Mysticism

Access to Lhasa, the "Forbidden City" of Tibet, gained less than twenty years ago, disclosed the great Monastery of Potala. This majestic building with its vast sloping walls broken only in the upper parts by straight rows of many windows, its flat roofs at many levels, crowns a hill and is seemingly a part of it. Eight to twelve stories in height, it provides chambers for over 10,000 priests. Surmounting all is the great Red Palace with its gold roofs and pavilions in Chinese style, the residence of the Dalai Lama, spiritual and temporal ruler of Tibet, worshipped by the people, and believed by them to be the living incarnation of Buddha.

The Architecture of the Potala was influenced by that of the two great countries lying to the north and to the south, China and India. It expressed in a bold, primitive way the religion and mysticism so essentially a part of the life of the people.

The beauty of the Asiatic style, with its intricate forms and details, its color and weird fantasy, offers wonderful inspiration to the modern architect.
A Fly Speck?

"The San Diego Sun says: 'We could put Los Angeles in a section of our city and she would look like a fly speck on a window pane.'"

L.A. Newspaper, January 11, 1886

What has happened since 1886?

The faith and the energy of men have been applied to the task of building here a great city and a great surrounding community. And it has required faith no less than energy—faith that the investments made and the work done would not be lost for lack of a population to be served.

The risks taken by the pioneers of 1867, who brought gas into the homes of Los Angeles, and the pioneers of 1882, who first lighted the city with electricity, are seen—now—to have been wise investments. Then they were regarded by many as hazardous business ventures.

The investment of thirty million dollars by Los Angeles Gas and Electric Corporation within the past three years to prepare to serve a greater public is in keeping with the early pioneering spirit of the organization in providing in Los Angeles two conveniences without which its phenomenal growth would have been impossible.

Los Angeles Gas and Electric Corporation
Although we have had the biggest holiday buying season ever enjoyed by a similar establishment in Southern California, we still present an unbroken array of fine jewelry.

You may trace the reason for this exceptional condition back to the consolidation of S. Nordlinger & Sons with Brock and Company. This event placed in our cases the combined stores of the two largest jewelry stores in the Southland. Hence we had ample to meet the demands even of the greatest buying season in our history and still find ourselves composing in the year with superb displays in each department.

Whatever your requirements, therefore, we are prepared to meet them with the utmost promptitude and precision.

Visitors Welcome
he has painted. During the Pan-American Exposition, Sandima was the youngest member of the art jury, at which time he painted portraits of Louis Christian Muller and Leo Lencioni, architect and sculptor.

The Board of Directors of the Art Museum in Balboa Park, San Diego, have announced plans for a new building, the first of its kind in the city, to be known as the Balboa Museum. The museum will be dedicated to the display of collections of art, and the various examples of American art in the city's art associations, and a chapel picture room. The distinctive feature of the building will be its spacious, hallowed rooms for the various art exhibitions, and a chapel picture room. The distinctive feature of the building will be its spacious, hallowed rooms for the various art exhibitions, and a chapel picture room.

**Practically all walls of the Galerie**

Real is the new Los Angeles Ilinois, new home of the arts, which the museum has been given over to the city, as well as two additional show rooms. The new building will be known as the Balboa Museum. The museum will be dedicated to the display of collections of art, and the various examples of American art in the city's art associations, and a chapel picture room. The distinctive feature of the building will be its spacious, hallowed rooms for the various art exhibitions, and a chapel picture room.

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MILDRED MARSH, pianist, and Henri Van Pragt, violinist, have arranged a series of morning chamber music recitals, to be given at the studio of Miss March, 50-6 Oak Knoll Avenue, Pasadena. For the second recital to be given January 8, the "Kreutzer Sonata" by Beethoven, and "Sonata" by Arthur Farwell, will be the program. January 29 the selections will be "Trivia" by Max Danner, and "Romance" in G, (Beethoven)."
California Southland

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

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THE BEGINNINGS OF ART IN LOS ANGELES

An Historical Sketch By BENJAMIN CHAMBERS BROWN

MY knowledge of art conditions in this community began with the establishing of residence in Pasadena. My first visit as a tourist charmed and delighted me, but I had to return "East."

Several years later, I wrote to Mr. Frank Wiggins, secretary then as now of the Los Angeles Chamber of Commerce as to the opportunities open for an artist, and promptly received a discouraging letter in reply.

However, the poor health of the family called for a change of climate, and with great optimism, I came along with them. Discouragements were plentiful, but I have never regretted the change.

Upon my arrival, I found a few artists already established, among them being Edith White, a notable painter of flowers. An Englishman, William Tavener and I started a small school in the Mills Block which we called the Lotus Art School.

About the same time, classes were conducted in Throop College under various instructors, one being Ernest Butchelder. Want of space prevents the mention of later artists.

There were few artists in Pasadena, and no daylight gallery for exhibitions, (a condition which unfortunately still exists), most art activities centered in Los Angeles, the larger town. Some small exhibitions were held in store corners, and a small group of artists started "The Sketch Club" out of which came the California Art Club, an organization that comprises at present most of the artists of Southern California.

This club had its first exhibition in a cellar, but later F. W. Blanchard interested capital, and erected a Music and Art Building. On the fifth floor was a daylight gallery in which the club held many exhibitions attended by eager visitors in spite of the inaccessible location down a long and narrow passage.

The Ruskin Art Club holds the honor of being the first to foster art, and held an exhibition of the work of loaned "old masters" and "local painters."

The newspapers of the day "unconsciously piqued the locals" for promoting their work beside the "old masters." It is edifying to compare these old criticisms of a few inches, with the columns of art notes in The Times, as that paper frankly acknowledges the value of art to a community and publicly fosters all art movements.

The moving spirit of the Ruskin Club was Mrs. W. H. Housh, who not only urged the holding of exhibitions as a definite policy for the club, but was later able to persuade the county supervisors to add an art gallery to the proposed History and Science Museum in Exposition Park.

The name of this devoted woman should be remembered by all art-lovers of Southern California.

The Friday Morning and Ebell Clubs held exhibitions of art, receptions and "one man shows," which were important as aiding in creating an art atmosphere.

The men's clubs tried a few exhibitions, but soon lost interest, or only gave exhibits of artist members work or of their favorites.

Upon completion, the Los Angeles Museum offered its hospitality to the California Art Club, and it has staged its annual show ever since. Besides its own annual Painters' and Sculptors' Exhibit, it stages other shows, and sends out various small exhibitions to schools and libraries all over the county.

It also holds yearly an exhibit of international importance under the auspices of the Print Makers' Society of Los Angeles.

This club is composed of etchers and workers in graphic art, and has 156 active members all over the world. Its international show is open to any graphic art worker, subject only to its jury and rules, and its catalog shows the names of nearly every prominent living etcher and print maker. It also sends out seven traveling exhibitions of members' work at nominal cost. All of its activities are under the efficient management of its secretary, Howell C. Brown. It is gratifying news that the Los Angeles Museum is to have large additions to its galleries, and it seems strange that the only person interested in giving to the city a collection of contemporary paintings is a Chicago man, recently come to live here, Mr. William P. Harrison. He has presented a notable collection and is adding to it. He is not collecting the work of our own able painters, and it is hoped that in the near future, men of means who have won their wealth from oil, fruit or real estate will establish such a memorial for the future enjoyment of the people. It may be of interest to note that no business man's name has been handed down in history save as a patron of the arts or as an artist also.

THE JOLLY ROVER, A PAINTING BY LOREN BARTON, BILTMORE GALLERIES

Mr. Barton came to Los Angeles when seven years of age and his art may fairly be called a product of the community. He has had the best of his education in the public schools and in seven years of study at sketching and drawing from both W. M. Judson, who was painting art editor, gave him the hard training necessary to success. She has been chosen to design the seal for the California Turnbuckle's Memorial book.

This is decidedly a people's museum and it seems strange that the only person interested in giving to the city a collection of contemporary paintings is a Chicago man, recently come to live here, Mr. William P. Harrison. He has presented a notable collection and is adding to it. He is not collecting the work of our own able painters, and it is hoped that in the near future, men of means who have won their wealth from oil, fruit or real estate will establish such a memorial for the future enjoyment of the people. It may be of interest to note that no business man's name has been handed down in history save as a patron of the arts or as an artist also.
The various county fairs are beginning to bring art to the people by holding competitive exhibitions in Pomona, Santa Ana, Arcadia, and other towns. Laguna, La Jolla, San Diego and Long Beach have art galleries, while Pasadena, a city of 75,000 people, is lagging.

Many Eastern hotels have long maintained galleries, but only recently have Los Angeles and Pasadena hotels established good art rooms; frankly for commercial reasons, but also because sensible of the added prestige and refinement it gives.

In Los Angeles, the Ambassador led the way, but it remained for the Hotel Biltmore to establish an Art Salon in the center of the busy city, right in the marts of trade. Here, art is in a perfect setting—a stately gallery with a vaulted ceiling, and each painting picked for its good quality is displayed under an individual light.

I have shown how art in Southern California began quite humbly and after many vicissitudes, has come into its own. The future seems bright with promise and the artists are encouraged to do good work.

**TWO LITTLE GARDENS**

*Upper by Helen Duesner
Lower by Katherine Bashford*

The California home is so closely related to the out-of-doors that the garden becomes a very intimate part of it. The home maker must here be a maker of gardens also.

Two little plots closely connected with the home are here represented, one in front of the house and the other a plan for the more secluded back yard. Both recognize the value of trees already on the lot and make themselves distinctive and individual.

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FOR about two hundred and twenty-five years the estate named "Magnolia-on-the-Ashley," but now better known to the public as "Magnolia Gardens," has continuously been owned by the Drayton family and their descendants. The colonial mansion of brick was destroyed by fire in the revolutionary period, and a second dwelling was burned during the war between the States.

The old steps of this second residence now lead up to the present cottage—the springtime residence of the owner. A short time after inheriting this plantation, then comprising 1872 acres, the Reverend John Grimke Drayton, owing to failing health, was ordered by his physician to spend his life in the open air. He conceived the idea of creating a garden, and thus was commenced the wonderland whose unrivaled beauty today is a monument to his exquisite taste and rare poetic feeling. The first plants of the species known as "Azalea Indica" were planted by Mr. Drayton in 1843. These plants were imported into this country from the Orient to Philadelphia, Pa. The climate of Pennsylvania proved to be too severe for them, and Mr. Drayton was requested to try them in South Carolina. The garden, comprising sixteen acres, reveals the success of the experiment. In addition to the immense collection of azaleas, there is a very valuable collection of the "Camellia Japonica." Probably nowhere else may be found so many different varieties of these beautiful plants and flowers.

The Camellias bloom somewhat earlier than the azaleas, so that tourists rarely see them in great profusion. This estate took its name from its many fine specimens of the "Magnolia Grandiflora." In early May the bloom of these trees adds an aftermath of loveliness to the garden.

In front of the present residence, skirted by magnificent live oaks planted when the estate was young—a marked contrast to the exotic bloom and riot of color of the garden—lies the lawn, the English-hill dignity of which is a restful feature. This lawn is traversed by an avenue of live oaks equal in stateliness to itself. The garden has never felt the touch of a professional landscape architect, for upon the death of Mr. Drayton in 1881 the care of it was assumed by his granddaughter, who inherited his love of, and skill with, flowers.

THE MAGNOLIA GARDENS. A PAINTING BY SILVA

Direction of the garden is still in her hands, and only as a result of her unceasing attention has the standards set by Mr. Drayton been maintained. When Drayton passed away, the property was inherited by his eldest daughter, Julia Drayton, wife of the late Wm. S. Hastie of Charleston. Mrs. Hastie died in 1920, leaving Magnolia to her only surviving son, C. Norwood Hastie.

Paintings of this and other South Carolina gardens will be shown in William Silva's exhibition at the Cannell and Chaffin galleries.

A POSTAL CARD FROM FRANCE

To California Southland:
Mr. Monet's daughter writes that they have been very much disturbed about him for a year on account of his eyes. He has had three operations on the same eye for cataract and for a long time doctors and oculists were uncertain of the outcome.
Now for two months he has been able to see quite perfectly so that he can again paint, and works all day. On his eighty-third birthday, very recently, he was happy and gay at being able to paint again.

His daughter also says that he was pleased with the little article I wrote for the Southland about him last year and they all liked it, and have enjoyed several numbers of the magazine that I sent to them.

Best Christmas wishes.
Cordially,
ETHEL ROSE.
COMING to California to adorn his houses and gardens now being built, are selected objects of art wrought by experts of the past in iron and bronze, tile-work and carved wood. These things are hard to find and harder still for a people so far away from their origin to select with discretion.

Our desire for good examples of the work of ancient craftsmen carries a twofold impulse: to adorn the fine houses now being built on the west coast of the United States with good pieces of ornament, sculpture and furniture, but, as our eager young craftsmen are still to be trained, we must surround them with examples of the best work of past ages. We have no museum to which students may go to study ancient or modern craftsmanship. It is with a deep sense of gratitude, therefore, that we report the advent in our midst of the Serendipity Shop.

A manufactured word, found on the street sign of an old book shop in London, this garden seems to embody a serene opportunity to dip into the past, leisurely wandering among the fine old pieces of furniture and absorbing unconsciously the beauty and devoted workmanship which here greet one on every hand.

Mr. Bradford Perin has collected for our delectation a wide assortment of interesting, handsome pieces of furniture, isolated ornaments, and objects of intrinsic beauty; and has arranged them with a remarkable sense of the fitness of things. He has for selection whole collections of hand-made knockers, door latches and ornaments.

English furniture in a series of rooms—reception, dining room and bedroom, will show to the best advantage the excellence of 18th Century work and the formal life of the English country gentlefolk. In the dining room one finds a great oak sideboard of Flemish origin with English plate.

These rooms will be arranged for the convenience of serious students, architects, and collectors and will be shown in an intelligent environment instead of being heaped in a junk shop—or forced upon one by a parrot speech from an ignorant clerk trained by the latest code of salesmanship to talk "period furniture."

The standardization of the American home has made it vitally necessary that those who would live their own lives in their own well thought out way should have some refuge from the conventionalized things now forced upon the luxury-demanding masses by merchants and manufacturers. At the Serendipity shop the rooms are arranged as best betfits the articles on hand at the moment. One can enter and observe—buy an old hand-wrought iron key, or a whole room furnished by a selection of congenial, friendly pieces of furniture brought together by an art lover whose sense of appropriateness lies deeper than the salesman's code can ever fathom.

Decorations on the walls and furnishings of the shop are the outcome of this love of art objects and an eye for their use in relation to environment.

The proprietor himself is an artist and gives freely of his art in the presentation of such a shop to this art-hungry community.

Cassent windows have been built into the walls, hand-modeled little figures—reminiscent of an old farmhouse Mr. Perin visited in his travels—adorn the plastered ceiling vault. A fireplace and a shrine from olden times give character to the bedroom and make possible for us all to visualize the past environment.

Occasionally, Mr. Perin tells us, there will be a French bedroom arranged, and then again an English set exhibited. For it is but a step from Normandy to England, and experts under Mr. Perin's direction are continually looking out for good things to forward to this Pasadena shop.

Gathering around this rich storehouse and fertile source of art treasures are the artists and architects who see the value of these old things of the past and love them. Garrett Van Pelt, connoisseur in those finer things of art which mark the distinguished architect, has lingered over certain fine pieces and bought for his own collection.

Ernest Butcher, authority on design, especially interested in Gothic crafts, finds inspiration here, and Lucile Lloyd Brown, whose abounding energy has vitalized and centralized the arts connected with architecture in Pasadena is painting a fresco on one of the ceiling.

Here indeed is the rug looked for art center that Pasadena needs, an authority and unquestionable standard. For the California hills and the art of J. L. Egasse

CALIFORNIA HILLS AND THE ART OF J. L. EGASSE

THE HOUSE BEFORE THE ARCHITECT. J. L. EGASSE, TRANSFORMED THE WHOLE HILLSIDE INTO THE ESTATE OF A. J. BRASH.

TO design a house for a hillside as one would plan an ornament for the wall or a sword hilt; to make the hill a picture or a tapestry of houses and gardens—this is the craft of Mr. J. L. Egasse who seems able to grasp the ensemble of a hillside and to build his house and garden as a part of the landscape.

The house here shown before and after Mr. Egasse took hold of it was illustrated more fully in the last number of this magazine, but the transformation furnishes food for serious thought by our local builders and architects.

ORNAMENTAL IRON RAILING RECENTLY BROUGHT TO PASADENA FROM BALTIMORE BY THE SERENDIPITY SHOP, BRADFORD PERIN, PROPRIETOR.

THE HOME OF A. J. BRASH. EAGLE ROCK. J. L. EGASSE, HILLSIDE ARCHITECT
ATTACK ON A JAPANESE FAIRY PLAY

THE Japanese Fairy Stories, Urashima, Firefight and Fire-
fade, and even "Japanese Melody and Melody" get
us into a fairy play, so that the characters tell their own stories, as
Japanese scholars say they would, if they could come to life and
speak in our language.

And Urashima has been the dearest story to Japanese children
longer ago than can be remembered; also they love to hear about
the Moon Fairies, floating like a cloud around the top of Japan's beau-
tiful mountain, Fuji-Yama, which is today the center of
such terrible destruction in their country. But the moon Fairies
sparkle in their iridescent clothes, brilliant as all the different
colored jewels of the earth, or as drops of rain falling through the
skies.

A Fairy Princess Firefight represents the fires of volcanoes and
earthquakes, and her enemy cousin, Prince Firefade, represents the
ocean-tides.

But I will only give now a short sketch of the Urashima part of
the play. The first scene is a street in ancient Japan, by the
water's edge on the little island of Fuji-Yama, with the waves, and
the swiftness of the waves, and the wind of the waves, and the
dead leaves, and the swine, and long semi-legendary singing
between the widow, Taki, Urashima's mother, sitting on the porch.
Little girls are playing together in the streets with their dolls, for
this is March 4th, Hina-matsuri day, when little girl need work.

Boys run on the stage playing with paper balls, which they throw
by striking them with their thumb and forefinger. Men, women, and
soldiers in ancient metal and silk walk past in high Array. They
gather along with her son who wears, as all Samurai soldiers did, one
sword at his right side and one at his left side. Also he carries his lesson-
script, which were so precious to the Japanese that they always
wrapped them up in silk cloth. The lady stops to talk with Taki
about her son, Urashima. The mother is worried because, although
he is brave and tender-hearted, she cares for nothing but the Fairies and his beautiful dreams, and will hardly eat enough to keep
himself alive. One day when he and other boys were fishing he came
across a girl in a barge. The boys begged him to let them share the
eating of it, he said: "Not unless you eat a thousand feet
under the waves, for I threw it back into the sea. Why, think, boys,
how long you will be living, a thousand years old, and you, for one meal,
take away from it perhaps nine hundred years of life?"

Tomo Jiro, his brother, answers: "What's that to you? Didn't
you yourselves live out of the rest of us in the blazin sun? And now
you must go to bed hungry.

Urashima says: "I did not fish all the time. I rowed over the
beautiful water and feasted, if not on my stomach, on my loving
feet. If I rowed over the water, have they all been to a good supper for all the family, and enough left to buy rice and tea for a long time to come. You are a good boy and I love you,
and I care for nothing more than to make peace, for your loving care of our mother, our brothers and sisters."

Tomo Jiro says: "I love you, too, brother; but I fear you cannot
live long very well upon your empty wins of beautiful dreams, and
I earnestly beg you to stop them."

Urashima answers: "I would not if I could. And now, as you have
said, I have been all day an anxious walk and run, and now I
does sleep here awhile, and be well satisfied, too, brother, with my dinner
of beautiful dreams."

Urashima lies down and goes to sleep in the boat. As soon as the
other fisher boys have gone away, the sweetest music is heard filling
the air from all sides, like the songs of birds and the humming
of bees. The fairy Princess, Kuni, and her train of fairies come
around Urashima singing.

Urashima wakes, rises, and salutes them with: 'Hail! my beautiful
dreams!'

Fairy-Princess Kuni and the Fairies say: "Hail, Urashima, kind-
hearted!" Kuni says to him: "We are your dream come true. We are
from the Island beyond the Enchanted Sea. I am Kuni, daughter of the Dragon King, Ryo-ga-jo, who rules over
it."

Urashima salutes with the lowest bow, by going down on his
knees and putting his forehead on the backs of his hands on the
ground. Kuni says to him: "Arise, Urashima! You are not to live in
this village, or be a poor fisherboy any more. It was not a torture
you caught today, and so kindly threw back into the sea. It was
myself that was caught. My father is King, and wants to take a rest for a while; and so he sent me and my fairies to search
the world over for a boy who values a kind heart and beautiful
thoughts above all else. And we have found you. So help you to come to Fairyland, marry me, and rule as King in my
father's place. Will you come?" She takes his hand. "Your boat
is at the water's edge. It is enchanted now, and will carry us with
glam magic to my Fairy Kingdom."

He goes with Kuni and her Fairies to the boat and they sail away
for Fairyland.

The next scene is the inside of the Fairy Palace, King Ryo-ga-jo and
his Queen, Ume, on the throne. Fairies and big fish servants of
all kinds are present. The King and Queen are trying to keep him awake until Kuni and Urashima arrive. Finally the
King announces: "I'll have to go to sleep at once, I can't stay awake
any more."

The Queen asks: "And when, Your Majesty, will you be waked?"
The King: "Not for at least four hundred years. I could have
had a hundred years, when I was a mortal, will, by that time, long for earth scenes and sight of his family again, so I can then, if necessary, take up the King business once more."

The Queen: "Oh, Your Majesty, don't leave me awake alone
without you. Take me, too, to the Land of Rest and Slumber."
The King: "I'll have Queen, Urashima, to the Land of Rest and Slumber. All the Fairies: "Take us, too, Your Majesty."
The King: "No, none of our faithful subjects shall come with us. You will remain and spin your new King and Queen. In
the meantime I will appoint you, O-Hana-San as next highest person in our realm, the Guardian of the Court and Kingdom till the com-
ing of our new Rulers." Then the Japanese Fairy King of Japan, mean: "The Honorable Miss." So the Hon. Miss Hana, or, as
they say, "O-Hana-San" and the others had a great deal of talk about plans for the wedding of Urashima and Kuni. Us-
ually, they had to consider the Matchmakers, who next to the bride
and groom, are most important at a wedding, as they do most of the
planning between the two lovers and sometimes first meet each
other at the marriage ceremony. The Tortoise and Dragon were
chosen as the Matchmakers.

The King said: "Settle the rest between yourselves."

And he and his Queen come down from their thrones and walk out
sleepily, as they and their fairies sing the Fairy King's Lullaby:

THE LAND OF REST AND SLUMBER

Unfold majestic wings of Night,
Sleep's chariot bear away
Beyond moonlight and starlight,
Where silence reigns,
And softest zephyrs play.

Where there's no more toil or care,
In pleasant purlieus we soar
The land of rest and slumber;
Who enter there,
Find something sweet to taste.

The next scene is the same as the last one.

O-Hana-San is seated on the throne in the middle of the Tonomono,
or wedding platform, back of which hangs the long symbolic wedding
picture, called the Kukimoto. Fairies and fish servants stand about.

O-Hana-San: "Since Urashima is one of the mortals, I sent some
fairies over to their earth, in charge of O-Tsuna-San, to learn how
care mortals must be married. O-Tsuna-San, did you succeed,
and what have you found out on their earth?"

O-Tsuna-San: "I succeeded, Enchanted Highness, and we are here
to report. Japanese wedding ceremonies are largely made up of
symbolism of some sort, and mean important truths which
we have found out. Each Fairy steps out as her name is called, and
gives her message. The name of each fairy is the name of the symbol
she brings.

O-Matsu-San: "The pine tree is an important symbol at every
wedding, for they say:"

"It teaches us, what'er our place,
Enduring dignity and grace."

O-Tsuna-San: "A wedding without bamboo would not be lucky
for:

"The bamboo is beloved of all,
It grows so regular and tall,
The humblest service renders
And art with loveliness adorns."

O-Une-San: "Japanese mortals would not think of being married
without plum blossoms, for they bloom even in the snow, and:

"They teach, though every hardship blend,
Courageous hearts win in the end."

O-Yuki-San: "There must be a swallow to bring luck to every
wedding, for:

"The swallow is the farmer's friend,
And will his fields and orchard tend,
And drive away the things that kill
The plants and trees on plain and hill,
And even home should find her welcome
The swallow as a precious ward."

O-Kiku-San: "The symbol used for the good luck of the bride
is the nightingale, for, as it sings through the darkest night:

"From it one learns through sorrow's spell
To keep a hope both brave and light."

A messenger-fairy enters and says: "Your August Vice-Majesty, your Exalted Highness, of the Honorable Urashima are here."

Then the beautiful wedding ceremony is gone through.

After the wedding, Urashima and Kuni take their seats on the throne as the King and Queen, and the Fairy King announces: "Then the Fairy Guardians of the Flowers, the Jewels, and all the other
treasures of the earth, the air and the sea, come to make their offer-
ings to the King and Queen, which take and think their dances, they heap about the feet of the throne.

This legend belongs to the time in Japanese history when their ancient gods were sent to the islands, and to the time which has brought the very highest respect for women and an equal position with men. So, as there
was love, equality and respect between husband and wife in their
home, the life of Urashima with the beautiful fairy princess in the
fairyland of his dreams, was all happiness and blessing.

CALIFORNIA SOUTHLAND

11
But, after four hundred years as King of Fairyland, which Urashima thinks is only four years, he grows very sad, longing to see his mother, brothers and sisters, and he begs Kuni to let him go to earth to find out if they are all happy, and promises that he will then come back and not ask to go away any more.

Kuni answers: "Since otherwise you will nevermore be happy here, you must go. But take with you my treasure box. It contains all—next to you—that is dearest to me. Do not open it, for if you do, you will never be able to find your way back to Fairyland again."

Urashima asks: "But could I never find my way to you again?"

Kuni: "Not to Fairyland again, but a white cloud would show you the way to me."

He takes the box and starts off to earth in the magic boat. In this play, I make the date of his return to earth about two years ago.

Before the next, which is the last scene, the Interlogue comes forward and recites:

"Always, this story has been told in Japan,
How he would come again to his native land—
After four centuries; and with what surprise
And grief, each of its changes would meet his eyes.
But there’s one thing he would find forever true,
For all time unchanged, for him, and me and you—
Unselfish love, like Kuni’s white cloud, is given
To mortals, to point the way from earth to heaven."

When Urashima reaches earth and the place where he used to live, he finds strange looking modern houses there and foreigners from every country, walking in the streets. Japanese school boys come along in European military costume, carrying guns and singing a song to the tune of Dixie. Urashima asks a guide the meaning of it all.

The guide answers: "It means foreigners bringing their ships into our harbors, their money into our business, different customs, new ideas, new hopes, and many things that may astonish you, most mystical air."

Urashima says to himself: "I have dreamed more wonderful things for my beloved country than these I see and hear; and aloud says: "Can anyone tell me whereabouts is the home of the fisherman’s widow, Taki, and her children?"

The Guide: "Why, you must be dreaming. They lived 400 years ago and the oldest son, Urashima, who disappeared suddenly, was said to have gone to Fairyland. This is the spot where they lived, though all is changed, and all their people are dead and forgotten long ago, except for the Fairy Legend of Urashima, which mothers still tell to their children."

Urashima: "Four hundred years ago! No mother, nor brothers, nor sisters; no familiar sights. Here, then, is not home for me."

But he cannot find his boat. He searches in all directions, calling out to everybody, "Where is my boat?" They all answer him, surprised: "We see no boat!"

He runs first one way and then another, calling distractedly: "My boat! My boat! Kuni! Which is the way to Kuni? Ah, perhaps the box will show me the way!"

Forgetting Kuni’s warning, he opens it. As he does so, a white cloud arises out of it. He staggers and falls. The crowds gather about him. He rises up, a white-haired, wrinkled old man, gazing after the white cloud as it rises slowly, and saying: "My beloved Kuni! A white cloud will show you the way to me."

It goes upward, up—up to Kuni. The white cloud shows me the way to Kuni." He repeats this over and over, fainter and fainter, as he gradually sinks to earth. Everybody stands still with hats off, as the Captain of the Military Cadets, bending over him, says: "His breath has ceased, and we can be sure that his spirit has followed the white cloud upward to his beloved Kuni."

**SKETCHES FROM EUROPE**

**By DONALD WILKINSON**

**THE USE OF STUCCO**

*By PAUL PENLAND*

Research Engineer of The Blue Diamond Materials Company

(Ediotor’s Note: Mr. Penland recently returned from a tour of European countries, where he was sent to make an intensive research in architecture and building materials.)

**STUCCO** is not new, as is commonly supposed by many in southern California.

On the right bank of the Nile the temple of Karnack represents the highest type of Egyptian architecture and connected with it architecturally by an avenue of sphinxes was its nearest rival the temple of Luxor, little of which remains. On the left bank of the Nile was the great mausoleum Deir-el-Bahari of Queen Hatchepous, which deserves especial mention as an architectural monument. Deir-el-Bahari, which was built in the 16th century B.C., shows that coating with stucco was a very ancient device. The walls and columns of this monument of ancient civilization were originally coated with a fine white plaster or gesso. Mr. Somers Clarke, in the twenty-ninth memoir of the Egypt Exploration Fund, said: "The building appeared as if it were made of one vast dazzling stone, blinding in the sun."
When in the course of following the history of architecture and we come to that chaste and refined work which we usually think of as associated with Greek art, stucco again is used. The temple at Corinth and those at Selinonte were built of a comparatively coarse stone covered with stucco. Even the later and very important temple of Zeus at Olympia was built of a stone described as very coarse in texture, and apparently difficult to manipulate, and covered with stucco for the finish of details, though the sculptures were of Paros marble.

Particularly in Italy, as well as in Spain, England and other European countries, lime stucco have been used for centuries, while of recent years Portland cement stuccos have been used extensively in continental Europe and the United States.

Colored stucco is distinctly an American creation (without reference to the older lime stuccos of Italy) and only now is colored stucco beginning to be used in new buildings in England and some places in continental Europe.

In a few short years we have turned from the typical dull hued wooden small house in southern California to almost universal use of colored bricks and stuccos. Was it because of the monotonous sight of streets of unpainted bungalows against brown fields and hills that caused the revolt? Was it the fact that we have a great variety of materials at hand? Or was it simply that we are not handicapped by tradition and just independently “the house.” I am inclined to believe it was the latter reason. Anyway, we have colors alive, vivid and striking in our architecture even more than milady would dare to flaunt in her gowns and dresses. Yet no one can say there’s monotony, or discord in our architecture, especially after seeing what Europe offers in colors.

What a wonderful difference there was between the Chicago Exposition, which was all white and tiring to the strongest eyes after a fraction of a day, while at the San Francisco Exposition Jules Guerin, the great color theorist, changed things to the point where it was perpetually soothing. Who ever heard of orange elephants? Yet orange elephants were there at Guerin’s direction. They can be remembered in the group of the nations of the East in the McKim, Meade & White’s Court of the Universe. Orange elephants stood out beautifully against the complimantal blue colored sky. Throughout the entire Exposition at San Francisco the color scheme was unique. For example, all fire boxes were painted a beautiful vermillion instead of the customary red. One man on the Zone asked what color he should paint a large horse in front of his place of amusement. Seeing the color of the building in the background, Guerin told him to paint the horse green. Who ever heard of a green horse?

Our sunny California southland with the ocean on one side and hills on the other lends itself beautifully to the proper employment of colors, and it is toward this end that colored stuccos and roofs should be planned by competent authorities in architecture and color theory.

There is always beauty in simplicity and stucco should never be used to hide monumental materials of construction. That this is a degradation of monumental architecture is a sound view; but it is obvious that stucco has its place in modern construction of certain types.

Stucco is being used and can be used with the greatest of success in practically all types of architecture. This is substantiated by the fact that it is one of the oldest practices in architecture when it was applied to a building which was intended as a monument or mausoleum in honor of one of the greatest Egyptian sovereigns, some thirty-six centuries ago.
OUR SAN FRANCISCO LETTER

By MRS. W. C. MORROW

A NEW CLUB has recently been organized in San Francisco. Mrs. Atherton is the instigator, though perhaps insipid is not the best word, for that word means neglectful in a scheme, and while Mrs. Atherton's fertile brain is a storehouse for ideas she is not much given to being an instigator. We assume that word need not be considered big. Certainly she was there among the throngs at San Quentin shows. She is also trying to benefit women with a memorial to her friend James Ronchi, which is said of it in the public press and there some who have engaged in tilts about her ideas of rejuvenation.

The new club is known as "The Writers' Dinner Club," and is unique, inasmuch as it has dinners without speeches or programmes. Mrs. Atherton is the organizer and Mrs. Charles Caldwell Dobie, the author, is secretary-treasurer. There are about thirty members.

The purpose of the club is to bring writers and those allied with the craft into closer social relationships. The club plans to meet once a month. Dinner clubs are perhaps new to the West, although at one time a club of men was known as the Chit-Chat Club, but speeches were made. New York, London, Paris, and other European centers have such organizations which permit an interchange of memberships. If it is possible, or expedient, it is the aim of the San Francisco organization ultimately to gain the privileges of these distinguished dinner clubs for its visiting members.

The new club met in the Red Room of the Bohemian Club on December 4, 1923. The list of members who were present at the initial dinner is as follows: Gertrude Atherton, Senator James D. Phelan, Mr. Charles Caldwell Dobie, Mr. Stewart Edward White, Mr. Clay M. Greene, Mr. Charles K. Field, Mrs. Charles Sedgewick Alken, Mrs. Fremont Older, Mr. Harry A. Letffer, Miss Florence Loring, Miss Rebecca Porter, Mr. James Rotty, B. G. Marshall, Oma Davies Elste, Mrs. Nancy Barr Mativity, Mr. George Sterling, Mr. Ottavino Ronchi, Miss Loretta Brady, Mrs. John McGlone, Mr. Frank Neely, and George Douglas.

The members who were not present were: Ina Donna Coolbirth, Mr. George Sanborn, Bill Mitchell, Mr. Frederick O'Brien, Mr. Peter B. Kynes, Mr. Robert Welles Ritchie, Mrs. Dell Munger, Mrs. Esther Birdsall Darling, Mrs. Denys O'Sullivan, Mrs. Barrett Willoughby, Mrs. Camilla Kreyon, Gladys Johnson, Mrs. Mathurin Donjon and Mr. A. V. Mativity.

Mrs. Atherton's international reputation is almost too well known to need comment, but her wonderful energy, her invincible determination, her indomitable courage, her devotion to her work and her brilliant talent deserve more than mere mention. By birth, education, and personality she is in a class by herself. Perhaps no other American woman writer, Edith Wharton excepted, has a more cosmopolitan reputation. Mrs. Atherton has lived in Europe. She speaks English and French, and has traveled everywhere. She had apartments on the Continent and knows the languages. For a woman who might contentedly rest on her laurels and who might speak contemptuously of an ugly society, it is somewhat remarkable that she should choose the stern path of art. She is an indefatigable worker. She maintains an apartment in New York, but returns to her beloved California as does the homing bird.

FROM THE SAN JOSE MERCURY

One of the earliest of American poets has said: "Grant but memory to us and we can lose nothing by death!" To perpetuate the memory of the late Clarence Urmey, of the San Francisco Troubadours coterie of his intimates have evolved the beautiful idea of immortalizing it in bronze. This memorial, in the form of a bas relief of a singing troubadour, with wind-blown cloak and ribbon-slung guitar, is to be placed in South Park, San Francisco, the neighborhood of the Urmey home, where the poet-musician was born. Contributions to this memorial are being forwarded to Dean J. Wilmer Grimes of Grace Cathedral, who-name, from all parts of the United States. Wherever the California poet's influence extended— and it was far more widely in the east than in the west—there he has friends who take this way of expressing appreciation of "the exquisite expression of exquisite impression" which embodied his poems. Contributions will be gratefully given.

Many San Joseans have the rare privilege of acquaintance with the poet as well as with his poems. As in all the way when perspective blinding, this privilege was not sufficiently appreciated while it existed. Yet, certainly the majority felt some thrill of pride in bowing to him on the street, or in explaining to friends at the theater: "Yes, that's Clarence Urmey, the poet. One always sees him at first nights. Yes, he's the dramatic and music critic of the Mercury—a distinguished and delightful person, but rather aloof." To those who passed him, on his hurried right trips to the San Francisco and Monterey hotels, on his left trips to the Mary Elizabeth Home, in his-Hospital rooms, there came surely a fleeting impression of romance as the poet, with hair in silver glory, and coat in black, cavalier-brimmed hat he always wore, stood past, his dark coat swaying from his shoulders in cape fashion. If Clarence Urmey ever put his arms through his overcoat sleeves no member of the Mercury Herald staff ever saw him suffer.

To the majority perhaps the poet did appear aloof. He was remote as Joseph Conrad is remote. Never curt, never ungracious, but simply too engrossed in the search for truth and beauty to be interested in the trifles of little significance that consume the lives of most of us.
TOWN AND COUNTRY CLUBS AND FUNCTIONS

NOTABLE Christmas day wedding was that of Miss Loraine Rowan, daughter of Mr. Robert A. Rowan, and Robert Hazelhurst McAdoo, son of William Gibbs McAdoo.

The marriage took place at the family home in Pasadena, Bishop John White officiating in the presence of the five hundred guests.

The bride was given in marriage by her uncle, Mr. A. L. Schwarz, and the wedding party included Miss Betty Hixon as maid of honor, and Misses Marie Miller, Margaret Brackenridge, Helen Fowler, Betty Pierce, and Alice Ayer as bridesmaids. Little Mary Faith McAdoo was the flower maid. William G. McAdoo, Jr., was his brother's best man, and the ushers were Messrs. John Cotton, George McCook, Edwin Kane, of New York, Charles Dawney, of Santa Barbara, and Jack Garland, of Los Angeles.

MISS BETTY HIXON, daughter of Mr. and Mrs. Joseph Morris Hixon, who was a guest of honor to Miss Rowan at her wedding to Robert Hazelhurst McAdoo was herself a bride on January third, becoming the wife of Doctor Paul Mallers Hunter. The wedding was solemnized at the Pasadena Presbyterian Church. Doctor and Mrs. Hunter will be at home after the first of March, 508 South Orange Grove Avenue, Pasadena.

THE Hotel Raymond opened for the season Thursday, December 27, with the usual delightful dinner dance. The openings at the Raymond retails much of the early California spirit of hospitality and tables are always reserved by Pasadena, who know they will find friends of long standing among the house guests.

Walter Raymond, the proprietor, is so thoroughly a New Englander that it seems almost out of keeping to associate him with a California hotel, yet he has managed to transplant many of the best ideas of the famous Inns of New England into his hotel here, and thereby has created one of the most comfortable resorts in this country, one which has become a resort to innumerable others.

