story, still to be written.

In 1810 a mission settlement was made at Politano, near Bunker Hill, and a little later one of greater permanence at Old San Bernardino. These missions were designed as supply stations for the route between San Gabriel Mission and Old Mexico.

Exactly one hundred years ago, in 1822, under the direction of the Mission Fathers, the Indians built the Mill Creek Zanja. This ditch is still as good as ever and its waters continue to irrigate the groves west of Redlands. In the early days, it was wont to overflow and flood the streets of Redlands, but now it is bridged until one would hardly know it is there. Its clear water and tree-lined banks have brought pleasure to hundreds of people, in addition to its primary object of irrigation. Surely we owe a lasting debt to the sturdy Indian laborers who dug this pioneer irrigation project through seven weary miles.

The year 1812 was the year of earthquakes. At this time the hot springs of Uribita burst forth, causing the superstitious Indians to kill the fathers and destroy the mission buildings at Politano, which had survived the earthquake. The Old San Bernardino mission continued to exist, its fields watered by the zanja, until 1833 when the California missions were secularized.

The San Bernardino Rancho came into possession of the Lugo family and from them it was purchased by the Mormon settlers in 1851. The population increased but slowly and their habits were simple so that there was little necessity for water development. However, they at once utilized the old zanja for watering a vineyard in Old San Bernardino which they held as common property. On Lytle Creek they had 50 acres laid out in one-acre tracts and irrigated by open ditches.

After the departure of the Mormons, the settlers continued to use what ditches there were and gradually others were added, such as the Timber Ditch near the head of the Santa Ana on the south side and the Cram-VanLeuven and Berry Roberts ditches. During this period the waters of City Creek were taken to the bench lands of Highland and water from the Santa Ana was taken in the Highland ditch to the East Highland ditch to the East Highland Mesa. Land and water companies were formed, the Redlands Water Co. being started in 1881. These and other comparatively simple beginnings bring us to the more ambitious project of the Bear Valley dam.

Bear Valley, associated with romance and the gold fever, is still

(Continued on page 21)
SOUTHLAND

Makers of Homes

EDNAH ROBINSON AIGEN has written a great book in "The Hinges of Custom" (Dodd, Mead and Co.). As a work of art it would doubtless have been greater if the background had been subdued and the grand line in fiction emphasized by a sweeping portrayal of the two main characters of men who cut the book on the swift current of the author's thought.

But it is the background of present world unrest that is really the important matter. The age-old relations of husband and wife, employer and workman, lord and vassal are loosening, leaving the atoms of civilization's progress free to take up new positions in the great electrified solution of human thought and ideals. It is as a picture of our time in its restless search for the right way out of slavery, that this book is worthy of the place it has made for itself in fiction of the day.

Character after character is passed in review before us, circumstance after circumstance emphasizes the fact that everybody is restless under bonds that are man-made and selfish.

Hints, to be sure, are given in this hurried treatise, of what marriage is for. Memories of what a home his mother made for him and visions of what his own might be with the right woman come frequently from the chief character in the story. And these visions, put into his mouth by a California woman writer, exemplify ideals of a comradeship between man and wife that is peculiarly Californian.

Tradition and custom have less weight with the descendants of men who cut themselves loose from all that when they trekked across a continent eighty years ago. Out of that exodus California has learned to judge a man by character rather than by stock and yet expect to find character in stock. Freedom of the new west also makes for freedom in marriage. Not free love as reported from Russia, but freedom from the old idea of ownership of one human being by another.

Out of the welter and talk and discussion women themselves are solving the problem, teaching their sons to look upon marriage as equals, and bringing up their daughters to be independent individually but in the community life, makers of homes.

The Pasadena Plans

ONE who knew the town of Pasadena in the early '90s has compared its present appearance to that of a beautiful woman, well groomed and daintily groomed, yet undeveloped by any deep intellectual emotion. That this development is now in process of attainment is evident to those who are interested in the plans now shown at the city hall—the result of a year's work by the Chicago firm of Bennett and Parsons.

Beautiful women are prevalent in California. The climate produces them and they come well groomed from Chicago. Beautiful, well-cared-for towns dot the landscape of the southland of the Pacific. When "Southern California" was a separate entity it was purely a show place, cleaning its streets and polishing its door knobs to receive its guests, the tourists. The same rules which made Pasadena famous, the same procedure and propaganda which filled her hotels and boarding houses and made every citizen a realtor, have now been copied by every town of size in the San Gabriel Valley; and, dropped down blindfolded into the streets of their cities, the natives on the streets, show them all superficially could not tell his whereabouts—for they all look alike, in their first stages of development.

To preserve its identity, therefore, and to make itself a crystallized, centralized city, distinctly not a part of a great area of Los Angeles, Pasadena has set herself the task of leading again in civic betterment and has begun to evolve a city plan which cannot be imitated because it is Pasadena herself, grown up into a gracious individuality through the building of a civic center which "its her like a glove."

Santa Barbara Gives One-Act Plays

SEVERAL years ago a young man wrote some one-act plays which were so good that they were immediately and consistently refused by the "commercial" managers and producers of Broadway. This in itself was high recommendation for any piece of work accomplished and was a challenge they had hit his work refused. The young man offered the plays to a little theater, struggling manfully to produce plays among the lobster-pots and nets of a New England wharf-house. The plays were taken, produced, and in theatrical parlance "knocked 'em off their seats." The young man was one Eugene O'Neill and the little-theater group was the Provincetown Players.

The production of these first sea stories by O'Neill, in a storage house for fish nets, crates and tackle, on a dock in Provincetown, with the salt tang blowing in through the cracks and the breakers smashing just beneath the crude stage, marked the beginning of the rise of the theatrical short-story. The roar of the salty winds outside the Provincetown fish house and the hissing of the wind below were symbolic of the storm which was soon to break around the managerial reefs of Times Square, roll in a surging tide up Broadway to about opposite the Winter Garden and burst in a relentless flood all over the country.

From Aspasia of all do better than anything else, are being presented—"Ile," by Eugene O'Neill; "Aria da Capo," by Edna St. Vincent Millay, and "Big Kate," by Charles Frederick Nirdlinger.

An interesting point of the play "Ile," is that Nina Moise, who directed its first production in New York, by the Provincetown Players, is directing the Soutbarbara presentation and Ira Remsen, who played in the piece is now technical director of the Moise production.

In Aria da capo, with a revival atmosphere, confetti, pink ribbons and lavender Pierrots embellish, or at least surround, one of the greatest one-act plays ever written. A tragedy of fighting nations, a biting satire on the whimsical couple, The World and His Wife, are served up on a bon-bon fish, flanked by macaroni and sparkling wine (Mr. Volstead to the contrary). Gordon Mendenhollson, an actor of long experience, once playing with Richard Mansfield in the American production of "Peer Gynt," with Ben Greet and in the chronic successes, "Peg of My Heart," has journeyed to Santa Barbara to help produce this magnificent bit of irony and to take the part of Pierrot. Young Mendenhollson, for he is young and rich in modern thoughts, played the part in a Detroit production of the piece and returned to the stage after a long retirement to do it, drawn back because of the very worth and the immensity of it.

"Big Kate" they say is also delightful but I do not know it, except from a reading. That much, however, was delightful and it is by the man who wrote "Madame Pompadour," for Julia Marlowe, "First Lady of the Land" for Elsie Ferguson and "The World and His Wife" for Faversham.

Anyway, here is the one-act play, come to Santa Barbara and to California, in its best form. It started in New England, has reached the Pacific coast, one cannot attempt to advertise if we say that the little plays, beautifully written, strong and vivid as a flash of light that strikes the eyes and is gone, will be superlatively staged. The Community Arts has done things that way. The malice and the breeze that blew success to O'Neill and aired out the managerial offices of Broadway won success to the players and their good work for giving us good plays on the Pacific shore.

EDWARD SARGENT,
Of the Santa Barbara Community Arts Association.
Memorial Day

With all that it means to nations, communities, individuals, Memorial Day bids us pause in our daily work and sum up the world's gain while our own hearts are bowed in misery.

Simplified to its elemental bareness, the war which the present generation has just gone through revolves itself into this historic fact: Throughout past ages civilization, perfecting its armor and appliances for war, had mastered the brute force of savage races and had reacted to the point where brute force epitomized in a single nation had gathered unto its bosom all those perfected instruments of war and turned them on the rest of the world. Realizing slowly what had happened, allied civilization rose to the terrible task of defense against brute force armed to the teeth with modern appliances; and at the sacrifice of the flower of its youth, the joy of life, and all that goes to make for tolerance of nationalism, civilization fought for existence, dethroned all warlike leaders and stripped brute force of its disguise and chained it.

Exhausted by the struggle and weary gathering together the broken strands of faith, the tired world sets aside a day to thank in deep gratitude those who, living or dead, gave themselves to the defense of all that is worth while in this age.

Those who went to war with the hope in their hearts that this great struggle might end all war are disappointed because nothing is being done by our country to consummate our promises. In no better way can we celebrate Memorial Day than to move as a nation toward this consummation of a League for Peace.

The fact that this last war was the largest and most terrible of all wars does not prove that warlike qualities are commendable. Rather is the making of war now considered a disgrace — no longer to be boasted of as the Roman conqueror boasted, or as the savage counted the scalps at his belt.

Fortified and encouraged by this thought of actual gain in race righteousness, we may capitalize upon our moral progress by giving it the stamp of authority. Institutions — the standardizing of ideals — are the milestones of democratic progress. Leaders may be able to stand alone and be able to be firm in their convictions; but a whole people or a civilization must erect a monument to its declaration of principles. Such a monument the world is now erecting. Slowly, with infinite pains and multitudinous contributions, the thought of the world is crystallizing into a compact between the nations of the world whereby they will pledge themselves not to strike at each other when they disagree, but to organize internationally so that the machinery of international law may function throughout the earth and nationals dwell together in unity as they do in the United States of America.

Into the fire beneath the "melting pot of nations" has been thrown race prejudice and hatred. Tried in this intense heat national characteristics disappear in vapor or shine forth as pure gold.

The House of the Veterans

The present effort of the Pasadena Post of the American Legion to secure a club house and memorial building is highly idealistic and should receive the cordial support of all public spirited citizens.

The American Legion has secured subscriptions from its own membership for over $40,000 and with this money has purchased a lot on North Marengo Avenue — opposite the Y. M. C. A. This lot will face the avenue leading to the Civic Center. It is now proposed to erect a beautiful building on this lot at a cost of from $100,000 to $150,000 which shall combine the features of a memorial building and a club house for all ex-service men. The public is asked to provide the building and the Legion will give the lot to be held in trust during the life of the American Legion. Upon the death of this organization the property will revert to the city for patriotic uses. This project should commend itself to the citizens of Pasadena from every point of view.

First, from the artistic point of view — This building will be a distinct asset to the architectural beauty of the City. It will have a dignified monumental front of Class A construction facing the future Civic Center. Another striking feature of the building will be the architectural foyer which will be the main entrance to the building. Opening off of this will be rooms for the G. A. R. and Spanish American War Veterans. The rest of the building is to be used for the uses of the American Legion.

Second, from the standpoint of sentiment — A city or nation that fails to honor its heroic dead is lacking in those qualities that make for national greatness. We of America are too much devoted to the accumulation of wealth to give thought to the artistic and finer things of life. How different are the French in this respect! Already — despite their great poverty and political difficulties they have reared many beautiful monuments in commemoration of the heroic deeds of their people and their Allies. While America has done little or nothing in the way of memorializing her honored dead.

Third, from the unitarian point of view this memorial building would be a good investment for the City of Pasadena. The city has little to boast of in the way of public buildings and nothing is more needed to give character and dignity to the city than artistic public building. Moreover, this building will stand as a symbol of patriotism and will be a center for the patriotic activities and good government efforts of the citizens. Every loyal and patriotic citizen should subscribe to this Memorial Building.
TOWN AND COUNTRY COLLEGE FUNCTIONS

By ELLEN LEECH

THE CHILDREN OF THE HOTEL DEL CORONADO SCHOOL DRAMATIZE THEIR GEOGRAPHY AND HISTORY LESSONS IN A MOST DELIGHTFUL MANNER.

"When the pepper-tree trails its lace in the dust
And the roses rest;
When at dawn and at dusk the frogs whir in tune
And the wild-gods jest:
It is June, while June!"

AND June is more or less dedicated to the youth of the land. Whether it marks the end of the course for the dignified college graduate, in cap and gown, or that portentous first week of vacation to the prancing youngster and his kidde car, it is a momentous month to those within the school age, and one eagerly anticipated throughout the year. No matter how pleasant the school days may have been, the new paths are always alluring and hold small trace of the lurking drama around the corner. And even if the presence was suspected drama presents no terror to the present day student, he is well acquainted with her in all her phases. In fact in the dry as dust atmosphere of the class room the one flower that thrives and blooms apace, reaching fruition early in June is the Rose of Drama, giving her perfume and shedding her petals indiscriminately.

In practically every school and college in the country dramatics are fostered and new and latent talent is being discovered. When the young students of a school, almost kindergarteners, are taught their history and geography by the aid of costume and drama, it is not to be wondered that as a State we produce dramatists and actors of drama; it is the natural sequence.

It is not surprising then when the various Departments of Dramatics are called upon to produce talent commensurate with the production of the highest type of drama, they never fail to satisfy the demand.

A DETAIL OF THE ARCHITECTURAL ELEMENT IN THE GREEK DRAMA, "AGAMEMNON."

At one period in the history of the country pamphlets were issued with short and rather inept plays suitable for production by schools and adapted for college classes, but now we attempt and achieve the highest type of drama and it is always done extraordinarily well. Everything attempted is not only well done historically, but the stage settings, the costuming and the lighting effects compare favorably with any of the legitimate stage productions.

A case in point was the staging of "The Agamemnon of Aeschylus" by the Greek Drama Class of the University of California at Los Angeles last month. The sets were designed by the architectural department, the costumes were made by the members of the Greek class and home economics, with a view to producing the most harmonious color effects, and the lighting arrangements designed by students, also members of the architectural department, completed the perfect ensemble. The play was directed by Miss Evelyn Thomas, was the sixth annual Greek drama she has produced, and was in every sense a charming production, not only because of the well designed setting but because of the remarkably well sustained Greek atmosphere.

The California Institute of Technology at Pasadena is so well and so favorably known as an institution of the most erudite learning that we are prepared for an intense tragedy when they announce a play and are delighted beyond measure when we find they are providing musical comedy. When a college strictly masculine in attendance can give a fantasy so frothing with femininity, we are convinced engineers and scientists have a softer side than we suspected.

THE CAST OF "THE YELLOW JACKET," PRESENTED BY POMONA COLLEGE MASQUERS SOCIETY, DURING THE SPRING SEMESTER.

THE WATER SPIRITES IN ONE OF THE EXQUISITE GROUP DANCES OF THE MAY MASQUE AT POMONA COLLEGE, CLAREMONT.
"The Atomizer" proved the contention of the President of the Student Body that the men could not only build bridges but bridge the chasm between the hard facts on which they thrive and the lighter, more artistic side of life. William L. Stanton is the author and director of the comedy, the music for which was written by Lawrence Cook of Occidental College, and the orchestration done by Mrs. Estell Minckler of Pasadena.

A resume of the dramatic work at Pomona College gives a good indication of the general accomplishment throughout the year at a modern college. Under the Department of Dramatics three plays were given during the past year which show the extent of the training and the ambition of the students. "The Famous Mrs. Fair," "Othello," this Shakespearean play given as a number of the music and lecture course of the college—and "The Man from Judah," a religious dramatization of the Book of Amos, given under the joint auspices of the Dramatic Department and the Department of Religious Education.

Beside the Department of Dramatics, there are Class productions and Masquer productions, as the Pomona College Masquers Society is an organization for the development of the dramatic talent of students. This organization presented "The Yellow Jacket" during the winter, and the class of 1921 presented "Mr. Pim Passes By." The Masquers Society also presents a vaudeville show, directed by Harold Harvey, a student in the college, which includes clever skits and pantomime.

The Senior Class play is usually original with the students but this year is a departure from the general custom, and they will use Justin McCarthy's "If I Were King." This makes an ideal presentation for the Greek theatre as it is filled with romance and affords opportunity for suggestive rather than realistic stage setting. The director, Houston Peterson, a former Pomona student, plans to stage two acts in the "pit," which is a new venture.

A particularly unique feature in connection with Claremont is that there is no commercial movie house in the city and the movies are entirely controlled by Pomona College under the direction of Dr. R. D. Williams. The highest grade productions are put on in Holmes Hall every Tuesday and Wednesday evening with a mere nominal admission fee of 15 cents. In connection with this one act plays are occasionally presented. These plays are of two types—those written by the students under the direction of the Department of Dramatics, and others selected to try-outs for students who are candidates for the Masquers Society. These are prepared and put on with absolutely no expense whatever to the participants, the expense being covered by the funds received from the movie productions. This gives opportunity for the development of the student dramatic talent of the institution and is perhaps a feature that is not found in connection with any other college in this section of the country.

The value of college training in dramatics was amply proved by the recent successful production of "Pirates of Pasadena" by the Community Players, as the majority of this community organization are graduates of the local colleges and high schools.

The Exquisite Work of the Chorus in Unfolding the Tragic Story of Agamemnon Turned Tragedy into Beauty.

The slightly serious but none the less dangerous sirens of "Miss Eva's" class, known to Caltech as Howard Tackabury.
THE DISABLED VETERANS

Studying architecture at the Southern Branch University of California are some seven veteran students in the late war. These men are fighting their way back to health and are striving at the same time to fit themselves to compete as architects with men and architects with the rest of us. Pitiably handicapped as most of these Government trained are, it is obvious that the broadest and most comprehensive training that can possibly be obtained for them, is none too much.

Unfortunately, these veterans are being trained under the auspices of the United States Veterans Board—a great, top-heavy, utterly soulless political machine, reeking with inefficiency and autocratic bureaucracy, and over-flowing from top to bottom with a magnificent array of little men. An order for economy has apparently come from Washington. The local bureau, which we are told numbers in excess of five hundred employees to care for the local and which occupied the entire luxuriously furnished second floor of the Pacific Mutual Building, has decided that the bureau should be to cut down the training period of the veterans. And so a so-called “bookless” training program is going forward, which was for a “designing draftsman” and allowed but one and a half years of University training. This was hand-drawn sign—was “composed” by the Veterans Bureau, and forwarded to the University with the statement that it was given “consideration, looking toward its adoption at your school.” An accompanying long letter stated that the course had been approved by several local architects, who, upon being interviewed, stated that they had been entirely misinformed.

Later, the courses of study proposed by the Veterans Bureau, and also a comprehensive exhibit of the work of the veterans, were submitted to about twenty local architects, including David Allison, Kenneth Carpenter, H. C. Clements, etc., and the Winter& Wimpellings, and the City of Portland, practically all of whom wrote letters to the Veterans Bureau objecting the Veterans Bureau course as hopelessly inadequate and condemning the course now in force. Mr. McPherson of the University was under contract with the Veterans Bureau to give instruction as the latter dictated. The disabled veterans were then forced to carry their own case to the regents of the University. They are carrying it to every civic organization in Southern California, to senators and congressmen, and to the White House—and they will of course win.

The pity of it all is that the disabled veterans must keep on fighting—not just for health, but for the right to be properly educated, which the people of the United States, through Congress, have granted them.

The Veterans Bureau is an apparently quite satisfied if it places the veterans in any position where they can earn an “existence wage”; it cannot be concerned with sufficiently equipping these unfortunate heroes so that they can climb after their training period has come to an end.

Our interest as a club is not only that we are going to be burdened professional ly with half-trained disappointed men. The recent war is not so far away from most of us that we cannot think of what the majority of these veterans have gone through. Are we going to help them fight this battle—or better still, should we fight it for them?

THE CLUB LIBRARY

Abraham Lincoln said “I will study and something I have done.” Most of the lot of little Abrahams in our club, who would like to study Design at the Architectural Club Atelier.

The Architectural Club of Los Angeles
MONTHLY BULLETIN

Directors
William Lee Woollett
Donald Richardson
Walter S. Davis

Clifford A. Thuesell, Jr., President
Lloyd Rally, Vice-President
Paul W. Penland, Secretary
Roscoe E. Bowles, Treasurer

Office of the Club, 818 Santee Street

Now eighty years ago books didn’t cost much, and anyway, all you needed was the bible, Shakespeare or Upton Sinclair. So after all, Mr. Lincoln’s problem wasn’t such a terribly difficult one financially.

Our young persons should have at least five thousand dollars worth of books to enable them to properly study design. But even an architect will see the impracticability of such a solution, because all of these young students aren’t spending their spare time working for a living. It may be that a solution that may be the best way to a solution would be to establish a real library at the club for the common use of all members of the club, in which were for a “designing draftsman” and allowed but one and a half years of University training. This was hand-drawn sign—was “composed” by the Veterans Bureau, and forwarded to the University with the statement that it was given “consideration, looking toward its adoption at your school.” An accompanying long letter stated that the course had been approved by several local architects, who, upon being interviewed, stated that they had been entirely misinformed.

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The Small House Problem

A new solution for the Small House problem has been favorably passed upon by the Club Executive and Small House Committees and is now undergoing the process of organization and development. A small house plan shop has been opened at the Metropolitan Building Exhibit as a private enterprise by Mr. Theodore A. Koetzli, who has solicited at the suggestion of Miss Louise Schmidt of the exhibit, the co-operation of our club. Mr. Koetzli has agreed to sell only such plans for small houses as are passed upon by the Small House Committee of the club, and to sell only plans for houses costing not in excess of seven thousand dollars. He is to sell these plans for sixty dollars, retaining ten dollars as his fee. The cost of drafting, blueprinting and specifications is to be borne by the designer of each particular set of plans, who shall keep his own tracings, turning blueprints in sets of four over to Mr. Koetzli, accepting his receipt for same until such time as the sale is accomplished. The profit to the designer obviously comes from the re-sales of his particular plan. The plans may or may not bear the architect's signature. If alterations are requested by prospective buyers, they will be required to pay a ten dollar deposit with Mr. Koetzli and will then be referred to the original designer, with whom they may make any arrangements the designer cares to make. It is the policy of the plan shop, however, to discourage the buyer from altering plans.

The Homecraft Magazine, which is sent gratis to all buyers of real estate in Southern California and to everyone who takes out a building permit for a residence, will publish gratis from four to eight sketches each month of houses, the plans for which are on sale at the shop. Arrangements are now being made to secure similar publicity from other magazines.

The small house plan shop will give the club membership an opportunity to share in an idealistic scheme, in that the balance of power, by special arrangement with Miss Schmidt and Mr. Koetzli, will remain in the club. And yet the scheme seems entirely practical, depending for its success on the co-operation of the club members will give it. If even half the members will get out a sketch for a small house, submit it to the Small House Committee for approval or criticism, and likewise submit plans and specifications, this scheme will not peter out as did our first small house adventure. If all the club members will get behind the scheme, it cannot but be a bowling success—idealistcally and financially. Think it over.

New Members


The following applications have been reported on favorably by Mr. H. C. Chambers, Membership Committee Chairman, and will be voted upon at the June meeting: Henry Martyn Patterson, Architect; Wm. H. Kramer, Architect and Executive; Soule, Marsh & Hastings, Santa Barbara, Architects; Herbert Arthur Linthwaite, Architect; Bert Mcguire, Architect; Arthur C. Weatherhead, Engineer; Carl R. West, Architectural Draftsman; W. J. Dodd, Architect; Leslie Harold Drum, Student at University of California, Southern Branch; B. H. Horton, Architect; Gordon Kauffman, Architect; Arthur Kelly, Architect; Garrett W. Pelt, Architect; Ralph O. Beattie, Architect; Francis E. Hicken, Landscape Architect; F. S. Stanton, Draftsman; Otto Neher, Architect; Kenneth Saunders, Draftsman.
The work of pure science is difficult to put into the language of the layman, especially in an age whose young people pride themselves on the simplicity of their culture. Pure science has its own speech, precise and elaborate. That which relates to electricity and its application the layman has learned; but pure science covers the investigations which have not yet been worked out, or applied to practical use. Without research work along entirely new lines there would be no progress in human affairs. The scientific man, therefore, should be left alone to work out these important problems in his own way; and life being invariably too short for what he sees ahead of him, he cannot be expected to translate his problems into the language of those who are of no help in the matter.

Astronomers all over the world speak the same language and their communications, one with another, look like hieroglyphics to the ordinary person. Made up mostly of equations and tables of figures and Greek letters the Contributions from the Mount Wilson Observatory are, nevertheless, welcomed all over the world by other astronomers and read with as great gusto as would be a letter from a dear and long lost friend.

Take, for instance, the following sentence, selected from the first page at which one of these pamphlets, No. 226, by Gustaf Stromberg, happened to open: "The determination of the mean absolute magnitudes based on parallactic measure of their angularly parallaxes is considerably less than the results from the trigonometric parallaxes indicate. A weighted mean was therefore used. The discord is now nearly eliminated by the application of the systematic corrections to the trigonometric parallaxes." English words and we know the meaning of some of them: but can you convey any idea to the minds of most of us? It was not intended to do so. The writer was not writing for the newspapers. He was explaining to his confreres just how accurate he had been able to make certain of his conclusions. That is the great task of the work done at an astronomical observatory—to be accurate. Time and thought are concentrated upon it. Work is done over and over again, patiently, uncomplainingly, day after day, year after year, that the great distances, the individual wave length or the molecules of the film upon the photographic plate may all be measured and given proper consideration in the problems of which they are the known or the unknown quantities. It is thus and thus only that science has been enabled to indicate new inventions; and, leaving the practical application to others, has gone on making possible accurate knowledge upon which all progress is based.

ORTHODONTIA, STRAIGHT TEETHING

If one traces to an original source any phase of scientific work, he will find there one or two earnest workers who have devoted hours of contemplation, deep study, and energetic research experiment to that particular portion of science which holds their attention and love. No other way has yet been found to add to human knowledge of life in its highest form. The moment in which an individual or a race gives up and stops striving toward "the mark of its high calling," that moment retrogression begins. Life is a forward process. "The greatest work hard to pull the stolid, conviction-ridden mass of the race toward the goal. For, improvement in general conditions of living comes only when leaders, conscripting their lives to work out better ways of living, turn again from their work to apply those results to the life of the body politic. At this point inertia and ignorance assert their power and this is the task which has slain the prophets and called forth the crucifixion of those who have given their lives generously for humanity.

In the freedom of the free world, where convention and tradition are more or less ignored, the intelligence of the American people has opportunity to select the good and discard the bad. Yet what a fund of intelligence is necessary! Here are doctors for instance. In order to serve the populace they must standardize their services and make a living; yet they must keep up to the times in their standards or the people will not trust them. And the times are changing fast.

The study of electricity has revolutionized life; the study of the human body has in this age made physicians stop treating symptoms and humbly help nature restore health. The public should know that in dentistry a great revolution is taking place. Hibbert, a student, taught in a few months the mechanical work of pulling out teeth or cleaning them and filling up the holes, has been able to make much money by thus supplying the needs of thousands who have never learned to care for their teeth. Thus dentistry has been considered by the intelligent layman a service station rather than a profession. Nothing can be properly called a profession unless it is founded in hard study by the professor of it. Study which ultimately brings with it new knowledge for all of the people. This knowledge in its simplest form must then be given to the people, so that they become a very fundamental part of their living—and so the world grows better.

Orthodontia is the foundation of anything and everything relating to the teeth. It means putting things where they should be. The teeth are the first teeth. It begins with the baby and studies Nature's way of providing grinders of food, and hammers with which to crush the food, which in turn makes the denture of the grinding teeth possible. And that is the way in which the teeth are formed. A person with malformed teeth is always dependent on somebody else. He is a pauper in his own mouth. Unless it grows to perfection the child's whole face will be deformed and its whole digestive system defective and nutrition inadequate.

Many migrating birds fly over without stop, avoiding the battlefield where the fight is with famine, drought, heat and enemies.

As the stars brighten the night bird comes out dainty and dipping as it plays. His wings sweeps close, he is gone, but to return. He is the silent Jester when night is enthroned.
The life of the student of art in Paris and in other European cities has produced a mode of living quite different from that to which we are accustomed. In Paris the artist lives in the same apartment where he works. These apartments which are inhabited by the students of all countries are very small and the living accommodations are very meagre. However, the attractive life of the Parisian student has appealed to many people of all nationalities, many of whom are financially able to live in quarters more commodious and attractive than the majority of apartments existing in the Quartier Latin. The French people, being aware of this demand, have devised and built great studio apartments to satisfy this need. They have retained the same intimate character which is found in the studios and apartments of the other section, and many of these studios are located in the fashionable district around the Etoile. Their general attractiveness has begun to appeal not only to the students of art but also to people who enjoy the semi-Bohemian character associated so often with the life of the student.

The plans of these studios vary, but there are some essentials in plan which seem to be common to all of them. They have namely, first, a large room which is two stories or a story and one-half in height. This room being large enough to permit the painting of large pictures with the opportunity of studying them with some distance. The dining room and kitchen are of a low story and open directly from the studio. Above the dining room and kitchen is placed the living accommodations are very meagre. However, the attractive life of the Parisian student has appealed to many people of all nationalities, many of whom are financially able to live in quarters more commodious and attractive than the majority of apartments existing in the Quartier Latin. The French people, being aware of this demand, have devised and built great studio apartments to satisfy this need. They have retained the same intimate character which is found in the studios and apartments of the other section, and many of these studios are located in the fashionable district around the Etoile. Their general attractiveness has begun to appeal not only to the students of art but also to people who enjoy the semi-Bohemian character associated so often with the life of the student.

The plans of these studios vary, but there are some essentials in
the bathroom and bedroom.

This studio apartment idea has spread from Paris to London, Rome and Vienna and across the ocean to New York. Many very fine studio apartments have been built in New York in the last few years. They are not only occupied by artists, but are also occupied by musicians and designers of exclusive furniture, decorators and the allied artists. Chicago now boasts of several of these buildings and they are found to be paying investments.

Just such a building as this has been designed by the firm of Webber, Staunton & Spaulding, Architects, 1047 Hibernian Building, Los Angeles, for Richardson’s, Inc., a music house of great reputation in California. It is Mr. Richardson’s desire to construct a building where musicians of note may have their studios and at the same time be in convenient location to the public. The studios as designed are quite typical of the studio apartments of Paris. They have the large rooms which will be used as studios and the auxiliary rooms in two stories. The stairway leads in an attractive manner from the second floor to the bedrooms. The studios are to be finished in somewhat the style of the Italian Renaissance. The ceilings are to be of wood with a wooden frieze around the whole room. With two exceptions the studios have windows which open to the north, giving the maximum amount of the proper light. There are two elevators running from the lower floor to the roof. The first floor of the building is devoted entirely to the business of Richardson’s, Inc. The general display room is across the front of the building. Leading from this display room is a corridor to the back part of the building which is to be used for a phonograph room. In the open space between these two departments is a large inside hall where special concerts or recitals may be given. This concert hall opens directly into the garden, or the open space in the court of the building. The court is shut off from the street by a colonnade. At the other end of the concert hall are small display rooms in which instruments of especially fine quality may be shown. The business administration of the organization is located on the mezzanine floor over the phonograph department.

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727 West Seventh St. Los Angeles

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**LOS ANGELES ELEMENTARY SCHOOL DISTRICT MUSIC DEPARTMENT**

*By KATHRYN E. STONE, Supervisor of Music*

The fifth and sixth grades reviewed and prepared selections outlined for the fourth, fifth and sixth grades, while the seventh and eighth grades reviewed and prepared the selections outlined for the seventh, sixth and eighth grades. Below is a partial list taken from *Music Appreciation Taught by Means of the Phonograph*.

**FIFTH AND SIXTH GRADES**

1. Barcarolle (Tales of Hoffman or Love Tales of Hoffman) .......................... (F. Lorenz) .......................... (F. Lorenz)
2. From an Indian Lodge .................................. MacDowell .......................... Nouveau de Morrow, or The Red Saracen .................................. Wieslawski
3. To a Wild Rose .................................. MacDowell .......................... Drink to Me Only with Thine Eyes .................................. Old English Folk Songs
4. The Marseillaise, or Air of the Allies .................................. Cadenus
5. Minuet .................................. Paderewski
6. Siout d’ Amour, or Love’s Greeting .................................. Liszt
7. Dawn (William Tell Overture) .................................. Rossini

The contest was not an easy task, for the schools did not have equipment to do intensive work. Few schools owned more than one phonograph, and many had only a few of the records, but the teachers and principals put their shoulders to the wheel in their usual manner, and confronting all the many difficulties, have accomplished wonderful results. Throughout the city the schools are buying records; in some cases a few are purchased at a time, with the ultimate aim of buying the complete equipment. Thirty-five schools up to date have each purchased four phonographs and a set of eighty records, ten for each grade. The money to do all this has been made through school entertainments, candy sales, cake and old newspaper sales. The Parent-Teacher Associations have been generous in their co-operation. In one instance, I know a committee was appointed by the president of the P. T. A. This committee visited every house in the neighborhood and asked for a dollar or one of the chosen records. Of course, in less than a week the school had the equipment to enter the Contest. The School Library also generously increased its record supply to help in the cause.

In order to study these records, teachers had classes at 8:15 a. m., 12:15 and 4:30. As many study periods as school could afford were also given over to Music Appreciation.

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Los Angeles

Hotel del Coronado
San Diego

The Green Hotel
Pasadena

The Maryland Hotel
Pasadena

The Huntington Hotel
Pasadena

Hotel Vista del Arroyo
Pasadena

**Locations**

(*Jrpg*)

The Ambassador Hotel
Los Angeles

Hotel del Coronado
San Diego

The Green Hotel
Pasadena

The Maryland Hotel
Pasadena

The Huntington Hotel
Pasadena

Hotel Vista del Arroyo
Pasadena

**Richardson’s**

727 West Seventh St. Los Angeles
CALIFORNIA AS A TEXTILE CENTER FOR DESIGNERS

THE BOOK OF ROBO

By Robaux de L'Abric Richey

Compiled and Published by Tina Modotti Richey at 313 So. Lake Street, Los Angeles, Calif.

A LITTLE book made its appearance a short while ago, unexpectedly taking its place among those coming from the presses; but, unlike the majority of them, it will probably linger longer with the connoisseurs of unique volumes.

The readers of "California Southland" may remember the book now appearing in print for the first time, a 1921 article on the exceptional talents of Robaux de L'Abric Richey and his wife, Tina Modotti Richey, with an introduction that sketches the artists working together in their studio. A short time after the appearance of the article, Mrs. Richey went to Mexico to paint and study the early decorative designs of the Mayans and Aztecs, but death, soon after, cut short her admirable undertaking.

Robaux de L'Abric Richey, or simply "Robo," to his circle of friends, was a rare and strange genius. Poet, painter, and philosopher, with a mind attuned to the fine subtleties of physical and psychical phenomena and their aesthetic relations, he was ever trying to analyze the complex order of existence and reduce it to a formula whereby to "live beautifully." His physical strength, however, was by no means roberry. He was a man of medium height, and consequently the material work which he left is for the most part fragmentary, though, like the sketches taken from the draughtsmen, each piece is complete in itself.

The "Book of Robo" consists of a collection of his verses and writings with a biographical sketch of the artist beautifully written by his wife, and an introduction by John Cowper Powys. The dust jacket is illustrated now with a photograph of the artist, serving as a frontispiece, and several prints from his representative work. The influence of the book itself bespeaks its original and artistic content, and to the art of book craft, it is a recommendation.

—Prentice Duell.

HAND WEAVING IN PASADENA

The revival of Hand-Weaving has come at a time when the eyes of Fashion have been turned, as never before in our day, to the brilliant and unusual fabrics of the Orient. The stories of the Baluch and other tribes of the Mesopotamian desert brought out in war days have been surpassed by the bright, fantastic designs of the Egyptian period of 2,000 years ago, so that reproductions on hand-looms by a few clever weavers nowadays are finding a ready demand among those who love artistic taste.

It is possible to produce on the hand-loom a fabric in both texture and design which the cumbersome and rigidly mechanical power-loom cannot do nearly so well. The hand-loom artist, too, conceives a new idea one day and the next he weaves his dreams into the charming, unique fabric ready forarily to turn over to her dressmaker.

The flexibility of the hand-loom permits of exclusive and individual patterns being woven, so that no reproductions of design need be made. Furthermore the weaver and the prospective wearer may sit down together in the studio and work out from a collection of attractive threads, a design to meet perfectly the needs of the case—a sports skirt to match a cherished sweater—a jaquette or cape to harmonize with the skirt, or, in fact, the scarf, the hand bag and the hat band may all be woven to bring about a color harmony quite impossible in any other way, unless at the cost of endless trouble.

The possibilities in the realm of Dress are almost exceeded when one comes to consider Hand Weaving for home decorations—artistic window draperies, portieres, couch covers, bed spreads and floor rugs, being some of the items which may be done to perfection on the hand-loom by the practiced artisan.

Exponents of this work are the Hewsons—father and son—who have a very artistic studio in Pasadena. Their long experience in this country and abroad perhaps accounts for the success with which their comparatively new venture has met in this field, for their attractively woven materials are being sent to distant points as well as to nearby customers, and we learn that enlargements are contemplated.

To obtain information, or consult in regard to a safe first mortgage investment, through The John M. C. Marble Company, address

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RELANDS REVIVES THE ART OF WEAVING

The sincere interest which communities are taking in the loom and its product was shown lately in Redlands where the Arts and Crafts Guild arranged a unique program for the Contemporary Club.

The entire stage space and the curtains of the main auditorium were covered with wonderful tapestries, many of which were made by the great-grandmothers of those present, some dating even farther back than that. It was a surprise to the audience to find how many more coverlets, toques, and cushioned as treasures, were owned by Redlanders people, who loaned them for the occasion.

Miss Margaret Sanborn, who has herself done an interesting work in the field of weaving, described the history of the art, tracing it back to the days before Christ and describing its stages of progress. Herbert Pope, one of the West Coast's most notable weavers and the editor of "The Journa" which was first used in France in 1725 with success. It was almost as complicated as a watch, Mr. Pope stated. He explained the window drapery, showing the chart made by the designer in tiny blocks representing threads of the material. He exhibited several beautiful towels the pattern of which was the design of Miss Ethel Atnip Reed of Redlands. Mr. Pope believes that Southern California is asleep to its textile possibilities and that with Imperial cotton the strongest in the world, this section of the country should become one of the greatest centers in the United States.

One of the delightful features of the program was the group of readings which Miss Arnold gave from Eliza Calvert Hall's book, "Hand Woven Coverlets," introduced with a poem on "Rivers." The readings carried one back to the old, old days, which grandmothers have talked about, when spinning and weaving were women's pastime, and when great blue and white coverlets and coverlets, covered the four poster beds. "Sunset" and "Trailing Vine" and "Young Man's Fancy" were only a few of the delightful names given to the coverlet designs.

Miss A. Camp, whose art is well known to many residents of Redlands, spoke particularly of fabrics, bringing out the fact that time is an absolute necessity when it comes to weaving. Not only the need of coverings, but the necessity for self-expression, brought forth wonderful effects in the field of weaving and designing she explained.

Some of the homespun linens and other articles sent to Miss Camp by her cousin, L. Cushman Gray, from France were exhibited, also cloth made from paper in Germany during the war.

Among the handsome coverlets exhibited yesterday were those belonging to Paul W. Moore, Miss May C. Moore, Mrs. U. F. Lewis, Mrs. Sarah Lewis, Mrs. D. R. Kirkpatrick, Mrs. F. F. Meserve, Miss Bertha King, Mrs. Frank Jackson, Mr. Williams, Mrs. Auchenluss, Mrs. George Bunnell, Mrs. Bert Hatfield, Miss Harriet Beckwith, Mrs. L. D. Eichhorn. A magnificent tapestry, which covered almost the entire curtain space on the stage, was loaned by Miss O. E. P. Stokes. It is from the Gobelin mills. Among other exhibits were homespun blankets, towels and a table cloth belonging to Miss May Moore, with them a quaint and lovely water color picture of the lady who wove and made the towels. Miss Camp also exhibited homespun articles and Miss Florence Binks exhibited a wonderful collection of Italian, Mexican and Indian woven rugs.
the great fountainhead of irrigation for the San Bernardino Valley. Its possibilities as a storage reservoir were first brought to notice in 1889 from a survey made by the state engineer. The newly founded colony of Redlands was looking for a greater water supply and in 1883 Mr. F. E. Brown and Hiram Barton went into the mountains and examined Bear Valley. They were convinced that a great storage reservoir could be constructed and as a result of their report a company was most enthusiastically formed, being incorporated in October, 1883. The dam was completed in November, 1884, and, contrary to many prophecies, it withstood the pressure of both water and ice upon it. It formed an artificial lake five and a half miles long when the water was at a depth of 57 feet at the dam. A second dam, 72 feet high, has since been built a few feet below the first, and it forms the present Bear Valley Lake.

Immediately upon the construction of the dam, land and water values increased by leaps and bounds and as quickly litigation and lawsuits followed. It was planned to carry water to Alessandro, in Moreno Valley, and the Alessandro pipeline was constructed. The original company had reincorporated as the Bear Valley Irrigation Co., which, with its auxiliary companies, had sold a large amount of stock in England and Scotland. In 1893 the Alessandro Irrigation District brought suit against the Bear Valley Co. leading to investigation by its foreign stockholders and creditors, to the utter collapse of its rosy prospects and striking a death blow to the Moreno Valley plans.

In spite of this early financial and legal confusion Bear Valley water has developed hundreds of acres of land and brought wealth and prosperity to the upper San Bernardino Valley.

BEAR VALLEY LAKE

In 1912 the City of Redlands purchased the domestic water distributing system, putting in pumping plants to supply the total domestic and municipal needs of the city, thus releasing the Bear Valley water used at this time for further irrigation. The present supply plant of Redlands has a capacity of 13,000,000 gallons delivery a day.

Redlands, situated as it is at the base of the San Bernardino Mountains, is in a position to have an ample water supply for all needs. The conservation of the winter run should be developed in the future as it has been in the past. The construction of Bear Valley Lake was the first important step in our water conservation. About 1907 the Tri-Counties Reforestation Committee, under the direction of Francis Cuttle, started the conservation of the surplus run-off of the Santa Ana River by spreading it on the debris cone at the mouth of the Santa Ana Canyon. Later, this work was transferred to the Water Conservation Association which has steadily increased the amount of this work up to present time. Other water users are spreading the surplus run-off of Mill Creek before it reaches the Santa Ana. The process of storing the winter flow and storm waters in the gravel beds for future beneficial use is in its infancy but gives promise of becoming an economical method of storage. It will also add very greatly to the supply of surface storage and summer stream flow. The water is regained from the underground storage by pumping and by increased spring and artesian well flow.

THE EPICURE'S PANTRY

For the Frenchman dining is an art, of a necessity cooking also becomes an art, and the art of an artist of which the members are very proud. This desire to perform one's service in the manner of an artist is carried out into all the duties connected with the serving of food. We have, then, the market man and market women who arrange their produce in an attractive manner, and the gardeners who give infinite care to each plant and each flower or fruit.

California is blessed with a climate much like the south of France. All of the fine foods which the French have developed can doubtless be raised here. We must develop also that infinite care, that love of beautiful, perfect fruit and vegetables. Not size alone is the desire of the expert gardener. The color and scent of the flower are more important than its size; the flavor and perfection of the fruit are the test of intelligence in the horticulturalist.

We have now on the streets of Los Angeles beautiful looking fruit arranged in symmetrical rows by careful attendants. It is worthy the inspired brush of some artist. The green and red of apples, the yellow of the orange, the pomegranate, the purple and pale green masses of fresh vegetables. We shall see how all this beauty of color may be preserved in the flavor of the prepared food. No less than eight individual flavors should find themselves in the dressing of oil and vinegar which we pour over our beautiful firm lettuce from the Imperial Valley. Do we raise also these delicate herbs with which to flavor our foods. We shall see.

Here is a man here in Los Angeles who knows how to blend good coffees so that the flavor of all aromas is retained. But one cannot make a cheap coffee out of the best bean. If you want a cheap coffee use chicory.
The city and its immediate environs are being divided into large general districts, specifically, for the home and industry. The relation of these districts to one another is being determined by such consideration as the proximity of workmen's homes to the job location, the situation of stores to house the direction of selling winds, fertility and general character of the soil, topography and many other concerns, all concerned with the convenience, health, comfort, and general prosperity of the city. To the extent that these districts are contained within the city limits they are being established by a zoning ordinance. Outside the city limits these districts are held in plan until such time as the city boundaries may be extended. The object of this distinguishing is to interfere with the logical expansion of the community, but to hold the various uses in the most advantageous and least injurious relation to one another.

With a knowledge of the probable character and needs of the undeveloped rim of the present city, new major street locations are being extended in such a manner as to give free access to and through the center of the city from all directions and with a minimum of confusion. The placing of purely residential streets is being left more to individual initiative. These are none the less important in their relation to the daily lives of the residents of a community, but mistakes in laying out these minor streets do not lead to the dire consequences that result from disregarding the logical line of one of a city's few arterial thoroughfares. Mapped locations, therefore, are being laid down for the main thoroughfares of the larger city and the designs of residential streets will be required to conform to certain minimum provisions for economy, comfort, convenience, and appearance.

In the already platted area, desirable street extensions are being mapped. New streets are being laid to pick up the dead ends of carelessly platted streets in order that these objectionable pockets in the circulation and life of the city may be removed. Streets are being mapped along the ocean front in such manner as to hold the entire frontage forever accessible to the public.

Building sites are being established on all streets to insure an orderly appearance and to preclude further damage through the thoughtless and selfish crowding of buildings out beyond the line observed by existing structures.

The present city has approximately seventy-five acres of park land at its command, but the Ventura of ten or twenty years hence will need more. In natural park land and open spaces, Ventura is unusually blessed. On the one side there are the mountains which can never be destroyed. On the other is the ocean with its broad curving beaches which bounds it for the time being forever accessible to the free access of the people. Adjacent to the coming residential district there is a large area ideally adapted to park and playground use, but of not of great value for residence or industry and which is yet to be acquired.

The aim of the A. J. Mathieu Co. is to make itself "The House of the Epicure." It will not seek to supply the ordinary needs of the pantry. It was designed to satisfy the discriminating demands of those to whom dining is an art, and is exclusively a high class shop where the most delectable foods of the world are to be found.

The treasured viands of Paris, London and Italy have been gathered within the four walls of the A. J. Mathieu store. Names known to the Epicure are to be seen on its shelves. American confections have not been overlooked and the varieties of the nation and particularly California are available here. Mathieu was connected with leading grocers in San Francisco for eighteen years.

The A. J. Mathieu Company
The House of the Epicure

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THE MONEY MARKET

By LESLIE B. HENRY

HOLDERS of either stocks or bonds of our larger California oil companies have been wondering what the result on their investment will be should reductions in prices of crude oil continue beyond the level already reached. Many of them have fancied they found cause for alarm in this situation and imagined that from it could come only reduced dividends or impaired surpluses, or more serious loss than either of these, the virtual wastage of oil below ground through sale at unprofitable prices.

The fact is that reductions of crude oil prices in California mean a strengthening of the strategic position of the larger companies, little or no embarrassment of their present prosperity, and eventual advantages from the situation almost beyond computation in dollars.

Reduction in the price of crude oil acts adversely against only one phase of the activities of the larger oil companies, namely, oil in storage purchased at high prices. However, since the total storage of any one of the companies represents but a fraction of the total turn-over in stored oil which the companies accomplish each year, but a fraction of the profits to be derived from this oil is lost. Since all of our large companies are not only producers of crude oil, but lock to transportation, refining, manufacturing, and shipment throughout the United States and abroad, and in most cases even the retailing of refined products, for a large part of their income, they still have opportunity through the phases of the oil business other than production of crude to safeguard themselves against any marked loss of even that part of their oil which was in storage previous to a cut in price.

It is those companies, hundreds in number throughout California, that are engaged only in the production of oil and whose product is of value only as the larger companies afford a market for it, who are hard hit by cuts in crude oil prices, as crude oil is the only source of profit to them. Since most of these companies are operating on a scheme of hand-to-mouth financing at tremendous overhead cost in arranging for money, they are compelled to continue production of crude oil even when operating at a minimum or even no profit at all in order to meet the obligations of their precarious business.

During periods of low prices for crude such companies as the General Petroleum Corporation, Standard Oil of California, Union Oil, Associated, and similar concerns fill up their reserve storage, at the same time cutting off production as far as possible from their own wells, and by affording little or no market for oil from the independent producers over and beyond their own storage capacity, they force the small producers into embarrassment.

It is during such periods as those that extremely productive acreage, completely equipped with wells and rich of any expensive requirement for "wildcatter", fall into the hands of the larger concerns and work to the eventual heavy profit of the new owners. The small oil company promoters whose advertisements fill the newspapers continually are the ones who lure thousands of the unwary into making possible the proving up of just such acreage and then, though possessing oil wells, are unable to weather a storm of low prices for crude and are pleased to sacrifice their stockholders for whatever relief the larger companies can afford them in taking over their leases.

The investors in soundly financed oil companies in California doing a general production, transportation, manufacturing, and marketing business can look on the falling level of crude oil prices with equanimity and feel certain that the ultimate result will be extremely profitable. The speculators looking for a fortune over night through lurid advertisements of oil stock and oil unit promotion schemes had better look to a quick liquidation of their holdings at any price they can obtain for them if they are to save any part of their gambles should another drop in crude oil prices occur.

THE SAFE INVESTMENT OF MONEY

By Gertrude M. Fallere

A QUESTION of vital interest to women who manage their own business affairs is the safe investment of money. In what form of investment can money earn the most, consistent with steady interest returns and safety of principal?

It takes courage and judgment to avoid the attractive speculative propositions which constantly are presented to the public. The higher the interest rate, the greater the risk, so the conservative business man or banker will say. There is no class of investments better secured than first mortgages on improved real estate. Furthermore, when these mortgages are supervised by a reliable investment house, the investor may feel himself relieved of the usual responsibility.

Why? Because the investment house performs free of charge the following services: A just appraisal of the property; Security of a perfect title; Supervision of taxes and insurance; The upkeep of repairs, so the property will not depreciate in value; The collection and remittance of interest; The refund of principal in case of foreclosure. Such mortgages may be obtained from The John M. C. Marble Company, of Los Angeles, in amounts from $300 to many thousands. The mortgage is assigned to the investor and the papers held by him. He may sojourn in Europe for a year or more, and if a loan is paid in before due or has reached its expiration period, the principal can be replaced in an equally well secured mortgage without the loss of a day's interest.

A VIEW OF THE BEAUTIFUL INTERIOR OF THE REDLANDS BRANCH OF THE HELLMAN COMMERCIAL TRUST & SAVINGS BANK. IT IS FINISHED IN MEXICAN ONYX AND JUANA COSTA WOOD, WHICH MAKES A VERY ATTRACTION COMBINATION AND ONE PARTICULARLY ADAPTABLE TO SOUTHERN CALIFORNIA. PHOTOGRAPH MADE AND COMPILED BY FAIRBANKS AND FROST, REDLANDS, CALIFORNIA.

Redlands is the largest orange shipping point in the world. Apparently this season over 5000 carloads have been shipped.

There are branches of the Hellman Bank all over Southern California, there being sixteen in all. The branch at Redlands is under the direct charge of H. H. Ford, Branch Manager, and G. E. Sucher, Assistant Branch Manager. The wide experience of the organization as a whole is placed at the command of those desiring information or advice; and the Hellman Bank has a large circle of satisfied customers.
THE opening of Flintridge Highlands—the choicest section of the famed Flintridge parkland—has made available some of the most desirable residence sites in Southern California.

Scenic hillside sites—shaded by oaks and sycamores—fanned by ocean breezes—commanding magnificent views of mountains, valley, distant cities and the ocean—are now on sale at exceptionally moderate opening prices.

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Visalia
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Community Branch
Wilmington

The Financial Strength

of a community is gauged by the strength of its banks.

Pasadena banks on Apr. 3, 1923, held total deposits of over $40,067,000, a gain in one year of $6,824,932.

Not only as a beautiful city with ideal climatic conditions but also in growth of business and financial stability Pasadena appeals to the home seeker.
ANNOUNCEMENTS OF EXHIBITIONS, FETES, CONCERTS, CLUB ENTERTAINMENTS, ETC., FOR THE CALENDAR OF CALIFORNIA SOUTHLAND, PASADENA, AT TRUE INTERVALS, THREE TIMES PER WEEK. NO CORRECTIONS CAN BE GUARANTEED IF THEY ARE SHEET LATER THAN THAT DATE.

The public is warned that photographers have no authority to arrange for sittings, free of charge or otherwise, for individuals in Southland unless appointments have been made especially in writing by the Editor.

California Southland is published monthly at Pasadena, California, for the calendar pages are free of charge and should be credited in the order of California Southland, Pasadena, at true intervals, unless previous to date of issue. No corrections can be guaranteed if they are received later than that date.

Fifth annual exhibitions, There is no charge for the sale of drawings during the month of June which was held on the 14th, published p. Chamberlain's annual exhibitions are arranged for the second week of the month in which the sale is made.

Entered as second class matter, July 25, 1919, at the Post Office at Pasadena, California, under act of March 3, 1879.

Clubs

FLINTRIDGE COUNTRY CLUB:

The formal season of the Flintridge Country Club closed with May, after which the lawn and social events are scheduled. The tennis court and swimming pool are open and the week's social activities during the summer, and individual parties, both afternoon and evening, are arranged as desired.

LOUISIANA COUNTRY CLUB:

Ladies' Day has been changed from Monday to the first Tuesday in every month. On every Ladies' Day the women gather in the club house, the men and women, and the club house is filled with the conversation of the members.

LADIES' DAY:

Ladies' Day, second Monday of each month.

Music during dinner, followed by dancing every Saturday evening during the month. Luncheon can be had from 11:00 to 2 P.M. on Saturday. Sunday night concerts during month twice a month. Tea served as requested and tables for cards are always available.

Clubs

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Paintings :: Period Furniture :: Antiques

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LOS ANGELES

Marshall Laird

Furniture of Character

Sunday, July 8, Open.
Saturday, July 14 (Dancing Classes) Cruise and races to Santa Barbara Regatta. Free-for-all, start 9:30 a.m.
Sunday, July 15 (Power Boats) Cruise and Races to Santa Barbara Regatta. Free-for-all, start 4 p.m.
Friday, July 13, 12:30 Ladies' Weekly Luncheon. Invitation only.
Saturday, July 14, 11th, Informal Dance.
Sunday, July 15, 11 a.m. Lady's Luncheon, 1:30, Summer Garden Dancing.
Sunday, July 15, Annual Regatta of Southern California Yachting Association, Santa Barbara.
Sunday, July 15, Start of Honolulu Race, Santa Barbaras. Match and races to San Francisco, Santa Barbara to Newport.
Saturday, July 15, Open.
Sunday, July 22, Open.
Friday, July 20, Ladies' Weekly Luncheon, 12:30 (Cards and Mah Jong). Saturday evening, Club Infor- mal Dance.

THE Los Angeles Museum, Exposition Park, held an exhibition of water colors, paintings, and drawings during the month of June which continued through the month of July. This is the Salmagundi Club show held in New York, April 5 to 20, and which has been shown in the Los Angeles Museum by the director on his recent trip to New York. The Salmagundi Club was organized in 1871 and is composed of painters, sculptors, architects, engineers, illustrators, musicians and authors. They own a house in their club house, 47 Fifth Avenue, their own galleries and library and the exhibitions of the work of the members and various exhibitions of the club are held in the club house during the month. The Salmagundi Club was organized in 1871 and is composed of painters, sculptors, architects, engineers, illustrators, musicians and authors. They own a house in their club house, 47 Fifth Avenue, their own galleries and library and the exhibitions of the work of the members and various exhibitions of the club are held in the club house during the month. The purchase is being made at the annual exhibition of all Salmagundi Club, the Los Angeles Museum is now fortunate enough to have.

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THE Los Angeles Museum, Exposition Park, held an exhibition of water colors, paintings, and drawings during the month of June which continued through the month of July. This is the Salmagundi Club show held in New York, April 5 to 20, and which has been shown in the Los Angeles Museum by the director on his recent trip to New York. The Salmagundi Club was organized in 1871 and is composed of painters, sculptors, architects, engineers, illustrators, musicians and authors. They own a house in their club house, 47 Fifth Avenue, their own galleries and library and the exhibitions of the work of the members and various exhibitions of the club are held in the club house during the month. The purchase is being made at the annual exhibition of all Salmagundi Club, the Los Angeles Museum is now fortunate enough to have.
A COLLECTION of fine old English sporting prints will be on view at the Cannell and Chaffin galleries at the end of July, the exact dates to be announced later. There will include Hunting and Coaching scenes, many of them of great beauty and rarity.

JOHN RICH'S latest portraits and subjects of figures will be on display July 16 to 28 at the Cannell and Chaffin Galleries. This artist, who is one of our best portrait painters, if not the best, needs no introduction to the cognoscenti. Every large exhibition has a representative portrait or subject picture from his brush. His works have been awarded prizes at various shows. At all times he is in a minor art gallery, but the world is coming to recognize his genius.

At the annual meeting of the California Water Color Society June 22, the following officers were elected for the ensuing year: President, Henri De Kruif, first vice-president, Theodore Moda; second vice-president, Dana Bartlett; secretary, John Cotton; treasurer, Dena Schuster. The new jury is composed of Dana Bartlett, Theodore Moda, Hanson Putnam, Max Wiersema, John Cotton, Alternates, Harold Hiltz, Dena Schuster.

The third annual exhibition of the society will open September 19 at the Los Angeles Museum in conjunction with the annual Traveling Water Color Display.

RUSSELL JEEDEEL will hold an exhibition of his portraits at the Cannell and Chaffin Galleries, July 2 to 14th. These are portraits of well known people of society and Simplicity, done in pencil, crayon and pastel in combination. Likewise, seem to be equally achieved and permanent in his distinctive style. The drawings are characterized by direction and simplicity. The artist, formerly a New York, after a residence in Hollywood of a year and a half, has chosen to stay permanently. He is much interested in community spirit, having charge of the artistic direction of the Bowl programs.

QUIS WILLIAMS has just taken a studio on the third floor of the Lyceum Theater building, Los Angeles, where he will work and paint part of the summer at least. He plans a sketching trip to Laguna and in all probability will visit Carmel and Monterey.

The Cannell and Chaffin Print Room is increasing a resort for all who are interested in etchings, for they have a remarkably large and complete collection of prints from master print and past masters of this fascinating art.

The Steinbeck Galleries at the Ambassador Hotel, during July, will be shown paintings by Peter Van Veen, of the East and California. Mr. Van Veen has just received a letter from Queen Elisabeth of Belgium, expressing her appreciation of his work in the paintings of Capistrano, which she recently purchased.

THE Cannel and Chaffin Print Room is showing a collection of lithographs by George Bellows, from July 2 to July 14, inclusive. Belows is one of the modern masters of this medium, and develops the rich color-suggestion possible to this black and white medium in notable contrast to the pale and delicate manner of Whistler. The prints are of three distinct types: delineation of modern life, drawn with considerable humor; those of a number of prints-first lithographs, one of which, "Stag at Sharkey's," is an unduplicated masterpiece. Then there are allegories, many to be found in those of Arthur B. Davies, and a number of fine photolithographs.

Two very delightful musicals were given by Mr. and Mrs. Dana Bartlett at their new residence, 110 North Virgil Avenue, Los Angeles, on the evenings of Friday, June 22 and Saturday, June 23. Several new paintings by Mr. Bartlett were shown.

MAX WIECZOREK is showing a group of new works, at the Los Angeles Athletic Club. The works are "Water Dulators," "Minna Vanna," and "Serenata Morfia."

At the Kent Gallery Paul Laurit is exhibiting new landscapes, and James Alfred Wines is showing studies of the desert.

The Laguna Beach Art Association has secured a most desirable location for the new art gallery. The lot is on the cliff, on the ocean front, and in the heart of the city, where the necessary funds are guaranteed, but in the coming months the summer exhibition of the Laguna Beach Art Association, thirty-four artists being represented.

During the first part of July in the Steinbeck Galleries at the Howard Hotel, Pasadena, paintings by California artists will be shown. In July will be a retrospective showing of Joseph Kleitsch.

KARL YENS is holding an exhibition of paintings at the Norse Club, 1666 Wilson Avenue, Hollywood.

Music

The Hollywood Bowl's Summer Concerts are announced for Tuesday, Thursday, Friday, and Saturday nights at 8:30 for the first week beginning July 16. Emil Knecht has been selected as director. Sylvan Noack is to be the concertmaster, and Mr. Svedicksky will be the second concertmaster. There will be twenty-five or more players, and the program will contain locally, good or better than those of last season.

May Mac Donald Hope, founder of the Chamber Music Society of Los Angeles announces that plans for next season include the presentation in Los Angeles of an American composer, beginning in October, and given about six weeks, apart; the concerts to be conducted under the direction of Francis Goldwater. The personnel of the orchestra remains the same: May MacDonald Hope, pianist; Calvin Rogers, first violin; Emile Rogers, second violin; and Ilia Bronson, violin-éditir.

The Los Angeles Chamber Music Society in Los Angeles; all summer and have planned to work up a new repertoire of music, both modern and American compositions than heretofore. Arrangements are being made with American composers for the compositions of tributes to be given. A season of out-of-town concerts is now being booked, which will probably extend into a tour of the Pacific Coast at the close of the summer season.

The announcement by the Los Angeles Chamber Music Society of twelve concerts next season will be an indication of the many who found pleasure in the offerings, which were given last year to the appreciative audiences at the famous outdoor concerts in the Hollywood Bowl.

The society will present several concerts at the San Francisco Chamber Music Society and the College of Music in Berkeley and interesting novelties will be presented next season as usual. The volume of the society remains the same. The Los Angeles Chamber Music Society includes the following: Philharmonic Quartet, Sylvan Noack, first violin; Howard Cameron, second violin; and Ilia Bronson, viola; L'Ensemble Moderne, Blanche Rogers Loft, piano, and the L'Ensemble Claustrerie, Blanche Rogers Loft, piano, and Emile Rogers, second violin; and Mildred Gilliard, violinacello, and Blanche Rogers Loft, piano.

The rapidly increasing size of Los Angeles as an art and educational center is noted in the growth of its leading institutions. Among these, the Cumnock School is in service to young women in the erection of its beautiful buildings on West Third Street, occupying the length of a block, between Los Palos and McDonald streets.

Miss Brooks, the director, and her architect, Mr. Arthur S. Heineman, have made the best of the school's best equipment throughout California and elsewhere, and many have suggested to the enthusiastic faculty and student body, who shared the plans from the beginning, that Miss Brooks feels that she is to found a school for women, and an architect who believes that if our American youth were surrounded by a temperate climate, they would be able to pursue a career with it. All this, however, is only a dream. The plan for an art gallery will be inserted in an ad which will be used as an art gallery and will be the size of fine photographic space. The gallery will be used for various purposes, including the sale of art, and will be open to the public at all times.

Among other delightful features is the large, gently sloping court yard around which the buildings are arranged, to accommodate the annual May Day pageant as well as other out-of-door events. An upstairs sitting room is used, with klinicetic attatchments, suggests pleasant hours for work and after-class refreshments.

For twenty-nine years the Cumnock School has been a leader in the field of private education, being the first of its kind. It is in a special school, and its facilities are extensive. The course is recognized as its class rank in the University of California and other recognized schools.

The first week of July in the Cumnock School there will be a school for boys, and a school for girls. The boys will be in the school for the first week in July, will be a school for the summer session of July 16. Emil Knecht has been selected as director. Sylvan Noack is to be the concertmaster, and Mr. Svedicksky will be the second concertmaster. There will be twenty-five or more players, and the program will contain locally, good or better than those of last season.
California Southland

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SOME SOUTHLAND GARDENS—REDLANDS

BY HELEN DEUSNER

THE visitor to Redlands is happy to find there the fulfillment of his dream of Redlands fed by rumour. The dominant impression is of lovely, homely places most of which just grew, set among the fine old orange groves for which this earliest of settlements is known. Its age and mellowness make much of the rest of southern California seem startling in its newness: the old growth, towering trees, wonderful roses, and wistaria, and splendid specimens of Guadalupe cypress which one seldom sees elsewhere—give a fine air of dignity.

Three gardens, very different in type but each very interesting in its own way, have been chosen for comment. These are not so well known nor as often illustrated as are the famous Smiley Heights and the Stirling garden in Redlands; the latter planned in the California-Italian style with four terraces, many palms, and avenues of Italian cypress trees.

Of totally different interest is the rather new garden of Mr. Clarence White, also on a hillside, where hundreds of varieties of iris are being experimented with. To the informed amateur the garden of Mr. Stillman Berry is of exciting interest. There under the trees and in the sun, in the exposure they love best, are all sorts of rare things—the finest of irises, some of which are the results of his own hybridizing—occasional old friends from the East, such as winter-green and trillium, seldom encountered in southern California, but which his skill has made appear very happy and at ease.

The hillside garden illustrated is that of Mr. and Mrs. Kimberley, called Kimberley Crest. It is typical of much of the best in southern California and has about it a sentiment of exquisite peace such as one seldom finds. There are giant eucalyptus, peppers, and cypresses—trees that give dignity to the views we so much admire. How else than by planting trees, which grow to be big trees, are we to have a frame and a foreground for our views at all in scale?

The large, comfortable house on the uppermost level is surrounded on two sides by many flowers in succession. Great beds of pansies and tulips, of larkspur, pentstemen, and enough fine old trees give a setting to the house and a pattern of shade over driveway, lawn and flower beds. On the other side of the house to the north the whole magnificent view of snow-capped mountains and fertile valley opens out with the garden’s hillside slope for foreground.