On the other hand are to be found another set of people who think the winter season has not, and cannot open until the doors of the Huntington are flung wide. This year that opening was coincident with that of the Raymond, in order that the Navy might be entertained previously to the football game on New Year's Day. The opening however, was not given until January 10th.

THE old and pleasant custom of keeping open house on New Year's day, which has been allowed to lapse for several years, is being practiced again by a number of hostesses. Among those is Misses Jessie Bish and Misses Mary Hoyt of January first was that of Mrs. Albert Sherman Hoyt, who, with Mr. and Mrs. Leroy Sanders, and Mr. and Mrs. Wade Everett Griswold, was at home to many friends. Receiving with Mrs. Hoyt, her home on Buena Vista street, South Pasadena, were Dr. and Mrs. von Klein-Schmidt, Mr. and Mrs. Revelle Robison, Robert McAdoo, and Mrs. Oakland Thorne, and Admiral and Mrs. Robison.

Dancing the New Year in, the guests, young and old, made merry with their gracious hostess on the south porch and platform. Through the pleasant garden tables were set and a generous buffet luncheon served with the prodigality of the old South. In the warm sunshine, the Bishop of the Diocese, the scientific men from California Technical Institute and the Mt. Wilson Observatory, nearness men and society women of Los Angeles and Pasadena proving Mrs. Hoyt's home a center for social intercourse in the Southland of California.

A t the same hospitable home a charming program was given on December 12 by the Zoellner Quartet, which under the delightful inspiration of Mrs. Coleman-Batchelder's encouragement, has been playing to crowded houses at the homes of Pasadena's generous patrons of music.

I t was especially fitting that the Tournament of Roses of 1924, which ushered in the fiftieth anniversary of the founding of Pasadena, should include an entry by the Valley Hunt Club, the sponsor of the first Tournament, through Mr. Charles Frederick Holder in 1889. Thirty-five years ago the floats were not so numerous, or so pretentious, but were very beautiful and were horseless, as is the case now rarely the case, with the exception of the Raymond Hotel entry, invariably drawn by big white horses, as nearly resembling those of former years as can be secured.

The appropriate entry of the Valley Hunt Club was a Tally-ho, reminiscent of the early Tournaments which were followed by various athletic contests, first by the gymkhana, then at the suggestion of Mr. Daggett one of the founders of the Valley Hunt Club, Roman Charriot Races were introduced, and Tournament Park. In 1914 the football game became a part of the annual festival.

WITH every assurance of being one of the outstanding features of the social year in Los Angeles the Annual Horse Show of the Southern California Riding and Driving Club will open at the magnificent Horse Show Arena at the Ambassador Hotel on February 25th and will continue every day until and including March first.

William S. Blitz, for seventeen years actively connected with the big shows in New York, is already in Los Angeles arranging for a splendid series of events and securing entries from every part of the continent. Many of the finest show horses in America are now being groomed for the big southern California show at The Ambassador.

This is the first show in California which has the snap and brilliance of a night event and is made possible by the fact that the driving and riding show is complete and brightly lighted.

Hoyt Whittemore, President of the Southern California Riding and Driving Club, together with his associates and others associated in Southern California, are at work on the executive committee, and prizes and trophies for every class the net proceeds of the show will go to some worthy charity will be yet to be selected.

The show invariably brings a great many important people, interested in good horsemanship, to The Ambassador, with their mounts, and is a splendid stimulus to riding in southern California, where gilded trails are becoming more and more popular.

Not the least of the features of the show is the Horse Show Ball, the date for which has not yet been settled.

The Los Altos

SANTA CLARA County, so full of outdoor occupations and rural California life has felt little need of golf. Yet at Alum Rock, the picnic grounds and swimming place for the eastern side of the valley there is a fine golf course and club for residents of that delightful district; and lately there has been formed on the peninsula south of San Francisco, the Los Altos Country Club and golf links which draws its membership from San Jose and the smaller towns of the west side of the foothills of the Santa Cruz mountains.

This club has chosen a remodeled old structure for its club house. The roll-

MRS. ALBERT SHERMAN HOYT ENTERTAINING THE ZOELLNER QUARTET IN HER HOSPITAL HOME IN SOUTH PASADENA. WITH MRS. HOYT ARE THE MESSRS. ZOELLNER AND MRS. ERNEST A. BACHTELDER AND MISS ZOELLNER.

PHOTOGRAPH BY HILLER.

ing hills and little vales and meadows make a sporty links which has been laid out and approved by the best experts in San Francisco.

One unique feature is the intimate relation between the private estates and the golf course which separates them between the slightly known.

Home owners in the Los Altos Country Club properties say the share of being able to step out of their homes onto the links. Its nearest San Francisco makes this whole district with its golf and riding clubs, its schools and colleges, most desirable.

Country Club
SAVING the Redwoods is not merely a sentiment or aesthetic movement—it is a matter of supreme economic importance to the state and nation, declared J. D. Grant, Chairman of the California Redwood League, and addressed to an audience at the California Academy of Sciences, Golden Gate Park. Mr. Grant’s topic was: Saving a Priceless Heritage—The Redwoods, and he illustrated his remarks with some beautiful new views expressly taken for the Save the Redwoods League, picturing some of the tracts of giant Redwoods recently saved in the new Humboldt State Redwood Park near Eureka. A motion picture film of Sequoia sempervirens and Sequoia gigantea was also shown.

Mr. Grant described the activities which had resulted in the saving up to the present time of over 3,000 acres of primeval Redwood forest, but pointed out that this was less than one half of one per cent of the total stand of Redwood trees remaining in California. He urged the need of support for saving larger areas particularly along the State Highway and outlined the plan for a Redwood National Park of at least 20,000 acres.

Some interesting statistics were given showing that thousands of people travel each year into the Redwood belt to see these unique and beautiful trees and spend their vacations under their branches. The Redwood belt, according to Mr. Grant, is but the forerunner of a much larger incursion of tourists, vacationists, campers and sightseers who will throng in thousands to see the Redwoods because of their beauty, their grandeur, and their unique scientific interest.

The Redwood Highway,” he declared, “is destined in years to come as famous as Niagara, the Grand Canyon of the Colorado, or the Yosemite National Park. In some ways I feel that it surpasses these natural wonders, for the Redwoods are growing, living things, whose development is with the passage of time. Contrast these cool, inviting shades along this part of California’s State highway with the hot, treeless stretches that extend through the great central valleys of this State.”

The speaker told of the present efforts of operating lumber companies along the line of reforestation, and praised the efforts of these companies to assure a continuous future lumber supply. He stated that reforestation did not in any way take the place of saving the Redwoods.

“You have no doubt been hearing of late implications that this work of saving the Redwoods is not so very necessary because the process of reforestation has proved successful and will raise up new forests to take the place of those cut down,” he said. “This is not the fact. For reforestation, while it is important and highly desirable, and will, without question, supply a large percentage of the future lumber demand, cannot possibly serve to replace the ancient trees, from five hundred to three thousand years of age. The Redwood is a wonderful thing. A tree is cut down, and time after time, a vigorous growth of new trees will spring up from the sprouts at the base of the old trunk. Moreover, so determined is the Redwood to live, that slight injury near its base will cause fresh new shoots to burst forth, and these, if chopped away, will appear again, ever expressing the vast strength of their forbears, so victorious in a million year battle against lightning, fire and hurricane. The new shoots will grow in a comparatively short time to a height of forty or fifty feet and stop their swift advance, and it is not for hundreds or thousands of years that they will tower into the sky from one to three hundred feet, and reach their amazing maturity of girth. Destroyers of the Giant Redwoods can never hope to replace with anything by redefining, in time, what nature has trained to replace, or reforestation, is not replacing the ancient giants.”

“Second growth” is a temporary expedient; the growth of a real Redwood is a mysterious event, beyond the power of man’s control, a sublime work of ages.”

**Experts Study Transportation**

REGULATION of motor vehicles as common carriers was strongly endorsed in the interest of better transportation generally in the report of a Special Committee of the Yosemite State League held recently. This committee was appointed recently by President Julius H. Barnes of the Chamber for the purpose of studying the relation of highways and motor transport to other transportation agencies.

The report said in part:

- The present regulations are a series of motor-line laws with electric railroads, or of several bus lines with each other, may temporarily give increased service or lower rates, but inevitably it leads to a competition of service rather than of cost. It is felt that standards of service, until one or all the competitors are forced with rate, Under proper regulation, intelligent control by the state in the public interest, number of states, the extent to which competition is desirable in the public interest, and the manner in which it can be most wholesome way. Throughjudicial regulation, and only in this way, will it be possible to obtain efficient, economical and adequate coordination of motor transport and electric or steam railroads.
- The regulation of interurban motor commerce by the state transport agencies has not been finally settled by the judgment of courts and the executive of the state. Municipal regulation of interurban motor commerce has transportation agencies.
- Municipal regulation of common carrier motor service frequently interferes with the desirability of increasing the efficiency and ability of service, particularly where such municipal regulation conflicts with regulation by the state.
- The principal of regulation by state regulatory bodies of interurban traffic has been sufficiently accepted in this country, and is believed to be sound as applied to motor vehicle common carriers as well as to other public utilities.
- The scope of the regulatory powers of the utility commissions varies widely in the several states. The great rule is that the power which have been vested in these commissions, for the purpose of public supervision of common carriers:
  1. Power to grant, refuse to grant, supplement and amend the rule to operating companies.
  2. Determination of the amount upon which, in fairness and justice to both motor carrier and public, an excess should be returned.
  3. Establishment of rates or systems of rates which will yield sufficient revenue to meet all operating and overhead charges, including a reasonable rate of return on the invested capital.
  4. Power of regulation in respect to all matters affecting conditions and charges of service, including the rights of carriers and the regulation of their operations, whether such regulation be by the local, state, or common-carrier regulatory body.

The right to operate common-carrier motor vehicles, similar to that to operate common-railroad or interurban electric railroads, should be accompanied by the granting of a certificate of public convenience and necessity. In considering an application for a certificate, the certificate should be granted only if such certificate is in the public interest and in the public convenience. Where new routes are opened, the certificate provided should not interfere with the development of other routes and lines.

The certificate of public convenience and necessity should be granted to those who have performed the service, and the certificate should be continued if the certification of the certificate is granted, the operator should be compelled to furnish ample evidence of financial responsibility or else carry insurance adequate to cover all injuries to persons or damage to property resulting from the operation of the motor vehicles.

Where motor transport particularly by passenger buses appears to answer the need, the certificate should be conditioned on the granting of a certificate of public convenience and necessity. In considering an application for a certificate, the certificate should be granted only if such certificate is in the public interest.

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it was a wall of flame driven on by a gale. That which had been predicted for years took place and there was no home, no matter of what construction, that remained standing in the path of the fire. The flames were racing along the ground and leaping through the air when they reached the first houses that were on fire.

Berkeley is already building fire-breaks. It will erect watchtowers, establish patrols and has ordered the water company to lay larger mains. It is significant that, regardless of the anti-shingle roofing ordinance recently passed by the City Council, these protections against fire are to be provided for in the hope that as the reports of experts regarding the cause of the fire lay the blame on their absence.

Meeting the Limitations
(A portion of an address given to the Class in Personal Religion. The Cathedral Church of St. Paul, Boston.)

LET us think together this morning of Meeting the Limitations of Life. We meet the limitations of life first of all in our brain. We find from time to time that we cannot think as we used to think upon subjects which are not in our ordinary routine, where we follow chiefly instinct or habit. But as we meet a new situation, face a new problem, we discover that our brain has not the elasticity that it used to have and we are apt to shirk the problem rather than try to meet it thoughtfully.

And we feel the oncoming of limitations in our bodies as well as in our brains. Some form of disease, some bodily infirmity, hampers us. We cannot walk as we used to walk, we cannot sew as we used to sew. In one way or another these bodies of ours are not under our control. That is another of the limitations of life. It is a limitation which, somehow or other, we must manage. A friend of mine said to me very recently, "You see how well I can use my left hand." That she explained to me how a year or two ago she met with some accident and has never quite recovered the use of her right hand. It was very true that she no longer shook hands with her right hand. The fact that impressed itself on her mind and mine was that she had cultivated the use of her left hand and found one of the limitations of life and had conquered it.

There is a limitation also which we may call a moral limitation. I have never valued highly the practice of self-examination, but on the whole it is a good habit to look into one's conscience and see what, if anything, has made one's life and the way of one's life. Do you ever go through these limitations, or are you so self-sensitive as to know whether you have opened yourself up to them or not? Because my conscience is limited, I cannot see, I cannot feel as I used to.

So there are limitations of body and mind and conscience. And as we think about all this we think, perhaps, of two things: The first is in the words of Jesus to Peter. "When thou wast young thou girdedst thyself and walkedst whither thou wouldest, but as thou growest old another shall gird thee and carry thee whither thou wouldest not. That is a description of what we have been speaking of this morning as a limitation of human life. But, in the second place, these limitations must be overcome. It will never do to say to oneself "I cannot do this which I used to do." It is far better to say to oneself, "I can now do this other thing instead, which I never thought of doing in the old days." So when we think of our limitations we must also think of conquering them.

But the fundamental thing to say about this period of life in which we are conscious of our limitations is that it is a part of life. We have to recognize it as we recognize youth and middle age as a part of life. Someone sent me the other day these lines:

"It is too late! Ah, Nothing is too late
Till the tired heart shall cease to palpitate.
But age is an opportunity.
Than youth itself, though in another dress.
And as the evening twilight fades away,
The sky is filled with stars invisible by day."

It is not our fault that we feel the limitations, nor can we quarrel with the universe because we do. It is a part of life that we go through that period.

More important is it to say about that period, that it has joys and opportunities and uses of its own, joys and opportunities and uses which the period before we fell any limitations could not offer us. We are not leaving life as we grow older. We are simply entering upon another kind of joy. "Age," Rupert Brooke said, "is only a different kind of Merriment than youth, and a wiser." It is a quieter joy. It does not require so much stimulation from outside events. It is not necessary to run hither and thither to find it. It is a more personal kind of joy.

A man who was growing older said to me, "I have time now to see my friends as I used never to see them."

If you will think about the younger people you will see that one of the deficiencies of their lives is that they have not enough time to give to the limitations. One has said that gray hairs soften the lines of the face. That is to say, the severe face, full of vigor, of self assertion, becomes softer as the hair grows gray.

The young man in his vigor expects to impress the world. It may be a very small world of his own friends, his little circle, but his natural instinct is to impress himself upon it. The opportunity to the older man is of a different kind. His is the opportunity to understand. The young man doesn't stop to understand. He has no time for that. And yet you and I need is people who understand us. We love youth, we admire it, sometimes we envy it its power, its force, its vigor.

The opportunity of the older years is the opportunity to understand, not the opportunity to impress. It is true in the quietest ways of life, that shut-ins as they grow older find that their function in the world is not to persuade somebody to do something, but it is to understand people who do things and so to influence them by sympathy.

These older years have uses of their own, which the younger years have not. The great use is this, that we can yield ourselves to the purpose of God. That is the great satisfaction of the older years, that we let ourselves become instruments in God's hands. Remember those words that I have often quoted to you, the prayer that I may become to God what a man's right hand is to the man. That is exactly what in the older years we have an opportunity of doing.

It is not grapple with the problems of the universe, or force a solution of the problems of the universe upon other people, but we have come to believe more and more that there is a God who carries this universe in the hollow of His hand and that we are to understand it. The best use to make of our lives, is somehow to co-operate with that purpose, to be to that God what a man's right hand is to the man.

Joys, opportunities, uses, there are in these years which we have described as the years of limitations. Let me repeat, joys which are there in the years of the final and more, opportunities which are not offered us in the younger years and uses which it would have been impossible for us to accept in the younger years, which are ours as we grow older. What a very beautiful time of life it is. What a useful time of life it is. Not useful in the old sense when we run about the earth doing errands, but useful in the higher sense, when we are content to let God use us for His errands and His purposes.

EDMUND S. ROUSMANIERE
TOWN AND COUNTRY CLUBS AND FUNCTIONS

THE WORK AS WELL AS THE PLAY OF THE SAN GABRIEL VALLEY COUNTRY CLUB

The San Gabriel Valley Country Club may have any number of mottoes—without having any of them framed and hanging on the wall—but one they seem to have adopted unconsciously or subconsciously, and the one that immediately occurs to a visitor, is the delightfully true words of the Socrat, "Ye canna be bairn gran and comfortable," and here indeed there is no attempt at grandness but there is an outpouring of inviting comfort.

Whether they have mottoes or not they do have traditions—traditions of which every member is proud and which in an intangible way permeate the whole conduct of the club. The grounds of the club once formed a part of the Mission San Gabriel holdings and until very recently the old cacti hedge surrounded the property. Even now the garden, upon which the club opens, bears evidence of the care of the early Fathers in the old rose vine and one lone cactus plant. It isn't difficult in the sunset hour to visualize the grey frocked friars telling their beads along the flower-bordered walks.

From a very modest beginning in 1904, with a nine hole course and a tiny club house, the club has grown to more than three hundred active members and a hundred associate members, owning over a hundred and twenty-five acres, a remarkably pleasant course on which to play, and a delightfully scenic one because of the magnificent old oaks which not only fringe but ornament the entire grounds. Every individual member revels in the beauty of those oaks and bristles with indignation if some vandal suggests the course would be improved by their removal.

The club house was remodeled last year by Mr. Silas Burns, of Hunt & Burns, whose interest is both architectural and personal. The interior is tremendously improved; the lounge and dining room form the central body of the house with the wonderful double fireplace dominating the whole. Perhaps this great chimney, with its suggestions of cheer, is the real foundation of the "clubby" spirit which animates the place. No grove on earth could resist the appeal that roaring fire offers. The women's apartments, including their sitting room, gay in bright chintz, and the new library, occupy one end of the club, while the men's lounge and general quarters are at the opposite end. These quarters include a grill, smoking room, billiard room, and of course the lockers beyond. Here the grill is supplied with a steam table so that a buffet lunch may be served Saturday, Sunday and holidays, in order that no keen golfer may be detoured out a moment longer than is necessary in supplying the craving of the inner man, as a good authority announces that even the most rabid golfer does eat.

The good fellowship of the club is an outstanding feature, they all seem to like each other so well, and it is next to impossible to discover who is responsible for an innovation or an unusually good idea. If you are told that So and So did it and refer to him regarding it in a very casually manner he may have had some connec-
tion with the result but that Who or Who suggested it. Another very "clubby" indication is the fact that a member never hesitates to go to his without being sure he may have had some connection with a game because he can always find a golfer or golfers to take him on, and not dubs either! In fact with seven acres given over to practice fields there is no necessity for finding a man utilizing the course merely to improve his stroke.

All of these things are of interest to the club and make for the comfort and happiness of the members, but the club as a body fosters one thing which is of vital interest to the community, and that is their attitude to the caddies. The club employs a hundred and twenty-five boys, who are constantly under the supervision of a Caddie Master. This Master is Tommey Langdon, a veteran of the World War and an officer in the American Legion, and his real work is Americanization. There is an Eagle Scout among the boys, who acts as first assistant to the Master, and between them is being worked out a combination Army and Scout discipline, which sounds severe but isn't. Two troops of Scouts have been organized and the flag raising service every morning is most impressive. In order that the boys may be properly and comfortably dressed a uniform style has been adopted, consisting of the khaki trousers, an olive drab shirt, regulation marching shoes, and warm stockings. In order to leave the schools to take this work the boys must agree to go to night school, which, as a rule, they do, but if one succumbs to temptation and drops out the information soon reaches the Captain and that unfortunate must leave the ranks and go back to day school and remain there until he has been sufficiently disciplined. There can scarcely be a question of the beneficial results of these methods since the Superintendent of the local schools recently called on the club to congratulat them and to say that the work of the boys in the schools had improved fifty per cent since this work among them was started.

Most of the caddies are Indians, descendants of the families who made San Gabriel Mission one of the richest and happiest of all the Missions, and it is rather fitting that the members of this club should now take such an all-embracing interest in these young present-day citizens. It seems a tremendously important thing that a social club, organized primarily for pleasure, adopts this avenue for teaching the principles of sound citizenship, and what America really means. Whether they have traditions or not is of little moment—they are making them now.

WHERE CLUB LIFE IS DISTINCTLY FRIENDLY, AND THE MEMBERS HAVE TIME FOR CHAIRS UNDER THE LOVED OAKS. THE MARQUEE IS UTILIZED FOR THE SERVICE OF TEA ON WARM AFTERNOONS.

WILLIAM M. ORR, THE PRESIDENT OF THE SAN GABRIEL VALLEY COUNTRY CLUB
A GROUP OF THE WOMEN ESPECIALLY INTERESTED IN THE WORK OF THE "TINY TIM" SECTION OF THE ASSISTANCE LEAGUE.

ONE illuminating lesson in pure faith was taught at the Community House of the Assistance League in Hollywood, during the Christmas festivities. The children came from many homes, black, blue, brown and grey eyes shining with anticipation to meet the wonderful Santa Claus of whom they had heard so much but who, they had been warned, might not find their homes. But now he was surely coming to this big white house, and from his pack would come the toys from the Spirit of Christmas. The meeting was a mutual delight and satisfaction to the hand of one small maiden met that of Santa Claus she said, "I want a piano." Did Santa Claus say, "We have no pianos today," he did not, although feverishly wondering if it would be possible to comply with the request. Dolls, blocks, books, nor candy interested the musical maid, but the glow of rapture which suffused the little face when the piano was found presented was pay for the trouble.

This particular Christmas party was the outcome of contributions from the fortunate children of the founders of the League, who have inherited the love of generous giving and, in the name of "Tiny Tim," the teaching "All for Service and Service for all."

The work of the "Tiny Tim" department has grown by contributions large and small, until there is more than a thousand dollars in this fund, but that is not sufficient to care for all the small bodies that need proper food and medical attention. More help is necessary.

A FLYING BIRD CAGE

MISS ELLEN B. SCRIPPS has hung in Balboa Park, San Diego, the highest bird cage in the world. It isn't really hung for if it were it would have to be hitched to a star as it reaches above the treetops and takes in a part of the sky. It is called "flying" cage not because it can move through the air but from its size which enables the birds to wheel and turn in long natural flights.

This graceful airy steel structure spans the upper end of a canyon and springs to a height of ninety-five feet. Alternating walks and steps lead down one side and up the other encircling the cage. A little stream sings its way into the upper pool and on again into a lower one. Some pheasants and pheasant-like birds were back in the shrubbery but all the other bird life centered around the water.

Two little Mexican children came jumping down the steps, missing the last one altogether, demanding "What's that?" "Mother (with emphasis), what's that?" their eyes growing bigger and their hands not supplying fingers enough to point to all the birds they wanted to know about. They pressed their faces against the wires, and had there been a black bird inside he might have scurried off a nose or two. The bronze tablets above their heads said "Presented to the children of San Diego by Miss Ellen B. Scripps." The writer said to them "Those are yours. Miss Scripps has given this aviary to you." Theirs? They neither could eat it nor carry it home with them! It was as incomprehensible to them as the Pythagorean theorem, and taking each other by the hand they went hopping down the next flight of steps. There are grown-ups who have no greater sense of the community spirit but they do not live in San Diego.

San Diego did not create these exquisite grounds of the Exposition to let them go into decay when the gates closed, or to be subdivided into building lots. But the gates did not close. It was the beginning of a new day and is an example to the world of a community spirit. When Miss Scripps was asked how she happened to think of building such a cage for birds she said "I did not think of it, but when it was mentioned to me I could visualize it." How necessary it is for any city to have people who can visualize.

Just then the Flamingos uncurled their neck and drew forth a head from under his wing—and such wings! White and rose pink edged with black. Here he can open these great fans and raise them in safety. No hunter can riddle his feathers and take life just for the pleasure of hitting something—and here is the object of the zoo: to instil such a love in the children for birds and animals that they will preserve them from the ruthless destruction which is going on now. The Flamingo's bill looks as though it had been stepped on, and has to be under water to operate. It is amusing to see them get into maize from a dish and then thrust the bill into the pool to eat it—a rice paddy fashion. The Snowy Heron spread his sails and rose about fifty feet to a long perch. Was it difficult to get his balance or did he use it as an excuse to wave those beautiful wings? The Sorga Crane would be taken for a Quaker wore it not for his red choker. In his long time pose he was more like one of Mrs. Jarley's waxworks than a real bird. He preened and meditated by turns. The White Crane suddenly bounded through the lower pool with a splash, splash, then turned back and began feeding off the bottom with a bill so conveniently long as to keep his eyes above water. There are also the Demoiselle Crane in gray and black, and Snow Roof Crane.

The Goura, or Victorian Crowned Pigeon, showed plainly what he thought of humans who had murdered his race almost to extinction by fishing imprisoned he must feel rescued. We imprison humans that those outside may be safe. With birds only those are safe who are inside feel any safety, but not being birds we can not know what longings may grip them when migration season comes. If we are going to deprive birds of their liberty we must give them conditions as nearly as possible like those they choose in freedom. The Adjutant Stork, or Maribau, is another bird which women can not face with a clear conscience, also the Trumpeter Swan. With the unavoidable, restricted areas in Southern California we should use every means to protect our birds so valuable from a practical as well as an aesthetic standpoint. How do we know but that in the eyes of God the birds are as dear as men. He has given man dominion over them but not to stamp them out. Think of the people with leisure who can lawfully hunt a whole year for a dollar. That does not include anything but game birds, but how easy to make a mistake! One hunter who knows the situation gives us just four years to exhaust our game.

The Stone Curlew was sitting with his feet right out in front of him chattering to his mate. Weak knees? Not at all. That is his custom. There were Black-necked Stills, Blue Herons, Little Bittern and others in and around the pool.

One comparatively small bird stationed himself where the stream enters the pool and was constantly jabbing at bugs. Other birds did not trespass, for he was evidently not the kind who would share his last crust! Another stood, like the arguing politician, with one foot up and one down. But if he was a politician he wasn't one of the cocksure kind, for he raised his head straight to heaven for long stretches of time.

In a cage with those jolly trickly magpies is a Panama Toucan, which hops about like a circus clown, and looks all dressed for a Hallowe'en party. His head was nearly all used up in making his beak, which exceeds the polices! It is blue-green and yellow tipped with red. The male seats the female on the nest during incubation—only her bill showing and it must be conspicuous enough to remind him to feed her. She has an insect catching tongue so she may help herself occasionally.

MRS. WALTER P. STORY, WHO TOLD STORIES TO THE MUSICAL MAID, WITH CHERISHED PIANO, THE CHILDREN AFTER THEIR CHRISTMAS DINNER. A PROUD MOTHER AND ANOTHER MUSICIAN. Photographs by Margaret Cruz

By THERESA HOMET PATTERSON

THE ASSISTANCE LEAGUE AND "TINY TIM"
THE SMALL HOUSE SERVICE

The Small House Plan Service of the Club has its own office, opened about two months ago, and has already cleared through the door not a little business. The service is designed to answer the needs of those who wish to build small houses of a size that can be comfortably occupied by a single person or a married couple. The plans are drawn by architects, and the service is managed by an experienced draftsman. The service is open to all members, and the plans are sent out on approval, the members being asked to return them if they are not satisfied.

FINANCES

The Club has a large subscription list, and the officers are doing all in their power to increase it. The Club has also been fortunate in securing a number of subscribers who are willing to contribute large sums to the cause. The Club is in a position to do good work, and it is hoped that it will be able to carry on its operations on a larger scale in the future.

THE ARCHITECTURAL CLUB OF LOS ANGELES

MONTHLY BULLETIN

OFFICE OF THE CLUB. 159 Santee Streeet.

WHAT IS THE CLUB DOING FOR YOU?

For the draftsman, it
a. Maintains an efficient Employment Service.

b. Provides for instructions in design at its ateliers.

c. Is building a design library at the Club quarters, available to members.

d. Holds snappy meetings, where the "bunch" get together, learn something, and have a good time.

e. Has organized a Small House Plan Service in the Metro-make exhibit of Building Materials, where members may have plans for small houses sold for them.

f. Holds educational trips, to many places not open to the public.

g. Gives him an opportunity to meet all the other best draftsmen in town, and the other fellow's boss.

h. Rapidly becoming a factor in civic events.

For the architect, it
a. Does everything it does for the draftsman.

b. Gives him an opportunity to help support the activities which do a great deal of good for the younger men, and hence a great deal of good to him.

CONTINUATION OF THE SPEECH BY MR. EDWIN BERGSTROM BEFORE THE CLUB.

Thus because of the diversity of the requirements of industry, the rise of the new sciences applicable to building, and the complicated economic conditions which have come upon society, the practice of architecture has itself become an industry. It no longer has the simple responsibility of the times, of drawing the plans and specifications, of building the edifice, of selling the product. It is now a part of the great economic and industrial society, and must adjust itself to the requirements of the time.

Andrew Carnegie is credited with saying that if he had lost his millions he would have sunk into poverty. In a similar way, plants could be the more easily replaced. He meant that society is the foundation of all things, and that the building industry is only as good as the society which supports it. The architect is not the only one who must be concerned with the welfare of the society. The skill of management therefore will be directly evidenced in the service given; the better architecture is managed, the more successful it will be, and the more stable and sure will be the foundation upon which it can surely grow into and become a vital and dominant force in business and society.

Management requires integrity, high ideals, common sense, exact knowledge, competent counsel and planning and a square deal that the organization may reach its highest point of ability to give service. Management must leave nothing for chance to decide. In architecture, the architect as expressed in pure design into a building, is the most logical and cheapest way of accomplishing that constructive operation and providing the means of so doing. Management concerns the architect and as an architect must make his living from the earnings of his practice. Success lies in the dependent upon how carefully he organizes his work and how efficiently he manages that organization.

(To be Continued)
THE small house plans on this page are presented in the hope that when they are copied by contractors, builders and carpenters, their proportions will not be changed.

The beauty of the small house always lies in its simple lines and good proportions. The placing of the windows and doors, the relation of porch lines to roof line, the width and coping of the chimney, as well as the slope of the roof in relation to the height of the walls, all reflect the skill and study of the architect, and find a sympathetic response in the appreciation of people of good taste.

Such a house, built in wood, concrete or more appropriately in stucco-covered hollow tile will never become tiresome because its proportions, the fundamental lines of its being, are right. A house of mean design, on the contrary, will soon tire the owner and will pass from person to person, swelling the pocketbook of the commission man at every sale, but never satisfying anyone who has to live in it. Perhaps this sale possibility is at the bottom of our superabundance of ugly, roofless small houses now being forced on the market: Be that as it may, the time is coming soon when all the work our young architects are doing in small house competitions and special designing will have its effect on the alert homeseeker and by raising the standard of public taste, cause the wrecking of many a freak house now so merrily dotting the landscape. With the calm beauty of the old Spanish missions continually presented before the public eyes, in poster, booklet and in actual presence, we must before long begin to study those elements of beauty as elements to be incorporated into our buildings but never deliberately copied. It was because our first local architects fallaciously copied the old churches in domestic architecture that the so-called mission style has become a disgrace to southland architecture. Certain elements, such as the beauty of blank wall spaces, well proportioned and shadowed by tree forms; or details like the lovely, but forgotten, pillars of La Purissima, might be incorporated in a modern house by a trained architect who could dream over them and use them as material—and perhaps that is what is happening in the evolution of our California domestic architecture.

THE BRICK HOUSE

PHILIP J. MEANY

No competition in recent years has aroused as much interest among architects and home designers as the small brick house design contest which has just been brought to a close under the joint auspices of the California chapters of the American Institute of Architects and the California Common Brick Manufacturers' Association.

In the decision of the judges just announced, the winners of the thousand dollars in prizes are all from California although designs were submitted by over one hundred architects and draftsmen from four states.

The following awards have just been announced by Architect Harwood Hewitt of the Los Angeles chapter of the Institute, who conducted the competition as professional adviser: first prize, $400, to Harrison Clarke; second, $200, to A. McD. McSweeney; third, $100 to W. F. Mullan, all of Los Angeles. $50 each in the following order to L. Riggs, Santa Barbara; C. W. Lennom, J. E. Stanton, W. G. Byrne, L. F. Fuller and C. E. Perry, all of Los Angeles. The judges awarded a special mention to A. McD. McSweeney, winner of the second prize, who submitted a second design, which was only prevented from securing the fifth prize by a rule making it impossible to award two prizes to one individual.

The Judges, Sumner Spaulding, Pierpont Davis and Elmer Grey, prominent California architects, designated the following entrants as meriting particular mention: C. R. Spencer, C. A. Perryman, W. K. Graveley, J. D. Tuttle, R. A. Lockwood, L. F. Sherwood and J. D. Winn, all of Los Angeles, and W. L. Mosby of Santa Monica.

By the terms of the competition the designs submitted called for brick houses costing no more than $7500. Some of the most interesting exhibits involve an expenditure considerably under the amount.

The increasing vogue for brick homes is evidenced by the wide popularity of the competition and the excellence and variety of the ideas submitted. The competition has disclosed such a wealth of useful designs and new small house possibilities that plans are now being made to make much of this material available to the public.
THE one thing in the world that perhaps every man aspires to own is the one thing that he knows the least about. To the average individual, it is a home. To the business man, it is a business building. To the manufacturer, it is an industrial plant.

Yet, it is a fact that the average layman, business man or industrialist knows little about the thing he most ardently desires. It is something that may take him the greater part of a lifetime to acquire. It is a costly ambition.

Why, then, should a man leave to anyone, other than an expert, the consummation of something which he cannot do himself?

The point which I mean to convey here is that in building, more than in any other undertaking, the owner has but one course to take and but one decision to make. The course is a decision to leave the technical work to technical experts—an architect and contractor. The decision is simply the determination of an architect’s and contractor’s responsibility. The matter of quality in workmanship and materials can be safely left to those experts.

The contractor is successful because he knows the business thoroughly himself and experience has taught him how to pick capable workers. The architect is successful because he has made a long and exhaustive study of material quality. He knows what is good and what is bad. He points with pride to the beautiful building he has planned because he studied it out himself, wrote the specifications from his own judgment and experience and saw to it that quality went into his building.

So the most vital point for the prospective builder to decide is the responsibility of the architect and contractor. How can this be done by the layman who knows nothing of building and architecture? A responsible architect is one whose profession combines in it the qualities of an artist for beauty; a business man for success of the economic aspect; a technical man for the engineering and employment of the best and proper materials, and to carry through by proper inspection and see that all materials are utilized in a manner that will give a resultant building of beauty, utility, stability and economy.

A responsible contractor is one who, through knowledge gained by experience, is best equipped to execute the kind of work to be done by the most thorough and economic methods. His organization is composed of proven experts in various crafts who are thoroughly familiar with employment of various materials. He knows the building laws and how to comply with them without loss of time or money. His integrity is established and his credit is sound.

Paul Penland, Architect.

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and broken by adversity—was tremendous and if I knew of no other gracious deeds of Mrs. Atherton's that one act would single her out as a generous whole-soled woman. But I could recite others. And yet, Mrs. Atherton is not considered a soft-hearted woman. She is so brilliant that many judge her merely by that. She was a valued friend of Ambrose Bierce, and it is a loss to the world that their interesting talks were not taken down in shorthand. Both were brilliant conversationalists and both held radical views and they had a mutual hatred of sham and hypocrisy.

The California Literature Society met the third Sunday in December, and some time was taken in reviewing and discussing Bancroft's History. Positive proof was given that the voluminous work was not entirely due to his efforts, but that men of learning and accomplishment helped in the great undertaking. Mr. George Hamlin Fitch, Mr. George Oakes, a member of the California Literature Society assisted in the great work. Although Bancroft received great emoluments from the history it is not related that he ever substantially awarded those who helped him any of the benefits, nor did he give any of them much credit.

By an inadvertence Mr. Nathan Newmark of the California Literature Society was named as Mark Newmark in my last paper. It was an unfortunate mistake, for Mr. Nathan Newmark is not only a master of diction and correct English, but he is a sincere lover of truth and of the beauties of the language, nor is he in accord with the careless sloppy English one hears and reads every day.

In a recent novel the author says: "She collected the eyes and left the room." One wonders if she picked them off the ceiling, where in careless writing they are so often thrown, or picked them up from the floor, where they are often dropped, or unfastened them from some spot where they were "fastened." If these new writers would only learn the use and meaning of words their English might be improved. We read of a man or woman "shrugging his or her shoulders." What in heaven's name would they shrug if it weren't their shoulders. It is a useless waste of words, ink and energy to say "shrugged his shoulders." Shrugged is a perfectly good word, and means the same.

The work of Kiichi Nishono, a Japanese sculptor, has been attracting attention of late. He has depicted Salome passing in her "Dance of the Seven Veils" to gaze at the head of John the Baptist lying at her feet. Nishono has created her as prusing in a dramatic pose of the dance. She is poised on tiptoe and is upheld by flames. Her arms are clasped about her head, which is bent downward as she gazes at the severed head at her feet. Her face is distorted by passion, and something like fear is in her expression, while John the Baptist's face is serene and calm. Of his work Nishono says: "Salome is the eternal expression of the evil passions of the world. She stands looking down at the head of the holy man, and her soul, fired by its bestial desires, is checked and held by the eternal goodness which radiates from the lifeless face."

The art galleries are showing a preliminary view of their work, and always a select few may be found, catalogue in hand, feasting the eye and inviting the soul. A visit to these galleries is a restful respite from the holiday crowds. At one gallery there are two of Thad Welch's canvases and one of Keith's, Mr. James Swinerton has come up from Arizona and Mexico with his colorful work, and is enjoying a visit to his old friends.

Mrs. Charles Sedgwick Aiken (Ednah Aiken) has been giving readings from her novel, "If Today Be Sweet," Critics are divided in their opinion, but as her publisher has asked for more of her work she can rest satisfied.

San Francisco has had many delightful treats of late. The famous Sistine Choir sang to crowded houses, many people being unable to obtain even standing room.

Occasional letters are received from George Hamlin Fitch, but no one appears to know just where he is. The tragic death of his beloved son caused his withdrawal from the haunts of men.

Mr. Bailey Mailard is another writer who has betaken himself to solitude since his bereavement in the death of his wife. Mr. Maillard has written a number of books and has held positions of trust.

Ruth Comfort Mitchell has two stories in the December magazine. Some personal recollections may be given of this modest young woman later. She is well known in the Southland, having lived in Los Angeles for several years where she did some fine work.

Mrs. Elizabeth Gerberding, who is a sister-in-law of Mrs. Bard of Huehene, Ventura County, is to give a series of lectures in January. Mrs. Bard is the widow of Senator Bard and a sister of the late Albert Gerberding. Mrs. Gerberding is a woman of dignity and poise and is a writer of note.