The central treatment of this slope is a wide walk which one follows from the house to the lower corner of the grounds. Crossing a broad grass terrace just below the house and passing a fountain the walk divides down two wide flights of stairs and circling a fine big pool where lotus grows to perfection unites again under the pergola beautifully clothed in roses and wistaria. In this sweet-scented shade the path drops a bit down frequent steps and curves a little to

KIMBERLEY CREST, THE GARDEN HOME OF MR. AND MRS. KIMBERLEY OF REDLANDS. THE CENTRAL TREATMENT IS A WIDE WALK, WHICH PASSING A FOUNTAIN, DIVIDES DOWN TWO FLIGHTS OF STAIRS AND ENCIRCLING A LOTUS POOL, UNITES AGAIN UNDER THE Pergola CLOTHED IN ROSES AND WISTARIA
come out on shady open spaces and a wide platform at the lower gate. Details of built-in seats, stone jars, and ivy-covered walls are here set in luxuriant growth of shrubs and flowers. Extending up the slope of lawn on the left a path for nature lovers wanders along the boundary planting, a good combination of trees and flowers and shrubs. The tall fan palms which are now taller than they appear in the illustration present interesting verticals in contrast to the prevailing horizontals of the valley and the distant view. Mrs. Kimberly's long devotion to her garden is felt everywhere.

The gardens of Mrs. Jennie Davis on Brookside avenue have several attractive features, one of which is, to my observation, unique. The garden is set in several acres of orange grove which has a big irrigation ditch running through it. Mrs. Davis has used this as one might a brook and has planted it beautifully for a quarter of a mile or more. A path wanders up one side the stream and down the other, between flower and shrubs in masses or in singleness of beauty. We find an unusual wealth of deciduous shrubs, some of them most thrifty. The eastern barberry, styrax, forsythia, Japonica, spireas, flowering cherry, and peach. There are occasional surprises as one strolls along—an ancient stone Buddha under the doorkist, a colony of snowdrops by the way. The ditch itself was built by Indians one hundred years ago. Mrs. Davis has enclosed it in cobblestones and concrete walls all overgrown with periwinkle and other creepers so that one sees, and hears, only the stream. There is another element of this garden which is of arresting beauty. One crosses, back of the house, a flower-covered terrace, then between two fine old Italian cypresses bridging the stream and steps down into a green garden in which the elements are of the simplest, and the effect of the noblest. A great, shady lawn, roughly circular, and in its center a circular pool with simple, sunken cups. The planting about this lawn is somehow peculiarly happy in effect; and it is of such shadiness and peacefulness in character that it is difficult for the photographer, or, for those who feel its subtle charm, to describe it in words. One towering climb has a great wisteria vine, a marvel of bloom. At its foot some low palm clumps give piquancy. Opposite the entrance is a little view across deciduous foliage to a bright patch of sky. For the rest, just quiet green tree and shrub planting, no attempt at any color, I thought it very beautiful.

There is one new garden in Redlands which is so individual in its treatment and so clever in the solution of its problem that it merits here some detail of description and more illustrations. It belongs to Mr. and Mrs. G. B. Montgomery on Highland avenue. The drive enters at the northwest corner, following the west and southern boundaries. The house stands in the inner angle at the southwest and the garage at the end of the drive in the southeast corner of the lot. The site chosen for the house was the largest part of the lot which slopes gradually to the east and north. By placing the house on this highest part and putting the axis on a diagonal they have accomplished several things most desirable but with a minimum of grading, that source of trouble on our California soil. The house is therefore retired from the street, (b) the entrance to the house is attractive while at the same time the driveway intrudes itself not at all into the picture; (c) not an inch of garden space is wasted; (d) the house looks down over the garden in the most intimate connection with it; (e) the longest possible distance is obtained for the garden axis; (f) the side view of the garage has become an attractive feature. Indeed, the whole is a masterly treatment of a plot of land which is no larger than that which most people fritter away with a little grass plot here, a few shrubs and flowers there, and never a garden in the end.
BIRDS IN GARDENS

BY THESSA HOMER PATTERSON

THE quail hunted by man and beast, bird and reptile must needs have a large family or perish from the earth. Being a ground bird doubles the danger.

Down in an Oak Knoll garden a new precedent is being established. When the family returned from the East one of the window boxes had taken on new beauty and interest in which the gardener had no part. A quail was setting on thirteen eggs. Twelve hatched, and shaking the brown fuzz dry they began shuffling back and forth in the long box, paying slight attention to the coaxing parents. They had no intention of making that fifteen foot leap to the ground until they had tried their wings. The temperature was one hundred. The next day was the same. The parents urged and coaxed and scolded. They brought some neighbors who flew up to the box and reasoned with the babies, telling them how little quail always left the nest at once to follow their parents in a search for a living. They hopped by turns onto the edge of the box and obeying the axiom to look before they leaped, hopped back. There was nothing to do but teach them to drink from the saucer and eat the food put in for them. The third day of the May heat-break- ing record they came down, two of them tumbling into the air-way where the gardener had to crawl under the house to rescue them. It was a relief to the family inside the big window, who had watched for three days, to have them safely landed. The next day fifteen were seen leading five down the garden path while mother followed with seven on their way to the grain fields. A nest but a foot from the drive was deserted after the ninth egg.

The family inside had just gotten back into the regular routine when two other window boxes were found with nests containing eighteen eggs each which meant double the anxiety as these also were second story boxes. One mother did not come back, (we hope no one else will in nesting season) but eighteen burst their shells in the other box and jumped right overboard at their father's bidding. Whether he was more convincing as to their duty, or whether they lacked the will power of nest number one we don't know. Two were killed, a third was badly injured and was tenderly nursed in the house.

I was sitting quietly under an arbor of a charming garden in the late afternoon. A quail flew onto the wall and scanned the garden. Seeing no one he called "All right here," at which a coey literally flew over the wall. The cock took his position as guard on a small boulder while all hands got into a fresh bed of small plants where they made the dust fly in their dry cleaning process. This military guard never blinked an eye until relieved by another cock. I really listened for the click of their spurs so military was this attention and change of guard. The others kept up a low conversational chatter delightful to hear as it shows such contentment and joy in living. They rolled over on their sides and stretched their feet straight out.

The mistress of the garden appearing saw her as her bed turned into a bathing beach. There was a "shoo" answered by a whirr, and no quail! What greater proof of dematerialization can any one want. One day when the house was alone a mother led her wee who up the steps to the porch, apparently to give them a view of the promised land.

The Mountain and Valley quail can be distinguished by their millinery. The plume of the Mountain is pointed and turns back; that of the Valley is reversed, being largest at the end, and turns forward almost to the bill.

GREAT TREES FOR FOREGROUND, WISTARIA AND ROSES FOR DRAPERY. MAKE OUR CALIFORNIA GARDENS THE LIVING ROOMS OF SUMMER.
TRIBUTES TO THE CALIFORNIA TROUBADOUR

One day last month a workingman in overalls, bailed from his common tasks, stood outside the window of Robertson's bookstore in San Francisco. Mr. Robertson, watching him from within, saw that he was reading through to the end Clarence Urmy's "Friend O'Mine," reprinted from "A California Troubadour." Suddenly the man turned, entered the store, and bought the most beautiful copy extant of that universal tribute to Friendship, illuminated and framed in permanent form. Indicative of the appreciation which has come to this first of our native California poets, the little story has prompted a desire on the part of his friends to collect and set in permanent form for all Californians and lovers of beauty, not only the finished verse and scattered short stories from his polished pen, but some memorial of that sensitive love of the sunshine and flowers, the wooded dells and oak-embrowned bluffs of his native state which make Clarence Urmy's songs remembered wherever he summer or winter California is loved and sung.

He is The California Troubadour. Brave and debonair he passed his way among men in the varied phases of earthly existence. As child, before he spoke full sentences he sang; his girlish art was perfect, and while he sang the air. She was his one and only Love. His songs were sung to her and, as a dear friend remembered—searching eagerly among the flower beds of his native city for violets to lay upon his bier—he wrote, "All flowers are sweet; but these fair blossoms spread with dew,

call back the Mother eyes so sad, so blue, to me.
I hear the echo of a song sung long ago
As 'mid the nestling leaves it wanders to and fro;
While the perfume of dew falls on my lips, like raindrops.
And scent of violets—she loved them so!
Grave, pain.

As youth, saddened by the loss of this dear Mother when he was seventeen, he devoted himself to the study of music and began writing verses before he left Napa College. Ever the necessity for a livelihood made of Music a handmaiden while his verse became the outlet for his spirit's hopes and joys. Through almost half a century of life crowded with studies, work, the generous giving of himself, his talents, and his indomitable joy of life, to all about him, he wrote his songs and never wavered in his art.

Called to the church by a long line of missionary ancestry from old Connecticut and Massachusetts, he sang his English, Cornish and Anglican songs, he concentrated thirty years' heart and painstaking effort to the training of choir boys—"his boys"—who now from far and near rise up to do him honor. Later separation from this loved work, the heavy songs a sadder tone or found their motive in more spiritual sphere. For, like the gallant Troubadour he was, he could not cease to sing. His verses years, cannot be found today between the covers of a book. Published it was, but scattered in the journals, essays of two poems here set forth and two found on his desk. One, dedicated to a little San Franciscoan born just a few short weeks ago to one of his beloved "boys", and one, "To a Young Poet," his last work, which like a mantle dropped from his spirit as it took its last, most valiant flight.

Up from the scene of his long labors, to the little Episcopal Chapel in South San Francisco he went to meet his friends who came with their arms laden with flowers and their hearts, with kind memories of the best sentiments on this occasion. Dean Graham read the simple service of spiritual exaltation and eternal life, and quoted "The Post-Touch and, Things from My Hillside," of his beloved boys sang Peace. Perfect Peace.

The tributes from his multitude of friends, the lovers of his verse, and those to whom he gave himself unstintingly in teaching, have been manifold. It is not possible to print them all, but these that follow are the spontaneous heartfelt outpouring of his heart's friends, his brother troubadours in California.

WINGS

In every city, town, and hamlet the anvil ring of the blacksmith, the bellman's song, the fiddler's strain, thrills the soul with men's memories of far-off days and dawns when the music of the troubadour, the minstrel, the ballad singer, the poet was not yet cast away from the world of art.

A night in June. Fair Cynthia applied
Large pinions for my shoulders. Firth I fared
To heights to which my spirit had not dared
Ascend. With bated breath and wonder-eyed,
Across the far, cerulean fields, through wide
And glowing portals, along I flitted—
To distant orbs where beacons flared
A welcome. Voices called: "Abide! Abide!"

To earth I came. But since that night in June
The wings are mine! By right of accolade
I carry keys to yonder bright abodes!
Within my heart I hold the words and tone
Saint Michael chanted to his lifted blade.

I sing them to rough seas and rougher roads.

Clarence Urmy.

The natal dream city with the towering hills, twin peaks, silhouetted against California's violet skies has receded into his poetic vision, alas! forever.

He has laid down his facile pen and passed into the spirit regions to the comradeship of his beloved Keats and Shelley and others of the great legion of immortals.

California loses one of her most distinguished sons, a true troubadour, a knight of the order of the artistry of intellect, one of nature's noblemen, a man of infinite courtesy—the greater product of a great republic, a mind controlled by the most delicate imagina-
tion and exalted ideals.

The refined and sensitive note of his exquis-
ite lute tenderly touched the cords of our hearts, appealing to our higher aspirations.

The magic music of his muse like a radiant light illuminates dark paths leading to the bright fields of truth and beauty.

Opening one of his dainty books was like entering into a fragrant garden in springtime, where art has arranged with consummate simplicity the most charming flowers—one could not decide which was the loveliest.

His supreme command of our language, in prose and verse, his broad humanity, his deep appreciation of nature, love of art and its exponents, his warm and genial spirit, his beaming freely enthusiastic praise where it was due, were some of many endear-
ing traits of his fine character.

We shall sadly miss him—but our sorrow will be softened by the thought of his life's completed mis-
sion, for all his tasks were bravely wrought out to a finish.

His poems, lyrics, elegies to us, came from his soul, clear cut as camenes—remains the memory, the purity of his motives and actions were an incentive to all.

By his sojourn here, he left the world better than he found it, and we are all grateful, who heard his voice, felt his hand, knew that intent face, read his inspira-
tions.

He dwelt among us, verily, a son of God—
a follower of Christ, a high apostle of the true and the beautiful—Clay W. Simms, in the San Jose Mercury-Herald.

Clarence Urmy, Immortal

Clarence Urmy has been gathered to his fathers. As poet, musician, critic, he no longer remains with us, and his name must not be forgotten, his music no longer remembered, his criticisms pass the way of all that is mortal, though his very name be obliterated and the records of his birth and death be utterly destroyed he will still be with us to the end of the age.

For it is the way of things that no influence shall ever pass away. No word that is ut-
tered, no thought that flashes through the mind, no action that is performed, can pass away, but each and every one of those things

The SANTA CLARA VALLEY IS VERY BEAUTIFUL IN SPRING WHEN THE FRUIT TREES ARE IN BLOOM. NEAR SARATOGA, CALIFORNIA.
THE POET AND HIS LUTE

By CLARENCE URMY

The Poet's lute, placed in his hands at birth,
Is tuned to overtones unknown to Earth.
Tunes that take wing from deftly fingered frets
As perfume steals from bed of violets.

The Poet draws from wire spun in a star
The music of a mighty avatar,
Like song of humming birds—throb, tiny throats!—
Too high for human ear, supernatural.

He wakes with magic touch his instrument
To heavenly harmonies, rapt, eloquent—
Dream-haunted strings that bear from far-off spheres
Strange chords too glad for smiles, too sad for tears.

He echoes airs that seraph tongues rehearse,
And strives to blend them with his blissful verse—
Elysian lyrics born of Flame and Dew.
The faunlets, ever-older, ever new.

Thus round the Poet's lute fond Fancies throng
Awaiting dulcet trysting-time with Song.
Till smiling Death at his worn portal stands
To sever strings, seal lips, and still his hands.

Urmy liked to regard himself as a troubadour.
It is a modest designation, and in Urmy's case very appropriate. For he was a very modern Blenel, singing his songs under the windows of the prisons of fear, showing the way to escape from the thralldom of our materialistic existence.

Urmy loved to tell the story of the day that he was born, a charming story with a troubadour motif.

"The day that I was born," he said, "a French street singer wandered over Rincon Hill. Through Folsom, Harrison and Bryant Streets, through First, Second and Hawthorne Streets, he sang his troubadour lays, and passing out through South Park into Third Street, was lost in the endless procession of hurrying humanity, omnibuses, busses, express wagons and drays."

That was Urmy's story. This is how his mother told him the story of the day that he was born:

"Your coming into the world was heralded by some beautiful singing, some French songs delightfully sung by a wandering troubadour. Only a little while before you were born the singer stood close by our window, singing looking up at my bedroom window. I was, oh, so anxious to have a look at him! So your father gently moved my bed over to the window. I leaned far enough over to catch a glimpse of his long-flamed hat, gay cloak and old guitar. Just at that moment, he glanced up at the window, and ran quickly down the street, followed by a crowd of children and grown people. We heard him singing in the next block; then faintly again over the brow of the hill, and then... not long after... in a few hours, you were born."

Years after Clarence Urmy was given a copy of the Alta Californian, dated July 11, 1858, containing the news of the day that he was born. He found this item:

Death of a Troubadour—Yesterday afternoon at Third and Silver Streets a strolling singer, known as "French Louis," was knocked down by the International Hotel bus, and fatally injured. He was carried to the drug store at the southeast corner of Third and Folsom Streets, where he expired at about 9 o'clock. It was reported that he had been singing all afternoon in the vicinity of Rincon Hill. Just before the singer expired he managed to unlasp aocket which was tied about his neck and which contained the picture of a comely young woman. He pressed it to his lips, and very faintly, half whispered, half sang a little refrain in French interpreted: "My soul to God, my faith to the King, but my heart is thine forever."

J. C. Condor
THE STATE TEACHERS COLLEGE AT SAN JOSE WAS DESIGNED BY THE STATE ARCHITECT AND IS NOTABLY GOOD AND EFFECTIVE
The whole incident so impressed Clarence Urmy that he was inspired, like Francois Villon, to write his "Last Testament." It was written in French, and begun thus: "Mes chansonnnettes aux beaux aveux,
Mes reves doux aux fleurs;
Mes sourires aux esprits des eaux,
Mes cris au ciel en pleurs,
Mon ame a Dieu, ma foi au roi,
Mon coeur, mon coeur toujours a toi!"

He Sang California


All through these books there is beautiful poetry about the state that Urmy loved. He never tired of singing of San Francisco and Tamalpais, the Napa Valley and Santa Cruz, the Contra Costa Hills and Livermore and Los Gatos.

Some of his poems you will find in the national anthologies. After the Armistice his chant royal, "Peace," won first prize in a Cronicle poetry competition. Of late years Urmy was music and dramatic critic for the San Jose Mercury, and he was a teacher of music too, but he never ceased to be the California troubadour.—Edwin F. O'Day in The Oakland Post-Enquirer.

GARDEN OF MISS ANNA HEAD
BERKELEY, CALIFORNIA

WHITE IRIS IN BLOOM ALONG THE WEST BOUNDARY WHERE A HIGH FENCE AND TREES MAKE SHADE FOR BULBS AND CALIFORNIA WILD FLOWERS THAT LOVE IT
THE garden of Miss Anna Head, President of the Garden Club of Alameda County, is a small garden listed in the Garden Club of America as one to be visited on the Pacific Coast. Miss Head has recently sold this place in Berkeley, and as several changes are being made, necessitated by the building of a garage, the garden will be taken off the eastern list.

Many changes in Berkeley gardens also result from the building of the new University Stadium.

The Alameda County Garden Club will visit the beautiful estate of Mr. and Mrs. Charles D. Blankenship, Saratoga, Santa Clara County, in the fall.

THE EAST FRONT OF THE COTTAGE OF MISS ANNA HEAD, BERKELEY, CALIFORNIA. RATCLIFFE, ARCHITECT.

THE DISTINCTIVE CALIFORNIA GARDEN

PART I

WHAT constitutes the California garden, as distinguished from the Eastern type of garden? There is a distinct charm about the old New England garden, full of trim little paths laid out in regular fashion, seats, trellises, arches, and arbors in set places, garden plots filled with old-fashioned, sweet-scented flowers, which is not difficult to feel. Likewise is felt the beauty of the formal garden so prevalent in the East, with the garden set out in regular fashion, and possessing fountains, pools, pergolas, sun-dials, moss-filled stepping-stone or brick walks—the whole appearing to be but an extension of the house.

It is freedom from conventionality, rather than freedom from restraint, that characterizes true Californians. It is this spirit which is reflected in California gardens. In the extreme East the spirit which prevails is that of "you must do this and you mustn't do that; observe all of the proprieties; do not deviate an inch from the accepted line of traditional conduct." Here in the West we are tempted to go to the other extreme—to break entirely away from established precedent and custom. But there is an obvious danger in this attitude, which must be guarded against in matters of gardening.

In California, I believe, the trend is towards a distinct informality in most of our plantings. And yet, even in informality there must be some semblance of unity of purpose and conception—in fact it is really much more difficult to form an informal than a formal garden. Sometimes the wisest procedure seems to be to strike a happy medium between the two—to include the best features of the formal garden, giving them an informal, intimate setting. In other words, we

move the austerity of too formal a treatment by adding a touch here and there of informality.

All this pertains to gardens, adjuncts to residences, informal in character. Gardens immediately adjoining residences of classic design, naturally would conform in their lines and general scale to those of the residences, or else the classic beauty of the latter would be vitiated or lost. A gradual transition could then be effected from the formal to the more informal parts of the grounds. It is this lack of feeling for the proper relation of house and garden, that, in many instances, has practically destroyed any sense of harmony between the two.

Fortunately, in California we try to present our best front to the public, but I believe it is in good taste to supply some sort of hedge or

(Continued on Page 19)
The Monroe Doctrine

MARKING the end of colonial development on earth the Monroe Doctrine is well worthy of a centennial celebration in the land where East meets West and the world is encircled by civilization.

That no more so-called "discovery" of new territory should give any nation the right to that territory was the ultimate and real significance of the Monroe Doctrine. Its vital issue has been clouded by many side interpretations; but it now stands forth in emphasis as the beginning of an era in which the right of nations to be free and equal is seen and acknowledged.

It takes centuries to develop ideals among people of one race; how long then, we must look for the development of every nation of the earth to the point now attained by the few? That a standard is set and human rights acknowledged are the projecting facts we celebrate this month in the Centennial centered in Los Angeles by the nations of the Americas.

What we need to see, and what this celebration may show us, is the mutual advantage of giving. Each nation has much which it alone can give to the world in the arts of life. More and more as these arts, which are the development of necessity in food, clothing and shelter, become crystallized into science has something to give to other races. Selfish hoarding of that treasure has resulted in war and devastation. Selfishness in hiding from other nations any advantage gained in commerce or in science is the trap which holds a nation in the grip of the dark ages.

The open door, the open shop, the open mind, the open heart, which give to all equal opportunity to live and work and develop; these are the motives of the new century in which the rights of all nations are being adjusted and each is called on to contribute to the progress of all.

Noblesse Oblige, Physicians and Surgeons!

THE commercializing of a noble profession has scattered the knowledge once held in secret by the "medicine man" of any tribe. Half truths are dangerous things; they make arrogant those who possess them. Because the profession of conserving health in humanity has given to the world free access to its hard-earned and important discoveries in the art of well-living is the very reason why it should step up instead of down in its ideals and, leaving general axioms of health to be conventionalized by the multitude, draw a sharp line between ignorance and authority, skill and mere bungling.

The public mind is very confused on the subject of doctors. Who is a doctor and who is not a doctor? Who is worthy to be entrusted with the life of our dear one, and who is selfishly thinking of his own purse and his own political advancement when he takes the life of a fellow citizen in his hands?

These are questions which make the position of doctor in the community a very critical and important one. Responsibility for the proper adaptation of the medical profession to our new community life rests upon the profession of Medicine as such. The Red Cross work, through the war and since, has done much to standardize the conservation of health, not only in community health but in individuals. But first aid to the injured is only one phase of succor to the sick and wounded. The next step, "Consult your physician" is the one most surrounded by difficulties. There are physicians and physicians; and consultation is the most terrible risk if one does not know a physician when he sees one. Most people do not know a doctor from a pseudologist; and there is no one on earth who can enlighten them but the medical profession acting as a whole or in a representative Institute such as exists in the profession of architecture.

The state has no basis of wisdom by which to make laws on the subject of health excepting the basis given it by the profession of medicine. Our democratic ideals should be restricted to the field of politics, and not to our schools of learning. A great republic is not evolved by continually giving one down to the next. It has been given to us as a nation to give to the world the example of a doctor, not in the professional sense, but as a worker in any trade or profession. No one man can know everything in every line; division of labor makes for efficiency in the life of the community. In any great department of work, therefore, it is necessary that the workers set their own standard and hold themselves responsible for its upholding. Leadership, since time immemorial, has evolved within the tribe, the guild, or the profession; and, for the present, at least, there is no such thing as democracy of intellect.

Free and equal in opportunity we all are in California, but freedom of opinion is a different thing. Judged by the demands of a community of free men the opinion of the expert is the only one of any value. We train our own experts in schools of a public nature. Our first consideration these United States was to see that every one had equal opportunity to learn to be intelligent; our second effort is now concentrated on seeing that each unit in the republic, or in the community, is given opportunity to find his best function and to little attention has been given to this feature in education because the idea of giving everything known to man to every student has been carried too far in our public school system; and education has, therefore, become superficial and useless to the nation.

By applying this theory to the practice of medicine, we see that it is in the schools of medicine that a severe standard must be set and that a government "by the people, of the people, and for the people" must secure the best by acknowledging that all men are not equally fitted to be doctors, and that the best minds in the profession must be allowed, nay, forced to decide what is best.

We must continue to give every American child an education, but we must also teach that child to respect expert advice in all other lines than the one in which he himself is an expert. Not only so, but we must train experts in every line who are worthy of the respect of the whole community. It is impossible for the general public to know the difference between an expert research man and a dawg. There is one school for those in the laboratory where he cannot meddle with the critical emergencies of life and death of our citizens. So long as the word "doctor" is applied indiscriminately, the state, with its citizens consenting, will make the mistake of placing in authority over our children and teachers in schools, one who does not know an emergency case from a chronic condition or a stroke of paralysis from a nervous breakdown. Valuable lives are lost, children are left to grow up deformed and hunchbacked because there is no Institute of Physicians and Surgeons in California which dares to organize and speak with authority on the vital subjects of life and death.

Our Artists

IN all arts and sciences, as well as in the acknowledged professions, it is necessary that standards be uplifted if all men are to be drawn to a higher level in education and enjoyment. There is an American Institute of Architecture, and though it may remain remote and academic, its influence is felt throughout the country. There is also an American National Academy of Art. Men and women whose honor is at stake are scattered all over the United States and Europe, studying, painting, teaching. In Los Angeles there are practicing several score of architects who have been honored as members of the Institute, and A. I. A. is written after their names. Los Angeles and public buildings of note are still to be built. In the hands of these men, functioning through the Los Angeles Association of Allied Architects, this city will have the best effort of all its best architects concentrated in our new civic buildings. No such splendid combination of skill and
community work was ever before witnessed. Los Angeles will within the next decade, become a very beautiful city.

In the field of Art why cannot the same splendid effort to set a high standard and make Los Angeles an art center be consummated?

Mr. Anthony Anderson, the able art critic of the Los Angeles Times, and himself an artist of no mean talent, holds up to scathing criticism an article on the study of art which appeared in the June number of this journal. He asks whether the editor of California Southland or Mr. Cannell, working on work so kindly designated and from Eastern and Western studios to Los Angeles, shall be the judge of what is good in our art. He says, after quoting our little article, "From all of which we are driven to the conclusion that—the writer—does not consider the landscapes of William Wendt, Elmer Wachtel, Marion Kavanagh Wachtel, Jack Wilkinson Smith, Hanson Puthuff, Benjamin Brown, et al., either local or worthwhile."

Mr. Anderson is the best man in Los Angeles to choose the founders of our Los Angeles Academy of Painting. He has chosen well; and if he will include in his "et al." the names of a few more, like Alson Clark and Jean Mannheim, he will crystallize in this city the floating ideals of our art around a group of men whom this journal has never ceased to set before the community as leaders and teachers and standard-bearers whose work is worthy of recognition in our own academy or any other because it is not only local and worthwhile, but universal in its technique and mastery.

Part of a Sunrise Sermon

Preached on Mount Davidson, San Francisco, by J. Wilbur Gresham, Dean of the Pre-Cathedral

HOW fitting, then, that in this great city by the western sea, without distinction of creed or class or circumstance, Jew and Gentile, Anglican, Roman Catholic and Protestant, high and low, rich and poor, young and old, should gather under this cross and round this mountain altar, as citizen and brethren, to dedicate the loftiest and noblest of our San Francisco summits to Him "Who is living and was dead, and is alive for evermore!"

There is an ancient Masonic legend which says that the temple-builders, in the absence of Hamph Abiff, the architect, threw away a keystone which he had designed and cut. They threw it away because of its extraordinary and peculiar shape. It was not oblong, neither was it square. It would not fit into the wall, nor did it seem to belong anywhere else. As the great building arose without sound of ax or hammer, this curious stone seemed useless. But, one day its need was felt and its proper place was found. It was raised to the top of the arch. "The stone which the builders rejected," became the head corner-stone, the keystone of the arch.

Again and again the builders of civilization have sought to rear the mighty temple of human life and the social order without reference to the place of the Living Christ in the scheme of things, and again and again has confusion reigned. It is so at this very hour among the nations of the world. Those who are attempting to build modern life have ignored or forgotten the divine Keystone, whose place is at the top of the arch. It has been truly said that He is the center of history. "Previous history comes up to Him on one side and subsequent history on the other, like the two sides of an arch, and He unites them." Without Him humanitites' proudest arch must crumble into chaos and oblivion.

It is at this point that we detect the profound significance of this Easter sunrise service. Our great city of the golden gate is not the train of many another honored sister city in rearing a cross and dedicating a noble site by the praise and worship of this mystic hour. Why? In order to symbolize its valuation of the things of the spirit, and to express the unity of the religious consciousness of all sorts and conditions of men and women. "Except the Lord build the house their labor is but lost that build it. Except the Lord keep the city the watchman waketh but in vain."

Soon this our sunrise service of 1923 will be folded away in consciousness among happy memories of the past. As we leave the quiet summit and the shining cross; as friend bids farewell to friend; as we descend the trail from our vision, "Who is living and was dead, and is alive for evermore!" There are visions, things that we may cherish through the bright days and the dark days that lie ahead. Yes, there are three great living words, around which the meanings of our Easter sunrise service cluster, words that will not let themselves be forgotten. God, salvation, Christ. There is a three-fold meaning. It means faith, it means hope, it means charity.

First, it is an appeal to faith. The witnesses to the resurrection were not materialists, but men and women in whom the faculty of faith had been trained by the Master Himself. It was only the eye of faith that saw Him then. It is only the heart that faith that believes and receives Him now. But faith is just as truly a faculty of our being as is reason. And so our gathering around this sunrise cross is an expression of our corporate faith in the great spiritual realities of life and experience. Out of this faith springs vision, and men and women of vision are the hope of the nation and of the race. The supreme object of faith is the risen Christ, the great and wise Master Builder. He stands beside us to assure us that our work goes on, even when death seems to interrupt and destroy the temple. He will destroy it, that is, if our work be true and our vision high.

The second Easter sunrise lesson is that of hope. When all the alleged proofs of the resurrection have been reviewed; when every shred of evidence has been sifted and appraised; when we are still unconvinced in the face of all that reverent scholars may say; the hope of Easter is one of thought that few of us escape. It is expressed in that one word, hope. A forgotten writer has expressed this hope very appealingly: "Mary knew Christ by His voice. He called her by name, and she knew Him. Mary! the word was pronounced by lips that had once been closed in death. May we not hope for as much in the future? Again those accents so familiar, so characteristic, will fall upon the ear. Our names will be spoken, and the reality, great and joyous, of eternity's unbroken love will fill the soul. And Mary, the sepulcher, we shall forget the forms about us, while with bewilderment rapture we drink in the melody of a well-known voice which calls us by name. We shall touch the vanished hand, and hear the sound of a voice that is still, and the tender grace of a day that is dead will come back, with live and good and none of its ill, with all of its love and none of these things which in this world often make love our keenest torture."

And the last Easter sunrise word is charity. A service like this, in God's great out-of-doors, makes us forget for the time the deep-set barriers of conventional life that so often separate us in spirit and in thought, and cause us to misunderstand and unjustly judge one another. It is like that memorable reign of human brotherhood, so short and yet so real, that we knew when the great fire sent us to the city parks, with no roof over us save the interlacing trees and the star-lit canopy of heaven. It was then that our hearts rejoiced in a religion pure and undefiled before our God and Father, and in that best portion of human life, our "little nameless, unremembered acts of kindness and of love." The Christian religion, like its parent Judaism before, and first of all, knew by the sign of the Cross. The Master of men was born out-of-doors, lived and taught and served and suffered out-of-doors, and at the end was crucified out-of-doors. The resurrection was an event of the out-of-doors, and the final test of religion in our modern world. We have not yet put out those things that are shaken "may be removed, but the things that can not be shaken shall stand forever, in the presence of Him "Who was the holiest among the mighty and the mightiest among the holy; Who lifted with His pierced hand empires off their hinges, turned the stream of centuries out of its channel, and still rules the ages."
LOCATIONS IN OUR CALIFORNIA GARDENS

By Ellen Leech

A Glimpse of the Estate of Mr. and Mrs. C. H. Allison in Verdugo Canyon, Planned by Mrs. Allison, Which Will Delight Thousands When Shown on the Screen, Through the Medium of the Location Bureau of the Assistance League of Los Angeles and Pasadena.

When Chen Hau-Tzu, back in 1783 sang
If thy home a garden has not
And an old, old tree;
Where the life’s daily joys can come,
Wise men cannot see.

he did not realize that while some of us can hardly hope to have daily inspiration through the sole ownership of such delights, we can, in 1923, frequently enjoy the garden and the old tree of another by the agency of the Assistance League of Los Angeles and Pasadena, working through the Moving Picture Industry, and because of the appeal of charity.

Time and again we visit lovely gardens with the Cinema as a guide, loiter under magnificent old oaks, and follow paths bordered with glorious color, leading to terraces and fountains, within vine covered walls, all this loveliness increasing with the years, and of which even a glimpse could not have been vouchsafed us save for the intervention of the League, functioning through its Location Bureau.

This Location Bureau is entirely original with the League and developed from the growing necessity of Film Companies to procure.
locations,—real gardens and homes,—rather than built sets. The locations so desired are usually the property of owners who can not be approached with a request to rent or lend their homes to Filmdom but who may prove accessible to a member of the League on the basis that all money thus earned by allowing the use of the place to the representative of the Producing Company will go to the beneficiaries of the League or to such charity as the owner may designate. The fee charged is always made commensurate with the value of the location and the time consumed in making the picture. In every case a carefully drawn contract protects the owner from all damage to his property.

A recognition of the fact that one good deed entails another may account for the growth of the Assistance League and its development into a still larger organization, with more branches, the whole of which is housed in the Community House, at the corner of De Longpre Avenue and St. Andrews Place, one block west of Western Avenue and one block south of Sunset Boulevard, Hollywood. The League is now incorporated, and is known officially as the Assistance League of Southern California, Inc., and the departments are Community House, Thrift Shop, Women's Exchange, Tea Room and Tea Garden, Memorial Fund, Workrooms, Film Location Bureau and General Office.

The sole object and purpose is Charity, the aid of those less fortunate, and it is of interest to know that this aid since the organization of the League in March, 1926, has amounted to over thirty-seven thousand dollars ($37,688.67). In the beginning the League distributed the funds raised through its efforts to eight certain charities but since acquiring the Community House, and the consequent enlargement of the work, it has been decided to assist any organization or individual at the discretion of the Board, with the exception of funds designated to chosen charities by owners of homes used by Film Studios through the Location Bureau.

The announcement of the Thrift Shop covers its object and intent "We sell at lowest prices articles which some people do not need and which may be useful to you." Thus articles which were mistakes with original owners, bought possibly in the dark of the moon, need not be sacrificed but offered on other altars.

When realization comes with the second or third day of ownership that nothing less than a blunder has crept into the wardrobe, isn't it comforting to think it can be utilized to do a little good in the world instead of occupying space in the closets as a constant reminder of your poor judgment. The list may inclue shoes, bought for beauty rather than comfort and which have lost in the course, blouses, suits, and gowns may be found in the collection, also books, pictures, and bric-a-brac. Hats, for their changing attributes, are emphasized.

The Community House caters to the studios, as frequently a costume part demands gowns of earlier years, crinolines, trailing garments, and the rather prim effects of the early Gibson girl period, all of which may be found within this department.

One beautiful thought animating the establishment of the Exchange in the Community House is to offer the opportunity of service to a class who might not have found the open road otherwise. These are the Shut-ins, people who for various reasons are not able to leave their homes but who can use their brains and hands in making dainty, attractive and useful articles for sale. These articles are handled through the Exchange and by their sale the makers can feel they are not only earning something themselves but assisting in a charity of a wide scope.

The last section of the Community House to open is the Tea Room, which includes the Garden Ramada, where grilled steaks and chops, as well as chicken noodles and other specialties are served.

AN APPROACH TO THE HOME OF GEORGE FRENCH, IN THE LAND OF THE "THOUSAND OAKS," MENTIONED IN THE ARTICLE BY ALLISON WOODMAN, LANDSCAPE DESIGNER, WHO TOOK THE PHOTOGRAPH.

The upper floor of the house is given over to the Tea Room, where a most attractive color scheme is worked out in olive green, black and scaling-wax red, with a background of warm tan. The view from the windows encompasses the Hollywood Hills, nearby gardens, and an interesting bit of the lot of the Fox Studios. It is impossible to think of a more delightful way to be charitable than through the consumption of a perfect salad, a fried chicken, browned exactly to a turn, followed by a pie or an ice cake. It is rather difficult to draw a word picture of food, in fact it seems not to be the proper thing nowadays to dwell too long on the achievements of the artists who cater to the palate though we spend hours and much language in acclaiming the men who delight us by the aid of the palette. But we may just as well be honest and admit that good pies are as much appreciated as in the days when songs were written about them, and the young swain was not asked if the fair one could paint a portrait but "Can she bake a cherry pie, Billy Boy, Billy Boy, can she bake a cherry pie, charming Billy?"

The Grill in the garden offers unlimited possibilities for open air suppers, and the Garden Ramada is always available for either tea or supper and cannot be surpassed for a lovely setting. The Ramada would be particularly appropriate for a Hunt Breakfast, or cool place for tea or supper after a ride through the Hollywood Hills. It seems probable that Charles G. Adams, the landscape architect, who so kindly gave his time, thought and experience to making the garden beautiful, also had in mind its possibilities as a center for entertaining, for bridge and Mah Jong luncheons and announcement teas.

It is proper that the Community House should have a garden of its own, and that in the garden should be friendly old walnut trees offering a pleasant shade from the noon day sun. There always seems to be such a hearty hospitality offered by the shadows of this tree, not black shadows but inviting ones in which we love to linger. And it is fitting that this House which has brought comfort to so many should have the first requisite to joy,—a garden and an old, old tree.

MEMBERS OF THE SOUTHERN CALIFORNIA RIDING AND DRIVING CLUB OFF FOR THE USUAL MORNING CANTER, TO BE FOLLOWED IN THIS CASE BY A RIDING PATH LUNCHEON, ARRANGED FOR THEM BY THE AMBASSADOR HOTEL, UNDER THE LOVELY OAKS OF SOUTHERN CALIFORNIA.
The Architectural Club of Los Angeles

ENTERTAINMENT COMMITTEE
The Entertainment Committee is staggering along as usual, only a few days ahead of the game of supplying amusement and instruction to the members. L. A. C. speakers are, take it from us, hard to find, and we don't feel that we can lie back and take it easy at this time. We need help in keeping our work up to the standard of the past season.

There are many specialists in the many lines of activity connected with architecture and construction who know what they are talking about and can put their message over, with whom we are unacquainted, but whom other members of the Club know. We want the best in the line and find them when we look. Therefore, will you not go over your list of friends and acquaintances and pick out likely speakers, and let us know of them to the Committee at 331 Blyson Building? This would be a real service to the Club and would inspire our getting a wide variety of speakers for our programs. Even prominent Excavators will be necessary if vouched for by at least three members of the Club!

We are still planning to divide our evenings into two parts—one talk to have to do with the aesthetic or design side of Architecture and the other with the practical side. This should work theoretically, but in practice it will be difficult to line the talks up that way every time. So we need a large number of possibilities, so that we can arrange according to their convenience.

THE NEXT MEETING
It seems that, with the date of the July meeting from the first Tuesday because of its coming the day before the Fourth when members are likely to go out of town for the holiday. The second Tuesday conflicts with the meeting of the Institute, and we thought it would not be courteous to cut into their attendance on that evening. So it looks as though we should meet on the evening of July 17, but not before, and will continue until the end of the session. Our President from Tia Juana where he is spending his vacation will make the announcement. No notice will be given by post-card in time for you to cancel your date with Her.

THE EMPLOYMENT COMMITTEE
Up till now it was practically impossible to find a draftsman open for employment in the City of Los Angeles. The Employment Committee is in the habit of inquiring about the state of affairs, communicated with Pencil Points in New York and advertised the local condition. With the first of June the condition of affairs seemed to change over night. Previous to that time there had been one or two men weekly apply at the Architectural Club for positions. From the first of June on there have been at least five men daily. The majority of these men are just out of school, but a sufficient number have left local offices to indicate that there is certain weakening in construction. Whereas in May almost every local architect desired additional help, in June very few have any need for men. At the present time there are openings for very first class men in a number of offices, but the demand for student draftsmen and for less experienced men seems to have been well supplied.

There have been fully fifty replies to our advertisements which have replies have come from men of no experience to men of probably the very highest caliber. Due to the present conditions, the Employment Committee has mailed everyone one of the postal cards, shown below, with the belief that the better men will not be deterred thereby, but that the less valuable men will certainly not risk it. A Lota will so.

The Committee has been sufficiently successful in placing men to warrant its continuance in duty. It is probable that it will operate very much more efficiently this coming fall.

The Employment Committee wishes to comment upon the lack of co-operation between the draftsman, architects and the Employment Committee. The former do not report in any case in the fact of the obtaining a position. The architects never report such facts, and upon the Employment Committee calling for information from them too frequently they, (no longer needing draftsmen), evidence annoyance at our continued request for information. Undoubtedly, this coming winter a more systematic method of handling the employment situation must be worked out.

OUR TRAVELERS
Mr. Donald Wilkinson, one of our Directors, with Mrs. Wilkinson, is enjoying his six months vacation in Europe. When last heard from, they were in sunny Italy. Our Secretary, Mr. Paul Penland, has been through England, Belgium, France, and Spain. He is now in Germany, and will continue an exhaustive study of building materials, for the Blue Diamond Materials Co., Lucky Paul.

Mr. H. Roy Kelly is enjoying a three months trip through the Atlantic states on business for Meyer and Holler.

Mr. H. G. Spielman is in France attending the Fountainblau Architectural Summer School, which includes conducted trips through France.

We may look forward to some interesting lectures and exhibitions from these members on their return.

THE SMALL HOUSE SERVICE
Owing to unavoidable delays in securing the necessary equipment for the Small House Plan Service, it was not possible to display to advantage during June the sketches so far available. The arrangements have, however, been practically completed, and the urgent requirement now is for sketches and plans.

Architects who have available sketches and plans available for the Service are urged to submit them to the Committee immediately, so that positions may not be filled by the limitations of the selection offered.

There have been quite a number of interests and inquiries and there seems to be little question that there is a demand for a service of the type. It is this subject, that is, to establish a point of contact between the architects and the builders of small homes, without making prohibitive demands upon the time of the architects. Architects are particularly requested to submit notations of the kind of work, or the material to be submitted, the manner and method of presentation, means of securing the necessary publicity, of securing and sustaining the public interest, etc. At present, necessarily, the plan of operation assumes the form of the Service wishes to serve both the architects and the public and will welcome information which will be satisfactorily and successfully accomplished.

EXHIBITIONS
An attempt is being made by the Exhibition Committee to secure a large number of drawings of the Birchardte Long Sketch Competition of 1922. Last year's exhibition was started from New York and ended in San Francisco after a very successful tour.

There will be an exhibition of Student Work from the University of California at the next club meeting. Mr. Carleton Monroe, who has been delivering a series of lectures on ecclesiastical architecture at the U. C., is said to have gathered together masterly exhibits of student work. It is hoped that the club may arrange a view at the Club rooms.

An exhibition of drawings of Grauman's Metropolitan Theatre is also being arranged, showing the very interesting and original designs by William Lee Woollett, the Architect of the interior of the theatre.

Another exhibition which is looked forward to is being planned by the committee. It is hoped to gather together sketches by club members representing diverse architectural mediums. Outdoor pencil, oil and water color sketches, life studies, portraits, monotypes, pen and ink sketches, drawings, designs, book plates, illustrations, cartoons (comic and decorative) and all manner of drawings, which we like to dubile in during our spare moments, will be included.

It is possible that photographs of renderings by members for various offices will be included. Each man's work will be hung in an individual space,—a space for every member. A date will be set, up to which time drawings will be received by the Club librarian, who will care for them until they are exhibited. This promises to be a very interesting venture. Rather to see someone's problem come to light and will stimulate the development of versatility. It is hoped that there will be no blank wall spaces as all exhibitors are required to submit something contained therein. No matter how old a sketch may be it will be acceptable. However, members are urged to send us the best of the summer sketching opportunities.

ANOTHER COMPETITION
The Santa Barbara Community Art Association, shortly issued a call for a Small House competition. The first prize will be $500.00 with about twenty other prizes in proportion. One architect in Los Angeles has offered a $20.00 in gold, additional, to each man in his office who wins any prize.

Mr. Carleton M. Woollett is the adviser in the competition and will serve on the jury, without a vote.

Programs will be mailed to each club member soon.

The Postal Card
ARCHITECTURAL CLUB OF LOS ANGELES

It is exceedingly unfortunate that conditions in Los Angeles should have changed so very abruptly and at the very time our advertisement appeared in "Pencil Points." In May it was simply impossible to get a draftsman—in June the Employment Committee was swamped with men and there were no positions to which to send them. The response to our advertisement has been tremendous, fully one hundred men have written for information, etc., and letters are arriving on every mail. It has necessitated closing the card for business until we can readjust.

It is our belief that with Full there will be opportunities in Los Angeles for first class men in all branches. The present time a number of excellent men could undoubtedly find attractive openings. While the card for business cannot appear in person, we encourage no man to unhesitantly to make the attempt to come at this time unless he be a bold in-going to put forth an attempt. Nothing is guaranteed.

EMPLOYMENT COMMITTEE
Chairman.
The small house illustrated in this number of the "California Southland," is very well adapted to the requirements of Southern California.

The broad simple surfaces of wall would create a splendid background for the typical semi-tropical foliage of the region. Recesses have been roofed advantageously to afford pleasant shady nooks during the warm summer days. In creating these shady recesses the roof of the principal facade has been simplified and strengthened, forming a charming and reposeful look.

In so many of the present day small houses the roofs are broken up in an effort to create "cute" effects. This result however, is rarely successful as the repose of simplicity is replaced by the restlessness of lines and planes constantly changing their direction.

In northern countries where foliage disappears in the winter, a building would look barren without decorated wall surfaces and lively roof lines, but in California, as in the Mediterranean countries, the growing things provide a beautiful changing ornament. Anything added by the hand of man should be placed with great care and restraint.

Finally, in this design, the materials of construction have been directly used, and, than this, there is no more vital element in good architecture. The timbered porch, the wooden shutters and spindle grille, the flat stucco and well pitched roof all play their proper part to achieve a successful thing.

THE CLUB ATELIER

The last problem of the season 1922-1923 was issued June 23rd and will finish September 17, closing a year of somewhat feeble effort of the Club to put over a good year.

As it now stands, the Atelier has about twenty members, but only six or eight have taken any active interest in the work.

With the opening of the new year the election for Massier will be held and we hope that something will be done toward building up a real interest in the work.

Messrs. Haskell, Stanton and Carpenter will continue as patrons and the Club wishes to thank them for their past year's work and hopes that they will be given more support in their work during the coming year.

Officers for the past year have been: Massier, Lee F. Fullery; Sous Massier, Walter L. Moody.

Graduates of universities who finished their work this June will probably continue Beaux Arts work in this Atelier next year. We expect some good material from this source.

U. C. SUMMER ATELIER

The Department of Architecture at the Southern Branch of the University of California is in full session this summer and persons interested in the student work will be amply repaid for the trouble of a visit to their Atelier on the second floor of the Mechanic Arts Building. While a few of the regular students and a number of Federal Vocational students are taking the Summer Design problems of the Society of Beaux Art Architects. The drawings will be sent on to New York for judgment in competition with drawings from similar Ateliers which exist in most of our large cities. In the past the work has received most satisfactory recognition, there being many drawings returned to the school with the coveted "Mention" written across them.

UNIVERSITY OF SOUTHERN CALIFORNIA

The Architectural courses for the ensuing year at the University of Southern California have been carefully planned. Arthur C. Weatherhead, A. M., is the Professor of Architecture. Sumner Maurice Spalding, B. S., will assume the duties of Director of the Department. Clayton M. Baldwin will be Assistant Professor of Design. Kenneth A. Carpenter, B. S., F. A. A. R., will be Critic in Design. Free hand drawing courses will be under John H. Rich, N. A. Heating and Ventilating classes will be under O. W. Ott, B. S., M. E. Architectural Modeling instruction will be given by Casper Gruenfeld.

Among the lecturers are Messrs. Carleton M. Winslow, Myron Hunt, D. C. Allison, Donald Parkinson, Wm. A. Clarke, all prominent architects, Mr. Julian Garnsey, mural painter, and Chas. Henry Cheney, city planner. The above lecturers will also give partial time instruction in the various courses.
USING A HOSPITAL

AS A MAN is known by the company he keeps, so is he judged by the doctor he chooses. His plans for emergency are so dependent on the community's arrangements for protection of life and health that the choice of a hospital is more often decided by the hospital it contains than by the entertainment it affords.

Modern life has developed the modern hospital and the community dispensary for the regular service of conserving health and efficiency in human life. Wise citizens keep in touch with all this development of scientific research and do not take it second hand from some charlatan.

Thus the town of Whittier has built a fine Community Hospital. Thus Pasadena concentrates her community service for health in an extensive and scientific dispensary, under the shadow of a well-founded and growing hospital plant, where physicians and surgeons are at the command of the poor as well as the rich.

San Jose, in the Santa Clara Valley, has just completed a modern, modern and completely equipped hospital. Sixty or seventy physicians of the Valley feeling the need of a first-class hospital in the county seat, organized a stock company and sold stock to themselves and their friends, thus making possible a perfect combination of a hospital service under scientific control and directorate. This ideal condition may be attained by any town of the size of San Jose.

BOOKS FOR REFERENCE

MUSICAL America's Guide for 1923 is just off the press. This, the third year of this series, is the largest issue yet published. Alfred Human is Managing Editor at 501 Fifth Avenue, New York.

A. M. ROBERTSON, 222 Stockton Street, at Union Square, San Francisco, announces The Art of the Old World in New Spots (price $2.00).

The publishers have given us an interesting and valuable book on the Spanish Occupation of Mexico and the Californias. Mary Gordon has written, the author, takes the reader through the churches and homes of old Mexico and shows us what is valuable and what is not in the field of discriminating book, and one that will inspire the collection of much valuable Californiana now lying dusty on the shelves of junk shops.

MEMORIALS TO A POET

In the city of his birth, San Francisco, there is already a movement on foot to raise a Troubadour monument to the memory of Clarence Upton in old South Park, situated by the Bay and now becoming fast a wholesale, manufacturing district needing breathing spaces all the more. At Saratoga, where in his little resting place he wrote his lays, one plans to place a drinking fountain for the boys and birds carved with some California verse. The roodscreen of Old Trinity in San Jose, raised largely by his efforts and those of devoted friends, has now been made a great memorial to his years of work and bears his verses, his last finished work, called The Poet's Lane. And all his pupils, those who studied with him, heard his lectures, have been asked to concentrate in one good textbook what he taught of fine appreciation of the arts, and most of all the gentle art of Savoir Faire at the State Teacher's College in San Jose.

All the income from the publication of his work in any form will be devoted to these projects; and the friends and lovers who have filled their scrapbooks with his helpful verse are asked to send to this magazine a copy of each thing they have and if possible the place where it was published that a complete list may be furnished the State Library at Sacramento. Other publications will assist in this last service if they will repeat this request and send to this address a list of their own poems written by The California Troubadour.

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U. C. EXTENSION

ALTHOUGH there are a great many graduates of our state university in the southern part of California, it was not until last month that they could claim any part or take any interest in the university's extension work, which was entirely in the hands of energetic outsiders and graduates from other colleges. California has for over half a century maintained the high scholarly standards set by the great and cultivated men from Harvard, Yale and Johns Hopkins, who formed its first faculty. California methods and "bargain counter courses" such as were offered to the Woman's Civic League of Pasadena last year by Mr. John Collier was sent here by the university, have no place at all in the program of a dignified university course such as California offers. These courses met no response from Californians; nor could they further the work of an extension division which found the speech and vocabulary of such a perfect linguist and cultivated American as John Collier so "difficult" to transcribe that this journal could not obtain an intelligent report of his lectures.

The university authorities have placed the University of California's Extension work in the hands of the dean of the Southern Branch at Hollywood; and it is hoped that the graduates and friends who know the high standards of the University at Berkeley will rally to their alma mater's standard and see that this standard is henceforth maintained in the University Extension Course at Los Angeles.

WOMEN AS DRAUGHTSMEN

ARCHITECTURE has many phases which appeal to women as workers in the building of homes. Apropos of the demand for draughtsmen, which so suddenly ceased last month in Los Angeles, we have at hand a letter from Mr. Ralph Adams Cram, of Boston, to Mr. Myron Hunt of Los Angeles and Pasadena, asking if there is any possible opening for a "lady draughtsman" in the offices of California architects.

Several California girls are studying to be architects in our university classes. Miss Julia Morgen of the University of California and a Beaux Arts architect and has built much of California's finest buildings. Surely there are women with good taste in our business of home building.
CALIFORNIA HOMES AND

FRANCIS W. REID, ARCHITECT

A TWO-FAMILY cottage, designed and owned by Francis Reid, Architect, is situated on the State Highway and main street of San Luis Obispo. It is two blocks from the Court-House in the vicinity of garages and filling stations despite its apparent rural setting. The peak at the left is “The Bishop” from which the town is said to take its name.

This is the first of a group of houses to form a residence court. The profusion of flowering plants, mainly petunias, will form a feature of the court garden. The shingles are zens, will doubtless further any such plan. The Realty Board of San Jose, this year has the honor of the presidency of the State Board in the person of Mr. Frazier Reid, head of the Clayton Realty Company, who is doing much to unite the northern and southern sections of California.

of composition roofing with red slate surfacing, and were laid by the architect himself. Note the work at eaves and gutters to give the effect of tile.

Mr. Reid grew up in San Jose, California, and has recently returned to that city, after reviving the country town of Concord, Contra Costa County. Studying the old pueblo city of San Jose, he sees possibilities in its old French Renaissance architecture, built in the period following the Spanish occupation, and is determined to “do something” to bring its fine features into articulation with the modern necessities of city life. The Chamber of Commerce of San Jose, a large, active body of citi-
WROUGHT Iron Craftsmanship

By E. A. MALOOF

Wrought Iron in California occupies the minds of those interested in architecture and decoration in all branches to a greater extent. It is put to more uses here undoubtedly than in other parts of the United States. This can be attributed mainly to the fact that the type of architecture used in Southern California generally calls for more wrought iron than those of our Northern neighbors. The scenic and climatic conditions naturally allow for the building of this type of architecture more than in any other part of the United States with the exception of Florida and the Gulf States.

All of us, no doubt, have observed the wrought iron in Los Angeles and environs, which of course is good, bad and indifferent. Its usages in the erection of iron grilles, gateways, lighting fixtures and furniture, is most interesting because of the fact that in each article you see expressed vividly the personal character of the craftsman who forged and welded the various pieces of ornaments and scrolls into a comprehensive and ornamental form. We have in our midst in Southern California some of the finest craftsmen in this particular work in this country, but as we investigate further we find that the real artisans in this line are those who have had their training in Europe. There they were taught to do things as well as they know how and not as cheaply and quickly as it could be done. Their training in Europe, we doubt, consists of schooling very similar to the schooling that one would have to go through to become an architect or an interior decorator. In effect it is unfair to expect a man who received his blacksmith training shoeing horses, forges, and other ironwork, etc., for the construction of buildings or ships, to be in the true sense of the word an ornamental iron man. It is quite as necessary for the ornamental iron man to be endowed with artistic talent and tendencies, as it is for the man who evolves the designs of certain ornamental objects. There is no doubt but that the average layman does not take this into consideration, and feels that as he has an interesting design that satisfies his artistic senses, that this design can be taken to any so-called wrought iron man, one who will under bid the artist in this work, a man who has not been through the hard schooling of the craftsman we have mentioned, and expect him to do as good a job, or at least one that will do.

Unfortunately, the up-to-date methods of joining parts, in other words Arcylene Welding, is a process that has very greatly facilitated matters for the iron man who has in view purely the commercial advantages, but it results in the class of work that does not satisfy those who know the possibilities in wrought iron and love the work. The average person who is building a house is merely anxious for the general effect and is wrapped up in the thought that this and that will do and take the place of what actually should go in their homes.

How often is it that we see a piece of iron grille work that is delightful in its spirit and atmosphere, and one that thoroughly satisfies the aesthetic taste? We see within it expressed the heart of the craftsman and artisan who forged and welded this into such beautiful form and made the finished product in all its details.

It is most interesting to see a real craftsman at this work. We had the pleasure of seeing one of the men here who is very well known and whose work is shown on this page, take a piece of round iron three-quarters inch in diameter, and bring it to a white heat and with the precision and accuracy, that are as the result of thorough training, work this up into a beautiful scroll without the use of a detail of design. In doing this he proved that even though the craftsman with all of his training may attempt to draw a scroll accurately, the craftsman who turns out this work, by that we mean one who knows his business, can, undoubtedly, improve upon some details. It is practically impossible to express on paper what these artisans express in the metal which they forge into form. After seeing this scroll made we were equally delighted in seeing how quickly a leaf was forged out of a piece of iron 5/8 x 5/8 of an inch in size. This was done in more or less time than it would take a man to put it on paper. After bringing the iron to a white heat and shaping it on the flat to the form of a rose leaf a wooden block was then used while the form of the leaf was at white heat to shape and bring to life the realistic spirit.

Those who have been interested in ornamental and wrought iron works doubtless have seen some fragments that have been imported to this country from Spain and Italy, and have taken note of the heavy and delicate spirit of the work as expressed by European artisans. No two scrolls are alike, each and every one has its own individual character and the result is that the assembly is most pleasing to the eye. To look into the origin of these interesting numbers he would undoubtedly find that they were designed by the craftsman who actually forged them out of the metal.

(Continued in August)

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Among the new homes nearing completion on the Hollywood Country Club Subdivision is the Spanish Colonial residence of Marlowe Merrick, facing Ventura Boulevard at Fairway Avenue.

This has a 60 foot front elevation and was designed especially for its hillside setting on lot 111.

Exterior finish is in weather-gray stucco with multi-colored tile roof. French doors open upon verandah and rear terrace from dining, living and bed rooms, the living room extending entirely through the house.

A feature of the interior is the 6 and 8 inch by 1 inch oak flooring throughout. Living and dining rooms have massive beamed ceilings and redwood paneling. The large flagstone fireplace is equipped with dutch oven and crane.

There is a double garage with servants quarters, including bath and storage room, and other facilities in every detail. The triangular lot, 132 x 135 feet frontage is situated at an elevation that gives a magnificent panorama of the valley to the north as well as a wide sweep of the adjacent Hollywood Country Club course.

SARATOGA ORCHARDS FOR SALE

The orchards of the Santa Clara Valley will soon be in bloom again, and Saratoga will celebrate her 24th annual Blossom Festival the latter part of March. From the hills about Saratoga the view of the valley is one never to be forgotten and the fragrance of the delicate plum blossoms will linger always in your memory.

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THE SANTA CLARA VALLEY

THE desirable location of Saratoga, combined with the equitable climate, good soil and abundant rains, are responsible for the satisfactory production of almost every variety of fruits from the temperate and semi-tropical regions. While some citrus fruits show great appreciation of conditions here by attaining a high degree of perfection and are as profitable as in many localities where their cultivation predominates, deciduous varieties are generally grown.

Of the latter the prune is king, on account of the comparative ease with which it can be grown and prepared for market, and the quality raised here is unsurpassed. It was the excellence of the Saratoga prunes that first attracted attention of the world's trade to the superiority of California's prunes to those of Europe and led to the planting of thousands of acres.

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The almost unbroken area of many square miles of prune trees in this vicinity comprises comfortable orchard homes of varied sizes from five acres to some of the largest in the world. Viewed from the slightly elevated spots, in the Saratoga foothills, in blossom time, these orchards present a scene unsurpassed in beauty and grandeur. In no other place is it possible to see more flowers from one viewpoint. Living room windows of many homes look out over this magnificent undulating landscape and many unoccupied homesteads commanding it, are waiting for you.
THE MONEY MARKET

By

Leslie B. Henry

Resident Manager, Elysee, Wine & Co., Pasadena

FINANCIAL America can be thankful for President Harding's speech at Denver, in which he very definitely put the so-called liquor question far back from the front rank of important national political considerations into which it had appeared Governor Smith of New York had but a few weeks previous placed it.

So tremendous are the economic problems confronting the country at the present time that it would have been well-nigh tragic to have permitted the matter of prohibition to have further developed in the direction to a point where possibly it might have dominated the presidential political situation until next November to the almost entire eclipse of subjects like taxation, transportation, ways and means toward the re-establishment of economic contact with Europe, etc.

Above all, financial America, and the truly patriotic American of every position and interest can be thankful that the President at Denver gave to the states of the Union that very full and complete answer to the gamble, cheap "reasoning" which the clever, but studiously superficial Al Smith of New York set forth as a foundation for his action in signing the State Enforcement Repeal bill—an action that was fundamentally as disloyal to the true spirit of our federal government as it was deceitful of the reasoning of voters, whether pro-wet or pro-dry.

Had Governor Smith's proposal that the federal law of our country, created to control forty-eight states as a unit, be subject to interpretation by each of the forty-eight states according to their own desires in the matter, gone by unchallenged by our chief executive, then indeed the mushroom growth of unthinking approval, which momentarily was accorded Governor Smith's action, might have brought the Eighteenth amendment and its Enabling act into such a politically prominent place as to have assured the wastage of two years of time in the consideration of what, after all, was but an empty fraud. We fought the Civil War over a question of interpretation of federal statutes by individual states as much as over any other proposition. Certainly we would not at the present time permit federal law to be subject to interpretation by any other than the Supreme Court of the United States for all the states, nor would we think of submitting ourselves to the attendant evil of selecting our judges of all ranks throughout the country on the basis of whether or not they would interpret the law on intoxicating liquors on the basis of a large or small alcoholic content.

Now that the President has eliminated this question from the political field, business can devote itself to a consideration of proposals on taxation, railroad transportation, renewed efforts at cooperation with Europe, and the like, with the certainty that these will be the major propositions in the 1921 campaign. It means that President Harding has virtually written the Democratic, as well as the Republican, platform for next year, and assures the country that the battle between candidates and platforms next year in all likelihood will be based on intelligent interpretation of economic requirements of the country and proposals for their satisfaction.

With the unsettled condition in the New York stock market, attributable as much to the lack of genuine investment surpluses throughout the country in the shape of well-marketed farmers' and manufacturers' surplus stocks as to anything else, it is altogether desirable that the President should have clarified the situation surrounding the preliminaries to the 1921 campaign as he has done in the few speeches of his official term already delivered.

The writer looks for still further recessions of prices in the New York market due to the entirely speculative interest of short selling and enforced bank liquidation going on at the present time, but believes this would be an improvement there in the late Fall followed by the heavy investment buying by institutions and the larger and more experienced investors that is featuring the long term bond market at the present time.

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Has a "Follow Through"

THERE's a marked difference in the way gasoline explode. And it's important that you know.
One kind explodes instantaneously—detonates. It depends on a single spark for the power to drive the piston.
Union Non-Detonating Gasoline explodes in a different way. It thrusts the piston by a long, sustained impulse. It has a "follow through"— exerts a steady pressure throughout the entire stroke.

Detonation Less Efficient
A crashing explosion is less efficient than one that's prolonged.
It limits the compression because of the tendency to explode prematurely. It causes vibration, which means wear and tear.

The Sustained Explosion
The prolonged explosion of Union Non-Detonating Gasoline provides progressive, sustained impulse.
It permits increased compression in your motor, for compression, as all authorities know, is limited by the tendency of fuels to detonate.
CANNELL AND CHAFFIN Galleries are presenting a collection of superb Old English Sporting Prints, during the month of August. These unique original aquatints in color of English hunting, racing and coaching scenes which were published in the opening of the nineteenth century, by such publishers as Edward Orme, publisher to the king, R. and J. Fuller, and others.

The collection includes color prints by Herring, Hewett, Sutcliff, Dallourg, Pratt, Medland, Hunt, Folland, Ansell and Allen Lang. These prints are on vellum, on the Coaching Road, Steeplechase, Foxhunting, Piggen Shoot and the golden age of English sporting life.

All of the prints are in fine condition and many of them are rare. They will be on view until the end of August.

BEGINNING August first, Bartend Galleries, one of the largest and most important San Francisco Galleries, will be presenting a group of Western artists in his recently established galleries in T substrates.

The Stendhal Galleries, located in the Ambassador Hotel, will offer a special show of Western artists to be held during this month.

EDGAR PAYNE, now exhibiting in the Stendhal Galleries, has been honored mention in his recent Salon, writes Jackie Bokke from Paris.

MUSIC

A SERIES of concerts that will bring to the University of California the world's masters of music is being planned in collaboration with the Metropolitan Opera Company. The concerts will feature some of the world's most famous composers, including Beethoven, Schubert, and Chopin.

ARANGEMENTS have been completed for a musical course in which the University of California will offer music courses which are available in the world's most famous conservatories. These courses include study in orchestras, opera, and chamber music.

JOAN LOWELL, with Associate Authors Cautiously

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Advertising: The Pasadena Merchants Association

The Board of Directors has refused to grant permission to a woman’s organization to solicit advertising for a Cook Book on the grounds that it would establish a precedent and again bring down upon the merchants many such advertising schemes which have been eliminated by the Association ban on them. The Merchants Association is opposed to advertising in cook books, year books, programs and such publications that add to the cost of doing business without bringing profitable returns to the merchants.

This week two men, one representing himself to be an employee of the Union Pacific, the other of the Santa Fe, called on business men in Pasadena soliciting ads for an alleged railroad magazine and when refused patronage threatened that business men would suffer by not having their goods or cars delivered promptly as the men behind the magazine were the railroad men who handled trains, cars and goods, and could delay deliveries and otherwise cause loss to business men who refused to place ads in the magazine. This form of hold-up should be met with an invitation to get out and get out quick. There will be others with other magazines and other advertising schemes try the same strong arm methods with you. Thwart them out. Don’t be bullied by such persons. They cannot damage you or your business. Their threats are idle. It is a form of soliciting that borders on business banditry. Do not advertise in anything that will not pay you. If in doubt call up the Secretary. Pasadena Merchants Association.