Christmas is at hand. To some it brings joy and gladness. To many it brings memories and sadness. What the New Year will bring is on the knees of the gods.
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SOME NOTES ON OLD SHEFFIELD PLATE

By William James Schmidt

In the Fall of 1718 Thomas Boulsover, master cutler in the City of Sheffield, England, was repairing the handle of a knife. His attention being drawn to another part of his shop, the knife handle became waxcoated, and, being made of silver and copper, the two metals fused. On discovering the accident he recognized the commercial importance of the fusion and at once started a series of experiments which ultimately led to the manufacture of Sheffield plate. One of his most important findings was that the united metals could be lengthened indefinitely under pressure. He succeeded in making under this new process buttons and a few small boxes.

However, it was left to John Hancock, called the father of silver plating, to give the greatest impetus to the manufacture of Sheffield. He recognized the wonderful possibilities of manufacturing in silver plate all the articles made previous to this time only in sterling silver, and it was not long before he was making coffee pots, hot milk jugs, candlesticks, trays, etc.

The industry rapidly developed with the ever-increasing demand for the ware. Other handcraftsman started to make Sheffield plate and the requests for the sheet metal became so great that in 1762 John Hancock decided to devote all of his time to the rolling of plate for the trade.

Sheffield or rolled plate was made in the following manner. An oblong copper bar or ingot was taken and the surfaces were made smooth, even and clean. Then two thin sheets of fine silver were leveled, polished, and accurately fitted on the top and bottom of the copper bar, and the whole was tightly bound together. The edges of the silver and copper were next treated with a flux of borax, then the combined bar was subjected to the heat of a furnace until it was seen that the silver was melting, when it was instantly removed. It was allowed to cool, next cleaned, and was then ready to be rolled until the desired thickness was attained.

In the earliest process the bar of copper and silver was beaten by hand into sheets, but this was an expensive and laborious method and it was soon replaced by what is known as rolling. The bar was passed back and forth between rollers, the pressure of the rollers on the bar flattening it into a thin workable sheet of Sheffield plate.

The rollers were operated by hand until 1760, when horsepower was employed. In 1765 waterpower was first used, and with the introduction of this cheaper power the industry moved forward with rapid strides.

For some time the early manufacturers were confronted with the difficulty of concealing the inner core of copper which showed a thin red line when the cut edges were exposed. This drawback was overcome by George Cadman and Samuel Roberts in 1784, when they adopted the practice of soldering on to the completed article an edging of solid silver. Shortly after this silver shields, on which monograms or crests could be engraved, were inserted in all the medium and large size pieces.

The manufacture of rolled plate continued until 1845, when it was superseded by the process of electroplating. The process of plating a base metal by electro deposition was discovered practically at the same time in England and in Russia. In 1837 Mr. Spencer in Eng-
land and in 1838 Professor M. H. Jacob in Russia had found a workable method of covering a base metal with silver. By submerging the article to be plated in a tank containing a solution of silver nitrate and passing an electric current through the solution, the current was found to break down the silver solution and deposit the silver on the article.

The first to recognize the wonderful future of this discovery were Messrs. Elkington of London and de Rokt of Paris, who two years later coincidently started in the business of manufacturing Sheffield plate. Due to the cheapness with which Sheffield can be produced by this method of applying thin silver, the making of rolled plate soon became a thing of the past.

While the manufacture of Sheffield started and developed in the city from which it takes its name, it was soon being made in Birmingham, London, and other cities. Some of the old pieces are stamped with the marks of their makers, but most of the old rolled plate will be found to have no mark at all. To the novice who depends on a mark to determine the age of his piece of old Sheffield, this is a cause of confusion and disappointment, but to the real collector the unmistakable indications of the early processes of manufacture are sufficient to convince him that he has something worth possessing. In the case of English silver, parliament compelled every piece to be stamped with the mark of the maker, and a date letter, which was changed every year, thus enabling one to fix the exact year in which the piece of silver was made. But with Sheffield plate it was optional with the manufacturer whether or not he put his mark on his product, and as the same mark could be used for a period of years, it indicates only an approximate date.

Some of the best known of the early Sheffield makers are Matthew Boulton, Thomas Nickolson, Thomas Bradbury, Richard Morton, Nathaniel Smith, John Watson, John Green, Henry Wilkerson and Thomas Greenwood.

To the collector of antiques, old Sheffield plate makes a strong and enduring appeal. In this he has a product made by the finest artisans of the old England, and made only during a limited time (1743 to 1845). Old rolled plate is hard to find today and due to the increasing demand for what is rare and beautiful it soon will disappear from the markets, and one will have to journey to museums or private collections to view it.

For the benefit of the student and collector, the best sources of information on this subject are the following books:

**History of Old Sheffield Plate** by Frederick Bradbury. This book, published in 1902, represents the work of twenty-five years study and research, by a Sheffield manufacturer, whose family has been engaged in the making of rolled plate for a century or more. He gives an account of the origin, growth and decay of the industry, with a chronological list of makers' marks, and has filled his book with hundreds of illustrations of tools, decorative details and individual specimens.

**Sheffield Plate** by Henry N. Veitch, gives an excellent account of the history, manufacture and art of the ware, with a list of makers' names and marks, and also notes on continental Sheffield plate with numerous illustrations.

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Eagle Rock, California
By reason of its location on the highway between Glendale and Pasadena, Eagle Rock—so long unnoticed—has become very recently a settlement of great importance. Its hilly character has made it different from the average suburb.

Realization of this has come to a number of its influential citizens who have taken definite steps to see that the community shall influence future planning of its building and the beautifying of slopes and valleys, rather than allow an unguided taste to alter and mar them.

In this City Hall, William Lee Woollett, the architect, has given to Eagle Rock a note of Spanish splendor in color and line.

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View through the trees above Hill Drive. A photograph by Margaret Craig, Los Angeles.

Rolling hills and wooded slopes. Viewed from a hill house. Photograph by Thompson & Watson, Eagle Rock.

Announcing—Eagle Rock International—of Eagle Rock meeting Tuesdays at noon At Mountain View Inn 1918 Chickasaw Avenue Eagle Rock, California

By reason of its location on the highway between Glendale and Pasadena, Eagle Rock—so long unnoticed—has become very recently a settlement of great importance. Its hilly character has made it different from the average suburb.

Realization of this has come to a number of its influential citizens who have taken definite steps to see that the community shall influence future planning of its building and the beautifying of slopes and valleys, rather than allow an unguided taste to alter and mar them.
The Los Angeles Tuberculosis Association faces a very difficult and distressing situation as regards transient tuberculosis cases. California has been advertised as a health resort for years and its climate has been thought to have some magical curative power over the Tubercol bacilli. People from every state of the Union drift here. Often a doctor back east has treated a patient until there is only enough money left to buy a ticket to California and "try the climate." In many cases even the funds of the friends or family are reduced because of the patients' previous illnesses.

The best modern treatment for tuberculosis is complete rest and good, regular, nutritious food. Climate is only a minor factor. Tuberculosis can be arrested in any climate; but rest and good food are always essential. One does not need to leave his home.

Transient tuberculosis patients still come, however, to our city health departments or to the Los Angeles Tuberculosis Association. There is no hospital or sanitorium free to persons who have not lived in Los Angeles one year or more. What then is to be done with these people who have been here anywhere from three days to three months? Their resistance is considerably lowered due to the strenuous journey, their funds are depleted. They are sent to cheap rooming houses. They must find a little work in order to pay for life's necessities. They can afford neither nourishing food nor rest and the result is generally fatal. Living as they do in cheap quarters they often cannot afford a room to themselves, thus they are a constant source of infection impairing the life of others in the community. If tuberculosis was quarantined as scarlet fever and diphtheria are, we could stop this stalking white death.

When these pathetic transient cases come to Los Angeles Tuberculosis Association an effort is made to send the patient back to his home community. It seems hard that only the rich man can come to seek health in California, but when the poor man comes, and has struggled to get there, he must be sent home. We know, however, that there are tuberculosis sanitoriums in all communities where arrest cases are being released every day. Of course the patient in many cases is too ill to travel and the association makes an extra effort to secure a bed in the Los Angeles General Hospital, but this institution is always crowded with citizens of Los Angeles who require first consideration.

The following statistics from San Francisco City Hospital show the real distressing conditions. 1821 patients admitted in 3 years with tuberculosis; 507 died in the hospital; 241 died after leaving; 381 no trace found (probably most died); 92 readmitted; 49 new symptoms; 16 in another hospital; 22 returned home; 99 well and working.

Tuberculosis, if taken care of in time, can be arrested; and the city of Los Angeles, realizing its duty to protect its life from this ravage, has established a city sanitorium at Olive View where treatments are being carried on and cases sent back to life and work. The Los Angeles General Hospital takes in tuberculosis cases for a short period only, but the hospital at Olive View gives the best scientific care for a regular period of time. The treatment of tuberculosis necessitates time for real results.

In addition to the sanitorium at Olive View there are many private sanitoriums some with great popularity. The large Jewish Sanitorium at Duarte is one of the best equipped sanitoriums in the United States. Jews from all over the country come there, wards having been donated by the Jewish Sanitorium.

Often patients write for admission to a sanitorium and then take the next train to California arriving here to find their names on a waiting list. Perhaps they will be admitted in three or six months. In the mean time with no funds what shall they do? Just at this time we are facing the tubercular soldier who needs to be taken care of especially. He feels he has a right to demand care here.

One of the most interesting semi-charity sanitoriums near Los Angeles is the Barlow Sanitorium. Here patients in the early stages may go for free examination and take the best treatment under scientific medical supervision at only $10.50 per week or about half the cost of running expenses. Bungalows admitting fresh air and sunshine are scattered over the grounds. Resident physicians and resident nurses give the: best care, good food with rest and moderate exercise usually fits the patient for life and work again.

The clinic building, dining room, recreation hall, and library are gifts from private individuals or organizations who desire to prosper this good work. Realizing that a calm condition of the mind, freed from worry and unpleasant memory form in themselves a treatment, the Los Angeles Optimists' Club have erected a library building through which books may be circulated to the patients. Some patients have found while they were taking the treatment they had the time they have longed for all their lives to improve their minds with profitable reading.

Occupational Therapy is also carried on at Barlow and it is a real pleasure to the patients to find that the things they make may be sold to help pay their expenses. There is a recreational hall where movies are seen two nights each week and church services are held each Sunday. Is it any wonder that from this healthy, normal, comfortable atmosphere come patients who live happy, normal, self-supporting lives after leaving Barlow's Sanitorium.

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LOS ANGELES, CALIFORNIA
FURNISHING THE HILLSIDE HOUSE
(Continued from October Number)

THE LIVING ROOM OF THE JOHN BROWNE HOME STILL HOLDS ITS DREAM, ALTHOUGH NOW A REALITY

In the years in which John Browne dreamed of his home on the hill top, he occasionally wandered within its doors, and to make the reality seem less remote he would light a fire in the to-be living room and by its cheering warmth proceed to select and place the proper furnishings.

John Browne now agrees that the hardest problem was to devise and carry out an interior that would possess real character and period at the same cost as that of finishing the average modern interior.

How well this was done now shows itself in a score of unexpected delightful bits and corners throughout the completed home. Not once does one get the impression of either newness or modernity; nor does one find a piece of furniture or a fixture that is out of keeping with the whole. From the tiny bird house that welcomes feathered folk near the front walk to the odd little bedroom fireplace, everything seems to blend without any visible effort at effect.

Browne's theory, however, was that a thing that is artistic or old need cost no more than any other and though sometimes fixtures cost him more than he had allowed for in his budget, yet, in the main, diligent search made his plans possible.

First aid arrived when the home of a friend of Browne's burned down, leaving clear imported Belgian leaded glass windows intact, together with several large pieces of plate glass and excellent bath room fixtures. After a hurried consultation with the architect, these remaines were purchased for a song.

The living room began to revolve around a large leaded glass window which should look northeast over the city and a large plate glass window looking northeast into the hills and trees of Griffith Park. Next came the thought of an eleven foot high solid wood ceiling with eight inch beams. A leaded glass Dutch door leading out from the bay window came next. Then antique waxed flooring rather than hardwood.

The height of the living room gave the happy idea of two steps up through a beam'd arch into the small twelve foot square dining room. Another arch led upstairs. Once upstairs the smoky natural wood and leaded glass English effect of the living room gave place to the creamy woodwork and general character of an old farmhouse. Board floors with long wrought-iron strap hinges and thumb latches took the places of stock doors and shiny door handles. Bedroom ceilings sloped in all directions with casement windows peeping out. Everything was thought out to fit with rag rugs and aged furniture.

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LOS ANGELES
RECENT BOOKS—REVIEWS

By E. M. Greeses Carpenter

Many of the less known characters of history are not necessarily less interesting than their more famous contemporaries, and this fact is well proved in this romance of two intensely fascinating and highly minor, figures of the most dramatic period of French history. With a grace and spirit that makes her characters live again in her book, the author delineates vividly the ground position of her hero and his lady, the charming Comtesse de Sabran. Nor are the wider issues of the period in which they lived neglected, but by studious research and unbiased considerations, the falsity of popular prejudice in the hands of an ignorant proletariat is strongly shown. How, in all such fatalities, the innocent many suffer for the guilty few, how the infantries charged against the aristocracy often exist out of the prevalent prejudices of the masses, while the middle classes ever suffer more than all, and how, besides these things, greater inequality, poverty and selfishness render the last state worse than the first; these are some aspects of such social upheavals but little understood, or if understood, little realized, and this book with courageous reasoning of a mind unhannered by popular and superficial arguments.

Another and more recent, but probably little less terrible revolution is herein described by an intimate friend of the last Imperial Family of Russia. Writing with a natural sympathy for the royal family with whom she was familiar, the author dissociates many facts, and refutes much fiction, concerning the integrity and sincerity of the Emperor and his circle. Here we see how, in the complicated political conditions surrounding them, ring with a spontaneous truth which impresses the reader as convincingly as it impressed the judges she had to face on the unfounded accusations against her, Mme. von Buroubova's own personal experiences, including her many imprisonments, as well as her description of the sufferings of others, make this a book of which, it may be, little, or perhaps nothing, is known to the outside world. There is little of politics in this review of war and revolution and change. The author's attitude towards the conditions she witnessed impelled belief in the truth of her portraiture, and provoked chiefly a deep pity for the sufferings of both the aristocracy and the masses, regardless of their respective virtues and faults.

The second volume of this valuable history of the late war, deals chiefly with the momentous events of 1915, the year in which Mr. Churchill's office as First Lord of the British Admiralty ceased. The tremendous Dardanelles Campaign, the Russian disasters and the Balkan situation, are described and summed up with the conviction of personal knowledge keenly realized. The cause, introduction and effect of such phases of the war as the German U-boats, the use of tanks, smoke screens, and poison gases are authoritatively explained, while a careful study of the political conditions in the belligerent countries is faithfully recorded. The influence of a strong-minded and self-sacrificing personality forms this entire work, which may well be expected to occupy long the enviable historic niche carved out for it by a great ability which reached its highest powers in the greatest tragedy of modern humanity.

These poems are first and essentially songs of that joie de vivre that finds a place even in sorrow. Yet this is by no means an abstract quality, and it is by it that the author makes the beauty of the world and of humanity appeal so strongly. Her child poems are the best of all her praises of human relationships, and she is no less perceptive of the beauty of nature. Such poignant appreciation of the beauty of the beautiful ancient things that remain always, despite the outward change of centuries, may well culminate in the ecstatic cry of a heart overflowing with grateful joy:

"I am so glad! so glad! How shall I thank You, God?" finding the answer in its own precious life of persistent praise.

CHILDREN'S BOOKS

A Boy of the Last Crusade, by Agnes D. Hewes (Houghton, Mifflin & Co.). This fascinating story tells of a heroic boy's experiences during the Children's Crusade and pathetic Children's Crusade, for all its misguidedness, was the strange embodiment of the purity and strength of the ideals that inspired it. The tale is vividly told from the beginning of this fateful Crusade to the little hero's long-sought meeting in Palestine with his crusading father.

JERRY JONES, by Ellis Parker Butler (Houghton, Mifflin & Co.) is a collection of humorous short stories describing the holiday adventures of a group of boys on the shores of the Mississippi.

A Lad of Kent, by Herbert Harrison (The MacMillan Co.). A stirring story of a boy's adventures in the days of piracy on the high seas, smugglers and the Pence Gang. The author has spent the period thoroughly, but is well experienced in the art of presenting it interestingly to the child mind.

ARIZONA UP-TO-DATE, by E. J. Anthony (Little, Brown & Co.) is a charming book of children's verse, quaintly illustrated in dainty color schemes by Jean de Bosschere.

WILD FLOWERS CHILDREN LOVE, by Katherine Chandler (P. Baskin Son & Co.) is a collection of imaginative, simple talks about wild flowers, presenting them as living creatures and interesting companions, and including descriptions of the folk history attached to them.
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Looking east from the corner of Hill Drive and Central- A photograph by Margaret Craig

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<tr>
<th>Description</th>
<th>Figures</th>
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<td>New Gas Meters Added to Lines</td>
<td>121,015</td>
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<tr>
<td>New Electric Meters Added</td>
<td>49,005</td>
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<tr>
<td>Increase in Annual Gas Sendout (Cu. Ft.)</td>
<td>$153,925,000</td>
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<td>Increase in Annual Electric Sendout (KWH)</td>
<td>86,347,288</td>
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SOUTHLAND CALENDAR

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Bullock's

"One O'clock Saturday"

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PRACTICE OF ARCHITECTURE

Integrity, technical knowledge, administrative ability and power of accomplishment are qualifications which are necessary in the practice of Architecture, no less than in business. But Architecture is more than a business. To his profession the Architect must contribute imagination and also an appreciation of beauty resulting from long training and attainment in Architecture and the Fine Arts, in order that our domestic and commercial structures and our public buildings may be the best possible records of the culture and civilization of today.

ALLIED ARCHITECTS ASSOCIATION OF LOS ANGELES

The Samarkand
Santa Barbara
A HAVEN FOR MOTORISTS
A SUMMER AND WINTER HOTEL

The... RAYMOND
Open: December 27, 1921
M.S. I.D.E.N.N
Southern California
WALTER RAYMOND
Proprietor

In Five Years

FOR nearly 57 years, the organization of Los Angeles Gas and Electric Corporation has rendered gas service to this community; and for 41 years, the same organization has helped supply its electric needs.

But no other period of that faithful service stands out so strikingly as that of the five year post-war period from 1919 to 1923, inclusive. During that time the Corporation, responding to the almost unbelievable growth and expansion of Los Angeles, has itself achieved a growth whose magnitude is clearly shown in the following figures:

New Gas Meters Added to Lines - - - 121,015
New Electric Meters Added - - - 49,005
Increase in Annual Gas Sendout (Cu. Ft.) $153,925,000
Increase in Annual Electric Sendout (KWH) 86,347,288
Expended on Additions and Betterments, over $33,000,000

Truly, an L. A. SERVICE record!

Los Angeles Gas and Electric Corporation
A. Schmidt and Son of New York City

Importers of old and modern English silver and Sheffield plate, old and modern China and Glass.

2320 W. Seventh St., Westlake Park Square
Los Angeles


391 East Colorado Street, Pasadena, Calif.

Bullocks

O'Clock Saturday

The Chinese Coat matches the straight slim, gold braided truck. These dresses with their complete coats—one of the smart phases of Spring.
MARION KAVANAGH WACUTIL, whose water colors of California have endeared her to all lovers of the Golden State, holds an exhibition of her recent water colors at the Blackstone from February 16th to March 1st inclusive.

This brilliant American, as a result of her recent study, has achieved a synthesis of those exact natural forms which romance the happy southern region of California. Her pictures, masterfully depict the mountains, hills and valleys under varying atmosphere and during the changing seasons. To the Californian a new exhibition of her work means a chance to renew an old and ever-growing admiration. To the visitor, it is an opportunity to acquaint himself with one of America's foremost water-color painters and the graphic interpreter of Southern California without a peer.

ELIZABETH STRONG, of Carmel-by-the-Sea, is exhibiting a dozen or more capricious in the new Studio Exchange, 18 South Lake Avenue, Pasadena. In those landscapes is that peculiar allusiveness characteristic of the artist's portraits which made her famous both in America and Europe.

Miss Strong's work suggests depth, strength and freedom of color. As one French critic wrote when she was exhibiting every year in the Paris Salon, "Elizabeth Strong is distinctly a colorist." William Chase said the same. She sees nature simply, not through distorted lenses of some perverted modern individuality.

MAURICE BRAINT, after more than two years in travel, has returned to southern California and opened his studio in San Diego. During his absence he painted in Colorado, the Orkneys of Scotland, New England, and New York City. F. TOLLES CHAMBLEA3 has again consented to take charge of the night classes in figure work at the Chouinard Art School.

DANA BARTLETT leaves for Europe nearly in the Spring to travel and study. She will visit Algiers, Tunis, Naples, Rome, Florence, Venice, the Italian Lakes, and then spend some months in Paris.

S. BARTLEY CANNELL, of the Cannel & Chaffin galleries, has returned from New York with a number of fine pictures. He has been fortunate in acquiring fine examples by such great masters as Hirose, Mucha, Beardsley, Chapman, Ryder, Robert Vonnoh, Laidler, Whistler, and de Wint. He has arranged his show as a high standard in the display of painting. In his New York Seventy Street galleries, has been an important factor in the growth of art interest in Southern California. As a result of his knowledge, he will bring to this state exhibitions which are not available on the west coast.

ARTHUR MILLER, that intelligent residence to all who are interested in criticism, has made him many friends during the past year in the Cannell & Chaffin Print Room, and has been a source of inspiration and influence for the art critic. Mr. Miller brings to his task of advising a thorough understanding of paintings and prints. Either and painting are, as Mr. Miller so often says, "the eye of the layman's point of view, he should proceed with his work with him all success in his new position.

GUY ROSE is exhibiting seventeen landscapes at Armstrong's gallery this season. Among his pictures are scenes of the Upper Lake, the Rice Reservoir, the Escondido Reservoir, and San Diego.

The Laguna Beach Art Association is holding its winter exhibition at the gallery in Laguna Beach. Contributing to the exhibition are Evelyn Mason Armstrong, Helen Hardman, Ada Reed Belden, Benjamin Brown, J. Vennebloom Cannon, Curtis Chamberlain, F. Richard Coleman, Leland Curtis, Sam M. B. Deady, Clara Duer, Albert B. Fuller, Patsy J. Goodell, Ralph Gordon, Margaret L. Hunt, Lacy B. Jack, Bert W. Johnson, William C. Jolly, Leonard Knight, Louis Luhbeck, Jean Mammel, Beatrice May, Helen Marker, Harold Morning, R. G. Newcomb, Margaret O'Neall, Elizabeth Pardoe, Betty Smith, Catherine Stroud, Muriel Tingle, William Winslow and others.

THE Institute of Decorative Arts, under the direction of Stelios von Vriese, sculptor, and Peter Richman, has just opened at 1001 First Avenue, Hollywood. The new institution includes painting, modeling, drawing, architecture, history of art, anatomy, and physical culture. At present classes in the first three subjects are being given, but official notification will be given later when other classes (and special classes for children) are formed. A special ad-

First With Fashions That Last
Broadway at Ninth, Los Angeles
THE Woman’s Symphony Orchestra, of Los Angeles, has announced Feb. 28th as the date for the first concert of the season, at the Filharmonic Auditorium.

THE Los Angeles Oratorio Society, John Smallman, director, is scheduled to sing, Feb. 24.

THE Heart-Dorothy Studios will close February 15 for about six months, as Mr. and Mrs. Walter E. Simons, are leaving for an extended trip to South America, the British Isles and the Continent. Before their departure they will be at home to their friends each Wednesday evening at the residence of Mr. and Mrs. Simons, on South Plymouth Blvd.

MAUDE FSHON DOLLMAN will give the “Song of Life” before the Santa Monica Woman’s Club, Feb. 11

ALICE MCFEARN has been appointed director of the Huntington Park Woman’s Club Chorus. A society organized Camp Five Girls' Chorus.

BEGINNING in February, Mr. Alexander Stewart, recently appointed executive director, civic Music and Art Association, will conduct a class in Community Music and training of choral leaders at the University of Southern California, the joint auspices of the Extension Division and the College of Music.

A new orchestra is being organized in Pasadena—the Pasadena Symphony Players—under the direction of Max Doner, a distinguished violinist, a talented musician of extended experience in orchestra work, Mr. Doner, although a recent addition to the city's musical circles, has taken a keen interest in the musical life of the community and hopes to make the new orchestra a permanent and worthy Palasadena acquisition. Applications for membership may be made to Mr. Doner at his home, 1615 North Michigan Aven., telephone, Fair Oaks 495-9.

THE Hollywood Community Chorus, under the H. Kirckhofer's direction, meets each Tuesday evening at the auditorium of the Hollywood High School.

Announcements

PASADENA Community Players, in the Community Playhouse, will present the following programs during the month of February 11-14: "The Thief," by Henri Berleand.


On Saturday, February 23, the Stuart Players, Portmanteau Players will give a performance in the High School Auditorium, sponsored by the Drama League. In the afternoon there will be a presentation of "The Doll," by H. Kirckhofer.

B. B. Bell & Company

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Westlake Park

Los Angeles

Let for Feb. 17 is "Aspects of American Life Reflected in Current Books." The talks will be given in the Library, the first floor. "Mantlepieces and Biographies of Present Interest." The in-
California Southland

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

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February, 1924

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PHOTOGRAPHS OF EGYPT BY GEORGE ELLERY HALE

Honorary Director of The Mount Wilson Observatory

Seen from the Nile, across the green fields of the cultivated area of alluvium, these nearly vertical cliffs mark the eastern boundary of the Libyan desert. To escape the waters of the annual inundation, the Egyptians of Thebes from the earliest times excavated their tombs in the high river terraces that skirt their base, in the cliffs themselves, or in the Valley of the Kings, which lies behind them to the west. The terraced temple of Queen Hatshepsut, built about 1500 B.C. (XVIII Dynasty), which is seen on the right, is one of the most remarkable structures in Egypt. Adjoining it on the left is the mortuary temple of the Pharaoh Mentuhotep III, erected about five hundred years earlier (XI Dynasty). The foundation deposits, placed under the four corner stones with appropriate ceremonies
when the work was begun, have recently been discovered by the excavators of the Metropolitan Museum party. They also found the remarkable collection of model ships, houses and gardens, workshops, and other objects now displayed in New York, illustrating the daily occupations of their owner's servants, and buried with him in a tomb cut in these cliffs. The summit of the palisades, strewn with the chipped flints of prehistoric man, commands a magnificent view of the Nile Valley, the great temples of Luxor and Karnak on the eastern bank, and the mortuary temples just below and toward the south. In the Valley of the Kings, behind these cliffs and west of the Nile, is the tomb of Tut-Ankh-Amen, where the following photographs were taken.
OUR SAN FRANCISCO LETTER

By MRS. W. C. MORROW

LOOKING backward in San Francisco history, it is interesting to glance through the pages of Charles Warren Stoddard’s volume, “Footsteps of the Padres,” and get a glimpse of the San Francisco of long ago, of the men who had an influence on its literature. It is a far cry from the San Francisco of today, with its skyscrapers, its miles of macadamized streets, its shining white ways, to the small part that was reclaimed from the sand dunes and the chapparel and low-growing scrub of “the days of old, the days of gold,” when Charles Warren Stoddard arrived in San Francisco in 1855, and the city was barely six years old. He was a mere lad when he arrived in San Francisco, having come by the Nicaragua route. His book is fascinating, even though it deals with a dim, misty past. He made no straining for effect, but he achieved a distinction in literature that is refreshing after the hectic efforts of some of the modern writers, and the sex stuff of the day.

The sailing of unknown seas—at least to the inland lad from Rochester, New York, they were unknown—was a great adventure. Like many another, Stoddard, and those who sailed with him on the small, dirty steamer, believed they were setting sail for a land of gold and enchantment. He had heard the tales of streets paved with gold, and California a veritable land of promise. The hardships had not been stressed, and to the lad, who was impressionable, it was a land of fascination and lure. The father had preceded his family a year or two, and they were coming with many others to join him in his quest for gold.

Contrast that sea voyage in a dirty, overcrowded boat to the magnificent liners equipped with every modern device and comfort of today—the journey shortened by the wonderful Canal route. The Canal that was at once the despair and hope of those men of vision of former days! If it is ever vouchsafed to immortals to get an occasional glimpse of the earth they once inhabited, how gratified and thrilled DeLesseps must be to see his brilliant dream come true. Let us trust that God, Who is ever merciful and good, has given that grand old man a fleeting glimpse or knowledge of his “Vision Splendid,” and that he may realize that the task he left unfinished is completed, and is a lasting tribute to his magnificent mind and his far-seeing conception.

Every craft that sailed from the East was crowded with gold-seekers. The tales of fabulous wealth lured many to traverse the dreary waste of waters and dare the terrors of Cape Horn. What a fairylike scene must have been the tropical land of Panama. The splashes of vivid color, the brilliant hues and the raucous cries of the parrots, the heat, the luxuriant vegetation, the tropical fruits and the half-clad Indians, must have made a lasting impression on the romantically visionary.

Stoddard’s family made their home on the western slope of Telegraph Hill, and he attended school—the first school in California—in a building close to the hill. Telegraph Hill had an observatory on its peak from which incoming ships were sighted, and a rude semaphore had been erected on its apex, and the watcher for the Golden Gate gave notice by waving its arms to the waiting populace below. At that time what is now the city of San Francisco—the Western Addition, Hayes Valley, Pacific Heights, West Clay Park, where the houses have the Pacific Ocean for their back yard, were then a waste of sand and shrub. Simmons, an artist who has given a glimpse of San Francisco in his recent book, was one of the men who helped embellish the edifices in the Panama-Pacific Exposition, and he tells an interesting story apropos of this semaphore.

A well-known actress was playing a role in a theater at the one theater. She was tall and of great attenuation. She had extremely long arms. One of her many mannerisms was to wave them frantically on and off at something she was bowing to. While she was playing one day she began, as usual, to wave her arms, but up and down as though she was signalling. At once a man in the audience cried out, “A ship is coming!” and with much noise and scurrying the audience with one accord made for the door, and the astonished actress found herself playing to empty benches.

A member of the march went forward, westward and northward, and southward, Telegraph Hill was deserted and became the habitation of scavenger, hungry goats. Miserable little shanties that were hardly more than hovels, took the place of the more pretentious residences. A flagstaff still stood and the flag of our country still flung its stars and stripes to the wind that swept over the barren hill. Now, there is a magnificent boulevard connecting Telegraph Hill with the Marina and continuing to the Cliff House, winding picturesquely about the hills through the Presidio, past the Letterman Hospital and the National Cemetery where sleep the honored dead who gave their lives for their country. In the hospital are still many of the brave youths who are making a gallant fight for health and the rehabilitation of their strength.

Past the fortifications, past Cressy Field, where intrepid airmen fly daily over the city, the road turns toward old historic Fort Scott, which sends out its twinkling light in greeting to Point Bonita, across the narrow Golden Gate, and to the light at Point Reyes, with hoary old Tamalpais standing sentinel beyond. This ride is one of the most beautiful scenic ones to be found, and from certain points one can almost ignore the Bible tale and believe that it was on one of these vantage points that Satan took the Christ and pointed out what might be His if He would submit. Farther on is the splendid site, the end of the Lincoln Highway, where Mrs. A. B. Sproul sits in to erect a monument to the soldiers; then rambling on the road reaches the historical Cliff House, winds down through the Golf Links, Lincoln Park, the Marine Hospital to the “Coney Island” of San Francisco, where, in the incomparable esplanade, motor cars are parked many feet deep for miles. The lessening number of souls still make the air vocal with their weird cries, and the Parlamos loom in the distance. The recently completed esplanade skirts the beach and here pedestrians sit and view the pageant of sea and sky, or walk along the sand. On the road winds, the Sloat Boulevard, or crossing through beautiful Golden Gate Park, past the old Norwegian vessel, the Gjou, which, after breasting northern waters for many years, has at last come to rest in the soft, dark sand beside the blue Pacific. Then the road goes on and up to the magnificent drive over Twin Peaks, where a panorama unequalled in all the world is unfolded before the fascinated gaze of the beholder. Hills and valleys, buildings, gardens, sea and mountains are part of this delectable view. At night, the avenue of the Great White Way—Market Street—runs like a golden thread through the city—Oakland, Alameda, Sausalito, Richmond and Berkeley lie on either side in the distance, while between is the sea—dark and mysterious. By day the small gardens, the fertile fields, the golf links and a beautiful winding road leading on down to the beautiful homes and residences grace the Peninsula.

Stoddard pays a tribute to his first teacher; “Dame Shirley” was her nom de plume. She was Mrs. L. A. C. Clapp, in reality, and it was she who instilled into the susceptible heart and brain of Charles Warren Stoddard his love of literature and his desire to write. She wrote for “The Pioneer,” the Reverend Ferdinand C. Ewer’s magazine. She knew the Burt Harte country, and graphically described it. Later, Gertrude Atherton wrote “When the Gringo Came,” but that was of a later period of Monterey and San Francisco.

Meanwhile Charles Warren Stoddard’s mind was expanding, as was

(Continued on Page 26)
ART APPRECIATION IN THE WOMAN'S CLUBS

By M. Urmy Seares

WITH the co-operation of Mrs. Charles H. Toll, President of the Los Angeles District of the Federation of Women's Clubs, Kathryn Leighton, artist and club woman, has instituted for the year a study of the work of Western artists and a unique method of recording their paintings. As Art Chairman for the District, Mrs. Leighton has begun a movement which is far reaching and standard-setting in the appreciation of art among laymen. For, if in addition to attendance on our popular exhibitions, the sixty thousand women who belong to the women's clubs of California's Southland take the poetic interpretations of California artists into their clubs and in their homes for study and for pleasure, the future of California art is assured. Good schools of art, good standards of criticism, good, and perhaps great artists will result from this energetic introduction of the best into our homes.

Who shall set the critical standard so high that as these thousands of women see set before them, month after month, the painting and sculpture they are to absorb and assimilate they shall not be misled to praise that which later study will force them to condemn? The responsibility lies with the painters of Los Angeles.

Noblesse oblige! my artists. Those who know what is good are under obligation to suppress the inferior work of painters wherever they see it and to destroy their own studies rather than dangle them before the eyes of amateurs and students.

Studio talk must be distinguished from public expression of opinion; and these enthusiastic patrons of art throughout the Southland must not be betrayed by the fraternity of artists. Hitherto no severe public criticism of one artist's work has been expressed by another. That wholesome criticism has been left to private whispers among rivals. The reverse should now be the rule.

For the sake of good art, for the standardizing of the best among us, for the love of all that artists are striving for, a ban must be put on the exhibition in women's club houses of mediocre paintings. Condemn, criticize, annihilate the poor work of your contemporary student of art—in his own studio; but see to it that neither canvas nor your words ever leave that private room. Praise to the skies whatever good work comes to Southern California on exhibition, that these earnest seekers after what is good shall know from you what is the aim of art; but let not silence give consent to your own brother's exhibition of that which is not worthy of California.

At the opening exhibition of The Biltmore Salon in December of the year just closed, the work of representative painters of the Far West was hung for the first time in handsome, adequate surroundings downtown in Los Angeles. In the beautiful new ballroom of the hotel a dinner dance and speeches in honor of the occasion, brought out the fact that the leading business men of the city are awake to the important part which art must play in the building of a material embodiment of the generous, hospitable, enthusiastic spirit which is Los Angeles.

Constantly before the people who are most interested in building the city has been placed the thought that the spirit of a people is expressed in its best art, and just as continually has the point been thrust home that it is the self-appointed task of Los Angeles to show the world how fine is the country we call California.

Who but the artists, trained in all the subtleties of modern landscape painting, heirs of Lorrain, Corot, Monet, the long line of Dutch landscapists, and the Hudson river school, can place on public view or sell to grace the walls of modern homes an adequate record of the beauties of our skies, our mountains, valleys, sea and shore; and prove our seemingly exaggerated praise of scintillating sunlight, desert color or the sunset light on Father Mountains with its indescribable, prismatic glow. There is no other local group of men and women who have spent so much time and thought, so many days and nights of study and hard laboratory work to make their art a perfect record of that which every little boosting subdivision strives in vain to say.

The artists, on this invitation of the business men, have come down town, have loaned their paintings to adorn the walls of this most sumptuous hotel and do their share to show their California to the world of people who pass through Los Angeles.

Prime mover in this successful effort to bring the work of the artists into the hands of those who can use it to the best advantage has been Mr. Jack Wilkinson Smith, ably supported by the unselvish
AND THE ART OF KATHRYN W. LEIGHTON

KATHRYN LEIGHTON'S PAINTING OF THE DESERT WILD FLOWERS. HUNG IN THE BILTMORE SALON, LOS ANGELES.

aid of Mrs. Kathryn Woodman Leighton, one of the few women whose landscape paintings are truly Californian.

Across the wide sweep of the desert in her largest painting in this exhibition plays the charming color of the wild verbena, the despair of many a painter who has not mastered its subtle, changing glow. Mountains on either side of this stretch of wondrous color are ignored and the great basin of the desert seems but a bowl of scintillating light. Painted because she loves to paint, the canvas is an invitation to the tourist to explore the deserts when the rains have set the wild flowers all abloom.

This is the secret of Kathryn Leighton's ability to put scenery on canvas. She loves to paint a scene she loves and she is willing to undergo any sacrifice and work hard to master the medium in which she expresses that genuine, deep love of nature and art. With Mrs. Leighton on fishing trips into the high Sierras or the Canadian Rockies, this indomitable discoverer of beautiful scenery travels and studies. The splendid handling of her mountain compositions is the result, and nature lovers unable to climb to these fastnesses or wait on the desert for the wildflowers, can see these things through the artist's trained eye.

For the first time since its inception in 1918 the publishing of reproductions of paintings which CALIFORNIA SOUTHLAND has done as its contribution to art has been recognized; and at Mrs. Leighton's suggestion, attics are being searched and old copies of this magazine brought out of their archives to supply good engravings of paintings by local artists to the clubs which will compete in their mounting in appropriate form for museum and club portfolios.

Encouraged by this generous recognition of earnest work done, this magazine will publish in each coming number an illustrated article on Southland art.

February sees this beautiful cover with a painting by Pushman reproduced in four plates by courtesy of the Cannell and Chaffin Galleries simultaneously with an exhibition of Pushman's wonderful color canvases at 720 West Seventh Street.

Pictures by other artists will be presented at the time they are on view in the various galleries and a sequence of single paintings will be hung in the reception room of the Assembly Tea Room so that club women who wish to study the actual painting illustrated may have opportunity to do so.

A visit to Mrs. Leighton's studio so close to her homey bungalow in Los Angeles, shows how intimately her art is woven into the fabric of her life, making her career as a painter a part of her home life and not a thing won in spite of it. A brilliant bit of color in the face of a little French war-bride who posed for two hours shows Mrs.