Advertising Value

The value of a periodical as an advertising medium does not depend on the number of copies given away to tourists, nor upon the pretty pictures of any pretty girl whose photograph is for sale at a studio. To get value for value a magazine must be read ninety more than a house organ for a group of advertisers. It must build up its clientele of readers and subscribers on the solid foundation of intrinsic worth and an indefinable influence.

California Southland employs no solicitors. It does not ask the long-suffering merchants and manufacturers of Los Angeles and its sister cities to add to their burdens by supporting more mushroom pamphlets, mendacious journalists or over-seas business men-employed by this city’s thrashing, insatiable press. By a careful selection of the best products obtainable for California homes and made by Californians if possible, this Home and Garden magazine offers to its discriminating thousands of paid-up subscribers and to the newcomers whose discerning eye detects its handsome covers on the newsstand—a list of the few necessary stores, shops and crafts that make possible a civilized, up-to-date home life in California. The merit of its contents is its only propaganda; for those who recognize merit become at once this magazine’s staunchest supporters and friends.

Advertising Dept. California Southland.
A RMIN HANSEN is completing the print- ing of the Martine Brooks which won the gold medal at the International. Mr. Hansen has sold out all available prints and it will be two weeks before more are offered.

JOHN FROST is working hard on new pictures for the coming winter. His last successful show disproved his complete canvases.

FRANK TENNEY JOHNSON is working on his new show, which will be shown at Strand's Ambassador Gallery. This will be his first exhibit in the West.

SEYMOUR THOMAS, who has been showing recent portraits on the first and third Sundays of the month, has changed his studio will be closed for the summer months. Among the portraits shown were those of Dr. Norman Bridge, which will be hung in the California Institute of Technology in Pasadena.

DAVID ANTHONY TAUSZKY recently returned to California from Mexico City bringing with him many interesting sketches of architectural and picturesque subjects.

Seventeen small paintings of this series will be shown in the Museum at Balboa Park, San Diego, from August first to the seventeenth. This will be the only opportunity Californians will have to see them as they go from San Diego to Chicago and New York, where they are eagerly awaited by connoisseurs.

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THE ARTIST, JOHN HUBBARD RICH

The exhibition of the work of John Hubbard Rich, in the galleries of Canneall and Chalfin, during July included "Augustina," while won the Preston Harrison prize for the best thing in the Spring Exhibition at the Art Museum in 1922. It was shown at the last annual Chicago Art Institute, and also at the recent Pennsylvania Academy of Fine Arts Annual Show.

SUGIID RUSSELL, the director of the Oakland Gallery, has secured a new location, twice the size of the old quarters, and the gallery for the next four years will be at 321 North Los Angeles street, near Aliso, after September 1.

ANNA A. HILLS, of Los Altos Beach, is showing small sketches in water colors at Leonard's, 111 Hollywood Boulevard, through the early part of August.

DONNA SCHUSTER has been appointed instructor of drawing and outdoor sketching in the Saturday classes for children at the Otis Art Institute.

HELENE BISHOP is showing twentythree decorative studies in pastel in the Print Room of the Los Angeles Museum, Exposition Park.

The Art Galleries at Balboa Park are under the expert supervision of Mr. Cuthbert Homan, who knows how to hang pictures in their most suitable environment. His discriminating sense of what a gallery should be is being realized by an increase in interest in art among the people of San Diego. An excellent school of art is being maintained in Balboa Park's delightful environs, and a new gallery is being built by Mr. John Mitchell, who has bought an important residence on Coronado Beach and has moved his own gallery of Metreus to San Diego.

The buildings of the Fair at Balboa Park, San Diego, are quietly being restored in their original loveliness and the life of the community is beginning to flow back through them, as the life of modern Paris begins with the successive buildings of the history and its World Fairs.

Balboa Park was most beautifully planted and is growing more and more beautiful with the years. The latest buildings to be restored and used is one on the Plaza for the American Legion of San Diego.

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LOS ANGELES CALIFORNIA

MUSIC

THREE WAYFAERER, as described an American passion pantomime, will be presented in Los Angeles at the Coliseum, Exposition Park, September 7 to 18, with a total cast of 7000, with 4000 singers in the chorus. Representative business men of Los Angeles who are interested in the production, and the proceeds of which go to the Community Development Association. The character known as the "Wayfarer" is a participant in the events of the world war, while in addition the pageant includes a series of episodes of the period of the Babylonian Captivity up to the Resurrection of Christ. The ephemeral poet's account of victory over right, following the chaos induced by war and sin.

THIRD summer orchestra concerts at the Hollywood Bowl, which opened July 15, continue, will continue for eight weeks, each Tuesday, Thursday, Friday, and Saturday nights at 8:30. Guest conductors expected during August are John Hubbard Rich, Henry Hale and Richard Hageman.

THE PILGRIMAGE PLAY opened its fourth annual season in the Pilgrim Playhouse Theatre, located in Hollywood Avenue, Hollywood, July 15. Gertrude Ross has written the new musical score for the play, and she has succeeded in giving it a musical setting which is symbolic of the play's spiritual concept.

OSIP GABRIELOWITCH, pianist, and conductor of the Detroit Symphony Or-

"AUGUSTINA," A PRIZE PAINTING BY JOHN HUBBARD RICH

The artist, and his wife, Clara Clewmen, are spending the summer in Santa Barbara.

THE Community Arts Orchestra of San Diego, Roger Clefick, conductor, at the beginning of the season announced four summer concerts, Sunday afternoons at 3:30 o'clock, Recreation Center. The dates for the two remaining concerts, with the soloists, are August 26th, Mrs. Shirley R. Shaw, Mezzo soprano, and September 30, Eleanor Remick Warren, Pianist.

AMONG the soloists engaged for the coming Philharmonic Orchestra season according to word last received from Caroline E. Smith, manager of the orchestra who attended the biennial music theatre convention at Asheville, N. C., are Albert Spalding, violinist; Sophie Brassau, contralto; Claire Dicz, lyric soprano; Olena Samaro, pianist, and Rudolph Gans, pianist.

A number of other artists of wide repute will be announced upon Mrs. Smith's return to this city.

ELENA GERHARDT, who is now singing in England, will return in the late summer for a few weeks in the Adirondacks, she will open her season at the Pittsfield, Mass., Summer Music Festival. Next season she will pay her first visit to the Philharmonic Orchestra.

It is announced that Charles Wakefield Cadman's opera "Jahweh will be presented at the St. Cloud, near Paris. Charles Hackett will sing the chief tenor role. If the production is successful it will be taken to London for a short run with the Paris cast.

JOHN McCORMACK is said to be securing a sensational success as soloist with the Berlin Philharmonic Orchestra.

ERWIN NYIREGHYAZI, pianist, is paying his first visit to Europe since his American debut three years ago.
CALIFORNIA SOUTHLAND

California Southland

M. Urmy Seares - Editor and Publisher
Ellen Leech - Assistant Editor

No. 44 AUGUST, 1923

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This Magazine is the Official Organ of the Architectural Club of Los Angeles, California.

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La Solano

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OBSEVING THE TOTAL ECLIPSE OF THE SUN, 1923

By WALTER S. ADAMS, Director, Mount Wilson Observatory, Pasadena

THE Mount Wilson Observatory plans to occupy two stations for observing the total eclipse of the sun on September 10, 1923. For the main station a tentative site has been selected on the government reservation at Point Loma. At this point the duration of totality will be a little less than 3 minutes. For the secondary station, a site has been selected near the village of Lakeside, San Diego County, where the duration of totality is expected to be approximately one minute.

The reason for the two stations will be clear from the following: the sun is surrounded by an extensive luminous atmosphere, consisting of a very bright portion, called the reversing layer, which extends from the solar surface upward for a distance of only a few hundred miles; above this is the so-called chromosphere much inferior to the reversing layer in brightness, but extending up to a height of a few thousand miles. Overlying this is the corona of relatively feeble luminosity, but usually of very great extent, as it may sometimes be observed to a height of a million or more miles above the body of the sun. Ordinarily, on account of the excessive brightness of the sun's surface, the solar atmosphere is quite invisible; but at the time of a total eclipse the moon covers up the body of the sun, leaving the atmosphere alone visible.

If the moon's apparent size should happen to be exactly equal to the sun's diameter, the entire solar atmosphere would be visible, but on account of the moon's motion across the sun's disc the duration of such a total eclipse would be practically so short that there would not be time for any useful observations. The speed of the moon's apparent motion across the sun's disc varies somewhat at different times, but on the average it is such that its eastern edge advances at the rate of 200 miles per second; in other words, if at a given time the east edge of the moon is just coincident with the east edge of the sun's surface, one second later it would have covered up 200 miles of the solar atmosphere at the east limit.

At the coming eclipse of September 10, the apparent diameter of the moon is such that when centrally placed over the sun it covers the solar atmosphere up to a height of about 16,000 miles; in other words at mid totality on the center line of the eclipse path, the revers-
THE INSTRUMENTS USED AT SAN DIEGO

ON account of the apparent motion of the sun across the sky, it is necessary to have all instruments so mounted that they will follow the sun quite accurately. The mounting shown in the accompanying photograph is called a polar axis; and the telescopic cameras which are to be attached to this mounting will all point directly at the sun and follow it by means of a clamp attached to the revolving axis and turned in this case, by hand. This structural steel frame attached to the polar axis and revolving with it, is 18 feet wide, 10 feet long and 4 feet deep, and has ample room for the attachment of all cameras, spectroscopes, etc., to be used at the observatory station on Point Loma. It stands on four small concrete piers, and was made by the use of another purpose on Mt. Wilson. When set in its place for observation of this eclipse this frame will have attached to it all of the telescopic cameras and instruments used there. Most of them will be of a long-focus type for a camera, and will form a diagram of the corona. Mr. Ellerman has arranged to use a large film, taking series of exposures, eight inches wide, and both with and without color screens. He tells us that photographers, with long focus cameras, will be able to get pictures of the corona, but, of course, much smaller than those obtained with the spectroscopes.

Two short tubes attached to the front of the frame work will be used by Mr. Sears, Mr. van Maanen and Mr. Pease to photograph stars in the immediate vicinity of the sun for the purpose of studying the bending of their light rays as required by the theory of relativity.

Most important in its bearing on the study of the structure of the sun is that this will be carried on by the Observatory will be observations made with the attached spectroscopes by Mr. Merrill, Mr. Joy and Mr. Sanford. The spectroscopes will analyze the light of the corona taken during the few moments when the sun itself is cut out by the moon. They have been arranged to cover as far as possible the entire range of wave-lengths which is within reach of modern photographic plates. These photographs of the spectra of the corona will be studied in the Observatory later to determine many problems yet unsolved, as to what the corona is made of, and how it is composed, with or without intermediate interferometers and with spectroscopes as well, will study the wave-length of the chief coronal radiation near both limits of the sun in order to evaluate the rate of a probable coronal rotation. By this method of studying the position and intensity of the spectrum's lines, astronomers have measured stellar diameters.

Mr. Nicholson and Mr. Pettit have attached to the frame work of the polar axis their sensitive, heat-measuring instruments for an investigation of the energy radiation of the corona. If this should be found sufficiently large it may make it possible to observe the corona without an eclipse, and on our part of it can be conveniently studied. At Lakeside, Mr. King and Mr. Anderson will take their position for the spectroscopic study of the edge of the eclipse. The bright red band that runs up to the sun's limb will be observed there at time at Lakeside and many photographs of the spectrum of the reversing layer of the sun's atmosphere and the lower chromosphere will be taken at this time for future investigation. It's station will use a coolstat with metallic mirrors supplying light for three objective-grating spectroscopes.

It is also planned to make use of the powerful instrumental equipment on Mount Wilson at the time of the eclipse. Although the sun will be completely covered, over 99 percent of the surface is eclipsed and only a thin crescent is left. Since the intensity of the skylight is reduced very greatly it seems probable that valuable observations may be made near the edge of this crescent both of the spectrum of the solar atmosphere and of the extreme edge of the sun's disk. Such observations will be made with the Snow and tower telescopes, and re- such observations with the spectroscopes which are now available with these instruments. It is probable that some observation will also be attempted with the 60-inch and 100-inch reflectors. At Mount Wilson, Director Draper and Mr. Anderson will stay on Mount Wilson during the eclipse to study the constitution of the solar atmosphere with these instruments.

(In part, a talk given before the Southern California Woman's Press Club.)

By MRS. WILLIAM H. ANDERSON

AT LAGUNA BEACH a NOTABLE PAGEANT-MASQUE WAS GIVEN IN 1921. THE PEACE PIPE WRITTEN BY F. J. FRAZEE AND PRODUCED BY VIRGINIA CALHOUN

from the beginning, through an uninterrupted intensity of development of one idea to the highest dramatic climax ever staged, dominates completely and subordinates every scene, effect and act to emotional interest in itself.
The simplest form of pageantry, is that given it in its revival in 1905 by Lewis N. Parker in his Historical Sherborn pageant—a sort of community drama, wrought out in a procession of episodes, each being a part of one theme or story; local people doing the acting, singing, dancing and music; the scenery and costumes being elaborate and splendid. This was in fact, exactly its most common, though not its highest, form, at the time of its discontinuance at the end of the Sixteenth Century.

This was the form of the great Portola Pageant in San Francisco some ten years ago. So far, the most famous California historical pageant was “California, the Land of Dreams,” written and staged by David Brodie Jones, in Yosemite Park in 1921, for the California Federation of Women’s Clubs. There are localities all over the State too numerous to mention, where are given annual pageants of history, legend or romance.

The pageant-drama is a form of pageant and drama, which has its most notable development in the present day, in the Mission Play of John Steven McGroarty. Its three acts, covering a period of three generations, are complete episodes in themselves, but united by a spiritual concept and emotion so fervid, that there is no break in the continuity of their story. Moreover, the whole play, involving the episodes of the Indian and the Conquistadores, before the first curtain rises, embodies the four epochs of the known past history of California, and leads the audience to the brink of the fifth, to look forward into its future.

Pageantry originated, as did all other kinds of drama, in community festivals for special celebrations, or invocations to the gods. In longer sequence of time and events by condensing them into allegorical representation, and makes a fit vehicle for the most lofty conceptions and majestic effects. It fixes no limit of time or space to the imagination, realize that in God’s handiwork close about us, we may as surely read His thoughts, and learn His design toward His creations, animate and inanimate. It was partly upon the poetic beauty of this truth, and partly upon the parallel between the laws of inanimate nature and those of human life, that I based the little “Pageant-Masque of the Seasons.”

Percy MacKaye’s great pageant-masque “Caliban of the Golden Sands,” had, as the underlying truth, the value of community of interests in play as well as in work, for the development of human nature from the mere animal instincts to the exalted heights of spiritual inspiration.

The most notable California pageant-masque that has been given in the Southland, was the “Peace Pipe,” written by I. J. Frazee and produced by Virginia Calhoun with the Laguna Art Association, the community, and the visiting artists and authors, at California Art Colony at Laguna in 1921, August 15th to 20th, in a forest theater at the foot of the Laguna Mountains.

It “visioned” the brotherhood of man in the Fatherhood of God, accomplished by projecting as a great symbolic allegory our human experience into archaic mold,—depicting pictorially and intellectually a vast reach into the invisible realm of spiritual conflict of these two supreme fundamentals of life—the primal passions of love and hate—light and darkness,—in the lives of humans from birth through childhood, youth, maturity, and then the Old Ones, whose earth pilgrimage finished, the audience are permitted to see departing on their long journey into the beyond, and even entering its portals by what we call the grave.”

AT LOS GATOS THE PAGEANT FOR 1922 WAS GORGEOUS IN ITS ORIENTAL SPLENDOR

THE MISSION PLAY AT SAN GABRIEL HAS THIS SCENE SET WITH POINT LOMA IN THE BACKGROUND. SAN DIEGO, CALIFORNIA

Medieval times, the word “pageant” meant a platform built up high, and in England plays were acted on such stages over the tops of wagons, so they could be seen and heard in the streets; and so, the contents was given the name of the container, and such acts were called pageants. As the wagon was hauled from place to place for different audiences, a pageant came to mean a moving play. Other scenes were added until the pageant grew into a procession of them, usually depicting some historical drama, myth, or civic, patriotic or moral allegory.

These entertainments first became secular, through the efforts of the Trouvères of Northern France. They used the masque form of pageant, which was its highest Medieval development, and in the latter half of the Sixteenth Century, reached its greatest degree of excellence. It was contributed to by the late Elizabethan dramatists. It had all the essential elements of both pageantry and drama; of the former, the outward clothing, and of the latter, the inward, or literary, body. However, it happened, unfortunately, to mature in the Renaissance period, busy with the all-absorbing growth of the great practical English national drama, and the production and fostering of the gigantic genius of Shakespeare, and so it faded from existence. But it had, also, the immortal spark, bequeathed to it by its illustrious progenitors.

It allows greater scope to the imagination and power of suggestion, than does the drama of literal facts and characters, covers a
THE SHEER BEAUTY of SAMARKAND, SANTA BARBARA

The hotel is a distinct part of the life of California. It is a thing apart, definitely set apart from the home life of the state; but it has inherited from the old rancho life of the Spanish occupation as well as from the luxurious life of the 'splendid idle forties'—certain of those more elaborate forms of hospitality for which California has become well known.

At the hotels, San Francisco society has always held her famous cotillions, introducing the debuts, and entertaining the officers from the Presidio and from the foreign and home-coming ships in her port. From these restaurants and others has gone forth her enviable reputation for good food and expert service. Much of the reputation of California has been made by her hotels.

So, now, when the southern part of the state has been annexed by the great interior or Western population of the United States, and a constant, overwhelming stream of travel passing back and forth each year, keeps on this section of the state in ideals and standards with the Middle West, as the level of an inlet is one with the level of its lake; it is only in the hotels and their distinctive characteristics that the traveler may see glimpses of California's generous hospitality. Behind the handsome fronts of the hotels, hidden away in the hills and valleys are the rare homes of the true Californian, to whom the question of hospitality to the hords of transient visitors has become too great to be met, as the Spaniard met it in his hacienda in the days of old.

The making of a fine hotel, then, has become a great art of which Californians are justly proud. Samarkand, the Persian hotel at Santa Barbara, is a case in point. Blank white walls, great stretches of brown rolling hillside and slopes, distant views and much blue sky. These formed the canvas upon which artists have placed the jewel of color in all textures, and textiles and tones that artists can elaborate. Restraint is, perhaps, the secret of success in Samarkand's color scheme. So subtle is its art, so delicate the gradation of tone that when one analyzes the depth and richness of the eastern and oriental effect, one finds each color still in his hand and learns that it is their juxtaposition that gives the feeling of brilliancy in the whole.

Two young men whose studio is hidden away in the hills near Los Gatos have practiced the alchemy of art on Samarkand. Last month their mysterious undertakings in this hidden studio were reported as productive of glass as iridescent as an abalone; and one can well believe it, for Samarkand has that quality in its coloring.

Moonlight on Samarkand is something to plan for. The simplicity of its walls, the Persian touch in its arches and the mystery of isolation from noisy traffic and trains, suggest the Arabian Nights; and all that fascinating adventures there encountered might happen any moment in the moonlight and moon shadows of the corridors and the garden's fairy pools and curves.

The splash of water in the fountains, the flash of a gold fish in the pool! Peace is spoken for the weary traveler, and rest for the tired worker, who here find not a tourist hotel beating the tom-tom of jazz dancing to lure the jaded tripper, but the comforts and quiet of a perfect menage, the best cuisine south of San Francisco, and that acme of hospitality which in the old days and ever, provided everything a guest could want, arranged it in exquisite order and then left the guest alone to enjoy it as his capacity for enjoyment made possible.

A California motorist's ideal hotel, let us say of Samarkand. The dining room is upstairs and its annex is the awninged balcony above the garden and looking out to sea. If one is rested and still lingers, there is golf at an adjoining golf club whose privileges are offered to the guests of Samarkand.

THE DISTINCTIVE

W hat are the preliminary steps to be taken before laying out a garden? First, a careful study of the ground. Next, make a note of all existing features; as, the general contour or lay of the land; any abnormal depressions or mounds; the presence of streams, native trees, rocks. Then a rough draft of the site should be made, preferable showing various contours and levels.

The prospective position of the house can be determined, if not already in place, so as to give the best possible views from the house, and to bring it into close and intimate relation with the surrounding property. Then, if the size of the estate permits, such features as pergolas, tennis courts, swimming pools, etc., may be added.

The small size of an estate does not necessarily prohibit making an artistic, or more so, than one of wider expanse. The cameo, though diminutive, may contain as much detail as does the large painting. Given a bare piece of ground of any dimensions, it is possible by clever artifices of plantings and placement of walks and vistas to deceive the eye, as to make the estate appear several times larger than it really is.

The garden at all times should be considered but an extension of the house. This point is frequently neglected; we think of the garden as being a distinct entity, instead of being directly related to the house. And yet this is a grievous mistake to make. The house should be so designed as to make it a comparatively easy matter to lay out the grounds.

Let us take a position near the center bay window of the living room and picture to our minds' eye the arrangement of lawn, shrubs, flowers, garden plots, pools, garden seats, pergolas, perhaps a sundial. Draw an imaginary line to some central feature—say a lily pond—and let everything else be
A GREAT CIRCLE SWEEPS AROUND IN FRONT OF SAMARKAND TO THE SOUTH AND LURES ITS GUESTS TO QUIET WALKS AND PLEASANT VIEWS.

THE PLEASURE OF THE POOL SURROUNDED BY AQUATIC PLANTS AND REFLECTING PILLARED Pergola AND TOWERS IS HERE IN ITS MOST ELABORATE FORM. A FORMAL GARDEN INCORPORATING ALL THE FEATURES WHICH A GREAT HOTEL ALONE CAN PRESENT TO CALIFORNIA'S GUESTS.
CALIFORNIA SKIES

From A California Troubadour.
The last published book of verse by Clarence Thomas Urny

California skies!
Balm for the eyes!
Where orange groves or redwoods rise;
By Shasta's snow, Diego's sand
Or old Diablo's dream-set land;
In San Francisco's Bay so blue,
Or down some cypress avenue
Near Monterey; by lake Sierra-rimmed,
Or yet afar in valleys vineger-trimmed;
On plain where Ceres weaves her wand,
Or where Pomona feed.
And all her train in foothill orchards drowse
Under low-hanging boughs—

Look up!
And from the turquoise cup
Drink dreams and rest!
Ah, none so beat
As one who wears of life's endless sport
In this fair meadow poppy-pillowed lies
Dying-dreaming 'neath these California skies—

Balm for the eyes!

It is only by studying the forms and colors of leaves and flowers, the shapes and varying heights of trees and shrubs, that a proper conception can be obtained of how to group these various elements. In addition, through constant study and reflection, we must develop a feeling for various plant forms, so that no possible mistake could be made in selecting and grouping specimens for a particular purpose.

Let me cite several examples to illustrate my point: the Date Palm (Phoenix canariensis), regular in appearance, is one of our most magnificent palms, if placed in the right position, and yet too frequently is it placed in the worst possible place—in the center of a twenty foot square lawn, or in the midst of a group of shrubbery, totally dissimilar in form and foliage. Its rightful position is on a spacious lawn, offsetting a corner of the residence, where it may have full opportunity of displaying and developing its beautiful fronds.

Or take the very symmetrical Norfolk Island Pine ( Araucaria excelsa), with its branches arranged in tiers or whorls about the trunk, with an interval left bare between the tiers. What a dilapidated specimen it becomes when crowded out by other trees in too close an association.

(Continued on Page 23)
HUNTING IN ENGLAND

The horse, many people will declare, is an anachronism in this age of motors, and as out of place as his small ancestor Equus. Luckily there are men who have the hounds, and the occasional rider, to whom he affords a sport as good and better than any in America. The soil there is rich and deep, holding the scent; the incohere are large; the majority of the land old pasture; the covert, artifically made, are well spaced and not too large, and the fences stiff. However, accommodations near Market Harborough or Melton Mowbray are difficult to find and when found, expensive, and one would do well to be mounted only on the best. In the provinces, on the other hand, there is plenty of sport to be had at a moderate cost, and the discreet novice can ride as he pleases, as he pleases, as his horses. If possessed of friends in the army remount depot, one can buy serviceable hunters cheaply. It is not difficult to sell on leaving the country; while it is difficult even in the shrines, or near London, to job a satisfactory horse.

In the hunting field at least, few women are seen riding astride. It would seem to be a fact that the average woman's seat is more secure, her hands lighter, in a side saddle than when riding astride. And such advantages are not to be scorned when trouble with one's horse or a bad tone are apt to interfere with the comfort of others.

But whether in the Shires or the provinces, whether your mount be thoroughbred, or half bred, or one whose performance is his sole claim to respect, in hunting the atmosphere of old England lives on. One catches a hint of the days of 1730, when Thomas Fowen of Dorsetshire established the first steady pack of fox hounds; of the prosperous nineteenth century, when Egerton-Warburton earned the title of "The Laureate of Hunting." And Captain Whyte-Melville, coxing his mounts into good behaviour with unfailing good temper and hands as light as a woman's, was wont to question them, "Are you not a horse and a brother?" John Mytton seems not far away, and behind him those others, from Jack Russell and Squire Draper, to Trollope and Wellington himself, who studied and knew the ways of the horse, bound and fox, and who loved the face of their country in this mood or that, through thick and through thin. It is hard to believe those people who announce that hunting is doomed; a criminal waste; and that in the interests of the country, it should be immediately proscribed. The taste for it is too old and too strong to give way, even to such things as taxation, increasing tillage and barbed wire—and if a different set of people own the estates and breed the thoroughbred, at least he will continue to be bred.

In California, with motors black upon the highways, their novelty forever gone, perhaps the horse will come again into his own. For there is no surer means to health, pleasure and self-control than the horse, and no better discipline than hunting, where one must think of the man, or the woman, "to whom naught comes amiss, One horse or another, that country or this; Who through falls and bad starts undauntedly still Rides up to the motto, 'Be with them I will.'"
The Wisdom of Unselfishness

A WONDERFUL tract of giant Redwoods on the California State Highway near Orick, Humboldt County, and about 60 miles north of Eureka, has just been given to the State of California as a memorial to Humboldt County's pioneers. It is the gift of Mrs. Zipporah Huss of Ferndale, Humboldt County, in memory of her husband, Joseph Huss, who came around the Horn to California in 1852, and also in memory of all the early settlers who helped to build up Humboldt County and the state. Mrs. Huss, as a young girl, crossed the plains with her family in 1853. The tract contains 106 acres and has a stand of close to thirty million feet of Redwood, as well as much other timber. It is admirably situated on the State Highway above Orick and is crossed diagonally by Prairie Creek, a good sized stream which adds to the beauty of the grove and to its advantages as a recreational standpoint.

Some of the largest trees of the Redwood belt are found on this tract of timber. One enormous sequoia particularly has been discovered, which is believed to be among the largest in existence. Not only the Redwoods, but also the hemlocks, maples, oaks, the Board, and other trees found on this tract, together with the giant firs and other undergrowth, make it an area of unusual beauty. It is still in its primeval state, and many of its acres have probably never been trodden by man.

This gift has just been announced by J. D. Grant of San Francisco, Chairman of the Board of Directors of the Save the Redwoods League. As an example of unselfish wisdom it shines out as a hopeful sign in a selfish world.

The Palos Verdes Project

LOOKED at from outside Los Angeles, there appear two definite reasons why the Palos Verdes Project and the progress of its development are of public interest.

In the first place it has been placed before the people of the whole country as an opportunity for people in general to participate as equitable owners in a constructive land development, and to share in the profits which are still coming to dealers in such development in southern California. Many people have accepted this offer, and the good name of California stands behind their interests and investment.

In the second place, the advertising material broadcasted from this beloved State has become so stereotyped, so universally expensive in its commonplace usage of the long-suffering English language, that the discriminating reader who wants to know the facts has no basis for choice, no information as to the relative characteristics of the manifold communities clamouring to be heard. A project so big that it has attracted wide attention because of its ambitious plans and program, must, therefore, justify itself on other grounds than the dangerous one of size alone.

Palos Verdes Estates are now owned by the subscribers. Subscriptions to the underwriting fund of more than $7,000,000 have been made. The first development area of 120 acres (at the site of Hollywood) has been purchased outright for $1,000,000 and the work of installing the basic improvements is well under way.

The Commonwealth Trust Company of Los Angeles is Trustee, with the original owner, Mr. Vanderbilt, as a member and Mr. Johnathan Davis, President, of the Board.

Cooperative land development is like cooperative housekeeping; it may flourish under a representative form of government if the representatives are efficiency experts, but it is not successful in an untrained democracy, and especially in the West. The experts in this enterprise, both on the board and in the field are leaders. On June 17, 1923, actual road building began to make visible to the thousands of invited guests the up-to-date plans of expert highway engineers, and this most modern of city subdivisions is now a reality.

The joy of the professional group of artists whose canvas is the earth and whose palette knife the roadscraper, can reach no higher pitch than that inspired by a great stretch of virgin show, mesa and canyon, hill and dale standing out untouched, yet a logical portion of a great and growingly ambitious young giant of a city. The best people the country has trained in the proper building of fine areas, have been announced as entrusted with this great unspoiled piece of lovely land and are enjoying the work as artists only could enjoy it. To the making of its towns and tourist attractions, its clusters of little homes, its parks and villa sites, has been commanded the whole history of the past in city planning and architecture and the expert, modern engineering skill as well.

Through the efforts of the Regional Planning Commission of the county of Los Angeles one catches glimpses of what "the city of Southern California," the metropolitan district lying between the Sierra Madre Mountains and the sea, is destined to be when time has satisfied, or crystallized its present amorphous, semi-fluid condition. Wise indeed are the visionaries who can foresee. But engineers are taught to provide for the peak, and it is easy to visualize Los Angeles County entirely filled with homes and the industries necessary to maintain those homes.

Can we, then, control as well our zoning and subdividing activities and think and plan as big as we talk? In the distance covered by the Palos Verdes Project, there is already evident that this has been done. Nearby is Los Angeles harbor, man-made but fixed where it has been made. This hill district overlooking the flat land most fit for commerce and industry and transportation, has awaited the coming of a generation of true Californians, born on the soil and now looking for their inheritance in a home near the metropolis yet situated above it, near the sea and the mountains yet part of a great, metropolitan district furnished with all the beauty and comfort that modern civilization can supply.

Mr. Vanderbilt's Paper

FLINTRIDGE at night is in itself a picture no artist could paint; but add to its great open spaces of cloudless sky, dark, cool mountains and fragrance of orange groves a scattering of Japanese lanterns like little beacon lights flashing a welcome out from the trees and a little thatch-roofed white cottage with flickering candle rays shining from the windows and you have a scene that fairly takes one's breath away with its soft beauty.

That is what passersby saw on the evening of July 17, when a notable gathering flocked to the Commonwealth avenue home of Mr. and Mrs. Kenneth Kenneth-Smith for a reception given in honor of Mr. and Mrs. Cornelius Vanderbilt, Jr., and none appreciated the utter simplicity of it more than did the young honor guest, who though in the habit of appearing before large gatherings in pretentious banquet halls could not help but feel the sincerity of the prominent Pasadenans present as they sat in the homey room with its old San Domingo mahogany pieces set against the soft tones of the rose-leaf walls.

Seated informally in a circle about the room with the hostess, the distinguished guests indulged in a sort of game that might be called, "Making a newspaper," each in his or her turn being called upon for some little idea that might help Mr. Vanderbilt in his interesting enterprise, that of bringing the first tabloid paper to the West Coast.

Handling of crime was perhaps the most discussed point, each group of remarks embodying some mention of the vast amount of front page publicity given criminals, who are but one item of one per cent of our population. A strong interest and relief that we heard Mr. Vanderbilt explain later that crime would rate fourth in importance in his paper.

The Rev. Selwyn J. Evans, pastor of the little church out Flintridge way, put in words the thought of all present when he told Mr. Vanderbilt that he would have to remember that the young people were going to read his paper with interest being just as keen to see what the new publication would be like as their elders and he said that owing to the
fact that they are bound to be influenced to a certain extent by what they read, a newspaper publisher should consider this fact and not print the type of news that he would not want his own youngsters to dwell upon.

Incompleteness of wire news, lack of stories about schools and the condition of civic art in Los Angeles, as stated by the "continued" line and other interesting points were touched upon by the guests, after which Mr. Vanderbilt gave a fascinatingly interesting talk about his proposed tabled event, having taken notes that he could answer all the questions of his interested friends.

So complete was his explanation that John Steven McGroarty declared though he had been a newspaperman for years he had never learned so much about every angle of the game as had been imparted to us by Mr. Vanderbilt.

The was an exceedingly interesting gathering out there in that fairyland of mystic lanterns, the guests of the young host and hostess being as follows: Mr. and Mrs. Cornelius Vanderbilt, Jr., Bishop and Mrs. Joseph H. Johnson, Mr. and Mrs. John Steven McGroarty, Dr. and Mrs. George L. Spafford, Mrs. Robert J. Burbette, Miss Minnie Littleton, the Reverend and Mrs. Selwyn J. Evans, Norman Johnson, Mr. and Mrs. Clarence O. Barker, Capt. Edward Ralph, Mrs. G. Wallace Johnson, R. B. Wheeler, Dr. and Mrs. R. D. Bird.

Norman Johnson,
Editorial Writer, Pasadena Star-News.

Should Mediocre Paintings Be Sold

THE controversy between the art column of one of California's great daily newspapers and this monthly has stirred up opinion on the fundamentals of Art. Aside from the question as to who shall be the judge in the rating of art—which is largely responsible for the presentation of the artistic products of any community which it serves and also for the taste of the people of that community.

The dealer in Art should be mobbed if under the guise of expert advice he misleads the people into buying trash.

The painter who offers for sale an amateur effort should be debarred. Hence the necessity of having a bar before which the work of local men and women is judged. Admitted to the guild of painters, an artist is then responsible only to his own ideals. But he is responsible in a negative way to the community which looks up to him as an expert and forms its taste by his output exhibited in public places or his own studio. He cannot avoid this responsibility; but he may meet it without effort in the community's direction by his own standards every moment of his life. Once a painter has arrived—and by that I do not mean that he has been falsely boosted into public notice—once he has mastered his medium and really begun to paint what he wants to and as he wants to, he need trouble himself no longer about the taste of the public. If the painter is sincere, if he bend all his skill toward expressing the beauty he alone sees, his influence in the cultivation of the taste of those about him takes care of itself and is at its maximum without a thought from him.

But just here comes in the responsibility of the art critic and the reporter of art news to the community. The press is not responsible for the art career of any man or woman. The press is responsible only to the community it serves; and unless it employs writers who know what is good and what is not good, unless these writers inform the public on art standards and progress in the community, they become charlatans and worse—blind leaders of the blind.

While American youths were entering the profession of journalism in great numbers there grew up a comradery among them, and in their first exhilaration over the great power put into their hands, they used that power of the press to help each other's careers. There grew up in this way a habit of making the news of the day a wagon hitched to a star in any firmament. How this habit has wrecked proper perspective in every line of art is evident. Pictures by the friend of some little reporter have gotten the prominence due only to a great artist. Public opinion has been debased by false, indiscriminate jargon of writers who do not know the rudiments of the art they essay to praise.

The absolute lack of appreciation of civic art in Los Angeles, acknowledged by Harry Carr in the San Francisco Chronicle, is not the fault of the artist who may happen to be living in this city. We have good architects, leaders in the American Institute of Architects, but we have no good civic buildings. We have good sculptors. Maed Daggett, one of the most talented among America's young women, trained in France and Italy, world-accepted in her standards of art, has designed for the city, years ago, a charming, little Indian fountain, a drinking fountain for parks. It was accepted; but has never been put up. Her lovely bird fountain in Exposition Park was so badly treated by a careless public that it had to be removed. Los Angeles stones its prophets of art. It can never be an art center until its resident people, not its guests, patronize good work. The people will never know what is good and what is bad until only the good is allowed on view, and only the good is praised by the press. So long as our markets are flooded with trash, so long as mediocre pictures are placed on the line, so long as art education in our communities merely by that only of what somebody is going to say about them if they express an opinion, just so long will the artistic taste of the community be nil and its reputation as an art center be the same.

Let us stop betraying the people by praise of mediocrity. Restore the English superlative to a place where it means that we have a high standard and where "not so bad" is the highest praise the ordinary artist ever gets.

Only the best is good enough for the people of a free republic. Noblesse oblige commissioners and art critics! If you really know what is good in art, tell the people how and why you know it. If you are only posing for your own satisfaction you are in a dangerous place, for Los Angeles is waking up and woe be to him who has betrayed her and made her ridiculous in the eyes of world art.

All Souls' Day

"God is not the dead, nor the slumbering."--THOSE who leave earth do not forget or grow cold. They are not to be forgotten or less loved. The quiet land should seem more dear because they make it more a home. They are nearer to the full reward; but it is one that quickens us and them, it is the same grace that leads us to longer life. They still live, and the pictures, story, and poems we have of them help us to live. They are those God taught them to love on earth. When we pray we draw nigh to Him with Whom they are. We can not but think of them, and wish for them all good from God, Who knows how best to bless each one.

Friends go away before me; I shall join them soon. Meanwhile I do not let them be out of mind, or less dear. I do not love them only in memory of old days or in hopes of a glad meeting. I think of them and love them now, while God's love makes them more loving and more worthy to be loved. They have not grown selfish in their peaceful waiting. They are nearer to Christ the Head. They are nearer to me than if they had gone to another land on earth. I cannot tell how close they may come at times, I am sure that in some true way I am the better for their love. I thank God for what they were to me, and for what they are now, and for what I hope to find them. I live as if their eyes met mine still. I think much of what God is doing for them, and what they do for God. I desire for them all the unbelief, the blindness, that God bestows in Paradise. I pray that God's loving will may be done in them and me till we share the full bliss of heaven.

O Lord, by Whom all souls live, I thank Thee for those whom Thy love has called from the life of trial to the life of rest. I trust them to Thy care. I pray Thee that by Thy grace I may be brought to enjoy with them the endless life of glory.

—Rev. Arthur C. Cowe, D.D.
TOWN AND COUNTRY CLUBS AND FUNCTIONS
WITH THE YACHTS

By ELLEN LEECH

The race of the yachts, Santa Barbara to Honolulu, was a thrilling climax to the third, and, possibly, the most successful regatta held by the Southern California Yachting Association. The long race, on the 21st, each day was filled with interest, and the events were handled in an unusually satisfactory manner. Innumerable social affairs were interwoven with the races, honoring the contestants in the race to the Islands.

The California Yacht Club, through their Rear Commodore Ben Weston, are the possessors of the Sir Thomas Lipton trophy, won by Weston in his sloop “Angela.” The race to Honolulu, twenty-one thousand miles, with fair breezes and favorable weather should be made by some in twelve days, while twice that time may be taken by less fortunate skippers.

HOMER ANCHORAGE OF THE NEWPORT HARBOR YACHT CLUB, SHOWING A BIT OF THE HOSPITABLE VERANDAH.

MISS LOUISE CARPENTER, SKIPPER OF THE “LOUEK,” ENTRY FOR THE LADIES’ SAILING RACE, ONE OF THE BEST SKIPPERS OF THE NEWPORT HARBOR YACHT CLUB, CALIFORNIA.

WHERE THE MEMBERS OF THE CALIFORNIA YACHT CLUB GATHER TO GLOAT, AND CONGRATULATE ONE ANOTHER ON THE POSSESSION OF THE SIR THOMAS LIPTON TROPHY, WON BY THEIR REAR COMMODORE.

THE "CALIFORNIA," WITH NEAL LOGAN AS SKIPPER, TOOK SECOND HONORS IN THE FEATURE EVENT OF THE REGATTA AT SANTA BARBARA.

THE NEW HOME OF THE CALIFORNIA YACHT CLUB AT WILMINGTON, EDWIN BERGSTROM, ARCHITECT.
A LEGION BALL AT HOTEL DEL CORONADO

To the California "born and raised" the word Coronado means the great hotel, Del Coronado, which like Del Monte in the north is the center for big functions and sports.

All California rallied, therefore, to a Gymkhana Ball given at Coronado for the benefit of the boys who now belong to the Legion. The girls donned their prettiest dresses, and the scintillation of color came not altogether from the changing spot lights of the ballroom. Around the spacious dance floor, under the arches of the great gallery were gathered the chaperons and their escorts, for we have chaperons in our best society, and they added a brilliant circle of handsome women gowned by New York and Paris in cloth of gold and old lace and jewels which caught the fairy lights of rose and gold and green.

General Liggett and his party were the guests of honor. The banquet room opening off the great dining hall of the hotel had been the scene of the dinner, and although formal gold lace was absent and the guests from army and naval station were enjoying themselves as private citizens, the stir of their entrance into the ballroom was involuntary deference due to rank and leadership.

From far and near the young came for the ball. Riverside and Pasadena, Santa Barbara and San Francisco sent their quotas to add to the brilliant assemblage from San Diego and from Los Angeles.
THADDEUS R. JOHNSON

From the University of Pennsylvania early in the morning of June 10. He was sick only two days and died very suddenly and unexpectedly—the doctors called it "malignant grippe"—June 12th. He had attended the Thaddeus Dunn Memorial Day yesterday, on New York with me before returning. I see very little of Lee these days—he is busy with his Paris work, so I am not able to see him. That last sentence closed Thaddeus' every letter—"remember me to the boys." Harry Bent, Ted's Pennsylvania buddy, writes from Mr. Goodhue's office—"Ted had just received word of Thaddeus Johnson's death on the morning of June 10. He was sick only two days and died very suddenly and unexpectedly—the doctors called it "malignant grippe." Thaddeus of last week—He was taken sick Tuesday, and went over to his New York friends thinking a night in the country to do him good. His friends in New York were in Missouri visiting relatives when they got the news. They had just left New York about two weeks ago. Thaddeus had been working at McKin, Mead and White's for about a week. I was getting nine time. Bill Creighton, Lee Rombotis, Mother and I went over to New Jersey to meet the Johnson's yesterday.

But a few years ago Thaddeus had just completed his architectural course at the local Polytechnic School and joined the Architectural Club, serving as master of the atelier during one of its most successful periods. During one of the three years he served as, he was elected to the American Institute of Architects, and was honored by his fellow members for his distinguished service in the design work at the atelier. At the graduation ceremony last year, he was chosen by the American Institute of Architects as one of the outstanding designers of the year. He was a member of the club, and had written numerous articles for the Architectural Record and other architectural publications. He had written a number of treatises on Mission Architecture, and had contributed to the club bulletin on various occasions.

OFFICE OF THE CLUB, 83 SANTÉE STREET.

Norton Fellowship

Not content with a mere Paris Prize, the club's membership, in recognition of the Harvards Plam known as the "Charles Eliot Norton Fellowship," has established a teaching position which takes Mr. Prentice Duell to Athens for a year at the American School of Classical Studies. Mr. Duell has elections of officers last year, and the following amendments to the by-laws contained in this bulletin were voted upon.

ARTICLE III.

Nominations and elections for office

a. The nominating committee shall consist of the Senior and intermediate directors, the chairman of the Board, and the Executive Committee of the club. A list of those nominated shall be sent to the Secretary at least three weeks before the meeting for election.

b. At least five weeks in advance of the meeting for elections the nominating committee shall prepare a complete ticket, naming at least two candidates for each office, cause it to be posted on the official bulletin board and mailed to all members not later than one week thereafter, said tickets to contain the names of candidates for all offices to become vacant.

c. Besides the nomination made by the nominating committee, other nominations may be made in writing, if signed by at least fifteen active members; and if presented to the Secretary at least three weeks before the meeting for election. A copy of such nominations shall be sent by the Secretary to each member within seven days after his receipt thereof.

d. The elections of officers and directors shall be by letter ballot, which may be cast either by mail or in person, and shall be canvassed by the Secretary for nominations.

e. At the regular meeting on the second Tuesday of October there shall be held the election of officers and directors for the ensuing year.

f. The polls shall close at 9 p.m. on the day of the meeting at which the election takes place.

g. Letter ballots whether mailed or cast in person shall be enclosed and sealed in an envelope bearing only the words "Letter Ballot" which letter shall in turn be enclosed in an envelope which must bear the signature of the member voting; without such signature on the outer letter the ballot shall be void.

h. A member is not permitted to substitute the names of any other persons who are eligible for the offices, or for those on the ballot issued by the nominating committee.

Two tellers shall be appointed by the presiding officer from among the members present, and shall conduct the election. The tellers canvass the ballots and announce the result before the meeting shall have adjourned.

COMPETITION FOR THE BEST DESIGN FOR A COUNTRY HOUSE NOT MORE THAN $5000

1. The competition is under the direction of the Plans and Planting Committee of the Community Arts Association of Santa Barbara, who are authorized to select the best designs.

Carleton Monroe Winslow, Van Noys Building, Los Angeles, California's, has been chosen as Consultant, to whom may be sent inquiries regarding interpretation of the rules of the competition, etc. Copies of such inquiries and answers will be sent to all registered competitors.

No entries will be accepted after August 15th, 1923.

2. The Jury of awards shall consist of five members, three of whom shall be professional members from the American Institute of Architects, and two lay members designated by the Community Arts Association.

The consultant shall be ex-officio a member of the jury, but shall not be authorized to enter the competition.

3. Competitors shall be registered with Mr. W. A. Stimson, Halladay, Secretary of the Community Arts Association, 935 Santa Barbara Street, Santa Barbara. Written applications shall be made to him on or before August 15th, 1923, but such applications postmarked on August 15th, will be considered as valid.

4. Drawings must be received by the Business Secretary of the Community Arts Association (see paragraph 3) on or before 10 p.m., September 1st, 1923.

5. The competition is open to anyone. Drawings shall be submitted in triplicate, with no names or other identifying marks are to be presented with or indicated on any part of the drawing or materials contained in or covering the same. The competitors are to present their identity in a plain sealed envelope contained in the package of the drawings. The outside wrapping must be labeled in large, plain letters "Small House Competition." The drawings and envelope will be given duplicate numbers for future identification.

6. Drawings shall not be exhibited until after the award.

7. The drawings shall be the individual work of the competitor. No work of partnership will be eligible. Criticism of patrons, as obtains in architectural ateliers, is allowable, but drawing by rendering must be done by the competitors.

8. A report of the awards will be made to each competitor.

9. All drawings will be returned to unsuccessful contestants within three weeks after the awards are made.

10. Competitors may submit more than one entry, either in a combination of two or more entries.

The Subject is As Follows:

11. A dwelling house, suitable for California, of not over five rooms, including living room, dining room, kitchen, two bed rooms and bath, (living room and dining room may be combined but will nevertheless count as two}
rooms) placed upon an inside lot 50 feet wide upon the street and building line, and 150 feet deep without an alley in the rear, also a garage for one car which may or may not be separate from the house and placed anywhere upon the lot. The street in front is supposed to be level and has a five-foot sidewalk directly abutting the building line and a parking strip five feet wide between the sidewalk and the street pavement. The contours of the lot may be determined by the contestant, as may also the points of the compass.

12. The character of the house, such as an exterior of stucco, shingles or clapboards, also the size of rooms, and whether the house shall have one or two stories, shall be left to the discrimination of the competitor.

13. The drawings shall be accompanied by a bona fide estimate of cost by a responsible builder. It is recommended, but not required, that the estimate be itemized. The house must not cost over $5000, which sum shall cover all painting and decorating, exterior walks and drives, but not gardening or planting.

14. Drawings required. Work presented shall be on one sheet of white drawing paper, mounted on cardboard 30x40 inches in size, with the title at the bottom of the narrow side so that the drawing may be shown vertically. The drawing shall consist of floor plan or plans at one-fourth inch scale, one exterior elevation at one-fourth inch scale, a plot plan at one-eighth inch scale, showing garden treatment, and other plans if necessary at one-eighth inch scale. Also a perspective view of the house, scale optional. Minor details in elevation or perspective may be added. Competition drawings will be exhibited in connection with the Annual Exhibition of Small House Designs of the Community Arts Association.

15. The prizes are as follows:
A first prize of $500.
A second prize of $200.
A third prize of $100.
Five honorable mentions accompanied by prizes of $20 each.
Five mentions without money prizes.
Honorable mention, "hors de concours," as provided for in par. 10.
AROUND AND ABOUT THE HOTELS

THE LOS ANGELES BILTMORE

The new Los Angeles Biltmore is especially well located for the convenience of its guests, and will appeal particularly to the Eastern visitor. The proximity of Pershing square with its sweep of green lawn, the pepper trees, palms and eucalyptus gives the California atmosphere immediately on arrival.

The adjacent shopping district, encompassed by Broadway and Seventh streets, is within two or three blocks, while charming small restaurants and tea rooms offer the opportunity for a lunch or tea as a break in an arduous day of shopping.

Gowns, furs, millinery, in the formal fashions, as well as in the sport effects, are mentioned in these pages as in the nearby shops, and pictures, books and gifts of every nature are just around the corners, as our readers will find if they "obey that impulse."

With the opening of the Raymond began the influence of the resort hotel on the life and even the atmosphere of southern California. As there were no Country Clubs at that time, the hotels were the centers of hospitality between the residents and the guests. The opening of the hotels in the Fall—the Raymond opened much earlier than now—was always the signal for the beginning of the hotel season, and innumerable receptions, dinners and dances were given every year. When the hotel closed in the Spring the principal entertaining for the season ceased, to begin again with the turning on of the lights in the hotel ballrooms in the Fall.

We know, but rarely stop to admit, what an important part the older hotels have played in dominating the architecture and the landscape gardening in this part of the state. A great number of the residents of Pasadena were first guests of the hotels and, as certain integral parts of the hotel appealed to them, they incorporated this arch or that window into their homes; also as a combination of color or the inspirational whiff of perfume from a flower or plant pleased them this was repeated in their own gardens, with no cognizance of how or where this taste was inoculated.

Naturally with the growth of the community this dominance no longer exists and the hotels are now merely a part of the service of life, offering food and shelter to those who are sojourning here for a limited time, though still offering a nucleus of hospitality for those who care to use the perfectly trained organization each can offer.

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prepare the most delectable cool, crisp salads and the daintiest, yet altogether the most satisfying of sandwiches. Of course, there are the frozen custards together with the wonderful French pastries for which the Elite has long been famous. Those who prefer hot dinner dishes such as steaks, chops, chicken, roast turkey or duck and other meats or fish are served daily a la carte from 11:30 a.m. to 11:30 p.m. The Catering Department is prepared to serve at your home for all occasions on short notice any number of guests.

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MUCH has been said lately about better homes. The term has become meaningless because of too frequent usage yet it signifies a longing on the part of those whose homes have been barren of beauty to live under more charming a roof tree, in daintier style.

At Coronado, where many of the oldest Californians make their homes for several months of every year the place is planned on a large scale to entertain great companies and yet to make happy the retired businessman or to enable children to be properly raised.

Nowhere can home-makers keep up with modern ideas to greater advantage than in a California hotel furnished by artists in the profession. Here the guest though she stay but a night gets ideas and suggestions which can be applied at home in dainty materials and hand-made furniture.

At Samarkand the suites are furnished with great thought and taste. Color schemes are worked out for each room and emphasized by a bit of brilliant metal or ceramic. The furniture is of the latest design and may well be made a standard of fitness.

All the sports that California is heir to are here enjoyed. Swimming and yachting, motor boat race and aquaplaning, diving and surf bathing, all have their place and that a perfect place.

And then, of course, Coronado is known for its polo field, its famous tennis courts and now as the place from which to view the eclipse.
RECENT BOOKS REVIEWS
By E. M. Greeves Carpenter

Journals of '98
by C. L._dropout
(Harvard University Press)

Dr. Howe has contributed a useful and interesting addition to the written history of the period that made California famous, when the eyes of the whole world were centered upon the gold rush that took place in the middle of the last century. The life of the public, with its trials and hardships, either in crossing the continent, or in making the more hazardous trip around the Horn, is vividly depicted. The anecdotes and personal records Dr. Howe has collected give a very clear revelation of the popular attitude towards this great discovery, and his pen pictures of the early beginnings of what are now great cities in California, are inspiring and encouraging to those who, and whose forefathers, have done so much towards building up the wealth and commerce of these cities to their present standard, in such an amazing short a period. The book is aptly illustrated with pictures of the various types of Company schooners in use at the time, and the appendix, giving details of each Company's itinerary, is comprehensively compiled.

This book is well adapted to the spirit of the times, since it seeks to point out, in the realm of philosophy, that the media towards which all men are turning their eyes and aspirations in all the varied departments of modern life. In their conception of the end towards which they are striving they are indeed divided, but in this book at least, it is clearly shown that, however seemingly divergent are the paths which constitute the means, yet, paradoxically, they almost aim at points of convergence somewhere along their respective roads. It is this truth that seems to indicate, on the present horizon, the fair light of hope for a future day of faith and charity that shall be shared in common by all mankind.

Perhaps there was never an age in civilization less ready than the present one to accept the qualities of the vita monastica, a concept set out in high sense, and with the additional qualities of beauty and sweet reason attendant upon it, it will undoubtedly win its way into the treasury of the soul who wish to turn aside for a while from the turmoil of modern life to gain refreshment and balance. The monastic life in particular is for the few, but the ideals and aspirations it incorporates are within the scope of all, it may care to appropriate and adapt, and upon this quest Mr. Sedgwick's book is well adapted to lead the way.

Just as the excerpts which serve to illustrate the message are rolled from thinkers of different ages and different creeds, so his own thoughts and theses are illumined by a clarity of vision and width of sympathy that welcome beauty and truth wherever those inseparable qualities may be found.

Readers familiar with the various writings of Mr. Ervline will be delighted with the versatile turn that the author of "Changing Winds" has taken in this charming little comedy. The theme of the footlights favorite invading the quiet and decorum of English country life is popular, but Mr. Ervline has elaborated his story with a characteristic originality and vivacity. The dialogue is sparkling, and sometimes epigrammatic, while the incidents teem with humor. These are the qualities of the best British play. Not only are they represented, but one turns from the reading of the book with that consciousness of refreshment and satisfaction which follows the witnessing of a thoroughly enjoyable play.

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BOOKS FOR THE PATIO TABLE
By Brita R. Bowen

NOTE: The books, here reviewed, may be obtained at the Jones' circulating library, located at the Assembly Tea Rooms, 644 South Flower Street, Brita R. Bowen, librarian.

The Scoundrel,
by Irving Bacheller
Suck Potter, who tells the story

and through whom Mr. Bacheller expresses his opinions, is a lawyer
of the old school, thoroughly satisfied with himself and the standards
and practices of his grandfather. A good hearted trouble-maker,
not too dogmatic nor intolerant, he tells, in his own way, the rather
pitiful story of Cathy and Mose Scudder, modern parents of willful,
spoiled children, children whose pettiness, the results of their weddings once in a while. There are enough ideas in the
novel to make a worthy subject for the stage, and the

main character is fascinating, capable of holding anyone's attention. Still it is really the cleverly
veiled sarcasm and the sharp-edged criticism which make this satire
on modern living one of the most popular of the late fiction. It
is a mirror reflecting the foolishness of our present fads. Hold it to
yourself, laugh and wonder, or weep and feel—just shrug your shoulders and read "Red
".

Note: by Kent Harms
Translated by J. G. Carter
Edited by L. Amsden

To those who still cling to beauty and romanti-

cism in spite of the distinctly popular trend toward realism and callousness, Knut Hamsun,
regarded as the greatest of living Norwegian writers, is always a joy
and a relief. His latest translation from the Norwegian, "Victoria,"

is one of the most beautiful things he has ever done—soul satisfying
to those responsive to true genius. It is peculiar beauty
of infinite beauty and lingering sadness. "Somehow it seems to
express the inexpressable, to portray emotions and characterize feel-
ings which most of us have felt, but for which we have never found
words. It is a fragile thing and lovely, interspersed with carefully
worked out bits of humour and imaginative, significant day dreams.

The plot itself has been used countless times by countless authors,

It is the old story of the love of a poor man's son for the daughter
of a wealthy aristocrat, emphasizing the futility of that love. Only
a man of real ability would dare attempt such a hackneyed subject;
only a real artist could treat such a tiresome theme in such a forceful
manner, and make an idea so hopelessly dead so thrillingly alive.

In "Cables of Cuba", Paul Jordan Smith has
treated a thrilling, pulsating story, realis-
tically depicting the confusing struggles and
perplexities which are apt to ruffle the outwardly calm serenity of the

thirty young pairs of today. It gives an insight into the story of a
by Jeffrey Collingsworth, who is trying to untangle the confil-

ting elements of his life: that thing which environment and heredity
have brought about, and that which he formed of his own accord. It
is an almost merciless disclosure of a young man's heart; one can feel
and believe with him, for Mr. Smith allows one to understand.

It seems, however, that in some places, the author must be telling of his
own experiences, for it seems well nigh impossible for one, only
an observer, so carefully to perceive such poignant realities and details.

Raided in the south by gents, conservative parents who deliberately
avoid mention of any of the vital topics of life, Jeffrey Collingsworth,
was away at college, and when later transplanted to the brusque,
frank, and more business-like north, finds his mind to be a jumbled,
disordered mass of half formed ideas—a bewildered boy doubting,
or at least questioning; the validity of everything. Finally, after experi-
ences along all lines of living, he comes to the realization that he has been
"making cables" and everything he done is "just a dumb show, a dumb show, and all therein but pantomimes and antics." "Cables of Cuba" is not just light reading, nor is it a story one can easily forget.

The Radio Store...

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The beautifully proportioned living rooms gain added dignity from the massive beamed ceiling and redwood paneling, and extends the full depth of the house. In winter the flagstone fireplace, with Dutch oven and crane, dominates the room in its cheery offer of hospitality, while in summer the wide flung French doors, opening upon the verandah and rear terrace lure family and guests to come and enjoy the constantly changing view of the valley to the north, as well as the more intimate little details of the Hollywood Country Club course.

The plan of the house also provides the dining-room and the bed rooms with French doors, opening onto the verandah and terrace, that the maximum of light may be secured.

of the early Spanish-Colonial homes, and therefore peculiarly fitted to harmonize with the landscape of this part of the country but because the house is developed to provide every reason for the out-of-door living in which all Californians do, or should, indulge.

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Hollywood Country Club Subdivision
MUCH interest can be added to a summer by the sea by watching the gulls, and water birds that trip along the shore. Two gulls summer here, the Western with a white head and neck and Huerman with a dark head. All young gulls are different from their parents, wearing their molled brown baby clothes until they are a year old when they begin to dress in gray and white.

No other moving picture is so full of grace, and it is not lacking in necessary features. For instance the Western gull is a real villain and will steal muddy bird right before your eyes. The Huerman will "hold up" a Pelican and make him deliver up his.pouchful of fish. There are the thrills; high diving, nose-spins, and races; and quarrels—which I believe are an essential part of every film—and love making.

The Least Terns are more exquisitely moded than the Gulls numbers are; and look up at them against the blue they sweep the air like swallows. For some reason a company them and the sand for the mud flats back of the dunes, selecting just the slight depression of a foot print for the two white eggs. The white alkaline surface made a perfect disguise for eggs or brooding bird. They were screaming all the time when on the wing, and with the Avocets and Stills which were nesting close by made a bedlam for sound. The Avocet has a reddish brown head, dresses in black and white with long blue stockings. His notion was not unlike a man planting corn as he waded, thrusting his bill into the water with each step. The Stilt would shake one wing as a coquette would her fan, then raise a few feet, describing a semi-circle backwards, croaking constantly. His yellow feet trail after him like a part of his tail, and on light- ing he draws them forward, making two sides of a triangle.

Some of the gulls which go north in summer have found themselves in the museum in Victoria, where there is a fine collection of water birds and their nests. The Clamavus-Winged and the White-Winged are very large. Comparatively few gulls followed our steam- er on the Inside Passage to Prince Rupert. Several came once as the bugle called for lunch, two of which with necks stretched and bills wide open screamed gander-like as they sailed over the decks.

Most of the birds were in pairs flying low and straight to some point. That point was doubtless the nests where hungry young were. They are too busy with domestic duties to wait for the crumbs from the ships' table, nor can they take time to sail far from home.

The Herring Gulls doubtless get their name the way they take the first picking of herring when the nets are drawn. They gather in great numbers and are as wise as they are clever. Many varieties nest along the cliffs or islands of the inlets.

The encircling gulls add much to the interest and beauty of a sea voyage. Apparently the same pairs followed our steamer from Yokohama to the Hawaiian Islands, but I have not observed their following more than two days out on the Atlantic.

We think of Gulls as being only along the sea shore. They follow the plough in Dakota, and when the grasshoppers were about to de- vor the first crops of the Mormons the Gulls came. Wherever a monument to the Gull stands in Salt Lake City.

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LOS ANGELES ELEMENTARY SCHOOL DISTRICT MUSIC DEPARTMENT

To inspire greater interest in the Music Memory Contest—held in the Los Angeles Elementary Schools for the last three years—many contests were arranged for pupils at 4 p.m. every afternoon.

Besides the usual four Symphony Orchestra Concerts, we had four Ampeo concerts, four organ recitals, radio concerts broadcasting the contest numbers for two weeks, and the many opportunities offered by the music shops of the city. These shops opened a room and devoted an hour after school each day and Saturday mornings the pupils and teachers of all this the Music Memory Contest was featured. The cinema theatres throughout the city dur- ing the contest day, Saturday, and Sunday, playing as many of the numbers each day as possible. I must not forget to say the music teachers' various homes, were opened to the children where they played through the hours over and over. In one neighborhood, a music lover opened his windows and doors with a phonograph and "load speaker," sent the selections broadcast through the neighborhood, an hour every evening. One mother invited eighteen neighborhood boys and girls in twice a week and played their numbers on the pianola. In almost every home there have been of this records played. One little girl reports her mother bought twenty records. Another, whose mother works in a cafeteria, said, "Mother has bought me $25.00 worth of these records." One mother bought all the records and loaned them to the school.

In the fifth and sixth grade contest, pupils were required to tell titles, the source and the composer; writing and spelling were con- sidered.

Introductions, themes, or fragments of thirty selections were played on phonograph, violin or piano. At the close of the contest, Maud Hawkins, one of our talented eighth grade girls, gave a short program, playing three selections on her beautiful harp.

In the seventh and eighth grade contest, representatives from ninth, seventh, and eighth grades participated. Ruth Berrier, Gret- chen Jobe, and Pauline Meyer, three girls who won a year's piano scholarship at the Los An- geles Contest held in 1920, made their debut playing on a Steinway grand. These girls had never studied from a private teacher until then. At the end of the first year, each one did so well with their pianos that the schol- arship was renewed for another year and later was renewed again for the third year, and at this time they are well on their fourth year's study. This opportunity to each one of the girls, has been the gift of a splendid woman devoted to music. Following is their program:

1. a. "Impromptu" Schubert Schubert
b. "Wedding Procession Passing By" Grieg
2. a. "Hunting Song" Zieher
b. "Song of the Brook" Zieher
3. a. "Norwegian Air" Braeun
b. "Fairy Dance" Gade
4. a. "March-Lull" Gretchen Jobe
b. "Fairy Dance" Gade

June first two school prizes consisting of sil- ver cups were presented to the schools whose teams had the highest score. All pupils having 100 per cent in the Contest re- ceived bronze pins. The teachers who had received silver pins, and all pupils who won at school and were sent to the general try-out received bronze pins. In closing I should like to say that the schools have had city-wide co-operation, and I am sure the ef- fect was delightful.

I know of no other device better than the Music Memory Contest. It vitalizes all study whether geography or history, etc., through the element of Music Appreciation. It affords real joy in hard work. Beyond doubt it in- creases ability to work, promotes concentra- tion, and memory, and so absorbs the child through his great interest that he loves the work and finds genuine pleasure in it.
WROUGHT IRON CRAFTSMANSHIP

ONE of the most interesting branches of wrought iron work is the usage that it is put to in the construction of the lighting of our homes. The possibilities, generally speaking, have no limitations and the designs of the Italian and Spanish Renaissance, both in the transitional and later periods give us a scope to work on that is vast in its sphere. The average home of the type of architecture that calls for wrought iron lighting fixtures can be equipped to better advantage with wrought iron in every room with the possible exception of the kitchen, baths, etc. We can be very thankful to the very few lighting fixture manufacturers who have set a precedent in the practical and artistic manufacture of good wrought iron lighting fixtures. By that we mean lighting fixtures that are well designed and are executed by the same caliber of artisans and craftsmen that we have touched on before. Their interpretation of the spirit and design as put on paper can be likened very much to the interpretations put on compositions of Beethoven by one who loves Beethoven and catches the spirit of the composition, and one who is, generally speaking, a rag-time player and merely plays what is put before him on paper. In one rendition you are thoroughly satisfied, and in the other you are not.

In very many instances we see wrought iron lighting fixtures of very good origin and splendid design that leave us with a dissatisfied feeling. We can attribute this, mainly, to the fact that if one were to investigate he would find in place of this fixture being made and forged of iron, that cast brass had been substituted. It is indeed a great temptation to such manufacturers that do not have the art at heart. They will, to economize, make one pattern of wrought iron and cast duplicates of same, which after they are finished and in place deceive the average layman. It is hardly conceivable that in the evolution and process of the forged pattern being put in the sand, molded and cast that you can retain the true texture of the forging. To bring back this texture they find it necessary to use a hammer to work up such pit holes and sand holes as naturally will be found, making an attempt to bring back the character of the forging. As iron is not brass and brass is not iron, this is impossible. The result of this process is not satisfying. The possibilities in wrought iron of realistic forms are shown here in a cut executed by a recognized artisan in this line. The illustration proves the point that we have mentioned, that it takes more than a horse-shoer to do ornamental iron work properly. In this cut are shown roses that are actually forged from one piece of metal. You will note the weld of the various members to the main stem and their growth. It would be useless for us to describe in detail how this is done as we are sure no one will take this as a basis of instruction and attempt to forge such articles as it has taken these men years to accomplish, but we might say that there is a great difference between hand welding and spot welding, which is done by the use of the acetylene torch. Acetylene torch welding and some of the so-called up-to-date processes in iron work have a material tendency to discourage students in the art of wrought iron. "How quickly and how cheaply can we do this?", has brought into play the use of many confron- tations. The use of the acetylene torch for the welding of various parts to ornamental form causes the loss of the personal spirit that would otherwise be there if it were done by hand.

The only way that it is possible for us to encourage the use of good wrought iron in its various branches is to create a demand for the highest possible quality attainable. In order to do this of course it is necessary that we interest ourselves enough in the art to make an exhaustive study before we make any purchases of the articles that we have mentioned, and to encourage in our schools this study as we undoubtedly have the material in the United States to produce as good craftsmen and artisans in this line as is possible.

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THE MONEY MARKET

By LESLIE R. HENRY

Resident Manager, Blythe, Wilier & Co., Pasadena

CONTINUED depression accompanied by inactivity, except in feature
ted speculative issues, continues as the tone of the New York
Stock Exchange. Nor is there any evidence that there will be any
marked recovery from present market prices during the next thirty to
sixty days other than spasmodic spurts of purely speculative character
in which the featured issues will return to the lower levels through
lack of sustained or investment support.

The reason for this condition should be found in the continued
industrial boom throughout the country with its demands for funds
coupled with the large current commitments for building operations
in all of the big centers of the country, and the seasonal require-
ment for financing crop movements which is now upon us. These re-
quirements are such that at least for the next six weeks there should
be little excess credit available for that speculative activity in the
stock market which hand in hand with solid investment purchases
made out of surpluses derived from industry and agriculture go to
make up a genuine bull market. Add to this the natural timidity of
the bankers, dignified by them as “discretion”, growing out of the
collapse of so many brokerage houses during the last bear move-
ment, and the stage is set for a continued curtailment of funds for
speculative account for at least six weeks. Whenever the season-
able movement of funds to New York out of crop sales, industrial
settlements, building activity, etc., is completed, growing surpluses
of unemployed funds will place sufficient pressure on the bankers
to release the necessary funds to establish an upward movement of
stock prices toward something like a yield basis.

One of the indices to a bull market this fall is the continued
abandonment of future commitments for building in all the large
cities of the United States, with the possible exception of Los Ange-
els, that began last April in New York. Many investors, observant
only of present building activity, together with increases in wages
and costs of materials, have forgotten that throughout almost the
entire United States the end of this extraordinary activity, with its
corollary demand for funds, is in sight with the completion of
present contracts.

The country this fall will be subjected to a flood of argument by
politicians, such as Senators Brookhart, Morse, and Hiram Johnson,
all newly returned from Europe, as to why our people should have
nothing to do with Europe—the century-old market for American
surplus production, and the base for American prosperity. These
arguments will not be different from those which these demagogues
delivered before their departures for Europe. Their visits to Europe
were solely for the purpose of giving to the popular mind a sort of
something of authority for what they had been saying previously regard-
ing European affairs, and were never intended to give them any
change of viewpoint from that which they have formed solely for
political purposes.

We will hear much of the financial and moral bankruptcy of
every country abroad, including Great Britain, but it is to be hoped
that the very circumstances surrounding this reappearance of these
demagogues will lose to them much of the popular influence which
they would able to exert previous to their departure. Fundament-
ally, there is not a bankrupt country in Europe, unless it be Russia,
and that country mainly because of lack of a government seeking
production from its people over and beyond their simplest domestic
requirement. Great Britain, Norway, Denmark, Sweden, and Switzer-
land are possessed of first class credit. Belgium, France, and Italy
offer no financial problems that normal return to trade conditions,
based on elimination of existing political conditions, will not remedy
very quickly; while the so-called bankruptcies of Germany, based on
an extinguishment of any value for the mark, will produce a country
striped entirely of any internal indebtedness, and possessed of only
a very normal external debt other than that which will be made up of
of the scaled-down reparations to be paid the allies.

Only a blind man could pretend to see even in the strained
condition of France, Germany, and England over the Ruhr occu-
pation, the slightest possibility for war, and the intelligence of America
that guides the course of investment surpluses in the great money
centers of the country, is so thoroughly awake to the sheer empti-
ness of the arguments which will be “shattered” over the populace
this fall, that though there may be some slight popular reaction to
their demagogery, there will be no influence upon those basic con-
ditions on which industrial, financial, and commercial activity are
predicted.
THE ARCHITECT—HIS CODE

THE ARCHITECT, in practicing his profession, must be ever mindful of the public welfare and participate in the public betterment whenever his training and experience qualify him to act.

He must support public officials in the rightful performance of their legal duties.

He must comply with all building laws and regulations.

He does not engage in or encourage any practices contrary to law or hostile to public interest.

He does not accept any commission, money, gratuity, or substantial service from any person interested in labor, material or work upon which it may be necessary for him to pass judgment when acting as agent for another person.

He does not act with respect to any of the building or decorative trades other than as agent for the person by whom he is employed as architect.

He does not participate in any competition which is not governed by those safeguards which, through many years of experience, have been found best to assure fairness and justice to owners and to the competing architects.

He does not shirk, nor attempt to shirk, responsibility for oversight, errors, or indefiniteness in his own work.

He does not injure the reputation, prospects or business of a fellow architect.

He does not attempt to supplant a fellow architect or undertake to act as architect upon any work while a claim of another architect for compensation for work done thereon remains unadjusted.

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Allied Architects Association of Los Angeles

September, 1923
The final stage in the consolidation of the Southland's two foremost jewelry establishments, announced several weeks ago, has now been consummated. The store formerly occupied by S. Nordlinger & Sons at 531 Broadway, has been closed. The entire stock has been combined with that of Brock and Company in the Brock and Company building at 517 West Seventh Street.

New Sales Floor to Open

In order to afford patrons ready access to our greatly increased stock we are fitting out the second floor of our building as a beautifully appointed sales room. It is identical in size with the main floor and will be equipped with every facility for convenient and expeditious service to customers.

Patrons of S. Nordlinger & Sons will recognize many of the personnel of that firm in our organization. Mr. Louis S. Nordlinger himself becomes vice-president of Brock and Company and will be actively engaged in the business.

S. Nordlinger & Sons is the oldest jewelry store in Los Angeles. It carries into the consolidation a prestige and good will built up by 54 years of progressive, high-minded business administration. The union of these two firms gives to Los Angeles a jewelry store the equal of which is found only in the very largest cities. Brock and Company, already in the forefront of America's jewelry stores, in the completeness of its departments and the high quality of its merchandise, now takes on a similar importance as one of the largest jewelry institutions in the country.

Visitors Welcome
Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be submitted in the office of CALIFORNIA SOUTHLAND, Pasadena, at least two weeks previous to date of issue. No corrections can be guaranteed if they are not received at least two days previous.

The public is warned that photographs hereon are subject to arrangements for sitting, free of charge or otherwise, for the photographs in Southland unless arrangements have been made especially in writing by the Editor.

California Southland is published monthly at Pasadena, California. One dollar and twenty cents for four issues, two dollars per year. Address all communications, changes of address, etc., to the Editor.

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Note—Events for November and December will be held but special announcements of dates sent out in due time.

THE Los Angeles Museum, Exposition Park, announces that the two summer exhibitions, consisting of paintings by artists of New Mexico, and of the work of the Allied Artists, will close September 16.

The third annual exhibition of the California Water Color Society will be held, September 1st through September 5th, in conjunction with the International Water Color Display.

THE Los Angeles Museum, MacArthur Way and Avenue 66, Los Angeles, California, announces that the Museum will present the First Annual Exhibition of the work of all Los Angeles Landscape Architects, September 1st, through September 30th, 1923. The exhibit will be flanked under the following headings: City Planning, Private Residence, Subdivision, City Parks. The exhibitors are Cook & Hall, Cornfeld, Paul & Thune, Florence York, Helen Deumler, Prentice French, Charles C. E. Searles, F. H. Hurd, Allen & Allison, Howard & St. George, Richard D. Van Nest Black, R. C. Ford, and many others. The exhibit will be open in the mornings and afternoons daily from 10:00 to 4:00, and will be flanked by the magnificent San Gabriel Mountains.

THE Carlisle & Chaffin Print Room is adding new exchanges to its large stock to meet the growing interest in etchings which is stirring among Southern California art lovers. During the fall and winter, important displays of prints will be mounted both one-man shows by the great masters of the art, and groups of prints by the world's best contemporary etchers.

MARIO SANDONA, the well known portrait painter of San Francisco, who exhibited a number of his portraits at the Radcliffe exhibit in Pasadena last spring, is planning to open a studio in Pasadena this winter. Sandona painted several portraits while in Pasadena and even now is introducing, being known nationally. He has exhibited in New York, Chicago, Boston, and in the Western cities. Two of Mr. Sandona's recent portraits are hanging in the residence of Mr. John Munger on S. H. Ace, Pasadena, and may be seen by appointment.

In the Carlisle & Chaffin galleries, Los Angeles, September 1st to 16th, Elmer Wachell will display etchings in oil, while during the same period Marion Kavanagh Wachell will hold an exhibition of her well known water colors.

FRANCIS PEARCE AND HATHAWAY announce the opening of the Galerie Room in the ANGELES, BALTIMORE, October 1st. In this Royal Gallery will be hung, and especially limited, important canvases by great painters of Western life and environment.

THE summer exhibition at Grauman's Metropolitans is the result of solicitations of seventeen landscape by Eastern men, the chief exhibitor being Thomas L. Hunt, who has been painting in California for some time. Earl Strode, director of all the shows in this gallery, has finished the pictures and brought them.

The present show at Leonard's 6814 Hollywood Avenue, consists of a number of etchings and woodcuts from the International Print Makers' recent exhibition and new pictures by John Hubbard Rich, Donna Schuster, Loren Barron, etc.

SIGURD RASMUSSEN announces the re-opening of his gallery on Monday, September 1st. Regular meetings will be held on Saturdays and to 12:00, and the exhibit of the Podoberec will open in September. Each artist may contribute two pictures, but the maximum price for each picture will be $10.

September 1st to 16th, the Carlisle & Chaffin Print Room will hold an exhibition of California landscape paintings in oil by Verrill McClure, retaining all of our National Academymen.

The autumn show of the Laguna Beach Art Association will continue through November and is made up of a long list of well known artists, including such local artists as...
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JULIA BRACKEN WENDT has made the preparatory design for a fountain to be presented to Laguna Beach by the Woman's Club. The fountain has already been cast in bronze and is ready for placement.

ARMIN HANSEN and Arthur Miller will have an exhibition of etchings in the Los Angeles Library during September. Mr. Miller is the curator of the Print room at the Cannel & Chaffin galleries, 729 West Seventh street, Los Angeles.

JOHN HUBBARD RICH is building a new studio in Hollywood, on Holly Springs Heights.

The Seventeenth Annual Exhibition of Paintings by the artists of Carmel and the Peninsula was held in the Arts and Crafts Hall, Carmel, and was unusually interesting. Among the contributors were M. de Neale, Macom, William P. Sylvia, William C. Watty, Myron A. Oliver, Paul Mayn, Ada Belle Peabody, Fred Gray, A. Vachell, and Elizabeth Strong. Miss Strong painted in Pasadena last winter as an animal painter in France, as her first solo exhibition, and her second has been announced at the Paris Salon. The portrait of Coming To, a blue-eyed Pekinese dog, is the first picture of this kind Miss Strong has shown since making her home in Carmel.

The Cannel & Chaffin galleries will show paintings by Miss E. Nuth, September 16 to 30.

JULY LYLE HARRINGTON

A BRILLIANT season is promised Philharmonic Orchestra patrons. A surprising array of soloists, new works added to the repertory, and the appearance of a distinguished guest conductor and the added force of new performers with the orchestra itself.

Conductor Walter Henry Rothwell has been busy during the summer settling new scores and there have been thirty-two new works added to an already comprehensive library.

The solos include Claire Dax, new soprano of the Chicago Opera Company; Mme. Olga Starnoff, American pianist; Albert Spealing, who is in the front rank of the world's violinists; Sophie Brusin, American contralto, of the Metropolitan and Chicago Opera; Selvain Noack, violinist, concertmaster and assistant conductor of the Philharmonic Orchestra; Isadore Caro, violinist, concertmaster and assistant conductor of the Metropolitan Opera Company; Hungarian composer and pianist; Mme. H. Grifflner; Helen Bear, pianist; Eleanor Gerdts, mezzosoprano; Joseph Schwartz, baritone; and Rudolph Ganz, distinguished pianist and conductor of the St. Louis Symphony Orchestra, who appears in the dual role of piano soloist and guest conductor.

A NEW chamber music organization likely to take its place among the best of the sort in Southern California, to judge by its personnel, is that composed of Henry Swotes, Kind, Henry Cardwell, cello; and Blanche Reiger Lott, piano.

BRILLIANT additions to the coming operatic season are the four distinguished artists, who will make their annual appearance of the Fitzwillard Concert Association, personally managed by Mme. Armstead. Opening the series early in November, Governor Raubach will make his first appearance in America in Los Angeles. Mr. Raubach is well known as a tenor of the grand operatic school, has appeared in the Chicago Opera, with Mary Garden, and was seen in New York with the Metropolitan Opera Company, where he has made his debut. In 1912 and 1913 he was heard at the Metropolitan, and this year he is again appearing with the company. His singing is always a heroic figure, and it should be interesting to compare his work with that of his fellow countryman Chaliapin.

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PENNA MacDONALD, for several years a well-known member of the Philharmonic Concerts of Los Angeles, has been named manager, and has all the essentials necessary to success.

L. E. KNIGHT, on his return from a stay of two months in the East, will give an interesting concert on Sunday, September 1st, at the Chicago Grand Opera Company for one week, during which time he will make his debut as a violinist in the New York Philharmonic Orchestra.

The Community Arts Orchestra of Santa Barbara, Roger Clerbo, conductor, announces the final of the four summer concerts on September 29th. Conductor R. Warren, pianist.

The Community School of Arts, Santa Barbara, has organized a preparatory orchestra directed by Roger Clerbo. It is made up of adults and children. The instruction is of eight weeks duration, a week, and may be continued through the winter.

ELIZABETH BULLOCK, announced as "one of the world's great artists," will present her first appearance at "Aida" at the Hollywood Bowl, September 29 and 30. Miss Bullock made her first appearance in New York last season in "Aida" at the Metropolitan Opera House. She became famous in the role in Europe, and it is considered her favorite opera.

Lawrence Tibbitt, the first American to be accepted at the Metropolitan Opera house, will sing Amonaco.

The controller role of Ammon, daughter of Pharaoh, will be taken by Violta Edin.

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Announcements

PLANS for a joint meeting of the American Physical Society and the Society for the Advancement of Science, to be held in Southern California in September, have been announced by Dr. Robert A. Millikan of the California Institute of Technology.

Though general sessions of the convention will be held at the University of California, Southern Branch the astronomical section will meet at the Mount Wilson observatory and the physical section will meet in the Neumann bridge laboratory of physics at the institute.

At the Rozel Table luncheon on September 4 at the Community House of the Assistance League, in Hollywood, 200 De Longpre avenue, the guests will have the opportunity of listening to T. E. Bayliss, landscape architect, formerly of Boston, and now in San Diego. He will talk of new things in garden art in America. About the third week in September the Assistance League will hold a festa at the home of Mrs. Hancock Banning at Wilmington, which will last three days. Mrs. E. D. Barnes is arranging a Colonial party which will take place at the Charles Mayne house on the 6th of October.

OFFICIALS of the Save the Redwoods League, Library Building, University of California, Berkeley, Cal., have sent a message of congratulation to the superintendents of the state parks and county roads of Southern California, to which will be sent a copy of the proposed new park. The League is endeavoring to preserve the redwood grove, known as the Redwood Trees, on the coast road six miles from San Francisco. This action means the preservation of the few large tracts of primeval redwood, remaining in that immediate area, as well as a great natural monument of the world's forest development. A part of the proposed new park is also on the coast road six miles from San Francisco. The Save the Redwoods League has nearly completed the purchase of the grove, and is determined to preserve it for the enjoyment of the present and future generations.
California Southland

M. Urmey Searles - Editor and Publisher
Ellen Leech - Assistant Editor

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The Money Market... Leslie B. Hensley

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STAND FAST, CALIFORNIANS!

By CHARLES F. LUMMIS

MAY 6, 1903: a member of the presidential party, I stood beside the Grand Canyon of Arizona with Theodore Roosevelt and heard his impassioned plea to the hardy Arizonians who had gathered at that incomparable chasm to greet and hear the greatest American of his time. "Here is your country," said he. "Do not let anyone take it or its glory away from you." Cherish these natural wonders, cherish the natural resources, cherish the History and the Romance as a sacred heritage, for your children and your children's children. Do not let selfish men or greedy interests skin your country of its beauty, its riches or its romance! The world and the future and your very taking this as an impertinence, they warmly indorsed the sermon, and asked that it be given wider hearing.

It is a sermon for all who love California, for all who love the West, and Beauty, and History, and Romance—which is as much as to say, for all who really have souls. Not a gospel for sissies and sentimentalist, but the two-fisted gospel of the men who have made the world nobler by their words. And my text may very well be from T. R.—Don't let them skin Santa Barbara of its Romance.

And they will surely do it, unless you watch and stand fast! This is essentially the Vandal Age—and a thousand times as much damage

children shall judge you according as you deal with this sacred trust!"

Twenty years later, to the day—May 6, 1923—standing under the templed oaks and sycamores of Las Cruces, in the historic Gaviota Pass, I was unexpectedly asked to speak to "The Forty-Niners"; and on the spur of the moment took the liberty to tell those serious, fine, responsible men something about their own business. Instead of has been done in the world by the vandalism of ignorance and carelessness and greed as was ever done by the Huns.

The cold "utilitarian" is not only an enemy of his kind—he is such a poor, blithering booby that Fate sells him gold bricks right along. He does not understand the first fundamental of even business—which is, of course, human nature. And that is neither so mean nor

VIEW OF THE WESTERN STRETCHES OF OLD SAN FRANCISCO FROM BUENA VISTA PARK. MT. TAMALPAIS AND THE MARIN COUNTY HILLS SEEN IN THE BACKGROUND ACROSS THE GOLDEN GATE.
so foolish as some seem to think. Man is an animal, indeed, and shares some admirable qualities with the brutes. But the quality that has developed man from the low-browed Pithecanthropus to art and architecture, to literature and religion—to Homer and Milton and Shakespeare and Christ—to the Parthenon and the Taj Mahal and St. Peter's and the Capitol at Washington—it isn't the quality that gets both feet in the trough! The curious thing is that so many people seem never to realize that precisely the same terror essence of man's spirit which has given beauty to life is just exactly as necessary to make life practical.

When I began, twenty-seven years ago, the attempt (later largely successful), to save the unoccupied Old Missions of Southern California—San Diego, Pala, San Juan Capistrano and San Fernando—nobody seemed to think it was anybody's business. It took a long campaign of education. But in 1916, at the Landmarks Club "Candle Day," at San Fernando Mission (where we had re-roofed and saved the enormous monastery and church), after a Catholic bishop and a Church of England bishop, and a Methodist bishop and a Jewish rabbi and other men of many creeds, had paid eloquent tribute to Junipero Serra and the Franciscan missionaries, who founded civilization on the Pacific Coast, and left us these noble monuments of faith and architecture—then came the apostle of missions, the Rev. John S. Mitchell, President of the Los Angeles Chamber of Commerce, an organization then of 3000 of the lending business men of the largest city in the West. He said, earnestly and emphatically, to the audience of 7000 gathered there: "I have a confession to make that should have been made long ago. We business men, who like to think we are shrewd and far-seeing, have long been blind. It took us a great while to realize that the Old Missions had anything but a sentimental interest. But if we were slow to learn, we have our lesson at last. We realize today that the Missions have not only commercial value, but the greatest! We realize today that the old missions are worth more money, are a greater asset, to Southern California than our oil, our oranges even our cattle. Which is literally true, and rather vindicated my prophecy of twenty years earlier. It used to be a favorite answer of many bankers and merchants and other "Practical" men, mythical island of the romance, "near and on the right hand of the Terrestrial Paradise," and people with Amazons. And the romance grew with Alarcon and Cabrillo and Vizcaino, and the climbing centuries, and for three hundred years the very word has been a fairy story, a name to conjure with, a lure, a spell. Its magic grew taller still with the heroic era of the Missions, then the glorious patriarchal pastoral period—the happiest, the most generous, the most hospitable, the most lovable, life ever lived on this continent.

To all this centuryed Romance, Santa Barbara is legitimate and favorite heroine—about the only one left that has not yet traded away her birthright for a "mass of Potash and Perlmutter." Will she follow the rest, and cast the rich pearls of her dowry before the swine of blundering materialism—or will she stand erect and queenly and alone in the purple beauty of her romance? The romance of California is Spanish romance. Everybody knows that who knows anything. But few seem to realize the deep—the literally startling—significance of that fact in history and as an index to the workings of the human mind. Also, as a proof that man's mind does work, with time—always away from the hard to the ideal! For California has had another romance—the biggest, bravest, wildest epic of the sons of man ever scrawled across a continental wilderness—the most Homeric adventure that people of English speech ever undertook, but which was a mere shadow compared to the romance of the Spanish missions, of San Diego and San Buenaventura and San Luis Rey and the rest. It was California of the Gold Rush—which then sent back its sons to open the whole West back to Missouri, and made Australia golden too. Up to '18, the whole United States in all its existence had produced only twenty-five millions in gold and silver.

But where are the Argonauts today? What has become of that tremendous, meteoric romance which set the world afire, but twenty years ago? Where are the pilgrims to its shrines?

Of the half million travelers who visit California every year, how many do you imagine have the curiosity to go and visit the former old

when asked to help save these landmarks: "Yes, that's all very pretty, but you can't do business on sentiment!" My retort was: "Certainly you can—but a man is a poor fool who thinks he can do business without sentiment!" Which is as true and as eternal as anything in The Book. In fact, to try to get through any part of phrase or activity of life whatsoever without sentiment would be idiotic, even if it were possible—for love, friendship, honor, honesty, neighborhoods, faith, religion, education—all these are absolute creatures of sentiment, and will perish when their mother dies. In a century not a church, a home, a school-house, a college, an orphan asylum, a hospital, would be left in a land from which sentiment and romance had been wholly driven out.

Romance is the greatest asset of California. It has been for more than 350 years. The very name is from the romance of Montalvo, "Las Sergas de Esplandian," (the Exploits of Esplandian), which university-bred Cortez read, as did Spanish explorers all over the world, a hundred years before Plymouth Rock. Cortez had never heard of the tenderfoot club who derived California, from Calida Fornier, Hot Furnace! Else we might not have started so poetically. No, Cortez, in 1551, discovered the peninsula, and named it after the mines and Hangtown, Red Gulch, Poker Flats, Sutter's Mill! Why, not so many as visit the Mission of Santa Barbara! Hardly so many as make the pilgrimage to the "home of Ramona." And speaking of romance and Ramona; twenty-odd years ago I was following up some statistics as to the modern migration to Southern California. I came to Los Angeles before the "Boom," and, as a newspaper man studied it at both ends of the railroads. This was a much later study. I asked that wise man and good Californian, Frank Miller, of the Mission Inn, Riverside, who probably knows "Tourist trade" better than anyone, "Frank, did you ever figure a fair estimate of what the novel 'Ramona' has been worth to Southern California in dollars and cents?" He smiled. "Yes," said he, "I have gone into it pretty carefully, and I figure that book has brought at least fifty million dollars into this region.

Of our half million tourists, a few thousand visit the mines and scenes immortalized by Bret Harte and Mark Twain, the stage-setting of the gallant and mighty drama to the Gold God; practically every tourist visits at least one of the Old Missions—and over two hundred plunged into a quest of Mission trails besides with Mason and Jack. Do you dream that anybody will ever build in Santa Barbara
American Enterprise is all but all-powerful. It can tame wildernesses, level mountains, feed rivers by the nose 300 miles, drag heat and light from the inwards of the earth. It can turn a hamlet into a Los Angeles in thirty years. It can build a Chicago—it could build a hundred Chicago. But all the brains, all the brawn, all the money in America cannot build a venerable Franciscan Mission. Nor a century-old adobe, nor the tomb of Junipero Serra. Furthermore, no matter what fine monuments we do build, they will never have the same romance, even with the coming centuries—for reasons obvious to the historian. There can no more be again a Fray Junipero than there could be a Richard Lion-Heart. The heroic, the chivalric, the apostolic ages are gone forever. There will never be another Peruvian, another Sphinks, another Colossus—another Santa Barbara Mission. Our Today will sometime be Antiquity—but it will be a machine-made, standardized antiquity, without mystery, atmosphere or romance. We must lay hold upon the noble old romance that is left us, and hold fast to it—for we shall never get anything to take its place. The romance of New England is bleak and niggard as its stone fields—I know every township in it—but see how they cherish—and the Nation honors—Plymouth Rock and Faneuil Hall and Lexington and Bunker Hill! You don’t observe any vandals being allowed to tear those down to make room for “modern progress.” And New Englanders, as a rule, are quick to appreciate romance where they find it.

There are now just two small cities left in the United States which are rich in historic romance, “atmosphere,” “character”—and the fast-diminishing chance to make themselves world-famous. These are Santa Fe, N. M., and Santa Barbara, here. The “Ancient City of the Holy Faith of St. Francis” is a hundred and eighty years older than Santa Barbara, somewhat smaller, as picturesque in its different way, and with a far more varied story in war and peace; with a fine, bracing climate at 7000 feet altitude. Fortunately “off the main line,” it did not turn into a corrugated iron and tinbourn town when the railroad came. A few years ago some enterprising architect persuaded some of the “progressive” citizens that “we really ought, you know, to have more modern, more modern—things in Santa Fe.” They went to it—with results somewhat akin to putting a plug hat on a burro. Then the Legislature was prevailed upon to give the ancient Palace of the Governors to the Museum of Mexico, of which I was a founding regent. We fixed up that historic building with scrupulous historic accuracy. Then, the School of American Research, of whose managing committee this is the story, built a small and still a venerable front on the street from the Palace the “Cathedral of the Desert”—probably the most interesting single edifice in the United States, of modern construction. It looks as old as its venerable neighbor. But it will never have the same romance, it helps to enhance and ennoble the storied past of Santa Fe. If we had built the Woolworth Building in its place it would not have given Santa Fe half the distinction and interest.

But our School of American Research did not stop there—nor with digging up prehistoric remains in Guatemala. We have dug around among the “deciduous” ones in Santa Fe, and wakened them to opportunity and taste. And behold! Today, the Santa Fe merchants who were dead-souled as the old Pueblo (the end of the historic Santa Fe Trail) with fine, tall, modern, “American” buildings, are now unanimous and enthusiastic for “the Santa Fe style”—a fine-dignified, characteristic, American, if not quite vandalian, American habit, historically fit, and artistically delightful. They’d come pretty near lynching anyone, now, who should try to disfigure Santa Fe with even so much as a peanut stand of the style of Kalamazoo or Hoboken. And the truth is so obvious, that it is a safe bet Santa Fe will never turn back from her resolve to be herself.

What I would like to see—what the world would like to see—what everybody would like, but some cannot see yet—is a Santa Barbara that shall be not just a collection of machine-pattern, stenciled, unimaginative, and rather tawdry American calico, but Santa Barbara, the one and only. You have the chance!

I know no law of God or man that would forbid an American community to dwell in a town as beautiful, as artistic, as well worth crossing the world to see as are any one of five hundred towns along the Mediterranean. There is no reason to suppose we would sicken and die if set in an environment that was not an insult to the God of Beauty. Of course, the reason we do not spontaneously build such towns is that we have not the instinct and sense of Art and Architecture which is an essential quality of the “Dagoes” and other Latin races we have been taught to look down on. But this injunction is not made perpetual on us! There is nothing to hinder us from using what brains we have, in trying to learn things worth while. We are doing just that all the time, about all sorts of things, little and big—what not to get a little community intelligence, something of civic art feeling? Is it too deep for American wit to perceive that as a chain is no stronger than its weakest link, so an eyecore street or one ridiculous building outweighs fifty beauty spots? Unfortunately, a town of ours cannot get rid of once of all the warts, pimples, moles, goiters, that may have grown in its face but it can begin to hate them—and when the community begins to recognize Ugliness, and despise it and laugh at it, it begins to be half way. It means that no new disgrace will be permitted; and that the old ones will be encouraged to disappear.

And often they are the architecture of its own, as Santa Fe is getting. Obviously, for historic, climatic and artistic reasons, it should be based on the Spanish. The Spanish—whether from Andalucia or Aragon or Castilia—was too intelligent an architect, when he came to the New World, to build precisely as he had built for a thousand years back Yonder. He adapted his homes and his parks to the new environment, the new climate, material, conditions—and the Spanish-American architecture is a class by itself that has varied but among them is not that abbreviation of the roofs which distress me in some otherwise lovely houses in Santa Barbara—which takes away the shadows and half the “picture” of the house. One can’t build with his brow here? That’s the effect. And of course, most of the so-called “Mission Style” now going up all over California, isn’t all bad; all bad architecture, but obvious, awkward and detestable fake.

I know people who think this is Foolishness—this talk of Art and Architecture for a community. They say: “Oh, we’re just plain American citizens; anarchists, we’re not interested in these flummery, give us good American architecture.”

And often they are nice, respectable, well-meaning folks. But what they are really saying is “You Highbrows can have your intelligence and Art and Education to yourselves—
A LITTLE ABOUT RELATIVITY

For four years magazines and newspapers have been filled with references to Einstein and relativity; but who among the public knows today what it is all about? And yet there is little difficulty in understanding what Einstein tried to do, and what indeed he accomplished. His method and technique—those other objects, frankly difficult; not inherently difficult, perhaps, but rather because the ideas involved are so novel even to the trained investigator.

Sach expressions as the "train traveled sixty miles per hour," or, referring to the trans-continental mail flights, "the airplane averaged and twenty dollars, and got you to New York in a day," are ordinary speech. Everyone knows the meaning to be that the train and the airplane moved at the rates specified with respect to points of reference fixed on the earth. The fact underlying the italicized words is rarely stated explicitly. Usually there is no need for it; no one misunderstands or makes the mistake of supposing the motion was measured with respect to the sun or a distant star.

An ocean traveler takes his brisk walk about the deck at four miles per hour, proving it to himself by noting that he makes so many laps in so many minutes. At such a time, the ship is not moving, the earth is unchanging. The traveler is, to points fixed on the ship. Meanwhile, the ship makes her twenty knots or more, or say twenty-five miles per hour, with reference to the earth. Whether the traveler is at his feet or his head, or his shoulders, or his ankles, or his ass, or the tip of his nose, the effect is the same; he is approaching his destination at the rate of twenty-five miles per hour—the ship's speed plus his own speed with respect to the ship.

All this simply illustrates the fact that rate of motion, whether of trains and airplanes moving more or less in straight lines, or of bodies turning about axes like wheels or the earth spinning in space, is indefinite unless the object of reference, the earth or the ship or some other body, is designated or at least understood. Thinking of his morning's exercise, the traveler mentions one figure; of the end of the voyage, he gives you another. But so often is the reference object left to instinctive recognition that we sometimes forget its existence until confronted by some puzzle, like the old question: "Does the moon rotate on its axis?" And so, likewise, we often forget that at a given moment a body may be both at rest and in motion at any rate whatever, according to the reference object chosen. And yet this is at the root of what led to relativity, for the motion of a body with respect to one object may be in the very opposite direction from its motion with respect to another object.

To use one of Einstein's own illustrations, a traveler on a moving train drops a stone out of the window. To him it seems to fall straight down. To an observer on the ground it appears to move forward and downward in a graceful curve, landing well in advance of the point where it left the hand. But the observer infectively uses the train or himself as the reference object, while the wayside observer uses the earth. The straight-line path referred to is the train is a statement of what happens than the curve which expresses the motion with respect to the earth.

Thus it happens, in science as in everyday affairs, that we find ourselves using our reference objects according to our purposes, which theoretically may be anything, for reasons of convenience and simplicity. The Greeks, in describing the motions of stars and planets, found that they could not rotate the earth on the ground, and a hundred years later Copernicus showed that the description became much simpler when the sun was chosen as the reference object and the earth was supposed to rotate. Other discoveries, notably the laws of motion and the law of gravitation by Newton, emphasized the advantages and even the practical necessity of this choice. But for certain problems even the sun proved to be an inconvenient reference object and the
astronomer took refuge in the "fixed stars." For each problem some one reference frame usually provided the simplest solution; but curiously enough the most important frame of all—most important to Newton—was not the fundamental or preferential frame, physical phenomena and the laws of nature having been so shaped as to make their simple statement—not is associated with any material object at all, but is one whose existence is implied in Newton's laws of motion. Strictly speaking, there is not one preferential frame, but an unlimiting number, having the same characteristics, however.

For a time the astronomer thought that the true reference frame of reference might be located in the stars, but he now knows that large groups of stars, or a galaxy, have to be expected to the other groups, and that the collection of stars as a whole may be rotating with respect to the "universal frame." The physicist holds that it might be associated with the ether, but every attempt to attach it to this elusive and immaterial medium, the most remarkable of the famous Michelson-Morley experiment, has failed; and the preferential reference frame remains only a definition, and in certain respects a vague definition at that.

As far as motions of rotation are concerned, the meaning of the definition of the preferential frame is easily illustrated. Whirling a stone in a sling, we feel a tug in the string. A fly wheel, whirling fast enough gives bursts. The earth rotating on its axis is subjected to internal strains which can be measured in various ways and which show their influence in the slightly flattened form of the earth. An object in which there are no strains or tensions whatever, like those set up by rotation in the sling, or the fly wheel, is said to be "fixed" or "at rest," as far as rotation goes, with respect to the preferential frame. If such a body existed, it could itself be used as the fundamental reference frame, the frame of such a body is known. The vagueness of the definition appears when we consider rotation. Then we find that fundamental reference frame simply is not defined at all, in the sense that but one single frame satisfies the definition.

This is only part of the story, but enough to illustrate the curious situation in which we find ourselves. In the physical world we observe that objects move, not only with respect to other material objects. And yet the simplest description of these motions, of the way in which the earth in general, is arrived at only when we use a reference frame which has no connection, as far as we can learn, with any known fact, and exists only as a definition.

Practically, this gives rise to no very serious difficulty, but to the philosophically minded it may present itself as an unsatisfactory state of affairs. And so it did to Einstein, who was asked whether there be a preferential frame of reference? If the laws of nature are universal, if objects have the same form and the same simplicity whatever the objects of reference? Is it possible that the preferential reference frame of the fundamental frame has been artificially introduced by the manner in which science has developed? Einstein thought that the theorems of geometry depend upon axioms or postulates whose validity cannot be established by proof. They are theorems because they are "self-evident," which is another word of saying that they contradict no known experience; other theorems are true, but because it is convenient to do so. Now all physical science, like geometry, is based on certain fundamental axioms or postulates, which are adopted because we must adopt something in order to make any progress at all. What we accept is usually determined by experience, at least we take care that we adopt no principle obviously in conflict with experience; but it is a remarkable fact that there is large freedom of choice in the elements with which we start. And here, at the end of this account, we have the clue to what Einstein did. What proceeds is rather in explanation of how he came to do it.

Choosing a different starting point, a different set of principles from those underlying the science of Newton and his successors, but using nothing that conflicts, as far as can be seen, with what is known of the physical world, Einstein succeeded in escaping the pre-ferential reference frame hitherto necessary. The result is relativity, which, in a word, means that Einstein's formulation of the laws of nature is the same with respect to all systems of reference. Actually the word "relativity" connotes a great deal more, because everywhere in Einstein's analysis there is an emphasis on the relative character of phenomena, experience, fundamental concepts, and most important of all on the purely relative character of space and time. But the final result is that stated—a formulation of physical laws that is universally applicable.

As an intellectual achievement relativity is remarkable; but the possibility of such an achievement is even more remarkable. It regards the physical world from a viewpoint radically different from that hitherto held, one involving that strange intermingling of time and space which is so difficult to grasp. And yet when applied to the description of phenomena Einstein's formulation of physical laws leads to results which are numerically identical with those following from the older form of statement in all but a few critical cases. Even here the differences are so minute that only the most accurate measurements can detect them. In two of three cases actual tests favor relativity; the third case is unsettled. To those who proceed cautiously the question is open.

Meanwhile there are differences of opinion and more or less hot-worded controversy which is not altogether dispute about facts. Scientific men display as much human nature as other folks. Some of us at heart are conservatives, others progressives; but even the flexible minded have preferences, when preference is possible. For aside from the influence of habit and tradition there is an aesthetic quality in our conception of the world about us. Newton and Einstein, using different media and widely different technique, draw for us two pictures of the same object, differing slightly in detail. For the moment we cannot decide which is the more faithful representation. Some prefer one, some the other; it is largely a matter of appreciation.

But whatever the future may say about the accuracy of the drawing, we shall think none the less of Newton—his picture will always remain its beauty though we find it imperfect.
in some detail; nor of the artistic skill of Einstein, whose achievement will always remain notable because he has taught us that the world can be pictured in such different ways.

But what about the truth? Isn’t it truth that science seeks? Yes, but truth in science involves much of relativity itself. On the other hand, scientific truth is also an ideal, a limit, like those limits in the geometry book which

we continually approach but never arrive at. And one reads at the end of science he will probably conclude that in this sense neither Newton nor Einstein has said the last word.

**CREATING A CALIFORNIA HOME**

THE “Original Woman” has purchased a couple of acres of virgin soil in the suburb of a beautiful town on the Pacific Coast, a town which lies snugly nestled between hills and ocean—“sun-kissed, mountain girded, ocean washed and island guarded.”

Having fully satisfied herself with travel, she has decided her one desire now is a home and she is going to devote the leisure of the next year in developing the project. She has made a particularly fortunate choice in securing her building site, for the land is really a hillside and possesses as a great asset many live oaks (Q. Agrifolia) and numerous boulders, “the playthings of giant forces,” of every shape and size, he heaped and scattered all about.

To the east one looks into a grove of fine eucalyptus trees which give forth gratis, on foggy days, a sweet and soothing fragrance—to the west the Santa Ynez mountains gently slope, apparently into the Pacific, and one has

perfection, adjorns and seems to hold out a smiling welcome to the newcomer.

The leisure at “Mildy’s” disposal enabled her to wander many days over her new acquisition, viewing it from all angles, selecting the salient points and formulating plans. Then she had built a large comfortable box bench, the seat of which lifts and the box holds all the garden tools, even the hose, the lid locks and thus all are as secure as though placed in an orthodox tool house. This useful bench, at present, in the absence of a more dignified structure bears the happy sobriquet of "My Country Seat." Next she had installed the water system with many faucet outlets, as she well knows the magic growth in California is not due to sunshine alone. She secured a good native gardener and with his advent transformation set in. “Vegas” uses the pick, waters and spades while “Mildy” takes hoes, plants and plans.

Soon a dainty and graceful summer-house filled its appointed place. Even in the building of this she was unique. It is constructed in spider web fashion and up one post runs a water pipe ending at the center of the roof in a nozzle. When the faucet is turned on from some distance away, a beautiful spray of water shoots out in all directions and falls to moisten the lippia beneath and the surrounding foliage. This spray is to serve a double purpose, for she proposes to afford the children the sport of bathing-suit parties on warm days.

Not many people would think of laying a floor under their trees, but our “Original Woman” has had a pink concrete pavement, broken small square laid in, the wide spreading branches of a live oak. A circle is left around the tree for growing things and on the outer edge the pavement meets a crescent shaped garden planted in violets, at each point of the crescent is a lyme or hydrangea shrub, which are left with their growth of forms and vines about them. This pink pavement has already been the foundation for much entertaining, our “Original Woman” having served afternoon teas and even a supper, had bridge parties and entertained her caller here, her friends have said nothing finer in her embryo home environment rather than

at the “Inn” in which she makes her headquarters.

The latest conception of this fertile mind is a pool which has all the earmarks of originality. Around and in between a number of the boulders the gardener excavated the earth for a depth of several feet. When this was all cleared away it was built up around the edge with rocks and the whole cemented. It is most irregular and when filled with water might be in miniature a replica of one of the charming Adirondack lakes. It has little peninsulas, green with ivy and small plants, a tiny bay, made by a river rock, shelters the lotus lilies, and in a fissure of another rock lie moored the water lilies. With the cement of the bottom of the pool has been mixed a blue “fall” earth which gives the impression of a reflection of the placid mountains and cloudless blue of the sky above. The outer edge is planted in onirous ivy, and a few months more of vigorous growth will convert it into a thing of great beauty. A number of goldfish have already turned its charming depths into sparkling color.

Any native scamp is rising to en girt the three free sides with an inside planting of feathery bamboo, and we have had glimpses of the accomplishment of about three months of leisurely labor. Rose bushes, dahlias, okanders, orange and lemon, pepper and acacia trees and shrubs of many varieties are springing into new growth and blossoming into loveliness. Not alone has the aesthetic been considered. A study in the development of vegetables and never perhaps did vegetable garden have more beautiful setting. As the full length of one side is a double row of gladioli in all the perfection of first bloom and at each end rows of very young orange trees, the eucalyptus grove making the background.

It is not difficult to picture, in perhaps a year from now, in the setting of great natural beauty combined with fascinating originality and well directed labor, a charming home gracing this hillside, for our “Original Woman” will by that time have chosen just the right style of architecture to fit in these harmonious surroundings.

**By MARY JOSEPHINE LUCAS**
TWO HOMES IN ONE ESTATE

The logic of having Architect and Landscape Architect plan in close consultation and co-operation is especially well illustrated in the developing of these two homes on a fourteen acre tract at Point Loma, California. While each home is complete in itself, with a desirable sense of privacy, the aim of the designers has been to so locate the residences as to be complements of each other in the Landscape composition. Such complementary estates as this one are being planned on a large scale at the Palos Verdes Estates by a group of well-known architects and engineers.

The formality in terrace and flower gardens, here gives way to naturalistic effects in large sweeping lawns informally planted with massed border plantations. The charm of winding drives overlooking open areas of well-kept lawn, with glimpses of distant views of both mountain and sea, adds to the interest and apparent size of the estate.

Mr. W. S. Hebbard, Architect, has planned the two delightful homes of Italian Architecture, arranged and adapted to our California climate; while Mr. W. D. Cook, of Cook and Hall, Landscape Architects, has planned the landscape development in full sympathy with the character of the architecture, and to the end, that each home may profit by the beauty of the other, while both share in the spirit of a large estate.

The Southwest Museum whose function is to record and preserve California and the rest of the southwest for posterity is this month taking a hand in the great work founded by Charles Lummis, by gathering into a public exhibition the work of our local and visiting landscape architects. The dates are announced in Southland Calendar's column; but it is to be hoped that this is but the beginning of a definite and concerted movement to develop our native advantages of hill and dale, canyon and mesa into an environment for our architecture which will be truly Californian and not borrowed from the East.

As Mr. Lummis emphasizes, we have filled this new and lovely land with contract built houses, lacking in individuality, reminiscent of the towns which have emptied themselves into this portion of the state during the last few years. No one can say that the contractors and builders have not striven manfully toward variety. They have followed the taste of the people in its development—but they have seldom called on the experts in their line, the architects, for facades or plans. It remains for more people to build their own houses. When contractors build whole rows and blocks of houses, the people may be sheltered quickly but the result is that which appears in our frontispiece, rows of similar houses built by contract labor back in the seventies, when San Francisco was growing as rapidly as Los Angeles is now.
To Arms! Californians, the Hun!

GREECE, through the centuries of her existence, developed the exquisite art shown by the combined skill of the Allied Architects Association in this month's cover plates. To all cultivated nations of her time and ours, these beautiful forms express her natural genius for working toward perfection; and Greece lives today, having conquered the world by her art. Greek art mastered the world and still lives because of the intensive study which was put into each structure; each state or pillar, each delicate ornament. Divided into states whose origins differed, this ancient nation developed several distinct forms of constructive beauty in the several states. Each district strove with its rivals to perfect the column it had adopted and ways it expressed the chief. Each became perfect in its way; each was symbolic of the peaceful industry of the skilled workmen of Greece.

Then came the Hun! This time, the Roman cohorts, trained to conquer their world by force, smashed the beauty built up by centuries of patient, intelligent toil and made the more cultivated people slaves. From their slaves, the Greeks, Romans learned a higher civilization, which they developed industriously until their Huns, the Goths and the Vandals, descended upon them and held the world's lovely beauty under a new organization developed by Rome, only to be absorbed by their conquerors in the process of civilization the savage world.

A story so near to us is hard to analyze, but still one word carries our thought down to the present time in architectural parallel at least. Gothic, to us, is the symbol of all that beautiful architecture wrought out patiently to express the high spiritual and religious thought of the workers of centuries just passed. Performed by architects and craftsmen, it expressed the French, the Italian, the British systems of built up, and beautifully designed religious faith.

Then came the Hun, thinking in his ignorance to conquer the civilized Christian world by force! Religion itself seemed shattered by the shock. Beautiful Rheims was typical. The town hall at Ypres was symbolical of what had happened to social fabric in the world. But now, as in the past, the conquering nation melts into the more civilized; and the rule by force are scattered among the people they tried to destroy and learn the arts of life from them. Always has ignorance mastered superficially and been in its turn educated by the subtle forces working in the heart of the world.

California has a subtle beauty all her own. Californians absorb from babyhood this beauty. Loving it and giving it full homage, they grow wise in certain arts of life never attained by those ignorant of its spell. Even the foreigner from more rigorous climates feel the spell and comes in answer to its call.

Coming in hords they have thought in their ignorance that the way to attain California was to conquer it by force. The smoke of their guns has seemed to destroy her climate; the slime from their camps has covered her lovely brown hills. But:

"For what shall it profit a man if he gain the whole world and lose his own soul?"

So near are we, Californians, to the war now going on between ignorance and that which it seems to be annihilating, so desperately are we fighting to save that which we love, that we cannot now see what the end may be. But we may take heart of grace from what happened to Greek art. Still its beauty is in the world and still it speaks to civilization saying with Charles Lummis in his noble call to Santa Barbara, "Stand fast." Be true to that which you know and others will be mastered by the Truth. Noblesse Oblige, i. e. Those who know how are under obligation to teach the Hun of Ignorance in our midst. The spirit is mightier than the dollar of greed.

New England in the White House

WASHINGTON, the Capital of these United States, is at heart a city of the Old South. And California— to whom has come, on covered wagon, overland train, and middle-east train-de-luxe, the developed Americans from every state and section—can be glad to think that Southerners, our most intensive students of the art of doing things well, have dominance in the city most watched by foreigners. So too, may we be glad when our New England President has the Son of a Slave at his private secretary.

Politics aside, when politics can be brushed aside, there are certain clear-cut characteristics of the American statesman which distance from the Capitol make it possible to differentiate as developed in different parts of the United States.

Californians, with the whole country, are glad that a New Englander of typical, definite character has the reins of our government, picked up so promptly after a great national loss, in his competent hands.

Somehow we have, as President Taft, said of San Francisco, Mr. Coolidge "knows how."

Thus the clarion call of the mere politician urging the people to decide on our policy of doing business with Europe for not doing business with Europe, falls on deaf ears. With competent experts chosen for their proven qualifications, America's business with Europe will be carried on as necessity demands.

If we are Republicans believing in a representative government the constant appeal of our representatives to us to decide their problems for them becomes annoying and we look for some one who really knows the game of statesmanship.

Politician a statesman must be for there are many pitfalls to be avoided and the American people have learned to keep one eye on the Government even while they go about their own business of commerce, transportation, agriculture or art. But men who are merely politicians and have no penchant for government, are fast becoming interesting only as relics of a past age.

This country is too large and too busy to turn itself frequently into a general town meeting. New England has trained a type of American we all recognize and trust. What happened to that character as the tribe trekked westward, the Westerner and mixed with the European colonies of Mittel-America is not recorded in any book yet published; but now and then we find a pure-blooded native American with the known characteristics running true to form, and we rise up to pay him the deference due to plain horse sense in a public and important job.

The Octagon House

THE American Institute of Architects is of especial interest to California, which claims its new president this year, not only because of the great wave of interest in architecture as a profession which has arisen in this city, but also because the Allied Architects Association of Los Angeles has given certain of its funds to refurbish the main reception room of the Institute, and the Octagon House, the home of the Institute in Washington.

This is the first time recorded that any body of architects had the funds to devote to public or professional service. The reason the Los Angeles Association is able to do so is because the individual members of the Association deny themselves the fee paid for their unified work in designing, drafting and executing the plans for public work. A great fund potential for good architecture is therefore accumulating and the combined talent, skill and training of all the best men in the profession is offered to civic building at this time when Civic Los Angeles is still to be built.

The Octagon House is starred in the new American
Guide Book, Rider's Washington, compiled under the general editorship of Fremont Rider by Dr. Frederic Taber Cooper and published in a series with New York City and Bermuda by Henry Holt and Company. A plan of the main floor of the building pictured below, shows the main floor composed of a circular vestibule in the tower and two great rectangular rooms filling wings on each side, and opening into a triangular stair hall between them back of the tower.

The material is red brick with trimmings of Aquia Creek sand stone.

This house, says Rider's Guide Book, is one of the most charming examples surviving of the 18th century type of Colonial town house. It was designed by William Thornton, in 1798, for Col. John Tayloe, a rich Virginian, and was finished in 1800.

George Washington, whose advice induced Col. Tayloe to build in Washington, took a keen interest in the Octagon House which until the death of Col. Tayloe was famous for its hospitality.

Within recent years it has been occupied and carefully restored by the American Institute of Architects.

"The visitor should note," says our guide book, "as an example of the careful workmanship of this house, that all of the work of this circular vestibule coincides with the circumference of the tower, the doors, window sash and glass all being made on the circle."

**Charles Duchesne Blaney**

**THERE** is a spot in the lovely valley of Santa Clara, the heart of California, which might be called a stronghold of all that California stands for in beauty and distinctive character.

Here Mr. and Mrs. Charles D. Blaney have built up through three decades of active response to every joyous feature of climate, environment and opportunity for service, an ideal California life.

Reticent as one may be to express in cold type those emotions of sorrow and bereavement which are inevitable at the passing of a trusted friend, the life of such a man as Charles D. Blaney becomes sanctified through his death—a noble model to be lifted up so that coming Californians may know and understand fully what life in California means.

Set among the native oaks and the orchards on sloping foothills above the undulating valley and looking north to San Francisco Bay, Bella Vista Rancho represents first, the finest type of country home, established with an intimate knowledge and deep-seated respect for the natural beauty characteristic of California.

Calling to their aid such Californians as Willis Polk, Bruce Porter, Ralph Stackpole; and rejoicing in every beautiful thing that the State from north to south has produced, Mr. and Mrs. Blaney express themselves, their sterling characteristics, their abounding friendliness and hospitality in this the most beautiful of native California houses, whose practical influence for righteousness extends to the very cross-roads parking place below them, and will do more to teach the home-builder how to live and serve in a California community than all the lectures, conferences, and conventions enthusiastic reformers could convene.

Others have told in memorial service, public press, and private conversation what Mr. Blaney's clear cut judgment, and effective service meant to his widespread clientele of friends, his community, his county and his state. No man's life could be more full of good works, no more thoroughly going into every sphere of life was ever called into the service of this state. "How good and useful and brave he was!" said Bruce Porter at the gathering of life-long friends and neighbors in Saratoga for a "tribute to a fruitful life," a writer in the Saratoga Star "acknowledges his personal obligation to both Mr. and Mrs. Blaney for their active, helpful sympathy when sickness and death came to his own household. He does this publicly because what they did was typical. That their home was a center of social life in which the entire community has had a share is no more true than that it has been the center also from which a sympathetic, active interest has always gone out in time of trouble and for their friends. The sympathy is returned now to Mrs. Blaney in overwrought measure."

Many will be the responses to this personal expression for "their works do follow them"; and the editor of this journal joins—with a very recent cause—in heartfelt emotion for all that has been written about the inspiration and encouragement, in deep conviction that such a life and influence can never fail us or cease to exist.

**The Kingdom of Heaven is Within You**

By the late Martin Hope Sutton, of Reading, one of the founders of the great Seed Firm.

"This is the sure way to know God. Be still, and know that I am God."

"God is a hidden Temple, let all the earth keep silence before Him."

I thought this would be a very easy matter, and so I began to get still. But I had no sooner commenced than a perfect pandemonium of voices reached my ears, a thousand chattering notes from without and within, until I could hear nothing but their noise and din. Some of them were my own voice, some of them were my own questions, some of them were my own cares, some of them were my own prayers, but God said, "Be still." And as I listened and slowly learned to obey, and shut my ears to every sound, I found after a while that when the other voices ceased or I ceased to hear them, there was a still, small voice in the depths of my being that began to speak with an inexpressible tenderness, power and comfort. As I listened, it became to me the voice of prayer, and the voice of wisdom, and the voice of duty, and I did not need to think so hard, or pray so hard, or trust so hard, but that "still small voice" of the Holy Spirit in my heart was God's prayer in my secret soul, was God's answer to all my questions, was God's life and strength for soul and body, and became the substance of all knowledge, and all prayer, and all blessing; for it was the living God Himself as my life and my all.

We cannot go through life strong and fresh on constant express trains; but we must have quiet hours, secret places of the Most High, times of waiting upon the Lord, when we renew our strength, and learn to mount up on wings as eagles, and then come back and run and not be weary, and to walk and not faint.
OUR OUT DOOR AUDITORIUMS

THE WAYFARER

PAGEANT is to be revived on a tremendous scale when The Wayfarer is given at the Los Angeles Coliseum September 8th to 15th. This form of drama is as old as the Greeks, who made great use of it, and the history of civilization records literally thousands of pageants, it being the chief form of expression, on a large scale, of the older nations of culture. The great growth of interest in religion, the wave of metaphysical thought which is evidenced on every hand in these modern times, is directly responsible for The Wayfarer, which was first produced in Columbus, Ohio, in 1919. As first conceived, it was to carry a message of assurance and confidence to a world shaken and torn, and left doubting and dazed by the great conflict which had roused two great continents, and which involved most of the civilized world. So great was its message, and so far reaching its underlying truth, that it fairly burst, a full and almost perfect vehicle for a great idea, on a nation highly receptive to its story, and its influence. It could not close, as do most pageants, after a few performances and a fair success. It had to live, because of the classic aspect which it had assumed in such short time, to be seen by other thousands in other cities. The Wayfarer was taken to New York, where for five weeks it held sway in the huge Madison Square Garden. It is safe to say that nothing in the way of theatrical entertainment has ever had such a successful New York engagement. Seating more than fifteen thousand, Madison Square Garden was packed at each performance, and thousands who were drawn to The Wayfarer by glowing accounts of its appeal, were unable to gain admittance. Seattle next financed performances of The Wayfarer, and the effect of its success there was of the most revolutionary character. The city was in a chaotic state, following the removal of the great Ship Yards, and the resultant labor trouble. The Wayfarer did more to restore confidence, inspire courage, and cement a spirit of community effort and co-operation, according to statements of residents of that city, than any other agency. Los Angeles is an ideal place for the production to remain permanently. Here is a climatic condition, making possible the performances of this great outdoor spectacle, which obtains in no other American city. Here are the thousands of pilgrims, of tourists, of wayfarers, if you please, from all parts of the world. And here is a coliseum, with a seating capacity adequate for its needs, in the very heart of the heavily populated district of Southern California.
The two outstanding artistic interests during the summer in Southern California have been the Pilgrimage Play and the concerts in the Hollywood Bowl, both the outgrowth of the vision of women, and the development of the vision through the enthusiasm and energy of these women, their friends and supporters.

Christine Wetherill Stevenson, convinced that the world had reached a point of not only needing but demanding a religion of love, and feeling that this love in the teachings of Christ could be brought closer to all of us by an impressive presentation of these successive incidents of his life, wrought out the Pilgrimage Play.

This play, now completing the fourth annual season, is a wonderful portrayal of the world’s greatest story, and is staged in an ideally beautiful setting in the Hollywood hills. Much of the truth, the utter simplicity of the beauty of the life of the Master, would have been lost within four walls or under the roof of any theatre. But the hills in their eternal steadfastness give the background for the truth of the ages, the stars, the rising and waning moon add a touch of ethereal beauty demanded by a story so wound around the heartstrings of humanity, while the drifting vapors of the night soften and enclose the beauty and hold it ever closer to the struggling soul.

It is highly probable that only a limited number of the thousands and thousands who enjoyed the concerts in the Bowl during both the first and second seasons listened with the concentration necessary to follow and assimilate all the gradations of meaning of the various symphonies but it is evident to any attendant of the concerts that people do go to hear the music, and it is impossible to attend even one performance without being impressed by the solemnity, the reverence shown for the beauty of the music and the setting provided.

Music is supposed to wield a hypnotic influence in its revelations of new depths and beauties but too frequently the result obtained is far from hypnotic, as is evidenced by the croaking of chairs and rustling of programs, which mars many a symphony concert. This is never the case in the Bowl, when the lights are dimmed it is hard to realize you are not alone under the stars. The many inimitable and persuasive night sounds, which so intrigue the imagination, aid some of us in the translation of the music as the symphony proceeds, and weaves bits of history and romance into the notes, which may not have been the intention of the composer but which it pleases us to think he would approve.

The Bowl concerts had their inception in the mind of Mrs. J. J. Carter, and their accomplishment is due to the prodigious amount of work done by her interesting sponsors and helpers in her plan.

Around and About the Biltmore

By Ellen Leech

After a visit to the new Los Angeles Biltmore, which opens October second, the statement of Herman Sachs that American architecture lacks life comes with something of a shock. Certainly if Mr. Sachs means by life, color, that surely is found in good measure. This is not intended as a refutation of the statement, nor as a brief for the architects, but is an invitation to all who may lean to this opinion to visit the hotel for themselves and revel in the color there revealed. The high note of the ornamentation is Spanish and while all the color is toned to a rich mellowness it is color of the most entrancing kind. The key to the attractiveness of the hotel is held, possibly, in the word mellow, there is nothing glaring in either the exterior or the interior, the coloring is that of the old world art, soft and persuasive.

In this same key the new Biltmore will furnish another center for the downtown entertaining, just as the Galeria Real runs directly through the building so the various functions held here through the winter will permeate the history of the social life in Los Angeles.
DISABLED VETERANS

Of the three hundred and fifty Disabled Veterans being trained at the Southern Branch, University of California, there are at least five objectives related to architecture. The University has been in the throes of a conflict with the United States Veterans Bureau for the past six months over what constituted and what did not constitute a legitimate course in the various objectives for which the veterans were being trained. President Campbell of the University finally became satisfied with the cost-benefit to the Twelfth District Veterans Bureau executives and withdrew from the Bureau all of the veterans it represented. At the University stand was that it could not maintain its service to the veterans through the third rate shorted courses which the Veterans Bureau demanded. The local office of the Bureau complained that these three hundred and fifty Disabled Veterans to other schools. As there is no school which has architectural work oriented along the particular lines that the Bureau demands, the sixty-five Disabled Veteran architectural students are to be placed in architects' offices in Los Angeles. Here they will continue on the government payroll until their education has been completed.

Five men have been the entire architectural course at the Southern Branch, which combined theory with office practice, and have been responsible for paying salaries ranging from thirty-five to fifty dollars per month. The remaining students, more than half have had six years of training and a half of training. A great part of this training has been theoretical. These men particularly will require personal attention from the architects in whose offices they are placed. All of the Disabled Veterans concerned are members of the Architectural Club of Los Angeles and it is certainly the Club's hope that they will be placed in offices where their services will be commercialized and where they will be taught something.

That such an obvious injustice can be perpetuated against disabled veterans as is now lacking any real advantage due to it is unbelievable. The full details of the entire case have been placed before those who should be able to make the right justicely. War veterans, but the war is over. Who cares about the disabled men?

CITY HALL

As far as the proper method employed in the selection of architects for public work is concerned, the city of Los Angeles is some forty years behind the times. Architectural commissions are sold to the lowest bidder precisely as are contracts for buildings where that is not the case. This is entirely done by the city as the buyer. If the mayor of Los Angeles should be struck with paralysis and if it were the duty of the City Council to select a doctor for him surely they would not peddle for professional services to the cheapest bidder; they would know full well that that sort of individual in the modern world undoubtedly be a quack. Why is it then that a similar attitude exists in the City Hall in the matter of architectural services?

Is the Architectural Club of Los Angeles going to stand idly by and see this sort of thing? This month in our minds is the memory of the recent bidding for the new Los Angeles Public Library building, where the proceeds are to aspire to something more. Fortunately, the Library Board was awake to the situation—but think what might have happened? If Los Angeles is ever to be a real metropolis, its civic administrators must be made to realize that art isn't sold over the

OFFICE OF THE CLUB, SIX SANTEE STREET

bargain counter. It must be shown that the greatest cities in the country, Chicago and New York and others, have reaped bitter experience from this thing and have at last discarded obsolete practices with splendid results.

We are now just beginning our Civic Center group and what it is put in will last for hundreds of years. The responsibility that is certainly ours is not therefore to please solely ourselves but those who will follow us. What are we going to do?

UNIVERSITY OF SOUTHERN CALIFORNIA

With the completion of the course in architecture for Disabled Veterans at the Southern Branch, University of California, comes the beginning of a course in architecture at the Southern Branch. The state legislature has finally granted sufficient funds to the Southern Branch to allow it to organize its third and fourth years in the Letters and Science Course, but as yet no professional courses of any nature whatever have been financed by the University nor has it endeavored to compete with the Berkeley Architectural Course. Such professional architectural subjects as were taught as a part of the Disabled Veterans' Architectural Course were not available, let alone taught, to students in architecture, of whom there were about fifty. As the legislature will not meet for another two years, no further assistance to a professional school can be looked forward to and so long as the management of the University remains from Berkeley, a school in architecture would be more or less uncertain at best. This means that, as a club, we should get behind the course in architecture at the University of Southern California and do all within our power to assist it.

The University of Southern California department of architecture will have on its staff for the coming year, Mr. Clayton Monroe Winslow, Mr. Sumner Spaulding, Mr. G. Lawrence Ott, and Mr. Kenneth Carpenter, in addition to the regular faculty members. None of these names need any introduction to the architectural profession and should in themselves guarantee a successful year for the department which will continue under the guidance of Mr. H. Alexander Davis, who has most successfully directed and developed the department for the past five years.

SMALL HOUSE COMPETITIONS

At the request of the Architectural Club the Los Angeles Examiner is going to hold a competition for a five thousand dollar house, for which it will award prizes of $500, $300, and $150 respectively, and several $25 prizes. A committee consisting of Messrs. David Allinson, Harwood Hewitt, Reginald Johnson, Donald Parkinson, Sumner Spaulding, and the President of the Club has been selected to write the program and to settle the rules for the competition to be announced in the Examiner early this month.

Great interest exists in the Club in the Small House Competition now taking place under the auspices of the Santa Barbara Art Association and at least sixty of the club members are participating. At the request of Mr. Winslow, the president has selected Messrs. Pierpoint Davis, Sumner Spaulding, and Roberts Stevenson to serve on a judging committee, which probably will have rendered the decision before this bulletin goes to print.

A CLUB OUTING

There are some who feel that this rapidly growing club would be benefited by an outing, with wives, kiddies and sweetshearts included. This is open to debate. Let the pros open the debate. Do not let us neglect the possibilities of our outings.

Once a nucleus of members starts using the rooms, donations of pictures, fine drawings by famous draughtsmen, bits of sculpture and so forth will be forthcoming. We have a wonderful drawing in the library by Carl van Vechten, and there are others we should have.

Let us not forget the generous donations to the library by Mr. Edward B. Butler of Pasadena. Can't some of us do likewise? There are many books in the library that with good reading matter as well as the pictures, and we must read architectural books all the rest of our lives to ever become good architects, if we live long enough.

THE BOLCHEVIC

In the early days of the club every meeting was enlivened by suggestions and some slightly debatable. The most ardent debaters came to be called "the Bolchevics. Where are they?" We miss their sparkle and pep. Even if they sometimes did not persuade us, they were a healthy energizer for truth and our meetings consequently lovely. Is the club so perfect and going so smoothly that no one wants to suggest anything? Perhaps we should insert a place in the order of business called "Bolchevici Debating." Let us hear from them.

STUDIO VISITS

Suggestions are requested from those who are posted, as to when and where there are interesting sets which the club members should visit.

An expression of opinion is also requested as to other things which the picture studios, new examples of architecture, and so forth, are popular.

Let us hear from somebody at the next meeting. Don't leave it to George.
SMALL HOUSE BUREAU PLANS No. 7 AND No. 8
CONTINUATION OF THE FIRST COMPETITION A.C.L.A.