(Continued on Page 18)
THE HORSE SHOW

The coming Third Annual Los Angeles Horse Show serves admirably to bring before the public eye the equine interests of a group of southern California amateur horse owners and exhibitors, most prominent among them, perhaps, being Marco H. Hellman, president of the Hellman Commercial Trust and Savings Bank and vice president of the Merchants National Bank. For years Mr. Hellman has given considerable time to the breeding and exhibition of fine saddle and heavy harness horses, and his stables house a large number of the most famous blue-ribbon and stake winners in the West.

William S. Blitz, for the past 17 years identified with national equine activities, has been selected to manage this season's show. Blitz is secretary-manager of the New York State fair, and of the Brooklyn, Westchester county, New York Spring, Tuxedo Park, West Point, Morristown, Huntington, Islip, Babylon, Smithtown, Newark, and Monmouth county horse shows.

Through the agency of the Southern California Riding and Driving Club, of which he is one of the founders and the present president, Mr. Hellman concentrates his energies annually in the Los Angeles Horse Show at the arena on the grounds of the Hotel Ambassador, Los Angeles, which provides one of the season's most brilliant social and equine spectacles in the Southland. The beneficiary this season will be the Disabled American Veterans of the World War.

Mr. Hellman has served in connection with many civic activities, and gives a large amount of his time to enterprises which aim primarily to provide public benefits. During 1920-21 Mr. Hellman acted as Chairman of the Southern California District Committee of the European Relief Council which was headed by Herbert Hoover, and also served as chairman of the Stanford Stadium Fund in Southern California. At the request of President Coolidge, he accepted the chairmanship of the Harding Memorial Fund for Southern California, and is directing the establishment of a national Harding memorial.


"Content," owned by Wilbert Morgrage. Miss Jean Michler up, served as chairman of the Stanford Stadium Fund in Southern California. At the request of President Coolidge, he accepted the chairmanship of the Harding Memorial Fund for Southern California, and is directing the establishment of a national Harding memorial.
CALIFORNIA SOUTHLAND

"Midnight," owned by Marco H. Hellman, W. T. McDowell up.

Miss Hackley and Miss Vandever, young enthusiasts of the So. Calif. R. D. C.

"Chestnut," owned by J. Lyle Puckett, Owner up.

Mrs. John Frost and her thoroughbred hunter, "Delegation," on the trails of the Flintridge Riding Club.

C. W. Hackley, the blind equestrian, who rides every day.

Marco Hellman with his group of Palominos, native California horses; entered with Valley Hunt Club Coach at Tournament of Roses, January First, 1924, where they took first prize, California Coach.
ETCHINGS FOR AMATEURS

By ARTHUR MILLER

A RETROSPECTIVE view of the exhibitions of etchings and engravings, shown during the past year in the Print Room of the Cannell & Chaffin Galleries, discloses a series of high points in the presentation of the best in graphic art, which will always mark the year 1923 as a period of great significance in the art life of Southern California.

Until last year Los Angeles had no center where the finest etchings, both ancient and modern, were continually available to the public and the collector. The opening of this little print room a year ago, set and maintained a new high in the art life of Southern California, and to the credit of those who fought for it, the most ancient and the most fine in any field in any city. Print dealers had come to some local gallery, hung their fine wares on the walls a few weeks, and just as interest began to grow, packed their boxes and departed for their native cities. Reputation had it that Los Angeles was not an "etching town." Since etching is distinctly an art for the enjoyment of rather cultivated and intellectually inclined people, this was not the best kind of a reputation.

A sentiment for etching is one thing. An appreciation of the great value inherent in the Print Room of the Cannell & Chaffin Galleries, interest that had been cultivated for four years by the Printmakers Society of California, under the indefatigable leadership of Howell C. Brown. In their international exhibitions they included to measure up to the great contemporary etchers the world over. These exhibitions have proved immensely stimulating to the younger generation of etchers from the schools.

The next step in etching-appreciation, however, is only possible where superlatively fine examples of the comparatively few great etchers and engravers, both ancient and modern, are readily accessible to the lover of prints, form, which characterized the great return to life known as the "Renaissance." Students from the schools took advantage of the great educational opportunity afforded by these two group exhibitions. Artists were able to absorb at first hand the spirit of other days, other art urges.

The remaining two exhibitions of universal importance were those of Zorn and Seymour Haden. Thirty superb Zorns were shown. Beside these there were more than two hundred prints in any gallery of the city, except during one month of the year when some New York or San Francisco dealer might show his prints. The exhibition of Seymour Haden's etchings gave Los Angeles an opportunity to see the most influential of all etchers by the greatest figure among English etchers.

It is impossible to overstate the cultural opportunity afforded by the presence in our midst of these works, by men whose paintings are inaccessible to us, and usually prohibitive in price. There are English and Scotch etchers working today whose prints belong in the master class, and have consequently not become known to us for lack of a permanent print room able to carry in its stock etchings by the very best, no less than the ordinarily good etchers. I refer to such important artists as Muirhead Bone, D. Y. Cameron, James McBey and Augustus John.

If we are to set standards for ourselves as a community, we cannot afford to have any but the very best. In etching it is essential that the etcher choose only the greatest artists to study, and the layman can cultivate a more intelligent appreciation of the good work done by our own artists in this medium, if he is conversant with the very best that has been done. One will better understand and enjoy the Roths, the Kneissels, the Sopher, the Shorts, if one is familiar with the Rembrandts, the Zorns, the Havens and the Camerons. That the purchaser of etchings may not be able to afford the latter is beside the point. Only through the study of the few very great etchers can we arrive at a taste, discriminating enough to choose between the dross and the gold—and among the hosts of secondary etchers, or etchers who have not yet arrived at full recognition, there is plenty of both gold and dross.

In this little print room we have strive to show those things which will cultivate a sound taste. I derive more pleasure from conversation with an intelligent student than from sales to an uninterested customer. Our policy is first, educational, setting the highest standard, and it is on this basis that we are entering the year 1924 to continue the important series of exhibitions which was inaugurated during the past year.
TOWN AND COUNTRY CLUBS AND FUNCTIONS

SUNDAY evening at the Vista del Arroyo is full of pleasant meetings with one’s Pasadena friends. Many small families, tired of housekeeping under the intensely democratic conditions existing have taken a bungalow on this picturesque portion of the Arroyo and will live at the hotel regularly until our aristocratic cooks come to earth and establish up-to-date patisserie and rotisserie in our otherwise modern town.

Meanwhile we board with hotel cooks and enjoy the hospitality and concerts of our excellent hotels. This month Henri van Pnrang’s Ensemble gives popular concerts in the stately drawing room built as an addition to the Vista by Gar-rett Van Pelt, Architect; and W. B. Scherig, one of the artists of the Ensemble puts down his instrument occasionally to sing with true Italian spirit an aria from Figgaro or the Toreador from Carmen. Memories of opera seasons in their youthful days soften the faces of travelers and winter guests and when that baring invitation to the dance, Blue Danube Waltzes ends the program, dainty feet tap the floor, heads nod in unison and old eyes grow a bit dim with longing for the days of youth that come no more even in sunny California.

The lectures at California Institute of Technology, arranged by the Current Events Club, are proving exceptionally interesting in a season full of good things. This magazine is endeavoring to secure for review, books by the prominent men and women who are on the Club’s list and will present them as the occasion demands. The culmination of Dr. Millikan’s series of talks on Science and Religion was one of the most interesting of the series at the Institute and his prompt defense of modern progress has silenced completely the ignorant orators who were upsetting the faith of our up-to-date youth in the land, “This is an age of progress,” emphasizes Dr. Millikan; and, as the Bishops of the Episcopal Church have also emphasized in their Pastoral Letter printed in this issue, the God who has created the Universe can certainly keep up with the progress of His people.

Mr. Sharp in his lecture on Education in the Public schools swung so far to the side of Democracy and Americanization of the foreign element that he ignored the fact that private schools have a work to do too and that because of the overwhelming flood of foreigners in our teaching force as well as in the crowded classes of our hidebound public schools.

Miss FLORENCE COSTELLO, OF SAN FRANCISCO, A PORTRAIT BY MATTEO SANDONA, WHOSE PICTURES WILL BE ON VIEW FEB. 6, 7 AND 8, AT 377 ARROYO TERRACE, PASADENA, IN THE STUDIO BUILT BY KENNETH AVERY. THE RATCHET CLUB IS IN CHARGE FROM 1 TO 5 EACH AFTERNOON.

MUSIC of the highest quality is ours in abundance this winter. Symphony concerts and popular concerts, artists’ series and chamber music offer delightful programs at private homes and hotels, auditoriums and studios. Elena Gerhardt, with her superb, rich voice overcomes in the hour, our everlasting horror of the sound of the German language and with deep motherly croonings struck, in a ballad, a note of human sympathy which knows no time. Jascha Heifitz has played for us on his enchanted violin and carried us out of ourselves on the exquisite melody of master musicians. With what delicacy, what tenderness, what masterly mingling of the perfect technician with perfect musician he made his instrument bend to his will until it no longer sang but actually warbled and laughed in musical cadence through melody, or mere pyrotechnics, as no master violin ever caused a novel. And yet through all his more than generous response to the wild clapping of his audience, Heifitz was more than quiet, almost sad.

The coming to Los Angeles of Renee Chemet on Washington’s Birthday, is of much significance. For Renee Chemet is the greatest French violinist, and there are many American critics who believe she has few superiors, of either sex. Nature has been kind to her. Not once in generations is genius coupled with great beauty, but in Chemet they are combined in an unusual degree, with the added charm of womanly tenderness.

It is interesting to know that the wonderful Guaragnini violin which has been seen at the death of Maud Powell three years ago, will be played by Chemet in Los Angeles. Maud Powell said before her death that this violin should go to the artist who was worthy of it, no matter how many years it was mute. And to Chemet has gone the honor.

LANDMARKS

By AGNES CORNELL

One I knew:

Cruising

Altar of the sun,

Lonely,

Engulfed,

Where the coyote

Un molested

Cries.

One I saw:

Silent,

Swept against

A pale, wan moon;

A white plum tree

At the bend

And the brown wild mocking-bird

The only thing that stirred.

MATTEO SANDONA is a natural portrait painter. As a child he was able to delineate character in his sketches, and as he developed, masters who taught him the rudiments of drawing directed his work. Along with that he did his power to obtain a good likeness in one sitting is his power as a draughtsman and his fine sense of color and his delicacy of touch. No more thoroughly equipped and modern portrait painter has been with us since Sargent.

Especially successful are Sandona’s portraits of men, and it is to be hoped that many of our leaders, now in their prime of vigor or will be persuaded to sit for the short time necessary for the production of a portrait by Sandona.

Carnell and Chaffin, 720 West Seventh street, Los Angeles, have hung a group of Mr. Sandona’s portraits of which portraits in crayon and in oil form a prominent part, and it is hoped that while this fine painter is in Pasadena the University Club of that city will make it possible for Pasadenaans to see examples of his excellent art for many days.

The painting called “The Spirit of Twilight” is new to the imaginative work executed in Sandona’s excellent modelling and sympathetic technique. The model is a whole symphony in its rippling movement, and the outgrowing tide surges through the picture as daylight fades and calm night comes.
Politics and The Job

There is something in the splendid isolation of the far west which gives to its citizens a view of the country as a whole. Perhaps it is the height of the Rocky Mountains which in imagination we must mount in order to look over to Washington. Perhaps it is the great stretch of desert and prairies which has given to the mind of the westerner singleness of vision attained by the eyes of the Indian scout.

Men of the West Coast are saying simple, apparent things about Congress and the administration which show that they can distinguish, from this distance, the difference between the smoke screen of political propaganda and the steady fires of the job of running the government of this great business world.

Respect is shown for those fires, other than that of a burnt child. Steadily, while the heathen have raged and the orators of our own country have broadcasted storms of erratic ether, the administration has gone quietly on its way solving the problems which underlie an economic peace.

Whenever it has been necessary for the administration to use the radio, the Executive has raised his hand to still the troubled air and sent out a simple message as, "The League is a closed issue," which took war out of politics, hot air out of peace propaganda, and the club out of the hands of our favorite son.

That the American people must study great national and international questions of the day is apparent, and we have a great mass of ignorant citizenry lately come from Europe and without the tradition of the town meeting as a preparation behind them. These are being made to think in terms of American citizenship, no doubt, by the effort just put forth by one who, coming so recently to our shores himself, understands them as does the editor of the Ladies' Home Journal. In Washington, the servants of the American people are representative of that people's intelligence. And while we have selected, for this business of emergency, individuals who are unusually fitted for the executive job, as we catch, from the Rocky Mountain bleachers, glimpses of the game at Washington and see the ball snapped to a capable cabinet officer, the interference of the rest of the team closes in and obscures the view and appears, from this distance, to be tripping up our own efficient runner, rather than our foreign enemies. Players whose business it is to clear the way for the man with the ball seldom get the applause he gets until after the game is won; then it is seen that the team is the thing.

What the United States needs just now in the government at Washington is a team that understands European tactics.

Turning around from playing practice games with each other, representatives in House and Senate may look to their constituency, sit humbly at the feet of the foreign vote behind them and learn how to deal with Europe out of the varied European minds and hearts of our new colonials in the various European sections of the United States.

Henry M. Robinson

John E. Barber, Vice-President of the First National Bank of Los Angeles and of the First Securities Company, has accompanied Henry M. Robinson to Paris as his confidential assistant, one of the positions provided by the Reparations Commission for each of the members of the committees of experts studying the German reparations question.

Mr. Barber, in 1917, joined the U.S. Shipping Board at Washington, and in 1918 was a special commissioner of the Shipping Board in Paris. He was vice-president of the Shipping Board Emergency Fleet Corporation at New York in 1918 and 1919.

Mr. Robinson is the only American member of Committee No. Two appointed by the Reparations Commission whose duty it will be to estimate the amount of German capital exported and arrange for bringing it back to Germany. This Committee met in Paris at the Hotel Astoria on Jan. 21. The American members of Committee No. One, which will develop means of balancing Germany's budget and provide measures to establish Germany's currency, and which was to meet at the same place in January, are General Charles G. Dawes of the Central Trust Company of Illinois, Chicago, and Owen D. Young of the General Electric Company and the Radio Corporation of America, New York.

Serving his country in war time or in the difficult times succeeding war, Henry M. Robinson has also found time to serve the Pacific Southwest in its development and to encourage the vital, cultural movements in the city where he resides.

Centralizing a City

The men who made the Biltmore Hotel a substantial fact in the very center of the city of Los Angeles have made the first move toward the crystallization of Los Angeles into a modern city. And while we may, in the future, regret the passing of the big, overgrown western country town; still the truth confronts us that there are limits to the size a country town can attain and still keep from falling to pieces by its own, awkward weight.

When Iowa and the rest of the Middle West decided to come to live in California, they built, on the site of the old pueblo of Notre Dame de Los Angeles a pleasant little city centered about the present city hall and the hub-like spot where Spring street and Main, Alameda and the convenient river bed for railways are seen to converge. But from this old plaza of the Spanish occupation, this center of the early town, business has stepped in long strides—following the realty men who made the city what it is—a conglomerate of
neighborhood centers, a vast incoherent mass of subdivisions still called "Los Angeles" by New England tourists, reminiscent of the time when horses were hitched to plows.

Now we have the Biltmore set down in the center of the present city on Pershing Square, a fine block of trees and lawn and fountain saved to the city by our far-seeing city planners, Mr. Wilbur Cook and Mr. George D. Hall, whose quick action at a psychological moment prevented the mistake of crowning civic buildings into this breathing space. It will be a long, slow process, this crystallization of slightly hardened conglomerate into a beautiful, reasonable city so organized and arranged that its people can take through it, walk through it, drive through it, and use it to live in, with pleasure and profit and a sense of knowing how life should be carried on.

The Biltmore is an absolutely ideal, finished, modern, family and commercial hotel. It does not need to try to do more than be this. If to its beautiful stately lobby, its galleria real, its spacious halls, and comfortable rooms, there come the people who know how to live in a modern up-to-date hotel, the work of crystallizing Los Angeles will go on because the Biltmore is there and holds to its high standards. In other words, there must be some one spot on which to rest one's confused thought when contemplating the need of this fine work that has been made, the first center of the city established by the building of this hotel. In its quiet, comfortable, but dignified public reception rooms one may sit in ideal surroundings and idealize the rest of this gigantic town without falling below the standard set by the best modern thought, or going off on selfish tangents that lead so many dreamers far astray.

From this vantage point we see assert itself the amazing fact that experts in finance, transportation, city planning, architecture and the allied arts, are beginning to assert themselves and to be consulted by the city and county overburdened by oncoming population it has absorbed but superficially, in tourist caravansaries and growing auto camps.

For the Biltmore is a hotel built by Los Angeles people for themselves; and with its uncluttered magnificence to rest on they can calmly set their house in order from civic center to shopping section from railway station to the factories and finished homes.

From the House of Bishops

The following letter is published here that many who are looking to the Church for leadership may know just where it stands.

New York, November 25, 1892.
I hereby certify that the following Pastoral Letter has been set forth by the unanimous action of the House of Bishops and in accordance with Canon 23, § 2 C. of the Digest of Canons.

CHARLES L. PARDEE,
Secretary of the House of Bishops.

Brethren of the Clergy and Laity:
Grace be unto you and peace from God our Father and the Lord Jesus Christ.

We are aware of the widespread distress and disturbance of mind among many earnest church people, both clerical and lay, caused by several recent utterances concerning the Creeds. Moreover, as the Chief Pastors of the Church solemnly pledged to uphold its Faith, we have been formally appealed to by eminent laymen for advice and guidance with regard to the questions thus raised.

We, your Bishops, put forth these words of explanation and, we trust, of re-assurance.

1. A distinction is to be recognized (as in the Catechism) between the profession of our belief in, i. e., of entire surrender to, the Triune God, and the declaration that we believe certain facts about the operations of the Father, of the Holy Ghost, of our Lord Jesus Christ, our Creator, redeemer and sanctifier. The former is far more important as expressing our relation and attitude towards the Personal God. But the affirmation of the facts, declared by Holy Scripture and a part of the belief of the Christian Church from the beginning, is of vital importance to faith and life. The Christian faith may be distinguished from the forms in which it is expressed as something deeper and higher, and more personal, but not by contradicting the terms in which it has always been expressed.

2. The Creeds give and require no theories or explanations of the facts which they rehearse. No explanation is given of the Trinity, how God is at the same time absolutely One in His Spiritual Being, and yet exists in a three-fold manner; nor concerning the Incarnation, of the manner in which the Divine and Human natures are linked together in the One Person of our Lord Jesus Christ; nor of the nature of the resurrection body, Christ's or ours.

3. The shorter Apostles' Creed is to be interpreted in the light of the fuller Nicene Creed. The more elaborate statements of the latter safeguard the sense in which the simpler language of the former is to be understood, for instance with reference to the term, "The Son of God."

4. Some test of earnest and sincere purpose of discipleship, belief and for life, is reasonably required for admission to the Christian Society. Accordingly profession of the Apostles' Creed, as a summary of Christian belief, stands and has stood from early days, along with Renunciation of evil and the promise of Obedience to God's Commandments, as a part of Baptism.

5. A clergyman, whether Deacon, Priest or Bishop, is required as a condition of receiving his ministerial commission, to promise conformity to the doctrine, discipline and worship of this Church. Among the offences for which he is liable to be deprived of his title is the holding and teaching publicly or privately, and advisedly, doctrine contrary to that of this Church. Individual aberrations, in teaching or practice, are regrettable and censurable; but they ought not to be taken as superseding the deliberate and written standard of the Church. It is reconcilable with the vows voluntarily made at ordination for a minister of this Church to deny, or to suggest doubt as to the facts and truths declared in the Apostles' Creed.

6. To deny, or to treat as immaterial belief in the Creed in which at every regular Service of the Church both Minister and people profess to believe, is to trifle with words and cannot but expose us to the suspicion and the danger of dishonesty and untruth. Honesty in the use of language—to say what we mean and to mean what we say—is not least important with regard to the Creeds. Language (as in our approach to Almighty God), however imperfect to express divine realities we may recognize human words to be. To explain away the statement, "Conceived by the Holy Ghost and born of the Virgin Mary", as if it referred to a birth in the ordinary way, of two human parents, under perhaps exceptionally holy conditions, is plainly an abuse of language. An ordinary birth could not have been so described, nor can the words of the Creed fairly be so understood.

7. Objections to the doctrine of the Virgin Birth, or to the bodily Resurrection of our Lord Jesus Christ, are not only contrary to the Christian tradition, but have been abundantly dealt with by the best scholarship of the day.

8. It is not the fact of the Virgin Birth that makes us believe in our Lord as God; but our belief in Him as God makes reasonable and natural our acceptance of the fact of the Virgin Birth as declared in the Scriptures and as confessed in the Creed from the earliest times.

9. The Creed witnesses to the deliberate and determined purpose of the Church not to explain by words the facts of the mystery of the Divine Incarnation, or of the Resurrection. We can, as a point of departure for free thought and speculation on the meaning and consequences of the facts revealed by God. The Truth is never a barrier to thought. In belief, as in life, it is the Truth that makes us free.
Leighton's talent for portraiture and her wide sympathy. A charming portrait of her son and a half-done canvas depicting Mr. Leighton making a fly—are examples of her versatility and indefatigable study and work.

That she has studied hard and has neglected no opportunity to grasp her technique is evident as one thus becomes acquainted with her work in studio and sketching ground; yet the research side of painting does not intrude upon the pleasure of either artist or the observer before her canvases. "Lowlands," the painting hung this month in the Assembly Tea Room, is attracting delighted comments from the hundreds of people who there see it every day. Its low blue line of distance, the charming pattern of its trees against the sky, the play of dainty color on figures, pool and meadow, make it one of the successful landscapes now on view in Los Angeles and it adds much to the pleasure of those who are making portfolios to see one of these engravings in its original color scheme.

During the months in which the Clubs are studying the Western painter's work other pictures will be placed on view in this Tea Room.

THE TUESDAY MORNING CLUB OF GLENDALE

Among the handsome cultural centers now evolving from the woman's club idea, none in the southland seems more completely equipped for that new work than the Tuesday Morning Club of Glendale. Carefully thought out by the committees appointed to design and express in building materials, this dream of the women of Glendale is a beautiful club house, now become the center of a vital and far-reaching force in the community.

On one side is the auditorium in which the club entertainments are given and other programs for which the hall is rented. This makes the club house an income producer, but more important still, it gives the leading women of the community a chance to control the sort of entertainment their young people shall grow up with and sets a high standard of amusement which others are compelled to follow.

The regular business of this Club, and it has many absorbing interests, is handled in a business office at the members' entrance. From the hall various rooms communicate in convenient manner with the central sun room, the committee rooms and the reception room and banquet hall. In the latter paintings bought by the club are hung and exhibitions by artists held.
THE COMMUNITY HOUSE IN MOVIELAND

It was necessary to use a forest, which included vistas of sheer beauty and yet remained distinctly "wild". So far as known there were no landscape men architecting at that period of history, nor were the subdivisions hounds tearing the trees from the earth and leveling the hills, as is the case in California today. There are, of course, in remote sections forests still to be found, and with the help of the "Save the Redwoods League" it may be possible to always find a forest in this State, but in this particular instance concerning "Dorothy", the Location Manager of the Mary Pickford Studio called on the Location Bureau of the Assistance League to authorize him to use the Bush Gardens in Pasadena.

These gardens are listed with the Location Bureau only for this purpose and cannot be used in connection with the screen except under the control of this Bureau. The revenue accruing from this use, as is the case in all locations provided by the Bureau, goes directly to charitable purposes, only in this instance the American Legion of Pasadena is named as the beneficiary by the owners of the gardens. The Location Managers of the studios in Hollywood are in constant touch with this Location Bureau as its value has been proved in supplying them with locations otherwise unobtainable, and only listed with the Bureau under the arrangement that all revenue then obtained be expended by the Assistance League through its various channels for dispensing charity.

The Bureau was the original and primary idea of the League which now houses in the Community House, 5601 DeLongpre Avenue, Hollywood, the Thrift Shop, the Exchange, and the Tea Room, all conducted that some lives may have added comforts and include a little happiness. The "Tiny Tim Committee" is also a branch of this work.

The Thrift Shop forms another link between the studios and the League as through this shop many "extras" have been provided with costumes, which enabled them to secure a much coveted bit in some well known picture. The "period" things are not so much in demand but the lack of a gay little sport suit, a riding outfit, or a dancing frock, may result in the loss of an engagement. The goods of the Thrift Shop, comprising practically everything worn by men, women and children, are donated and are sold at very reasonable rates, thus proving beneficial in two ways, the buyer naturally benefits in securing a garment at a greatly reduced rate, and the sum he thus expends goes into the general fund to assist those who have no means at all and who, without some friendly guidance might never find a means of recovering a place in the scheme of existence.

The Shop is always in need of contributions, as there are constant demands on the stores, and all wearing apparel is most acceptable, at present the great need is for men's garments.

THE BAL MASQUE OF THE ARTISTS' GUILD IN GLENDALE

The members of the Artists' Guild of Los Angeles who have been entertained in the Aztec Studio, home of Claude Putnam, "Whispering Pines," Glendale, were delighted when it was announced that the sixth annual ball masque of the Guild would be held in this environment.

These balls are always different, they are not only planned as evenings of pleasure but the decorations are usually done by the artists themselves, who would scarcely deign to make posters in their business execute them with good grace for these affairs. Everybody becomes a costume designer, and it is vitally necessary that designs occur to everybody as it is a Bal Masque and no one is excused from appearing in a new and original costume.

Few of the guests could complain after this that their work suffered from the lack of influence of a living model: Claude Putnam, with his usual desire to keep every function in perfect harmony, to do honor to his Aztec basement, donned the habiliments of an early Aztec Chief, and as said donning consisted mainly of a loin cloth, and a few beads, he furnished every opportunity to the student of the primitive man.

An artists' ball could not hold to mere dancing through an entire evening but is as full of surprises, as an artist is of temperament, and in this case the Silhouette Conique by Augusto Bissiri was a divestment original and daring. Flavio Palisair, in a new dance creation, offered another variation.

The original cave man, his wife, and pet dinosaur, in prehistoric costumes of skins—home-grown and borrowed—were true to early life, the maid arriving on the end of a rope while the pet gambolled abroad unleashed.

The sacrificial fires were lighted early and the barbecue at midnight recalled all the traditions of student days.
JANUARY MEETING
SUMNER SPAULDING’s January meeting was devoted to the presentation of a bulletin on the Palos Verdes Club House. The meeting was attended by nearly eighty club members, who made the thirty mile journey in everyday February weather. There was introduced a bell connector with a recital of guitar and mandolin tinklers, the evening sparked away in the usual gay and cordial fashion.
Incidentally as it were, Messrs. Olmstead, Cory, Cheney and Sumner “arted for Arts sake” and all but learned something, and became imbued with the Palos Verdes thrill. Club members whether or not diehard fans, were practically charmed with the presentation of Mr. Sumner.

SMALL HOUSE PROBLEM
The small house committee reports a sale of $390.00 which was the largest amount ever realized for a small house. This report went to press. Articles on the plan service of the club and the small house problem in general were contributed by committee members and supplied regularly to several local magazines and newspapers. Requests to reprint these have come to us from several southern California and eastern papers.

Talks on the plan service were given before the City Club and the San Marino Club, and several others have been promised by committee. Members are urged to contribute additional plans. The plan service will soon grow into a big thing. If it had a working capital of $1000.00 it would grow up more rapidly and hence more thoroughly serve the community from the start. But growing slowly is sometimes the best way.

OUR TRAVELERS
WALTER DAVIS writes from Rome, stating that the last time he counted his children—which was two weeks before in Florence, all of them were still with him. He prays for club news, but doesn’t lay just which particular village in Europe, Asia or Africa may not be next. We wouldn’t like it to go. We are inclined to think that the following address, however, might reach him, and then he wouldn’t have to write to us, as we think he’s getting homesome trying to sketch. “American Architect” has just published a redwood house for a large family. Outside of the United States.

Lee Rombouts writes from Tunis, which isn’t very far from Tangier, and wonders if we are going to make a trip there and hopes and prays he won’t slip. Perhaps he’s still looking for the Paris prize, even though we thought he had it. Lee says, as he has in his last few postcards, “Dear Cliff: I’m working hard, can’t find time to write a letter.” We feel so sorry for the poor suffering boy. Walter says that Lee generously enabled both of them, Walter and Lee, to carry on an exhaustive research along pure artistic lines into the sublities of moulded surfaces, etc., and that they are writing a Joint thesis on the subject to be printed and distributed gratis to club members.

Bill Metzger returns from New York thoroughly widowed and won away from the slavery of draftsman-shipping. He’s selling bonds for J. P. Morgan or some other small practitioner, serves on a 20th Century Fund board and has more than two hundred dollars in the bank. He offers us advice regarding a safer security. We’ve told him of the three members that we think can qualify.

FEVERVARY MEETING
The office force of Wm. Lee Woollett will be the subject of the next monthly meeting. This will be the first of a series of meetings sponsored by various offices, and promises to be a very interesting and instructive afternoon. Woollett will speak, and Gano Crittenden will do something, no one has told us what, but we think a highland fling in our office will be the outcome. Woollett’s office there was some Scotch in it some place.

FINANCES
The office-treasurer scheme is now going into effect. We’re slowly getting straighten out financially. We have paid for all of our furniture and equipment, which was no small sum, and are practically caught up in all of our other accounts. Our budget shows that with two hundred members paying their dues regularly, the club can finance itself easily and have a tidy surplus. It’s the duty of every member not simply to pay his dues, but to keep the other fellows sufficiently interested to pay their dues, attend meetings and take an active part in club work. The architect should pride itself in not simply a high percentage of club memberships in its organization, but in keeping them actually paid.

CONTINUATION OF THE ARTICLE BY EDWIN BERGSTROM
The architect whose office is himself, should seriously undertake the organization of his office and the energy and steady development of his practice. While under orderly arrangement will give a certain path to efficient service. The architect who has odge and importance will be caught up from the small beginning, and if during the lean years he has developed an orderly procedure of doing business upon the well thought-out organization scheme, he can assume the management of the larger organization with full confidence of success. In the near future, just as now, variations in fees received by the architects for services rendered by him will always exist, and more and more will become a custom that the amount of remuneration received be governed entirely by the quality of the service he renders and careful management will be increasingly necessary. The architect need not worry about the size of the fee; society always will pay adequately for services rendered to it if those services be what it desires.

An architect with an exhausted bank account needs organization and management more than the one who, with ample capital, can absorb the unnesscary costs of his practice. The architect who bas built up a business large in volume has done so often without a definite program of organization. He has created his business—he has nourished it and built it up and is very apt to feel that the service he has given is the best that can possibly be given. Often it is, under his methods of operation; but is it when compared with the quality of service given by the other more exact technical professions? The successful architect who feels that the service he is giving cannot be improved will be one who feels that which does not always survive a comparison with those other services) and that one who per- suades others that all they do is giving is lacking in the exactness or accuracy or fullness of some of its parts, but nevertheless decides that the rendering of the more efficient, accurate and complete service would be but an added expense to him and would cut into his profits, is doing more harm to the public appreciation of the perfection than is the humble practitioner who may not be so fully qualified in all the fundamental essentials of an architect. Every man believes somehow that his own individual business is different from all others, an’ his is his own line. It is so only in details; the principle of organization applicable to large business organizations apply equally to the smallest. Therefore again, an architect should organize his practice with this in mind, and while in many instances such an organization exists only in his own mind and may never be put into efficient operation, yet the practice of his work in accordance with these principles and his system, will find that organization and management will turn even a losing job into an earning one for him.

What is the architect’s organization? It includes two very distinct functions or branches:
First—organization of his own business so that it may give him profit.
Second—organization of his client’s building operations so that planning and designing without extravagance, and economy and diligence of construction will be assured.
The measure of the success attained in each of these two distinct branches of the architect’s practice depends entirely upon the architect’s ability to manage them as an executive. Outstanding, it must be remembered that the architect cannot successfully maintain the first of these functions until he is worthy or capable of managing the second.
These two functions of the architect’s practice are clearly distinct responsibilities, each of which may be assumed by departments. These departments are:
The planning of the job—wherein the architect sells his artistic, technical and business ability.
The turning over of the job—wherein the architect conceives the design and then sells it. Once this is sold, the architect has nothing else to sell: his functions as seller cease, his function as buyer begin.
Third: The labor of the job—the making of the working drawings and specifications and the coordinating them into the various art and sciences whereby the architect becomes the purchasing agent for the owner and a buyer of many products and of a vast amount of labor.
Fourth: The contracts of the job—the awarding of contracts and the preparation and recording of the documents thereof; whereby the architect himself complies with and in turn requires compliance with, all laws and regulations pertaining to buildings and their construction and to the occupancy and maintenance of propery from all others concerned in the building operation.
Fifth: The supervision of the job—the constant watching of the construction processes, the actual supervision and working acceptance of the construction; whereby the architect insures for the owner that all those matters to which he may have been purchased by him through the agency for the architect, are being rendered from start to finish.
Sixth: The administration of a job—the
keeping of records and books, issuing of orders, notices and correspondence the general correspondence of the office: whereby the architect maintains an exact accounting both of his own client's obligations, equally accurately completing the records so as to leave nothing to chance and future negotiations.

Each of these six chief departments of the architect's business organization has many distinct branches of work, in each of which the accuracy and soundness of the architect's judgment and the exactness of his management, exercises dominating influences upon his earnings and the capacity of his organization to render service. Let us examine some of these further functions or subdivisions of the work of the various departments

(To Be Continued)

FIREPROOF RESIDENCES

Courtesy of The Los Angeles Pressed Brick Co., 701 Coast, Los Angeles

THE necessity of building our homes of fire resisting materials can be more vividly brought out by going back over the statistics on fire losses for the last half century. The average annual loss by fire for the last forty-eight years is one hundred and seventy-one million dollars. This in itself is enormous, but more appalling is the fact that the annual loss is steadily increasing, the loss for 1922 being one hundred and ninety-six million dollars above the average. In 1918 the loss by fire was equal to the value of all homes built during that year. There is no doubt but that a large proportion of this enormous waste could have been eliminated had the owners, whose buildings were laid low by the ravages of fire, stopped to consider the all around value of fire-proof, permanent building material.

To own a home has always been the ambition of everybody, but to own a home that is free from the ravages of fire, free from the expense of upkeep and having the minimum of depreciation, is the ambition of today.

People long to build, but concrete examples of their neighbor's experience have caused them to ponder and think. They have seen homes go up in flames and smoke; they have seen owners tottering under the expense of keeping their homes in repair; and they dream of a home, beautiful, economical, yet permanent. As if in answer to their dreams, fully capable to realize them all, comes hollow tile. A home of this incombustible product of burned clay, will stand forever, its owner happy and contented, his family safe and sound, housed in a permanent home, dry, sanitary and warm, free from the maximum of home comfort at the minimum of expense. Its fireproofing qualities are unquestionable, as is its economy in performance of this one duty. When it became known that steel beams could not withstand the heat generated at an ordinary fire, hollow tile was called upon to act in this capacity. That it stood the test was shown in hundreds of large configurations, where the floors and walls were totally demolished, but the tile protected steel was untouched. Its fire retarding property paved the way to a larger usage. Here was a material that effectively protected steel beams; why could it not be used to protect the entire building? And so the hollow building tile, based on an unquestionable reputation, began to be utilized in the construction of partitions, floors, walls and foundations. Today it is universally used in the construction of homes, schools, factories, warehouses, hospitals, office, club buildings, in which it successfully fulfills every requirement of a permanent material at minimum cost and depreciation.

You may ask why it is that hollow tile can withstand a higher temperature than any other building material. It is simply the quality of clay, burned in the making at a temperature exceeding any it is ever subjected to in an ordinary fire. The use of burned clay is not new as it was used in ancient times by various tribes who made crude bricks from clay and burned them in the sun, but it remained for modern times to perfect a way of burning the clay at so high a temperature that the action of an ordinary fire could not affect it. At the temperature developed in a burning building, at what is usually called red heat, clay or brick will crumble, glass will melt and concrete disintegrate, but hollow tile, having gone through a higher temperature, can easily withstand the heat.

Insurance statistics show that the origin of over seventy-five per cent of residential fires start in the basement. Where the first floor is constructed of combustible material it is difficult to confine the fire, which soon eats its way into the room above causing a material damage. By using hollow tile in the floor construction, the basement fire is easily confined to its point of origin and the minimum of loss is sustained.

The fire proofing quality is not the only outstanding feature of hollow building tile. The voids in the tile when constructed into a wall, floor or partition, enable several layers of dead air to separate the interior of the wall from the outside. It is known fact that dead air is the best insulator to the transmission of heat and cold, so that the wall of hollow tile will keep the home cooler in summer and warmer in winter and dry at all times. Tests have determined that a hollow tile home maintained an interior temperature average 12 degrees below the outside readings during the two hottest months of the year, while the winter following showed a 10 per cent saving in coal.

Hollow tile walls can be stuccoed or veneered with brick. Stucco applied to hollow tile will not pull, chip or crack, as the small absorption of the tile draws in the cement mixture and aids by the deep scoring, results in a perfect bond.

The future homeowner would do well to consider his part in reducing the terrible annual fire losses of this country and give serious thought to permanent construction. In this field, hollow tile is paramount, and the home built of this material, at a cost of but 5 per cent above frame construction, will stand forever, free from the expense of painting and repainting, cooler in summer and warmer in winter, dry and sanitary, vermin proof and fire proof, a permanent statue depicting and symbolizing the most economical form of permanent construction.
C A L I F O R N I A  H O M E S  A N D  S T R U C T U R E S

PROMINENT among the efforts of the best architects to put good house plans into the hands of people of moderate means, is the Santa Barbara book just issued. It stands in the class of small house books gotten out by the Architectural Public Service Department of the A. I. A.; and yet it seems to have a more intimate relation to the one who is to use it. Contrasted with the bungalow books which flood the market it fills a great and long-felt want. The genius of our best experts is behind it, the skill of finished and clever draftsmen is set forth, and the advice of those who know how is put into it by the man who knows enough to employ an expert but cannot waste a cent on ignorance.

Dedicated to Mr. Bernard Hoffman, president of the Community Arts Association which has done so much to rescue the passing beauty of Santa Barbara, the book is made to exert a lasting influence in the prolific field of house design.

Young architects of our southland have contributed to this second California small house book and it is well to note that they are becoming more and more skilled and that the Los Angeles Architectural Club has enough plans now ready for another book to contain what they consider their best efforts yet put into usable form. M. U. S.

GARDENING  MANUAL

THIS planting list and calendar, issued by the Pasadena Horticulural Society, is for the aid of the amateur and professional gardeners who wish to enter into the spirit of the 1924 Year of Pasadena. The color motif chosen is blue and gold and it is hoped that this scheme will be carried out in the many gardens of our city during the Jubilee Year.