At the Metropolitan Exhibit of Building Material on the sixth floor of the Metropolitan Building, the Architectural Club plans for a small house can be found and studied. Magazines containing all published plans, can also be obtained here, and communication with the chosen architect established. Subscriptions to California Southland can also be taken here.
THE LOS ANGELES HILTMORE IS SET IN THE MOST ATTRACTIVE PART OF LOS ANGELES' BUSINESS DISTRICT, AND IS A FIRST CLASS, UP-TO-DATE, COMMERCIAL HOTEL, NOT A RESORT HOTEL. THE COMFORTABLE, HOSPITABLE SUITES IN ITS UPPER STORIES ARE TAKEN BY FAMILIES WHO APPRECIATE THIS OPPORTUNITY FOR SANE LIVING IN THE CENTER OF THE CITY. ONE WHOLE FLOOR IS FITTED UP TO A NICETY FOR SALESMEN VISITING LOS ANGELES, AND THE BEAUTIFUL PUBLIC ROOMS ON THE LOWER FLOORS WILL AUTOMATICALLY BECOME THE CENTER OF LOS ANGELES IN SOCIAL ACTIVITIES AND HOSPITALITY OF A FORMAL KIND, FOR THE BURNING QUESTION OF WHERE TO PARK YOUR CAR IS HERE SOLVED.

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GOOD design is the greatest need of the builders of Los Angeles at the present time. We must look to our architects for this, as it does not lie in the province of the painter or the sculptor. A great school of design would furnish the architect with trained craftsmen to carry out details. This is a terra cotta town. The clay is nearby. Concrete is available. Iron can easily be brought in. Thus the beautiful forests of the north would be left untouched for posterity.

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RECENT BOOKS—REVIEWS
By E. M. Greeson Carpenter

Mr. Winston Churchill proved himself a very
worthy son of his father, Randolph Churchill,
by the wholehearted and enthusiastic spirit he
brought into being during the tremendous bur-
den of office as First Lord of the Admiralty of Great Britain, both
before and during the late war, and given an inevitably
measuring point of
tion of the dignity of his position. His book, or rather this first
volume of it, gives a clear and detailed explanation of the real and
long-standing cause of the, although he is very generous and broadminded
in his attitude that no individual was exclusively responsible for the
war or its causes. Indeed, he does not hesitate to dispose of more than
one popular delusion current during those long and difficult days, and perhaps
the most reassuring and convincing claim he proves is that of
Great Britain's preparedness for war, built up through many anxious years
of guard and counter-guard-think in authority. Many of the
descriptions of the manoeuvres of both the British fleet and the army
are truly inspiring, yet refreshingly free from the overwrought
war. Early in this history Mr. Churchill makes appreciative recog-
nition of the chivalrous spirit that prompted so many individual
Americans to offer themselves to the Allied cause, long before this
country as a whole saw fit to espouse it officially; and throughout the
book he proves that he never under-estimated the value of the indivi-
duals, whether of the masses, and gives an under-girding note that
honor is due. Apart from its unquestionable value to the student, this
history offers fascinating reading to all. While the gravity and
seriousness of the subject called for St. Stephen's evidence and philo-
osophy, it is lightened by a discriminating vein of humor, untainted
by bitterness or rancor. It will undoubtedly take a high place among
the best works on the Great War.

Another dealing with a subject primarily of appeal
to the student and the specialist, this
book will win wide general interest and universal
acceptance at a period when public enthusiasm has been
aroused by the recent archaeological discoveries in Egypt. While
treating mainly of the latest discoveries in Egypt, the
history of other data concerning similar findings in various parts of Europe
have been gathered. The entire work is concisely and authoritatively
written, and is very well illustrated.

To say that in these poems Mr. Chesterton is true
to his own finest characteristics may seem
distinctly trite, but to those familiar with his
inimitable qualities, both as writer and philo-
osopher, the statement will be realized as high praise. It is impossible
to do adequate justice, in a small space, to the many and varied sub-
bjects which form the themes of these songs, but one outstanding
feature which is common to them all, is the author's greatest-hearted
and patient proof of his "love of little things."

The charm of every age, from medieval to
present times, and of every type of the
countryside, permeates each page of this delightful
book. The bird, the forest and the wild things within them in form and
music set to every poem, and the poems themselves cover a wide
range, from the quaint and blithe, spontaneous style of Dan Chau-
en; to the mellow and somewhat self-conscious, morning tone
of modern poetry. It is an excellent addition to the shelves of
the nature enthusiast and of the poetry-lover, and in it each will find
the stirring reaction of the other's production.

This is a delightful account of the authoress's
rambles in China, written in an entertaining,
conversational style, quite free from the faint-
est hint of the stereotyped guide-book and the
ceremonies of the Chinese people are sympathetically and vividly described, and
the whole book is redolent with the elusive, but unspeakable atmos-
phere and glamour of the Far East. The many excellent illustrations
call for particular notice on account of their wide range of subjects and
clearness of detail.

NEW FICTION

PULVER PERKINS, by Kenneth Brown, (Houghton Mifflin Co.), price
$1.50, is a story of infectious and tonic humor, and while it would
never make a golfer, it will certainly afford much amusement both
to golfers and others.

LONELY PUFFER, by Maud Diver, (Houghton Mifflin Co.), price $2.50,
is an excellent novel of love, misunderstandings and fatalities in that
faintly eccentric atmosphere which Miss Diver knows so well, and which she depicts with such convincing realism.

GENUINE MONEY, by E. V. Lucas, (George H. Doran Co.), is an
amusing, if slightly charged with the disrup-
tion of his departed wife's fortune among her most deserving rela-
tives. His well-meant but often frustrated, efforts to find and assist
those parts of New York state during his sentimental
heart Mr. Lucas gives him time to entertain us with delightful descriptions
of the places he visits, and to surprise us with the clever little bant
wits and reflections he has subtly tucked into every chapter.

The TEMPTRESS, by Vicente Blasco Ibañez (Scribner & Co.), is a
brilliant translation, by Leo Osugi, of a story of a modern adven-
tureрастранзит on her superficial Paris life, to the harsh realities
of some, existence in the Philippines. The gypsy whines and wiles by
which she brings about the destruction of strong men and of the
works of their hands, create an enthralling tale. While "The Temp-
tress" may not perhaps be numbered among the work of highest
achievements of the author of "The Four Horsemen of the Apocalypse," it
is a very readable and well-drawn book.

READ, by Charles J. Norris, (E. P. Dutton & Co.), is a vivid
reflection of one of the most outstanding problems of the present
day. It relentlessly sets forth and weighs the pros and cons of the situa-
tion in which the woman in business finds herself today. Ultimately
it seems to be an indictment of the modern developments that have
enabled or forced women to abandon the narrow paths of lifelong
domesticity. It is undoubtedly a provocative novel, and while it is
certain to meet with widespread disagreement, as well as with seri-
ous approval, it is very safe to prophecy that none who read it will
be able to ignore its significant import.

Over the Footlights, by Stephen Leacock, (Dodd, Mead & Co.), is a
collection of good-humored satirical, fictitious examples of the his-
torical performances, both amateur and professional, of the last
and the present centuries. They discuss many types of drama, and all
provide the excellent diversion characteristic of Mr. Leacock's irre-
sistible wit.

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Far up the slopes of the Santa Monica Mountains once roamed the mastodon and the saber-toothed tiger, but with the opening of the Mulholland Highway, purring motor cars will succeed the wildcats, while high stepping, prancing mounts will carry their riders along the former haunts of the wild things of the hills.

The dream of a scenic drive following the crest of the Santa Monica Mountains from Griffith Park to Calabasas, a distance of about twenty-five miles, is about to become a reality in the construction of the Mulholland Highway, paralleling Ventura Boulevard.

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GARDENING MANUAL

THE CALIFORNIA GARDEN III

By Allison Woodman Berkeley, California

In grouping trees and shrubs in the California garden attention must be paid to the different shapes and varying heights of individual specimens. Remembering that some forms appear to best advantage when planted separately, such trees and shrubs having the same general contour or outline, and blending in foliage, should usually be planted in mass. Occasionally, for the sake of pleasing contrast, a tree or shrub, different from the rest in habit and foliage, but not clashing, may be introduced. They should be so placed, with low shrubs in the foreground and taller shrubs or trees in the rear, as to give the most grace.
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Pasadena, California

The California Co-operative Electrical Campaign has fitted up a number of kitchens which show in expert fashion what can be done to organize housekeeping. Mrs. Helen Grahame will speak on this subject before Woman's Clubs if addressed in Care of this Journal, Pasadena.
THE POSSIBILITIES OF ART IN TERRA COTTA

"Earth I am, et immutum est, desidero me non
so for so you."—From an old platter.

It was only on an errand that I went there, to the Italian Terra Cotta Works, but I was left some minutes in the display room alone, and the spell it fascinated me. There were Greek urns, Italian bas-reliefs, Hebrew jugs, Indian bowls, to say nothing of charming old Egyptian seats and quaint sun dials. When the man in charge returned I told him that his things were truly beautiful, for I had found in them something of the reflected grandeur and glory of Greece and Rome; the charm of the Holy Land and the far distant triumph of Egypt. I asked him to tell me a little of his work, how the terra cotta was made. His eyes lit up, for he was pleased to speak of what he loved and he was one of those rare people who love their work. We walked down a dark hall and into a work room, where a potter was turning a bowl on a kick wheel. The potter at his potter's wheel is almost as old as the time itself. He worked carefully with infinite pains. As we left this room to see the kiln the man told me quite simply the story of a piece of terra cotta.

The clay used was from Alberhill in Riverside county. This clay must first be "milled" until it is soft and powdery. This is then mixed with water, a process called "pugging" and stored. Before using it must be "wedged" or kneaded to remove the air. Next it is moulded with great care and accuracy. The mould seams are always finished by hand. The piece is then brushed with water and put aside to dry. Before firing a finish or under glaze is put on. The firing takes three days at 2200 degrees.

But the story of a piece of terra cotta was not so much in these details as in his more enthusiastic remarks that followed.

"Many of the designs," he said, "are Italian Renaissance. We reproduce masterpieces, classic designs. In this room, so crowded, the real beauty of each piece is lost; but in a spacious garden with soft shadows they are so different, so lovely."

I wished that I could see each piece in its proper setting.

Terra cotta is more and more finding its place not only in landscape gardening, where now it is really essential, but also in architecture, even as was the case in old Pompeii. Terra cotta is quite as true in lips of cornice or door or window jamb as stone if the proper one-twelfth is allowed for shrinkage in firing. It may be very decorative architecturally. Some sculptors see the possibilities of art in terra cotta. Perhaps they have caught the vision of the Florentine, Luca della Robbia.

AN INTERESTING SIGHT AT THE TROPICO POTTERIES.

her delightful figures reproduced in terra cotta. These we find most satisfying in the garden. At a distance of a hundred feet an artist may be easily deceived into thinking the medium used is old marble, so beautifully does terra cotta weather in California. The practical benefit, though I hate to allude to the practical in this instance, is that terra cotta costs perhaps one-fourth the cost of bronze or marble and yet we find it equally as durable as marble. In terra cotta the conception of the artist is not marred by firing, for the shrinkage is always absolutely even. Any finishing touches, for no two pieces of terra cotta are exactly alike, are often given by the artist himself, so that we have a more intimate connection with his creative genius.

There is a delightful field for portrait study in terra cotta, both in relief and in bust form. The portraits may even be decorated with water color and finished with oil if color is desired. The possibilities of art in terra cotta are surely without number and the quiet simple dignity of the art makes a lasting appeal.

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L E S L I E B. H E N R Y
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IN THE April issue of this publication the writer discussed the in-
herent character of the petroleum situation in the United States in
an extended comment on the spectacular report of the La Follette
senatorial committee. It will be remembered that at that time Sena-
tor La Follette prophesied gasoline at a dollar per gallon due to the
"alleged" monopoly set up by the Standard Oil Company. In the
comment written therein in this column the following statement was
made:

"The extent to which development of oil fields is being conducted
by independents and many large producers not directly associated or
even in any wise upon the Standard Oil Companies for
their prosperity creates a factor of sufficient weight in itself to subject
so-called control of retail prices by the Standard to a continuous
threat of an overplus of crude.

In a subsequent article for the June issue this statement was ampli-
fied by the following:

"The small oil company promoters whose advertisements fill the
newspapers continuously tell the ones who lure thousands of the
unwary into making possible the proving up of huge acreages and
then, though possessing oil wells, are unable to weather the storm of
low prices for crude."

These statements are not repeated for the purpose of drawing any
further undesirable attention to a political charlatan like La Follette,
who, politically inspired prophesied of a "dollar per gallon gasoline
is answered in Los Angeles by even 6c per gallon gasoline, but to
point out to the investor the truly remarkable investment opportunity
afforded by the larger oil company securities at the present time.
The bonds and preferred and common stocks of the Standard Oil,
Union Oil, General Petroleum, California Petroleum, Associated Oil,
Pacific American Petroleum and similar concerns enjoying splendid
facilities for storage, manufacturing, and shipping both the crude
and refined oil products throughout the world, have in a more or less
depressed-discounted present conditions to a point where they are truly
at bargain prices.

The absolute dominance of California oil production over the oil
situation throughout the United States—a domination that is econom-
ically undesirable but insurable because of the terrific over- produced
brought about by small company promoters working in proven
territories will continue for months to come. It is a period in which
these small companies in large numbers will lose their leases to the
larger companies and thereby give to those companies the opportunity
to increase their production through capture of the oil wells that are producing
a larger volume of oil than available storage tankage will hold. It
is a period in which crude oil at sacrificed prices will continue to be
called by the Atlantic Coast for refining below the combined cost
of production and transportation of oils produced in almost every
other field in the United States, with the result that small independ-
ents throughout the country will be closed out into the hands of
the larger companies.

This operation obviously points to tremendous increases in the
prices under the security of the larger companies, due to the pur-
chases of proven oil bearing lands and equipment from the weaker
independents at virtually foreclosure prices and, through the eventual
re-establishment of control of production of crude, to a re-establish-
ment of profitable prices for all petroleum products.

There are those who claim that many of the larger companies may
have to curtail, or even abandon, dividend payments as a result of
lost earning power due to the gasoline and crude oil "price war." In
the first place, the dropping prices of gasoline and crude oil are not
the result of a "price war," but are merely the well-nigh frantic effort
of the small refiners and all independent producers of crude, who are
not possessed of storage and marketing facilities, to obtain any
earnings whatever for a product which they can not afford to sup-
press from the demoralized market.

In the second place, the large companies of the type I have men-
tioned are not in any like degree victims of existing market condi-
tions, since their equipment for marketing abroad is carrying virtu-
ally all of their own crude oil production into markets where prices
above the California level prevail, so that in the main, their dividend
situation is not in danger despite their temporary reduction of earn-
ings from the high points of the last few years. In any case where
curtailing or abandonment of dividends might occur it would be
for the purpose of making available every dollar of earnings to the
all-important business of purchasing oil properties and increased stor-
age facilities, together with the sacrificed oil of stricken independ-
ents—an operation which can only be preliminary to tremendously
greater earnings in the no distant future.

There may be further drops in the prices of securities of the great
oil companies as a result of a continuance of the present condition,
but an investor with a true eye to values rather than to market fluc-
tuations will hardly risk losing his investment opportunities in his
existing condition. It affords him the present time, and in closing
the writer could do little better than to repeat for the investor, as well
as for the cheap oil company speculator, the paragraph which closed
a similar article in the June issue:

"The investors in soundly financed oil companies in California
do not depend on their production, manufacturing, and mar-
keting business but can look on the falling level of crude oil prices with
equanimity and feel certain that the ultimate result will be extremely
profitable. The speculators looking for a fortune over night through
lurid advertisements of oil stock and oil unit promotion schemes had
better look to a quick liquidation of their holdings at any price they
can obtain for them if they are to save any part of their gambles
should another drop in crude oil prices occur."

---

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James Woods, Vice-President and Managing Director
Charles Baad, Manager
Announcements of exhibitions, etc. cannot be published, unless received in writing, either by letter or in person, until the calendar pages are free of charge and should be sent to the office of CALIFORNIA SOUTHLAND, Pasadena, at least two weeks previous to the date of issue. No corrections can be guaranteed if they are received later than that date.

The public is warned that photographers have no authority to arrange for sitting, free of charge or otherwise, for exhibitions in Southern California, and notice of payment for such services must be made in advance.

CALIFORNIA SOUTHLAND is published monthly at Pasadena, California, by the Southern California Water Color Society, Inc., for the benefit of its members and others interested in water-color art. The subscription rates are $1.00 per year. No part of the publication may be reproduced without permission. The editors are not responsible for the opinions expressed by correspondents.

The list of officers is given each issue and the officers of the society are elected annually.

The society is open to all water-color artists who wish to become members.

The officers for the current year are:

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Laguna Beach Art Association,

which was held at Laguna Beach, are Joseph Klafter, Anna

and Louise Everett. Miss Everett won therikmore prize for the best ma-

rince; Miss Hiltz the miniature prize for the best landscape; Mr. Kleisch

the A. S. P's first prize for the best figure piece, and also the Skultme prize for the best picture in the exhibition.

The Kunz gallery, Eighth and Hill Streets, Los Angeles, closed in October, when the building will be torn down. Kunz has not selected the location for his future gallery, as he may build one to entirely satisfy his needs. In the meantime, Mr. Kunz has selected a temporary location at 2415 West Seventh Street.

ARTHUR MILLER, known to print-

ers as the creator of the print room of the Caniff and Charlat galleries, Los Angeles, included in his recent exhibition at the Public Library his three latest etchings, "Longing Shadows," "Santa Monica," and "Silver Lake.

A

The exhibition of wood block prints and etchings, held by Frank Gerits during September at the Museum, has been sent to San Diego and will go later to San Francisco for showing. Mr. Gerits will hold clowns in wood block cutting during the fall and winter at the University of California, Extension Division.

The second annual art exhibition at the Los Angeles county fair, Pomona, will be held October 26. Theodore "M. Moda, director of the art exhibit, an-

nounced that the entire fair grounds will be completed in time for the show, and ten thousand dollars in prizes will be awarded.

WILLIAM RITCHIE is painting in the Marianne Islands and plans to continue there through November.

At the Vasa del Arroyo Hotel, Pasadena, Earl Stendahl is showing paint-
ings by Robert Vonich, who is now in Europe supervising his exhibition to be held in the American section at the International Exhibition at Rome, Italy.

Music

The Los Angeles concert season for

1922-23 opens in October, and during the season every type of music will be offered. The opening concerts of the fifth season of the Philharmonic Orchestra, Walter Henry Rothwell, conductor, will be given October 18 and 19, at the Philip-

harmonic Auditorium. The Philharmonic Orchestra will give during the coming season about fifty concerts in Los Angeles and thirty additional concerts in other Southern California cities, divided into series according to the character of the music to be presented. The concerts are scheduled for Friday afternoons at 3 o'clock and Saturday evenings. Two or more concerts of each are programmed. The Saturday evening concerts of a repetition of the Friday concerts, the programs being identical.

The Behrman Philharmonic Series opens October 2, and will be given as usual at the Philharmonic Auditorium. There are four evening concerts on Tuesdays and Thursdays. There will be twelve concerts on October 2, 5, 9, 12, 15, 18, 22, 25, Octo-

er 29, November 12, 15, 18, and 22. The programs are announced, October 11 by Francis Aldes, in joint recital with Lionel Turk, Music Garden, of the Chicago Opera, with Gusta Cremorne, on November 15, and October 23. The artists on the Thursday Evening Concerts of the series are equal. Erkman Zimbalsost opens the series on No-

vember 2.

The Auditorium Artist Series, under the management of George Leoline Smith, includes three events, given at the Philharmonic Auditorium. The series opens October 22 with an operatic program in which the audience will be greatly appeased by Miss Elizabeth Bemiller, Clarence Whitehill, and the Philharmonic Orchestra, Walter Henry Rothwell, conductor.

The Fitzgerald Concert: Direction, Merle Armstrong, Manager, present four attractions during the season. George Blackburn, the celebrated operatic baritone, will open the course with a recital, November 2.

The Los Angeles Chamber Music Society will open its new series on October 26.

CALIFORNIA composers will welcome the news that William Andrews Clark, Jr., owner of the Phoenix Auditorium of Los Angeles, has extended the time to January 1, 1924, within which compositions may be submitted to compete for the prize of one thousand dollars offered him for the best symphony or symphonic poem, and for the additional price of five hundred dollars for the best chamber music composition. All other conditions govern-
ing the contest remain the same.

A NEW musical organization in Califor-

nia is the San Francisco Grand Opera Association. It is presenting its first season of opera at the Exhibit-

ion Auditorium in the Fair City during the two weeks of September 28 to October 8. It will consist of the operas "Pique Dame," by Massenet, "La Fille Mal Gardée," by Léo Delibes, and "La Favorite," by Rossini. All of these are classics, and have been produced at the San Francisco Auditorium. Mrs. Charles de Navarro is the general director. The opera is produced under the auspices of the State Opera Company.

THE Los Angeles Trio, May MacDonald, Robert Chaffin, and Edward K. Vio-

light, and Hugh Bremere, violin-celist, will give the opening concert, October 16, at the Fine-Art Theater, First Avenue, and Grand Avenue, Los Angeles.

The Philharmonic Trio will appear in concert at the Ebell Club, Long Beach, October 17, and at the Tuesday Club of Glendale on October 18.

Announcements

THE Woman's Civic League of Pasadena will hold its first winter monthly meeting and luncheon of the League year, 1922-23, Monday, October 21, at the Hotel Maryland, Pasadena. Mrs. Maynard Force Thayer is President, and Mrs. George E. Martin, Sec-

retary. Miss Perkins was the speaker.

The Carnegie Department of Technology announces: that Alfred Neyes, England's leading poet, will deliver an address in the appointment of member of the institute's staff, and will give a comparative survey and readings in English literature. Captain Paul Pergold will return to America economic and social problems of Europe and the Middle East. Among the participants are R. W. M. Gibbon of the department of philosophy and George W. Pergold of the department of science.

The Pasadena Community Players will open the seventh annual winter season in the California Theater, Pasadena, October 15. The first play scheduled is "Old Lady of the Lake," by Robert Louis Stevenson.

THE Community Arts Players of Santa Barbara announce the opening of the fall season with the production of "Cap-

tain Applejohn," on October 12-14, at the Potter Theater.

The Community Arts Association of Santa Barbara announce the opening of the F. A. V. School of the Arts, ten weeks, October 1-December 9.

WITH facilities provided for by its new building, and enlarged faculty, the Los Angeles, Calif., is anticipating the greatest year in its history. It has been necessary to deny admission to nearly 600 applicants as the academic enrollment is limited to 750. This has permitted the admission of 223 from the roll of 1,135 men. Applications for admission from outside California by a manier than ever before in the history of the College and the development of its sec-

tions of the United States and many for-

eign countries occurred during the three days of the fall season, September 25-28, and the enrollment of 10,539 was announced October 1. Ten thousand dollars was received by President James A. Wiltsey, D.D., LL.D.

The Federation of State Societies an-

nounces Picnic Reunions as follows: New York City, September 18, Sykes Grove Park, Pennsylvania, October 20, Sykes Grove Park, Pittsburgh, November 10, Sykes Grove Park, Chicago, November 17.

THE Auxiliary of the California an-

nounces that on Saturday, October 26th, there is to be a children's party at the Community House, in Hollywood, 3049 de Longpre Avenue, where the house has been donated by Douglas Fair-

ham, Jr., and which was bequeathed to Mrs. Charles Joffas had charge of the arrangements for that day. Mr. and Mrs. Frank Gross is chairman of the Christmas bazaar which is to be held in the Community House on November 15, 16 and 17.

THROUGH the Pens Division of the Community Arts Association of Santa Barbara on September 15th, they staged an exhibition of designs. Nineteen designs were submitted in an open competition, with one thousand dollars in prize award.

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California Southland

M. Urmy Seares

ELLEN LEECH

Assistant Editor

NO. 46
OCTOBER, 1923

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THE JEFFERSON HOUSE, MONTECITO
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Irvine, Pasadena, 5½ F. Oke Oakes Avenue, daily at

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Leaves for Pasadena and Los Angeles.

A special bus for the accommodation of those wishing to take advantage of the various "sights" at the Solar Observatory will leave Pasadena Friday at 10:00 a.m., arriving at 6:30 p.m.

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MURAL decoration is art applied to wall, ceiling and vaulted surfaces. This art is applied in fresco, oils, encaustic, sculpture, mosaic, metallic and marble, terra-cotta, stucco, mosaic composition, marble encrustations, seclite work and woods of all kinds. A mural decoration must cling to the masonry surface behind; it must not make a hole in it, nor start out from it, nor be stereoscopic in its focus. A primary and final requisite of mural decoration is that it should be in harmony with the surrounding architecture; consistent with it in skill, composition-in-line and mass, and in matters of detail as well. In harmony with the surface treated and with the relation established with other adjacent masses and colors. Attempts at violent perspective and foreshortening in mural decoration have not been successful; the less intricate these are the more satisfying has been the result. The relative merit of perspective and modeling in contrast with flatness and depth is purely a question of technique and appropriateness.

Painting is the oldest form of mural decoration and the early wall paintings told the story of the lives and thoughts of the people then living. Inasmuch that, in many instances, from this wall decoration is derived almost our entire knowledge of many civilizations. The dramatic uncovering of King Tutankhamen's tomb has made everyone familiar with the wall paintings of the Egyptians, who decorated both the exterior and interior wall surfaces of their buildings and structures in colors and sculpture, both bas-relief and incised. All of these old mural decorations, and even the more primitive cave paintings, illustrate human activity usually by simple objects intimate with human existence, showing typographically the history of the day. The work abounds in mysticism, although the subjects themselves are expressed literally lacking in imagination. The decorative work of these early people in masterfulness and principles has never failed to impress our imagination and our wonder is all the greater because of the technical skill displayed in the harmony of colors, the graduations of color, and relief depending upon their illumination and the consideration of an entire wall surface as one composition.

The Greeks followed closely the Eastern precedent. Their early architecture showed every flat surface covered with painted designs or sculpture in even higher relief than the Babylonians. The colors were often violent and used without the harmony apparent in their Eastern prototypes. As their architecture grew its wonderful beauty, the mural decorations, became characterized by simplicity of design and method, rectitude of style and delicacy of colors. Color was everywhere subordinated to the form of architecture.

The Romans, always imitators in art, followed the Greek and other neighboring peoples in the use of surface decoration, but they reversed more and more to the Assyrian feeling for plain surfaces and of all-over decoration, and expressed this feeling particularly in the development of marbles, marble encrustations and mosaic paintings. Architectural moldings became chiefly adjuncts to the painted decorations, but the Romans never reached the deterioration in mural decoration that is shown in the Renaissance and later periods, when the painters utterly obliterated the architectural forms of.

THE MURALS IN CALIFORNIA'S STATE CAPITOL AT SACRAMENTO ARE PAINTED BY ARTHUR F. MATHEWS OF SAN FRANCISCO. THEY DEPICT IN SYMBOLIC FORM THE HISTORY OF CALIFORNIA AND ITS LANDSCAPE.
moldings and painted them on the flat surfaces as a part of their decorative schemes. In their domestic architecture, the Romans began that phase of wall decoration which substituted wall pictures for mural decorations and many of the Pompeian interiors showed this tendency to grow away from true mural work.

The early Christian and Byzantine decorations followed the early Roman but reverted even more strongly to the Assyrian feeling in the omission of architectural moldings. One school of this period developed the Roman mosaic decoration into a richness and depth that made the walls glow with color and gave a texture into which the eye seemed to sink; another school followed fresco painting which developed into the frescos of the Medieval and later periods in Europe. The Medieval and following periods of European development of mural decoration evolved two very distinct types. In the North the architecture grew into the Gothic with its almost entire elimination of flat wall surfaces and murals and became a scheme of detached ornamentation in stone, stained glass and the like. Southern Europe and especially Italy almost alone retained wall surfaces in the earlier periods and painters of those periods felt strongly the influence of the Byzantine and Eastern architectural decoration and color and developed into light and power the fresco work inherent in those styles. The later Italians lifted the art of mural painting to a high plane of distinction. Their work was largely portraiture of face and figure, singly or in groups with conventional backgrounds; the subjects derived from the early Christian charactars and the paintings permeated with the early Christian religion. Giotto, the savior of Art in Italy, executed the best work of those early times and, as pure murals, his decorations have never been surpassed. The Church recognized and encouraged his ability and his talent created great public interest in painting. His wall decorations were true mural paintings, the subjects were decorative and illustrative, rather than realistic, and harmonizing with the architectural surroundings; and never does one have the feeling that the architecture was not principal to the painting nor the masonry behind it. He had a wonderful ability for presenting his subjects in silhouette with a simplicity and flatness of mass which did not require undue modelling. His masterful drawing and skillful use of simple clear colors in mural paintings are still examples for our modern painters.

The Renaissance in Italy almost discarded the use of mosaics and sculpture in favor of painted surfaces, and mural decoration reached its climax in the Sixtine Chapel and Stanze of Raphael. During this period the pictorial form of wall paneling which was first seen in the interior of the Roman private homes was developed almost at times to an absurdity. The architecture became a frame for a picture—the picture became a hole in the architecture and all sense of walls of masonry surfaces behind the decoration was obliterated. The murals of Michelangelo, Brunellesco and Correggio are wonderful paintings, but in most instances are more pictorial than essentially decorative, and bear no sense of scale or harmony with the architecture upon which they are placed. This phase of mural painting is not true mural decoration. It is merely a series of easel pictures hung upon the building surfaces. Even the architectural forms enclosing the picture are but paint applied to the flat surfaces; often the artist breaks right through the architecture and the painted angels in the vaulted domes fly freely in the sky above. Architecture becomes merely a surface upon which to hang a picture.

The French have especially developed the picture wall decorations in contra-distinction to the true mural paintings and their examples and teaching in mural decoration, as in architecture, painting and sculpture, has influenced profoundly American practices. Some of the early examples of American murals have been lost through fire and the poor plaster upon which they were made, especially decorations by William Morris Hunt in the State Capital of New York. Examples of the earlier art are found in the Church of the Ascension in New York and in the Trinity Church, Boston.

The World's Columbian Exposition was the first real awakening of the American public to the value of mural decorations and at the same time, it was an education for our painters. With one or two exceptions, all the American painters were entirely inexperienced in mural work and it was only the great enthusiasm of Francis D. Millet, Blashfield, Maynard and Simmons, communicated to the others, which made the famous decorative panels of this exposition possible. Soon after, McKim undertook the design of the Boston Public Library in which he combined the efforts of Chavannes, Abbey, Sargent and Elliott and no one ever visits the City of Boston without making the pilgrimage to see these great wall paintings. One can never forget Sargent's "Prophets" nor the vivid coloring and pictorial beauty of Abbey's "Quest of the Holy Grail". Later came the Library of Congress at Washington with its beautiful paintings. Blashfield's "Evolution" has extraordinary detail; Simmon's "Muses" has color, originality and splendid composition; Alexander, Pierce, Kenyon, Reid and Vedder and others are all shown in mural work in this building. In the west, Arthur F. Mathews who has just received the Gold Medal of the American Institute of Architects, for his excellent mural work, has found in the State Capitol, in the Oakland Library and the Lane Medical Library splendid backgrounds upon which to exercise his imagination, originality, charm, color and excellence of composition. Public buildings should be an education to the people in their architectural excellence and in their combination of architecture and the applied arts. In Athens, Rome, Paris, London and Berlin, the great public buildings are more or less satisfying architecturally and especially display an appreciation for beauty and interest in applied arts that points a constant lesson to those who are responsible for...
the designing of great public institutions. Today is the Age of the illustration—the appealing illustrations on the billboards; the pictures in the magazines; the moving pictures, with their literature and the news of the day; the printing machine with its wall paper to cover the walls and ceilings of our homes; the reproductions and prints of mural paintings to hang in our rooms. Have these manifestations of the hunger of the people for pictures any permanent value? Are they really leading us into a better appreciation of the pictorial and other applied arts? It would seem as if, on the vast expanse of the gray walls and ceilings of our public buildings, we might well go back and record our history in mural paintings, truly conceived as such, and thereby relieve the terrible monotony of those walls and give to the generations to come an expression of our appreciation of this art rightly applied to architecture.

**SCIENTIFIC MEN OF THE WEST AND THE WORLD**

Two important articles in SCRIBNER’S for this month direct attention to the fascinating work of the world’s leaders in science and scientific methods of thought. Outlining the task of the American Orientalist, James H. Breasted, Dr. George E. Hale, Honorary Director of the Mount Wilson Observatory at Pasadena, California, gives a delightful glimpse of the interesting scientific research going on along the Upper Nile and opens the door to the tomb of Tutankhamen in a way which shares the joy of the scientific man with the gentle reader versed in scientific lore.

In an article called “Seeing the Invisible” in the same magazine, Dr. Robert A. Millikan, Director Norman Bridge Laboratory of Physics; Chairman Administrative Council, California Institute of Technology at Pasadena, gives to the layman as far a view into the advance development of scientific thought and methods and introduces the reader versed in modern methods to the music of the spheres.

Professor J. C. Merriam, President of the Carnegie Institution at Washington and recently in Pasadena to attend the meetings of the American Society for the Advancement of Science, spoke soberly while there of the evident desire on the part of the general public to know more of “what it is all about” when scientific men the world over travel great distances merely to verify their scientific facts collected by long years of study and experiment.

The recent eclipse of the sun was then imminent and Dr. Merriam expressed his conviction that science should share with the people in general the deep joy of a search for truth. He spoke of the Science Service Bureau now instituted for that very purpose, and commended the work it is doing in supplying the newspapers with facts of discovery and research. As a student of the history of the human race and its origins in life on the earth, Dr. Merriam has done his share in teaching the people the truth. If we study the book of nature spread out before us we see evolution at work on every side, he affirms, and in the chief lecture of the scientific meetings at Los Angeles Dr. Merriam shared with the people there assembled an insight and a vision of human progress that seldom comes to the lay audience eager to learn.

The eclipse of the sun, taken up by Southern California realtors as a providential feature for their advertising mills, brought astronomers out into the open and was a severe test of their sporting qualities and their methods of work. Its failure


**THE PICTURESQUE SPANISH CONQUESTADORES ADVENTURING UP THE COAST OF CALIFORNIA ON HORSEBACK IS THE ARTISTIC HERITAGE OF EVERY CALIFORNIA PAINTER. MURALS BY ARTHUR MATTHEWS.**

**MR. ARTHUR MATTHEWS PREPARED HIMSELF FIRST TO BE AN ARCHITECT AND PRACTICE IN OAKLAND UNTIL HE WENT AHEAD, WHERE FOR YEARS HE STUDIED PAINTING UNDER BOULANGER AND OTHERS.**
THE ASTRONOMERS AT POINT LOMA, CALIFORNIA, FINDING POSITION OF THE SUN AND MOON.

MR. W. H. HOOG EXPLAINS TO THE GROUP OF VISITORS WAITING FOR CLOUDS TO ROLL BY.

THE DEFLECTION OF LIGHT

By Robert Trumpler,
Astronomer, Lick Observatory

Editor's Note:—A preceding paper on Relativity in September Southland has proved an open door to the understanding of the proper Einstein's Theory is intended to serve, and has been favorably received by the readers of this magazine. We therefore present this month a paper read at a meeting of the Pacific Division, A. A. A. S., in Los Angeles. It announces his new law of gravitation, Einstein gave to the scientific world three tests of his theory. One, which was confirmed by the eclipse expeditions of 1919 and 1922, i.e., Einstein's statement that a ray of light coming from a star past the sun to the earth will be deflected out of its course by the attraction of the sun, is set forth in the following paper.

During the last few years a new task has been added to the observing program of total solar eclipses: the determination of the light deflection in the sun's gravitational field. The attention of astronomers had been specially attracted to this problem by Einstein's prediction, and the importance of these observations lies in testing one of the necessary consequences of Einstein's Theory.

President J. C. Merriam, Carnegie Institution of Washington, and Mrs. Walter S. Adams, Mt. Wilson

MRS. HENRY M. ROBINSON AND MR. ADRIAN VAN MAANEN WAITING FOR THE ECLIPSE.

THE ECLIPSE EXPEDITION OF MT. WILSON OBSERVATORY, POINT LOMA, CALIFORNIA

The problem before us is this: are rays of light influenced by gravitation when they pass near a heavy massive body like the sun, and if that is the case how much are they deflected from their normal straight path? If light is subject to gravitation, a ray of light originating in a very distant star will be curved when passing the sun. The observer on the earth points his telescope in the direction in which the light reaches the earth and he observes the

Mr. Frederick Seares, in charge of the Mt. Wilson Expedition; and Mr. E. A. Slosson, Head of the Science Publicity Bureau of Washington, D. C.

During a total solar eclipse that stars can be observed or photographed in that part of the sky which immediately surrounds the sun.

The German mathematician, Soldner, was the first who considered the bending of light by the sun's gravitation in 1801. The corpuscular theory of light then in vogue supposed light to be a stream of small particles travelling with the speed of light, 186,000 miles per second, and it seemed a natural conclusion that these particles should be subject to gravitation. With this assumption Soldner found that a ray of light passing near the sun follows a hyperbola; in calculating the apparent displacement of a star seen at the sun's edge, however, Soldner made a mistake and obtained a value which is twice too large. The correct value for his assumptions that light is subject to gravitation like a heavy particle moving with the speed of light [adopting Newton's law of gravitation] is 0° 57. Soldner did not suggest observation of this displacement and later when the corpuscular theory of light was abandoned, his work fell into oblivion.

In 1908 and 1911 Einstein took up this problem. His special theory of relativity and his, so called, principle of equivalence led him to the conclusion that light energy must have inertia and be subject to gravitation. Using Newton's law of gravitation he finds the apparent displacement of a star at the sun's limb to be 0° 87 and that for other stars the dis-
placements are inversely proportional to their angular distance from the sun's center. Although Einstein does not revert to the corotating star theory, the assumptions on which his 1911 value for the light deflection is based are equivalent to those of Soldner, at least for the present problem. It is not likely that Einstein knew of Soldner's previous work, and at any rate his solution is entirely independent as it treats the problem more generally and by a different method.

Einstein generalized his theory of relativity so as to extend it to the phenomena of gravitation. In this course Einstein adopted a new law of gravitation differing by small amounts from Newton's well known law, and this new theory required a light deflection just double that of the 1911 paper.

From the theoretical point of view we have therefore the following three possibilities regarding the deflection of a light ray just grazing the sun's limb.

1. Newton's law of gravitation, 0° 09. Light not subject to gravitation.
2. Newton's law of gravitation, 0° 87. Light subject to gravitation. (Newton's cor-perscular theory of light: Soldner, 1891.) (Einstein's special theory of relativity: 1911.)
3. Einstein's law of gravitation, 1° 75. Light subject to gravitation. (Einstein's generalized theory of relativity: 1916.)

Einstein's prediction we mean the third value resulting from his complete theory; the second value is often designated as the half effect. It was the task of the observer to test which of these three predictions corresponds to reality and the observations so far made decide favor the third case.

The practical solution of this task consists in photographing the stars in the neighborhood of the sun during a total eclipse and taking another photograph of the same stars shortly before or after the eclipse when the sun is in a different part of the sky.

The second photograph can be taken at night, and shows the stars in their normal positions. The two plates are then compared by careful differential measures and after these measures have been corrected by calculation for the difference in instrumental adjustment, they give the displacements of the stars during the eclipse.

The first successful observations of this effect were made during the eclipse of May 29, 1919, by two expeditions of the Greenwich observatory. This eclipse was particularly favorable because the eclipsed sun was situated within a group of bright stars. Three instruments were used; two of them (including the 4 inch camera which furnished the best set of plates) showed light deflections in good agreement with the prediction of Einstein. The result of the third expedition, was discordant, confirming rather the half effect. The field of view of the third instrument (2 square degrees), the plates contained only a few stars (less than 12), and did not allow observation of the light deflections. The light deflections were inversely proportional to the angular distance of the solar limb from the sun's center.

Another opportunity for observing the Einstein Effect was offered by the eclipse of September 19, 1922, when the Lick Observatory observed this eclipse at Wallal on the N.W. coast of Australia, was equipped with two instruments specially designed by Dr. Campbell for testing the light deflections. The larger of the two instruments was a photographic twin camera of 15 feet focal length, which on 17 inch plates covered an area of 5 degrees square. The second instrument was also a twin camera, slightly faster but only 5 feet long.

The larger telescope, of course, gives measures of greater accuracy and is more important for the Einstein problem. The shorter camera, on the other hand furnished photographs covering a much larger area of sky, 15° x 15°. They mainly serve to test whether the star displacements are inversely proportional to the angular distance of the star from the sun's center.

With both instruments night comparison observations were made in May, 1922, on the island of Tahiti at a southern latitude similar to that of the eclipse station. The instruments were then packed up again, shipped to Australia and set up at the eclipse station at Wallal. The observing conditions during the eclipse proved very favorable; perfectly clear sky and good definition and steadiness of the star images. With the 15 foot cameras four photographs with 2 minutes' exposure were obtained, showing on the average about 80 stars down to the magnitude 15.5. The plates of the smaller instruments had exposures of only 1 minute and show between 500 and 600 stars, most of which, however, are situated at large distances from the sun. So far only the results of the 15 foot cameras are available; the work on the plates of the 5 foot cameras is not yet completed. The four eclipse photographs of the whole sky were measured with a measuring microscope and compared with the measures of four corresponding Tahiti plates which were measured independently by Dr. Campbell and myself. The four plates show very good agreement and the mean result of 1° 72 for the light deflection at the sun's limb is a very close confirmation of Einstein's prediction of 1° 75.

By applying suitable corrections to the measures each pair of plates was so adjusted that the stars in the outer portion of the plate fell together on the average. We thus obtain in the mean of the four plates the star displacements as observed at Wallal 2° 93 and near the sun apparently displaced during the eclipse as compared with the stars near the edge of the sun's disk. The 15 foot plates which were within 2° from the sun the observed displacements are away from the sun. For the stars situated outside of this limit the plotted displacements merely represent the accidental error of the measures.

In the three cases the observed displacements are more than 2000 times magnified and one might easily get a wrong impression of the amount of the effect to be measured. Unfortunately it is not possible, on account of the light deflection, to measure at the sun's limb for which the effect is largest. The most favorable star that could be photographed at the 1922 eclipse was 75. 15 feet from the sun's edge and its displacement according to Einstein was 0° 88 which on the plates of the 15 foot cameras was less than 1/50 of a millimeter (less than one thousandth of an inch). If I show you a drawing of two star images as obtained by the camera it is easy to see that one image is bisected by the micrometer wire while the other is set off from the wire by 0° 85 you will agree that the effect on which this test of Einstein's theory is based is small as compared with the size and definition of the star images; even for our most favorable star it is less than the radius of its image on the photographic plate. Still although the star displacement is small it is easily measurable and no experienced observer would make a bi-section error of the amount illustrated.

There are still two questions remaining for discussion: First: Is there any possibility that these results have been vitiated by systematic errors introduced either by the telescope, the photographic process, the measures, or the method of calculation? For the purpose of being able to answer this question, an auxiliary star group had been selected and each of the eclipse photographs as well as the Tahiti comparison plates was also exposed on these check stars. The check field was so chosen that neither at Tahiti nor at Wallal it could have been influenced by the sun's gravitation. Of the two star fields photographed on the same plate only one (the eclipse field) could show any light deflections due to the sun's gravitation, while both should be affected alike by instrumental errors. Arranging the stars of both regions according to their distance from the sun's center and forming means for groups of stars we find that the displacements shown by the stars of the eclipse field are not shared by the stars of the check field. They can therefore not be caused by instrumental errors.

The sceptic will further ask: Is it necessary to consider the observed star displacements as an effect of gravitation in confirmation of Einstein's prediction; is it not possible that they are at least partly due to other causes, for instance to refraction in a circumsolar medium, etc.

It is very difficult to estimate or calculate the effects of such other causes. In all probability, however, displacements of other than gravitational origin are so small that they are inversely proportional to the angular distance of the star from the sun's center, and follow a somewhat different law. In this connection it is therefore important to observe not only the displacements of a few stars near the sun, but also to establish the law according to which the displacements depend on the distance of the stars from the sun. The results of our observations with the 5 foot cameras, made specially for this purpose, are not yet ready, the eclipses of 1922 and 1923 are already a good agreement with Einstein's prediction for this law, and there is at present no evidence that other causes than gravitation have a sensible effect on the displacements of the stars near the sun.

The present state of the problem may be summarized by saying that the observations made at the last two eclipses by entirely different expeditions and with close agreement with the prediction of Einstein's gravitation are in such good agreement that the conclusions that light is subject to gravitation and that Einstein's law of gravitation is most probably correct. The additional observing eclipses the most desirable supplement to our observational data will consist in observations of stars situated closer to the sun's limb (if such is possible) and in testing more accurately the law according to which the light deflections will decrease with increasing angular distance of the stars from the sun.

Photograph by Fred K. Hillman, Mt. Wilson, California. A NOTABLE GROUP OF SCIENTIFIC MEN AND WOMEN GATHERED AT THE LIBRARY OF THE MT. WILSON OBSERVATORY IN PASADENA, CALIFORNIA, FOR THE MEETING OF THE SCIENTIFIC ASSOCIATION REPRESENTATIVES FROM EVERY OBSERVATORY IN THE UNITED STATES AND FROM CANADA.
No more vital and far-reaching source of influence has lately appeared in the Southland of California than the First Exhibition by Landscape Architects at the Southwest Museum. As the report of the jury of awards comments, in Southland Calendar, "The exhibition is the first of its kind held on the Pacific Coast. ... It sums up types and qualities of current practice, ... accomplishes the creation and preservation of beauty in adapting land to human service."

While this is true—for the architects and the owners of fine, large estates—and as an interesting exhibition of professional work by our landscape gardeners and city planners—a ride on the trolley between Pasadena and Los Angeles will prove to the interested observer that the landscape of Southern California near the "tenth industrial city of the country," shows on the whole no signs either of "the creation or the preservation of beauty."

In spots, here and there, hidden in the hills or surrounded by trees, one may find a fine estate, a well kept city park or a group of handsome city houses set in appropriate yards. But the hills—ah! the dear, softly-curved, beloved hills of California! How the ignorant are butchering them with the steam shovel! "Adapting land to human service" without one thought for the suffering of those who must look at them from the valley, the lines of traffic, or from the opposite hills!

It is the prerogative of untrained minds to do things in the wrong way first and then to do them over again and again in order to learn. But we ask more of our public service companies; we demand that they be trained in the business they carry on. If a camper, ignorant of our dry, inflammable landscape, sets fire to the forest by carelessness, he is arrested and fined or jailed. Are there not crimes worse than arson being perpetrated on our hills, the loveliest inheritance we have to pass on to posterity? While city planners and splendid groups of trained architects have been giving their time to large houses of the wealthy and to flat parks and city plans, population has struck the hill country and running up it has built its own ugly little tenements high in the air for all to see their paucity of ideas. The lack of slow natural development in the building of hill towns by plainsmen suddenly dumped upon them by our methods of urging more people to come before we are ready to house them, has caused mistakes to be made, lowering the value of property in direct proportion to the rapidity with which the land is "developed."

Few leaders in this public service have ever seen a beautiful hill town! For their benefit the Southwest Museum has held its first exhibition, has directed their attention to the source of knowledge of how to do things right.

Hidden in a book of pictures and quiet, simple explanations, we found at this exhibition the following notes on hill development by one born on the mountains of Switzerland, where for hundreds of years tiny houses have been built on the sides of steep hills. Mr. Herding has done a great service to California.

The Southwest Museum on its Acropolis between Pasadena and Los Angeles was founded to preserve the Southwest Arts.

The plans for the Monrovia City Park were presented in competition, and the plan here represented in the Southwest Exhibition won the competition for the firm of Cook and Hall. A bond election to finance this project will be held in the City of Monrovia, October 23, 1923.
For the planner of hillsides, the interest starts when the difficulties begin. On level ground, unfortunately, it has rarely been discovered that laying out is an Art. In hills, sooner or later we must accept this as a rule. There, planning without vision and imagination comes to a standstill, or leads to impossible situations and will prove impractical and will discourage prospective home builders.

Engineering alone will not suffice— neither the theory of the engineer in developing hillside plans, nor the logic of his limitation. The engineer must have, or must find a method to determine a direct connection between two end points of the street with the most advantageous slope and turning conditions, at the least cost for the cutting and filling. This is the reason for the difficulty the buyers of lots find in developing their places. Everyone is confronted with innumerable problems, that make it expensive and difficult to improve. The general planner of hillside development has to extend his sphere beyond the exclusive engineering needs and has to find with unlimited artistic imagination different means to success. As a main thought, he has to create lots which are perfect building sites. To this he has to add the practical and economical use of the lots and the blocks divided, and the artistic possibilities of all future improvements.

He has to keep in mind the organic relationship of the street system with the buildings and the gardens and the topography. He cannot forget that at a glance from below one can overlook entire hillsides, or from above entire hill slopes or valleys where one never should see a confused picture.

In designing, the planner has to think in plastic terms, working steadily in three dimensions. Therefore, he should not attempt planning without a perfect topographical survey showing the smallest elevations practically and indicating all natural features as trees, springs, etc. The formation together with the development of the surrounding country will determine the street, elevations, the topography, the important points and the traffic channels. The existing natural features will suggest the treatment.

Regarding the street system, it is a matter of finding the best line for the street in the site; and we may set as a rule, that the best line is the one where the cost of construction to the cost of upkeep and use is in the best economic proportion to the connecting line of two points. Thus a short and steep street may be cheaper to build, but is expensive in upkeep and use, while a long and gently sloping street to reach the same height will cost more but will be cheaper in upkeep and use. Therefore, a pencil line can cost millions in waste of horse power, labor and actual money for the years to come. This explains why a steep cut or viaduct, if practically and esthetically carried through will often prove considerably more economical and satisfactory.

Street planning is a CITIZEN's and engineer's job. The easy grade are a waste of land in home subdivisions and result in uneconomical blocks, while in steep grade streets the block development is easier. One would therefore, limit easy grade streets to very few at considerable intervals while he would develop the areas in between with second and third grade streets and foot paths. This means shorter streets of steeper grade and better use of the land. The width of hillside streets should never be standard, they should narrow down as development ends. There is no site formation and to traffic needs. The limit in third grade streets should be that width in which the frontage of such a street is so narrow that further traffic would not be restricted. A short fourth grade street in very steep hills is often practical for one way traffic, if the driver has control of it. Steep slopes, gentler grades should change with level traffic rest places rather than forcing the street to keep the same uniform grade. These rest places can be plazas, street turns developed into terraces, etc., and are beautiful esthetically as well.

A stairway and walk system is of great importance in hill subdivisions, while it is related to the street system it has to turn off in its own direction for practical and economical treatment. It is important to import steps to important points with distant points or home lots. Such hill treatments we find pronounced, especially in Mohammedan countries, where the relaxation and pleasure of the women was almost exclusively dependent on the vistas from the houses and garden terraces, therefore, also, low windows, balconies, etc., stretching out to snatch vistas of interest.

We find that like the house, also the land-scaping, the terracing, like every other improvement, all play their particular role in bringing about the admirable beauty of old hill towns. Everywhere there we find individual art built up to beautiful street views, attractive group compositions and entire harmonious towns. As many sided as are nature, climate and other conditions, as many sided are the solutions found. Not unlike a music composition appear those perfectly built hill-towns. From street to street a change of accents, from plaza to plaza of melodies and the entire music mounting up to the dominants of the hill town pictures, thus becoming a part and as a whole a work of art, linking up like music to harmonious accents.

A highly developed sense of the esthetics must have determined most of these historic examples; or was it that human instinct of cooperation which not unlike bees and ants building their communities, could not help growing into a town of perfection, just as simple and unartificial?

It is well to study how they have reached such perfection and employ the learned in our creations. We have lost during the last generations, that state of life in which quite naturally masses cooperate into the best. We have, however, gained to some extent a substitute, in the big Land and Development Companies, whose power and initiative make it possible along preconceived, comprehensive plans of great scope, enabling us to build in a modern way, a perfect architectural whole, which in the old days took generations to bring to a state of perfection.
Evolution or Ignorance

The Look of nature is spread before us; if we are of inquiring minds we can but study it. If we are trained to collect data, classify it, and make logical deductions from it, we arrive at certain conclusions. If we have attained to the scientific attitude we have learned to hold our judgment in suspense and act for more truth cautiously. Working in this way we see evolution going on all around us. When orators, blind to the facts of the natural world in which they live, set out to fight those facts with words, they simply make themselves ridiculous.

Religion and especially the fundamental religious teachings of Christ can be no more shaken by a study of the facts of nature than the word of God can be questioned either in nature or in the inspired word. If then, we find our youth disturbed in mind because the science of the university does not agree with the dogma taught in Sunday school, one or the other of these methods of teaching is at fault.

That our presentation of learning in the schools is badly done at present seems the general opinion of our students of the subject. In "The Spokesman" for September, that vital, forceful organ of University of California Extension Work, gives two vivid flashes of light from experts in teaching.

Rebecca N. Porter, quoted from an article in Scribner's, says, "Members of the class in fiction writing were, almost without exception, the products of our present public school system and what I learned from them [in their self-revealing effort to write fiction] about the wave of industrial discontent that is sweeping our country reveals stretches of quicksand along the path of our training in citizenship. Our present method of highly specialized education is a prolonged and persistent assault upon the human soul. That there shall be anything given the student to help him across the bogs and deserts of life that lie before us all, regardless of what we may be doing for a living, does not enter into the plan at all."

Again, on another page, Dr. D. A. Hetherington says to the San Francisco teachers: "The growth of the democratic ideal demands a change in educational method. We can no longer fumble along, attempting to develop reservoirs of information, regardless of the kind of thinking done. The self-made man of the past has been efficient because he spent his time thinking out real problems, not in acquiring masses of information that evaporate just as some later day. The education of the future must place its emphasis upon the thinking done, not upon the amount of information stored away."

Food for thought lies in these sober findings of our best educators. Why waste time fighting evolution? God made man in his own image; but we must not forget that God is Spirit and it is the spiritual part of man that matters, not the origin of his natural body or the shape of his ears. What the race is evolving into is our problem rather than the faraway story of the bourne from whence we came.

Saving the Redwoods

Due to the work of the "Save the Redwoods" league, the most magnificent forest road in the world, the Redwood Highway, is being preserved as a lasting heritage to California. Not all of the great trees that line the road for many miles are yet safe from the lumbermen, but logging is in active progress in only one place along the highway. At one point, a short distance south of Scotia, lumbering is in active progress, but the Boling Grove, the Mather Grove and the Kent Grove bear witness of the successful drive to protect the trees along the highway. There are still many splendid groves that will inevitably be cut down, however, unless the work of the league is continued and more money is forthcoming to purchase other timber lands along the road. The magnificent Bull Creek grove that contains a tree said to be sixty-seven feet in circumference and almost 400 feet tall is close to the State highway near Dyerville, and should by all means be acquired.

The Humboldt Pioneer Memorial Grove, a tract of primeval redwoods near Orick, Humboldt County, was dedicated to public use on Sunday afternoon, September 2nd. The exercises, simple and appropriate, were held under the giant trees of this grove, recently given to the state by Mrs. Zipporah Russ of Ferndale.

This grove, which contains some of the finest and largest trees in the Redwood belt, will become a unit in the system of State Redwood Parks. It contains 166 acres of redwoods.

That the gift of a grove of Redwoods to the state by Mr. Russ was at least partly inspired by her daughter, Mrs. Georgia Russ Williams, is evidenced in the publication of a book of verse by Mrs. Williams, entitled "Save the Redwoods." This volume, which has been privately distributed among her friends, contains a number of excellent poems expressing her keen interest in the preservation of these mightiest of trees.

"For lo! her treasures vanish
And the trust she held for coming men
Is broken;—her forests rare, her crown
Of beauty, carelessly is flung away.
The ever-swellling hoists who unpreshed
In her vast cathedral groves, and who laid
Their riches on her altars, find
The temples razed, and desolation where
Surpassing beauty once had claimed the world."

Strong regret over the destruction of the Redwoods is expressed in the following lines by Mrs. Williams:

"Today they are cutting the Redwoods,
Cutting the beautiful trees,
I can hear no sound in the world
But the cry of the falling trees.
From the groves on the rich river levels
Where stilly they since ages long gone
To the tops of the high-crested mountains,
They now ruthlessly, steadily on."

Europe and America

Captain Paul Perigord, French soldier and scholar, American economist and lover of the free people, returning to his work taught a new theory of technology after a year of vital and intensive study in the center of European organization and government.

That his position in the Institute is one of tremendous influence for good to the entire community, to the Pacific Coast and through it to distant centers is a fact which should be grasped by the wide-spread audience which has learned in the past to value his opinion and which makes constant demands upon his time. From this quiet, scholastic center of teaching, the results of Captain Perigord's study of world problems may go forth in logical order and be studied and commented upon by others. Confusion is avoided by centralization, and our universities and institutions of learning thus become the leaders of our people. Men who can think straight and think clear through to a conclusion are now in demand as teachers in our institutions, which aim to train future leaders, and whose by-products count in influence on the community in which they are situated. Limited only by the capacity of their community to absorb the good, our numerous colleges and institutions are scattering upon this second phase of their work and through university extension and special lectures are functioning as centers of independent thought.

Captain Perigord sees in California a place where new ideas may be worked out in freedom, and where much may result from the communion and application of world theories and ideals. He will present in these columns—as he did last year before his departure for Europe—interpretations of European thought and conditions, which,
without such expert aid, seem almost beyond the understanding of the individualistic citizens of California.

Back to the Church

There is a growing suspicion in the minds of many people that they have missed something by not going to church. Together with the re-housing of nations there is seen a rebuilding of churches all over the world and an enlargement of their capacity.

The time when elementary ministers beat the tom-tom and announced popular music, popular subjects, striving to give a jazz character to the sacred service, and thus attract people, has passed. Stirring in the heart of the world there is a longing to know more of Christ, the Savior.

The great stream of knowledge which has come down to us through the ages was turned by Christ's direction into the channel of the Christian Church. Christian civilization has flourished on its banks and been nourished by its sacrificial life. Whenever and wherever the walls of church have become too narrow or have been broken up into small sections the great stream has overflowed onto the land and outsiders have seemed to have more of the truth than those left inside.

Where the command to go out into the world and preach the gospel to all nations and all tribes has fallen on deaf ears, some great pestilence, famine or war has brought the Christian nations in touch with other tribes or with each other to fight disease or some common enemy or even closer still to grapple with each other and then to sit down together to think things out. Immediately this place, where two or three individuals or nations are gathered together to know more of the right way to live, becomes a tabernacle of the most high God. The heavens are opened, the altar of sacrifice is there, the still, small voice becomes audible and men begin to build a church that they may hear it better and constantly be guided by its whispered words.

Religion, re-figured, a turning back to take hold on God; that is Dean Gresham's definition. And as the world quiets down to think things out after the last great war, how naturally we turn to listen to that still, small voice which speaks to us beside still waters, among cathedral redwoods or in the cloistered hills.

Curiously enough, though nature quiets our thoughts and minds to receive the truth, it does not tell us anything we do not know already. Poetic thoughts may crystallize, memories cluster around some dear one who taught us the truth, songs and quotations from others similarly placed come back to us in the silence or we read a book carelessly selected but full of the present trend of religious thought. But one man cannot make a church. A peculiarity of human thought is that its fabric is made up of ideas collected from those who have thought before. “As a man thinketh so is he.” If he is trained in the way to think, if he has been shown the sources of knowledge and can reach down into the depths of his own mind and find there a storehouse of ideas the world has already tested, then he can go on and build up a philosophy of life. But natural ability is nothing, education is nothing, stored knowledge is useless if it does not lead us to the source of life. The turning toward God is the crux of the matter.

And as we turn and walk in the path Christ trod before us, as we “follow on to know” more of the truth as exemplified in Him, we find a great throng walking with us toward eternal life. Like Peter, saved by a vision of the saints transfigured, we say “Let us build here a church.”

But the great throng of thinking, forward-moving people we have joined, and which is constantly augmented by those who see it and leave their work or play to swell its ranks—that is the Church of the living God.

The building, the resting place, the drinking fountain, the altar, which man builds with all the beauty his gratitude can devise, is but the expression of man's desire to hold on to God during his fittful stay on earth. In it we “think we have eternal life,” for here in the church as we build it, the Scriptures are searched for the truth and each man and woman draws from the well that which convinces and sustains in the hour when each must pass on alone.

To Our Departed Guest,—Harding, San Francisco, 1923

We of the West
Were glad to think that you would ride
Our messes, breathe our air; with pride
We offered them to you—our living guest.
We should have trembled, all inadequate.
If we had known your land would be
Your doorway to eternity.

Your Golden Gate.

Doris Packard, Claremont, California.

Twilight on the Hills

To view the dawn, radiant in its glow and splendor, is a glorious experience. But the beauty of youth is all things, the beginning of life. It is the signpost pointing towards the fair vistas of untraveled ways.

Just as the early morning hour symbolizes hope and promise, the evening hour suggests peace and quiet. In the calm of death the path of our thoughts become tranquil and contemplative.

Poets have made the twilight hour immortal by fitting their mood to verse; artists have caught the intangible spirit of twilight and transferred it to canvas. Outwardly the picture shows a group of trees athwart the evening sky; inwardly we behold the fleeting and evanescent play of shadow and light, the real setting of the twilight hour.

Twilight is a beautiful word, not only for its sound, but also for its meaning. The word signifies two lights: the receding light of day, and the gradual inflowing of darkness.

Towards evening, a time when the golden sun begins to sink behind the far hills, I leave my cabin and climb a high pine-clad slope. On the heights I seem more attuned to the spirit of the hour and much nearer to the Creator of all things good and beautiful. Beauty is indeed “in the eye of the beholder.” Over the face of cloudland spreads a vast sapphire sea with rippling shools of soft orange breaking upon a shoreline of alternating blue and green strand. Up from the sea jet myriad isles of mellow gold. The colors spread, deepen, and change as I stand watching them.

Beauty is also “in the ear of the listener.” Hark to the wind in the pines chanting the farwell song of departing day? The evening wind blows softly, the green boughs overhead stir faintly until, catching the full sweep of the breeze, they fill the silent air with their full melody. Far above is heard the meadow lark chanting its rippling evening “melody of heaven’s gate.”

Bars of deep blue and bright coral now extend across the western skies. These colors in turn give away to glowing crimson, brilliant magenta, and royal mauve. In its irregular and winding array the blending of colors resembles the markings of water-silk. The gleaming iridescence softens into a wide expanse of glowing carmine amid which appear fleecy isles of black, the messengers of night. The glowing red darts its molten rays forth to pierce the encroaching wave of misty black. Now the heavens change to a rose-dusk that sends its light earthwards to tint the pine slopes of the silent hills with its mellow magenta beams. The old rose melts gradually away and a pale blue gleam creeps over the face of cloudland. Painter and painter glow the evening lamps until the sky turns to an uncertain white.

The wind is hushed and the pines stand erect and silent. Far away sounds the faint tinkle of a cowbell, nearby is heard the sleepy chirp of a vesper sparrow. Receding day yields to approaching night; the curtain of darkness envelops the silent hills within its sable folds and the drama of twilight in all its poetic beauty is brought to a close.

Ernest G. Bishop.
ANNUAL REPORT

One year ago the Architectural Club of Los Angeles awakened to find its membership of approximately fifty increased to practically two hundred. There are nearly two hundred persons on its rolls. The problems of organization alone involved in keeping pace with this increase have been many. The co-operation from the enthusiastic corps of officers and a hard working executive committee is to be blessed for all the progress the Club has made during the past year.

The Club to its members is but a thing bigger and better than simply a playground for the younger men in the profession. We have come to have in common a meeting ground where architect, draftsman and student may learn to know each other and develop the symphonies of the grouping of problems common to all that always come from closer fellowship. We have constantly solicited the membership of all three groups and have endeavored to shape Club policy for the mutual interest and benefit of all.

The success of the Club was due in part to that of the organization. A business-like and systematic way of billing and collecting club dues was inaugurated, and a purchasing system was established, and a comprehensive bookkeeping system installed.

The למציאת תבנית קבלת הפרס svenska-

A monthly bulletin was established to keep up interest in the Club by those unable to attend meetings, and to provide a means of reaching at regular intervals all the members. Incorporating this bulletin in the "California Southland," has not only effected a meeting place to bring the members, the older men in the profession have cheerfully co-operated with us by speaking at many of our meetings. The officers and members have always been interested in the publication of the Club news, which, of course, is extremely essential to our ultimate success.

A determined effort has been made to program every meeting so as to provide something of interest to all. The meetings have been well attended. The older members, and have discussed numerous technical subjects of interest to all. Some of the meetings have, perhaps, been too serious. It is, and always will be, extremely difficult to plan meetings that will appeal to the varied interests of all Club members.

The Club has initiated numerous competitions which are resulting not merely in prizes for its members, but in the raising of the standards concerned. Small house competitions,循序渐进, Housing Competition, the Community Arts Association of Santa Barbara, and the Los Angeles Examiner have brought handsome dollars to club members. Arrangements are practically completed now for two more competitions—for a brick house and a concrete house—with another three thousand dollars in prizes.

A constant effort has been made during the year that the library has its own library and librarian, and happily enough, is now to receive some books. A special group of the members of the Architects' Association of Los Angeles and a similar one from the Rapid Blue Print Company, have given six hundred dollars worth of books to the club library next month. About two thousand mounted plates were given to the club by the B. B. E. A. the Branch Disabled Veterans. With this

OFFICE OF THE CLUB, 810 SANTIEE.
Down to Honolulu in the Good Ship Viking IV

Log of CLAUDE D. PUTNAM Second Mate

THE starting gun was fired at 12:30 p.m., Saturday, July 21, 1928, and six good ships piled across, the Viking being the third in order. We bustled our main bridge just before the start but soon had it fixed and filled away. The little ship headed S. E. and a fair wind soon carried us out on our way toward Santa Cruz Island. The Cruiser, Lady Luck, with Shirley Reserve and our wives aboard, followed us out and fired a parting salute, wishing us God-speed and good luck on our 2500 mile journey to the sunlit southern sea island, Oahu.

We logged a good ten knots for three hours and then we slid in behind Santa Cruz Island where we lost the wind completely. It wasn't so bad, though, for to the los of us, and about three miles away, the Spindrift and the Diablo were caught in the same soft spot. We were all praying for Rasthum to come along and give us a boost ahead. I just heard the skipper say the compass was true N. E. by N. so maybe we will get some place, and anyhow Bill's making some fine smokes come out of the galley.

The skipper just set the watches. Three men to a watch and four hours on and four hours off. Brad and Otto Wildey set the watch with the skipper, and McDermott, the Irish Admiral, and Beecher Hungerford sets the watch with me. "Bill," the sea-going cook, is on watch all the time and sleeps under the stow in the galley. He wears a golfer's cap, but "Gawd!" how the boy can cook. The skipper said he wanted the grayeward watch and it meets with great approval from our side, anyhow, we should argue with the skipper, 8:00 p.m. We are all snug in "snugglers." Brad was the only one who missed the galley, and the sea was a bit of a lot, she jibed and jibed and followed the garbage we dumped over at dinner time. The Poinsettia, scratch boat of the race, drifted up within hailing distance about 11 p.m. She had carried away some sails during the afternoon, she said. No wind all night. We made a mile in four hours, 35 miles on our way.

Sunday, the 22nd: The "calm watch" came on deck at 8 a.m. and what little wind we drummed up soon vanished with the watch. The Poinsettia was a beam of us to windward about a mile off. We had lost sight of the Spindrift and the Diablo by morning; they evidently had some wind from somewhere. 11 a.m., and Santa Cruz Island is still ahead on the beam.

Monday night at the mid-watch she blew so hard all hands piled out and doused the manila for it was an angry sea, angry wind, angry crew, and angry cook—poor cuss couldn't cook and spent his time dodging dawgs and pans in the galley. The wind howled through the rigging, a 35 miles clip all night, but by morning had dropped enough for us to put sheets in the mainsail and luff it away.

Tuesday at 10 a.m. we shook out the reef and are bowling along about 10 knots in a fair wind and moderaeor sea. The deck looks like a Chinese laundry, pants, shirts, and socks are all hanging out after last night's wet party. Tuesday at 12 a.m. our position is—Ernest. Miles logged 360. Tuesday, 4 p.m., ship snorting along about 9 knots. Sky clear and the sea long, and that wonderful deep ultramarine with an occasional white cap. The day has been wonderfully pleasant, with everyone enjoying it. We set the big topail at noon and she is pulling fine. There are three large and strange looking birds following us. They have been by the ship since we left Santa Barbara Island. They fly ahead of us and set till we pass and then sail ahead again. We figure they are good omens—as well as garlic consumers.

Wednesday, 10 a.m. All's well and over 500 miles out, ship is heading W. ½ N., and we are bowling along about 9 knots. We set the reaching jib during our watch. It seems we do all the canvass packing during our tick. Right here I must mention the 8 a.m. breakfast we had. Here's the menu—grape fruit, raisins and nuts, cream of wheat, wonderful hot cakes, hard boiled eggs, raisin bread, marmalade, and coffee. Something funny about Brad, for a thin man. He ate 12 hot cakes, 4 eggs and other incidentals. Gee, what a virgin appetite.

Longitude, 128° W.; Latitude, 30° 55' N., at 12 m. Wednesday, 25. We are sure getting south, for the air is a lot warmer and the water is that deep wonderful blue. The watch on deck just sung out, "she's starting to rain." Mac and the Skipper have just finished taking the sights and now we know where in the cockeyed world we are.

Thursday at 9 a.m., 684 miles from Santa Barbara, course W. by S., medium sea, and medium N. by E. wind, ship making 8 knots. At eight this morning the skipper comes up to take his morning wash. He takes the jib, reaches over the starboard rail to fill it, pulls up his shirt, and while a real good wind, he makes the sail, and then fills his paid with a dipper, reaches over to get it all and a word, "Ain't it Hell" the things we go on board a ship? Also lost an anchor davit over the side. The balloon sheet lifted it out. At 11 a.m. we hauled down the reaching jib and set the balloon jib in its place, the wind being more favorable for the balloon. 12 m. the skipper and Mac shot the sun and found our new position, 122° 12' long. W., 32° 5 lat., 710 miles off. The wind was fresh and the balloon jib was set, and we threaded the steamer line. Beech went slant for a look, but reported "nothing" that was as much as a decent noise. [Brad is having a swell time with his little generating plant. She runs five minutes when then stops, and to percolate, for we need lights.] (Note: The three birds that followed us from Santa Cruz have departed for parts unknown. Guess they tired of our garbage.)

Tuesday, 27th, at 8 a.m.: Position, 137° W. Long., 31° 11' Lat. Ship beating south, and set the big square sail. 4 p.m.: 136° 12' W. Long., 31° 11' Lat. N.

We are at last setting pretty, and the old ship's bowling along in her usual fashion under reaching jib, spinnaker and main sail. The square sail was the bunt, so we hauled her down and stored her away. That sail might have fit a Chinese junk, but wasn't cut for a yacht. During the morning we had a sudden easterly squall and jibed the mainsail, which carried away the topping lifts and tore the sail. It soon stopped, however, and we repaired the damage with a pair of Brad's pants. The ship is making S. W. now and if we do as well tomorrow as we will be half of the way across. 5 p.m. A fresh N. E. wind began to smoke up wind and all hands on deck to take in the spinnaker. We doused her and set the foresail. Everything full and by.

Saturday at 12 m. At 10 a.m. we repaired the log, which had become foul, and found we were 100 miles better off than the log indicated. The ship is making S. W. ½ W. under spinnaker, balloon and mainsail. The morning has been wonderful; long easy swells, about 60 feet from crest to crest, and a fair N. E. wind. The sun is hot and just a few fleecy clouds. Last night, during Beecher's watch, the seas were wild and threatening. They would curl up behind us and some of them came into the cockpit, but ev-
A SUNSET ON THE TROPIC OF CANCER

fisherman's staysail, and mainsail, the ship logging 9 knots at times. At 6 a.m. this morning a squall came up which made us alter our course for an hour. It rained smartly for a few minutes. Otto Willey composed a new song for us to sing, as follows:

"With the Yachtsmen, from Newport, ain't we got fun?
We are all here, full of good cheer, ain't we got fun?
Here at Honolulu with the rest of the bunch,
Before the gang that Newport has the punch.
If you brew it, lead us to it, and we'll have fun.
Brandy, Apey, but no Pol, still we'll have fun.
(There is nothing sauer, the grass skirts make the boys look longer.)
In the meantime—still between time, we'll have fun.

Ship's position at 7:15 a.m. Sunday: Lat. 29° 7' N., Long. 141° 27' W. Distance traveled in last 24 hours, 183 miles.

At 11 a.m., the beam trysail lift on the main boom carried away. No serious damage. 3 p.m., a rain squall came up suddenly from the N.E. and I peeled off my clothes and parked myself in the boat ropes on the bow spirit, where, with the wash of the seas and the rain, I succeeded in getting a wonderful bath. The ocean water is delightfully warm now. 12 midnight, squall came on very heavily, and all hands on deck, some in pajamas, and otherwise, to take in the light sails. At 1 a.m., we came about on the port tack and steered S. by W. Wind was fluky all night, and didn't make much time. Everyone had a bang night of it, rain and seas, and slippery decks.

Monday, 9 a.m., July 30th, 1923. All hands on deck to set the spinnaker. We are going S.W. again under spinnaker, staysail, foresail and main. Speed about 8 knots. Bill put over another 100 per cent breakfast which was much appreciated. 4 p.m., we are now 871 miles from Honolulu. The ship has made 121 miles in the last 24 hours. The winds have been very light and a long easy swell. Lat. 27° 32' N., Long. 143° 30' W., at 4 p.m. We have all been lounging around telling stories and reading, all praying for Rastmus to blow and kick us ahead. We saw a school of fish this noon. They appeared to be mackerel. Also some flying fish. 8 p.m. The night is beautiful, but not so good for sailing, as the wind is light and the sea quiet. We told stories and read along until 12 midnight. The ship logged 30 miles during our watch, which made the total mileage traveled up to 8 a.m. Tuesday, 12 miles in 12 hours. No one entertained us by talking in his sleep some during the night.

Tuesday, July 31, 10 a.m., ship still on her port tack; very light N.E. wind; speed about 3 knots per hour. We are drifting through a school of allibecor. They are dancing all around the ship. We have a line out and hope to pick one up, 12 m., no fish. 1 p.m. We are now in the Latitude of 1 per cent Calm, according to the wind chart. We all agree that the bird who made the chart was a liar and don't know a d— thing about the winds here. Ship making great progress, I guess not! Well, anyhow, the water and food is still plentiful, and we shouldn't kick. 4 p.m. About ship on starboard tack again heading W. S. W. Ship made 8 miles in the last 1 h. Greenwich time, 2:42; Los Angeles time, 6:05 p.m. This has been the most wonderful day I believe I ever saw; every color and elud formation imaginable. Plenty of phosphorus all around.

August 1st, 1923. 6:00 a.m. We put the ship about on the port tack. The wind has changed and is coming light from the S. E. 8:00 a.m. The wind is abaft the beam on the port side, ship full and by on her course under reaching jib, staysail, foresail, fisherman's staysail and main. Everyone now has hopes of getting in after this three days of slating around. 12 m. We are 350 miles out from Honolulu. The wind has died again and no prospects. Our course is S. W., and the skipper says he feels a wind coming. Wouldn't it be fine if he was right? We are coming about again on the starboard tack before lunch—praying to God for a N. E. wind. Water and food are holding out good, so if we don't get wind for awhile you will still have an opportunity of reading this log. All night long we flopped, listing to the chirp of the rigging and the noises of the watch below. The skipper has a peculiar snore, quite impossible to describe, coming gently like a trade wind, and ending in a crash like a northeaster.

August 2nd, Thursday, 8 a.m. The ship started to sail at 4 a.m., logging about 4 hours, and is still going good. We set the ballooner before breakfast, the wind coming over the port quarter. 12 m. Position, Lat. 24° 8' N., Long. 147° 27' W. 4 p.m. Position, Lat. 24° 3' N., Long. 148° 0' W. We are 600 miles off Honolulu; ship heading W. S. W., 1/2 W., making about 7 knots, with a steady trade wind behind her. We passed the Tropic of Cancer last night, and will be able to see the Southern Cross tonight. Beecher and I had a wonderful bath this morning by the sluagh bucket method—one fellow dousing the other with a pail up on the foot ropes on the bowsprit. We don't dare to go over the side on account of the main eating sharks which follow the ship. The ship's log has busted, so have to give up our dead reckoning. There is a big change in the climate. The day has been hot and the nights are balmy, with a wonderful moon to cheer the mid-watch and the graveyard. [We are all hoping to see the steamer, Caliwallah, tomorrow morning. Mrs. Solland and a party are aboard, and will prevail on the Captain to speak our ship.] The boys are all well and in good spirits now that the wind is blowing.
after a three day calm spot, for there is nothing that takes the heart out of a sailor as quickly as two or three days of tempest. Everything slams and bangs and tears the rigging to ribbons in time. 10:45 p.m. The big red moon just came up, and such a glorious sight it is, like a ball of fire coming out of an indigo blue sea and sky. A peculiar looking bird has been following us, called the Routewaite Bird, with a long spike instead of a tail. There are lots of flying fish around us and a sort of small gull, a shore bird, it looks like. [There was a heavy cross sea occasionally during the night, which shook the ship from keel to truck, but did no apparent damage.]

Friday, August 3rd. 8 a.m. Lat. 23° 49' N., Long. 165° 29'. Course S., W. by W., 1 3/8 W. Ship under spinnaker, ballonier and mainsail, logging about 6 knots. [We have given up hopes of seeing the Los Angeles steamer, being too far to the south of her route to make her eat.] 4 p.m. "Heave, Ho, my hearties!" We are now feeling the lurch of the N. E. trades and the little ship is flying along like a sea gull, much to the satisfaction of all of our hands. The outboard of the spinnaker just carried away, but she is in place again and pulling like hell. 8 p.m. Still going strong. S. W. 1 3/8 W., the wind holding on fine.

Saturday, August 4th. 8 a.m. Ship still making good headway, S. W. by W., under spinnaker, ballonier and mainsail. At 10 a.m. the spinnaker carried away again, but was soon fixed and pulling. If we continue to make this time we will fetch Diamond Head Monday morning early. Two flying fish came aboard during the night. If enough come over we will have a fry. 12 m. Ship's position, Lat. 22° 8' N., Long. 165° 22' W. 10:50 a.m., the spinnaker pole snapped in two and the balloon jib started to rip to ribbons. We have them both in now, and are sailing under jib, staysail and mail; smart wind and big seas. The ship has made 105 nautical miles in the last 24 hours. We set the reaching jib on the boat boom as a spinnaker, but she fouled herself, and we took her in and set an old storm jib, which works perfectly. 1:30 p.m. Jibed ship and never broke an egg. Now on the starboard tack. Mac is mending the balloon jib and she will soon be set again. 8 bells—1st watch—Mac and Otto on deck. We have the midwatch. Ship making good, W. S. W., and heading for Diamond Head. Hope nothing carries away during the night.

Sunday, August 5th. 8 a.m. Ship's position, Long. 15° 40' W., Lat. 21°, 180 miles off Honolulu. Made 105 miles during the night. None of us got much sleep last night, as the ship was wallowing through a big sea. At 3 a.m. a shower passed over and it rained smartly for fifteen minutes, giving us a good wetting. The air is balmy and we sat in the cockpit at 2 a.m., in our shirt sleeves, no hats and bare footed. The last quarter of the moon still shines through the clouds. Our little Irish spinnaker still sits up as pretty as a baby rooster. She keeps full all the time and drives every inch of her. We will soon take her down and try out the regular spinnaker.

4 p.m. 1st dog watch. Ship's position, Long. 15° 55' 29' W., Lat. 21° 40' N. The boys have started to polish the brass, which is a good sign that we are nearing the Islands. To-night is our last night out if the wind holds up and, according to the way of the sea, the last dinner is the skipper's dinner. We have been promised a cup of grog around to wash it down, which meets with much "gusto" among us. This has been a lazy day, lazy sea, lazy wind, lazy ship, and lazy crew. The tropics are wonderful! Everybody has shaved but me, and I still wear my chin protectors in case we don't make the anticipated landfall when we figure. The skipper cut his magnificent crop of mattress stuffing at noon and he looks 20 years younger. The boys say I look like hell or a Dutch comedian, but they are wrong, for I closely resemble an English cabin—or a goat, I am not sure which. 1 a.m. Fetched Kalapapa Light 2 points off port bow. 4 a.m. Fair wind and easy seas, Kalapapa Light abeam. 8 a.m. Molokai slant abast the port beam about 4 miles off. All hands start in to clean ship. Mac polishing the brass, Bill cleaning his galley, and Brad overseeing the rest of the bunch at sticking the cabin. She'll be ready for inspection when we get in.

Monday, August 6th. After breakfast we will all shave, clean ship, change our clothes, and get ready for a boarding party at Diamond Head. 9 a.m. Fetched Cocoa Head off starboard bow. The skipper's dinner last night was immense. We all enjoyed it. 11:20 a.m. Passed the finishing line, off Diamond Head, out 15 days, 22 hours from Santa Bar-
Yachts Competing in the Honolulu Race, 1923

The Diablo, won first place, Santa Barbara Yacht Club. The Mariner, won second place, San Francisco Yacht Club. The Viking, won third place, Newport Harbor Yacht Club. The Spindrift, won fourth place, Los Angeles Yacht Club. The Polynesian turned back, and the Iolition caught fire, turning back also; both California Yacht Club, Viking’s time, handicap deducted, 11 days, 11 minutes and 55 seconds.

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RECENT BOOKS—REVIEWS

By E. M. Greeves Carpenter

The life and work of one of this country’s truest thinkers and sweetest singers have recently been described, with fine perception, by her biographer and friend. In a style which sympathetically evokes Louise Guiney’s own great literary charm, E. M. Tenison recalls to mind the poems and essays by which their author had already become familiar to her many admirers of discriminating literary taste, and introduces several of her hitherto unpublished works, together with numerous excerpts from a delightful collection of correspondence. Miss Guiney’s sympathies were as many as her wide range of interests, and she was ever able to draw from her subjects the high ideals and true instincts which found such excellent counterpart in her own courageous, beauty-loving soul.

A written history of any country which is distinguished (as is Mr. Mowat’s recent history) by an unbiased comprehension of contemporary circumstances, is almost invaluable at the present time when all peoples are approaching an ever-deepening realization of the need for international sympathy, and for the magnanimous disregard of ancient woes and errors. Mr. Mowat not only displays these refreshing qualities, too rarely found in the work of earlier historians, but provides a comprehensive and detailed study of British history from the aspects, not only of military and political significance, but also of economic and social importance. The book, which concludes with the outbreak of the war of 1914, is written in a fluent, literary style, so free from all pedantry and affectation, as even to find occasion for a little well-placed humor. The many illustrations are thoroughly representative, and provide a wide range of new and interesting material. This slight volume contains the entire collection of Mrs. Meynell’s poems. Comparatively rare as her work was in the poetic medium, it is consistently conspicuous by its qualities of fine sensibility and exquisite restraint. These characteristics in her prose no less than her verse. To her, as he once wrote in an early essay, “speech is a school,” and the secret by which she became her past-mistress is revealed in one of her latest poems: “My human songs must be my human thought.” Born of her personal experience and tested philosophy, her work will always hold the direct appeal of sincerity and true beauty.

This is the last of a series of the most fascinating books that have ever been written on insect-life—les Sourciers entomologiques by that master entomologist, M. Fabre. This scholarly naturalist devoted over fifty years of his long life to the study of insects, of whose activities and habits he wrote with unique sympathy and charm. He was gifted by being able not only to observe and comprehend their lives and work, but also by communicating that knowledge to all who shared his interest. His recent death is mourned alike by learned scientists the world over, as by those countless readers to whom he had introduced so engagingly such numbers of the little creatures that he loved and studied so faithfully.

To all “those that tire of the world we know” this magician of words again offers a seat on his enchanted carpet into the “new worlds” he has created. The unfailing guides he has appointed to accompany the traveler into the realm of fancy, are his own faithful qualities of humor and romance. They gently lift the imagination from the many changes of modern life, to the lighter plane of whim and caprice, and when the spirit again descends to prosaic things it finds itself refreshed with the wisdom and philosophy that underlie all the wonder of Lord Dunsany’s fantasies.

Mr. Childs is an Oxford poet whose work, expressed in these exquisite poems, has been influenced and enriched by the mediæval atmosphere of his surroundings. Richness of coloring, detailed word-painting, and simplicity of thought mark all this poetry with singular charm, and it holds the ever-recurring appeal of worshipful quietude and loveliness.

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And as a united organization they look forward to a broader and broader activity in making available to the people of the Southland richer and richer beauties in the realm of jewels.

Visitors Welcome
POET LAUREATE TO HIS FRIENDS

A NOTE from the State Library at Sacramento written by Miss Eudora Garoutte appeals with interest and pleasure the publication of a complete list of the verses and prose writings of Clarence Urmy, whose death in San Jose last June has stirred the literary circles of California to collect and publish the written heritage he left to his native state.

In answer to the request published in CALIFORNIA SOUTHLAND in July the first line and place of publication of many of these lyrics and magazine verses have been received at this office; others are requested that scrapbooks and occasional poems, gift verse and college songs or essays may be found as soon as possible and incorporated in collected form or in the Life and Works of this first of California's native poets. Miss E. C. Thomas, life-long friend and co-worker with Mr. Urmy in his forty years of church work in San Jose and Sunnyvale, and Saratoga, sends a collection of clippings from various local newspapers and eastern magazines. "Suevel, the longest and most notable, unpublished in any of Clarence Urmy's books, will form the motive for a collection of poems to be called "Songs of the Spirit," now being prepared for the press. It was written especially for the Mercury-Herald; The Poet's Quest, a theme often touched upon by this conscientious writer, appeared in Munsey's, as did "California—A Song in Exile." Others on this list appeared as copied in the Argonaut or the local papers from Eastern magazines or have been collected by Mr. Urmy in his published books. They will be listed carefully and the list sent to the State Library to be completed as new material is found.

May Hayes O'Donnell, on the staff of the San Jose Mercury-Herald, sends the following letter with her list for filing. Many occasional verses, To Hazel, a daughter of a friend, and In Memory, Mary Catherine Spencer, are typical of this poet of friendship.

My dear Mrs. Screens:

As a friend and brother, I am taking the privilege of complying with a request which I saw published in your California Southland—the hope that possessors of his poems would send copies of the same to you, that a complete file might be made. I am enclosing several which incorporate some time to the publication of the Mercury-Herald. Several of them were written especially for me for my front page of the social section at Christmas, New Year and Easter. We had interesting times having each set correctly as to type and arrangement. The "With Gifts of Christmas Wreaths" was appropriately set with tiny wreaths—one before his name and the other between the two verses. That was his wish and idea—so we finally found the right size among the advertising copy in the composing room.

The Christmas Tree—occupied the two center columns last Christmas. I failed to get the spacing just correct in forming the tree but the original copy and the type in the paper was just right and looked very pretty. He wished the t of the and his name to appear at the very bottom so as not to spoil the effect.

In "Christmas Again" I remember so well how much he regretted the "Blessed Boy" could not be set in italics. He always expressed that wish when he wrote religious names, but the Mercury type is limited.

These may all be in your possession but I enjoyed doing the collecting and hope at least a few may be of use to you. I wish you every success in compiling the work of the California Troubadour.

Very sincerely,

MAY HAYES O'DONNELL,

Tributes appear in many California publications and occasionally the deep, intense feeling of personal loss of all that his kind comradeship and sympathy means to his friends and family finds expression in such published verse as this:

THE HARP IS SILENT

(Lives to Clarence Urmy)

The harp is silent, evening comes apace,
And one has slipped from his accustomed place So quietly, now here, and then away,
Speeding along toward a supernal way.

The harp is silent? No, across its strings A gust of clarion music rises ever. He conquers death, relentless toil of age, Who lives immortal in the printed page.

—Ada Thomas Miner.

The San Francisco Call, through H. T. Hoyt, and at the request of Mr. John D. Barry of the San Francisco Stock Exchange, sends a page of THE CALL of August 30, 1925, on which under the heading "Famous Californians," Eric Howard gives a review of Mr. Urmy's work as musician and poet in a most sympathetic and appreciative way. The CALL was the first newspaper to publish a poem by Clarence Urmy in the last seventies, and among a collection just received from Mrs. Judge Wallace is one of Mr. Urmy's most beautiful bits reprinted in her publication, THE LEADER, as first appearing in THE CALL.

Breath of the violets down the valley,
Breath of the wide, wide sea,
Breath of the mountain peaks,
Cool-winged and dewy,
Breath of the green-willow tree.

I am weary, come fan me
With star jeweled wings,
Come nearer and kiss my pale lips;
Press me and fold me, and bear me well To that fondle the snowy-sailed ships.

* * * * *

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YEARS ago, when Los Feliz Boulevard was still called a road—and a dusty and far-away road to contend with—a Los Angeles newspaper man used to wander out that way in off hours and gaze into the Hollywood Hills. His eyes rested most often and most longingly on the slope directly above the head of Western avenue where it winds into the western entrance to Griffith Park at the Hollywood end of Los Feliz boulevard.

"If this were Europe," said the newspaperman more than once, "some fellow would have built a castle on that point up there"—and he went on dreaming of what a spot for a home it would be with its great breadth of view over the city and from Old Baldy on the east to Catalina on the west, with the big trees of Griffith Park in the foreground.

Years brought that slope ever closer to Los Angeles. Street cars, automobiles, fine paving, wide parking turned Los Feliz from a distant picnic ground to a nucleus for a big and highly restricted residential center.

John Browne, the erstwhile newspaperman now metamorphosed into the Advertising Manager for The Ambassador Hotel Corporation after a year or so of service and wounds in the French Army came back to his hillside slope and—before water, light or any utilities had been thought about—bought a rambling oak-filled acre on the crest of the point he had longed for. He bought it from William Mead who was Californian and foresighted enough to take three running miles of the Los Feliz property at $1650 an acre and make it worth $50,000 an acre in ten years.

Even the optimistic Mr. Mead looked apprehensive when Browne, against the seller's judgment, paid for the waterless, gasless, roadless, lightless piece. But Browne, feeling sure that utilities would come, went away con-

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GARDENING MANUAL

THE CALIFORNIA GARDEN

By ALLISON WOODMAN
BERKELEY, CALIFORNIA

MANY other choice varieties could be named, making it possible to secure many interesting combinations of the Heathers. Heathers are delicate appearing, but hardly little shrub, resembling somewhat the Ericas, goes by the name of the Breath of Heaven, (Diosma ericoides), from Africa. Their minute leaves are very fragrant, and the small, white, star-shaped flowers, literally covering the bush, bloom continuously. It can either be placed in the foreground, or be trained to form a small hedge. Another excellent shrub for the foreground is Pumelia ferrugina (P. decussata), about 3 feet high, with close-set foliage, and rose pink flowers, arranged in heads at the end of the branches.

Other shrub forms of medium height include: Abelia rupestris, with gracefully arched branches, glossy green leaves tinged with red, and tubular white flowers flushed with pink; the dainty little shrub with the tongue twisting name (Grevillea thymeliana), with finely divided, light green foliage, and clusters of honey-suckle-like, rose pink flowers, haunted by humming birds for the sweet nectar hidden in their spurs; low-growing forms of Eugenia and Myrtus, with sharply pointed, dark green, glossy leaves, and sweet scented, white flowers; the Mexican Orange (Choisya ternata), a compact, roundish shrub, with trifoliate leaves, and very fragrant, orange like blossoms; Copaoma haueri, with large, oval, very shiny foliage, dark green above, pale green beneath; the stiff, compact little Rapholepis japonica, with round, leathery leaves, fragrant white flowers, followed by clusters of dark blue berries; Evonymus japonicus, similar in some respects to Copaoma, a very hardy and useful shrub; species of Cistus, the Rock Rose.

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THE USE OF STUCCO

By PAUL W. PENLAND

Much has been written and told of the incomparable arts, classics and craftsmanship of the Old World. And truly the genius of the early masters in architecture, as well as in music, art and sculpture, will live for ages to come. But in the matter of building, America has perhaps expressed more of her well known independence than in any other line of creative endeavor.

Art and sculptural classics of the Old World have found their way to America by the route of fabulous prices. Nothing else would do for American collectors and connoisseurs. But in building and architecture it is different. Aside from the in-economy of transporting materials with which to build, there has been little or no desire in America to use the structural ingredients of the European. Over here we have been free from rusty precedents and independent to disregard things that have been done before and introduce new and original ideas.

Architecture in general in Southern California is unique because of the employment of so many varied types of design. The architect here has not been held back by centuries-old traditions—by opinions and prejudices—by climatic conditions that made only gothic or its prototype common in Northern Europe. He has not been hampered for a variety of materials by which to express his individualism. For example, in Flanders and Northern Germany and the low, flat countries, brick is practically the only kind of construction because of the great abundance of clay. On the other hand, stone structures are common throughout the hills and mountains, such as Spain, Southern Germany and along the Rhine and certain portions of France.

As to the purely aesthetic aspect by way of comparison, we in Southern California are architecturally "foot loose" and "fancy free" from the tight and hide bound conventions prevalent in Europe and to a certain extent, in the eastern part of our own country.

For example, take the subject of colors as employed in Southern California architecture. Colors are lavishly used here in what we know as stucco. Colored stucco is distinctly an American creation, although stucco (without reference to the older lime stucco in Italy) has been used extensively in England, France and other northern countries since the advent of Portland cement.

Although the general use of stucco is comparatively new in this country, we have done more with it in a few years in application, in quality and in color effects than all Europe has done in a generation. Even today in practically all European countries stucco has practically remained the same dull, natural color of Portland cement.

It may be that the Europeans felt that colors were unnecessary. They may be contented with the universal contrast of their red clay roofs against the complimentary green colored entourage, which is always present in those countries. It is a pleasing color combination, but too much of such the best is monotonous.

You may ask what all this has to do with Architecture in Los Angeles and Southern California? It goes to prove that our Architecture and construction is unique. We are not restrained by climatic conditions to only one type of design and construction. Neither are we hampered by the lack of any particular type of material. We have a perfect combination that permits our employing the best as to design and construction that has gone before us and we are "fancy free" and "foot loose" to evolve new types of design and new methods as to the technique of employment of materials of construction. At the same time we are free to conserve and employ, if we choose, all the fine examples given to us after many centuries of faithful work by countless master artists and craftsmen.
THE MONEY MARKET

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While stagnation continues in the New York Stock Market, due primarily to a "watchful waiting" policy on the part of the general public, a gradual improvement in the investment field represented by the bond market has been established. This improvement has been under way since July and the fact that it has continued after the usual activity growing out of investment of July interest disbursements and maturities points to a fundamental strength in the upward trend.

Pacific coast bond values continue to offer a better investment opportunity than issues of corresponding position in the middle western and far eastern market, and until the present time have not shown the same appreciation in price as eastern values, with the result that if anything the investment opportunity locally is even better than it has been since the debacle in February of this year.

Merely to compare eastern municipal and corporation offerings with local offerings in price, security, and maturity would accomplish little in establishing the more favorable investment opportunity afforded by the local market. Rather should two western issues of relatively similar security, rate of interest, maturity and present market levels be compared, in order to establish the fact.

The California Gas & Electric Unifying and Refunding Mortgage 5 per cent bonds of 1937 listed on the New York Stock and Bond Exchange at 96¼, bid to net approximately 5 per cent. Union Oil Company First Lien Sinking Fund 5 per cent bonds of 1931 are 95 bid to net approximately 5.80 per cent. And in connection with this comparison of two issues of long seasoning, both of them reinforced by extensive junior financing, is to be found the new Pacific Gas & Electric Company First and Refunding Mortgage 5½ per cent bond of 1962 at an actual selling price of 99½ to net 5.30 per cent.

In the field of high grade securities whose marketability is in a large measure confined to California, but which comparatively afford a large investment value to those looking for long term investments free of premiums for unnecessary marketability, one only has to regard such issues as the San Diego Consolidated Gas & Electric Co. First and Refunding 6s of 1939 on a 6.15 per cent basis, Nevada California Electric First Lien 6s of 1950 at 96, Southern Counties Gas Co. First Mortgage 5½s at 92½ to net 6.35 per cent, Long Bell Lumber Co. 6s of 1947 at 4½ per cent basis, San Diego County Water Co. First Mortgage 6s of 1962 at 6¾, California Petroleum Corporation 9½s of 1935 at 7 per cent, to discover not only the unusual attractiveness of the local field, but the certainty of a quick appreciation in price when the nation-wide improvement in bond prices takes on that greater momentum which the small but steady advance from July presages.

In the municipal field there has just been offered locally part of a recent $350,000 issue of 3½ per cent bonds of Oak Park, Illinois, the beautiful Chicago suburb. These bonds, maturing from July 1, 1928, to 1943, were offered variously from yields of 4.90 per cent on the earliest maturities to that of 5.10 per cent on the longest maturities. The assessed valuation was but $17,320,000 on a territory occupied by approximately 45,000 people. The local bond buyer who will compare this issue with bonds of the city of Pasadena having a population in excess of 55,900 and an assessed valuation of approximately $303,000,000 selling at a price of 4.90 per cent on maturities three years longer than the longest maturity on the Oak Park district, will have to give thought in connection with the suggestion that western bond values are on an artificial level and higher than the same relative investment values in the east.

The present opportunity to make long term investments in high grade securities at prices generally lower than those prevailing in any other part of the country is to be found in the California field as nowhere else throughout the United States. The reason for this is to be found in the phenomenal application of funds in the South to oil, real estate, and building speculation at a rate unknown in any other part of the country, with what has been up until the present an almost abandonment of the real investment field afforded by the highest grade of fixed maturity securities.

In the immediate future it can be expected that investment funds will begin to flow back to their usual channel, and with that change will come an improvement in security values that will indeed bring them in line with prices maintaining elsewhere throughout the country and to the loss of those who have been content to accept statements by the uninformed that California bond prices have been too high.

We offer for investment of Personal or Trust Funds sound Securities returning highest rates consistent with safety.

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"The total taxes levied for city purposes this year amount to a little over $117,000."

Los Angeles Newspaper, Nov. 21, 1883

Forty years ago!

We have traveled far since $117,000 was a large figure in Los Angeles finances. To show how far, it is only necessary to make a few comparisons with a single Los Angeles institution.

During 1922 Los Angeles Gas and Electric Corporation

Paid as taxes (all classes) $ 975,000
Paid in Salaries and Wages 4,417,000
Invested in betterments - 11,000,000

Los Angeles Gas and Electric Corporation

Downey Blvd.
Business Frontage

The representatives of Filcher & Cox have full particulars regarding the Downey Blvd. business frontage directly opposite the main entrance to the $50,000,000 Central Mfg. District of Los Angeles.

Many of the principal business properties of Los Angeles have advanced 100 per cent and more annually for a number of years past. The profits made on such properties as Loew's State Theater, Bullock's, and Harold Arnold's corner are almost unbelievable.

The opportunity is unique to buy in the new business area on Downey Blvd. at original prices.

For maps and information apply to

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Phone Hdy's, 2909
THE ARCHITECT -- HIS SERVICES

A BUILDING is never any better than the instruments by which it is constructed. The Instruments of Service—the Contract with its Agreement, Conditions, Specifications, Drawings and Details—must be prepared with infinite foresight, collaboration and technical skill to insure a successful building operation. Starting with the Preliminary Drawings, and through the development of the more technical drawings, cooperation between the Owner and the Architect is essential. Timely criticism and discussion obviate the expense of later changes. After the completion of the drawings, the Architect prepares a list of bidders selected for ability and responsibility, for competitive bids and from their proposals the award is made.

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Allied Architects Association of Los Angeles

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Doges' Palace
A.D. 1424-1442

The Doges' Palace in Venice is the outstanding Civic building of the Fourteenth and Fifteenth centuries. Originally planned to have a two story arcade encircling the entire building with the third story set back behind the arcade, the third story was eventually built out over the columns and arches and covered with variegated stones and marbles which glow Rose-red in the Italian atmosphere. Unique it stands among all buildings of the world, very bold in execution, very heavy, very delicate and withal very beautiful.

The Architect of today learns from this Italian architecture the technique of terra cotta; the regular disposition and grouping of openings in the facades; the structural use of tracery.

For the Architect of Southern California the colorful inlays, in-crustations and mosaics have a special lesson in color not yet fully appreciated.

Allied Architects Association of Los Angeles
WHITTIER
A LEADER
IN PARK PLANS

REALIZING the advantages of a situation which, besides the
usual California assets, includes a beauty of landscape all its
own, the progressive city of Whittier welcomes the great in-
dustrial and civic expansion now coming to it and at the
same time holds on to its necessary park area with a wise and
remarkable tenacity. Awake to the fact that sufficient park area for pre-
cent use and for posterity lies at its very doors, the city has taken steps
to secure a well balanced plan for parks and playgrounds in each main
quarter within the city limits, and a unique natural park in Turnbull
Canyon, a beautiful piece of California's woodland hill country pictured
on this page in the upper right hand column and below.

Thousands of tourists motor through Turnbull Canyon every year,
but it is only since Whittier has proposed the use of this woodland as
a park that the name of this "friendly townie" has been on the lips of
every one who has carried the fame of this scenic drive abroad. Whit-
tier has secured the services of the well known firm of Cook and Hall,
City Planners, whose administrative center for Los Angeles and other
plans for neighboring towns took most of the honors at California's first
Landscape Architect's Exhibition at the Southwest Museum last month.
It is now proposed to obtain the well selected park plots by means of
a bond election and to secure for all time adequate playgrounds within
the city as well as Whittier's share of California's lovely wildwood before
the opportunity is forever lost.

Turnbull Canyon Road, as proposed and approved by the Regional
Planning Commission of Los Angeles County, will be a ninety foot bou-
levard connecting this lovely hill country with the shore. It skirts one
edge of the proposed Canyon Park area where swimming pool and out-
door ovens, winding paths and shady picnic places will afford rest to
the tired business man and woman and give California outdoor pleasure
to the hundreds now looking toward Whittier as a place in which to
make their homes. Fortunately the proposed parkland is now in the
hands of people who are willing to transfer it to the city for a park rather
than subdivide it and close it to the public use.

California towns are gradually securing for public use scenic sites such
as are, on the Atlantic Coast, held by private estates.

Pasadena has its Brookside Park in the Arroyo which is itself a notable
natural park for that city. Whittier with her present plans is proving a
leader in this good work. Her city planners with wise forethought place
a gateway park at the front door where five boulevards meet and where
shanties will gather if the city does not act at once. Whittier's proximity
to great oil fields, her large citrus and walnut orchards, her rapid growth
in schools, churches, and business buildings make it imperative that she
plan broadly for the future.

Looking at the increase in population, the beautiful new school build-
ings, the William Penn Hotel by Walker and Eisen, the charming new
high school by Myron Hunt and H. C. Chambers, the notable plans for
Whittier College by Allison and Allison, and the new six-story bank by
the Parkinsons, one visualizes the new parks and feels that, proud as the
city is of its past history and its name, the poet who wrote in acceptance
of his namesake would be prouder still could he but see it now.

The woodland site of Whittier's proposed natural park in Turnbull Canyon for which the requested bond issue is to be used.
Speaking as the original air-men, we are "TAKING OFF"—

**The Birds of California**

By WILLIAM LEON DAWSON

will take the air here in Los Angeles

**NOVEMBER 10th**

This is the "soon-to-be bird-book" which you have been hearing about for the past 3 years. Yes, it took that long to do it right

This work was set up, engraved and printed in Los Angeles, and is the result of 2 months' work. It is an achievement of the printers art in the West.

**SOUTH MOUTON COMPANY.**

Publishers, are at home to the public at their newly established sales office, 301 Bank of Italy Building (corner Olive and Seventh Streets) where the early volumes of their work will be placed on view November 10th, 1923.

**SOUTHLAND CALENDAR**

Announcements of exhibitions, fêtes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, Pasadena, at least one month previous to date of issue. No corrections can be guaranteed if they are received later than that date.

The public is warned that photographers have no authority to arrange for sittings, free of charge or otherwise, for publication in this paper, unless appointments have been made expressly in writing by the Editor.

California Soutland is published monthly at Pasade, California. One dollar and twenty cents for six years, two dollars per year. Advertisements will be charged as many times as desired if notice is given before the first of the month in which the change is made.

Entered as second class matter, July 28, 1919 at the Post Office at Pasadena, California, under act of March 3, 1879.

**Clubs**

**VALLEY HUNT CLUB:**

Beginning with November the Hunt Club resumes the delightful winter programs.

Monday afternoons, Nov. 5, 12, 19 and 26, at 2:30 p.m., Bridge and Mah Jong, followed by tea.

Commencing Sunday evening, Nov. 4, November 4, November 11, and December 9, Sunday night suppers, with programs.

Nov. 4: Louise Noblett, cantata: Ruth May Shafter, soprano; Raymond MacPherson, piano.

Nov. 11: Captain F. T. Willard will speak on Civilization and Internationalism.

Nov. 14: Frederick McCormack, violin; Mrs. W. E. Nelson, soloist.

Nov. 25: General Noel Baker, of Constantinople, on "Mind of the East."

**ANNANDALE GOLF CLUB:**

The second Friday of each month is open day at the club.

The usual Wednesday and Saturday

**A. Schmidt and Son**

_of New York City_

Importers of old and modern English silver and Sheffield plate, fine China and Glass.

Announce that about November 1st, 1923, they will open their new store at

2320 W. Seventh St., Westlake Park Square

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Newport, R. I. Washington, D. C.

387 East Colorado Street, Pasadena, Calif.

swepsstakes each month through the summer.

FLINTRIDGE COUNTRY CLUB: 

Ladies' Day has been changed from Monday to the first Tuesday in every month. On every Ladies' Day the women golfers from the clubs in the Southern California Association will be welcome.

LOS ANGELES COUNTRY CLUB:

Ladies' Days, second Monday of each month.

Music during dinner, followed by dancing, every Saturday evening during the month.

Luncheon served from 11:30 to 2 p.m. on Saturdays.

Monday night concerts during month twice a month.

Tennis court, rackets, and table for cards always available.

WILSHIRE COUNTRY CLUB:

Ladies' Days, third Monday of each month.

Dancing every second and fourth Saturday during the month.

A social arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:

Ladies' Days, fourth Monday in each month.

Tea and informal bridge every afternoon.

Poly, Wednesday and Saturday of each week.

Dancing every Saturday night in the month.

LOS ANGELES ATHLETIC CLUB:

Dinner dances, Tuesday and Friday nights of every week. Tuesday night informal; Friday night semi-formal. Dinner open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:

Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.

Tea is served on Sunday and special bridge parties arranged as desired.

A buffet supper is served every Sunday night.

NEWPORT HARBOR YACHT CLUB:

Note—Events for November and December will be scheduled but special announcements of dates sent out in due time.

Art

The Los Angeles Museum, Exposition Park, announces the Exhibition of the California Art Club, November 8th to December 11th. Exhibition of Drawings by Loren Barton, November 15th to November 18th.

CALIFORNIA BROWN PELICANS TAKEN ON ANAGUA ISLAND
The Southwest Museum, Marmion Way and Avenue 66, Los Angeles, announces the Third Annual Exhibition of the work of California Painters will be shown during the month of November. The Allied Club meeting at the Southwest Museum are: Architecture Club, organization meeting, November 4; 1:15 P. M. Southwest Museum Bird Study Club, November 5, 2:30 P. M. Southwest Museum, November 6 and 19. Equinox Club of the Southwest Museum, November 8 and 26. Looman National History Club, November 9. Extirpational Section will meet November 9 and November 22. Copy of the Southwest Museum, meetings held in Room 708 Auditorium Building, Los Angeles, around Tuesday of each month, 7:30 P. M. Museum "All Home" to children, 9:30 to 10:00 every Saturday morning. Extension Lectures, 1:00 P. M., November 4, 11, 18 and 25. Pursuing the month of December, the Southwest Museum, in cooperation with the Sculptors Guild of Southern California, will hold the first annual exhibition of the work of California sculptors. The exhibition is open to all sculptors now residing in California.

The Painters' and Sculptors' Club has established permanent quarters on the upper floor of the Lyceum Theater Building, Los Angeles. Members may hire space from the model on Tuesday and Thursday evenings, and on Sunday mornings. Beginning November 1 the club will have a sale of small pictures at the Nome room to raise funds for the use of the club. The pictures have been donated by the members of the club for this purpose.

LANDSCAPE Paintings by John F. Carl- son, A. N. A., at the Cannel and Otis Galleries should prove of the most interesting exhibitions of the year. The pictures will be shown during the entire month of November. Carlson is a member of most of the great national art organizations such as National Academy of Design, New York Water Color Club, American Water Color Society and National Arts Club of New York.

The West Coast Arts, Inc., has decided to increase the number of life members and to that end the active members are donating paintings to be presented to such members. An exhibition of these pictures opened October 27 and will continue through November 25 at the Art Gallery of the new Public Library in Hollywood. Some of these pictures are valued at many times the amount raised for the membership.

The MacDowell Club is now established in new quarters, 256 North Western Avenue, Los Angeles. The painting members are holding an exhibition this month.

The "Radco" slide to smartly fasten frocks

Bullocks

The "Radco" slide frock exclusive with Bullock's

The Craftsmanship of the Guilds of Old Brought into Modern Homes

J. L. Egasse

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ARTISTIC HILLSIDE DWELLINGS

THE DEVELOPMENT OF A PRIVATE ESTATE

Requires the most thorough study of the many conditions involved. BE SURE you secure competent service.

Clarence P. Fly

LANDSCAPES :: ENGINEER :: CONTRACTOR

PASADENA
John S. Keshishian

B. B. Bell & Company

announce

the removal of their showroom

to

3202 West Seventh Street

at Westlake Park

Los Angeles

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Musical Notes

The dates for the Philharmonic Symphonic concerts, Walter Henry Rothwell, Conductor, at the Philharmonic Auditorium, Los Angeles, are: Friday afternoon Symphonies, November 9, 16, and 30; Saturday evening Symphonies, November 5, 17 and December 1. The Sunday afternoon Popular concerts will be given November 11 and 25.

The Auditorium Series, under the management of George Leslie Smith, will present "Impresario," Mozart Opera Comique, on Monday evening, November 26, at the Philharmonic Auditorium.

The Beverly Philharmonic Art Course includes Efrem Zambalist, violist, November 1; Itztli Chapa, tenor, November 15; Hackett, tenor, November 16; Lehman, pianist, November 27.

The Fitzgerald Concert, Merle Arrenda, Director, will present Sundial, November 29, Philharmonic Auditorium.

Alice Coleman Batchelder announces the service of eight Chamber Concerts to be given by the Selting quintet, and to be known as the Coleman Chamber Concerts. The first concert of the series will be given Wednesday afternoon, 3:30, November 21st, at the home of Miss Evaline A. Marshall, 140 Seltona Avenue, Pasadena. The Selting Quintet is made up of Geordon Selting, First Violin; Morris Rodoff, Second Violin; Allard de la Rue, Viola; and Ursula Lounsbe, Violoncellist; Alice Coleman Batchelder, Piano.

The Civic Music and Art Association sponsored the dinner-meeting October 25th, at the Pasadena playhouse, a municipal auditorium for Los Angeles.

The Los Angeles Chamber Music Society will have two concerts given on Friday nights, alternating with the Symphony concerts.

The Los Angeles Trio, founded by May MacDonald, four years ago, is to be known presently as the Los Angeles Trio Association, who will give two concerts in December. The Trio is now composed of May McDonald, first violin; Alton Ross, cello; and Selina Lobovics, violoncello. Miss MacDonald will also give solo recitals.

The Zeebner Quartet will begin their annual series of chamber music concerts at the Ebell Club, Los Angeles, early this month.

The San Diego Players opened their fall season with three operas by Harvath, Hahn, and von Suppe. Mr. Buxton's program included: "Faust," "Arabella," and "Die-Toten-Augen." Mr. Buxton was assisted by Heimer, Simmons, and Piantini.


The performance of "The Impresario," Mozart opera, will be given on the afternoon and evening of November 26th, at the Philharmonic Auditorium of Pasadena High School, to precede the performance of the Auditorium Orchestra Artistic Concert on November 24.

One of the most unique features in connection with the Music Department of Pomona College is the Music and Drama Committee, which consists of three students of the University, and who conduct the opening of the month in which every student of the College is offered a ticket of admission without any additional charge. The first organized by Eirik Stendahl for the Tito Cichla, premier lyre tenor of the Chicago Opera Company, who will sing November 12th.

Announcements


For the benefit of the Orthopedic Hospital, a benefit concert of songs and tenor danse will be given at the Hotel Despoirs. Mrs. Arthur Wright is Chairman of the Committee for Arrangements. Officers for the coming year are: President, Mrs. P. T. Hitchcock; First Vice-President, Mrs. Clark Brown; Second Vice-President, Mrs. C. R. Roedt; Recording Secretary, Mrs. L. S. Hall; Corresponding Secretary, Mrs. R. D. Dyke; Treasurer, Mrs. A. J. Mts., and Librarian, Miss Minta Vauhna.

The Juvenile Day will be held at the Midweek Country Club, November 11, to occupy the building of a nursery for twenty children, all less than six years old. Mrs. Alexander, of Pasadena, is the general chairman, with Miss Minta Vauhna acting as chairman of the entertainment committee.

Miss Muriel Revere, the Children's Hospital benefit, will be held Friday, November 23, at 8:15 P. M., in the Hollywood Hotel, on Hollywood Boulevard.

The Sopranist Club meets at the Los Angeles Biltmore Hotel every Tuesday at twelve o'clock, and adjoins promptly at 12:15. The charge is fifty to two dollars for each month, which is the Business Meeting.

The Assistant League of Southern California announces that Mrs. Eward Bloom's program of "International Relationships" at the regular Round Table, Los Angeles, will be held at the Assistance League Tea Room, 3904 De Lempaure Avenue, Los Angeles, November 12, at 8:30. The League is playing a series of programs, Round Table Luncheons during the winter.

Anne Barrett Greenwood will give her first talk of this her sixth season, at the Shakespeare Club House, Pasadena, November 12, at 11 A.M.

Plans are well under way for the Annual Play Contest of the Pasadena Center for 1924. The Santa Barbara Community Art Association and the Carmel Forest Theater Association are co-operating so that the contest will be conducted by all three organizations. The summer is left for the contest, which is not restricted to the western United States, but open to everyone; copies of the rules will be obtained from Mrs. Gertrude Fuller, 449 Ellis Street, Pasadena. The contest closes February 1, 1924.

Rollo's 8 Wild Oat" (not "Oats") because of a single printer's error by Clare Kummer, will be the next offering of the Pacific Players. The play, which was written by Robert Lowery, will be presented by the Pacific Players Theatre, 320 E. 32nd Street, on Saturday, December 6th, 8:30. The play was written by Robert Lowery, and was presented by the Pacific Players Theatre, 320 E. 32nd Street, on Saturday, December 6th, 8:30.

Kappa Alpha Theta in the California State Letter to the Alumni, September, 1923, announces: The Los Angeles Alumni Chapter of Kappa Alpha Theta on the third Saturday of each month at the homes of its members in the Los Angeles Chapter house. Its special concern is the Scholarship Fund. The chapter is large and successful, and we hope that you who live near enough will also be successful. Mrs. A. L. A. Moss, 44311 Locust Avenue, Los Angeles, can give you data.
California Southland

M. Urmy Seares, Editor and Publisher
Ellen Leech, Assistant Editor

NO. 47 NOVEMBER, 1923

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(Foot of the Steadfast Galleries)

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or address H. H. Reek, Advertising Manager, California Southland, Pasadena, California.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF CALIFORNIA SOUTHLAND, PUBLISHED BY M. URMY SEARES, AT PASADENA, CALIFORNIA, FOR OCTOBER 1, 1923.
State of California, County of Los Angeles.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared Mabel Urmy Seares, who, having been duly sworn according to law, deposes and says that she is the editor and manager of California Southland, and that the following is a true statement of the ownership, management, circulation, etc., of the aforesaid publication, for the date shown in the above caption; that the name and address of the publisher, editor and manager is M. Urmy Seares, Pasadena; that the owner of said publication is M. Urmy Seares; that there are no mortgages, bonds, or other security holders, owning or holding one per cent of the bonds, mortgages or other securities of California Southland. Sworn to and subscribed before me this first day of October, 1923.  

JOHN R. BRADGON, Notary Public.

My commission expires November 7, 1923.
THE BIRDS OF CALIFORNIA

By THERESA HOMET PATTERSON

"WAKING up, California! the bobolinks have come! Robert o' Lincoln! apostle of mirth. Turn out, you Native Sons! and mothers, you sons of millionaires, to do him honor! You whose fathers struck oil, or whose grandfathers struck pay dirt, what will you ever strike one-half so rich as this fountain of song, this well of gladness?" Let us give the same greeting to W. Leon Dawson and his "Birds of California" that he has given to this troubadour poet of the East.

One day a little boy found the nest of a Prairie Chicken and took one egg; that was the beginning. He saw a bird book for the first time when he was seventeen and thereupon decided to write one of his own. He was shuttled between the Central States and the North West, but he kept systematic notes all the time, which resulted after fourteen years in the "Birds of Ohio," and six years later, "The Birds of Washington." A man who could write bird books that would keep boys up from evening chores until it was time to get the cows in the morning! He was the man Dr. Grinnell was looking for, and it was at his suggestion and the Cooper Ornithological Club's request that Mr. Dawson has written "The Birds of California." He has written with such intimacy of the five hundred and eighty species of our birds that we are sure he has lived in every one of the families, (which, for a Californian, would not be moving over much). After reading the chapter on Quails, we feel as if we had been Quails ourselves.

"The Birds of California" is the most serious work ever attempted upon any subject in this state, its publication involving the largest engraving order ever placed for publication west of the Mississippi, one-half ton of copper being used in the half-tones. The book is bejewelled with the illustrations by Donald R. Dickey whose camera work is the living likeness of birds. The one hundred and ten color plates are done by Allan Brooks, and so accurate as illustrations that you can count the feathers! Many of the one hundred twenty duotones by having the detail eliminated are like Japanese prints,—this in Water with Reflected Reeds, Two Godwits Strolling near Shore by Moonlight (?), Three Gray Plovers Standing on One Leg apparently playing the Game of Hopscotch. Any one of these might have been snatched from some temple screen next a Hokusai. These with thirty gravure plates, make up the four volumes of the De Luxe Edition. The binding of levant with an inlaid wood carving of a bird in colors harks back to the leather inlays of Jean Grolier and earlier Italian work, and fits the spirit of the cover to the contents. The titles of illustrations are so clever,—"A Long Haul" (to a Raven's nest); "Homeward Bound" (Crows); "Where is the Bug you Promised Me" (young bird!); Turned loose upon these riches, one has the indescribable elation of the little child holding a baby for the first time.

The Students' Edition does not contain all of the inserts of the De Luxe Edition, but it does not lose one of the thousand plus half-tones, nor one word of the text. That sufficeth. Intermediate in price and equipment is the Book Lovers' Edition.

Any one who does not care a fig for birds would be entertained from start to finish; and a bird lover might be like the Robin which went crazy when he saw a whole plate of robins at once. Two proof-readers bought a car that they might go out and see for themselves. This might be called the first fruits and is very complimentary to the author, for he wishes this book to be an avenue to a finer appreciation of life,—a sort of radio by which we can tune in and catch the music which we have never heard, although it has been going on since birds began. It is a road to joy, as is every other avenue that makes us conscious of music and color, beauty of form, rhythm of motion and love of home. Our author studies birds not as an end in themselves, but for their bearing on life, and so he does not simply picture birds but he does something to our hearts. It is through his great yearning for fellowship "with all these tiny voyagers on the stream of life!" and his at-one-ment with nature, that he has been able to catch the ecstasy of life—to see, to think, to feel and to picture to others so that they may see, and think, and feel. "Have you never wished that you were tiny?—oh, teeny, with beady black eyes, that you might explore the mysteries of a moss forest. That elderberries might look to you like great pippins, and madrone berries like luscious fiery pumpkins." Would grownups or little folks enjoy this the more? Isn't it wonderful to be able to hobnob with the Condor or Humming Bird, speak their language, and be perfectly at home! Mr. Dawson is such a one, and he not only has, but in his "Birds of California" he can talk with him. You, with this work as talisman, can scale the cliffs to the home of the Rosy finch. You can tramp through prickly-weed and through sloughs without danger of snake bites, to spy on Clapper Rail, as he "steps forth from the curtain of salicornia, jetting his apology for a tail like a horse with a short crupper." You can soar with the Eagle without the dizziness of dangerous aeroplaning. You can be a "fellow-tapster" with the Humming Bird even though you do not like honey. On a hot day you may visit the Ouzel family under the waterfall by dripping ferns, or thread the tules and dashes with Ducks and
of the Blue Jays' rapid increase and the large element of song birds in its diet; but as defendant he can only say that it is blue. He approves of the Shrike moving along "lest he wear out his welcome"; he calls the Gulls bad names, selfish, yea murderers, but accent their picturesque value to our coasts and as art subjects. Our defendant claims an affection for the despised Cormorant; not so for the Cow Bird. Right before the judge and jury he calls her "a slattern, a demirep" (quesque c'est) and worse, because he always sees her sneaking through the trees and bushes searching for some one upon whom to shift the duties of motherhood. In the case of birds and bugs, one quart of cherries is set over against three pints of black olive scale, one quart of flower beetles, a grievous sprinkling of codling moths, pupae and canker worms. One Gnat Catcher testified to catching aphides at the rate of 180 a minute. The jury did not even trouble to go out to bring in a unanimous verdict for birds.

While our author writes with such charm and sympathy of the small birds, he claims a greater feeling of kinship with the large birds, and greatest interest in the fowl of the wave and the sand, which we might guess from his camera work. "The sand, the glorious warm sand, the sparkling rustling million sided sand!"

Encyclopedic in its comprehensiveness and complete scientific data, "The Birds of California" is equally valuable as a scientific or popular work. We are glad to hear the author pooh at hair-splitting differences between species, which seem to have been invented to discourage bird study. The difference in color between "a properly roasted peanut and one roasted a second too long" is hardly sufficient difference between two birds to warrant two names.

Of the two methods of identifying a bird, probably the general reader is not as interested in the exact marks and measurements as in, well—this, for instance, of the Wren, "He is burled with energy and music escapes from his mandibles as steam from a safety valve." The first thing after his return is to explore last year's quarters, and there is always time on the side to examine the brush heap and scold a cat. His song is like a piece of firework called a cascade, for he lifts the air with a brilliant bouquet of music, and is himself nearly consumed by the violence of the effort. The next moment the singer is carrying out last year's feather bed by great boofuls, or lugging into some cranny sticks ridiculously large for him."

A few snap shots of the author: "There is something honey and substantial about the song of the Robin which makes us give thanks for common things and accept it without analysis as we do salt, sunshine and the breath of orange blossoms." "Out of the storm and chaos of human experience certain moments hold sacred to recollection, moments when a baby bird flashed us a look of confidence, or yielded to the pressure of a proferred finger." In attempting to remove the nest of the Calif- ope, the tiniest humming, an unobserved branch tipped out one egg. "It is not given to a callous public to appreciate the agony of remorse which ensued. I neither cursed nor wept, but the stars fell about me in great clusters as I sat silent upon the ground and nursed my erring head between my knees."—(Ruby crowned kinglet) "You are only a prophecy, an expression of a Greater, who for a time is moved to express himself in a bit of clay and will presently withdraw himself again. "Him I hear and rejoice!"—With the Mocking Bird it is eternal spring time."

"Mounted on the branch of some low crowned fir tree, the Hermit Thrush looks calmly at the setting sun and slowly phrases his worship in such dulcet tones exalted, pure, serene as must haunt the corridors of memory forever after. "If I were to be a bird, I would be a Hermit Thrush. No voice of solemn-pealing organ or cathedral choir at vespers ever hymns the parting day more fittingly than this appointed chorister of the eternal hills."

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**CA L I F O R N I A S O U T H L A N D**

**BABY ALL ALONE, TAKEN IN MODOC COUNTY. PHOTOGRAPH BY W. L. DAWSON.**

Costs. It takes you to desolate, waterless ranges where the Rock Wren "hugs the solitude to his breast and loves it," and sends echoing through the canyon his hymn of "wildest exultation." It leads you fearlessly out on Glacier Point to watch the Swifts, "those reckless meteor's drop"; then across hot sands to the Verdis nest of thorns and the Palmer Thrasher's "whose happy heart finds heaven in a thorn bush." It carries one back to the old sacred barn where spring brought the Barn Swallow dashing into its open doors; "down the lane where the cattle go, with a dip under the bridge and a few turns over the orchard, back again, in again, out again, away, anywhere, everywhere, two miles a minute speed and effortless grace."

The imagination thus stimulated runs on with childhood memories. From the Olympic heights of the Violet Green Swallow (those children of heaven) we drop to the underworld of the burrowing Owl (one of the few stories written for the little folks). Billy scrabbles out to greet us excitedly. "He'll bow and scrape and say 'how dye do?' over and over again; and then he'll turn around and say 'How dye do?' backwards; and then he'll say it frontward again; but he won't stay to shake hands. He has finger nails as sharp as pins. Well, I am glad he doesn't want to! Billy takes them out for an airing, one, two, three, four, five, six, seven, eight, nine, ten. My! the ground is just bolting over with owl babies. Billy has to count them on his toes twice to be sure they are all there." But we must divage no more of this lovely story of the Billy Owl Family. Ask the children if it isn't a classic.

Surely it is the acme of art when the medium is forgotten and we live in the atmosphere which the artist creates. His comparisons are master strokes. We think of no particular style when he says: "The song of the Pigmy Owl is like the accelerated rebound of a tiny mallet struck on resonant wood. How like the knell of doom it must sound to a trembling Chickadee!"—We think only of that little bird in the dark woods. To visualize again: "The Hummer flies in any direction like the Queen played at chess;" "The frightened Sparrows disperse like bursting shrapnel."

He has to bring a few bad birds into court. But ten to one, if the bird is convicted, he asks for a new trial and takes up the defense. As plaintiff he gives California fair warning

**SAGE SPARROW ON NEST, TAKEN IN WASHINGTON. PHOTOGRAPH BY W. L. DAWSON.**

again. "Him I hear and rejoice!"—With the Mocking Bird it is eternal spring time."

"Mounted on the branch of some low crowned fir tree, the Hermit Thrush looks calmly at the setting sun and slowly phrases his worship in such dulcet tones exalted, pure, serene as must haunt the corridors of memory forever after. "If I were to be a bird, I would be a Hermit Thrush. No voice of solemn-pealing organ or cathedral choir at vespers ever hymns the parting day more fittingly than this appointed chorister of the eternal hills."

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**A PROBING INQUIRY, TAKEN NEAR SANTA BARBARA. PHOTOGRAPH BY W. L. DAWSON.**
OLD ENGLISH MARKS

By WILLIAM JAMES SCHMIDT

TO THE beauty of form and excellence of workmanship in old English silver is the added interest of the story told by the small marks stamped on each piece. What other collector can tell so much about his treasures as he who interprets the old punches to be found on every piece of old plate?

Let us take up a piece of old English silver and examine the four or five old marks and read for ourselves the story they tell. Suppose we look at them in their chronological order; first taking the ancient mark of the leopard's head. The first written reference to this mark that can be found is the law passed in the year 1500, regulating the goldsmith's art in England. From this time until the introduction of the lion passant the king's mark for "Gold of a certain touch" and "Silver of the sterling alloy" was the leopard's head. In 1423 Parlia-

OLD ENGLISH SILVER SAUCE BOAT MADE BY PETER AND ANNE BATEMAN IN LONDON IN THE YEAR 1791.

ment passed an act to limit the use of the leopard's head mark to the goldsmith Guild of London, other places in future to use "divers touches." As assay offices were established in other cities, each took its own mark, Birmingham an anchor, Dublin a harp, Sheffield a crown, and Edinburgh a castle. The leopard's head in itself can tell us something about the date of our piece of silver. If the head wears a crown, we know that the piece was made before the year 1822.

Now that we know where our silver sauce boat was made, we want to find out who made it, so we pass on to the second mark, called the "Maker's mark." This was first instituted in England by statute in the year 1363, directing that every master goldsmith should have a mark of his own, which should be set on the works after they had been assayed. As at this time very few people could read or write, it was natural for the early marks to be used. These were superseded by initials, and after the commencement of the Seventeenth Century, only initials were used. In the beginning, the worker took the first two letters of his surname. This continued until about the year 1750, after which the first letters of the Christian and surnames were used. So if we determine the letters on the punch and refer to our table of English silversmiths, we can find the name of the maker of our piece of old silver.

The third mark we find in the lion passant, and it tells us that the piece is of sterling silver. The origin, intention and precise date of its introduction are obscure, but we know that from the year 1545 it has invariably been found upon silver of the old sterling quality.

We now come to the most interesting of all marks, the Annual Letter or Date Letter, which will help us more than any of the others to tell the exact year in which the piece of plate was made. In 1478 the London Goldsmiths first introduced the date letter into their system of hall marking. Due to the need of some new security against the increasing fraud of stamping silver of an inferior quality and allowing it to be sold for the sterling standard, they decided to stamp in addition to the maker's mark and the leopard's head a letter on each piece indicating in what year it was assayed and stamped. The warden who made these assays was held accountable and had to make restitution to the Goldsmiths' Guild if a fraud were afterward discovered. The Guild knowing the date of the piece and the name of the warden of that year could easily make him pay the value of the article wrongly marked.

From 1478 up to the present day a succession of alphabets, each consisting of twenty letters, has been made. The date letter has been changed every twelve months. From 1550 it has been enclosed in heraldic shields of various shapes and the type of letter varied.

Taking the letter on our piece and turning to our table of alphabets, we can determine the year in which our piece of plate was made. If this letter has been used more than once it will vary in one of several different ways according to the year in which it was used. The shape of the shield, whether or not the leopard's head is crowned, the outline of the lion passant's punch or the face of the sovereign's head will help us to fix definitely on the exact date.

The next mark on our piece of old silver is the sovereign's head, and it tells us that duty was paid to the government. This mark will be found on all plate that has been liable to duty since December 1, 1784.

Between the years 1784 to 1786 this mark was inerced instead of in relief and the profile was turned to the left. From 1736 to 1836 the sovereign's head was turned to the right. Then with Queen Victoria the head was turned once more to the left and remained so until the year 1890 when plate duties were abolished with the king's head mark.

Thus we have the leopard's head telling us that the piece was assayed in London, the maker's mark giving us the name of the silversmith, the date letter showing us the exact year in which the article was made, the lion passant indicating that it is of sterling quality and if the sovereign's head appears we know that it was manufactured between the years 1784 and 1890 when plate was dutiable.

Countless books have been written on the subject of old English plate and to one interested enough to read about this ancient craft there is opened from out of the past a subject as filled with romance, as fascinating and absorbing as any book of modern fiction.

OLD ENGLISH SALVER MADE IN 1871 BY HESTER BATEMAN. IN THE COLLECTION OF A. SCHMIDT & SON.
SAVE THE INDIAN WITH HIS ARTS

S'HALL the American Indians be allowed and helped to survive as a race, or shall their fighting days be numbered in shameful completion?