Prizes will be awarded to the best gardens following the above color scheme through the year, and anyone wishing to enter the contest is requested to apply to the Secretary of the Society, Roy S. Walker, who will give any desired information regarding this contest. His address is in 127 S. Marengo Avenue, Phone F., 4027.

<table>
<thead>
<tr>
<th>Name</th>
<th>Color</th>
<th>Plant Variety</th>
<th>Flowering Period</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amaranthus caudatus (Lily of the Valley)</td>
<td>red</td>
<td>Amaranthus caudatus</td>
<td>May-Sept.</td>
</tr>
<tr>
<td>Anemone coronaria</td>
<td>red</td>
<td>Anemone coronaria</td>
<td>April-Oct.</td>
</tr>
<tr>
<td>Aquilegia (Columbine)</td>
<td>blue-yellow</td>
<td>Aquilegia</td>
<td>May-June</td>
</tr>
<tr>
<td>Aster, Ruby (Nepeta Da)</td>
<td>yellow</td>
<td>Aster</td>
<td>June-July</td>
</tr>
<tr>
<td>Castoriana (Castorberry Bell)</td>
<td>blue-yellow</td>
<td>Castoriana</td>
<td>June-Aug.</td>
</tr>
<tr>
<td>Chrysanthemum</td>
<td>yellow</td>
<td>Chrysanthemum</td>
<td>Sept-Oct.</td>
</tr>
<tr>
<td>Dianthus</td>
<td>red</td>
<td>Dianthus</td>
<td>April-June</td>
</tr>
<tr>
<td>Eryngium (Sea Holly)</td>
<td>blue</td>
<td>Eryngium</td>
<td>July-Aug.</td>
</tr>
<tr>
<td>Filipendula</td>
<td>white</td>
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<td>July-Aug.</td>
</tr>
<tr>
<td>Gentiana</td>
<td>blue</td>
<td>Gentiana</td>
<td>June-Aug.</td>
</tr>
<tr>
<td>Helianthus (Sunflower)</td>
<td>yellow</td>
<td>Helianthus</td>
<td>July-Aug.</td>
</tr>
<tr>
<td>Hydrangea (Hyssop)</td>
<td>blue</td>
<td>Hydrangea</td>
<td>June-Aug.</td>
</tr>
<tr>
<td>Lavatera</td>
<td>pink</td>
<td>Lavatera</td>
<td>July-Aug.</td>
</tr>
<tr>
<td>Leucanthemum (Chrysanthemum)</td>
<td>white</td>
<td>Leucanthemum</td>
<td>July-Aug.</td>
</tr>
<tr>
<td>Lobelia</td>
<td>blue</td>
<td>Lobelia</td>
<td>June-Aug.</td>
</tr>
<tr>
<td>Maianthemum</td>
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<td>Maianthemum</td>
<td>July-Aug.</td>
</tr>
<tr>
<td>Nasturtium</td>
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<td>Nasturtium</td>
<td>June-Aug.</td>
</tr>
<tr>
<td>Nemophila (Baby Blue Eyes)</td>
<td>blue</td>
<td>Nemophila</td>
<td>April-May</td>
</tr>
<tr>
<td>Poppies</td>
<td>red</td>
<td>Poppies</td>
<td>June-Aug.</td>
</tr>
</tbody>
</table>

**ANNUALS**

<table>
<thead>
<tr>
<th>Name</th>
<th>Color</th>
<th>Plant Variety</th>
<th>Flowering Period</th>
</tr>
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<td>Ageratum</td>
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</tr>
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<td>Statice (Santosia)</td>
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<td>June-Aug.</td>
</tr>
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<td>Aster, Chinese</td>
<td>blue</td>
<td>Aster</td>
<td>July-Aug.</td>
</tr>
<tr>
<td>Cineraria</td>
<td>blue</td>
<td>Cineraria</td>
<td>May-June</td>
</tr>
<tr>
<td>Centaurea</td>
<td>blue</td>
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<td>June-Aug.</td>
</tr>
<tr>
<td>Coreopsis</td>
<td>yellow</td>
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<td>June-Aug.</td>
</tr>
<tr>
<td>Delphinium</td>
<td>blue</td>
<td>Delphinium</td>
<td>June-Aug.</td>
</tr>
<tr>
<td>Echinacea</td>
<td>purple</td>
<td>Echinacea</td>
<td>July-Aug.</td>
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<td>blue</td>
<td>Eryngium</td>
<td>July-Aug.</td>
</tr>
<tr>
<td>Helianthus</td>
<td>yellow</td>
<td>Helianthus</td>
<td>July-Aug.</td>
</tr>
<tr>
<td>Hypericum</td>
<td>yellow</td>
<td>Hypericum</td>
<td>July-Aug.</td>
</tr>
<tr>
<td>Iris</td>
<td>blue</td>
<td>Iris</td>
<td>June-Aug.</td>
</tr>
<tr>
<td>Lobelia</td>
<td>blue</td>
<td>Lobelia</td>
<td>July-Aug.</td>
</tr>
<tr>
<td>Lavatera</td>
<td>white</td>
<td>Lavatera</td>
<td>July-Aug.</td>
</tr>
<tr>
<td>Leucanthemum</td>
<td>white</td>
<td>Leucanthemum</td>
<td>July-Aug.</td>
</tr>
<tr>
<td>Nasturtium</td>
<td>yellow</td>
<td>Nasturtium</td>
<td>June-Aug.</td>
</tr>
<tr>
<td>Papaver</td>
<td>red</td>
<td>Papaver</td>
<td>June-Aug.</td>
</tr>
<tr>
<td>Pelargonium (Geranium)</td>
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<td>Pelargonium</td>
<td>May-June</td>
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<tr>
<td>Petunia</td>
<td>purple</td>
<td>Petunia</td>
<td>June-Aug.</td>
</tr>
<tr>
<td>Phlox</td>
<td>pink</td>
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<td>June-Aug.</td>
</tr>
<tr>
<td>Portulaca</td>
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<td>Portulaca</td>
<td>June-Aug.</td>
</tr>
<tr>
<td>Salvia</td>
<td>blue</td>
<td>Salvia</td>
<td>June-Aug.</td>
</tr>
<tr>
<td>Senecio</td>
<td>yellow</td>
<td>Senecio</td>
<td>June-Aug.</td>
</tr>
<tr>
<td>Veronica</td>
<td>blue</td>
<td>Veronica</td>
<td>June-Aug.</td>
</tr>
</tbody>
</table>

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CALIFORNIA SOUTHLAND
A TOWN BY WEBBER, STAUNTON & SPAULDING, ARCHITECTS

MALAGA Cove Plaza, the first town center to be built on the Palos Verdes Hills, is a joy and a delight. Planned by one firm of architects and that firm a leader in engineering projects and in a picturesque building, this complete up-to-date expression of all that modern city planning can offer is an example to the world of what California can do when unencumbered by ignorance and free to express her best. Our twentieth century has so dwarfed the importance of architecture in our daily life that sometimes the task seems insurmountable when one tries to guide the development of any one section of a town. There are a few people whose intelligence and love of all beauty has been cultivated by education and travel, who see the possibilities of making our daily life more attractive by the proper arrangement and composition of public places, but the idea of trying a house to the street, to the town, to the very country in which one lives is not common. In Palos Verdes it has been the desire to create a community harmonious with natural attractions, such as mountains and sea. Here the streets have been planned taking advantage of the natural contour to give the most advantageous placing of the public squares and the residence. Malaga Cove Plaza, situated in the heart of the first development is designed as a place where the people may congregate for their marketing, for their theaters and business affairs. It is a place where town celebrations may occur, where band concerts can be held. The square itself is traversed at the side by one of the main boulevards. Three other sides which are shown in the illustrations are arcaded shops which make it possible to go from one store to another without passing in the sunshine or rain. At one corner is the hotel with a tower and at the other is the theater. With the addition of a few trees placed around the plaza it is hoped that an atmosphere will exist where people will like to stop, do their buying, attend a concert or sit at a table for refreshments, resting, inhaling the salt air and looking out over the blue of the Pacific. Malaga Cove Plaza should bring back some of the romance of our Latin predecessors which rightly belongs to California.

One of Webber, Staunton and Spaullding's charmingly adapted hill houses at Palos Verdes.

AT TOP ARE THE PLAN AND EAST SIDE OF THE PLAZA. AT BOTTOM THE BACK OF THE WEST SIDE GROUP OVERLOOKING THE PACIFIC OCEAN.
CRAFTSMANSHIP COMMENTS

By Douglas Donaldson, Craftsman

Editorial Note: Mr. Donaldson has recently assisted Mrs. Donaldson and Marien Potter in the establishment of the Decorative Arts Guild, Headquarters in the Assembly Tea Room, 644 South Flower Street, Los Angeles.

In our fifteen years' residence in this wonderful land we have watched with increasing admiration the blossoming of a crude western town into a full-fledged city. Two characteristics that stand out in this community to make it a paradise for the art-minded are, first, a remarkable spirit of democratic comradeship among our workers; and secondly, and almost as important, a free atmosphere as yet not much suppressed by the deadening conventions that have gripped most of the older art centers of the east.

It is true that the arts, and especially the crafts, are dependent largely upon the favor of princes. The constructive philanthropy of such men as William A. Clark and William Preston Harrison is doing much to help us on toward the accomplishment of an ideal community. In foreign lands the arts have been stimulated by government subsidy and royal patronage. Lacking these agencies we wonder why it is that America is preserving so few craftsmen. One reason is that we have too long depended upon the skilled craftsmen of Europe, and at the same time have neglected to train our own. New York through the Metropolitan Museum, and Chicago through the Art Institute, are attempting to correct this situation.

As a Los Angeles craftsman, I should like very much to see established here a professional school of arts and crafts. The public schools are doing excellent foundation work and some of the special schools are offering excellent facilities for the fine arts. A very few are teaching design but beyond that nothing of any consequence is being done.

It is a comparatively simple matter to crystallize interest in such outstanding arts as architecture, painting and sculpture, but craftsmanship as applied to the detail of architecture, and to intimate things in everyday life, is, in a sense, more humble. It has to do with the things we use in an intimate way—our knives and forks, clothes, furniture, and all the little things that when fashioned are most useful and beautiful in appearance. Of course, sometimes the crafts parade forth in splendor and earn the plaudits they deserve, but in a large measure they are content to be handmaids of architecture and the so-called fine arts of painting and sculpture.

We have been so busy in this new land of ours, clearing the land and putting our house in order, that we have not perhaps given the thought to the refinements of life that we might have. Pioneers can give little thought to the fine art of building but this pioneer spirit is still with us and will someday blossom into a civic consciousness that will make this community one of the art centers of the world.

DECORATIVE ARTS GUILD

Established by Louise Towle Donaldson and Marien Potter, and opened December third, 1923, to build up a Craft Movement and Artists Directory. Present Exhibitors:

- Porter Blanchard, Silversmith, Master Member, Boston Arts and Crafts Society
- Clara Cronenwet, Color etcher, Pupil Neil Brooker Mayhew
- Harry Dixon, Coppersmith
- Douglas Donaldson, Craftsman and decorator
- Ethel Donaldson, Jeweler and designer of hillside cottages
- Louise Towle Donaldson, Craftsman
- Geraldine K. Duncan, Maker of portrait etchings
- Norman Edwards, Stage designer and illustrator
- Anna Ford Farren, Weaver
- Laura Hileox, Maker of batiks
- Marjorie Hodges, Decorative painter
- Russel Heddell, Maker of portrait drawings
- Mary Helen Johnsen, Small Weavings
- Charlotte Dana Lyman, Designer and engineer of embroideries
- Neil Brooker Mayhew, Painter and color etcher
- Helen Ryan, Maker of batiks
- Jean Abel, Maker of batik wall hangings
- Vivian Stringfield, Decorative painter and needle worker
- Kaspar Warmuth, Wood carver and cabinet maker
- Emma Woldvogel, Designer and maker of embroideries


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SOUTHLAND BUILDING

Construction of a twelve-story bank and office building will be started this year by the Pacific-Southwest Trust & Savings Bank for the enlargement of its Central Office. John Parkinson and Donald S. Parkinson of Los Angeles, the architects of the new building, describe it as follows:

"The building will be a limit height Class 'A' steel frame structure faced with terra cotta carrying out the design that now exists in the present building. The north bay of the Spring Street facade will be removed from the present building and reconstructed on the north bay of the addition. The typical window treatment will then be carried through from the north bay to the similar bay now existing on the corner of 6th and Spring. The colonade now in place on Spring Street will be reconstructed and enlarged so as to extend across the major portion of both units.

In the Entrance Court on Seventh Street, Los Angeles
San Francisco Letter Continued from Page 9
the City of the Golden West. Society built homes on Rincon Hill and made South Park the center of a lively social life.
In those early days an omnibus traveled across the city to North Beach. Now electric cars traverse the distance in less time than it takes to tell of those bygone methods of transportation. Rincon Hill has long since entered into decay, and South Park is forgotten, but it should be remembered and revered because it was the birthplace of that gifted California Troubadour, Clarence Urmy, and it is to be hoped that all loyal San Franciscans will see to it that a fitting memorial is erected to his memory. Robert Louis Stevenson loved that old, historic spot. Even when the hill was crumbling to decay he visited it and, with an eye ever ready to find the picturesque, he said: "What a background for a novel." Stoddard speaks of the "Happy Valley" that lay between Rincon Hill and California Street. It was bounded on the east by the harbor and on the west by Mission Peaks. Why it was that name Stoddard wondered, for he said: "What is happiness? A flying nymph whose airy steps ever然後 and cannot stay for long." Where the old Palace and Grand Hotels stood once it is the site of old St. Patrick's. There is still a St. Patrick's Church, and its chimneys still ring out—they tolled the knell when President Harding's cortege passed that way, but it is far from its original site. It has been installed within its sacred precincts some historic relics that Redfern Mason spoke of in his inimitable letters from Ireland, when he made his pilgrimage to the land he loved. Stoddard says that St. Patrick's will ever be dear to him, for it was there that he received his first religious instruction from a wise old padre. He was confirmed in St. Mary's Paulist Church, and he speaks in his book of that church as the spot where his restless heart found peace.

At present there is a flood of reminiscences—personal and otherwise—that are filling the public print. Elizabeth Burbury's "Crystal Ball," is one book, and she gives reference to Gertrude Atherton, but those who remembered Kate Douglas Wiggin will be more interested in her book with the alluring title, "My Garden of Memory" (Houghton Mifflin). The book is most attractively bound and gotten up. A photograph by a London artist graces the first page. Those who knew her are quite satisfied that it does her justice. She was a remarkable woman. She came from a hardy and noteworthy stock in Maine, and she never lost her love for her native health. She was really very cosmopolitan in her life; she lived in the Far East and crossed the ocean many, many times. Her family on both her father's and mother's side were distinguished. She was happily married twice, and widowed twice. She was a pioneer in the kindergarten work in San Francisco, and she wrote her first books here. She had them printed at first at her own expense for the benefit of her sisters. Later they were brought out and bore the imprint of Houghton Mifflin in Boston—a decided compliment, as that firm brings out the best. The reminiscences are given in a pleasing style and are free from any of the taint of some of the modern writing. She carries her readers with her in a leisurely way, traveling from the rugged scenery of Maine to beautiful Santa Barbara with its balm and tropical climate and its many beauties of sky, land and sea. She tells, with grave restraint, of her acquaintance with noted men, or visits to England and the Continent, where she met the cultured and refined. She was entertained in Dublin by the Vice-Regal Lodge, when Lord Aberdeen was Lord-Lieutenant of Ireland, and she met some of the best literary and exclusive sets of London. The visit to high society did not turn her head and she mentions them as incidental and not as points to be related with pride. The most interesting to me was the visit to London. The visit to high society did not turn her head and she mentions them as incidental and not as points to be related with pride. She tells of the many pleasant things she saw and her sister lived at Quillete, her home in Maine, and the various enterprises they shared. Some of her books are: "The Birds of Christmas Carol"; "Timothy's Quest"; and her book relating many of her interesting experiences in England, "A Cathedral Courthship." Her "Garden of Memory" is replete with many incident[s], it is a book that will hold the interest of the reader. Its simplicity, its human interest and its heart interest will beguile where many an other would be tiresome. She wrote it swiftly and finished it shortly before her death. To the very last she never lost her enthusiasm. Her joy in life never wavered, and her personality showed not only in her life, but in her work. She was vibrant with life. Her autobiography shows that life was to her a pleasant summer day. Few storms darkened her pathway. Sorrows entered her life, but it did not embitter her. Her novel, "Rebecca of Sunnybrook Farm," will long be remembered for its sweetness and naturalness. The world is better for having her live in it, and "My Garden of Memory" is sweet with beautiful memories and there are no dark pages in it. Evidently her contact with Emerson, William Ellery Channing, Bronson Alcott, Julia Ward Howe, Rose Hawthorne and other brilliant analytical minds, graced her sweet and plant nature.

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The Malady of Europe, by Henry Dwyer Sedgwick (MacMillan Company). A modern critic who can offer some remedy for the international difficulties he deplores is likely to be few and nowadays the heckler who can do nothing more constructive than inveigh against everything and everybody is probably more in evidence. However, Mr. Sedgwick can certainly claim to be the first kind of reformer, but while most people will agree with his criticisms, many will probably reject his panaceas with the kind of deep skepticism that should really apply to the theory that anyone should ally herself to the labor parties of Europe. It may be considered by some that the democratic principles of this country fit her political system well for such an alliance, but others will argue that this would place such dangerous political and financial power behind the European proletariat as would speedily reduce the respective countries to a much more inflammable and chaotic condition than exists.

A new world emerges softly from the old and "the creator is manifest in his creation." This thought but passing thoughts in the Colchic island of the author's love-dreams these phrases might well be applied to this new rendering of one of the oldest and loveliest of the Gaelic myths. While Mr. Stephens would probably like to make the story more realistic to the modern reader may detract a little from its romanticism, even introducing, here and there, a certain crudeness, it yet has that certain pleasantness about it. Particularly considered in the political sketch of the President's domestic life, as for its relationship to the political history of this country the story is told right from the noteworthiness, and, as some may think, significant, fact of his birth on Independence Day to the hour of his succession to the Presidency of the United States. The revelations of his early home life in New England, with its strict Puritan influence, create a consistent background for the character moulded by those influences; while the description of the steps by which he reached his present high position provides an interesting study of his political success.

This timely biography of the most outstanding figure in the contemporary history of this country is as interesting for the man as it is for the story. An admirable book by one who is an eminent ecclesiastic, now raised to the supreme dignity of the Papacy, and who is as famous an artist and as a literary producer. His vivid descriptions of many hazardous and successful feats, in scaling rarely conquered peaks, form a magnificent contribution to the history of human prowess. A deep love for nature informs his appreciation of high and silent mountain summits, and of gleaming, snowy spots splashed with gold and crimson. A very rare and charming gift of the writer has been his ability to select a fruitful field for meditation upon, and thankfulness for, the beauty of this earth, and all the wonders thereof.

NEW FICTION

SIR JOHN DERING, by Jeffery Farnol (Little, Brown & Co.) All who enjoy good stories of high romance in "the brave days of old" will welcome this gay new book. The time is of Regency days in England. An incomparable beauty, high-spirited and wilful, yet concealing within a soft and melting heart; a brave and noble cavalier, devoted to one woman; his Scottish guardian and friend, dour and steadfast; and a mysterious "witch" hiding strangely of bygone beauty and talent; these are the chief of many fascinating characters who make up this splendid story, with its parts of originality and verve. The author introduces them against a favorable background, a sunny southern English county, sweet Sussex, and not a little of the book's charm is derived from this picturesque county, and in the effective description of the country folks and their ways.

FORTUNE'S FOOL, by Rafael Sabatini (Houghton, Mifflin Co.) A well-known and well-loved novel has been given a fresh and interesting twist into the stirring times of the "Merry Monarch" Charles II. The hero of the tale, the self-styled Fortune's Fool, is a figure of fiction, but many of the friends and foes he meets in his adventures are reincarnated from the pages of history. Among these interesting personages are George Monk, His Grace Albermarle; the witty and inquisitive boys whose diary was a literary sensation, the ruthless, faithless Buckingham; Nell Gwynn and her royal lover. The observation of the Great Plague comes upon them mid-way in the book, and the horrors and horrors of those dread days are detailed with grim and graphic realism. A sad, but charming love-story, a tale of a clear and golden stream through all the levels of politics and war, and ends happily only after much suffering and anguish. The book will make strong appeal not only to the lover of a well-written "period" tales, but will satisfy also the most ardent critic with its accurate attention to historical detail, revealed in the phraseology, costume and custom therein described.

THE COMING OF THE ILI by Rafael Sabatini (Houghton, Mifflin Co.) This time Mr. Sabatini transports the reader, with characteristic ease, to the heroic period when much Italian history was made. Among the few patriotic families, notable, and often notorious, among these was the great Borgia family, that curiously contradictory collection of saints and sinners. In this book the crafty Cesare is the romantic figure, and the characters created around him are subordinated to his fascination, yet remain themselves distinct and different. Love and hatred, treachery and fidelity, charity and chivalry, almost all the virtues and vices when extremes were the rule and mediocrity a crime. This whole piece of work is fine as tapestry and strong as mosaic, blending well the lights and shades of a colorful age.

To the student of history no period of the past is more absorbing than that in which occurred the reformation, the resurrection and the marriage discoveries. No man of influence in those stirring times can fail to interest us, and Ignatius Loyola is by no means the least of these. Mr. Sedgwick has written a sympathetic and scholarly biography with brief but pithy allusions to contemporary history; although a Protestant he has great reverence for this great man. By using the original sources in Spanish, he has succeeded in making lovable a character otherwise oppressive in the past by those of another faith. To those to whom the mystic is comprehensible, this book will be a joy and it goes far toward helping the uncomprehending to understand.

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FEBRUARY CALENDAR
12. Lincoln Birthday Program.
15. Philharmonic Orchestra.
29. Oratorical Contest.
Third Annual Home Products Week.

ELECTRIC SERVICE
THIRTY-EIGHT thousand persons were handled to the 5th Annual Tournament of Roses at Pasadena on New Years day and during this trying movement not a single accident nor failure of equipment or overhead occurred; power was available in ample volume and all departments responded in a manner that reflected credit to our organization.

Unfortunately, automobile traffic, which was heavier than ever before, seriously interfered with the expeditious movement of trains through the business section of Pasadena, of the failure to divert it at several strategic points prevented the rendering of the best service heretofore offered on this annual occasion, as the weeks of preparation by the Transportation, Electrical, Mechanical, Passenger and other departments were evidenced on all sides by an unusual degree of smoothness with which the plans were executed.

Particularly impressive was the regularity of service leaving Los Angeles and the absence of congestion at the 6th and Main Street Station. The effectiveness of the rerouting plans for all service arriving and leaving Los Angeles was apparent by the lack of congestion in the local terminal, and scarcely being any delay throughout the morning in getting trains away after being loaded.

Only for the fact that rain occurred the night before, the largest crowd ever to attend this festival would have greeted it this year, judging by previous travel records. Despite a heavy rain during the night and an unusually chilly morning, thirty-eight thousand persons were handled to Pasadena. This number was only exceeded during the banner movement in 1921, when 12,000 passengers were handled. In equipment required, severe traffic conditions to be encountered, the need of being prepared to meet quickly every conceivable failure of equipment and overhead facilities, this movement is the most trying and difficult which falls to Pacific Electric forces to handle during the year. Several weeks prior to New Years day operating staff meetings are held at which every phase of the movement is discussed and provided for.—P. E. R. R. Co.

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ject of the lectures will enable the same to
encourage the intelligent discussion of public
affairs.

Measurements which are necessary sub-
ject to change have been made as follows:

WILLIAM McFEFF
Author at "Conquest"
Feb. 12— "Conquest"

Helen Fraser
Author at "Conquest"
Feb. 13— "Tests of Today"

FREDERICK K. STARR
Instructor at "Lives"
Feb. 20— "Tests of Today"

WALTER K. MASON
Instructor at "Lives"
Feb. 24— "Tests of Today"

These definite course tickets are requested to
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THE DUTCH SCHOOL

By JULES KIEVITS

IT is a rule of nature that, after action, reaction has to follow; the greater the action has been, the greater reaction will be. So it has been that after the seventeenth century, in which Holland produced a score of great masters, Rembrandt, Van Dyck, Frans Hals, Vermeer, Ruyschdael, Potter, and numerous others, a reaction had to follow.

The entire eighteenth century, and the first half of the nineteenth, elapsed before renewed signs of activity were shown in the painters' world of this country. The zenith of splendor was reached in the latter part of the nineteenth century, when Jozef Israelis, the three brothers Maris, and several others, gave to their country new fame and enriched the world with their lasting masterpieces.

The natural phenomenon, that a leading and flourishing country will produce artists, and when we watch the periods in France, Holland, Spain, Italy, England, and other countries, we find that great masters have lived in such periods that the trade and country were flourishing.

Now the eighteenth century in almost any country passed without great artists, the people living under enterprise and drifting along on the fortunes and great acts of their ancestors. The latter part of the eighteenth and the beginning of the nineteenth century brought a change, when Napoleon rose to grandeur, setting Europe on fire, so awakening the dormant multitude.

After the domination of Napoleon, Holland was still left in unrest on account of the difficulties brought through the junction of the Northern Netherlands (Holland) and the Southern Netherlands (Belgium), which were united after the battle of Waterloo under King William the First; a union intended to create a larger power against an eventual French uprising. The dispute, which principally found its cause in religious questions, was finally settled after a brief war in 1830, when the two countries were separated again.

Holland, through the renewed enterprise of her people and her large possessions in the East and West Indies, reached great wealth again, and painters, poets and writers of great fame arose.

Although in some way the forerunners of the great Hague School, more motion is to be made of the principal names of the early nineteenth century painters:—J. W. Pieneman, J. A. Duvalle, C. Kruseman, B. C. Keckoech, B. J. van Heve, not to speak of several more leading up to Arie Schellers, to whose memory a museum and statue have been erected in the city of his birth, Dordrecht, and whose works are in the Louvre and many other museums of Europe. He left at an early age for France, living and working for the rest of his life in that country and is very often considered more a French than a Dutch artist.

In about 1870 the splendor of the great Hague School started and one of the oldest and most widely known masters undoubtedly is Jozef Israelis. Born at Groningen 1827, he studied in Paris and returned to Holland in 1848, where he lived and worked for the rest of his years. In 1903 I had the pleasure of introducing my Professor William Chase and part of his class to this celebrated artist, who is so often called the poet of all painters. It was with great kindness that he put his signature on his photographs and drew little sketches for my American friends.

To go into details about the art of Jozef Israelis would rather take a volume than a few pages, so, in brief, I may state, that his art is so great for three reasons: The coloring, which often approaches Rembrandt's; his technic, which is free and personal, unfettered by any rules but always suiting the subject and of jubilant spontaneity; his great soul and feeling to be found in his works after 1865 winning for him the name of the poet of painters. Even a reproduction of one of his masterpieces, "Alone in the World" (Ryks Museum, Amsterdam) will plainly show you his deep feeling for humanity and is one of the most touching pictures ever produced. Here are color and technic in glorious harmony with the subject.

The same day on which we visited Israelis, we paid a visit to another well-known artist, H. W. Mending, Holland's great marine painter. With even kindness he provided portraits with his name and I shall never forget the beautiful little sketches he made, starting with the skyline and finishing the little fisherboats for my American friends. Mending started painting when thirty-five years old, studying at first at Brussels with his cousin Alma Tadema. In 1876 he greatly

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changed his technique, which renders his work after that year the most valuable.

While writing, I become confused in looking over the list of names of great masters of this period. There are Roofs, J. H. Weissenbruch, Jongkind, Gabriel, Bosch, Young, Nieuwhuys, Blooms, De Boeck, and the greatest of the great, the three brothers Maris. Even a few words about each of these masters would fill a page, for which reason I will only briefly review the greatest painter family the world has produced. Jacob Maris, the oldest of the three brothers, was born at Karlsbad in 1837, and died at The Hague in 1899. After studying in Antwerp and Paris he settled in 1871 at The Hague. The best of his work was produced between 1878 and 1889. It is not only his composition and construction in which he equaled the great seventeenth century masters but also in coloring he equaled the great Delft Vermeer. His art has been of great influence in the development of Holland’s younger painter generation. One of his famous works, “The Draw-Bridge,” may be seen in the National Gallery at London.

Willem Maris, the youngest brother, studied with his older brothers and did not leave his country but once, to visit Norway. He found his motives and inspiration around The Hague, where he lived. He is the great master for rendering the Dutch meadow, and this side of his art is well known all over the world. Besides this subject his beautiful pictures of ponds with ducks and little ones, and views of the woods, are well known. He loves to paint high, tender skies, for the beauty of which Holland is so noted. He excels in rendering with silver-gilt the quivering of the atmosphere and the rippling of the water with the thousands of its reflections.

The greatest of all the brothers, very often named the greatest painter after Rembrandt, has been Mathys Maris, the second in age of this famous trio.

Very few have been gifted by nature with such great inborn talent as Mathys Maris. He knew everything before he started; he was truly a born genius.

The admiration of his comrade was such that even the very smallest scratch, made on the margin of a drawing, was carefully guarded as a sacred relic.

Born at The Hague (1839) he received in 1857 an allowance from Princess Marianne, which enabled him to visit the academy at Antwerp, after which he went to Paris, to return afterwards to The Hague. Little has been left of his work up to that year (1867). Being always dissatisfied, he either destroyed it or kept it so well hidden, that his relatives could not find it when buyers came. In 1877 he left for London, where he lived for the rest of his life.

If you have ever seen the work of this greatest of masters, you undoubtedly will not have escaped the great emotion and overwhelming admiration. His work, like his life, has been a single dream of beauty.

Not caring for money, honor or fame, he worked in London on a moderate sum, paid to him by an art dealer, for which this dealer was allowed to sell one of his pictures every year. One of my artist friends visited him and described to me his surroundings in a labor quarter of London. Here the great dreamer lived and placed his finished canvases side by side, not selling any. Not much of his work has been left and changes hands at fabulous prices. Some of his work, “The Butterflies” and “The Little Bride,” are in the Musées de la Chasse et du Travail in Paris.

And so we have reviewed a few of the great Dutch nineteenth century masters. I should like very much to tell more about De Boeck, our great landscape painter by whom I was befriended for many years and to whom I also introduced our friend William Chase. With pleasure I remember the afternoon when I took to his villa in Haarlem five of Mr. Chase’s pupils and viewed this master’s work and his rare collection of a large and choice cabinet of paintings in his house in Haarlem and in his studio in which his larger studies were kept. When he felt satisfied which of his studies each liked best, he presented one to each of my friends.

I could tell you about Bollmers, who, like others, has been invited by American admirers to visit your country; how his American friends showed to him their collections and how confused he became, finding in these collections more work ascribed to him than he ever made, for hundreds, nay, thousand of fake Dutch pictures have been made and imported to America and have been sold by ignorant or unscrupulous dealers.
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The Serendipity has recently received a large and interesting shipment of antique furniture from Europe. These pieces, added to the collection made abroad last summer by Mr. Perin, place the Serendipity in the front rank of Californian antique shops.

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AN old Spanish town, with arcaded walks, balconies and winding stairways, with color everywhere—walls in soft tones of tan, with pink and dull ivory for relief—tile roofs of warm browns and terra cotta—quaint lantern towers—such are the architect’s plans for picturesque Lunada Bay Plaza. It will be a bit of Old Spain set down on the sheltered west coast of Palos Verdes!

Lunada Bay Plaza is the principal business center on the west coast slopes of Palos Verdes. It is one of the largest business sections in the New City and will serve a residential area almost three and one-half miles long, where thirty thousand people are expected to live within a few years.

The Plaza, with a fountain in the center, will be surrounded by an arcaded ground floor, which will make an attractive sheltered walk in front of the stores and shops, always protected from sun and rain. Only stores of the highest grade will be permitted to occupy space fronting the Plaza. Oil stations, garages, repair shops, etc., are required by the zoning regulations to occupy side streets. At the south end of the Plaza a fine theatre has been designed, and the street leading out from it has been arched over to tie the Plaza together with the well rounded-out architectural effect that adds so much to the old world cities, and which hitherto has been impossible in California because of lack of proper forethought and planning in advance.

The Plaza was purposely placed one short block away from the heavy traffic of the coast highway, Granvia La Costa, leading from Redondo through Palos Verdes and on to San Pedro. From the main highway, Via Mirola, one hundred feet wide and parked on both sides, leads through the Plaza to sparkling Lunada Bay.

The architecture of Lunada Bay Plaza has been established as Mediterranean type, with the idea that this is more comparable and appropriate to the warm climate of Southern California than any other old world style. Buildings will be required to be not less than two stories and not more than three in height, except that towers may go up to as high as one hundred and fifty feet. The architect has taken advantage of these tower possibilities and variations in roof line in splendid fashion.

The planning, at one time, of a harmonious and attractive group of business buildings, such as Lunada Bay Plaza, emphasizes again with what care and forethought this New City is being built. Here one may buy and live, with investments protected and enhanced by wise restrictions and improvements designed by America’s foremost architects.
The Taj Mahal of Agra
A.D. 1630

"The proud passion of an Emperor's love
Wrought into living stone, which gleams and soars
With body of beauty shining soul and thought."—Sir Edwin Arnold

Inspiration

The memory of a queen "the exalted of the Palace" inspired that exquisite tomb, the Taj Mahal. Enclosed by walls and imposing gateways, and surrounded by gardens of roses, cyprus, fountains and marble, stands the white domed shrine. No pains were spared to perfect its splendor; its white marble was drawn from Jeypore, three hundred miles distant, and the rarest jewels and ornaments decorated its walls. The type of architecture is Saracenic, of chaste design and monumental in scale. The base is one hundred and sixty-eight feet square and the dome rises to a height of two hundred and twenty feet. Animated by a sacred purpose, its builder, Shah Jahan has given to modern architects an example, inspired and unsurpassed in graceful beauty.

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NOTES ON THE PUBLISHER'S PROBLEMS
CHEAP CIRCULATION VERSUS INFLUENCE

IN the advertising business CIRCULATION has been made the basis of all calculations leading to results. Yet the farsighted worker in the advertising field begins his wise investigations with the CHARACTER and INFLUENCE of the medium presented for his use. In his discriminating mind there are two species of results: one for the day—a crowd that learns its way to bargain counters, carrying off the month's debris of merchandise; the other, for all time, holding up before the public a business name, an honorable tradition of efficiency. Excepting in an educative way, California Southland does not help in clearing bargain counters. Such is not the province of a general, monthly magazine. Rather is it use found in good will and business building, education of the public in a city's finest forms of shopping, and selected advertising to inform the careful housewife where to find the best in every line. The influence such a magazine exerts upon its public is the force behind each advertisement, an intangible but undeniable asset, a standard of quality. Still, to do this work of standard setting well requires close contact with the people. Falling in line with last month's "Truth Week," what then should the answer be when the question—"What's your circulation?" comes like a shot across the bowl? Shall the truth be told in numbers, at the risk of being discounted in the ordinary way? Or shall competition with the fakers lead one to dissemble, knowing well that numbers count more than quality to the average mind.

After months of nerve-exhausting effort in the early years of any magazine, the writer of "What's your circulation" roaring through the business of a city like an elevated train will drown out conversation, courage, hope and aspiration, causing base retreat, or else deliberate procrastination as the sole alternative.

The thirty-second man who asked that question, as the Man of California Southland and its motives were for the first time explained to him, found himself facing my back hair! But I stopped before I turned his door-knob. "What's my circulation?" I repeated. "How many adults are there in Los Angeles?" "Don't ask me," he thundered. "I'm not one of 'em." Truth in advertising oneself is also commendable.

Since that day this magazine has had many offers that would have lowered its standards of art and manufacture in exchange for a great, but cheap circulation all over the United States. The temptation is a strong one, but the insight that can see in every Californian a prospective customer of quality has kept the faith. "Swell" is a bygone slang-word for the man or woman who knows how things should be done; and every man or woman who instinctively begins discriminating between good quality and bad in his reading matter is thus made heir of all the ages and possessor of the key to life in California.

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For the year ending December 31, 1923, the earnings of Los Angeles Gas and Electric Corporation applicable to dividends were $2,149,010, equal to 5.8 times the 1923 dividend requirements on the shares of Preferred Stock outstanding.

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Announcements of exhibitions, sales, concerts, club entertainments, etc., for the calendar pages are free at choice and should be served on the office of California Southland, Pasadena, at least ten weeks previous to date of issue, the 15th. No exceptions can be permitted if they are received later than that date.

The public is warned that photographers have no authority to arrange for sitings, fees of charge or otherwise for publication in Southland unless appointments have been made especially or writing by the Editor.

California Southland is published monthly at Pasadena, California. One dollar and twenty cents for six issues, two dollars per year. Address will be changed as many times as desired of notice is given before the first of the month for which the change is made.

Entered as second class matter, July 25, 1919 at the Post Office at Pasadena, California, under act of March 3, 1879.

Clubs

Valley Hunt Club:
Throughout the winter the Valley Hunt Club offers interesting and delightful programs:
- Monday afternoons, March 3, 10, 17, 24, and 31, bridge and mah jong at 2:30, followed by tea. Sunday evening suppers, followed by programs.

Annadale Country Club:
The afternoon bridge and mah jong parties will be continued every Wednesday during the season. Play begins at 2:30. The games are followed by tea. Friday, March 15, another musical will be given. The "St. Patrick's Day" dance is announced for Wednesday, March 19th.

Pleiadridge Country Club:
"Tuesday in Ladies' Day" and a special luncheon is served. In the afternoon informal bridge parties may be arranged followed by tea. Members of the Blue and Gold team matches have a stag dinner on the second Saturday night in each month.
Rubinstein treatments and beauty preparations officially presented to Southern California through the Rubinstein Beauty Salon at Blackstone's Fourth Floor.

"One of Los Angeles' Greatest Shoppers"

BROADWAY AT NINTH

**Rubinstein beauty culture**

Theatres are shown with an example of the use of colored lights to give the atmosphere of the scene. Among the examples are the sets designed for the "Merchant of Venice," presented at the Pasadena Community Playhouse. Costume designer for the three scenes, he shows, and also a few of the elaborated costumes made by students.

The Lodi Brunch Art Association has elected the following officers: President, Louis G. Breitenberg; first vice-president, Arthur Reid; second vice-president, Rollin H. Williams; corresponding secretary, Adèle C. Philips; recording secretary, Alice C. Crabb; treasurer, Resa Holzer Bailey.