An effort truly nation-wide has been begun, seeking to bring the "Century of Dishonor" to an end. This effort took its rise in California and it now has two main headquarters, California and New York. The first great voice raised on behalf of justice to Indians was that of a California woman, Helen Hunt Jackson. The present leadership of the national Indian saving movement is in the hands of a Californian woman, Mrs. Stella M. Atwood. The California delegation in Congress have steadfastly helped, especially Senator Johnson and Representatives Living and Baker. It is right that California should take a great responsibility in this cause, for there is no State where the Indians have been so grossly oppressed, betrayed, slaughtered and robbed, as in California in years gone by.

Without saying anything in general about the Indian question, I will briefly tell of three situations that are engaging the effort of the organized women and other friends of the Indian at this time. I should explain that there is an Indian Welfare Committee of the General (National) Federation of Women's Clubs, whose national chairman is Mrs. Atwood, of Riverside; an Indian Welfare Committee of the State Federation of Women's Clubs, whose chairman is Mrs. Mabel Chilberg, of Azusa; and an Indian Defense Association of Santa Barbara, which as yet is the only Pacific Coast Branch of the National Indian Defense Association, Inc., with headquarters in New York. Full information can be obtained by any reader of this article, by addressing any of the above named workers or organizations.

1. The Attempted Destruction of the New Mexico Pueblos

These twenty Indian communities, each of them centuries old and all of them civilized, gentle, and rich with human and artistic beauty, were cherished by Spain for three hundred years. They received grants of land, the land which in many cases they had irrigated and reclaimed from the desert long before Columbus. These early grants were in part re-affirmed by the United States between the years 1858 and 1870 approximately. Many of the United States patents bear the signature of Abraham Lincoln.

Though the Pueblos are civilized, and though they maintain an efficient system of democratic self-government in their internal life, yet in law they are wards of the United States Government and it was the Government alone which had power to defend their lands against trespass by white men. I cannot tell here that very long story of the misappropriation of Pueblo farm lands which took place through the stubborn negligence of the Bureau of Indian Affairs and in spite of the never ending protests of the Indians. Today there are Pueblos whose arable land area has been reduced, to give instances, to the following extent: San Juan Pueblo, from 4000 acres to about 490; San Ildefonso, from over 2000 acres to about 250; Picuris, from more than 5000 acres to less than 200.

The Pueblo life is rooted in its lands. Even the religious life of the Pueblo is an expression of the land life, and the loss of the land means to them not merely a starvation of their bodies, but a demoralization and ultimate destruction of the soul.

Legally it is in the power of the Government and of the Pueblos to recover the land which has been taken by white settlers. It is at least certain that enough could be legally recovered to enable the Pueblos to survive as self-supporting communities.

Now the Pueblo crisis briefly is this. A series of bills have been introduced in Congress, the effect of which would be to annul the Pueblo land titles by means of what is called ex post facto legislation. These bills say: if the white man has occupied the Pueblo land for a specified period of years—ten, or twenty, or thirty years, in various cases—then he can stay there, and he shall receive title to the lands and the Pueblo titles shall be annulled. The bills ignore the fact that "statutes of limitation" do not ordinarily operate against the Government or against wards, while the Pueblos are wards. But the statement above stated is not a statute of limitation in reality, being in truth a retroactive, ex post facto law, nullifying the legal claims and confiscating the land of helpless Indians.

Under the name "Bursum Bill" this scheme was fought bitterly and defeated largely by the efforts of the General Federation of Women's Clubs Committee in the last Congress. But at the very close of the last Congress the plan reappeared under the name of the "Lenroot Bill," and Senator Lenroot and the whole Senate was led to believe that the Pueblos themselves, and the Federation of Clubs, had been brought around to an endorsement of the plan. The Attorney employed to represent the Federation and the Pueblos had given this impression, though without authority from his clients. The result nearly proved fatal. The Senate passed the bill and it would have passed the House save for lack of time.

The Pueblos thereupon met in a great All-Pueblo Council, and unanimously repudiated the endorsement which Congress had understood to have been given in their name. Mrs. Atwood repudiated it, and the American Indian Defense Association repudiated it. The struggle will be resumed in the coming Congress. To the Pueblos it is in life or death, and the honor of the United States is profoundly involved. The help of every reader of California Southland is needed in this struggle.

2. Legally Destroying the Palm Springs Indian Tribe

For hundreds of years the Palm Springs In-
There are 36,000 Navajos, and their reservation contains 28,000 square miles. Harsh deserts, as it is, it has been in the past to water is applied to its soil, and it feeds 300,000 Navajo horses and more than a million sheep. It is over-populated under existing conditions, but with practicable development of wells for stock, of water for farms, and with a breeding-up of the sheep, the reservation could support a human population of Navajos.

Oil has now been found; probably a vast field of oil. The development is just beginning. The leasing of these Navajo oil fields has been, according to my best belief, honestly and wisely conducted by the Government. The outstanding question is: how shall the royalties be used?

Shall they be given in cash to individual Navajos? The results probably would be disastrous. Shall they be hoarded and used for the maintenance of the ever-growing administrative bureaucracy, which is, after all, the Indian in its form of government? Such would be at least to waste a great opportunity. The royalties should be used in the following manner: to develop the water supply, to improve the stock, to develop schools of a type adapted to the Navajo's mode of life and native temperament, and to cure the white man's disease with which the Navajos, like most other Indians, are ravaged. Tuberculosis and trachoma are the ever present horror of Navajo life, and modern medicine is desperately needed in every area of the reservation.

The Navajos are noteworthy in this respect, that they have proved their capacity to make vast changes in their economic life while yet retaining unimpaired their spiritual life, which is so strange, so rich and virile and even profound. They, with the Pueblos, represent our opportunity to save the Indian as a race, as a civilization with its own forms of greatness and splendor and its own human and moral values wrought out through aeons of experience and striving. The Navajos and the Pueblos alike are hospitable toward our own white man's civilization, and are prepared to take and to give. Shall we continue to the end working upon the civilization of the Indian the same ruin that Spain wrought upon the Mayan civilization of Yucatan, which the thoughtful world will regret as long as human life is interesting to men? The Navajos and the Pueblos embody our chance to answer this question in the negative. They are our perfect opportunity to bring the Century of Dishonor (and of Stupidity) to an end.

Robert A. Millikan, Ph. D., Sc. D., Director of the Norman Bridge Laboratory of Physics, California Institute of Technology.

Arthur E. Fleming, President of the Board of Trustees of The California Institute of Technology, the leading educational institution in the United States.

Arthur Amos Noyes, Director of the California Institute of Technology, who organized the Department of Chemical Laboratory.

Indian have lived under the shadow and in the desert-gaze of the mountains which rise 10,000 feet above the California desert. About thirty years ago they received from Uncle Sam a legal right to a part of this their ancestral home. In subsequent years they received additional reservation grants. But that section of land just over the road from the hot springs has been given to the railroad and sold in turn to white dwellers.

The white section of land is now filled with gardens and homes and the community needs to expand. The Indians live over the road, and there they farm the lands before Spanish days, and live in their old homes. The Indian who needs land gets what he can use; when he no longer uses it the ownership reverts to the land and is passed on to another Indian, who will cultivate the fields.

Suddenly the Palm Springs Indians have received notice as follows: "You have selected such and such pieces of land as your allotment." They have not selected any pieces of land, but they have no power to refuse allotment. Two acres go to each, as "own lot land," four acres as farm land, and forty acres as any sort of land, mostly desert land. Acres farmed and improved by one Indian for a generation are transferred to other Indians, and still other Indians who prefer to work out rather than to farm, receive their portion of the precious farm land.

Thereafter the allotted lands may be sold by the Government to white purchasers and the unallotted lands may be sold to the Government to be apportioned to homesteaders; or regardless of the Indians' consent, their allotments may be turned into outright, unconditional, ownership and they may mortgage or sell, must pay taxes, and are thrust into citizenship. If the allotted land is sold by the Government while the Indian is still held in wardship, then the Indian becomes the beneficiary of a trust fund administered in far-away Washington.

Here at Palm Springs, in miniature, is the great and inconceivable stupidity and wrong-doing of the allotment policy as applied to Indians everywhere. The policy has been intended honestly; its consequences in practice have been the expropriation of the Indians from their lands under forms of law, the fragmenting of tribal bonds, the destruction of tribal culture, the pauperization of individuals—in general the ruin of the Indian race. The time has come for a reconsideration of the whole policy. Meantime, Dr. Hubert N. Work, Secretary of the Interior, has courteously agreed to wait awhile before he confirms the Palm Springs allotments. Readers can get fuller information from Mrs. Atwood, at Riverside, or from the Santa Barbara Indian Defense Association, Box 111, Santa Barbara.
BOOKS & THEIR BINDINGS

From the Old Book Shops of Great Britain, there has been personally chosen a first large importation of fine English Bindings for the Book Department at J. W. Robinson Company, Los Angeles. Several hundred books were examined for each one selected and the final selections were taken for contemporary binding to firms which have the finest handcraftsmen now working in the world. The beautiful and manifold detail which has produced these "miracles of rare device," added to the fine company of authors, will delight both the inward and the outward eye so that those who are collecting will rub their hands and say with David the Dreamer, "These are books."

There is to be mentioned among the distinctive bindings the six volume set of the "Faerie Queene," a limited edition on handmade paper, bound in red morocco. Each front cover is inlaid with the Tudor rose in white in the four corners, and in the center panels is inlaid full length a sword in gold and gray leather. There is the Royal Library "Cleopatra" of which the front panel has a design of the Lotus, colored feathers, and hieroglyphics combined; another in the Royal Library Series is "Marie Antoinette," monogramed and enhanced by a laurel design, all in light blue and rose-leaf pink. Unquestionably many will be fascinated by Andrew Lang's "Ballads & Lyrics of Old France." This is a first edition copy rebound in blue Levant Morocco, gold tooled and inlaid with an emblematic device of the French fleur-de-lys and crown, and the whole effect is enriched by eight garnets. Never was rarer workmanship nor books more fairly bound.

The fact that scholar-printers still flourish is shown by the books here represented from eight of the private English presses. From the Kelmscott press comes "The Golden Legend," printed by William Morris in 1892, a book not only beautiful but hard to find. This is newly bound in red "Niger" Morocco.

This collection might be viewed as an historical pageant out of which can be sorted the standard things from every period for there is Aesop's Fables, Chaucer, Aucassin & Nicolete, Essays & Counsels Civil and Morrall of Francis Bacon, Bunyan, Cervantes, Boswell, the Pickwickian Series with titles like these: Natural History of Humsbugs, Romance of Minec-Fic, Natural History of the Flirt, or Amicus—Hints on Life and How to Rise in Society. Most of these books have the original humorous covers bound-in. There is also a Watteau Set of little books including La Rochefoucauld, The Songs of Innocence, and Byron's Love Poems.

Something to be especially mentioned are the items of foreign paintings, a genuine example of which has not been produced for the last eighty years. Among these are "A Milliner's List" of 1802; and "Poems" by W. E. Spencer on the gold edge of which is a painting of the Duke of Buckekeul's villa at Richmon in 1811.

Two outstanding features of this whole collection are its first editions and its great number of original drawings and paintings. A well preserved set of Charles Lamb bearing the date 1818 has been retained in its original cloth binding, but morocco bookform pull-off cases have been designed to keep these in tact. First editions of living authors include Kipling, Barrie, Conrad, and Thomas Hardy.

It is difficult to do justice to the variety and value of the illustrations contained in this collection. They range from the type of work in the Astarte which has full page illustrations from miniatures, to such books as volumes of Six Richard Burton's The Red Leather illustrated. Of special interest are the famous picture books done in color by Caldecott. There are two little almanacs for the years 1883 and 1890 with charming and delicate illustrations by Kate Greenaway. Cruikshank has many hundred illustrations done for comic almanacs, all of a more or less burlesque nature. One of the most exquisite books, especially in regard to outward form, is a thin little volume bound in half yellow antique brocade on rice paper, hand colored and depicting Chinese Torture. The Gem of the entire collection, however, is a miniature book completely in the handwriting of England's most famous poet, Alfred Noyes—"The Elfin Forest," in a limited edition of two copies, the other of which is in the possession of the poet himself.

Some of the beautiful Bindings on Books in the new Book Shop at Robinson's
LITERARY SAN FRANCISCO

The Golden West, as California has been so appropriately and picturesquely named, is not alone famous for its rich yellow gold, its golden sunshine, its golden grain and its golden fruit of orange, lemon and grapefruit, but for its wonderful and talented men and women who have been famous all over the world in art, literature and science. There are silver-tongued orators, golden-throated songsters—men and women—who have gained fame at home and in other lands, but the output is still flowing in a continuous golden stream of talent and, every land and clime has benefited by this wonderful golden harvest.

What is now a glorious and beautiful San Francisco risen from a waste of ashes, was once a sandy wind-swept waste, dotted here and there with knotted and gnarled trees and writhing from the winds that swept in from the blue Pacific. Its many hills were covered with a dense growth of low-growing scrub. The Presidio of San Francisco, a low adobe building that was reached by a steep, winding, sandy road, after long effort, the name Yerba Buena, and Mission Dolores, still stand as monuments to the patience and vision of those wise old padres who left their mark on the desert waste of California. Those old monks who made not one blade of grass grow, but many, have left a verdant spot where all before was desolation and sand.

Monterey, rich and hearty with antimony, was the capital. Dashing dark-browed cavaliers rode fiery steeds caparisoned with gaudy trappings, and attended with rich lace mantillas and gorgeous Spanish shawls, were courted in romantic fashion. Perhaps from the dim lands of those gay cavaliers dash in imagination through the bright white lights of the modern city, and ponder on the many changes since their day.

Early in 1850 General Vallejo, that fine Spanish gentleman, made a strong effort to gratify his literary ambition. For, far off in Sonoma County, using a handpress, he printed a pamphlet urging the removal of the capital to San Francisco. He had vision and pluck, for it was a laborious task. Mr. Payot was another man who tried to bring culture into the West, for he printed an artistic edition of Beranger's Odes, and, despite the high price of materials and other difficulties, he really achieved a successful publication, and one that was appreciated. Today San Francisco has newspapers printed in almost every language.

Zoeth Eldredge, in his interesting history of "The Beginnings of San Francisco," has given a wealth of information of those primitive beginnings. As will be seen, the most enterprising work was done by Americans. The Pioneer Magazine was started in 1854, and many of its contributors were brilliant writers. Hutching's "Illustrated California Magazine," followed, and its successor "The Hesperian," had a transient existence. Its attempt was made in sincerity. Bret Harte was the founder of The Overland Monthly. It is still extant. "The Californian" was edited by Charles F. Holder, and had for its contributors some of the most brilliant men of the day. The San Francisco Argonaut was a distinctively literary weekly and was known all over the world. Its founders were those two brilliant men, Mr. Frank Pixley and Mr. Frederick M. Somers. They were followed by Mr. Jerome Hart, "the poet laureate." 1856 saw the cleverest women writers of the day. She it was, who established a salon, and had meetings at which were gathered all the brilliant men and women of those times. Mr. Alfred Holman succeeded Mr. Hart and both have endeavored to keep The Argonaut up to the same standard. The "Argonaut School" of writers were men and women, most of whom have achieved fame and distinction at home and in other lands. Ambrose Bierce, whose vitriolic pen reached readers in London, where he subsequently made a name and added to his fame, wrote for The Argonaut. Gertrude Atherton's first story appeared in The Argonaut, and occasioned widespread comment. W. C. Morrow began his literary career in that journal, and his novels and short stories attracted attention and were translated into French and German and he had a publisher in London where he had an artistic following. He enjoyed the friendship of Mr. Frederick Somers, and was planning to go to him and join his staff in New York when Mr. Somers was taken by death. All critics agree that W. C. Morrow was a master of the art of the short story, and it was said of him that he wrote sane and wholesome literature without a touch of "slaughter house" slang. The same writer said of him that he was one of that brilliant galaxy of California writers who produced literature.

The incomparable three, as Bret Harte, Mark Twain and Joaquin Miller were called, have been spoken of in all the annals of California literature. Perhaps the story of how Miller acquired the name of "Joaquin," may be new to some. Mr. Miller enjoyed the friendship of California's poet laureate, Ina Donna Coolbrith, and they had many interesting and spirited chats. When Mr. Miller, who had been christened "Cincinnatus Heine Miller," was thinking of going to London to seek fame and fortune, Miss Coolbrith said to him: "Miller, you'll never get anywhere with that awful name. Why don't you take a more romantic or euphemistic name?" After some discussion the name "Joaquin" was chosen and its owner acquired distinction and never relin.

(Continued on Page 25)
First Impressions

IT IS a pleasure to give one's first impressions upon returning from abroad to California Southland, which stands for the highest type of social development in our State.

After a long sojourn in foreign lands where a great civilization has laboriously grown to maturity, has produced abundant and priceless fruits in every field of human endeavor, and is now going through a crisis which under-mines its strength and endangers its existence, one returns with this, the newest section of the New World, with real pride and joy, but also with mingled sentiments of hope and fear.

There are those who come to this friendly coast merely to enjoy the natural beauty, the sunny climate, the agreeable social relations it generously affords. There are others who come here to work, to build in this favored region a community in which its civic standards and its ideals of national welfare and international intercourse will be second to none. It is with those men and women, enthusiastic and daring builders of this commonplace in California, that I wish to share my hopes and fears.

Indeed, they may well be hopeful. Since the days of ancient Greece no more thrilling mission has fallen to the lot of any people. A very superficial inventory of our resources—material, intellectual, and spiritual—will convince us that it is within our power to make in California a contribution to civilization which could be of far greater worth and significance. But the hour is critical. We have no time to waste. For it is with a nation as it is with a child; the proper direction must be taken early in the journey.

Considering the rapid development here seen, if we allow the forces of greed, of commercialism, of sensuous enjoyment to become dominant in the life of our people, the effort of several generations may be required later on to give this section of the country a higher cultural orientation.

We are fully aware of the importance of the economic—agricultural, industrial, and commercial—values of any community. Unquestionably a sound economic development is the foundation of all the intellectual and moral superstructure of society. We must first make secure the physical existence of our people and accumulate a surplus which will enable us to turn our attention and our energy to cultural problems.

But that material growth is not a duty which we are likely to neglect. The strong instinct of self-preservation, the ever insatiable desire of men for physical satisfactions, our inherited and acquired skill and efficiency in the commercial and industrial fields, the irresistible momentum of our vast economic machinery, eliminate any fear that we shall at any time want in things to eat and wherewith to be clothed.

The danger lies elsewhere. It lies in our failure, which is always threatening, to awaken in the minds of men the finest instincts, to create an environment favorable to the unfolding of our higher selves, and to educate our fellow citizens in the enjoyment and appreciation of those things that are best described by the words Civilization and Culture.

In the presence of unparalleled growth, in view of the arrival in our midst of thousands of newcomers of the most diverse genetic stock, intelligence and education, it is of the utmost importance rapidly to mobilize all the agencies established for the preservation of intellectual, artistic and moral interests, to give them more life and increased support, to create new ones to the end that our California surrender none of her honors of the traditions but add to their number and add to their vitality with the same eagerness and satisfaction with which she watches and fosters the increase of her wealth and population.

\[Paul Pirkins,\]

Two Great Republics

ONE hundred and fifty years ago some of the most independent and liberty-loving among the inhabitants of western Europe came to America and founded communities in which they were to govern themselves. Since that time one after another of the communities left in the Old World have thrown off the yoke of tyrants—without migration. Those most intelligent and liberty-loving have learned to govern themselves; those most servile and backward are still struggling with the monarchial ideal now lowered into the hands of those less worthy than kings and princes to rule.

Because individuals from out the mass of a down-trodden people are now carrying on that people's government is no guarantee that those people have learned in five years to govern themselves. Liberty and self-government are not synonymous. Rather are men who most need liberty least likely to walk alone at once. It is a long process, this change from being governed to governing oneself; the child which cries longest to be helped to his feet will be the last to learn to walk by himself.

It is because Germany and Russia and the little states of southeastern Europe are crying to America to help them learn to walk that we are more than the helping hand (often against our better judgment) and not yet the hand of equal fellowship. The League of Nations must be a league between self-governing peoples or it will have no common ground on which to stand.

It is because France, that mature, intelligent republic, stands firmly by Germany to force her to do the right thing that we say, "Vive La France" and acknowledge that France alone is just now doing the hard job of training Europe in the way of self-government.

In Britain, the mother of free peoples, is more lenient, as grandmothers always are, but if Germany ever becomes an upstanding republic, she will have France alone to thank. When that glad day arrives, the United States of America can "recognize" the United States of Europe. But until that time, help and not comradely must be our part—though our hearts may yearn for peace throughout the world.

The White Man's White Burden

AFTER those inspired leaders of freedom who founded our government had established prosperous conditions in America there came in their wake whole tribes of inhabitants of northern Europe. Individually dissatisfied, they sought individual freedom from their inherited duties. The whole surface of America within our borders is plastered over, heavy, with a layer of opulent newcomers who have no more become a part of our struggle toward freedom for all than plaster becomes a part of the frame work of a house. If, as might have been the case with all, these Europeans had come with the ideals which inspired the founders of our republic, they would turn now, and out of their experience as citizens of a free republic, teach their mother country, Germany, how to govern itself on a high, patriotic plane. If principles of righteousness had been their motive for coming to America, theirs would now be the great role of leadership in a struggling world.

Men trained in the furnace of American citizenship are now returned to China, to Italy, to Russia and to the baby republics of the near East and are there leavening the lump of ignorance so long and hard to digest. America has always given freely of her individual men even when she could not give approval as a government. Where is the American citizen of German extraction made awake to modern methods and ready to return to Berlin in this crisis? Upon such—and there are tens of millions of them—America's responsibility to stop the whining publicity department at Berlin now using our public press, and teach Germany how to restore her lost standing in the world of politics and commerce and hopefully pay her debts.
Making the Home

This Address was delivered in the Cathedral Church of St. Paul, Boston, on Sunday, April 29, 1923, by Rev. Augus Dunn. Mr. Dunn has kindly consented to its publication for the Class in Personal Religion. It is used here as a reprint from the July Leaflet, Mat. 19:5 "And they thou shalt be one."

THERE was an exhibition in Boston not long ago called the Home Beautiful Exhibition. It was a great collection of things out of which to make a home,—wood and paint and washers and refrigerators and heaters, washing machines and sinks and dish-washers, carpets and sofas and dining-room tables. There were gathered together innumerable things out of which to make a home. But Mechanics Hall did not look like a home. To make something that would look more like a home one would have to make a wise selection from this mass of possibilities and bring them together under one small roof; make the many into one.

All of which reminds us of the fact that a home is made out of people. It is not that house and furniture make no difference. They do make a difference, but they do not make a home. We all know this well enough, but we forget it. We fall to thinking that if only this or that new implement or decoration were added, then the home would be perfect. There is much worldliness that hides under the cover of love for wife and family, that supplies children with a multitude of things while their spirits starve for the great and simple Goods. We know better. We know that a home is made of people; not furniture under one roof, but people under one roof.

But that does not fully describe a home,—people living under one roof, people living together. People living under one roof might mean a dormitory. A dormitory has its advantages and disadvantages, but no one would mistake it for a home. People living under one roof might mean a jail. A jail has its touches of humanness and kindness, along with its tragedy, but it is certainly not a home. People under one roof are knit together into a family and so make a home, by affection, not by blood. Common inheritance may be a normal aid. But the home takes its origin in the affection of a man and a woman for each other and for their children. This love creates its like, and is reflected back from the maturing spirits of the children. The children develop towards one another an affection, "born not of flesh but of the spirit," born of their parents' attitude towards them. And love, reflected back and forth, from husband to wife, from children to parents, from child to child, fills the household with its warmth, lays hold of the walls and furniture of the house itself, and binds the many into one. Each loves because he first was loved. Only love can create love.

We are trying to discover what makes a home, what it is built upon and built out of. It is not made out of brick and mortar. It is not made out of furniture. It is not merely people under one roof. It is not merely people of common descent under one roof. It is made out of the love that binds together the people under one roof. And that love out of which a home is made begins in the love of a man and a woman for each other.

What kind of love for each other? There are many kinds of love between a man and a woman. There is the kind of love which chooses a sex, not a person; the kind that expresses itself in taking pleasure, not in giving life. That is not the kind of love which makes homes. It sometimes breaks them. It never makes them.

There is the kind of love which is above all a great emotion, an overpowering feeling that draws two lives together. It is a spontaneous sympathy, a feeling together, that thrills the heart of each in the other's company. It is the thing we describe by falling in love. The person possessed by it can hardly view himself as a free agent. He is as one falling, swept on by attractions he cannot account for or resist. It is a gift from without. The current of such love is broad and deep according to the character of the people concerned and is broad and deep. If they are cheap and wayward and shallow, it will be cheap and wayward and shallow. As in the case of all good seed, the fruit depends on whether the soil be rich or thin, deep or shallow. This kind of love, love as an emotion drawing two people together, starts to make many homes. Taken by itself, it rarely finishes them. Taken alone, it is an insecure foundation.

For feeling, left to itself, is a variable and often a wayward thing. The accidents of life may snatch it away for a time,—ill health or the weather or weariness. Most of us experience longer or shorter periods of coldness towards everything and everyone we care for. We are not fixed and firmly rooted as the currents of emotion which are the foundation in which the deeper flow of our life moves. So long as a man and woman try to build their relationship on a love which they permit to blow where it listeth, the foundation of their home will be insecure.

The love out of which to make a home is a love, which building upon the common gift of desire, and treasuring the special gift of a great emotion, resolutely sets out to make a worthy and enduring common life. The man and woman not only share a feeling; they give each other their loyalty. "Reverently, advisedly, soberly, and in the fear of God," they weigh the gift of love that has been given them and pledge their whole lives to its completion. They know that the surface of their lives may be such as to band the changes and chances of life. They know that accident may destroy beauty. They know that sickness may take away the pleasures of sense. Each knows that his or her feelings and the feelings of the other, are not something fixed and inevitable. Their own and the other's feelings can be shaped and fashioned into beauty by patient pressure, by deliberate touch, by decisive intention. If two life currents are to be made one they must be joined at the deeper levels. One will wait in patience while a gust of temperament blows across the surface of the other life, confident of the deeper current that flows beneath. One will maintain the steady pressure of her own love while the surface of the other life is turned back in disappointment or weariness. Each will restrain the impulses of self will and secretiveness and wayward desire within himself or herself, until the deeper currents of one's own and the other's love regain their full mastery. Each will reveal to the other and seek to discover in the other the depths of life. The two propose to make one life out of two.

The language of the marriage service is not the language of ancient superstition or of arbitrary legal requirement. It is the language of unselfish love. It makes the home. It makes a secure shelter and playground for childhood. It offers a secure care for sickness, a refuge for failure, a secure forgiveness for sin, a resting place for the weakness of old age. Each promises the other that in one heart at least the other heart shall always find a home.
TOWN AND COUNTRY CLUB FUNCTIONS

THE fabled Utopian time in which all men may be considered truly free and equal seems to be hard upon us, a period in which we no longer have leisure classes but constitute one huge leisure class. Captain Paul Perigord, the President of the Pasadena Community Playhouse Association, said at the first meeting of the season of the Pasadena Branch of the Drama League of America, that the drama was never more intimately concerned with the civilization of the world than at the present time as, through the various mechanical devices and substitutes for hand labor men are constantly winning more leisure time, and it is a very vital question as to what they may do with it. If, as seems not unlikely, a working day may be included within four hours, how will the released man or woman occupy the acquired time? Will this leisure tend to the betterment of civilization or the contrary, and what proportion of this time may be colored by the drama?

It is entirely conceivable that the movies may enter even more largely into the scheme of existence but if they do, and the science of evolution is correct, a future American will rival the fly in the matter of eyes, if we develop that which we use the most our organs of vision will increase at the expense of our brains.

Without the least desire to disclaim the power and attraction of the silent drama it can surely be said that it does not tax the capacity of a third rate moron to foresee the outline of the usual picture to be unfolded before him. Surely the intellectual stimulus the spoken drama provides is to be preferred to the mere thrill of watching a screen battle, whether between individuals or world armies.

There should be, however, a happy medium between custard-pie comedies of the screen and the soul-dragging tragedy of the stage, such as "Thy Will Be Done", in which Eleanor Duse is elected to return to the theatre. We may not be as laughter-loving as some nations but as a whole we are not, and have no desire to be, steeped in pessimism.

Effort in any direction that is worth while must always be tinctured more or less with an attempt at raising standards. Left to its own resources, the general public usually drifts along the channel of least resistance. And so it is that what has come to be loosely known as the "little theatre movement" has for its chief purpose the stimulating of a wider interest in good plays of the sort that are not current in the theatre as it is best known today. That does not necessarily mean highbrow plays or literary plays.

Unfortunately, most of the plays offered by the commercial theatre are not addressed to intelligent people. They are written chiefly for the rank and file that looks to the theatre for amusement only. But there is a steadily increasing body of dramatic literature, made up of thoughtful pieces that are entertaining as well.

Fortunately, the number of playgoers is growing who are not satisfied with the drama of one syllable. It is they who have gotten back of the so-called little theatre movement and established the 500 more or less little, art and community theatres now scattered all over this country. And it is they who are largely the hope of the American theatre of the future, as Maurice Browne recently pointed out in Pasadena.

The Literary Theatre of Los Angeles will open the season of 1923 with "Twelfth Night, as a recognition of the Shakespeare Folio Tercentenary Festival. To say that three hundred years ago this month Shakespeare's fellow actors printed the first edition of his plays seems a very modern affair in contrast with the drama of China which dates from 1200 A.D. and yet is regarded by the literati as too recent to be classed with literature. Under the direction of Frayne Williams, the University of California Extension, in the Fine Arts Theatre, Los Angeles, will present plays of literary and dramatic merit without compromise to popular taste, giving us a reflection of life itself,—its comedy and tragedy.
The Fine Art Productions, presented at the Finkelstein Theatre, under the direction of Williamene Wilkes, will open the season with George Bernard Shaw's 'Androcles and the Lion.' These players are drawn from the ranks of the professionals as well as the amateurs and their goal is the establishment of a permanent repertory theatre. One interesting phase of the programs is the offering of certain plays, for each production, original ones.

Glimor Brown, director of the Pasadena Community Players, does not prate about the Literary theatre or the Repertory theatre but produces the very best plays he can secure in the best possible manner. He presents Shakespeare and Shaw, now and then, but usually wholesome comedies, touched with pathos, and dramas tinged with comedy. A difference in demand for one thing accounts for the variance in production.

Every kind of public makes up the audience in the larger city while in Pasadena the usual audience in the Community Playhouse averages the same. For that reason Mr. Brown endeavors to present plays of every character and to put each one on in the best possible manner. The theatre becomes so much more a part of the daily life when a member of the family belongs to the cast, it does not necessarily lose its attraction, though the false glamour is torn away, the truth remains. It is now a recognized fact that community theatres have a wide spread effect in the theatrical world, and deserve every possible encouragement and assistance. It cannot be too strongly emphasized that the only worthwhile growth in any art is gradual and if the drama seems to progress but slowly, the fact remains that it is progressing, and the Community Players have aided tirelessly in that growth.

One definite mark of appreciation that has come to the Pasadena Community Players is the permission given by John Masefield for the production of his newest play, "Methusley Hollister," as its introduction to the American stage, November 12th to 17th.

The latest organization among the amateur players is that of the Assistance League Players, brought together by the efforts of Mrs. R. D. Shepherd as an adjunct to the branches of the Community House in Hollywood, which now includes The Location Bureau, The Thrift Shop, The Woman's Exchange, and the Tea Room. These players will give their talents in the presentation of one act plays, and in English charades at some of the entertainments to be given for charity this winter.

The possibilities for pageants, masques, and all out-of-door productions in California are so varied it is only natural to find certain annual festivals held in different parts of the state, all beautiful and all adding the filigree of variety to their programs. Dancing is invariably included, whether the performance be along the shores of the lakes or under the huge trees of the Big Basin.

These open air themes have developed other directors, among them Garnet Holme, who this month is giving Jane Austen's "Fire" as the third annual play in Tahquitz Canyon, near Palm Springs. Last year Mr. Holme gave his own Desert play, "Tahquitz."
ANOTHER YEAR

O

CNE again a new regime assumes the executive burdens of the Club. It dedicates itself—using the term—the Architectural Club of Los Angeles, now quite thoroughly organized, a real factor in civic affairs. It will endeavor to assist wherever and whenever possible, in the business of educating the public to an appreciation of good architecture. It will encourage competitions, and study them that some way may be found to increase their worth to the public. Good live meetings, full of good fellowship and good sport, but planned primarily for their educational value, will be a continued policy. Every member must be a paid up member, for Club finances should be stabilized. Strengthening the atelier and building up the Club Library are factors which merit attention. The true test of a real Architectural Club lies in the worth of its atelier, the educational value of its meetings, and the influence it can exert on the general public for an appreciation of building and architecture and better architectural standards. Let every member put the Club to these tests and then come forward and do his part.

EXAMINER SMALL HOUSE COMPETITION

The results of the Examiner Small House Competition will probably be announced before this bulletin is printed. A survey indicates that at least a hundred designs are to be submitted by Club members. The competition was initiated by the Club, and the Club wrote the program. The Chapter has named three of the judges, Messrs. Sumner Hunt, Jess Stanton and Carlton Winslow, and the Allied Architects Association have named two more, Mr. Edwin Bergstrom and Mr. David Winther. Two judges are to be named by the Examiner.

ELECTION RESULTS

One hundred and twenty members attended the election meeting at the Athletic Club, and listened to splendid addresses by Mr. Edwin Bergstrom and Mr. Garret Van Pelt. Jess Stanton was elected President, Sumner Spaulding, Vice-President, J. C. Simons Secretary, Paul Penland Treasurer and Clifford Trueblood, Junior Director. Umberto Pedretti, sculptor, A. C. Glass, Secretary of the Local Chapter Associated General Contractors of America, were introduced to the Club. Mr. Bergstrom's remarks on office organization begins in this number, and will be available to Club members in installments.

TRAVELING COMPETITION

The Club is going to get a real Christmas present,—that is, we think it will. How would you like to have a thousand dollars for a sketching trip through Mexico? Well, you may have an opportunity to compete for it—and once every year at that. If Santa Claus doesn't disappoint us it will be the biggest thing yet for the Club. But it's all a secret—until December.

SMALL HOUSE BUREAU

One Club member received fifty dollars last week for the first set of plans sold by the Small House Bureau in the Metropolitan Building. It's such a good set that he'll probably be receiving similar checks from time to time from now on until dooms day. The Bureau has four sets of plans for sale. It can get an unlimited amount of free advertising but we are afraid to advertise extensively until we get at least twenty sets of plans for sale. Remember—no plans are sold at the bureau which are not approved by the Club's Small House Committee. The Small House Bureau has worked out a real solution of the Small House problem. All it needs is real co-operation, and with the present scheme of sales, a good set of plans should ultimately reward the designer with far more than an eight-per-cent fee.

DUES

If you haven't paid your dues, pay them now. Paul Penland is treasurer and his address is "Research Engineer, Blue Diamond Materials Co., 2200 E. 16th St.,” and his phone 206-011. If you think you're in arrears, call him up. At any rate, he will be present at every meeting with his little receipt book. We have too many active members to carry any dead timber. All members in arrears are to be dropped immediately.

LIFE CLASS

The Pot Boilers on North Los Angeles street near the plaza have evening life classes at which Club Members are welcome. The charge is nominal and the atmosphere good. Go down and look it over.

This address was delivered by Mr. Edwin Bergstrom at the October meeting, and will be printed in installments in the Bulletin.

In developing the practice of architecture one is confronted first with the almost universal idea that the great masterpieces of architecture were the results of the genius and untainted efforts of individual architects. It may be true that "a great work of art as a rule comes from a single brain," but a historical survey of architecture shows undeniably the "cooperation of many minds in the design and execution" of most works of importance. This old idea of many minds collaborating is the keynote of all modern building, and as time goes on, more and more will this coordination of efforts obtain. One is inclined to feel how simple were the problems of the old-time architects compared with the complexities of the modern practice. How short a time it is since the invention of the plumbing fixture developed a complicated piping and tanks and valves and pumps, and what not, and started a science of sanitation and a new engineering profession; or how short a time steam became the foundation of our heating systems and had to be piped over our buildings and the science of heating and ventilating was begun? Only a few years ago steel revolutionized the entire constructive methods of building and the structural engineer came into existence! It is not long since electricity took the place of gas and became an inescapable part of our life. Electrical engineering became necessary in our buildings. How long is it since the elevators brought its added complexity of making us dependent on buildings for an upward vertical of dimensions? How long is it since the necessity of creating dividends forced the necessity of knowing all about the costs of using and maintaining buildings and of their exact adaptability to the purposes for which they were to be used; from this has grown the science of industrial engineering and the industrial expert is a part of the building operations. Many of these new sciences and arts require years of study and application to attain properly and effectively. These new sciences have become serious and separate professions, growing side by side with the arts of architecture, and because they have not had the same old traditions, they are growing faster than the older professions.

The burden of knowledge required for any serious building operation has become too great for any one mind to carry and therefore modern building operation is now necessarily one of cooperation of men of many talents, each expertly informed in his art or science. The architect still remains the designer of the building; its conception is of his doing. We are not the architects in the sense that the master coordinator of the diversified arts and sciences inherent in the building and of the experts who agree to accept the work accepts this aids in his work and must give them due credit and responsibility. He must learn to absorb the general rules of these new sciences which so vitally affect the success of the people in the working of plans in order to have the architect coordinate their intelligently into his design. His education and training must be more exact and his apprenticeship longer that he may qualify in the competition of the professions.

The qualifications required of the architect are two—first, to make his plans im- posed by modern industrial conditions, that is, a third qualification representing some of the new opportunities must be added to the old requirements. First, knowledge of practical design, which is based upon the accumulated knowledge of many centuries of study and practice; second, knowledge of science, which must be ever more technical and exact as the sciences become more specialized and ever more changing as new materials and methods are developed; third, knowledge of economics, which must include exact knowledge of the cost of materials and labor, the availability of each, the cost of the operation and maintenance and of the depreciation and obsolescence of buildings in order that they may be of permanent value in the economics of society. Of these three fundamental qualifications the first alone is never changing except as the old principles of design are applied to meet the requirements of economics and new construction thought; construction constantly is becoming more complex and exact, as it must meet the requirements of the econom- ies of industrial competition; economics is ever alert to develop new ways and new exact knowledge must go hand in hand. The modern architect must, therefore, remain a designer in the most ancient sense as the permanent beauty in building; he must know construction, as that "is and always must be, the expression of well-ordered architecture"; he must know and understand the economics of modern living and business. These three requirements are reflected into the problems to be met by him in a degree that has not before been. The old saying that modern buildings must be economically successful in order that any permanence of life be given. (Continued)
LAND DEVELOPMENT—CARTHAY CENTER

By ELLEN LEECH

THE joy of planning on virgin soil a new division of the land for the intensive use of one's fellow men has often been set forth in these pages. It is one of the excitements of pioneer life and has kept The West youthful and interested. As knowledge has accumulated and skill developed there has come about the new profession of city planning which includes, besides its engineering and architectural departments, a broad foundation of intimate knowledge of human nature in its mass formations, its inherited likes and dislikes, its habits of living and its actual progress toward modern ideals.

This combination of training and ability to adapt modern ideals to present existing conditions finds an uncommonly happy realization in California's leading city planners to whom was given at the recent exhibition of landscape architecture in the Southwest Museum much of the honor conferred by the jury of awards. This page sets forth one of their plans for Los Angeles; others have been featured in previous numbers and in other ways.

Carthay Center is a subdivision on the flat land near Los Angeles between the city's center and the sea. It adapts itself to the known and unchangeable conditions existing there; it gives opportunity for fine buildings by good architects and as a model subdivision gives great and added confidence in the plans of its creators, J. Harvey McCarthy, and the genius of the firm of Cook and Hall.

Some of the fun which these artists in city planning are having in this particular subdivision of Los Angeles is shown in the layout of streets in the plan above. The main axis of the little borough diverges points directly to the highest peak of the Santa Monica mountains; and set in the half curve at the south will be the school house already arranged for with the city. The main highways at this point in Los Angeles were none of them parallel with each other, so the planners drew other streets in each main triangle parallel with Wilshire Boulevard and the other highways, and took up all the irregularities in the three small triangles shown. It is a pretty plan and has many charming sites for charming houses, and Cook and Hall

Architect's Sketch of Hotel Caguatan, Carthay Center, Los Angeles.

CARTHAY CENTER, LOS ANGELES, CALIFORNIA

ARCHITECTURE will be a notable feature at Carthay Center. The Chapel, already mentioned above, was built by Horatio W. Bishop of Boston and is a true community place of worship and an ideal union church.

The hotel planned by Pierpont and Walter Davis is as excellent an example of distinctively California architecture as has yet appeared. Its charm is subtle yet effective. The central court, from which the tower emerges, is the main feature and will attract many outsiders for luncheon and dances and private card parties. Its rooms, delightfully situated, will supply a long desired haven from down town hotels.

MINIATURE OF COOK AND HALL'S PLAN OF PLANNING FOR CARTHAY CENTER, LOS ANGELES. CALIFORNIA

ARCHITECTS, W. C. COOK AND B. E. HALL.

REPRESENTATIVES OF RAMONA PARLOR NO. 109, NATIVE SONS OF THE GOLDEN WEST, PRESENTING A BELL THAT FORMERLY HUNG IN MISSION DOLORES, SAN FRANCISCO, TO J. HARVEY MCCARTHY TO BE HUNG IN BELRY OF AMANDA CHAPEL, CARTHAY CENTER, LOS ANGELES, LEFT TO RIGHT: ALFRED BICKLER, HORATIO W. BISHOP, ARCHITECTS OF CHAPEL; J. HARVEY MCCARTHY; HERMAN C. LICHTENBERGER, PAST GRAND PRESIDENT N. S. G. W.; ERNEST ORRINA, PAST PRESIDENT, RAMONA PARLOR; SIDNEY NEIGHBORS.

A VERITABLE Bit of the past is included in the chapel as the bell which hangs in the belfry once rang out over the hills of San Francisco calling the devout to worship in the Mission Dolores, and was given Mr. McCarthy by friends of Ramona Parlor, N. S. G. W.
RECENT BOOKS—REVIEWS

By E. M. Govees Carpenter

Pierre Caron, son of a French watch-maker, afterwards known as de Beaumont, maintained his greatest claim to immortality as the creator of those incomparably witty comedies, "The Barber of Seville" and "The Marriage of Figaro." His greatest biographer, Mr. John Rivers, has, however, written a fascinating, detailed account of the amazing escapades, adroit evasions, and chivalrous altruism of this extraordinary character in whom combined such a strange mixture of quixotry and roguery. Beaumarchais is revivified with critical, yet sympathetic analysis, together with many of his famous contemporaries. This XVI, Marie Antoinette, the notorious Menenmes du Barry and de Pompador, and the cynic Voltaire are all reviewed with the adequate delineation which distinguishes this interesting book.

Miss Bald's valuable work comes at an apt moment, in view of the recent revival of interest in the Victorian era. The satire of Jane Austen, the pioneer feminism of Charlotte Bronte, the deep, human sympathy of Mrs. Gaskell, as well as the penetrating irony of George Eliot, and the poetic ability of Elizabeth Barrett Browning and Christina Rossetti, are herein studied and analyzed with patient comprehension and scholarly charm.

The lure of folk and faery lore is as old and invincible as the race of man whose golden ages begot it, and is based on those ancient records that are half history and half mythology. A keen appreciation of the beauty of Irish mythology is the natural heritage of the true Celt, and in this collection of Irish fairy tales Mr. Stephens has incorporated all the wonder and fascination that invest his subjects, together with all the humor and distinction of his own delightful style.

A clever and racy, if superficial, presentation of modern human complexities. Few of these characters excite as much sympathy as interest, but the tragedy of the English heroine, the patient devotion of her old and whimsical American friend, and the spiritual life of his young daughter, are portrayed with considerable natural simplicity and realism.

Writing in a concise, yet sufficiently explanatory manner, Dr. Carpenter reveals the marvellous insect metamorphosis. All the intrinsic and external changes are described in detail, making the book a valuable mecum to the student of insect anatomy. Numerous illustrations add much to the value of this work.

This book describes, in popular style, the construction and use of the microscope, chiefly in relation to its practical utility in the laboratory. Its value in many fields of research is also explained in a manner that will readily appeal to the interested amateur.

NEW FICTION

THE ROAD TO CALVARY, by Alexey Tolstoy, (Boni & Liveright) depicts vividly, though mercilessly, the typical soulless life of a pre-revolutionary Russia. The testimony of an eye-witness (who is also a relative of that great leader, Leo Tolstoy) gives convincing proof of the inevitability of the sufferings that had to be borne for Russia's ultimate salvation.

SOILLOQUI, by Stephen McKenna, (George H. Doran Co.) is a clever, psychological study of an embittered, middle-aged man facing swift-approaching death. She certainly had the gift of seeing herself even more clearly than others saw her, and the wit and grim honesty which invest her confessions will interest all who can overcome the initial repugnance for her cynical malice.

MADAME CLAIRE, by Susan Ertz, (D. Appleton & Co.) is introduced as a fundamental figure in a charming story which is really an epic of old age. The characters whose lives she influences so gracefully are perhaps scarcely forceful, but the book is a first novel which shows good promise of able successors.

FOUND MONEY, by George A. Birmingham, (Robs-Merrill Co.) is another entertaining tale of light mystery and histrionic adventure in Ireland, from the vivacious pen of this well-known humorist. The plot, implied in the title, is unusual and well-sustained, until the final denouement which proves an unexpected but most satisfactory anteclimax.

IRON HEART, by MacLeod Ruine, (Houghton, Mifflin Co.) price $1.75, will be well-remembered for all for whom the subject of love and spectacular adventures in the desert still holds appeal.

THE HIDDEN ROAD, by Elsie Stogdall, (Houghton, Mifflin Co.) price $2.00, is a good story of the experiences of an unsophisticated, true-hearted girl, who sought an ideal love which always, at the last, eluded her, but the search for which led her to the healing wells of intellectual content. The other wayfarers she met on her quest are well-drawn characters, and much of the book's greatest charm is contained in the clever description of literary and social life in the eastern States.

LOVE AND OTHER STORIES, by Anton Chekhov, translated by Constance Garnett, (The MacMillan Co.) form a collection of admirable sketches in which few of the more material qualities of life and humanity are neglected, and which are chiefly characterized by much satirical humor and graphic realism.

J. W. Robinson Co.
SEVENTH AND GRAND

Whatever is new and interesting in travel, biography, fiction—literature in general—is procurable in the Book Section. First Floor
SIX THOUSAND is the conservative estimate placed by the most conservative members of the California Local Biennial Board as the attendance in Los Angeles at the Seventeenth Biennial of the General Federation of Women’s Clubs next June. Women noted in every field of activity—doctors, lawyers, mothers, besides writers, artists, nurses, teachers, and social workers, will be in attendance on the daily meetings.

Mrs. J. F. Sarfarazi, Chairman of the Board, announces the first steps in organization of hospitality and information in the appointment of Mr. Charles H. Thompson as chairman of the committee on hotels; Mrs. Herbert C. Cade, chairman of the committee on finances; and Mrs. Frank Gilbert, chairman of the publicity committee, with additional members as follows: Mrs. Benjamin Goldman, vice-chairman, an officer in prominent clubs of Los Angeles; Mrs. Blanche Friend Affler, editor of the Federation News; Miss Augusta Townsend, Los Angeles district press chairman; Mrs. Grace Matson, Los Angeles, is a committee man for the date; Mrs. Elizabeth McMillan, a representative from the Los Angeles local biennial press representatives; Mrs. L. P. Howells, Los Angeles, is her automobile, and Mrs. Laura Polimeno, Los Angeles, will launch the plans for the biennial, the visit of Thomas G. Witter, Federation President, in November is particularly significant to the local committee. Los Angeles November 5, when she will be most of honor of the California Local Biennial Board, together with press representatives, only, in Southern California. Staff artists, writers on clubs, fashion, society, books, art, music, music, drama, and other topics will be that noted club leaders, teachers, and writers.

It is particularly appropriate that California should be the host at this biennial. Southern California has gained a reputation for organized clubs of women. In the Los Angeles District alone there are resident nearly one-third the entire number of federated club members in the state, and the southern district membership in the biennial, June 3 to 15, June 3 to 15, can and cannot be safely produced. Mrs. Robert J. Burdette, Program Com- (Continued from Page 10) quished the picturesque name. Of course every one who knows of early California days will recall the dashing bandit and highwayman, Black Bart, and Miller’s name at once attractive attention.

Charles Warren Stoddard, poet, author, and ascetic, was a man who stands out in relief in California literature. Mr. Stoddard was a handsome man, etrile over medium height, well set figure, kindly eyes and a gentle refined face. His was the face of the scholar. He was born in Rochester, New York, August, 1843, and came to California as a lad of seven. While still a mere youth he wrote under the pseudonym of “Pip Pepperpot,” but was soon persuaded to use his own name. A poem, “In the Sierras,” was published in the July Century of 1885, and is a poet, “When Care, like a burden, falling from our hearts,” is a hauntingly sweet line. Mr. Stoddard wrote for nearly all of the periodicals of those golden days—the days of The Golden Era of California. “In the Footsteps of the Padres,” “South Sea Idyll,” “The Lepera of Motoki,” “A Troubled Heart and How it was Comforted,” “A Flight into Egypt,” were some of his best known works. Stoddard wrote as the spirit moved him, and later he accepted the chair of English Literature in the Roman Catholic University at Washington. He was greatly beloved and his poem on “California,” “My pride, my boast, Stretching thy glorious length along the West,” showed his love for the State of his adoption. He was a friend of all the best known writers and his friendship for Miss Coolbrith and others of that era never languished. He belonged to the Bohemian Club and there is a picture of him in an old number of SUNSET MAGAZINE showing him at the Grove with congenial intimates in 1877.

Clarence Thomas Urmy, that beloved poet, whose delicate poetic touch beautified all he wrote, was the first native born poet to achieve fame here. His books of verse received instant recognition, and he wrote for Eastern periodicals and was known there. He went to New York for a year once, and had the friendship of the cultured, and made many friends, but the lure of the West drew him back. One interesting feature of Clarence Urmy that stands out, was his inate modesty. He was entirely lacking in vanity and never thrust himself into the limelight. All the more valuable are his fame and accomplishments. He touched his lute and every heartstring thrilled at his song.

A list of all the men and women who contributed to The Golden Age of Literature in California would rank in the number of noted men and women. Richard Edward White, a poet of gentle nature, but brilliant work; George Hamin Fitch, Arthur McEwen, Edward Rowland, Royce, and others, who have been the subject of noted men and women. Richard Edward White, a poet of gentle nature, but brilliant work; George Hamin Fitch, Arthur McEwen, Edward Rowland, Royce, and others, who have been the subject of noted men and women. Richard Edward White, a poet of gentle nature, but brilliant work; George Hamin Fitch, Arthur McEwen, Edward Rowland, Royce, and others, who have been the subject of noted men and women. Richard Edward White, a poet of gentle nature, but brilliant work; George Hamin Fitch, Arthur McEwen, Edward Rowland, Royce, and others, who have been the subject of noted men and women. Richard Edward White, a poet of gentle nature, but brilliant work; George Hamin Fitch, Arthur McEwen, Edward Rowland, Royce, and others, who have been the subject of noted men and women. Richard Edward White, a poet of gentle nature, but brilliant work; George Hamin Fitch, Arthur McEwen, Edward Rowland, Royce, and others, who have been the subject of noted men and women. Richard Edward White, a poet of gentle nature, but brilliant work; George Hamin Fitch, Arthur McEwen, Edward Rowland, Royce, and others, who have been the subject of noted men and women. Richard Edward White, a poet of gentle nature, but brilliant work; George Hamin Fitch, Arthur McEwen, Edward Rowland, Royce, and others, who have been the subject of noted men and women. Richard Edward White, a poet of gentle nature, but brilliant work; George Hamin Fitch, Arthur McEwen, Edward Rowland, Royce, and others, who have been the subject of noted men and women. Richard Edward White, a poet of gentle nature, but brilliant work; George Hamin Fitch, Arthur McEwen, Edward Rowland, Royce, and others, who have been the subject of noted men and women.

In connection with Mrs. Winter’s visit here next month, two great mass meetings are planned at which Mrs. Winter will be a principal speaker. Armistice Day will be observed November 11, and Mrs. Winter will be the featured speaker on that day. On November 10, this year, since November 11 falls on a Wednesday, she will be heard by thousands in the civic and district meetings. The state club itinerary of Mrs. Winter will be as follows: Los Angeles, November 6; San Francisco, November 9; Portland, November 11; and Seattle, November 13. She will speak to the capacity audiences of the federation, and the great club district meetings. The state club itinerary of Mrs. Winter will be as follows: Los Angeles, November 6; San Francisco, November 9; Portland, November 11; and Seattle, November 13. She will speak to the capacity audiences of the federation, and the great club district meetings. The state club itinerary of Mrs. Winter will be as follows: Los Angeles, November 6; San Francisco, November 9; Portland, November 11; and Seattle, November 13. She will speak to the capacity audiences of the federation, and the great club district meetings. The state club itinerary of Mrs. Winter will be as follows: Los Angeles, November 6; San Francisco, November 9; Portland, November 11; and Seattle, November 13. She will speak to the capacity audiences of the federation, and the great club district meetings. The state club itinerary of Mrs. Winter will be as follows: Los Angeles, November 6; San Francisco, November 9; Portland, November 11; and Seattle, November 13. She will speak to the capacity audiences of the federation, and the great club district meetings. The state club itinerary of Mrs. Winter will be as follows: Los Angeles, November 6; San Francisco, November 9; Portland, November 11; and Seattle, November 13. She will speak to the capacity audiences of the federation, and the great club district meetings. The state club itinerary of Mrs. Winter will be as follows: Los Angeles, November 6; San Francisco, November 9; Portland, November 11; and Seattle, November 13. She will speak to the capacity audiences of the federation, and the great club district meetings. The state club itinerary of Mrs. Winter will be as follows: Los Angeles, November 6; San Francisco, November 9; Portland, November 11; and Seattle, November 13. She will speak to the capacity audiences of the federation, and the great club district meetings.
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THOSE who have decided to remember their friends with home gifts this Christmas, are extended a very urgent invitation to come to Blackstone's Gift Shop and see one of the most wonderful displays of gift merchandise in this part of the country.

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ROUND AND ABOUT THE BILTMORE

The Biltmore is so much more alive physically because of the architectural choice of materials. The warm red brick is as vibrant with life as the pulsing crowds which surge through the Galería Real. The walls and pillars of the lobby, and the beautiful public rooms are of travertine, dark cream in color, against which the short stairway from the lobby rises in polychromatic effect, yet with all its varying hues delightedfully subdued. Above heavy beams gleam as though done in old Chinese lacquer, picked out here and there with gold. The whole interior glows with color but entirely free from garishness or flamboyant effect.

The outside lighting effects in the dull old greens is particularly pleasing against the red and cream of the walls. Bathed in sunlight the hotel is attractive but in the evening, seen from beyond Pershing Square, with all the lights a glimmer it is entrancing.

A piano of particular beauty in Natural Walnut finish built to order for one of our clients. We are prepared to plan and execute special designs for Grand or Upright Pianos.

[The one above is a Chickering Ampico]
FAIR MONROVIA
By FRANK WHIFFER, Secy

A MID a colorful and picturesque southern California foothill landscape of waving palms, pepper trees and tall eucalyptus, sheltered on the north by the blue, brown sentinels of the Sierra Madre Mountains, upon a high, sloping plateau overlooking the sun-kissed, orange groves of the rich and fertile San Gabriel Valley which stretch east and west for a distance of eighty miles, Monrovia bequeaths a heritage of homes in one of the most beautiful settings in all California. Monrovia has nature's richest gifts; intimate mountain and valley landscapes; rich soil and verdant fields; pure mountain water and a semi-tropical, healthful, all-year-round climate. Such a beautiful environment as this has attracted successful people of education, refinement, and wealth from the four corners of the earth to take up their residence here, and to-day Monrovia is proud of its metropolitan population. These same surroundings have acted as a magnet not only in drawing to Monrovia a home-loving people, but also in developing and inspiring the thinking of its residents along religious and idealistic lines.

Every month of the year is May and springtime in Monrovia. Consequently Monrovia and the month of May are synonymous, and it is a coincidence that Monrovia's birthday comes in the same month. The climate is a semi-tropical, healthful, all-year-round one; the annual mean temperature being 65 degrees. In winter the blossoming oranges, fresh vegetables and fruits, and thousands of flowers are a source of constant pleasure to the visitors fresh from the snow mantled east. In summer the warmth of the sunny days is tempered by the ocean breezes. The nights are always cooled by the invigorating mountain air, and the open-air, screened sleeping room is a delight the year round. Monrovia is far enough from the sea coast and close enough to the mountains to receive the beneficial effects of the clear, bracing mountain air and pure, sparkling mountain water. Monrovia offers all the comforts of a modern city with the additional advantages of a suburban home environment, of economical water, natural gas, electricity, rentals and the companionship of congenial, kind people. Monrovia's natural advantages are enhanced by avenues of palm and pepper trees and by home flower gardens. Beautiful flowers of the most exquisite coloring, rare shrubs, and tropical plants grow in great profusion. Monrovia possesses a splendid retail business district with progressive, public spirited business men. A number of the leading stores cater to a clientele drawn from the ends of the San Gabriel Valley. Among the leading business organizations are the Rotary International, the Kiwanis Club, the Granite Club, and the Business Bureau of the Chamber of Commerce. In addition there are some forty secret and fraternal organizations and church societies. Monrovia's highest assets are good schools, fine churches, suburban homes and the civic spirit of its citizens.

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CALIFORNIA HOMES and

THE OWNER & THE ARCHITECT
(Continued from October Number)

"It must be two story, six rooms, living room not less than 24 by 14, fireplace in living room, and large bedroom, bay window in front, electric lights through grounds, rough basement, more solid foundations than the average house and not cost over $7,500, including gar-

The problem of antique wrought-iron fixtures was solved in the discovery of a worker on Wall Street who from his tiny shop turned out handsome pieces at amazingly small cost. The living room chandelier was copied from a picture of one in an English hunting lodge; door handles from another picture, while strap hinges and side brackets were made from a design sketched by the architect. Antique thumb latches and grips for the upstairs part of the house had to be bought in brass and blackened chemically to match the black strap hinges and tear drop cupboard handles. Unexpected corners showed up in bedrooms where odd book-shelves could be set in the walls; a similar set of shelves worked in at the last moment in the living room.

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GARDENING MANUAL

THE HILLSIDE GARDEN

Work began on the excavating and retaining walls while the contractor and his crew stepped around in fear lest one shrub or sprig of the unassuming scrub-oak should perish.

And every Sunday John Browne was arriving with pick, shovel and an automobile full of other trees and shrubs of a wild nature for planting. Mrs. Browne meanwhile was strain-
ing every effort to keep from telling a young son away at Military School about the house; it being mutually agreed that it should be a surprise on his homecoming.

It was a wonder of water work—while all this was going on; in came the gas, light, and sewer, almost on the very day that the house was completed.

Trees, planted at the commencement of building, grew like magic in the virgin soil. A four foot wide wall of rock formed a curving porch at the west end of the house; and a huge grass sown bank began to take on a vivid tinge of green. A bird house amongst the sage brush—a rockery—a winding path, and the house was done. A moving van broke down twice in its toil up the hill—and the hillside house was home.

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GENERAL SUMMARY

R. M. Mac LENNAN

The outlook for continued prosperity in the Pacific-Southwest during the winter months is better than at any time during the current year. The present confidence of the business community is based in no small measure upon the stimulus given by fall purchases, which exceed those of last year in spite of continued warm weather; the orderly marketing of most agricultural crops of this territory, in some cases at prices in excess of those anticipated earlier in the season; and evidence that the peak of petroleum production has passed, and that industry is successfully adjusting itself to the consequent reduction in demand for industrial goods, and that the strong seasonal demands for credit have been met successfully without seriously interfering with the financial structure of this district.

This does not mean that there are no serious problems still facing the Pacific-Southwest. The real estate situation, particularly in the metropolitan area of Los Angeles, continues to cause concern, as new subdivisions are being placed on the market almost daily, with little reference to the relation between demand for use and supply. The rate at which new home sites are being offered for sale exceeds the estimated absorptions by population in a manner which requires an eventual slowing up of outlying subdivision efforts.

While the apparent passing of the peak of petroleum production gives promise of eventual relief from the difficulties which this industry has suffered from over-production, and while tank lines are now taking all production offered, the crude is yet to be marketed. The prices of oranges and lemons have been much lower than during the past year, but this has been normal and due in large measure to the cleaning up of end of the season stocks. The deciduous fruit market has not been as satisfactory as the citrus fruit market in the past. In short, while the agricultural situation remains satisfactory, the usual fall stimulus has been much lower, and the agricultural outlook is better than anticipated earlier in the present season.

The livestock situation has shown little change during the month, the figures for this month being generally favorable to a slow but general improvement within the industry in spite of the many problems caused by the lower prices. Retail and wholesale trade have responded to the usual fall stimulus more than anticipated, in view of the continuance of warm weather throughout October.

Construction activities are being maintained at record levels in the Los Angeles Basin. Building is still quiet in most agricultural districts but in some of them a gradual increase is noted as conditions improve.

The real estate market continues as during the earlier months, remaining quiet in most agricultural communities and active in the metropolitan area of Los Angeles, with strong evidence that the market is being pressed to the limit of its consumptive ability by the steady accretion to the new or outlying subdivisions being placed on the market.

Industry continues to operate at capacity but with numerous reductions in output in those lines catering to the petroleum industry.

The investment market has remained quiet, although the underlying tone has been favorable and new offerings have met satisfactory markets. While little expansion can be anticipated during the winter months there is evidence of sufficient buying power to augur for a favorable reception of all attractive issues.

The banking situation has remained satisfactory; crops have generally been harvested without any material strain on the credit structure, and the orderly preparation for the seasonal demands for credit has been successful. The practicality of inter-community banking. In short, the economic situation of the Pacific-Southwest argues for continued prosperity and a general improvement throughout the winter months in spite of the fact that conditions are still not so rosy as to argue for continued caution in the placing of advance commitments.

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—Newspaper, January 24, 1884

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Much history has been made in Los Angeles since the City Council deliberated over the paving of Main and Spring streets as far south as First street.” And is being made today.

During the past nineteen months, Los Angeles Gas and Electric Corporation has laid more than 400 miles of gas mains in the streets of Los Angeles and surrounding territory—enough to reach from this City to San Francisco.

Los Angeles Gas and Electric Corporation

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LOS ANGELES, CALIFORNIA
MAN had an ideal—an ideal he cherished for long years—an ideal of a home community in Los Angeles "fit for a king," yet within the financial reach of a "commoner." It was to be complete in its appointments, beautiful in its architecture, laid out by masters in landscaping and surrounded by safeguards that would ensure its high character indefinitely. It was to be a prideful possession of the city and of those who lived there.

After long years the opportunity came—and the ideal has been achieved. On the Wilshire plain, facing the boulevard that big, far-sighted men of Los Angeles have determined shall be one of the world's beautiful highways, CARTHAY CENTER has been developed—a monument to its founders and to its builders.

Its beauty, its convenience, its permanency of value have been authoritatively established through the award of First Honor among subdivisions by an eminent jury at the recent exhibition of Landscape Architects at the Southwest Museum.

CARTHAY CENTER, on Wilshire Boulevard at Fairfax Avenue, offers ideal homesites for discriminating, yet moderately circumstanced people.

CARTHAY CENTER  -  "The Blue Ribbon Tract"

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Mrs. Eldredge M. Fowler

H. O. CLARK, CONTRACTOR
388 SOUTH RAYMOND AVE., PASADENA

Remodelled by
Myron Hunt, Architect

Blackstone’s---That
“Out-of-the-Way” Store

---out of the way of what?
---this continent was a bit out-
of-the-way for certain thinkers—
in the days of Columbus ...
---California was a bit out-of-
the-way for the “forty-niners” ...
---but the march of progress
 carries people ever and ever to
these out-of-the-way opportuni-
ties, in spite of pessimists ...
---just so is this “out-of-the-
way” store—Blackstone’s—daily
proving its value opportuni-
ties to the progressive shoppers of
Los Angeles

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727 WEST SEVENTH STREET

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BROADWAY AT NINTH
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CORONADO COUNTRY CLUB:

The golf program for the 1921 winter season has just been issued by the secretary, Major Colin C. Ross, and a long list of events offers increasing opportunities for the enjoyment of Card and Club. Beach season this year. The feature event of the season will be the Men's Open Championship, February 18 to 22. The miniature golf course is nine holes, on Hotel Coronado grounds, all in grass, is open to hotel guests only.

The Los Angeles Museum, Exposition Park announces exhibitions:

Nov. 7 to Dec. 12, Water colors by John W. Niesl.


Painting winners at the exhibition of California paintings at Southwest Museum stand as follows:


The exhibition of the West Coast Arts at the Public Library in Hollywood will be continued through December 12.

The San Gabriel Valley Exhibition at Rose Field, Arcadia, will include an art exhibition of unusual interest. Substantial cash prizes will be offered for works in painting and etching.

The California Water Color Society exhibition, first shown at Exposition Park, Los Angeles, and at Bixby Park, San Diego, is on exhibition at Stanford.

The Gehrart is announcing the exhibition of prints by Helen Hyde and Bertha Jacques during December, and a showing of block prints by Homer Hayden later in December and in January.

Paul Lautitz is holding his first annual exhibition of paintings at the Camesl & Chaffin Galleries during the first two weeks of December. Lautitz is one of the most sympathetic interpreters of California landscape in our midst. Local art lovers have long been attracted by his love of the woods and hills and the beauty of the woods and mountains. His work this year will be an exhibition of the well-known gallery will become one of the important art events of the year.

Eliia Shepard Bush has sent two miniatures to the twentieth annually exhibition of the Pennsylvania Society of Miniature Painters.

John C. Cotton has taken a combination house and studio in Glendale, at 109 West Colorado Street, for his residence and studio.

John Hrabich has chosen Hollywood as his place of residence and is soon building a new home here.

The Free Lance Art League continued at the Glendale Art Institute at the Tonge Art Gallery, 1927 West Seventh Street, Los Angeles, through the first of December.

Green White will show twenty of his recent pictures from Mexico at the opening of the new Steididh Gallery at the Maryland Hotel, Pasadena. The canvases are from Mezco City, Guanajuato, and Cuernavaca.

A bidade of white lace and a skirt of Indo-Chinese drapery. Black satin and white lace—a lovely dinner gown!

Bullocks

"One O'clock Special"

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Pasadena

The Frank Melne Co. Extends to you The Seasons Greetings.

Are you celebrating Christmas in your dream home?

It may be just around the corner. Won't you let us help you find it?

Maynard Dixon's Western paintings will be shown at the Camesl & Chaffin Galleries during the first two weeks of December. No man has more faithfully and beautifully given pictorial expression to the vivid coloring, vast distances and picturesque life of the Arizona desert and the California prairie rambles. He has represented the spirit of these with his native Indians. His knowledge of the western country in which he has traveled and the beauty of his highly decorative canvases is greatly enhanced by his truthful drawing of the north man and beast. During his exhibition at the Matherlin Galleries in New York, Dixon created quite a sensation among the critics and his five canvases will be entirely consumed by five paintings painted this year in Arizona.

William [illegible] is exhibiting a collection of paintings at the Rolland Gallery, 411, the fifth anniversary of the opening of the Rolland. This show consists of pictures done in and around the Southwest, and all the artists as well as the general public will be there.

A Memorial Statue by Bert W. Johnson was shown at the 5th annual exhibition of the Society of Americans, held in New York, of all the ablest men of the Southwest, and all the artists in a great and interesting show.

The Frank Melne Company, 26 North Euclid Avenue, Pasadena, will have the honor of unveiling this statue of bronze in the center of Garland Park.

War Monument for the City of Los Angeles. Sculptor, Trusdell E. Newton, Architects, to be Unveiled Next Decoration Day.

Arion Kilpatrick held his first one-man show at Leonard's during November. The exhibition consisted of eighteen landscape scenes, all from Morocco, where he had been painting for four years. His work is a sensitive and colorful artist who has succeeded remarkably in catching the brilliant colors of the Mediterranean with an eye for the life of a corner of the world. Kilpatrick is an expert colorist and his works particularly interesting to California.

A very comprehensive exhibition of etchings by Sir Francis Seymour Haden, the greatest English etchers of the last century, and one of the greatest etchers of all time, will be shown at the Camesl & Chaffin Galleries during the first two weeks of December. Haden was a great exponent of the modern English art. The artist etched in a way that captured the spirit of his time. His work will be shown together with an unusual complete set of etchings by modern etchers. This exhibition is one more link in the chain of important art groups which, during the past year, have made the Camesl & Chaffin Galleries one of the most cultural and educational points in Southern California.

William Swift Daniels has been building an exhibition of oils and water colors at the Mission Inn in Riverside, and come to the lower towns in Southern California.
Music

The dates for the Philharmonic Symphony concerts, Walter Henry Bobrowi, Conductor, at the Philharmonic Auditorium, Los Angeles, are Friday and Saturday, December 14 and 15, Saturday evening Symphony concerts, December 15 and 16. The Sunday afternoon Popular concert will be given December 9.

The Pandaean Music and Art Association announces the 23rd Artist Series, Announcements are: J. A. Hoffe, famous Russian violinist, Wednesday evening, January 13; Ukrainian National Chorus, Wednesday evening, January 20; John McCarty, Sunday evening, February 22. Harold Bauer and Pablo Casals, Tuesday evening, March 11. All concerts to be given in the Pandaean High School Auditorium:

The Behrman Philharmonic Artist Course announces: Rubenstein-Korshinski, piano and violin, December 11, and Anna Cane, soprano, December 12.

Alice Coleman Batchelder announces the second Chamber concert of the series of eight will be given Wednesday afternoon, December 12, at the home of Mrs. Albert Sherman Hoyt, 211 Buena Vista, South Pasadena, with The Biltmore Quartet.

The third event of the Auditorium Art Series, at the Philharmonic Auditorium, Los Angeles, December 16, will be the quartet of Victor artists: Olga入库, soprano; Ethel Bakul, contralto; Lambert Murphy, tenor; and Rinal Dambri, bass; in soli, duets, trios, and quartets.

Impresario Beilerman announces an additional series of concerts to be known as the Midwinter Series.

The first event on this midwinter concert will be the famous Divine Chapel Choir of Rome, scheduled for December 3. All other events include Anna Cow, gifted American soprano; Elia Gerhardt, greatest of living sopranos; Eugene Schumann-Hein, the Ukrainian National Chorus, Anna Pavlova with her ballet and orchestra; also the delightful fun-makers, the Tonn-Serg Mattison; Enrico de Guevara, bass; the Stuart Walker production of "The King of Baby", a rival effort by Harold Bauer and Jean Gerhardt. Von Tilzau, the choice of critics, John McFeary, Le Haincourt, Mme. Galli, and Quartet.

The Zoeller Quartet will give the second concert of the Philharmonic Music series, December 18. The Zoeller Quartet hereafter will give Los Angeles concerts at the Biltmore Auditorium, but the present series will be given in new Biltmore Music Room.


"MUSICAL America's Guild," edited and compiled by John C. Freund, is the largest issue yet published, and this is the third year of publication. The Guild is a complete chronicle of the musical resources of the United States and Canada.

Over 1000 singers who were members of the Metropolitan Opera, New York, are engaged by the Metropolitan Opera, Los Angeles, and some of the finest voices in Los Angeles are being advertised by the Los Angeles Opera Society.

The Los Angeles Chamber Music Society have engaged the Biltmore Quartet to play a program on their first concert on October 6. The concert is a quarter session in Los Angeles, and is made up of four groups: Kamikawa, Tenor; Paul, Soprano; Minter, Violinist; and bell, violist, violoncellist.

The Pacific Grand Opera Company, a production of the Fine Arts Hall, the University of California, Southern Branch, Los Angeles. The first night work of Letty Hoffmeyer was shown, and Fred Everington of the Casparian Institute continued excellent examples of his work. There were very choice things from the Trojan Pottery (garden pottery).

Musician BARNELL SAWYER announces an interpretive Art Lectures (illustrated) on Old Italian Masters, at the Los Angeles Biltmore, the two first Tuesday in December, 2:30 o'clock, December 4, Michelangelo, and December 11, Raphael. Admission tickets may be obtained from Mrs. S. B. Barnell, Regent, Los Angeles, and Mrs. L. C. Michigan Ave., Pasadena. The MacDowell Club of Allied Arts are now in their new quarters, 462 North Western Ave., Los Angeles. It is the present plan for the Club to hold exhibits and to have each exhibit to continue for four weeks.

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John SMALLMAN, baritone, will give his annual Recital at the Ebell Club on Wednesday evening, December 10. This is a solo recital of opera, oratorio, and songs, in the original language. He will also give his annual Recital at the Los Angeles hotel, December 11. The recital will be given in the original language. John SMALLMAN, baritone, will give his annual Recital at the Ebell Club on Wednesday evening, December 10. This is a solo recital of opera, oratorio, and songs, in the original language. He will also give his annual Recital at the Los Angeles hotel, December 11. The recital will be given in the original language. John SMALLMAN, baritone, will give his annual Recital at the Ebell Club on Wednesday evening, December 10. This is a solo recital of opera, oratorio, and songs, in the original language. He will also give his annual Recital at the Los Angeles hotel, December 11. The recital will be given in the original language. John SMALLMAN, baritone, will give his annual Recital at the Ebell Club on Wednesday evening, December 10. This is a solo recital of opera, oratorio, and songs, in the original language. He will also give his annual Recital at the Los Angeles hotel, December 11. The recital will be given in the original language. John SMALLMAN, baritone, will give his annual Recital at the Ebell Club on Wednesday evening, December 10. This is a solo recital of opera, oratorio, and songs, in the original language. He will also give his annual Recital at the Los Angeles hotel, December 11. The recital will be given in the original language. John SMALLMAN, baritone, will give his annual Recital at the Ebell Club on Wednesday evening, December 10. This is a solo recital of opera, oratorio, and songs, in the original language. He will also give his annual Recital at the Los Angeles hotel, December 11. The recital will be given in the original language.
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UNION OIL COMPANY of California
California Southland

M. Urmy Seares - Editor and Publisher
Ellen Leech - Assistant Editor

NO. 48, VOL VI DECEMBER, 1923

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MARGARET CRAIG
PHOTOGRAPHER
If you plan for Christmas photographs, plan early
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Telephone 56234
The charm of old world hangings, grills and churchly furnishings, a memory of the Alhambra; these are some of the elements which contribute to the impression of calm serenity and historic background which greets one on entering Bradford Perin’s new Spanish shop for architects and collectors. The pleasure we receive from these restful rooms of ancient lore comes from their sympathetic and expert arrangement and from the old world leisure and lack of crowding so unusual in a gallery of antiquities. A bit of old Spain marvelously transported and set down in Pasadena at 30 South Los Robles Avenue is ours this blessed Christmas eve.
CUSTOM has almost succeeded in doing Christmas up in tissue paper, tied smartly with bright ribbons, throughout the universe. In this, America, as in many better things, leads the rest. Christmas carols have, in a degree, been superseded by songs of "Do your shopping early," and the distressed refrain of "What shall I give Ann?" favors more of Calvary than of the joyous birthday of the gentle Friend of all the world. It really seems we have forgotten just what Christmas means and why we celebrate that wonderful Natal day. Perhaps the "Navidad Pasquas," "Noche Buena," which filled the early morning air of the long ago days of California had no deeper meaning than our "Merry Christmas," yet it held a heartfelt significance, and we are forced to see that when those phrases were prevalent the Christmas festivities were of a different nature.

Long usage has accustomed California to the sobriquet of Eldorado, as men have ever sought gold within her boundaries, first, the rich, red metal torn from the ground; later, the liquid gold of the oil and now the accruements resulting from the subdividing, renting and tearing the very hills from the face of the earth. But be that as it may, and is, there was in primeval California, before the mighty rush of forty-nine, the nearest approach to Arcadia this continent has ever known; a lovely, pleasant, peaceful existence, a time when friendships were held sacred and all relationships carefully cherished. The life a Progressive would scorn now, a gently flowing tide of recurring events, marked by frequent National holidays, church feast days and festivals. Every Sunday had its religious festivities and amusements, every Mission its anniversary, all families their reunions, each individual his Saints' Day, and every wedding was made a festival. Besides these lesser celebrations there was Christmas and Easter, Lady Day and Michaelmas, each with its own particular joys.

"Vispera de Navidad," Christmas Eve, was a day of great anticipation, not because of the gifts, as there was practically no exchange of presents, but filled with an eager preparation for the guests who would arrive with the dawn. The early morning hours were filled with mass, often referred to as "Midnight Mass," but in the language of the Spanish people, "La Mesa del gallo," (the mass of the rooster), celebrated at four A.M., when the silence is apt to be rent by the shrill calls of this master of the morning hours. After mass there were gay greetings, and little groups gathered to exchange good wishes. Everybody knew everybody else, there were no strangers, and after the religious observance the remainder of the day was spent in an exchange of hospitality, music and dancing in the homes, with horsemanship and other games in the fields. From sunrise to sunset the air was filled with cries of "Feliz Noche Buena" and "Felices Pasquas."
One very popular entertainment was known as “Los Pastores” the Shepherds, a form of sacred drama, in which the characters were the Archangel Michael, the Devil, a clownish individual called Bartola, and the Shepherds. There was scarcely a plot but the action consisted of the machinations of the devil to overthrow Michael, which were never successful and which ended with a duel to the death between these two, routing the devil. The Pastores went from house to house enacting the same scenes, there was, of course, no scenery and no stage effects, the drama being given usually in the courtyard.

While in California we no longer have the Pastores, Pasadena has one beautiful and unusual reminder of the source of Christmas—a street of stars, a street lined with trees, which in the early dusk of Christmas week blaze forth in a path of gold. The dark splendor of the deodars, brooding in their strength throughout the year, take on a deeper significance in their jeweled decking, and seem fitting emblems, aiding us to realize the combined strength and beauty of the imperishable quest they help to immortalize. Instead of the one blessed star that lead the three wise men of the East to the cradle of the Prince of Light, here are a thousand stars to guide us to the spiritual knowledge of that brotherhood needed by the world today.

**SOME SOUTHLAND CHURCHES**

The charm of the plan above, made by Mr. Carleton M. Winslow for All Saints’ Parish, San Diego, and carried out by him associated with Mr. W. S. Hebbard, now also of Los Angeles, is one of indescribable attractiveness and beauty. Distinctively Californian in its nearness to Mexico and old Spanish traditions, it still appeals to us as pre-eminently our own architecture adapted to our own customs and beliefs.

**BY CALIFORNIA ARCHITECTS**

**IN THE UNIVERSALIST CHURCH OF PASADENA CALLED TRUSSELL MEMORIAL CHURCH TO COMMORATE THE FOUNDATION OF C. J. T. THE ARCHITECT, MR. FRANCIS KENNEDY, HAS MADE CHURCH TRADITIONAL BUILDING BLOOM INTO BEAUTY AS A NATIVE CALIFORNIA ARCHITECTURE, DISTINCTIVE AND FULL OF CHARM.**

**ALL SAINTS IN PASADENA, BY JOHNSON, KAUFMANN AND COATE, IS BEAUTIFUL IN ITS MASSIVE, CHURCHLY, NORMAN, GOTHIC, EMPHASIZING THE ESTABLISHED CHURCH IN OUR MIDST.**

**ST. COLMBRILLE’S PARISH GROUP, SIXTY-FOURTH STREET AND MAIN STREET, LOS ANGELES. FATHER D. J. NUNAN, PASTOR. SCHOOL, CONVENT AND RECTORY HAVE JUST BEEN COMPLETED. THE CHURCH IS TO BE STARED EARLY NEXT YEAR. TRUEBELL, PURITAN AND NEWTON, ARCHITECTS.**
A DESIGN AND PLAN FOR A COUNTRY CHURCH MADE AT THE SUGGESTION OF THE Rt. REV. W. B. STEVENS, BY CLIFORD TRUESDELL, ARCHITECT, OF THE LOS ANGELES FIRM OF TRUESDELL AND NEWTON.

THE CONGREGATIONAL CHURCH IN RIVERSIDE. MYRON HUNT, ARCHITECT. THIS EXQUISITE TOWER, DOMINATING THE WHOLE CITY WITH ITS COLORFUL BEAUTY AT SUNSET, IS OUR EARLIEST EXAMPLE OF THE PLATERESQUE.

THE COUNTRY CHURCH
By The Rt. Rev. W. B. Stevens

A Building recently completed for the congregation of St. Stephen’s Church, Beaumont, Mr. Carleton M. Winslow has made a real contribution to the whole question of meeting the needs of the country congregation. The structure is a combined parish house and church building of Spanish plaster. It seats approximately one hundred persons and is used both for church services and for social activities. The commodious chancel, which has a complete equipment of furniture and sanctuary ornaments, can be separated from the nave of the church by a curtain when the building is used for social purposes. On the

A DESIRE, expressed by both laity and clergy in the Episcopal Church, for better design in small churches and chapels, has resulted in a series of three or four designs and floor plans which will be shown from time to time in The Southland.

The unprecedented increase in our population has made necessary the establishment of new parishes and mission chapels in new districts. With proper care and thought in design these little buildings may be made most charming both inside and out.

The design shown by Truesdell and Newton is in stucco, but can easily be adapted for use with wood exterior at a saving of several hundred dollars. The building is very simple, depending for its charm upon good proportions and careful spacing of doors and windows. The roof is to be of rough shakes stained a weathered green and the stucco walls a warm friendly gray.

The plan is unique in that it contains all the essentials found necessary for the ritual in the larger churches.

AMANDA CHAPEL AT CAYTHAY CENTER, LOS ANGELES, IS BUILT BY J. HARVEY McCARTHY AS A MEMORIAL TO HIS MOTHER AND IS A COMMUNITY CHAPEL. A PHOTOGRAPH BY OSCAR MAURER.
LIKE the dream of a lifetime come true, there has arisen on West Sixth Street, Los Angeles, a palace of those arts contributing to the making of beautiful homes.

The John B. Holtzclaw Company is known as the final court of appeal in standards of taste for the discriminating of the Southland; but never until today has there been made visible all those rich sources of old world and new world art hitherto known only to the expert.

Tapestries and stained glass, massive carved wood or lace-like grills of iron work, garlanded decorations, furniture of every period and paintings to grace every home, objects of art in bronze or ceramics, woven fabrics from the East, here in a series of perfectly appointed galleries are on display in an environment designed to set forth their beauties and offer a selection of those things which go to the making of an harmonious whole.
THE RELATION BETWEEN ARCHITECTURE AND DECORATION

By Lucile Lloyd
Mural Painter

A mural painting used by a prominent Los Angeles firm of architects in a California house, Lucile Lloyd, mural painter.

THE GREAT HALL IN THE HANSON HOUSE, FLINTRIDGE, CALIFORNIA. HARWOOD HEWITT, ARCHITECT. LUCILE LLOYD, MURAL PAINTER.

That the subject given me for discussion is fraught with difficulties will be acknowledged by both parties to this inevitable combination. Great civic buildings, elaborate houses, or tiny cottage homes must all be finished inside and furnished, or the purpose of their building is futile. And yet there are few workers in any of the professional and business sides of building who grasp even the smallest house as a finished whole and can carry it to a perfect completion. The architect of training and experience has a vision of his completed structure before he expresses it on paper for his client. Yet it is the interior decorator and furnishier who must be relied on to gather together from the ends of the earth hand made textiles and objects of art which will turn the empty house into a beautiful, livable home.

Between these two earnest workers there is a great, unfathomable space into which the success of many a fine creation fades. It is this space which the intelligent, trained mural painter fills—pouring oil or water color, tempera or gold temper on the troubled waters that lie along the common shores formed by the interior walls of an architect’s house.

The ideal way to work is for the architect, mural painter and interior decorator to work together, each one striving to do his share to make the finished whole harmonious. Unfortunately this is seldom done and as a result the architecture is frequently spoiled by unsuitable decorations or a carelessly designed ceiling is killed by the draperies or rug put in by an interior decorator. Everyone wants his own way—to carry out his own ideas and the client ends by hating his house and everyone who thought to do with it.

To get a good result in decoration the painter should be working on his sketches, working drawings and samples while the building is under construction. This gives him an opportunity to study the client’s tastes and the architect’s ideas of how his architecture should be enriched by decoration. Too often the artist is called in at the last minute and has to work from hasty sketches and without a chance to find out what is really wanted. Sometimes the client will not allow enough for preliminary work or the architect looks upon decoration as an extra to be obtained as cheaply as possible.

Very few realize the scope of a mural painter’s work. He must not only paint but he must model, carve, make renderings and models to scale and full size working drawings. He must have a good working knowledge of architecture and construction and understand the preparation of wood, plaster or cement for decoration. If the mural painter could be retained as an associate, designing all decoration that forms a part of the architecture of the building, much time, money and patience would be saved. So, too, if the client could only be persuaded to put the money he spends, later, on landscapes or genre paintings which do not go with his house, into one good ceiling or over-mantel, which becomes a part of the architecture of his home, he would be better satisfied in the end.

There is at present too big a gap between the architect and the interior decorator. What then should a client expect of the mural painter, who is the logical one to bridge this gap. He should expect sketches and samples which give him a clear idea of what he is going to pay for. He would be wise, however, if he or the architect put the painter in charge of the plain painting, letting him work out samples of the colors to be used in the different rooms. This is the only way to get a harmonious result for a reasonable price. It is small wonder that so many architects are afraid to employ a mural painter. They are judging him by their experiences with house painters. The language of the architect and that of the house painter are very different and the latter seldom understands the first time what is really wanted. The mural painter can usually in a few words get a result that it takes the architect or client days to accomplish, because he knows the materials and how to combine them.

Frequently the architect feels that the decoration he wants is too simple or too small a commission for the mural painter. He forgets that large commissions are few and far between and that a properly managed studio can make money on small jobs as well as large ones. In fact it is the small commissions that usually pay the overhead from month to month.

Mr. Harwood Hewitt is one of the leading architects who do not hesitate to offer a small decoration to a painter. He wanted four spaces to break the big wall surfaces in the hall of the Hanson House at Flintridge. He wanted to use something unique and original in design. Mr. Hanson is a Scandinavian and his nationality suggested the use of the episodes of “Beowulf.” We were working on these while the house was under construction and they were planned as part of the architecture. They are set into the wall and form a part of it.

“Where can we use mural decoration?” Any place where color is needed or a surface has to be relieved from monotony—either inside or outside.

The choice of material is governed by the surrounding architecture—the color by the light—the design by the individuality of the client.

“It is worth the money?” We believe that it is—we believe that a little decoration carefully designed ties the architecture and furnishings together. Otherwise we would not be mural painters.
LITERARY CALIFORNIA

PERHAPS a few personal glimpses of some of San Francisco's talented writers might prove of interest. Before the catastrophe and conflagration of 1906, in which all of California suffered, Ina Dona Coolbrith lived a quiet, sheltered life in a pleasant flat in Taylor Street, near Broadway. It had a charming outlook over San Francisco Bay toward the East. The California Mission Senora del Guadalupe—Our Lady of Guadalupe—was in the foreground, a beacon-light for the Latin Quarter—and a short distance beyond was the Church of St. Francis de Asissi—San Francisco's Patron Saint—one dearly beloved and treasured in memory. In the Bay is Yerba Buena Island—commonly called Goat Island, because of the legend that it once sheltered a band of goats, and tradition claims that there is one of the descendants still roaming over the rugged slopes. A pleasant view by day, and a fairy-like dream at night with the myriad lights twinkling below, and Alcatraz with its winking eye ever watchful of the mariner. Miss Coolbrith's house was filled with treasures from many lands. A square piano stood in one corner of the room; sweet little love-birds twittered in gilt cages in a window and golden-winged canaries sang their round-lays in another. Exposed in comfortable chairs, or occupying favorite cushions were Miss Coolbrith's beloved cats—Titan, an oranger-hued beauty, and Moon-ah, an aristocrat of Persian variety—snow-white and scowful. The drawing-room was filled with books—autographed with names of cosmopolitan fame—Tennyson, Longfellow, Whittier, Bret Harte, Joaquin Miller, and other writers—poets and authors and scientific men, all had contributed to her salon. A painting by Keith, who was a valued friend, hung upon the wall, and other paintings were there. Indian pottery, choice, rare, old chins, old mahogany and other treasures were scattered about. It was a gentleman's abode, and gathered there were many friends of talent and those who had won distinction. A visit to Miss Coolbrith's in the negligence days was delightful. Miss Coolbrith was a woman of unusual presence—tall, stately, with soft, gray hair, brilliant eyes that were sometimes topaz and sometimes a soft gray, a gracious manner, and a musical voice. Whitmore, of course, amused or amused the sparkling eyes shone with added lustre, and the smile was whimsical and sweet. Some one who admired Miss Coolbrith once compared her to a mastiff. That may be a tribute to her genius, for a mastiff is a king in certain worlds, and Miss Coolbrith was queenly.

The catastrophe came she shared in common the destruction of some of her household gods, but for some hours she did not fear the encroaching conflagration. When she did, she and her faithful companion Miss Josie Zoller, gathered up what treasures they could carry. Of course the family pets were the first consideration, and packing what they could the two women, helpless and alone—everyone one was busy with his or her own belongings—they carried their possessions to what they thought was safety, but where they subsequently burned. Fate is ever ironical, and had they but taken them across the street to what was known as the "House of Mystery," a huge pile of masonry with a stone bulkhead—they would have escaped destruction. With other refugees and homeless wanderers the two women stayed at Fort Mason until Mrs. Bolt rescued them and took them and the pets to her house in Spruce Street. After a prolonged interval Miss Coolbrith found a small flat in Guiseppe Caddenasso's house. She lived there some time, and wrote beautiful poems. By her own strenuous efforts and that of some of her friends she became owner of an apartment in Broadway near Taylor Street, and was fortunate enough to have another marine view. There on the fourth Sunday of the month were gathered a small group known as the Ina Coolbrith Circle. When Miss Coolbrith decided to try a change of climate and went on to New where all good Californians go, but become restless and unhappy until they return to the golden sunshine of California, the Ina Coolbrith Circle met at the St. Francis, and the day is faithfully kept. Unfortunately, on this recent visit to her beloved city. Miss Coolbrith has been ill and unable to attend but few of the affairs that have been given in her honor. She has grieved deeply for the many friends who have preceded her to the other shore, and memory stirs within her, as she misses another and another familiar face. Perhaps the one woman who is most responsible for the preservation of California Literature—and by that she embraces all of California's Treasure Trove—is Ella Sterling Michels, born Haskell. She it is who has "blazed the trail" and kept the things of the spirit alive; she it is who does not let the mordant those gallant beings who worked and achieved fame and did credit to California. She has endeavored to keep the records clear and complete. Her first published work to that effect was given to the world some twenty or more years ago. It is hard to find a copy now, and even at the libraries the volume is guarded and not permitted to be taken out. Her "Literary Californi" was published about three or four years ago, and this is a compact and reliable book of reference and extracts from the work of the those who smiled and left the world long since are treasured within its covers. Mrs. Michels is a remarkable woman. She is known as "Aunt Ella" to many children whose lives she has enriched and whose feet she has started on the right path. Occasionally she has a bonfire in front of her home in Baker Street. In this holocaust she throws books that are not fit for juvenile reading. Judging by the trend of the "sex novels" the complexes, and the reticentization of countless "Mary Janes," she might well have a weekly conflagration and do no harm, but a vast amount of good.

(Continued on page 24)
Christmas Eve

S

UMMING up the course of events in the last year or so, as set forth in the newspapers, a journal which assumes to interpret Europe to America draws a strange comparison between Bismarck and Poincaré. After stating that Poincaré was encouraged by the allies' silence to enter the Ruhr, in which province he is uncollectible, the writer in this American (?) editorial says with remarkable self-confidence as a self-appointed interpreter of France:

French policy was not concerned with reparations at all, but was intended to demobilize and break up the German Empire so as to remove the fear of revenue which was shown to exist at the Quai d'Orsay in the earlier days after the armistice, to obtain protection for the future. Great mistake, none of their virility, do not need to call for protection for the future on the morrow of a crushing victory[?] over an opponent. Bismarck knew better than most people the mistake of the military party in Germany when it insisted on annexing Alsace-Lorraine, after the war of 1914. But even Bismarck, though he knew that the German high command had made a new war almost inevitable, never mentioned it as part of German policy, to demand protection against France in the future. He fixed his indemnity, the largest he thought France capable of paying at the moment, and proceeded to build up Germany in quite a different way, to meet the future war he saw facing the country. That was the policy which Germany should have followed in her turn.

Shades of our honored dead in a war to stop the terrible climax of medieval fighting! Are we of today no further advanced in world peace thought than was Bismarck?

Much of the population of this earth has still to be converted to Christianity; much of the Christian world needs deeper conviction of what Christ taught. But preservation of the German Empire, or of any other empire as such, is not a part of the world progress we face today. Bismarck is obliquely heard tolerates no "German policy" of stored-up hatred and revenge.

Who is to teach Germany that she is the only one left to hate deliberately? Who is to help her day by day, individual by individual, mile by mile, to conquer her ignorance of modern, Christian commerce if her nearest neighbor should doggedly turn her back on her debtor and "proceed, as did Bismarck, "to build up France to meet a possible "future war"? France may not know it herself, but her action is the only local wedge which will force open the closed door of Germany to admit the ideals of modern world democracy.

France has entered the Ruhr, the United States has entered the Philippines, England has entered Egypt, America has entered Europe! "Brothers all!" And it is Christmas Eve.

Art on the Pacific Coast

RUSSELL STURGIS, in his introduction to an early edition of Robinson's Elementary Architectural Composition, said as a climax to his views on present day building, "It is time that our lay public were a better critic of the artist." And later, in considering the means by which this condition might be brought about, he added, "One thing only we know, every bit of influence which makes for progress is to be encouraged to the full."

It is to encourage and set forth in worthy manner all the efforts now being made on this coast to express art impulses in artistic medium, that this magazine exists. For six years of constant struggle, it has brought to public notice all it has found of hidden talent and honest effort to be true to the inspiration so peculiarly potent in California. In architecture, painting, sculpture and craftsmanship of every sort, the population so hurriedly accumulated in this portion of the state is eager to discern a way of progress and to accept. Only by constantly studying the best work of others can we reach a standard that will raise the test of time. Those who go abroad to study art bring back something for us all; those who lay and place upon public view the best of world art are public benefactors; those who prosper from active business, but give California the benefit of their wisdom in municipal art and administration contribute more in this new country than they could in the crystalized centers of life. The building of the halls of worship for in the midst of books, and those who know good work or how to execute it in any line have on this coast a remarkable opportunity to make good, and to do good. The latest art product deserv-

ing our interest is the making of good books. We have unusually good printers in Los Angeles; we have the Huntington Library as a high standard of past achievement, and now a notable book has been published which we can only hope will be followed by others equally competent to make Los Angeles known as a publishing center, not by words but by deeds.

In printing and binding his comprehensive volume on The Birds of California, William L. Dawson has searched this city for good printers, good pressmen, good color workers in ink. He has found, too, some notable binders of books and has brought together in this, the most ambitious book published in Los Angeles, a group of craftsmen from Europe and America who prove, in this finished product, a recent saying of "If you know that one you can find some one in Los Angeles who can execute it skillfully no matter what the art, the craft or the commercial line."

The Climate

A little mountain resort somewhere in California a group of Easterners seated themselves in front of the great log fire one day in August and discussed their news.

I was writing letters at a desk in theingle nook and paid scant attention to their unreserved talk until one of them said with manifest impatience, "If we could find anyone in California who could tell the truth about the weather we could decide whether to go on to San Francisco or down to Palm Springs."

Then I turned and faced the company. "I am a Californian," I said, "and I think I can tell the truth. The climate of San Francisco in August is cool and full of moisture. If you love to watch the fog come in at the Golden Gate and walk across the waters of the bay or climb over the Tamalpais range in great billows; if you want to see an interesting maritime city and feel the dash of salt spray on your face, go to San Francisco. You may not find it a sole sunny place, but if you take the weather as it comes, each day will offer something from great breakers at the cliff House to an outdoor concert in the amphitheater across the bay. San Francisco will love the fog. Their poets sing of it, their artists paint it, and their politicians manage to get people out of the point of walking in it till their faces glow. If, on the other hand, you want a perfect dry climate and a maximum of sunshine, you will find them and the beauties of the desert at Palm Springs."

All the party there before the fire riveted their eyes upon me in amazement before I ended. The man of the family recovered first and thanked me, while the whole group rose and moved off whispering together as they went.

But they look upon me as demented because I spoke frankly of both places. Or, did they think me an outlaw because I so evidently had no local axe to grind? I do not know, but the thing that gave me most concern was to find the basis of their accusation and I asked myself the question, are we such charlatans, and why?

Back in my mind there was a vague echo of this conversation, a remark made to me by a Quaker lady who had come to the coast to settle, and was trying to find the place best suited to her needs. "Your people here lie so," she had said in the straightforward manner of her sect, "I don't know which way to turn for what I want." "Well," I had answered, "we have state laws against it where it involves investment; but it is hard to curb an ignorant enthusiast."

However, if this be our reputation, it is an uneven one; and we shall do well to prove it to its base. Let us thrust the lancet into our propagandist literature, pamphlets and the files of our daily press. Here it sinks deep as the effusion of water in the frozen earth waiting for melting by sunshine. If a great poet, inspired by his first visit to California, were to give his imagination full play and try to express his most exalted feeling, he would find the
And expected Amen. and sat a changed grant thought of houses with 'the' climates, ing reservoirs. whipped very use that reports know reality to of cultivated, shining of the finest, bottom of the truthfulness of the face and never evaded or concealed as our typical bird, the ostrich, conceals itself by thrusting its ignorant little head in a hole.

They must be confined within reasonable limits and may be made to behave with virtuousness as a house with a reputation for being clean and tidy. They water supply must be guarded and put upon a wise public basis. Our denuded mountains must be reforested, and our harbors be made deeper, and all the overwhelming troubles of transportation and distance from old centers of civilization be worked out.

There is no occasion to guarantee the climate. It will work its own sweet will irrespective of our efforts. It speaks for itself, and never are the beloved fogs of San Francisco Bay or the brilliant days of the southland heard to call each other names. We who occupy the land for the moment have only to remember how slight is our own contribution to its beauty and we will cease to boast. As that beauty sinks into our hearts and becomes a real part of our lives and being we shall find a new feeling of respect for those who bear the brunt of storms and rains, and we shall look upon the near and dear to us. And thus, as in all other vital things of life, “the truth shall make us free.”

The Best Kind of Rest

The Cathedral Church of St. Paul, Boston, sends out bulletins to subscribers to its Class in Personal Religion. The following is a note in the leader on “Enter Into Thy Rest and Shall the Peace.” Nov. 23, 1923.

THE best kind of rest is to lift the thoughts away from material things, from all the little fears and worries and cares; to link the soul with the stars, to the sea; to the sun, and to enter into communion with God, to place all those thoughts before God, just for a few minutes; and then enter into absolute silence and quietness, where God can speak to you, and refresh your soul. “In quietness and confidence shall be your strength.” Then if you are weary and heavy laden, the Lord shall renew their strength.” You tell me, perhaps, that you are too busy; but I tell you, the harder you have to work, and the busier you are, the more carefully you ought to keep this rule; and if you tell me that you cannot do it, I am compelled to disagree with you. Every one of us can, with God’s help, do the thing which makes him better in body and soul, and if you ask God to show you the way, He will “make” it. If it be for ten minutes, or even for five minutes,—rest,—deliberately detaching the mind from all the little worries and cares; linking the soul up in communion with God, you will thus provide Him an opportunity of communion with you, of giving you His strength, His health, and His life. I know case after case of nervous trouble which has been cured by just observing this rule. Try it. The busier you are, the more necessary is it for you. You will save time and you will do better work.

—T. E. Rowe.

The Class Prayer

A LMIGHTY God, Who art the only source of health and healing, the spirit of calm and the central peace of the universe: grant to us, Thy children, such a consciousness of Thy indwelling presence as may give us utter confidence in Thee. In all our pain and trouble, may we throw ourselves upon Thy setting care, that knowing ourselves fended about by Thy loving omnipotence, we may permit Thee to give us health and strength and peace; through Jesus Christ our Lord. Amen.
progress of plans of the Woman's Athletic Club was reported to members at a celebration dinner held at the Mary Louise. Four hundred members present learned that their project will amount to more than $1,500,000 and that a building to cost $800,000 has actually been financed.

In August, 1922, the last payment on three

lots on Flower Street and Eighth was paid out of membership fees of an organization that had been in existence less than two years. At present the club numbers 1650 members and holds in property at present valuation and cash assets half a million dollars. Allison & Allison, are the architects chosen for the building.

During the showing of the building plans, it was stated that delays had been providential, since a larger income can now be derived from stores that will occupy the lower floor of the building, which will help to lower operating costs considerably.

With the growth of club location as a retail shopping district it is deemed advisable to plan a “convertible” building which will allow of expansion of the club quarters, now a seven story building, to a limit height building.

The question has arisen as to whether it might be well to sell this valuable downtown property and build the club farther out. But the original purpose of the members was to provide quarters for busy women in a conveniently located downtown club available both to town women and out of town members. The Board of Directors therefore decided against selling the present property, but provided that a large portion of the building should be devoted to income producing space.

Every social need and physical comfort has been provided for in the building plans, and all groups are represented in the membership of the club including business, the professions, club, and society.

With the coming of renowned women to Los Angeles the club will be able to entertain such guests in the club home where functions in their honor may be given. Particularly a women’s organization, officers of the club point with pride to the fact that it has been organized and financed by women and so economically has the project been handled and with such foresight that a generous mortgage was easily arranged for the financing of the building project.

Distinctly feminine in note are the exterior

THE WOMEN’S ATHLETIC CLUB OF LOS ANGELES

By MRS. BERTHA L. CABLE
TOWN AND COUNTRY CLUB FUNCTIONS

and interior plans which give opportunity for beauty in decoration and color schemes. An outline of the general design brought enthu-

astic comments and applause from the supporting members.

The facade will be seven stories high, ex-
tending 150 feet on Flower with a depth of 152 feet. Among the features of the building is an attractive loggia on the roof with athletic courts. The second floor, which is the main floor for club activities, will contain re-
ception room, living room and dining room equivalent to two stories. Spacious stories of these three rooms will be raised 50 feet and will be decorated in warm tones in keeping with the early Italian Renaissance period.

THE LOCAL BIENNIAL BOARD OF THE FEDERATION OF WOMAN'S CLUBS AT THE BILTMORE

THE CITY HALL

A special meeting of the Club being called to order by the President was held in the City Hall and the members were introduced to the elected members of the City Council. The Mayor did not attend, however, but was represented by his city manager. The President then introduced the members of the City Council present, and they were all warmly welcomed.

It was then moved that the Club hold a meeting on the subject of the new City Hall. The motion was seconded and carried. The President then appointed a committee to investigate the matter and report back to the club. The committee was composed of Messrs. Truscott, Parkinson, and Zimmerman.

The President then reminded the members that the Club had written to the City Council regarding the competition for the new City Hall. The correspondence was read, and it was voted to send a formal letter to the City Council expressing the Club's interest in the matter.

The President then called for any business that might take place. There was none, and the meeting adjourned.

THE CLUB QUARTERS

The Club has been awarded a new location. The new quarters are at 304 Santee Street. The Club is now in occupancy, and the members are invited to visit the new quarters. The President then adjourned the meeting.

Office of the Club, 304 Santee Street.

Eleven prize, honorable mention, William J. Stone, 605 S.W. 13th Street.

Seventeenth prize, honorable mention, A. J. Wilson, 521 Union League Bldg.

OFFICE OF THE CLUB, 304 SANTEE STREET.


THE CLUB QUIRTERS

There is a growing feeling among Club members that the Club quarters should be abandoned and the Club should move to a new location. The Club has written to the City Council regarding this matter, and the Council has agreed to consider the matter.

The Club has received several offers for new quarters, but all have been rejected. The Council has recommended that the Club move to a new location, and the Club is now considering the matter.

SMALL HOUSE COMPETITION

The Architectural Small House Competition was successfully completed. The drawings were printed in brochure form by the Club. The competition received much attention, and the designs were judged on the basis of their practicality, economy, and beauty.

First prize, $500, L. B. Miller, 1154 West 2nd St., Los Angeles.

Third prize, $300, A. H. Clarke, 1107 Hillside Bldg., Myron Hunt’s Office.

Fourth prize, honorable mention, A. McSweeney, 2814 Atlantic Ave.

Sixth prize, honorable mention, R. D. Mahopherson, 1107 Hillbend Bldg.

Seventh prize, honorable mention, L. F. Fuller, 315 Wright & Callender Bldg.

Eighth prize, honorable mention, C. R. Spencer, 1107 Hillbend Bldg.

Ninth prize, honorable mention, L. Wurzlof, 1501 N. Vermont Ave.

Tenth prize, honorable mention, L. F. Fuller, 315 Wright & Callender Bldg.

Eleventh prize, honorable mention, William J. Stone, 605 S.W. 13th Street.

Honorable mention, A. J. Wilson, 521 Union League Bldg.

(Continued)
THE NEW COUNTRY CLUB DOWN THE PENINSULA

By Austin E. McNeill

Probably the most unusual feature of the Los Altos Country Club Properties, is the golf course now being built. It will run through the tract along the valleys and natural meadows and home owners will find themselves in the enviable position of being able to step out of their homes onto the links.

One hundred and sixty acres for the course was sold to the Los Altos Golf and Country Club by the Los Altos Country Club Properties, Inc., with the understanding that the finest course and clubhouse in the West would be constructed. The golf club officials readily acceded to this condition and the course, planned by Wm. J. Lock, is now being built. Beautiful green fairways, which will adjoin all property in the tract, are planned and it is intended to spend more than $200,000 on the course and clubhouse.

Sir Gilbert Parker, the eminent Canadian novelist, selected Los Altos of all the spots of the western hemisphere as the most suited to restoring his jaded health, and it is a matter of little wonder that hundreds of others should agree with Sir Gilbert. Los Altos is only a short ride from San Francisco and leading business men of the city by the Golden Gate who have bought homes in the tract are its staunchest boosters.

"Los Altos" soil, climate and beautiful setting between the Santa Cruz Mountains and the bay furnish all that the commuter can ask for and that the home-seeker seeks," said a prominent San Francisco lately. The road work is a most elaborate and superb piece of construction. It will be possible for any automobile to climb in high gear to the highest knobs in the tract.

Hundreds of shade trees will flank the seven miles of roads which follow the contour of the hills as only a true lover of California can plan them.

The work of planting is in the hands of the MacRorie-McLaren Co., San Francisco.

The improvements noted in the Los Altos Country Club Properties, Inc., include abundance of water, electric, telephone, good roads, police protection and excellent transportation facilities to San Francisco, besides the beauty of wooded ravines and a superb view of the valley and Bay.
RECENT BOOKS — REVIEWS

By E. M. Greeves Carpenter

"Mollina in parvo" might well be written of such a comprehensive subject compassed by a monosyllable. It has, moreover, the unique advantage of concerning every being described by it. The author reviews and analyses human life in its highest relationship, the relationship to its Creator. It describes the limitations of science and reason as appraised by the finite mind, and reminds the inquirer how towards which the ever unsatisfied spirit groops and strives, and which it can only reach by the faith that transcends reason. It pleads, in simple language for the sacred reverence for that divine religion to which all material things, even those affairs of social and economic importance which modern times which modern times tend to secondary; and proves irrefutably a fact which cannot forever be evaded, but must, to all mankind, matter not at all, or matter supremely.

This "Random Journal of an Atlantic Holiday" is the account of the odyssey of an erstwhile landlubber, who happens also to be an excellent journalist. His new experiences and adventures in a tramp steamer southward bound are chronicled with imagination and humor, and are interspersed with lively reflections, apt allusions and philosophy. His shipmates are sketched with a gentle and almost affectionate appreciation of their characteristics and susceptibilities. The whole book is full of the indescribable fascination of the sea, and presents a convincing picture of every-day nautical life.

This book of strange and cryptic title presents the even stranger subject of the organized manufacture of man. The mechanically efficient, but quite soulless products are eagerly sought by all the capitalists who exploit the masses for increased production, mostly for military and commercial ends. But for all its grotesqueness in theme and treatment, this little satire on the trend of modern ethics, reveals a grim humor and subtle irony the more impressive for its indescribable truth.

These excellent companion books contain collections of the best verse published during several years in these two famous periodicals, the titles of which speak eloquently for their contents. All the volumes reflect clearly the finest humor and, covering practically the whole extent of human experience, illustrate that inescapable and indispensable quality in its widest form.

The spirit of the living past breathes with haunting wistfulness throughout this poetry. Valorous achievement, and that failure which is noble in defeat, yet also the wasted dream and neglected ideal, are portrayed in an atmosphere at once vivid and joyous, colorless and forlorn, which is enhanced by the beautiful illustrations revealing sudden glimpses of old-world scenes.

"A critical survey of the world's knowledge, by Sir Arthur J. Welsyater, R. A., H. G., produced by Hugo Javojole," wittily sketching, though not without some facetiousness, all the sciences that have burdened mankind. With sly allusion and clever mimicry it reviews many well-known characters and recent events, pokes gentle fun at the modern mania for condensing knowledge, and delivers especially the pompous prejudices of unprejudiced fanatics.

Mrs. Erskine’s records of personal observations in the sunny capital of Spain are presented in interesting and fluent style, not only the artistic and historic frame of Madrid, but also the less well-known, but no less fascinating customs and characteristics of all aspects of domestic life.

"The Enchanted Garden," by Henry James Forman (Little, Brown & Co.), is a world story of unusual theme. Coming so late in time, this clever portrayal of that unforgettable disaster confirms the truth that every epoch is best comprehended by those who have the patience to ponder on it after it is well past.

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NEW FICTION

A SON AT THE FRONT, by Edith Wharton (Charles Scribner’s Sons) is a World War story of unusual theme. Coming so late in time, this clever portrayal of that unforgettable disaster confirms the truth that every epoch is best comprehended by those who have the patience to ponder on it after it is well past.

N THE END OF THE HOUSE OF ALARM, by Sheila Kaye-Smith (E. P. Dutton & Co.), although the author seems perhaps too often to have a little too noisy, in decrying an age and class which, for all their evident faults, have done much in the stabilizing of modern civilization, each chapter in this able review of a large element of English life is skilfully drawn, reflecting consistently the obvious purpose of the book.

FROM DOUBLEDAY, PAGE & CO., RUTES, by Grace S. Richmond, is a delightful story of a charming little war-widow who devoted her life to a disgruntled invalid doctor whom she eventually won to a new lease of life, by turning his home into a children’s hospital. JOHN-NO-BRAWN, by George Loomis, is a psychological study, in popular style,
From Houghton, Mifflin Co. Harilek, by "Ganpat," is a strangely fascinating tale of the adventures of three young men who discover a forgotten country, finding its inhabitants perpetuating the curious life and customs of their most ancient traditions. The Orange Divan, by Valentine Williams, ($2.00) is a detective story of more than usual interest, in which a shrewd old Ex-Chief of the French Criminal Investigation Department, plays the leading part. Silk, by Samuel Merwin, is a highly colored narrative of commercial relations in the silk industry, between the ancient Chinese and their Persian competitors.

J. W. Robinson Co.
SEVENTH AND GRAND
Whatever is new and interesting in travel, biography, fiction—literature in general—is procurable in the Book Section. First Floor

INTERLOCKING TILE
for Uniform Temperature

When you think of building remember that the first essential for the home is comfort. The home built of Interlocking Tile is ingeniously insulated against heat, cold and dampness.

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Mrs. Mighels is a handsome woman still, and though life has held much of tragedy for her, she is invincible and master of her soul. The loss of her husband, the talented Adley Cummings, the tragic death of her only child—Viva, in the first hours of her child’s life—her own insidious cancer of womanhood, and later the death by an accidental gunshot wound of her second husband, Philip Verrill Mighels, stunned her for a time, but undaunted, serene, indifferent to Fate, she kept bravely on.

Several years ago she organized The California Literature Society, and it meets the third Sunday of every month. In September Mrs. Webster was the speaker, and in the ballroom of the Colonial Hotel. Mrs. Webster was Miss Grace Hilborn, and a niece of Philip Verrill Mighels. As usual, Mrs. Mighels was assisted in keeping aflame the torch which she had lighted and extracts from California authors were read. Mr. Mark Newmark, himself a master of fiction, rendered tribute to some of those Californians who had recently passed through the gate of Eternity. Touchingly and feelingly he paid tribute to W. C. Morrow, who entered into life eternal in April, Claudius Thayer of Berkeley, a talented poet of dejected ambition and a man who had been tied to an invalid chair for years, and who closely followed his valued friend, W. C. Morrow; Arthur L. Street, one-time editor of Collier’s; Mr. Verney, who died in June, his lute forever stilled on this earth, but who surely was welcomed by the heavenly orchestra; Mr. Thomas Flynn, and others less known. Since their passing the “Silver-tongued” Orator, Thomas Fitch, a chum of Mark Twain, died at the Masonic Home in Alameda County, Monday, November 12, 1923.

The trio of women would not be complete without Mrs. Cora L. Williams, of Thousand Oaks, Berkeley. Miss Williams originally came from Southern California where her parents still live in lovely Santa Ana. She has been a noted educator and writer for many years, though much younger than the other two. Her writings incline to the scientific, although she has written many lighter things, but her book “As He,” and “Creative Evolution,” and her talks for Creative Education have brought her before an appreciative public. The aristocracy of brains is always in the minority perhaps, but to one knowing Miss Williams fails to love her. She is insistent with her softly greying hair piled high on her classical head, a wonderful mind and a winning smile that lights up her intelligent face—she is a woman of determination and force. The homes she lives is high on a hill among beautiful Thousand Oaks. To view a sunset from the terraces of that beautiful house is indeed a privilege. Nature stages a wonderful panorama and the pageant of marching clouds of red and gold rolling into turquoise and rose beyond the Golden Gate, and the pictures that only the Master can paint remain long in the memory. As twilight falls, Aletraz sends out her flashing beacon. Fort Scott and Bonita Light respond, while the gleaming lights from Sausalito, Richmond, San Francisco, Oakland and Berkeley almost dim the stars above. The California Literature Society met last month in Piedmont—an exclusive residential district of Oakland. Dr. Frank Fisher is the President of the society, but everyone defer to Mrs. Mighels, and after the reading is over the exercises close with the beautiful song, “Home Again.” There is no pretense of trained voices, but all sing from the heart and there’s rosemary for remembrance and a thought of those who are “Home at Last from a Foreign Shore.”

Tuesday, November 13, was the seventy-third anniversary of Robert Louis Stevenson’s birth, and in Washington Square where the Stevenson monument stands, George Sterling and other members of The Bohemian Club placed a wreath just above the inscription on the monument—“To Remember Robert Louis Stevenson.” The heather of Scotland, the laurel of glory and the orchid of memory, were in the wreath. “A polyglot public ringed the small group of Bohemians—almond-eyed Chinese, Italians from the Quarter with gold hoops in their ears—humanity, brown, white, yellow, black—but the heart of humanity which Stevenson loved. Brown-throated men of the sea were there—sinewy forms that rose lazily from where they lay sprawled in the grass, green in the bright November sunshine, men with collared hands, dark as kelp; men with rolling gait and nomad homes—those ships with ‘the salt of the sea on their coriade’ that creep through the mist-hung gate.”
AN APPRECIATION

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IN NATURE'S storehouse are many beautiful creations, planned by the unseen Artist; but nothing in nature surpasses the sea moss on"undersea carpet" for delicacy of design and variety of color.

Here on the beach of Santa Monica, a city eighteen miles from Los Angeles, I have found a moss in palm pattern as Valencian lace, in colors from topaz to garnet, or like the moss found on decayed wood, of a greenish gray tone. Then there are those in the form of a feather from a bird, of reddish brown. Again, I have found some like a vine covered with a thick coating which, when dry, resembles old silver.

It is only after a high tide that we find these mosses. In the summer season there is very little to be found. During the rainy season, small particles of soil, with a seed, become lodged in the crevices of the rocks. Soon a sprout is started, then a fairy-like growth is floating in the ocean. After the rainy season is over, and the sea becomes calm, the tides cease to wash over the rocks; then the moss lies high and dry on the cliffs in the hot sunshine, and draws all the colors from King Sol. Usually, late in September, we see the first high tide which washes over the rocks, loosens the frail roots of the plants, and carries them with the rolling waves until they are deposited on the shore. Several times during the winter months we have these high tides.

It is only the diligent searcher who finds these treasures; often the high tide comes early in the evening. That means we must rise early the next morning, as the following tide would wash them out to sea again, as "time and tide wait for no man."

After gathering the mosses, comes the delightful task of caring them so that they can be mounted. First, they should be washed several times in fresh water, then placed in clear water again. Then, taking a small square of oiled paper, allow the moss to float on it, as this keeps it in natural shape. Then lift it to the paper from the water, place another piece of oiled paper over the first, and put under a heavy weight. In about three weeks they are dry and ready to mount.

Any paper with a smooth surface can be used for this purpose. At a drug store I bought ten cents worth of pane tracacaris, which makes an excellent paste for this work. Place a small quantity of the material in a cup, pour boiling water on it, and let it stand a few hours. It is then ready for use. For the more delicate varieties, this paste should be spread on the paper, then the moss lifted carefully and laid flat on the paper, then pressed down with a dry cloth and covered with oiled paper. It is now ready to be pressed again. In a week it is dry, and will remain in perfect condition for years.

Not only is this work interesting, but of commercial value. I know one woman who made artistic designs on paper cards of this moss, also booklets and cards for Christmas greetings. Many tourists like them at any time of year to take away for souvenirs.

THE PLEDGE OF THE TRUE CALIFORNIAN

SHRUBS FOR OUR GARDEN

By ALISON WOODMAN

T HE many different Veronicae, introductions from New Zealand, including good-sized and low-growing forms, fill a very important place in planting schemes. The genus is well-represented in St. Francis Wood, San Francisco. The majority of the species are round-symmetrical in shape, with glossy, oval, thick-set leaves, sometimes variegated, and spikes of white, blue, purple, rosy, red, or scarlet flowers. V. elliptica (V. decussata), with blue or purple flowers; V. speciosa with purplish white flowers; V. spec. imperialis with carmine red flowers; V. trevisi, V. buxifolia and V. Lewisii, with white flowers; V. cupressoides, a cypress-like species, with lilac flowers; V. chathamica, a trailing kind, with violet flowers, are a few of the best species.

The Bottle Brush group of shrubs, represented by species under Calistemon, Melaleuca and Metrosideros, Australia, are exceedingly interesting because of the inflorescence shaped like a bottle brush in many of the species; in some species the inflorescence is a small head. The colors of the flowers range through white, cream, rose, pink, lavender, carmine and other shades of red. Habits of growth vary from a stiff, upright growth to shrubs with pendulous, arching branches; leaves vary from broad, leathery to finely dissected foliage. The different forms are good fillers and add variety.

Of broad-leaved evergreens, the Pittosporum, natives of Australia and New Zealand, upright and graceful in form, with smooth, glossy, waxy-margined foliage, are excellent for foundation planting in mass, or for making hedges. The best species include: P. tenuifolium (P. nigrifolium), with small dark green leaves and black flowers; P. eugenioides, with yellowish green foliage; P. crassifolium, with very downy leaves, dark green and smooth, for hedges; P. obtusifolium, with small reddish flowers, and very fragrant yellowish white flowers; P. phillyraeoides, a weeping species.

Some of the best of the broad-leaved evergreens, usually symmetrical in shape, with broad, oval leaves, and handsome, usually fragrant, white flowers, are grouped under the genus Fraxinus, including: The English Laurel (F. laurifolia), very useful for giving body to a group; the Portugal Laurel (F. angustifolia); and the Grecian Laurel (F. laurina), very useful for the same purpose as the English Laurel. The Grecian Laurel (Laurus nobilis), a handsome symmetrical tree, may be used as a tub plant, or as a specimen tree near corners of walks, drives, entrances of houses.

The Escallonia, South America, are large, loosely branching shrubs, with shiny sticky foliage, and sweet scented flowers in loose racemes. The best species are: E. baileyi, with red, E. rosea with pink, and E. Montevidensis with white flowers. The Viburnums, represented by the old-fashioned Laurustinus (V. tinus), Mediterranean Region, and the more showy V. odoratissimum, both with handsome foliage, and showy clusters of fragrant white blossoms, look well massed with Escallonia, or with other shrubs of similar habit and foliage; Eugenia myrtifolia (E. Australis), the Brush Cherry, Australia, is one of the handsomest shrubs for our Australian trees. Of tall, loose habit, it has very dark, glossy green foliage, and fragrant, cream-colored white flowers, followed by violet or purplish berries.

For showy effects, these are useful: Stretosiphon, Mansionii, with purple orange blossoms; Lantanu, with close heads of coppery red, or violet tinted flowers; the Australian Blue or Female Tree (Sollya heterophylla), and Plumbago capensis, S. Africa, both with smooth, shiny foliage and sky-blue flowers.

Some of the conifers make splendid specimen trees for lawns and large areas. Chief among these is the Italian Cedar (Cedrus deodora), with exceedingly graceful, drooping branches, sweeping the ground, and fine feathery needle-like leaves. The Cedar of Lebanon (C. libani) and the Atlantic Cedar (C. Atlantum) are closely related to the Indian Cedar. Besides the Norfolk Island Pine ( Araucaria excelsa) already discussed, there is A. fiddlewelli, the Bunya-Bunya Tree of Australia, of very symmetrical shape and beautifully curved, glossy foliage; and the Monkey Puzzle (A. schiedeana), a miniature evergreen with cone-shaped branches in regular whorls, and very sharply pointed leaves. The Southern Californian, a tall, loosely spreading, cone-shaped tree, and a variety, C. japonica elegans, with fine foliage, to bronze in the fall, are two very striking trees.

Innumerable other trees and shrubs could be mentioned, but the writer has given some idea of the rich resources we have at our disposal. I have not discussed forms with showy roots, or seedlings, or attempted to include the many fine deciduous trees of the East. The practical or utilitarian phase of gardening, has not been touched.
A REVIEW OF RIDER'S "NEW YORK"

IN New York one's happiness, mental and material, depends on knowing where to go, what to do, how and when. After a stay there for a short or a long period, one learns by painful and expensive experience that the small hotel tucked away on some side street may furnish comfort and a certain atmosphere unobtainable at the larger and showier hostelries. The shops off the main avenue that do not advertise frequently have the exclusive articles so difficult to find. The little restaurant hidden away, known only to a particular clientele, makes eating a pleasure instead of a necessity. Good seats for the theatre, concert and opera are so eagerly desired that only the initiated can obtain them. "Rider's New York City," a guide book that has just come to hand, contains accurate and interesting information on the foregoing, as well as other subjects about which visitors and inhabitants alike need to know if they wish to have that pleasant feeling resulting from getting the most for the expenditure of time and money. In simple but forcible style, Rider's Guide, modeled on "Baedeker's," tells everything about New York, past and present, that one needs to know. From Battery Park to Spuyten Duyvil, a distance of twenty miles, every foot has dramatic interest. In whatever section one may be living, one may find in Rider's facts regarding it that will immediately vest it with a halo of romance. A list of interesting books about the city helps one to pursue the subject further. In the Metropolitan Art Museum one saves time and strength by using the condensed guide in "Rider's," rather than the complete catalogue from which one must select famous pictures, statues, objects d'art for himself.

Well written and discriminating articles are presented about churches, museums, libraries, hospitals and parks. Every detail is included incident to the arrival in, or departure from, the city by boat, train or automobile. Hitherto one might search in vain for the kind of material this book contains. Its moderate price will be saved many times over by its intelligent use, and a peace of mind will result from having done the proper thing in the right way.

The same author has compiled a guide book on Bermuda and Washington; others on Florida, New England, California and the western states are in preparation. If these equal the one reviewed they deserve, and will probably gain, the popularity of European Baedeker's.

—L. H.

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A FINE HILLSIDE HOUSE
By MARGARET CRAIG

Bearing the character of the historic buildings that have withstood the test of the ages because of their stability, dignity and fine structural qualities, stands the lately completed house on San Rafael Boulevard, Eagle Rock, of Mr. A. J. Brash, which was built and designed by J. L. Egasse, California. Commanding a wonderful outlook of the surrounding hills and of an ever changing panorama of the valley, the house has been erected on a knob of the San Rafael hills.

This hillside location has been the inspiration for the introduction of a variety of landscape effects, and for tying the house to its environment by sweeping architectural roof lines and by the extremely interesting arched openings in the walls spaces.

Given an unusual amount of co-operation in carrying out his preconceived ideas in regard to a home of this type, Mr. Egasse was enabled to express his ideas with a permeating consistency and with a sentiment that inspired the workmen of the middle ages when building was done mostly by hand and under the influence of the guilds. An old house of no particular tradition formed the foundation for the new structure, and the planting that was already on the grounds was used to advantage in blending the new with the old.

In this day of so many mediocre houses that lack beauty and fine form, one stops to analyze the cause for the thrill and the feeling of satisfaction that are aroused by the study of this fine example of hillside architecture, the lines of which seem to be mellowed by the climatic effect of years. The walls are subdued in color, but the values of dark and light are well distributed and form a sustained pattern.

The geometrical forms echo and re-echo one another as well as partake of the contour in the background of the foothills. Quoting Mr. Egasse:

"In this particular instance, Norman lines, such as were left by the descendants of the Vikings, following their periphrasizations of an anti-medieval period, were the main source of inspiration. Saxony and Northern Italy were also borrowed from in carrying out the exterior. The curves and arches, although not symmetrical, are all geometrically related, in order to create an ensemble of harmonious lines suggestive of spiritual truths."

In fact, one feels that a house like this might appear on any hillside, in any country, for standing in its porticoes or on its step ledges one might be in any land. The reason for this is that the builder, saturated with the craftsmanship of the ancient workmen personally, was enabled to give a quality to the turning of every beam and to the shaping of every stone and to the rearing of every wall.

The effect gained is that of a house that seems to spring from the ground itself. With definite purpose the lines of the house are visibly related to the street, by the similarity of angles in the house to those in the entrance gate. The relationship of house and environment is shown by the lines in the canopied stairway that echo the curves of the hills by a series of arches that lead from the side of the house to the garage at the further end of the driveway.

The archway gives the keynote to the architectural treatment of the house. It has been a sincere adaptation of the present water mills and farm houses along the Northern European rivers as originally inspired by the relics left by the early Normans. The fine proportions satisfied, because they were built to withstand the inclemencies of the weather, while the insertion of the flat rocks in the uneven plaster work suggest the age tone that is a source of beauty in old buildings.

On the East are big cedars, the dark masses of which balance those of the pines on the West. The hillside has been graded and made purposely irregular to attain a rustic appearance, while in these spaces have been planted numerous varieties of cacti and desert shrubs that contribute to a Southern aspect. Hollyhocks, petunias and roses are planted at random among the rocks, along with wild gooseberry, rhod and sumach.

As one ascends the seemingly time-worn steps, towards the entrance of the house, the wide spreading valley beyond quickly unfolds. The steps are made of heavy flag stones, in the joints of which Korean grass grows and spreads its tufted knobs, rendering a quaint touch of moss grown stones. On the left, over the ledge of rocks, out of which these stones were taken, a wild growth of Cherokee roses arches its rambling branches upon the edge of the ivy covered slope. Steps of uneven dimensions are cut out of that ledge and form a winding path toward the west entrance. Where there intersect, in front of the house, there is a slight dip that gives the idea of a "chemin creux". The arrangement of the entire stone work is like the work of the ancient masons and menhir, thus tying the whole conception of the work to the druidic period. The house is thus made to appear as if cut out of a rock.

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A COMMUNITY HOSPITAL AT WHITTIER

A UNIQUE pride is felt by the city of Whittier in the possession of a strictly community hospital of A one standards and equipment. The story of the gift of this hospital and its great service to the people in whose midst it is established reads as a real romance of human achievement.

Many years ago a pioneer, Simon J. Murphy, Sr., who had planted an orange grove on his land near Whittier, brought water from a distance for his fruit trees. All enterprising business men realize that the coming of piped water in an isolated California community brings growth and prosperity; and so Whittier grew. Later needing more water Mr. Murphy bored for it on his orange grove, but instead of water there was oil.

Now his son Col. Simon J. Murphy has been able to give to Whittier a community hospital in memory of his father and mother who lived in this garden spot where Whittier has grown and who loved the quiet, industrious, friendly people among whom they lived. When one climbs the graded hill upon which the hospital is set, one looks up at a monument, a votive stone, established to relieve human suffering, to protect a community from the terror of contagion, to rebuild human bodies for life. This well planned hospital building with its sunny wards, its clean and absolutely neat private rooms, its up-to-date operating rooms, its well lighted laboratory for bacterial and organic analysis, its modern x-ray department, gives one a thrill of gratitude—for the gift to the people is a noble one.

The windows of the wards command a glorious view from the hill top down on the productive valley below. If the air is clear one can distinguish Catalina Island set in the blue Pacific far to the south. The very setting is so hopeful, that it calls the suffering body back to health and hope. The building is so constructed that the wings in which the wards are strung command the best views and receive the most air and light. It is a glorious place in which to win back health. Life seems calling from over the hills.

Col. Murphy gave the original hospital building the corner stone of which was laid June 25, 1920 and which was ready for occupation by the first of May, 1921. The city of Whittier had long felt a need for a hospital as it was necessary to take patients into the city of Los Angeles, almost an hour’s run, before they could receive hospital care. Think what this meant in cases of accident or sudden illness. Col. Murphy learning of the need offered to erect the building.

The standard of the hospital is of the highest. A class A rating has been awarded it by the American Medical Association and the American College of Surgeons of Boston has this year recognized it as an absolutely standard hospital. The staff of able physicians of the community with Dr. H. P. Wilson, chief of staff, uphold all high standards of scientific medicine.

Patients who are able to pay are charged at reasonable hospital rates but those needing hospital care who are unable to pay are charged in proportion to their economic condition. There are six free beds, four industrial and two maternity beds. The hospital is not entirely self supporting but any lack of funds is made up by the city each year.

Since the establishment of the hospital, Santa Fe Springs nearby has come to be known as a gigantic oil field and due to the continual drilling and other mechanical activity that goes on there, many industrial accidents occur. It is a real benefit to have this hospital near for prompt medical attention in cases of accident often means life rather than death.

A new wing of the Murphy Memorial Hospital is now under construction; for Col. Murphy finding the great good the hospital has done and how inadequate it was to serve so large a community need has decided to build a large addition. The hospital now accommodates fifty beds but last month it averaged fifty-nine patients daily. Extra beds have been put into the sun parlor and even the halls. On the new wing there will be a roof garden for convalescent patients.

Only in a community like Whittier where for so many years there was an urgent need for just such a hospital can one realize what it means to have this community institution. When one sees the intense activity of the nurses and staff one wonders how the community ever managed to care for its sick before this hospital was erected.

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