**Marion Kavanagh Wachtel** is holding her annual exhibition of new landscape paintings at the C. B. Chaffin galleries during the month of March. Marion, the winner of every art lover's waiting for this exhibit, which is generally the most interesting one held by this gifted artist during the year, for it is at this time that the first work of a new artist is exposed to view for the first time. The pictures show a fine use of color and a clear, clean color, which proves that Mrs. Wachtel, as well as her art, is evolving new and her square can afford to miss this exhibition.

**Benjamin C. Brown** and Howe Newlson hold a joint showing at the United States National Museum at Washington, D.C.

Examples of the work of both artists were brought by the Congressmen from the state of this exhibit.

**Eland S. Curtis** announces the return of his studio to 569 South New Hampshire Avenue, Los Angeles. A few telephone is Drexel 3349.

**Exhibitions announced for the month in the display rooms of the California State Art Center in the building are: February 26-March 12, Joseph H. Kekliff; March 12-25, Carl Oscar Borg; March 22-29, April 9; Lesbian Bakst and Mary Yeone-Hunter; April 5-23, Aaron Krieger.

**Mary Young-Hunter** designate her exhibition "Painting," it is a combination of wood carving and paintings and is very interesting and beautiful.

**William Wooton** and Averill Kilpatrick announce a joint showing at the California State Art Center, Los Angeles, for six months' stay in a beautiful, spacious ranch.

**Jack Wilkinson Smith** postponed his handling of the Biltmore Salon, owing to a threatened attack of pneumonia.

**Maynard Dixon** is sending his paintings to the Art Association of Kalamazoo, Michigan, in the spirit of a very successful showing in the Biltmore Salon.

**Edgar A. Payne** has extended his stay in Europe three months. He has pictures in the Paris Salon, and for sale in the London Salon.

**David Anthony Tautske** has returned to Pasadena, having spent the last five months in South Carolina. He painted several interesting portraits for the Xerol, among them being full-length portraits of Mr. and Mrs. William R. Brown, Long Island, and Miss Lillian Emerson of Black Mountain, near Asheville, North Carolina.

**Louis Hovey Sharp** will hold an exhibition in the Art Gallery of the University of California, March 3-22.

**Loren Baskin** will exhibit paintings at the Hollywood Public Library throughout March.

**Robert Vonnors** is exhibiting portrait, landscapes, and figures at the Stendahl galleries in Los Angeles, becoming March 5. This includes important canvases painted while he was in France.

**The California Art Club** will hold a meeting at the club house, March 15, at 8 p.m., at the request of the Southern California Art Club.

**William Eitsch** came down to Los Angeles for a short visit during February. He is completing the Stendahl galleries in Monterey, and says he is already planning another trip to the Southern California Art Club.

**An Art Salon for the Woman's Club of Los Angeles, on the last Wednesday in February.

**Hansson Puthuff**, one of the most brilliant painters of California landscape is holding an exhibition of recent canvases at the Curran & Cohen galleries during the month of March. For this exhibition Mr. Puthuff has picked many of his finest paintings and canvas, and can hardly be classified as the hills mountains, trees of the country which he interpreted with such vigor, sincerity, and a spell. Always colorful, but carefully retouched to give a mood of nature, which prompted him to paint. He is creating an enviable position for himself among contemporary painters, and his talent will continue to be of the highest order of the 15th of March.

**Alson Clark** is holding an exhibition of his portraits at the Stendahl galleries in the Ambassador Hotel, Los Angeles, March 15 to 25. These exhibitions were shown recently at the home of Oehmen, Chicago, where the exci-
TILDEN DARNIE extends an invitation to the public to view his musical key paintings at the Studio, Court De Linda Vista, 1418 Hayworth Road.

HARRY LION, a student at the Otis Art Institute was awarded the prize of $1000 for the best model submitted for the fountain competition at Carthay Center. The prize winning design is the figure of a nude, and the terms of the contest demanded a subject of the days of '40, and will be shown life size. The fountain and founies are a memorial to Daniel O. McCarthy, the builder of Carthay Center.

Music

THE dates for the concerts by the Philharmonic Orchestra. Walter Henry Rothwell, Conductor, at the Philharmonic Auditorium, Los Angeles, March 14-15. Thursday evening, March 14, at 8:15, April 14, 1944, at 8:15. Friday evening, March 15, at 8:15, April 15, 1944, at 8:15. Sunset at 6, 1944, at 8:15. The Philharmonic "Pop" concert, March 16.

L. E. BIELMEYER presents the Stuart Wallace Portmaine Theatre productions March 1, at the Philharmonic Auditorium. At the matinee there will be an opera play, and in the evening the "Book of Job."


THE Auditorium Series, management George Leslie Smith, Philharmonic Auditorium, includes Realind Warneer, baritone, March 16, and Mario Chamard, tenor, March 17.

THE Pasadena Music and Art Association will present Harold Bauer and Pablo Casals. Tuesday evening, March 11, at the Pasadena High School Auditorium.

JOHN McCORMACK will appear on a return engagement in recital March 11, at the Philharmonic Auditorium.

THE next Coleman Chamber Concert will be given on Wednesday evening March nineteenth, at thirty, at the residence of Mrs. R. H. Smith, 140 Avenue Terrace, Pasadena. The Selling Quintet.

THE third of the symphony series of four concerts to be given the season by the Philharmonic Orchestra of Los Angeles, Walter Henry Rothwell, Conductor, is announced for March 14, at the Raymond Theatre.

ROSALIND RICHARDS, of the Metropolitan Opera Company, is the dramatic artist of the season of the Fitzgerald Concert Series, managed by Marie Annaire, and will appear in April.

THE Hotel Huntington Ball Room Concerts, under the direction of Alice Seckels, include the following artists and dates, Katherine Toff-Jones, Monday evening, March 5, presenting a folkloric program of the South, "Tayo Bean Arts, Monday evening, March 11, Albridge Price, Suprano; Zena McDouglas, Contralto; Sibley Martin, Lyric; Robert Zanello, Saturday evening, March 20, Bari tonic of the Metropolitan Opera Company.

THE Zolmier Quartet will give the fifth concert of the Huntington Chamber Music series, March 17, in the Music Room of the new Hollywood Ritz-Carlton.

WEDNESDAY, March 12, is to be observed throughout California as Public School Music Day.

THE Alice Seckel Special Musical, "Vista del Arroyo," will be given March 12, at 3:15, 8:15, for children, at 8:15, for adults. Special music written for the occasion by Alice Seckel. "Vista del Arroyo," includes for March, Josephine Luizette, Coloratura Soprano, Wednesday afternoon, March 3, and The Symphonic Ensemble, Monday afternoon, March 11, at the school.

LOS ANGELES Chamber Music Society will present the ninth concert of the season March 14, 1944, at 8:15, at the Central Theater.

THE Woman's Symphony Orchestra, conducted by Henry Schoenhoff, will give the second concert of the season April 18, 1944, at the Philharmonic Auditorium.

The Santa Barbara Community Arts Orchestra will bring its Spring Series of six concerts Sunday afternoon, March 2.
California Southland

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

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MARCH, 1924

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THE ASSISTANCE LEAGUE BULLETIN

This number contains the first appearance of The Bulletin of The Assistance League of Southern California.

This Magazine contains the Official Bulletin of the Architectural Club of Los Angeles, California.

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Elizabeth Arden Salon

THE privilege of using the services of Miss Arden's beauty experts is more and more appreciated by those who come to her Salon on Robinson's Seventh Floor.
ENTOURAGE—AN IMPORTANT ELEMENT IN CITY PLANNING

By H. C. Nickerson

In 1893 at the World's Fair, a great mass of American people saw for the first time a successful example of planning and design on a large scale. They saw great throngs of people, moving in and out of monumental buildings intelligently planned and arranged in beautiful surroundings, and looked upon long vistas and compositions designed to please the eye. To them at that time it all seemed visionary and idealistic, because few felt the pinch of congested buildings or the strangulation of city life. To them the Champs Elysee and the Bois de Boulogne at Paris, the public squares and the Thames Embankment in London and Unter den Linden in Berlin were for the wealthy traveler and the foreigner: never applicable to American life. Only those of foresight could realize the future utility in broad avenues, great open air meeting places of the people and the needed restfulness of green grass and water views. But there were those who did understand and appreciate the future necessity of breathing spaces, of playgrounds and resting places in the development of our great cities. Frederick Law Olmsted in 1898 courageously defied the rapid growth of New York City by building such a monumental and needful reservation in the very heart of that great city that no civic government or high finance will ever wrest this treasure from the people of New York; and again in Boston, Olmsted, loyally supported by Charles Eliot, years ago laid the foundation for the Middlesex Fells, Franklin Park and the Fens, which lead the people of Boston out of the city life into suburbs for which Boston is noted. In these early days, Philadelphia also sensed the need of reservations in building Fairmount Park and highways leading out of the city.
As a proof that Civic Planning became a practical necessity and not idealistic theory, other cities responded. In Cleveland, San Francisco, Chicago and Washington persistent effort has resulted in relief, at least temporary, in the problems of traffic and congested building, in grouping of public buildings and reservation of parks. In this work Daniel H. Burnham played a prominent part. In a lecture Mr. Burnham stated:

"Will not the people of a continuing democracy awaken some time to the fact that they can possess as a community what they cannot as individuals; and will they not then demand delightfulness as a part of life, and get it? The realization of this will not be long coming, if one may judge from the growth of public improvement in the last few years. The men of 1860 knew much, but those of 1910 know enough more to make their work seem marvelous in contrast, and we may be sure that the men of 1960 will regard us as we do our predecessors. But it is not merely in the number of facts or sorts of knowledge that progress lies; it is still more in the geometric ratio of sophistication, in the geometric widening of the sphere of knowledge, which every year is taking in a larger percentage of people as time goes on. And remember that knowledge brings desire, and desire brings action. A mighty change having come about in fifty years, and our pace of development having immensely accelerated, our sons and grandsons are going to demand and get results that would stagger us. Remember that a noble logical diagram once recorded will never die; long after we are gone it will be a living thing, asserting itself with ever-growing insistency; and, above all, remember that the greatest and noblest that man can do is fight for space. How long will it be before there is no place whereon to grow grass, to plant flowers, to broaden streets or develop monumental architectural design. How many parks are there in our fast growing cities and towns and what areas will be left for the use of the people?"

"There is indeed a charm and sacredness in street architecture which must be wanting to even that of the temple; it is a little thing for men to unite in the forms of a religious service, but it is much for them to unite, like true brethren, in the arts and offices of their daily lives."

Happily the problems of Administration Center are being intelligently considered and successfully solved in the cities of Los Angeles and Pasadena. But this is only a beginning. Before too late, grave consideration and vigorous action in coordinating and enhancing the many points of interest in the various cities must be undertaken; parks, playgrounds and centers must be linked together and made accessible. Now, when our cities are undergoing a great transformation, is the time to consider the beautification and perfection of their architectural development. To obviate the existing rectilinear arrangement of streets, even the smallest reservation of space or variation in straight line is important if skillfully handled. Grass, planting, fountain and water are applicable to small areas of the city as well as to outlying districts. The proposed subway stations will afford new opportunity for landscape and architectural details. The use of

PARKS AND ITS TREES AND FOUNTAINS. THE PANHTHON FROM RUE SOUFLLOT. 1906. COSTUMES CHANGE BUT BEAUTY IS ETERNAL.
FRIENDSHIP

Two happily married comrades, Western Australians, had just come from historic Europe steeped in its finest sentiment, deeply impressed by its accumulated treasures wrought by great souls who put poetry and beauty into their achievement.

Carrying these high standards in their minds, the travelers arrived in the land of the Stars and Stripes, and stepped into a tremendous whirl of commerce and mechanical success, and having investigated life under varied conditions in numerous cities, and charmed by the natural landscape they passed, finally visited the City by the Golden Gate, seething with varied types of people from all climes.

The wanderers found many interesting features in San Francisco, with its wonderful vistas, renowned park with its added attractions, and the adjacent country and fell under the spell. They especially enjoyed looking at the bookstores and in one window more than usually attractive their attention was riveted upon a lovely lyric of precious sentiment, enclosed in a decorative design; entering the store they became the happy possessors of this California souvenir of one of her most famous sons, to travel with them over the seas to the land of the fragrant eucalyptus, the bounding kangaroo, sunny Australia.

* * * * *

Motoring down to San Jose to bid adieu to a fellow Australian and his Californian wife, they stayed to dine, and just before they rose to leave, the host said he would read them a charming and favorite poem.

At the conclusion of the reading, the visitors' faces were radiant with smiles and exchanging gleams, exclaimed together: "That is the poem we are going to place in our home, to grace our living room, to speak from the wall. It never occurred to us you know the poem."

"On returning, after a long absence from home," said the host, "the first book taken from the case was a volume of verse, a California Troubadour, a personal gift to me from the poet, with his autograph inscribed therein," and, added the host, "no collection of poetry written in the English language would be complete without Clarence T. Urmy's 'Friend of Mine.' The more it is read, the more it is loved."

"The beauty of his soul glows in this exquisite poem."

It enclosed us all in its tenderness, and we bade each other a reluctant good-bye under its ethereal influence.

CLAUD H. SIMSON.

FRIEND OF MINE

You have bound yourself so closely round my heart,
That it seems as if our paths could never part.
Friend of Mine!

Oft the vine forsakes the wall,
Stars have e'en been known to fall—
You are not like star or vine,
Friend of Mine!

You have played upon the lute strings of my soul,
Friend of Mine.
Singing blissful songs that through my being roll,
Friend of Mine:

There are silences somewhere,
Soundless lips of mute despair—
Sing for eye your song divine,
Friend of Mine!

You have decked my life with roses red as flame,
Friend of Mine.
And of Paradise made more than just a name,
Friend of Mine:

Flowers fade, their perfume dies,
Visions pass from watching eyes,
But in heaven our roses shine,
Friend of Mine!

THE MONUMENT TO ROBERT LOUIS STEVENSON, PLACED IN OLD PORTSMOUTH SQUARE, SAN FRANCISCO BY THE WRITER'S DEVOTED FRIENDS LED BY MR. BRUCE PORTER AND MR. WILLIS POLK.
THE CALIFORNIA TROUBADOUR

LOREN BARTON, California's etcher and painter, has made a sketch for the cover of *The Day That I Was Born*, a little brochure of Clarence Urny's story, illustrated with poems and pictures of San Francisco. So charming is Miss Barton's interpretation of the spirit of California embodied in the story of the poet's early life and the vagabond singer, "French Louis," who figures in the tale, that the pencil sketch itself is here preserved in an engraving. From this sketch also an etching *The Troubadour* has been made in Miss Barton's inimitable technique, and now shown in the Zimmerman studio, Pasadena. With *Moorland, The Private and The Troubadour* to speak for her, the fame of this indomitable worker is spreading to the four seas.

The Troubadour will be done in heavy line and printed in gold on the cover of the book, now in press. Proceeds from this, the first posthumous reprint of Clarence Urny's works, will form a continuous small addition to the fund now in the hands of a group of Mr. Urny's friends in San Francisco, designed to build a beautiful monument to this first of California's native poets, in Old South Park, San Francisco, near which the Californian was born in 1858. Miss Ruth Royce, late of the State College Library in San Jose and now secretary to Dean Wilbur Gresham at the Cathedral office in San Francisco, has been appointed by the Dean to receive additional contributions to the monument which will symbolize the California Troubadour in bronze, and be an embodiment of all the mirth and joy in life and nature for which this friendliest of Californians stood until the day of his passing and for which his work in poetry, music and dramatic criticism will forever stand.

LITERARY SAN FRANCISCO

By MRS. W. C. MORROW

THE houses that were in South Park and on Rincon Hill were the homes of the rich and were filled with many treasures and works of art, but often one came across an unpretentious cottage or dwelling that outwardly was falling into decay, and presented a neglected and deserted front to the world. Set amidst the sand, wind-swept sand, they bore an outward air of poverty. Within, they contained many valuable articles: plate glass mirrors set in Florentine frames, lambrequins of rich texture hanging over curtains of filmy lace, oil paintings that might have graced any home, marble statues and marble-topped tables, bureaus and dressing tables and antique furniture—all in the best possible taste. Many houses held the square, old fashioned piano, Japanese lacquered screens, tables of teakwood, carved Chinese furniture, wonderful chests bound in brass and treasures from Indian and the Orient, as well as many handsome mementoes from their former homes. Rare china, rich,

(Continued on Page 26)

BLUE MOUNTAINS AND THE ART OF JOHN FROST

ALSATIANS have sung of the blue Alsatian mountains; and sung in song and story they live forever. Californians may well paint pictures of their mountains and praise them in song. For California is not only a Pacific Coast State, it is a mountainous State and the beauty of the blue hills and violet ranges, the uplift of the mountain fastnesses and the joy of mounting to Sierra meadows and camping among the silent trees make them, perhaps, the greatest boon of a Californian's existence.

Mr. John Frost, painter by inheritance, training, and innate genius and love of nature, has painted our California mountains in all their changing colors, but whether they show flat as a Pavis de Chavannes or stand out in all their ruggedness so appealing to a man's painter, he paints them as blue as they are and as we have always known they are, but have never before seen them painted.

Mr. Frost's own life abroad and in New York has given him command of all that the world of art has to offer in skill and technique. His life among the mountains, on the desert, or working in his studio has fitted him to express his appreciation of California's deep sources of beauty. "Straight painting," is a

A California Landscape by John Frost, Pasadena, Calif.
fellow artist's designation of Mr. Frost's canvases. So, as amateurs, we need not try to criticize but may enjoy Mr. Frost's paintings with clear consciences and revel in their actual beauty to our heart's content. Their beauty is indeed their chief appeal to the connoisseur of beauty; and herein does the artist show his skill in pleasing the public also, for he can record that delicate balance of color—golden dustcloud and purple distance, yellow sycamores against the pale-blue mountains,—blue and gold, California's own colors which give the sparkle to our winters and delight us whether found on canvas or in nature unadorned.

Like the Atlantic painters, Mr. Frost revels in the careful delineation of beautiful skies, and like the French he loves a screen of pollard willows showing a lovely distance between its filmy leaves.

But most of all his subtle skill lies in the composition of a real picture out of the pictorial elements with which California abounds; and California rewards him by an amazing appreciation of his fine landscapes, cool, unaffected and superb in their quiet mastery.

The purple shadow of an angel's wing
Is flung across the range and softly creeps
Adown the mountain-side; the rocky steeps
Are blurred with veils of amethyst that cling
To jagged slopes; the yawning canyon keeps
Fond tryst with Dusk, the windless forest sleeps,
With naught save one faint, long line lingering.

So, when the angel-shadow falls on me,
And from Life's landscape I am blotted out,
Ne'er to return to my accustomed place,
In Memory's haze let my shortcomings be
Concealed, forgotten, but may no one doubt
That I the line of beauty sought to trace.

CLARENCE THOMAS URMY, in A California Troubadour.
WHEN you leave the main highway at Ventura and start up the winding road to "The Ojai" you leave behind the rush and roar of traffic, the confusion and mad hurry of the beaten paths of modern life. You enter another world once you have turned the corner just beyond the old Buena Ventura Mission in the quaint old town of Ventura-by-the-Sea. The road, seldom straight for any distance, winds on and up at an easy grade. A delightful rambling sort of road, that wins you before the first mile is passed, and invites you to stop and loaf in many a shady spot. Flocks of sheep loiter along the fences on either side and tiny lambs with wobbly legs that seem hardly strong enough to bear them, bleat plaintively for their mothers. The traditional black sheep is there too and the faithful shepherd dog, alert and on duty. You are led gently on, forgetting the turmoil left behind, until you enter the matchless valley of the Ojai. Before you realize, the spell of the place is upon you—the quiet—the peace—the unspoiled beauty of it all holds you. Few places in California have so great an attraction. The charm of the place baffles and you cast about in your mind to know its secret. Is it the simple beauty of the valley unspoiled by man? Is it the remoteness from jarring noises of the streets? Or is it the spirit of peace that seems to brood over the whole valley? Whatever it is everyone feels its charm and everyone wants to linger.
At first thought the idea of a modern country club, up-to-date in its appointments, gives one a shock, as something incongruous and wholly out of place, but so carefully and lovingly has the work been done that the charm of the spot has been greatly enhanced rather than diminished. Great credit is due the founders of the club, who conceived the idea and worked so harmoniously with the architect and decorator. A private drive leads from the main road to Nordoff, about a half a mile above the quaint little village, and winds up a green knoll right in the center of the whole valley, from which a commanding view is had all around the country on every side.

It is like standing in the center of a huge bowl looking out on every side over the valley to the softly folded hills and the high mountains that lift themselves beyond them. The knoll has been leveled sufficiently to provide ample parking space and to hold the building itself, and then drops gently away to the rolling land below.

The club house itself is so much a part of the whole country side that you feel that it must have always been there. It is a low rambling, white-washed building with red tiled roof and flagstone terraces, with quaint wall fountain, resting under a spreading live-oak tree, and corridors paved with old square red tiles, where lunch is served on bare brown, hand-made refectory tables, with orange mats at each place, to hold the gaily colored dishes. The crude old chairs with high backs and native California rush seats made from the California tules.

To have luncheon in such an environment and look off between the square supports of the low tiled roof, to the blue mountains and softly rolling valley and the brilliant California sky, is an event worth going miles to enjoy.

Inside the thick walls of the clubhouse, a blaze of color greets you. This is made necessary by reason of the fact, that the rough walls are a neutral tone—dull sandy white, like an old wall that has been time worn into a delightful soft texture. The heavy, rough-hewn beams, iron bound, are treated in such a manner as to give the effect of great age. In order to counteract the cold feeling of the bare walls and carry out the early Spanish spirit it was necessary to use gay color. Tones of buff and yellow and soft green have been successfully employed.

The roof timbers in the main living room are purposely exposed, while the ceiling in the dining room end is lower and made of wide rough boards, painted in dull Spanish colors, which give a warm glow to this end of the room. A high-back dresser of quaint design stands against the end wall of the dining room, and holds gaily colored Spanish plates and dishes.


In which they are set. The windows too are set deeply in the thick walls, which helps to give the foreign and old world feeling that pervades the whole exterior and interior.

Neutral rugs and plain cool walls make possible the use of bright colored draperies at doors and windows. Long simple curtains of coarse hand-woven linen in broad stripes of orange and old green and brown hang in plain folds at these openings.

The comfort of the guests is not forgotten and deep chairs and couches are provided, covered in hand-blocked linens and rough textured materials of gay orange tones. Several hand-wrought Mexican chairs covered in native pigskin lend delightful touches to the rooms. Writing desks with old brass candlesticks are placed in quiet corners. Long, low tables crudely made to carry out the atmosphere of early California days, are provided for magazines and papers; and on one of these, as a crowning glory, stands a great brass bowl piled high with fruits and vegetables and bright leaves gathered from nearby gardens.

One could write on indefinitely about the Ojai Country Club, for there is an indescribable charm about the whole place and its truly matchless setting.

It is the sort of thing that must be seen to be appreciated. It has all the lure and beauty and romance of the early California days, when the Indians roamed over these same hills and the stars, so bright leaves gathered from nearby gardens.

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COLLEGE DAYS IN CALIFORNIA

ONCE, when I was very young, our family received a catalogue from a gentleman's clothing house. It was a beautiful booklet. The gentlemen all wore peg-top trousers and flat hats and they nonchalantly strolled about in well known places in or about the city of San Francisco. I curled up in the family armchair and perused the booklet carefully, though I should have been doing my arithmetic—only too well did I know it. But it was the delight of procrastination, that half worried, half devil-may-care atmosphere, that made it all the more pleasant. I turned to page fourteen, and there, pictured in black and white, was the realization of one of my greatest dreams. There was a youth in one of "Our high-waisted models," a handsome youth he was, too. There was also a beautiful young lady, and the handsome youth was leading her past the campanile at Mills College. So this was all in the daily life of a college girl—the thrill of it. I knew immediately what my future should be. Although I was very young at the time I never forgot. It was this determination that held me through the agonies of high school "math."

Finally the day came when I was eligible for the great adventure. I became a Mills Freshman. I presently found that one does not come to college primarily to lead young gentlemen past the campanile, but the long felt determination never faltered. Presently there was a "prom." 1 scoured the male infants from home. My room-mate offered me a "man." My first evening dress, a full moon, the man in perfect evening clothes, and the campanile chiming eleven seemed even more perfect than the picture of long ago. The night came. It was rainy. There was no moon. The "man" was only a bit different from the children at home. Only the chimes were stoically cheerful when they struck eleven. This was the only attempt of my Freshman year. It was a failure. I was despondent. I was over-worked. I became a Sophomore man hater—and thus slipped by another year. Then I became a Junior, dignified, capable. I knew I could do it. A friend of mine sent out a friend of hers to call. He was an influential club reporter on one of the dailies. In preparation for the occasion I took "The Brothers Karamazov" under my arm and Hibben's "Logic—Deductive and Inductive" (Mathematics or Logic—three units under plan A—see page forty-five of the Bulletin) in my hand and went out and sat on the steps. The scene of action should be near in the mind. A serious academic air and the afternoon sun pouring over the shoulders of "El Campanile" as it chimed four seemed beautiful to me. I waited until only cold shadows fell upon the Oval and it was the dinner bell that finally called me away. I learned later that a frothy young Freshman had met my man as he came from the car and had kindly helped him to find me. They had hunted at the Lake, at Sunnyside, and all along the brook. I am still that Junior, but nothing has hurt my indomitable courage. It has just occurred to me that perhaps it is not essential that I be led past our campanile on foot. I have heard of the friend of a distant member of my family who is the possessor of a large and powerful car. Perhaps some day next year he will drive up to Senior porch, preferably when the roses are in bloom. I will come out with a rose veil over my hat and they will see the large and powerful car, I waving triumphantly to my friends who will be hanging out of the front windows, and the gentleman busily stepping on the cut-out. We will dash past the campanile and out at the gate with a pean of victory from the Kloson.

But even here my common sense bids me stop and I know that my prophecy is false. The gentleman will be one of those reckless souls who have a noble disdain for all traffic regulations. He will complacently turn to the left as he comes upon the Oval, and we will leave quietly with a perfunctory wave of the hand to a few of my acquaintances at the library windows. My college days will be over.

But I know very well what will happen. After I have been out in the wide world for some time—how long I do not know, but some day when the under-graduates know me no longer—I will return to the campus. I will be led past the campanile by a staid and sensible business man who can no longer wear "high-waisted models"—and those few girls who do notice us will either say unkind things about my hat or smile tolerantly at an Indian summer romance.

Truer still, something tells me that it will be summer on the Oval, and there will be no one to see but Peter, the gardener.

MILLS COLLEGE

MILLS COLLEGE belongs to that essentially American type of educational institution, founded by individuals to make possible the best development of individuals. Its history parallels the history of California. Gold was discovered in California in 1848. Four years later the earliest foundations of Mills were laid in Benicia. Developed by the strong personality of Mary Atkins until 1865, the foundation was purchased by Dr. and Mrs. Cyrus T. Mills, educators of long and varied experience. Dr. Mills was a graduate of Williams College under Mark Hopkins, and Mrs. Mills a graduate of Mount Holyoke under Mary Lyon. Daughters of the pioneers throned the school in such numbers that it was necessary to seek a new site, and a large foothill acreage in Oakland was chosen.

In 1871 the opening of the building now known as Mills Hall was an event of interest in the chronicles of the day. In 1872 the founders deeded the school to a Board of Trustees. Later, as the public school system developed and took over secondary education, they realized that their best service for women lay in higher education, and in 1885 a College Charter was granted by the State of California.—Mills College Bulletin, Catalogue for 1923-1924.
TOWN AND COUNTRY CLUBS AND FUNCTIONS

POSSIBLY again because of the unbroken stretch of sunshine, and desert like clearness of the air, the Valley Hunt Club announced "The Sheik's Frolic," in the Stibbs of Time, for Friday evening February 20, as the Mid-winter Ball. It is not probably that there is in Southern California another organization similar to this club in point of the fine prestige it enjoys, and particularly that of all kinds were closely crowded by club and charity functions. The musical programs of the month were unusually attractive and the art exhibitions in all the galleries were varied and particularly interesting. The John Frost canvases at the Ambassador, Hovsep Pushman there at the Wilshire and Chaffin galleries, and Maynard Dixon at the Biltmore Salon offered a cathedrality of choice.

ONE of the prettiest and gayest benefit affairs was the "Shawl Dinner" given at the Community House of the Assistance League. As many beautiful Spanish shawls are treasured by the descendants of the old families in Southern California it was a charming thought to have them the motif for a dinner, adding, as they did, floods of brilliant coloring, and awakening reminiscences of the days when a shawl and a fan were used to convey much more than words. Spanish shawls were not obligatory as the lovely lace ones of colonial hand were permissible but a sufficient number were used to bring again the dreamy flavor of a more restful period. And speaking of flavors, those of interest to an eye weary with color were provided by the Spanish dinner which accompanied the shawls. The menu was tentatively arranged for the dinner made by Mrs. Arthur Wright, one of the Estudillo family, which assured the preparation of a real Spanish dinner, and to be thoroughly in accord with the menu Mrs. Wright wore a complete Spanish costume including the mantilla.

THE new club house of the Flintridge Riding Club was opened with a buffet luncheon, followed by a club horse show and gymkhana. The club house was designed by Reginald Johnson, who is an enthusiastic member and who, with his family, was among the first to enter the show. Nothing so thoroughly emphasizes the existence of family ties, and old friendships, as the club affairs in and around Pasadena. This riding club, for instance, might almost seem to be another Valley Hunt Club, so many hold memberships in both. The sons and daughters of the founders of the Valley Hunt Club cling to that with great affection even though they may hold many other club memberships, which helps us to realize southern California is not made up entirely of tourists and apartment-house dwellers but that through it all and underlying it all there is a solid foundation of real American homes, where the parents and children have the same interests and join in the same entertainments.

THE new "Fiesta Ballroom" at the Ambassador was the setting for the Bridge-Mah Jong party, planned by the Hollywood division of the Committee on the Building fund of the Women's Reading and Dramatic Hall at the University of Southern California, and which was a most successful precursor of the "Two Hundred Dollar" luncheon at the Biltmore on March third. This luncheon, the culmination of the series of events, was made even more lucrative to the fund as, due to the generosity of an unmentioned donor the actual luncheon was paid for in advance and all the money received per plate was applied to the building fund.

Dr. Aurelia Reinhardt, President of Mills College, Oakland, was the guest of honor and spoke delightfully of "The College Girl," who will, she said, so decidedly through this Women's Building. Mrs. Albert Sherman Hoyt is the General Chairman of the Building Fund Committee, and made her report of the assurance of even more money than the sum actually contemplated.

The Girls' Glee Club of the U. S. C. sang during luncheon, and later Josephine Luchose, sang and sang again, responding most graciously to the appreciation of her glorious voice.

THE Annandale Golf Club also decided their February party should be a Masquerade, and as the date was the Saturday immediately following George Washington's birthday, preparations and entertainment were closely allied with that period in our history. During dinner a Minuet, with the dancers clad in powdered hair and the peruke, was given by classical dancers from the Shown school.

THE third annual Los Angeles Horse Show, sponsored by the Southern California Riding and Driving Club, and staged in the Arena on the Ambassador Hotel grounds, February 10th, and ended the last of the month with innumerable gayeties. Dinner parties preceding the show every evening and gay and informal groups gathering for a "bite" before separating. The boxes, a hundred in number, held the most distinctive members of the social world from Los Angeles, Pasadena, Santa Barbara, and Hollywood, and were principally from this Coast, though a number of good horses were brought to the show from the East and middle West.

LONG BEACH centers much of its social life at present in and about the Hotel Virginia. At luncheon there the other day before Luchose sang in the grand salon by arrangement of Miss Kathryn Colfield, with L. E. Behymer, one saw many other luncheons in progress and caught the sounds of laughter and applause from another dining room where Kiwanis and the Boy Scouts as its guests were holding "a banquet."

Presently a procession of young, upstanding and selected men filed past into the lobby; and we realized why Long Beach is so quickly finding itself now as a great business water front, as well as "The Beach," where the next generation of Southland Californians shall walk up and down before the sea and delight in all maritime and ship pursuits which their plausader fathered. To think we could stop it or trill with it or let it die softly out on the listening air.

Luchose sang "The Last Rose of Summer" as much as Patti sang it; and yet her voice has so much more of the softness and sweetness of youth and also of that which we recognize as America!

AN interesting "At Home" was that arranged by Mrs. William Henry Anderson to meet her sister, Princess Nikolayevich-Hrebienovich (Eleanor Calhoun), who has been spending the winter here but who, owing to a physical collapse, has been unable to accept many of the invitations extended to her. Her successes gave too lavishly of her strength in a lecture tour undertaken for the relief of her adopted country, and the rest she could not spend. The cold and the warm winter, has resulted in a cure. As Eleanor Calhoun the Princess was known in this country and on the Continent, as one of the classic actresses, and it was an unusual treat to hear her read the Serb poem, "The Jugo Mother."

Apropos of the coming of the Drama League to Pasadena, one notes that before Ben Greet, Eleanor Calhoun—her sisters assisting—played at fresco, Shakespeare's Roselland at the homes of English friends.
Woodrow Wilson

READING through the eulogies, the estimates and reviews of the life of our war president, and catching a glimpse of the letters of condolence which have come to Mrs. Wilson from every people, every individual leader fighting for human freedom in lands far and near, we can, even at this short distance from his death as a man, see the magnificent message which his resurrected spirit has left in the world.

Trained in all the best traditions of American ideals which our ancestors observed and developed since colonial times; skilled in American theology, cognizant of our educational ideals, deliberately self-taught and expert in the methods of American politics which, as a finished scholar, he had turned to and mastered in all its deeper springs and its superficial masque and methods, this American—President at the time of a world war—represented our colonial descendants, and perhaps, in part, the other half of our population more lately come from overseas, in absolute unconsciousness of old feudal Europe as a factor in American affairs.

His touch with the old world, like that of thousands of other educated Americans had been cultural only. Raised to think of Europe as our background in history, art and politics; steeped in the ideals of liberty, fraternity, equality which our forefathers had brought with them, our institutions had fostered, and which millions of new immigrants were hourly entering to share, the shock of guns and aggression found him stunned into a recognition of the unliberated millions which feudal Europe held behind her in the teeming lands of Russia and Siberia, in Persia, Asia, Africa, and islands of the sea.

In the sudden shock of this revelation and the convincing evidence of Germany’s determination to enslave these peoples, we may see President Wilson become absolutely blind to everything at home.

What impatient thousands of free-born Americans had felt instinctively for months, what Roosevelt, in his closer touch with the world that the world had known instantly, the President turned in his executive chair to grasp with amazed conviction, and rose to execute as the one thing left in the world to be done.

As the issue became clear and we finally entered, not a European war but a defense of humanity against European aggression, President Wilson rose above the American people as the epitome of our traditional principles evolved during the first century and a half of American freedom.

Embolded in his swiftly sent messages and the fourteen points was no League of Nations, no political compromise with the continent of Europe, but rather a declaration of world-wide independence for all humanity. While the consummation of this universal liberation of slaves made the ideal of a League of Nations possible and feasible, it is evident now that to Mr. Wilson the main obsession was that of freedom for all nations such as is enjoyed under our own government by representatives of every race.

That he should later return to his own people and find them not following him was as astounding to him as was the impossibility of making European leaders see his point of view.

And yet, what a scattering of the seeds of universal freedom from old world traditions was accomplished by that determined hand! One man in so elevated a position could at that moment, while the world lay prostrate and fallow, implant ideals that had borne the test of a century among a people selected from every European tribe and nation. And what one such leader could do to consummate that desirable condition Woodrow Wilson did with singleness of purpose and world wide accomplishment.

All over the world there sprang up at his death a promise greater than the American plant of liberty that gave it birth—a prolific growth of seeds of freedom for humanity that shall never die.

The League of Nations as an issue becomes a mere bagatelle in the light of a greater, more necessary, more universal which was accomplished in the world by Wilson’s simple steadfast concept of human rights. Nor can the mere party squabblings which hold us back from entrance into a League stop for one moment the growth of these implanted ideals in Europe, Asia, Africa and the islands of the South Pacific.

For now we are quiescent while the sown seed starts. But when our turn to act shall come again may we be ready, measuring up to the words of our war President when he said at Baltimore in April, 1918, with eyes open to Germany’s selfish infamy: “I accept the challenge. I know that you accept it. All the world shall know that you accept it. It shall appear in utter sacrifice and self forgetfulness with which we shall give all that we love and all that we have to redeem the world and make it fit for free men like ourselves to live in.”

A Man’s Job at Home

AUGUST VOLLMER, who now heads the police force in Los Angeles, is a policeman. He is not a politician. All of his time is devoted to what he is paid for by the citizens of Los Angeles to do—protect their interests, lives and property. And he does a splendid job of it.

Such is the opinion of the Hollywood News, and with this opinion the best citizens of Los Angeles agree. Hollywood’s sanction to any man’s work is of value, because here live a large proportion of the most up-to-date and interesting people of Los Angeles and Hollywood is the seat of the State’s Southern Branch of the University of California.

Dr. Ernest A. Moore and a corps of experts such as only the State can command, its influence in the city is manifold, crystallizing thought, setting high standards of education, morals, and of scholarship.

Here, too, is the Community House of the Assistance League, whose social and philanthropic energies send out life lines to the poor and suffering in a highly intelligent way, reaching in its broad charity and through the recent world war, Wilson’s famous job of elevating all the intellectuals, Russian refugees whose potent contribution to civilization threats to be lost to the world.

Thus, The Hollywood News, in its frank statement of Chief Vollmer’s master of the situation, represents us all in our response to the following letter:

Editor, Californian Southland,

Dear Sir:

Captain of Detectives George K. Home has compiled a citizen’s manual for his own use and assistance of persons who wish to cooperate with the Los Angeles Police Department and who may be in need of certain basic instructions which will enable them to protect themselves and their neighborhoods.

Following a consultation with Chief of Police August Vollmer, Captain Home compiled a manual and was planning to have it printed at his own expense. At the same time the Security Trust and Savings Bank offered to publish it at the expense of the bank, several thousand copies of a booklet or manual suitable for householders; so arranged that it could be attached to a telephone directory for frequent use.

The most desirable form of publicity is that which may be obtained in a newspaper or local publication or a “Clips” publication, and we, therefore, are suggesting to you that it would be a favor to the Los Angeles Police Department and to your readers if at some time you would run either in full form or in a “Clips” edition of the recent manual, or have copies printed and copyrighted, and is the property of all editors and all citizens. We would be very glad to have you use this material and believe it would be of the utmost value to your subscribers.

Yours truly,

AUGUST VOLLMER,
Chief of Police.

Homes

THERE are in these United States two distinct ideals of home. Developing in New England and in the old South, these ideals mingled in the homes that were carried across the continent, mingling as they married and adapting themselves to conditions met with in pioneer life.

Here in California where all ideals meet and wage war and expand or go down to obliteration, we have an ideal of the isolated and its fine view of the individuality in the confusion did not allow the evolution which comes from a survival of the fittest to survive.

To the New Englander home is a place to which one retires to gain rest and strength for daily duties; to the Southerner, home is the place to which one brings all that is best in one’s world.
From his home, as his citadel, the New Englander has gone forth, and still goes to conquer the wilderness or the world for himself and for humanity. In California we have no traditions—excepting those we brought with us or our immediate forebears did. And yet the making of homes is at present our main business. From the New Englander we learn to organize the community in which we live, that our homes may be surrounded with quiet and peace and the state preserved.

From our glimpses of the old Southern home which we catch here and there in a great movie pageant or in our art studies, we gain a vision of a focus for all our desires to wind through the boughs of the mountain pines, a keen anticipation of the work of the morrow, a never-failing delight to walk in woodland ways, and the treasured happiness of old friends, old books, and old memories. All these are simple, elemental things fraught with all the possibilities of the eternal.

If only those who seek happiness in pursuits that give no lasting pleasure, those that clutch at the shadow instead of the substance of things, those whose days are spent in an empty round of excitement, gayety, and frivolity, could but realize the full significance of the sentence quoted, what a different world this would be! We need the satisfying assurance that the simple, elemental things are the real and permanent things of imperishable value in these hectic, feverish days when the earth beneath and the heavens above are constantly searched for new lures and greater thrills. If only we might reverse the modern tendency and elevate the commonplace instead of degrading the excellent!

Nature intended us to live the simple life, to find our pleasures close at hand, to revel and rejoice in the humble routine of the day; but the tendency is to reach out for wider, deeper, and grander happiness. To lie upon my bed of dried bracken and gaze upward at the starry expanse of the heavens, to breathe the sweet, pungent odors of wood-smoke, and to rejoice in the great silence broken only by the occasional soughing of the night wind—here indeed is life earthly and elemental, sound and sweet, breathing of the infinite and the eternal.

ERNIE BISHOP, Anahiem.

The New Doctrine of the Trinity

CONTRARY to the old triposersonal doctrine, and contrary also to that dreamy pantheism which doubts or denies the Divine Personality, the New Theology, as expounded by Swedenborg, teaches the strict personal unity of God. It teaches that He exists as one Divine Person, in whom nevertheless is a Trinity represented in Scripture by Father, Son and Holy Spirit. This, however, is not a Trinity of persons, but of the great essentials of the Divine Being—Love, Wisdom, Power, and their Proceeding Operations, corresponding to the trinity in the natural sun, of heat, light and their proceeding operation, and illustrated also by the trinity in man who was created in the image and likeness of God; the trinity, that is, of soul, body and their resultant activity, or of will, understanding and their joint operation.

How perfectly this new doctrine of the Divine Trinity is illustrated by the trinity in the sun of our world, may be seen from their correspondance. The heat of the sun corresponds to the Divine Love, which is the all-helging principle signified by the Father; for love is a spiritual heat. The light of the sun corresponds to the Divine Wisdom of Truth, which is the form or manifestation of love, and is what is signified by the Son; for truth is spiritual light. The proceeding operation of the sun is the Divine heat and light corresponds to the proceeding and constant operation of the Lord’s Love and Wisdom, which is what is signified by the Holy Spirit.

This Trinity finds an illustration, also, in the will, understanding and action of every regenerate man. For man is regenerate in the degree that he is created anew after the Divine likeness or in the degree that the love in his will is an image of the Divine Love; the truth in his understanding an image of the Divine Wisdom; and the sphere of his activities, an image of the sphere of the Divine Benevolence. Man, therefore, when he becomes through regeneration a living soul, is a perfect image of the Divine Trinity. Hence, we read that “God created man in his own image.” If, then, a true man is an image of the true and living God, he must needs be an image of the trinity in God. And we may best learn the meaning of this Trinity, therefore, by contemplating its image in man.

This new doctrine is seen to be at once rational and intelligible; and it will be found, on careful examination, to be equally Scriptural. It enables us to see clearly what is meant when it is said that the Father and the Son are one. They are one as heat and light are one in the sun, or as the soul and body are one person. We see, too, that the Son brings the Father forth to view (John i. 18) as light is the visible manifestation of heat, or as the body brings to view the otherwise invisible soul. And we can understand what is meant when it is said, and why it is said, that no one cometh unto the Father but by the Son (John xiv. 6); for no man can approach or contemplate the absolute Divinity (the Father), except in or through the medium of something suited to his finite capacities—something accommodated to his state and needs; and this among Christians is the Divine Humanity (the Son).

Moreover, it presents God to us as a divinely human Being or Person—as a Divine Man. It affirms that the attributes of love, wisdom, mercy, holiness and the like, imply personality, and cannot be predicated of anything but a person. We cannot even imagine love or wisdom to exist apart from the person who loves, thinks and is wise. Nor should we think of applying the adjectives, righteous, holy and just, to gravitation, heat or electricity—anything, in short, but a self-consciousness and rational being or person.

The personality, then, but not the tripersonality of God—his absolute oneness in essence and in person, in Whom, nevertheless, are three inseparable essences and persons with the assumption and glorification of the human by the Divine, is the central doctrine of the true Christian religion, according to the teachings of the New Church.
Unless you have watched closely the growth of interest in the horse and horsemanship for the past two years you must have been amazed at the wonderful showing made by the third Los Angeles Horse Show last month. This show is sponsored by the Southern California Riding and Driving Club, and supported by the cooperation of all owners of good horses, not only on the Coast but through the Middle West States. Throughout the six days the show was uniformly good and pleasing to both the novice and the intimate. Perhaps the former was the larger class and more apt to applaud appearance than real merit, as the judges saw it, but with more horse shows we will all learn more of the history, and real relation, of the horse to the man of the past as well as of the future. We have no reason to fear a lessening interest in the horse, particularly with Washington leading the way in the example of President Coolidge who is the first president to ride since Mr. Roosevelt. The saddle horse, is foremost, of course, as it is riding rather than driving in which all club members are interested. Wonderful saddle horses were included in the show in both three and five gaited
classes. The latter having a special appeal to one reared in the South, either Kentucky, Mississippi or Alabama, where it was, and is, necessary to cover the acres of plantations on a horse, in the shortest time possible with comfort, and to this comfort the horse whose

classic gait includes the rack or single foot, the running walk and the fox trot, adds materially. A Southerner rarely appreciates a trot, and does not agree with the English view of rising to one.

The Santa Barbara Annual Horse Show, scheduled for March 5, 6, 7 and 8, will include a portion of the same horses and a number of local horses not shown here. Both of these shows are social events and lead to many charming dinner and supper parties, preceding and following the show. Hospitable hostesses of the West do not need reasons, other than their own choice, for entertaining their friends, but it is pleasant to have such a spirited background as a horse show to a party, whether it be dinner, supper or midnight toddle.

With all this gayety an obligation is also assumed as each year some charity is enriched by the proceeds; this year the Disabled Veterans of the World War are the beneficiaries.

Horsemanship of the highest type, and the almost unbelievable quick response of the pony to the rider, was seen during the past weeks at Midwick in the Polo Tournament. Thousands of people gathered for every match, proving the rapid growth in popularity of this game so comparatively recently introduced into the United States.

Mrs. Martha Bowles, who is President of the "Bridle Paths and Trails Association" of Santa Barbara, secured more than forty miles of trails to the members.

"Content" owned by Wilbert Morgrage.

Mrs. Jack Frost up.

Fred Kley on one of the clever "musical chair" ponies of the horse show.

Every type of party to be evolved by a clever woman has been given and enjoyed in the Cocoanut Grove of the Ambassador Hotel, and yet with every succeeding week some new feature is introduced and society admits a new thrill.
THE ARCHITECTURAL CLUB OF LOS ANGELES

OFFICERS
JESS STANTON, PRESIDENT
SUMMER SPOULDING, VICE-PRESIDENT
J. C. SIMMS, SECRETARY
PAUL PENLAND, TREASURER

CIVIC CENTER

"Dear Mr. Truesdell: You ask for a report on what occurred at the meeting of the Architectural Club, February 15, in regard to the debate on my plan of the civic center.

"I will not assume to make an unbiased statement. The great courtesy to me by the unflinching loyalty to the scheme, as presented, by all those present, with some noticeable exceptions, compel me to state that I was quite annoyed. Like the hill before the storm, the sweet calm of acquiescence has its drawbacks.

"The exceptions were made by leading members of the younger set in the profession. Someone said that the plan was pretty fair, or words to that effect, but really wasn't a civic center plan. Reasons were vague. I suspect that "someone" was not kind to me, so said that it was necessary to have a group of buildings in order to have a civic center. I pointed out the book has stated that 'when two or three are gathered together,' a fairly good working basis is obtained, and that my plan provided either or eight main buildings about one square.

"Another speaker felt that the plan was all wrong, but that way. It was pointed out that careful study of the plan by this gentleman would have developed many reasons as good as his "someone" No. 1.

"Still another pointed out some radical deficiencies in the traffic phase of the plan, which could have been righted, I am convinced, had there been a steam shovel on the premises.

"In conclusion I may add that I sincerely feel that the five years of intermittent work represented on the plans presented a too complicated plan to be fairly understood, and a short notice afforded at this meeting. I realized afterward that I, myself, had not had the time adequately to present the problem at this meeting. In justice to all of those who were kind enough to speak I wish to say that I honestly tried, and any change of my plan open to criticism, and that it could be greatly improved with a period of experimentation and give the same amount of study to the problem.

"The reason for the moderate criticism of the plan before us was the fact that we have given the subject of the plan the best minds could give it, and we have entitled our citizenry to better consideration of the plans presented.

"Enclosed please find statement of my views regarding the plan.

"Sincerely yours,

"W. M. WOOLLETT.

CIVIC CENTER PLAN OF LOS ANGELES

Wm. Lee Woollett, Architect

The plan will be discussed from the point of view of "visibility," "accessibility," "traffic," "cost," and "flexibility.

A critical view may attack a complicated and involved problem of this nature is to ignore the question of cost until the requirements are solved on a theoretical basis. Afterward, by a process of pruning, to limit the expense to the necessities. In this way, element by element, the cost may be measured against the practical results to be obtained.

This plan is in sketch form and incorporates many changes, suggestions of leading engineers and architects and citizens of Los Angeles, over a period of years. The plan has not been subjected to the analytical process of pruning, suggested above, and requires that labor before a finished solution. The author has aimed, however, to make the plan valuable as a working basis for further investigation. Whether this plan is feasible or infeasible is aside from the technical, academic solution presented. These last two considerations involve questions of law and politics.

The present County Court and Hall of Records should be altered or moved to way for two State buildings. These buildings are badly placed for either a utilitarian or aesthetic solution of the problem. However, should the County Court building be allowed to remain, there is a way to bring this building into the group in a pleasing manner. (See Plan "B"). In fact the solution of this part of the problem presents a very attractive angle. By extending Wilmore Street into a boulevard, for the purpose of intercepting the Sunset Boulevard traffic, and thus relieving congestion at the Plaza, we are enabled to develop a secondary axis terminating at the City Hall. By additions and alterations to the County Court building, this building could be brought into harmony with the Civic Center. The proper definition of the angles of the buildings on the plan, and a new facade, is all that is needed to make this old building a real asset.

There are five practical reasons for the grouping of the buildings of the Civic Center as shown:

First, Visibility—Principal elements of the Civic Center may be seen on the axes of the five principal main streets of the city, thus lending a charming and meaning to the city plan as a whole.

Second, Accessibility—The various elements may be approached easily from main traffic arteries, yet do not interfere with same.

Third, Traffic—Traffic conditions are immeasurably improved. Perhaps the most vital element is the question of traffic. The proposed City Hall and certain other proposed buildings are therefore placed upon a site entirely out of the congested business district. The office building portion of the proposed City Hall is shown on the north side of Broadway, being in contact with a commercial thoroughfare and forming the base of a monu-

metal element placed above the level of this office building and so too (on the axis of Hill Street). Other public buildings, as for instance the educational group, which will not be required for 10 years or so, with the commercial highrises, are placed on the high ground over the tunnel. The area occupied by these highrises and Hill Street and Broadway tunnels) thus serves two purposes. At one and the same time they serve the noble purpose of sites for office buildings and are used practically to relieve the traffic congestion.

Fourth, the value of the land suggested for occupation by the public buildings is less than the flat land of the contiguous, congested business district, where traffic conditions are already intolerable, and which in the future promises to still greater congestion. The cost involved in this plan, which includes certain areas over the Broadway and Hill Street tunnels, obviously is dollars less of value than a similar space laid out entirely on the lower levels. To ascertain the cost of carrying out this plan in other areas an intimate and extensive survey far beyond the scope of these rough sketches would be necessary.

Fifth, Flexibility—The spaces on the lower level were adapted to various needs and their approaches, and so forth, are adjourned to the utilization of the higher ground, desirable and necessary for many reasons. Parking and monuments, as they are used in this plan, will contribute to the actual values of contiguous areas. The acreage of Union Square has contributed to the values about Union Square. These areas on the lower levels are available in other areas, which is an increase at this point increases, for widened traffic ways, for subways, for underground utilities of a metropolitan center. Therefore, one of the greatest reasons for this plan is the "flexibility," and the future utility of the scheme. Moreover, it is true, that by using a small portion of the hills over the Broadway and Sunset Street tunnels, for the north and west are automatically made available, at a minimum cost, for future growth and extension of Civic Centres. This plan may be done without interfering with the main lines which necessarily must remain on the lower levels.

CONTINUED ARTICLE BY EDWIN BERGSTROM

First: The securing the job. The usefulness of the architect to society becomes greater as his imagination and accurate vision originates the job; he performs no more commendable economical function than that of suggesting the development of a property that will be profitable to an owner and creditable to the community. This function will suggest distinct subdivisions of work in this first department, many of which in the larger organizations have active managerial heads.

(a) An exact knowledge of real estate and its values, of rents and operative and maintenance costs of buildings, of the amounts due "true" appreciation and obsolescence, of the needs of the community for various kinds of buildings, and knowledge of communities which might give suggestions and, finally, a vision of the future of this particular area of community and an imagination to plan its development.

(b) An exact knowledge of the financing of buildings and the external and internal reflection to bring properties and finance together and to work out with the owner and his financial interests the financial schemes that will properly develop the property in question.

(c) An exact knowledge of the costs of materials and labor and workmanship and the actual conditions, so that an accurate estimate of the costs of the proposed work can be given.
an estimate so accurate that it would correctly guide the entire building operation and would protect the total expenditures of the owner just as surely as if the architect assumed that function of guaranteeing the costs of construction which belongs to the contractor.

(d) A development of a selling system so that there may be properly placed before the public an accurate account of the ability of the architect and the quality of service given by him.

Second: The planning of the job. The organization of the architect must immediately make available to him all laws and ordinances bearing upon the problem in hand, and the solutions of similar problems by other architects; the architect should by various and continuous studies and consultations arrive at a development of the property that would give beauty to the building; that would give light and air to its occupancy and insure to each of the human beings using the building an abundance of these two essentials to right living and right working; that would insure stability and economy of construction and operation and maintenance and a maximum earning capacity. All essentials of the problem and design should be fixed and agreed upon at this stage of production, in order that the working drawings shall be a steady development of the preliminary sketches.

Third: The labor of the job. This department of the architect's organization is generally the most intangible and poorly organized part of his business. This in spite of the fact that it is responsible for a very large proportion of the ultimate cost of the architect's practice. In preparing the working drawings and specifications, two distinctive functions of production, each should be thoroughly systematized and constantly checked back one against the other for errors or commission and omission.

The production of drawings involves these clearly distinct functions:

(a) Sanitary work, with many subdivisions of work and responsibility such as the correct and accurate designing of the water, plumbing, waste, drainage, gas and other systems.

(b) Structural work also with many subdivisions such as the designing of structural steel, reinforced concrete, masonry and wood framing.

(Continued in April)
THE ROOM AS A COMPOSITION

By Edith Hynes, Consulting Decorator

When we consider the part that inanimate objects play in the home, and how intimately we become associated with these outward symbols of our inner life, how do we dare to take the matter of interior decoration lightly? Deeply seated in the homing instinct is the wish of most normal persons for appropriate surroundings. Living with lovely things, it is not difficult to learn to feel their appeal. It is not hard to pass judgment upon a completed house, but to choose comfortable and durable furnishings and to assemble them harmoniously, is quite another story.

I do not know how good it is, but it is what I like. It falls rather flat today when the very school children know that good architecture and good decoration are but individual expressions of fundamental truths.

Considering the house itself as a background for the activities of the home, we find that everything in it may be classed as either positive or negative, the family with their activities and their household gods forming a sort of pattern against the subordinate element of walls and floors. From a pictorial point of view, the room should tend to accentuate those who use it. The walls should be treated in their negative aspect as spaces, plainly keyed and not too vivi. This will emphasize paintings, flower arrangements and other things of interest. There is a wide range of grays, ivories and putty tones from which to choose if the wall is to be painted, tinted or papered, and if it is to be panelled in oak or any of the duller woods, softly antiqued finishes will have a mellow quality desirable in certain rooms.

There is always one place in the room where each piece of furniture will receive the best light for its purpose, and at the same time look properly balanced. Artificial light should be so placed as to supplement the daylight coming from the same general direction by night as by day. This will do away with ceiling fixtures and save the eternal shifting of furniture. Reading lamps placed close by chairs should be so shaded as to produce a glow at night which shall take the place of the sunlight.

With the two eye levels as the normal line of classic balance, and with doors and windows and the larger pieces of furniture as the dominant notes, we can compose each room with the same rhythmic lines and relationship of light and dark as those governing pictorial composition.

Old types of furniture are hardly ever improved upon today, but in every one of the historic styles there were some very ugly ex-samples. These belong almost anywhere but in the house. The older styles are more beautiful than those of modern machine-made furniture because things done by hand usually have more feeling than those evolved by hat and jigsaw. We have a choice of a rather cruder textures of the eighteenth and nineteenth centuries, and the more elaborate lacquers, silks, and costumes of the seventeenth and eighteenth if traditions are to be followed at all. Instead of merely copying blindly, how much better to gather from those workers of the past the essence of their art, from the Greeks their law of subtle proportions, and from the Japanese their knowledge of space as a design element.

While it is wonderful of fine styles to select from and with a determination to collect only such things as will bear the test of time, the beauty of each piece should become a definite trend towards the accomplishment of the things home stands for.

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Allison M. Woodman, Landscape Designer

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(Continued on next page)
This charming hill farm house by Clifford Truesdell and H. O. Newton emphasizes in a most delightful way what our California architects can do with our interesting hill sides when once their talent is realized and used.
NEW BOOKS FROM THE ATLANTIC COAST

By E. M. Greeves Carpenter

This study of so distinguished a character as Theodore Roosevelt, is doubtless valued as the work of his no less distinguished biographer. Lord Charnwood is no stranger to America, or to the students of American history, for he has visited this country several times and his interesting book on Abraham Lincoln is well and happily remembered. His latest volume reveals again the careful thought and well constructed plan that marked his earlier work. Roosevelt is described with unbiased and sympathetic appreciation of his ability and limitations, his difficulties and achievements. The book opens with an excellent chronology, the details of which are amplified in the text, by a few sketches which introduce the great man in the many different phases of his full and varied life. His character is still further endeared, and his purposes yet more faithfully described, to all for whom he figures either as a capable soldier, a clever politician, or, best of all as a well and widely loved national hero.

Above everything else, these charming essays prove the real love of the authoress for her subject, and indicate also her wide and scholarly interests. "Symposium", the longest essay in the book, is a deep, natural insight into the things of the spirit, and culminates in a sincere endeavor to vindicate the spiritualist theory in its highest form. This is evidenced by one of the tritest of the modern thoughts in which the book abounds: "Compared with meditation, prayer is nothing. For one soul that cries, 'Speak Lord! for Thy servant heareth,' there are ten that say, 'Hear Lord! let Thy speech be passed over,' and there is no rest for them." A colorful sketch of Chaucer, a thoughtful review of the poetry of William Barnes, and a fascinating study of bird-music are among the charming chapters. Kent antiquarian interest, and a considerable knowledge of folklore, are combined with an admirable description of the Wiltshire countryside, and country people, from whose quaint, rustic speech the writer has borrowed the charming title of her book.

Uncanny Stories, by May Sinclair (The MacMillan Co.) These are undoubtedly clever stories, but not of the kind that the sensitive reader would be recommended to peruse just before going to bed. It is difficult to say whether they describe the supernatural, or the supernatural, but at least there will be few to claim their themes as within the range of human experience. Weird, fantastic, and sometimes morbid, they are amply illustrative of modern psychological tendencies. Yet nearly every story contains a measure of real human sympathy; though this is often marred by a tolerance of human weakness that seems somehow rather regardless of basic moral principles. The decidedly "futuristic" sketches, by Jean de Bosschere, though of a grotesqueness far from appealing, are probably quite suited to illustrate a book in which the very apparitions are made as tangible as living human beings.

Cross-Sections, by Julian Street (Doubleday, Page & Co.) A collection of witty sketches, satirizing modern journalism, and the idiosyncrasies of the present generation. There are the assistant editor, and his chief's wife, who endeavor to live up to the highly colored romances of her husband's "million circulation" magazines, but who are saved from their folly by the cynical good-humor of the chief's efficient and constantly obtuse henchman. Then the inevitable marital fiasco between the minor poet, a victim to his own genius, and his adoring, practical, but quite unimaginative young wife. And again there is the account of the wholly unprincipled newspaper magnate, who met his terrible death as the result of the ranting, babbleivist propaganda he had circulated for unholy gain. These are but a few of the excellent stories in this clever book, which forms a stage from which perhaps not one human type peculiarly characteristic of these times is omitted.

Thirteen Stories by Thirty and One Authors, (D. Appleton & Co.) The morbidly realistic tendency of modern fiction seems to preponderate in the choice of the tales, both old and new, that make up this interesting book. It is, however, lightened by the inclusion of such well-known story-tellers as W. W. Jacobs, the entertaining Misses Somerville and Ross, and Arnold Bennett, as well as by the fascinating romances of H. G. Wells, the clever pantomimes of G. K. Chesterton, and the kindly humor of Violet Hunt, in addition to the various talent of other well-known authors. The whole collection may therefore be regarded as very fairly representative of modern fiction, and contains sufficiently diverse material to provide for every taste and preference.

ALLISON M. WOODMAN

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L. A. CHAPTER A. I. A.

The February meeting of the Southern California Chapter American Institute of Architects was comparatively small in attendance, there being perhaps not more than sixty present. The meeting was held in one of the smaller banquet rooms at the Mary Louise. The room with its low ceiling and bright furnishings gave a friendly intimate character to the meeting, which was an agreeable variation from some of the more formal meeting places in the past. There was more than the usual hum of conversation at dinner. It was a veritable chatter and gave evidence that one phase of our Chapter life was functioning properly.

In the conduct of the meeting our president, Reginald Johnson, again impressed us with the thought and care he had put into the program, and many expressed delight with his methods and regret that more members were not present to benefit therefrom. We feel that Chapter meetings henceforth will mean a very definite strengthening of our value as professional men.

The subject of discussion was the report of a committee appointed by President Johnson to investigate the various forms of “certificate” used by architects. Mimeograph copies of a number of forms were distributed and criticized. It is the intention of the executive committee to draw up a standard form resulting from these criticisms and have it printed in large quantities at a low cost.

Mr. Johnson’s idea is a further expression of a desire on the part of the American Institute of Architects to standardize so far as possible, the routine of office practise.

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heavy velvet carpets emblazoned with roses such as never grew in any garden, but in those far-off days were the hallmark of good form.

One of these meek little cottages was the home of a woman who was known all over California and her work went beyond the Rocky Mountains. She preferred to retain her anonymity, but Charles Warren Stoddard knew her well, and spent many happy hours in her abode. She wrote for The Golden Era—a journal of which San Franciscans may be justly proud, for the celebrated men of that day were contributors. Bret Harte, Louisa May Alcott and the author of California, Sam Davis, whose wit and humour were never directed against anyone unkindly. Some of his best jokes and stories were written on himself, and to have Sam Davis as a dinner guest was an assurance of a lively evening. Although he lived in Nevada the latter part of his life, he knew San Francisco and everybody worth knowing. His memory was marvellous and his acquaintances many. There were others of the coteries—Jojo Miller, and too many to mention here.

Many San Franciscans will remember Minnie Unger, wife of the brilliant, but erratic Frank Unger, whom she finally had to divorce. There was one daughter, Gladys Unger. She is now a successful dramatist and writer. Mrs. Unger and her daughter drifted to London where they still live. Mrs. Unger married some years later Mr. Charles Jules Goodman. He was another brilliant and irresponsible man, very eccentric, but gifted. Mrs. Goodman kept open house for all Californians and Mrs. Ella Sterling Mighels and the late Philip Verrilli Mighels were frequent guests. She can relate many interesting incidents of the Goodmans as she was very intimate with them. Once she and Mr. Mighels were invited there to luncheon, and on going into the dining-room found a delicious repast awaiting them. Mr. Mighels seemed dissatisfied and remarked, "I insist on going to a restaurant which he selected. The story reads something as did that of the American husband who insisted on the monopoly of ham and eggs for breakfast, and once during a housecleaning period was sent out to get his breakfast at a restaurant. Subsequently he was sent to and blithely remarked he would have something decent to eat. After scanning the menu for some time he remarked that he guessed he'd take ham and eggs. Mr. Goodman was in a somewhat similar predilection and ordered precisely the same luncheon that he had left at his own house. But he was temperamental. Temperament! How many crimes are committed in thy name!

Of course every loyal San Franciscan remembers "Betsy B.," the brilliant woman who wrote such charming letters for THE SAN FRANCISCO ARGONAUT. She was Mrs. Josephine Austin of her life, and was one of the most brilliant women of her day. She had a salon where the artistic and literary celebrities of the period gathered. Betsy B. was a delightful writer and her stories numerous. She was witty, handsome, genial and charming. It is said that her promising career was cut short by death in her early prime. Later, her brother, Mr. Jerome B., built and edited the Argonaut. Several sisters survive her, and by a strange coincidence, one of them is the dramatic and literary critic of the Argonaut at present—Mrs. Josephine Hart Phelps. Her criticism and reviews always compel interest.

Russian Hill has always been a chosen site for the artistic and literary contingent. Many modern houses have replaced the old ones that used to be there, but there are still numerous less pretentious abodes. From the heights of Russian Hill may be seen a grand, ever-shifting panorama—a picture of sun and mountains. Alettraz is set like a pearl in the ocean depths beyond. Its light flashes greeting to all the other lighthouses about San Francisco Bay. The dwellers on the cliff have a view of the myriad lights that shine out from Sausalito, Angel Island, Yerba Buena Island, Oakland, Berkeley and Richmond. Mr. Unger combs up in the distance. Tampalpais guards the Marin shore. To the north the bay gives passage to the fine boats that ply between San Francisco and Mare Island. One of the pleasures that the visiting tourist may enjoy is a trip on one of these boats to Mare Island.

Varied architecture is to be found on Russian Hill. Willis Polk, a noted architect was one of the first to seize on its possibilities and he built a house there for himself, his parents and his sister, Miss Daisy Polk, who did such splendid War work, and later was foremost in rehabilitating some of the devastated villages of France. Afterward she married an officer high in the French Army.

One particular mansion that appears to be almost sliding down one of the steep slopes, is known as The House of Shadrach Min. Tragedy has stalked there, but now it is quiescent. There is a room in that grim pile of gray masonry that is called The Room of the Passionate Soul. One of its owners, perhaps herself, now long since dead, had a rather spectacular career, and was somewhat lavish in her loves, was ill. She thought the dark specter was near, and in a moment of abandon confided it to his husband several before death finally took him—that he loved another woman, and could not die happy unless he could have her near him and receive her parting kiss. His husband, of the mendicant order, made a peculiar request and sent for her rival. The soulful kiss evidently was of a reviving quality, for he survived to love another, and still consumo. The house remained empty for some time, and then was taken over by a Japanese artist, and whether he committed hari kari or not, he met a tragic death. The house, now emptied, is once again occupied, for it picturesquely clings to the steep hill in Taylor Street, and has an incomparable view, and a beautiful garden.

Russian Hill at one time had a noted mansion with a tragic shoulder. Stoddard deplores the lack of care the cemeteries received in his day. He remarks that it was but a "step from grave to gay," for Mr. Christian Buss had a pleasure garden not far away from Yerba Buena Cemetery. One could wander through sand and find a hospitable restaurant where meals were served at all hours, "and real
German beer every minute.” This garden had a fascination for Stoddard. Its toy villages from the Tyrol, the summer houses, the pavilion where once he saw the famous tightrope walker, Blondin do his wonderful act of wheeling a barrow up a tight rope.

The French had their garden also. It was known as The Willow Garden, though there were only cypress trees, and few if any willows. It was a lovely place and after Mass at Mission Dolores the worshippers repaired there for pleasure. There were cages containing birds, monkeys and one weird bird—the Emu, or Australian cassowary—one bird that cannot fly.

Yerba Buena Cemetery was on the site of that monstrosity of architecture, the City Hall, which mercifully was one of the few buildings destroyed by the earthquake. It certainly was hideous and was unwpt, unhonored and unused. Badly constructed, it fell easily if it is said by those who investigated it.

Mission Dolores Cemetery still remains untouched except by time. A visit to the historical spot reveals many historical and celebrated names. Old sagging tombstones show quaint epitaphs and queer verses. Mission Dolores Church was founded on St. Francis’s Day, 1776. It is a pathetic reminder of the past, and the efforts to restore it to its former simplicity have not been entirely satisfactory, but it has survived the hand of the iconoclast that reverses nothing old.

Mr. John Fleming Wilson, who met a tragic death at his seaside home near Santa Monica on March 2, 1922, was at one time a resident of San Francisco, and for some time he lived in Macomray Street under the slope of Russian Hill. After his marriage he had a house on one of the steep slopes of Telegraph Hill. The rambling cottage was devoid of every modern convenience, not even gas, and this lack was undoubtedly a severe trial to his wife, who was a dashing blonde. The pair afforded a striking contrast, for no one could call Mr. Wilson handsome. Later they lived at Carmel, but as he was of an aggressive nature and rather given to expressing his opinions, he was never popular there. He was born February 22, 1877, and was comparatively young when he died. He was on the staff of the Argonaut at one time; taught school; served as coast guard on the rugged Oregon shores, received ship’s papers when very young, and sailed the Pacific Ocean many, many times. He was an authority on sea tales, and was well acquainted with unfamed islands of the South Seas. He was graduated from Princeton, but was a re-born Californian, as Mrs. Ella Sterling Mihcels calls those who come to California and live and remain. Mr. Wilson was a cosmopolitan, though, for he lived in many lands and sailed on many seas.

He was a tremendous worker and his literary output prodigious. On one of his frequent visits to our house he told my husband that he had turned out thirteen stories in as many days—some of them 9,000 words and some even longer. He sold them all too. He enjoyed the friendship of Mr. Robert H. Davis, who wrote the introduction of Mr. Wilson’s “Somewhere at Sea.” Mr. Davis spoke of him as “a mystic who strove to make plain to those of us whose feet are riveted in the earth, just what the Freedom of the Sea meant.”

Mr. Wilson deserted San Francisco and for a time had orange groves in southern California. He bought a ranch in Inyo County at the eastern base of Mt. Whitney. He is buried at Hemet, Riverside County.

San Francisco has enjoyed a visit from Swinnerton who wrote “Nocturne,” and many other splendid novels. Mr. Swinnerton is an ardent admirer of Katherine Mansfield’s work. Miss Mansfield is considered a wonderful writer of short stories, but death has cut short a brilliant and promising career.

Mrs. Atherton has gone to New York where she maintains an apartment. Her granddaughter, Mrs. Hurn, is with her. Mrs. Denis O’Sullivan is engaged on a libretto. Mr. and Mrs. Charles G. Norris are in Sicily. They may return to America in April. Kathleen Norris is said to make the enormous sum of $100,000 a year. She is an energetic worker, and Mr. Norris is guardian of her privacy. He interviews those who desire to see her; shields her from intrusive telephone calls and is her literary manager and agent. Their small son is named for the distinguished brother, Frank Norris, whose untimely death cut short a life of brilliant promise. Madame Norris, the mother, was an authority on Browning, and a brilliant woman.
ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

MONTHLY BULLETIN

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Membership Campaign

(Mrs. E. Ayres, Membership Chairman)

An active campaign for membership will be under way within a short time. Hence, Mrs. E. Avery McCarthy, Chairman of the Membership Committee, is now accepting applications, and you are requested to have them in your application now.

Following is the schedule of membership dues adopted at the last meeting of the Board of Directors:

Patron Memberships: $100 or more to be paid in full at time of application.
Emergency Relief Memberships: $25 per annum.
Contributing Memberships: $10 per annum.
Active Memberships: $5 per annum.

The Women's Exchange and the Home and Health Relief Memberships are to be set aside for specially designated purposes.

The proceeds from the Contributions and Emergency Relief Memberships will be added to the general fund of the League, to further and carry on its various activities.

(MRS. EDWARDS LAUGHLIN, Chairman)

This department stands for "Conservation." Contributions of all kinds of men's, women's and children's clothing, shoes, and hats are accepted in this department. We will have no use for anything you have anything to offer above the line above. If you cannot send it personally, we will come and get it.

There is a serious situation in Hollywood, as well as in other Southern California cities. Since the dailies in Eastern and Middle West cities have loudly proclaimed Los Angeles as an indefinite "white spot" for the unemployed, poor people have put their little savings into an old automobile and have come on the highway. Thousands of men and women—many of them with little children—have come in hope of earning their livelihood and making some money here.

The Motion Picture Companies require that "Extras" supply their own wardrobe. For instance, if a man is going to make a start in "pictures" came to the Thrift Shop eight times in a search of a dinner coat, which would cost him $5 to $10. He had an opportunity to work in a big production—but he was not able for him.

A reasonable price is charged for clothing, etc., donated to the Thrift Shop, except in cases where the clothing is needed by the Good Samaritan Committee, in which event it is given to the one requiring it. The funds secured in this way are utilized in carrying on the activities of the Assistance League.

Women's Exchange

(Mrs. Richard D. Lacy, Chairman)

The Woman's Exchange is a department through which one may dispose of household objects, of art, and objects within these lines. The owner places her own selling price on the object, which is then sold at that price. The returns are used to defray the overhead expenses of the Woman's Exchange, and any surplus accruing is used in the General Charity work of the League.

There are many beautiful and valuable articles on sale at all times. A particularly pleasing assortment of gifts for all occasions will be found on display.

Tree Room

(Mrs. J. W. Montgomery, Chairman)

The delightful roof garden Tea Room of the Assistance League House is open daily (except Sunday) from 12:00 to 5:00 P.M. A regular luncheon is served from 12 to 2 p.m., and afternoon tea from 3 to 5 p.m. Members and friends are cordially invited to visit the Tree Room where delicious food and courteous service combine to insure a pleasant time. Special arrangement may be made with the Chairman of the Tea Room Committee for luncheon, afternoon tea, or dinner parties. Facilities are also available for Mhs. Jones, or Card Parties.

FILM LOCATION BUREAU

(Mrs. Robert P. Elliott, Chairman)

This department is the medium through which the Motion Picture Studios secure the filming privilege of many beautiful houses, gardens, business houses, and privately-owned scenes. The charge made to the motion picture studios for use of these locations varies, but in all instances the money is donated to organizations or institutions of organized Charities—the owner designating who is to receive two-thirds of the amount, and one-third accruing to the Assistance League, for the support of regular charity work.

With the opening of the spring season this bureau is very active, and there is urgent need of increasing the membership of both the Location Bureau and the Location Committee.

The Field Department of the Film Location Bureau

(Mrs. Edwin E. Collins, Chairman)

The Field Chairman is the "Laison Officer" between the Motion Picture Studios. The duties of this department are to act as an Intelligence Bureau, to keep in touch with the studios and interested parties, to locate the locations available, and to list and supply the necessary information so that the studios have the opportunity of locating the locations they require. The Film Location Bureau is in position to supply. In this connection a list of the locations available is now being compiled, which will be available to the studios in the near future.

The Head of the Field Department of the Film Location Bureau is expected in personal contact with the studios and act as field agent in bringing to the individual attention of the studios the advantages which will accrue from the service offered by the Film Location Bureau of the Assistance League.

ART NEEDLEWORK UNITS

(Mrs. Daniel J. Sully, Chairman)

Mrs. Cosmo Morgan, Vice Chairman
Mrs. Billie Waring, Assistant Chairman
Mrs. Fannie Spence, in charge of Shopping for the Units.

The Art Units are very busy. Classes are meeting every Monday and Thursday, and others are now being organized. Mrs. Donald R. Elliott, in charge of an interesting class in petit point and gros point tapestry work. Mrs. A. F. Enninger is in charge of a delightful class now engaged in the making of art fancies. If you are clever with your needle, and like to spend an afternoon or two afternoons each week in needle work, please call at the Community House and enroll for these classes. Plans are now under way for the opening of classes to make layettes, children's clothes, aprons both fancy and plain as well as many other things for charity.

The Art Units are financed by the Assistance League, and the various articles made in the classes are placed on sale in the Woman's Exchange, for the purpose of creating a revolving fund so that the sale of articles may be purchased and the work broadened.

There is no charge for instruction in these classes, but it is requested that those members of the classes who are in position to do so, will later on become teachers and to the home management of the disabled and help these workers become more efficient in making those articles which find ready market in the Woman's Exchange.

The Art Units will appreciate receiving pieces of lace, fine fabrics, and fancy materials of all kinds, which can be worked up into artistic fancies. Why not ask your dressmaker and your milliner to give you her leftovers? We can make such good use of them.

Shut-In Aid Department

(Mrs. J. W. Montgomery, Chairman)

It is the aim of this department to help the invalids and "shut-ins" dispose of various articles which are available but for which they find it difficult to secure a market.

There is on hand at the Community House a peculiar luxury of fancy articles made by the blind; maid's aprons, collars and cuffs, the work of a woman who is unable to leave her home; and many other interesting and useful things. The next time you call at the Community House be sure to ask to see the work of the "Shut-In Aid Department."

Good Samaritan Committee

(Mrs. J. W. Montgomery, Chairman)

The Round Table Luncheon at the Community House is the first Tuesday of each month, at 12:30 o'clock. Members and their friends are cordially invited to attend this luncheon, which is called "Weekly Topics" is always a special feature of these luncheons.

The "Tiny Tim" Endowment Fund

(Mrs. Walter P. Story, Chairman)

The required amount for the endowment of a tiny home is $100,000. This fund is growing at an encouranged rate. We now have a list of our friends, whose homes are listed with the Location Bureau of the Assistance League, that the amount of money secured through the use of their homes as "Locations" shall go to the "Tiny Tim" fund. If you would like to add yours, we are glad to have your help. We have held the first April 12th, and the next meeting is the biggest and most entertaining children's party of the Spring. Details will be announced later.

Alice Elliott Flower Memorial Fund

In memory of Miss Alice Elliott, one of the First Vice Presidents of the Assistance League of Southern California, the Alice Elliott Flower Memorial Fund was established. Through the assistance of the Association to some Charity, in lieu of sending flowers, is suggested. The committee of the relatives of the deceased that the contribution has been made, and another card placed with the card which is forwarded at once to the designated Charity.

Children's Day Nursery Fund Committee

A gift of $5,000.00 has been made to the Assistance League of Southern California for the purpose of organizing a "Day Nursery."
THE OBJECT OF THE ASSISTANCE LEAGUE

For the information of those whose hearts are inclined to do good works a few words in regard to the founding and the object of The Assistance League of Southern California will be interesting. The Monthly Bulletin from the correlated departments appears this month in California Southland, which has long been the official organ of the League. It will keep the entire membership more closely in touch with the League’s many important activities.

Believing that in Los Angeles and its environs there are splendid opportunities for revenue hitherto undeveloped and that these opportunities might be utilized to assist in the financing of charities already organized, a group of workers, headed by Mrs. Hancock Banning, organized, in March 1920, The Assistance League. It is a mobile organization, adjusting itself quickly and efficiently to emergency work in the alleviation of urgent cases of distress which do not come under the jurisdiction of any organized charity. In this emergency work, so intensified by the coming of great streams of unprepared homeseekers and laborers from other states to our young and unprepared industrial centers, The League is now called upon by business men and semi-civic organizations as never before in its history. It has, therefore, decided to increase its membership to one thousand and will welcome social workers who find themselves in California with time and energy to assist in this vital and important duty.

In January 1923 The League incorporated, and established its headquarters in “The Community House,” located at 5444 De Longpre Avenue, Hollywood, California. The Community House holds the administrative officers and several departments. The activities of all are stated in this month’s Bulletin, on page 28.

At the last month’s meeting of the Executive Board of the Assistance League the following resolution was presented and signed, and its content forwarded to the member of the board whose bereavement prompted this sympathetic message:

Whereas, the striking of the solemn moment summoning Honorable Woodrow Wilson, twenty-eighth President of the United States of America, to eternal sleep, weighs poignantly upon the heart of his daughter, our beloved Vice President, Mrs. William Gibbs McAdoo, and her husband, Honorable William Gibbs McAdoo,

Now, therefore, be it resolved, that by these presents the Board of Directors of the Assistance League of Southern California, in meeting assembled, conveys to Mrs. William Gibbs McAdoo, and to her husband, Honorable William Gibbs McAdoo, an expression of their profound sympathy, in this their day of bereavement.

“We live to learn their story
Who suffered for our sake,
To emulate their glory
And follow in their wake.
Bards, Patriots, Martyrs, Sages,
The nobles of all ages,
Whose deeds crown history’s pages,
And in time great volumes make.

* * * * *
Till the dawn—when all united,
And every wrong righted,
The whole world shall be lighted,
As Eden was of old.”

In witness whereof we have hereunto set our hands and seal this 5th day of February, 1924.

OFFICERS AND BOARD OF DIRECTORS OF THE ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA FOR 1924

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Assistant to the President, Mrs. Erwin P. Werner.
First Vice-President, Mrs. Edwards Laughlin.
Second Vice-President, Mrs. Robert M. Weed.
Third Vice-President, Mrs. William Gibbs McAdoo.
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RECENT BOOKS—REVIEWS

This is no time killer for the person interested in plot alone. In Mr. Lawrence's apt phrasing, it is a thought adventure. If the reader does not take courage and follow on the intricate labyrinth of human psychology, the paths of which appear to be well known to the author. One will be repaid in the end, unless indeed he is wholly of that mob Mr. Lawrence so vividly portrays. We may not understand whether the author is bound but the most obvious of us must feel he is on his joyful way, and in any event, the effect of a careful perusal of its pages produces a certain exhilaration of spirit.

Those of us who formerly read German novels by Heine and Heyse and others, will be reminded of them on reading this book. The style is simple and limpid, making an absorbing story of the slightest materials. The translator has been very happy in transferring the exact effect of the German style into English. None the less there is a hard actuality about the German character, a lack in spirituality, as Mr. Schmitzler portrays it, that we were unconscious of in those former years.

To those accustomed to think of Lord Bryce as a sociologist and historian only, these beautiful word pictures will be a revelation. His appreciation of natural scenery was apparently very deep. Few even the most traveled, will be fortunate enough to visit the unusual countries he has described. It is a great privilege to travel in imagination under the guidance of a man whose mind has been trained to such keen powers of observation, likewise a mind stored with a knowledge of classical and modern times. Few traveled writers of the present can offer as much to us.

The glamour of Stevenson's personality holds his readers under a spell of such power that they never tire of reading about him. Especially, then, do we welcome this delightful intimate book which has to do not only with him but with his haunts and his haunts. It presents to us a man even more lovable and whimsical than we ever thought possible, due of course to Mr. Hamilton's clever gift for subtle analysis of personalities. With this little volume at our side we may begin reading Stevenson all over again. The very lovely drawings by Walter Hale, add to the charm of the book which is a gem of workmanship.

Here is an important book, instructive as well as entertaining. As clearly as it is possible with mere words, Mr. Froeburg has defined the principles underlying the different forms of artistic composition and applied them to pictures and to the screen. Of course an artist is born, not made. No motion picture director, therefore, by reading this book can add one inch to his artistic stature if he does not learn to possess true feeling for art in some degree. It should convince him, however, that he must yield his place to others better fitted by nature and training to help the cinema take its place among the fine arts. The vast throng of motion picture spectators, by reading this book with intelligence, will gain for themselves greater appreciation of pictures well done and likewise a helpful spirit toward those who are striving to bring out artistic results on the screen.

With bold and rapid strokes Mr. McKenna has drawn for us a striking portrait of the younger generation now composing the smart set in England. He is concerned with his characters only; England's political problems, social and political, he leaves to others. It is a brilliant novel put together with flawless craftsmanship about people with no soul. It may remind some of us of Thackeray's Vanity Fair, to which Vindication bears the same relationship in a way it is drawn with masterly technique bears to a painting that is a masterpiece.

This book is particularly interesting with its simple style and colorful appeal to the imagination. It is many things, travel, romance of the past no less than the present, and Mr. Graham has taken the opportunity to make pertinent remarks on the relations of the United States toward her dependencies in the West Indies and her neighbors, Mexico and Central America. The scheme is novel. The author follows the trails blazed by the Spanish conquerors four hundred years ago. The chapters on New Mexico are written with an exhilarating abandon; and some of us perhaps may become aware, for the first time, how very foreign in our midst are the customs, manners and lineage of the inhabitants of this state. But the zest so apparent in the remainder of the book is lacking in the closing chapters on Mexico, due doubtless to the author's sad experience in Mexico City. It is a book to be heartily recommended to many readers.

L. M.

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To a Certain Father in Los Angeles

CANN'T you remember the pirate ships you used to sail—the treasure lands—the secret paths—the lookout in the old gnarled tree—those fragrant boyhood dreams so precious now?

Is that lad of yours—that boy who bears your name—to have such dreams? Does he know the joy of a cave, with deep and winding passages? Has he camped on an Indian trail with signs 'o redskins all about, and dined sumptuously on delicious black-burned "taters" hot from the ashes? Or are his memories to be cluttered with emotional sex movies, concrete backyards, lawns not made for somersaults and streets that are danger lanes of traffic?

Would you trade your memories for his stone backyard where the only campfire is the belching rubbish incinerator?

Give your boy his dreams—his playright to the lands of adventure. Take him today, with the wife, and little "sister" too, to Palos Verdes and let him catch for an hour or two the joy that might be his. For in this New City every boy is King and his courtiers are the ships that sail by, the deep running canyons, the rolling hillsides, the open skies and long vistas of purple mountains. Here your boy—your girl—may have his playright and memories as golden as those you hold so precious.

Many things belong to the land of boyhood over which you may never again have proprietorship. But every man sooner or later realizes that unless the best values of life are to escape him utterly he must place between himself and the hurly-burly of these times a plot of ground, a garden wall and perhaps a tree or two.

In Palos Verdes—the New City—you and your family have opportunity for free and spacious living, on a scale probably never before attempted in this country and at a cost far under what you may expect. Many home-estates, with the blue ocean before them—where your boy and girl may be King and Queen of a great domain—are priced far less than you would expect.

And, you may live here on your own home-estate for a reasonable payment down, with the balance conveniently spread over three years. Drive the family to Palos Verdes for all day. Picnic where you like. You'll find a hundred places where you would like to build a home.

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Announcements of exhibitions, lectures, concerts, and entertainment 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, June 14. No corrections can be guaranteed if they are received later than that date. The public is urged that photographers have no authority to arrange for settings, free of charge or otherwise, for publication in this issue unless appointments have been made especially in writing by the Editor.

California Southland is published monthly at Pasadena, California. One dollar and twenty-five cents for six issues, two dollars per year. Address all communications to Pasadena, California, under act of March 3, 1879.

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Clubs

VALLEY HUNT CLUB: Throughout the winter the Valley Hunt Club offers interesting and delightful programs: Monday afternoons, April 7, 14, 21, and 28, bridge and mah jong of 2,000, followed by tea. Sunday evening suppers, followed by program.

SAN ANSELMO COUNTRY CLUB: The afternoon Bridge and Mah Jongg parties will be continued every Wednesday during the season. Play begins at 2:30. The tea follows at 3 p.m. During the last half of the month another musical will be given.

FLINTRIDGE COUNTRY CLUB: Tuesday in Los Angeles May Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged followed by tea. Members of the Blue and Gold team matches have a star dinner on the second Saturday in each month, on which occasion the losing side in the match pays for the dinner.

LOS ANGELES COUNTRY CLUB: Ladies’ Days, second Monday of each month. Dinner during evening, 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 twice a month. Tea served as requested and tables for each 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 Sunday night in the month.

MIDWICK 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. Buffet luncheon served every Sunday. Match polo gavos every Sunday, preceded by luncheon parties, followed by tea.

LOS ANGELES ATHLETIC CLUB: Dinner dance, Tuesday and Friday nights of every week. Tuesday night informal; Friday night semi-formal. Please 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 and informal bridge parties arranged at the club. A buffet supper is served every Sunday night.

SAN GABRIEL VALLEY COUNTRY CLUB: A dinner dance is arranged for the third Thursday of each month. One Tuesday of each week a special luncheon is served, with bridge in the afternoon. Ladies play every day starting after 10 a.m. and may remain until 2 p.m.

NEWPORT HARBOR YACHT CLUB: The program for the 1925 season is out, and the first scheduled number is a lovely sailling race around Catalina Island. One of the big events of the year will be the star cruise to Ensenada, May 20 to June 3.

Smart Shoes for Women

C H W L O F E L D C O
The Bootery
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Art

THE Los Angeles Museum of History, Science and Art, Equestrian Park, April 1-May 4, Exhibition of Paintings and Sculptures of Southern California Artists. May 5-June 7, Western Painters Exhibition. Painters of the southern part of the State and of the Southwest in general, and particularly those who are planning to submit work will have a splendid exhibition in the 25th Annual Exhibition of the Painters and Sculptors of Southern California Artists. The Galleries of Fine and Applied Arts of the Los Angeles Museum April 15th, will have prizes and awards aplenty to stimulate their production this year.

In addition to the Mr. and Mrs. Williams Foyland House, Dr. for the Fletcher Lummis, which is the best work of art submitted, the Mrs. Henry H. Huntington prize, to be voted by any sculptor or sculptor who has not previously received a prize in an exhibition held in the Museum, and the Women’s Club prize for the best feminine work, the Museum has added two special purchase prizes to be awarded in the following way: Los Angeles Museum May 5th and immediately following the exhibition. The 15 paintings which are selected for this section in the Western Painters Exhibition are chosen from the Painters and Sculptors Exhibition.

THE Southwest Museum, Marioun Way and Avenue B, Los Angeles, announces Extended hours every Sunday afternoon at 3 o’clock. An exhibition of Japanese art, including prints and art objects, will be held during the month of April.

Sculpture by Besie Potter Vonnoh. S.A.N.A. (Mrs. Robert Vonnoh) is on exhibition at the 1924 American Chateau Galleries, Associate of the National Academy, member of the National Sculpture Society. Besie Potter Vonnoh is well known both internationally and in this country to own his great and simple figures. The Metropolitan Museum in New York was recently a place of interest, including the famous “Young Mother”, the Art Institute of Chicago, and others.

Harold Gaze’s illustrations and drawings were recently exhibited at the Victra del Arroyo Hotel, Pasadena during March, and later at the Ambassador Hotel, Los Angeles.

MARGARET CRAIG
Photographer
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610 So. Western Ave., Los Angeles
Telephones 56254

On March 1st the Southwest Museum honored the 60th birthday of Frank Lummis, by celebrating Founder’s Day and the founder’s birthday. Many friends gathered to greet Dr. Lummis upon his rapidly returning health and to thank him for his generous gift to the Museum. For the love of Dr. Lummis is now a part of the Museum and Dr. Lummis has been made Curator of History. Dr. Lummis will continue to live in his home, where he is also busy engaged in writing one of his earlier books.

SCULPTURE by Besie Potter Vonnoh. S.A.N.A. (Mrs. Robert Vonnoh) is on exhibition at the 1924 American Chateau Galleries. Associate of the National Academy, member of the National Sculpture Society. Besie Potter Vonnoh is well known internationally and in this country for his great and simple figures. The Metropolitan Museum in New York was recently a place of interest, including the famous "Young Mother", the Art Institute of Chicago, and others.

Harold Gaze’s illustrations and drawings were recently exhibited at the Victoria del Arroyo Hotel, Pasadena during March, and later at the Ambassador Hotel, Los Angeles.

Clubs
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Publisher’s Notes—on Distribution

A FULL page advertisement placed by The Chicago Tribune in the New York Times makes an exhaustive analysis of the relation of advertising to the distribution of a product. This interesting survey suggests a reason why California Realtors should advertise in California Southland, a publication that is welcomed all over the country and sent to every state in the Union by its “loving friends,” a California product Californians are so proud to find on Eastern newsstands as they are to recommend at home. Says the Tribune, “In an endeavor to facilitate communications among his widely scattered children Uncle Sam established postal rates which took no account of distance. This government subsidy made it easy for magazines to secure circulation scattered over the continent.” . . . “Proposnents of the national idea [of distribution of local products] assumed that because a man in Kansas would pay for five cents a magazine manufactured in Philadelphia, that he would also buy anything advertised in that magazine.” . . . “They ignored the cost of distributing their home-made products to the distant consumer.”

Now, the Realtor has no product to distribute. He merely asks that the connoisseur of California real estate come to his subdivision.

The man in Kansas reads the magazine. Since he pays 20¢ for it, it’s a good guess that he will read it all through. California Southland not only takes your advertisement, your firm name straight by mail to those who are thinking of coming to the Coast this year, but the whole magazine takes the truth about California straight to the prospect. Distribution accompanies advertising.
GORDON GRANT of New York, painter of ships and the sea, will exhibit a group of pictures at the Cannell-Chaffin Galleries from April 1st to April 15th. Grant has made a long and deep study of ships and their native element, and is justly renowned throughout the country for his marine work. To him, ships are an essential part of the natural world, and his aim is to better understand them. He has constructed models of vessels from various historical periods down to the present day. His oil pictures, the sea-going man no less than the lover of fine art, and the mood of his ocean appeal to the sailor who knows the sea and sky, these harbingers of life or death.

AARON KILPATRICK is exhibiting in the Billmore Salon, April 9-30.

BRIGITTE POTTER VONNAH has been commissioned by the Audubon Society to do a bird painting for the bird sanctuary, provided by the gift of the ground surrounding the house of Theodore Roosevelt to the Society. The flocking group will consist of several figures, as it is to be of heroic proportions.

THE California Society of Miniature Painters announce the award of the Miniature prize of $50 to Mrs. Clare Sherman Shisler of Pasadena, Miss Gertrude Little of Los Angeles received honorable mention.

CHARLES PARTRIDGE ADAMS is holding an exhibition of paintings at the MacDowell Club, 482 N. Western Avenue, Los Angeles.

PAUL LAURITZ will exhibit a group of his recent landscapes through the first two weeks of April in the galleries at Barker Bros., Los Angeles.

EDGAR PAYNE is winning additional attention in California. In October there was that entry in the Second Biennial International Exhibitions, and some of his pictures have been reproduced in the catalogue.

ERNEST HASSELIUS' latest series of etchings, "Maine," were exhibited in the Cannell & Chaffin print room during the last two weeks of March. This series, which has never been shown before, created great interest. These etchings were a labor of love by one of the most accomplished etchers working today in the country. They were done in and about the little fishing village where Hasselius has his country home; and his affection for the old Maine countryside with its fine trees, rolling hills, and quiet lakes of the sea made the series a peculiarly beautiful and record of northern New England. Even the tiniest plates are drawn, bitten, and printed with that consummate artistry which makes Ernest Hasselius one of the foremost copper-craftsmen of our day.

HOYNE PUSHMAN is exhibiting at Macheek's through April. From New York he expects to sail for Paris, where he will occupy his permanent studio.

THE Artists of Los Angeles and vicinity held "Open Studio" every day of April Week, March 24 to 31. An invitation was extended to the people of the community and to the visitors in California to make a tour of the studios.

At the request of Mrs. Roi Clarkson Colman, chairman of the Art Department in the Division of Fine Arts in the California Federation of Women's Clubs, the Laurie Lewis Picture Show was open in the public library. Laurie Lewis, whose students at Los Angeles in the past have included William Wendt, Karl Yeni, R. Clarkson Colman, Julia Ransdell Hoke, William S. Daniel, Conrey Griffith, Anna A. Hille, William A. Griffith, Twedman Thomas L. Hunt, Neman Chamberlain and Alice V. Follotter.

The Old Adofo Studio of H. Raymond Henry and Isabella Pierce Henry at San Juan Capistrano was one of the open studios of the week.

The Billmore Salon presents drawings and designs by Leon Bakst, March 9 to April 9.

The Gehrarts held an exhibition of original compositions in color, during March, at their studio, 611 S. Fair Oaks Avenue, Pasadena. The paintings are done in oil and water and are based on notes gathered during the production of several large stage productions by Park French, architect and designer of many settings, including "Thief of Bagdad," "Ris- tica," and previous pictures from the Pickford-Fairbanks Studio.

CHARLES M. RUSSELL announces a special exhibition of paintings and bronzes in the Billmore Salon, March 26-April 15. Russell has just returned from Old West. Mr. Russell works with a love of a country and a passion for its wildlife. At the Stickney Art School, 363 North Fair Oaks Avenue, Pasadena, the Artists and Students League now has life classes in the morning, afternoon and evening. Through the generosity of one of the members, brick and mortar are to be supplied and a wall is to be built along the back of the garden, making an outdoor studio.

THEODOR WORES held an exhibition of paintings of blossom time in California, during March, at the Stendahl Galleries, The Ambassador Hotel.

MRS. JAMES H. McBride is holding an exhibition of paintings at the Stendahl Gallery, Hotel Vista del Arroyo, Pasadena, March 22 to April 2, inclusive, 1530 to 9 o'clock.

WILLIAM RITSCHER'S "Golden Hour" painting was something of a sensation last month at the Cannell & Chaffin Galleries, when it was hung for the first time in daylight without the assistance of artificial light. Previously the pictures had been exhibited without daylight, and effective and masterly as it then appeared, it was expected that the picture would lose its effect in sunlight. However, the picture illuminated it showed the work revealed itself as one of the greatest masterpieces of this important painter's career. William Ritscher is an excitingly great as any living marine painter, and it is to be hoped that this summer he will find a permanent home in Los Angeles.

THE Fine Arts Club of Pasadena, in conjunction with the California Committee, has planned an exhibit of painting, sculpture, and other fine arts, together with preparatory drawings and other works by the leading artists of California. The exhibit will be held in the galleries of the Los Angeles Public Library, Colorado Street, at Orange Grove Avenue, April 23 to May 8. With art, with Mr. C. Smith and Frederick Zimmerman have charge of beautiful arrangements.

MARIAN KAYANAGI WATSON closed her exhibition of water colors at the Cannell & Chaffin Galleries during April. This was generally conceded to be legally the most successful ever held in Los Angeles. The exhibition was a decided success.

TWO exhibitions of the works of celebrated painters will be held at the Can- nell & Chaffin Galleries during April. The first two weeks will be devoted to figure painting by such men as Carle Bimmer, Murray Roundtree, and Pushman. The last two weeks of the month an exhibition of landscape paintings by the finest Eastern men will be held.

ANA BARRATT, recently sold his "Nocturne," which was reproduced on the cover of the "California Art and Life," and also another painting entitled "California Landscape," at the equally famous gallery of Mr. and Mrs. Biltmore, Los Angeles, and this one is a painting of one of the finest Eastern men will be held.

"A MAGYAR," RECENT PORTRAIT BY GEORGES GRAFFI.

ARTHUR MILLER and Prana Geritz will hold their second annual joint exhibition of etchings at the Cannell & Chaffin Galleries from March 11th to April 15th. Their etchings, shown together in 1923 aroused great interest locally, and since that date an appreciative public has been greeted with the exhibition of their etchings. This exhibition will provide an opportunity for the recent works of Miller and Geritz—the former's fine landscapes and the latter's etchings. Mr. Miller's works include portraits of the famous Los Angeles art critics, Mr. Merle Armstrong and other well known people, as well as a number of portraits of other artists. The exhibition should be of interest as the two artists are attracted by very different aspects of life which they interpret in entirely different manners. The two artists are members of the League and through the courtesy of the League our artists will find this exhibition of especial interest. The Cannell & Chaffin Galleries will be open daily, 10 o'clock until 6:30.

TWO days of the following spring and in the month of April.

They are represented this month at the Decorative Arts Gallery, 608 W. 7th Street, in the Foyer of the Assembly Tea Room. The members of the sculptor's club of late summer in Malibu, painted by William L. Mentel of the Lyons colony of Eastern landscape painters hangs in one end of the alcove, and at the other the large decorative painting of "Wind in the Eucalyptus," equally beautiful painting work by Mr. F. Batt- en, a Western painter, and a modern,...
Music

The dates for the concerts by the Philharmonic Orchestra, with Walter Rothwell, conductor, at the Philharmonic Auditorium, Los Angeles, are: April 12, 14, and 15. These concerts will be followed by a concert by the Los Angeles Symphony Orchestra, April 18.

The fourth of the symphony series of four concerts to be presented this season by the Philharmonic Orchestra of Los Angeles, under the direction of Walter Rothwell, conductor, is announced for April 11, at the Raymond Theatre.


In the Tuesday series of the Philharmonic course, L. E. Behrman presents Jeanne Gushin, concertina, April 22, at the Philharmonic Auditorium, Los Angeles.

The final event of the Philharmonic Artist Course for this season is the appearance of Galloway, Concert Pianist, Los Angeles, April 28 and May 1.

The Zoellner Quartet will give the final concert of the Hilmer Chamber Music Series, April 21, in the Music Room of the Sunset Boulevard.

Departures of the Pasadena Symphony Players, Max Donner, conductor, and the touring members of the orchestra, will in future be held on Monday evening, at 7:30 p.m. The orchestra will continue to meet in the parish house of the Throne Methodist Church, Los Angeles, and will open its season of performances under the direction of James W. H. Clark, April 11.

The New Kingdom, under the auspices of the Community Arts Orchestra, Roger Beerbohm, conductor, of Santa Barbara, announces its participation in the series of the Spit's Spring series, Sylvan Noyes, first violin, and concert master of the Los Angeles Philharmonic, will be the soloist.

The Los Angeles Chamber Music Society will give the final concert of the series, Friday evening, April 11, Gurney Club Theatre, Los Angeles.

Alice Coleman Batchelder presents the ninth of the series of eight Chamber Concerts, Wednesday afternoon, April 13, at the home of Mrs. Frank Carscone, 403 S. Orange Grove Avenue, Pasadena. The Zoellner Quartet.

The Easter Sunrise Service in the Hollywood Bowl will be the sixth annual observance of this holy day in the Bowl. Members of the Hollywood Children's Chorus will sing Easter hymns and form the "singing cross" on the hillside. Hubert Kirchofer, Director of the Los Angeles Youth Symphonic Orchestra and the Hollywood Community Chorus, which sponsors the event, will conduct the Easter service, which will be held at 6 a.m.

William Tytser, organist of the Hollywood Community Church, will direct the Westminster Choir in singing "Sing Hymns of Thanksgiving," and the "Psalms" of Charles Dickens, under the direction of Ralph R. Lampman, with orchestra, and the chorus of 125 voices. The performance will be given Friday, April 18, and the preceding Thursday.

The Woman's Symphony Orchestra, conducted by Henry Schoenefeld, will give the second concert of the season, April 16, at the Woman's Club of Granada, with Charles most.

A series of six Lenten organ recitals are being given in Pasadena under the auspices of the Finest Arts Club.

Mrs. Edward MacDowell, widow of the great American composer, Edward MacDowell, has announced that all arrangements were arranged. The MacDowell Club, Mrs. Graham; President, Frances; gave a reception in her honor.

For Angeles Choral Society will present "The Beautiful City of Fanning in the bartone role, April 20. Mrs. Finning's engagements also include recitals at Pomona, April 15, and Whittier, April 18.

Conscious that the annual reunion of a season of the very great Grand Opera would be a wonderful thing in aid of the cultural development of Los Angeles, a number of the citizens have associated themselves under the leadership of Los Angeles Grand Opera Association. The first all-Los Angeles and Southern California with a season of grand opera during the coming October, without subsidy and without deficit. If successful this year, the venture may be repeated regularly thereafter. The ability to do this will depend entirely upon the cooperation of citizens making advances for subscriptions for tickets.

Announcements

DEALERS: Movie houses enjoyed thoroughly the production of "The Baby," a picture directed by Henry King and Morris Stoloff, a violation of the code, showing at the Contemporary Club on March 29th. At the Contemporary Club, every Saturday, Fred Mullan, who introduced "Babes," has announced an interest in the series of pictures, including Alfred Hitchcock, John Charles Thomas and Renee Chermat.

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Blackstone's BROADWAY AT NINTH

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Blackstone's

BROADWAY AT NINTH

The co-operation of citizens making advance subscriptions for tickets.

ROSAN PONSELLI, the dramatic soprano from the Metropolitan Opera, will appear at the Los Angeles Grand Opera on May 15th, Mere Armitage, who introduced Ponselli's, has announced an interest in the series of concerts, including Alfred Hitchcock, John Charles Thomas and Renee Chermat.

Every Tuesday in Community Shop day in Redlands in celebration of the war as the Red Cross Shop and all articles sold are donated to the Red Cross. Between the Redlands Day Nursery and the Associated Charities of the city. In this sixth year of the war, the women and the men of America have well repaid the women who give their time and labor.

The Pasadena Lecture Course on Current Topics, sponsored by the California Institute of Technology, will be on "The Art of Building," by Alexander McEwen, former president of the American Institute of Architects. April 8, P. C. West, noted English novelist, "The Spirit and Tendency of the Modern Novel." April 9, the Century Arts, Masters of Santa Barbara announce the production of "The 25th" at the April 25th.

KATHERINE RASFORD, landscape architect, and Mabel Alvarez, are settled in Los Angeles. April 8, presenting the fourth in their series of lectures on "the art and science of landscape design." April 8 and 14, electricity and the art of lighting. April 18, the art of interior decoration. April 23 and 25, the art of landscape architecture. April 28 and 29, the art of landscape design. April 30 and May 2, the art of designing the private gardens.

SANTA BARBARA School of the Arts, Frances Marie Hicks, director, announces second term of Spring semester begins April 19, and will continue for twelve weeks. There are classes in Drawing and Design, Painting and Drawing, Sculpture, Graphic Design, Ceramics, and Ceramics. Spring semester, 50% Santa Barbara Street, Santa Barbara.

TWENTY-THIRD annual convention of the Los Angeles district of the American Horticultural Association, April 21, at the Royal Garden Clubhouse, Glendale and close April 19 with the annual Federation banquet, Mrs. Chester E. Bell, district president, will be hostess. The Press luncheon will be held April 9 at the Los Angeles Chamber of Commerce. Mrs. Leland Atkinson irish, district press chairman will preside. Mr. Atkinson, district chairman of art, and an artist, of note, has arranged exhibits that will visualize the activities of her department. Mrs. E. L. Good and Miss Lilian Dougher will be chairman of accommodation antis, respectively.

A DECORATIVE ARTS GUILD

At the Assembly Room, 1st floor, Pike Street Arts Building, Thursday, April 3—4, 1-5:30 o'clock, the club house of the Tuesday afternoon Art Club. Glendale, is closed April 9 with the annual Federation banquet, Mrs. Chester E. Bell, district president, will be hostess. The Press luncheon will be held April 9 at the Los Angeles Chamber of Commerce. Mrs. Leland Atkinson, irish, district press chairman will preside. Mr. Atkinson, district chairman of art, and an artist of note, has arranged exhibits that will visualize the activities of her department. Mrs. E. L. Good and Miss Lilian Dougher, will be chairman of accommodation antis, respectively.

Nineteen craftsmen and women were listed in the "People's List," of women, "this list was added by Porter Blanchard, member of the West Coast Art & Craftsmen's Society, who, controlling work will be by mail order. Addition is the list of women in the Arts and Crafts field which they are in other fields as art as follows:

1. Emma Falchus, miniature painter.
2. Mabel Bottom, decorative painter.
3. L. S. Braddock, sculptor.
5. Mrs. J. L. Larchant, metalsmith.
8. Clara E. S. Stodder, black painted nursery wall hangings.

Blackstone's

BROADWAY AT NINTH

Blackstone's

BROADWAY AT NINTH
The Color Plates

ON JANUARY 1, 1924 THE BLUE DIAMOND COMPANY CHANGED ITS NAME TO JUST BLUE DIAMOND COMPANY, A SYNONYM FOR QUALITY IN TEN OTHER BLUE DIAMOND PLANTS EXTENDING FROM COAST TO COAST.

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LOS ANGELES

proper thought in the mass mind toward architects and the value of their services as such as advertising has created a market for Kellogg's Corn Flakes or Singer Sewing Machines.

The Institute has already implied its method of group advertising by architects and it would seem quite proper if this San Francisco Chapter, with its tremendous but dormant potential strength, would be the first to take this fertile field. If the executive committee of the Chapter sees fit to take definitive steps toward the advertising of the architect and his relation to the building operation, they will find a enthusiastic band of Chapter Members in the offing ready for the scene.

HAROLD O. SEAZMITH, A. I. A.

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Annual meetings will be held here next month.

A Correction

IN the leading article of the February number, written on the subject of "Environment" by H. C. Nickerson, 1938, used by him in connection with the work of Frederick Law Olmsted in New York, was used by a mistake of the editor's.

Californians should know more of the illustrious father of Mr. Frederick Law Olmsted now doing such important work in the planning of The Palos Verdes Estates, the city of Los Angeles, and in Santa Barbara, a city of California towns. The elder man was born April 26, 1822, and died August 29, 1895. He was an appointed Landscape Architect of Central Park, New York in 1858; and laid the foundations of American city planning during his life.
California Southland

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

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THE GREAT ARROYO SECO, A PART OF PASADENA'S PLAN

By STUART W. FRENCH
Chairman of the City Planning Commission, Pasadena, California

THE great arroyos, or washes nature has provided for carrying off surplus surface waters from the mountains afford special opportunities for permanent and attractive improvement. By confining floods to restricted limits in smooth bottomed channels a large percentage of the area of these wastes can be reclaimed for recreation and roadways. The fact that they are gashes in the surface and so at lower levels than the surrounding country lends added opportunity for beauty in landscaping. Pasadena possesses several such arroyos, all of which are receiving very careful study.

The great Arroyo Seco, being the largest, offers the finest field for enjoyment. This channel has suffered much through lack of appreciation of its possibilities and because of ill-advised uses. In the early days its trees were ruthlessly cut for the very reason that should have saved them—"they were so big." But appreciation of nature's beauties could not stand against the easiest way to fill the kitchen stove.

The location of the Stadium in the arroyo is most unfortunate for the landscape development and improvement, as it now stands in the center of the area like a huge ant hill. Even though its rocky slopes may be made to bloom it will forever intercept vistas and will prevent a natural "flow of landscape." Roadways must lead to it and away from it, a scheme antagonistic to an unhampered plan of landscaping. This pile of concrete must be made to set into the landscape, not on it.

But the Stadium is there; and the trees are gone. Care must now be taken that other and more serious errors are not made.

The Board of Directors of the city have taken commendable action in securing Arroyo lands, and others who have worked toward this ultimate end in the past should be applauded for their vision in trying to preserve the spot. It is one of Pasadena's valuable assets, capable of great enhancement if properly handled.

The first step should be the making of a definite plan of development, a carefully studied scheme of landscaping by experts, looking to the reclaiming of waste land, planting, roadways, golf course, buildings (for park purposes only) and other details looking toward the perfection of this natural park in the years to come. When this experted plan is had, worked over and adopted it should stand as the unalterable plan and so dedicated. Every move in the future should follow and work into this accepted scheme. Otherwise the attainment of a perfect whole will be impossible and there will be in its stead a piece of unworthy patch work. Special watchfulness must be had that no encroachments, due to ill seasoned thought, public clamor, temporary need or wavering officialdom, be allowed to plant themselves within the domain.

The accomplishment of this thing in its entirety is not possible for years to come, but it never will be possible in an eternity if it is not started right and followed through along well conceived plans.
IT TOOK twenty years to set the day when we should tramp as far as Switzer's! In a sunny rainless winter we had picked a morning when the mountains were screened off and the atmosphere was dense enough to hold a week's rain. Like little children, having set the time, we were peevish to have to change it by the jot of one day. The road was excellent, steadily up, but not a thirst. We turned for another nap, but presently hearing a trill under my window, I looked down into the pink cherokee hedge. There was a flash of gold as the calaveras warbler shook the raindrops from his wings. Looking out of the north window to see the Spurred Tewhee which was calling, "Mar-a-ri-e, Mar-a-ri-e," I could not believe my eyes. The mountains, as if by magic, had emerged snow-crowned and sunlit. A rooster crow, the song sparrow song—signs of clearing or rain, smoke rose from a trail, a dog-trail along, a black cat—but a Californian's faith rests lightly on signs. The chorus made up of Mocking birds, Song, Gamble and English sparrows, Limets and Blackbirds was left behind for a few Ixias in the mountains. As we turned north from Tobacco the rough road into the Arroyo was a chain of little pools reflecting the bluest sky, over which the white clouds played. The bank, with its white sage and greasewood, its bearing trees, and even the mountains, were reflected in what one might thoughtlessly call mudholes. At the city limits we came upon the new Arroyo Seco road, trackless and velvety, which swings first to the right and then to the left of the stream by way of many new bridges and farther up, by fording over crumbling pebbles. The Alders had on their new spring suits; the rain had brought out the green in the mosses, and sent the stream dancing along with a new song. For those who are hungry for the Eastern springtime here are eight million and two thousand souls who would like to drink from the damp woods here was the elixir of life mold. The little "house by the side of the road" is not one but many, looking as native to the soil as the great oaks with which shelter them. But one there was who did not wish to be "a friend to man" (or four women). Every approach to his cabin was barricaded, nor did he lower his hand the fraction of an inch at our "Yoo hoo!" for information about parking the car.

The trail hugged the wall of rock, while at the left and below was the broad stream humming its way over pebbles and around white boulders. A Flicker gave us "Godspeed," and wherever there was an accumulation of dead brush and vines we could hear the Spurred Tewhee scratching. Snow sends the birds down from the mountains. We missed the Hummers in the yellow tubular flowers of the tobacco trees.

Rain had brought us the maiden-hair among the coffee ferns; the rocky nort sides were feathered with the overlapping polypodium. In with the rushes on the west branch were ferns shoulder high! Such a dry season does well to show even a sample of her wild flowers. Wild cucumber, deadly night-shade and larkspur were in bloom, the Oregon grape, which grows only in one spot on the trail.

We had only rounded the first curve when we all stopped! "Did you ever smell such good smells before?" was the exclamation of four who spoke as one. "I get sage," "I believe it is balm of gilead," "I say hay!" It was decided then that one of the party was to be nose, one eyes, one ears, and I was to be the recorder. In this way we would miss nothing. Look at these baby fuchias hung on the gooseberry bush! Listen to the water! Just smell this wonderful air!

When a band went up we all froze. "What is it?" Some kind of a wren on the woodpile (cabin stop here and there for a mile up the trail). He was a reddish brown with wide broad cravat, and spider like in the way he ran around the stones. He did not run the scale to disclose his name. Hands were raised again! A pair of wren-tits of the water-ousel. Swinging around the bank and over the new stone arch one finds this inscription "Switzer's Camp—Open to all friends of the mountains. The Canyon Wren welcomed us as though he were the reincarnated spirit of the founder of the camp. He is indeed the soul of the many forms of life in the cabin hollowed by his repeated song on our doorstep. The Kinglets—those wee Galli Curices—poured their songs over our roofs. Our cup overflowed sure enough. After dinner we sat by the big stove first, then listened to how the dream for the chapel had become a reality; and then we went out to see it, white in the moonlight. We thought of Melrose, but more of "the castled crags of Drachenfels."

From out the slow-moving shadows the imagination took flight with the tuneless birds, and heard.

"The manifold soft chimers
That fill the haunted chambers of the night."
WITH the assistance of the City Engineering and Park Department, who furnished contour maps and data on present streets, a Committee of the Civic Federation of Pasadena prepared in January, 1918, a comprehensive plan and a series of recommendations looking toward the parking of all that portion of the Arroyo already acquired or necessary to complete a continuous Arroyo Park from the South Pasadena line to the mountains. Through the generosity of a number of citizens, the Committee of the Federation was able to employ Mr. Emil T. Mische, a man of national reputation in park planning, to assist them in the preparation of their map and report.

Seventy per cent of the acreage recommended to be parked was then owned by or was under option to the city. Isolated sections were already being used for park purposes.

The lower Arroyo is still densely wooded in places, the original native growth never having been cut. It is comparatively narrow, deep and adapted to paths and bridle paths rather than automobile roads, and the general recommendation is that all planting in the Lower Arroyo be confined wholly to replacing, where necessary, the original natural trees and undergrowth, and that all exotic planting be avoided.

In the Upper Arroyo between Brookside and the middle-level bridge crossing which is recommended in the detailed descriptions given below, the width of the Arroyo bottom allows for the extension of Brookside and for numerous roads, paths and bridle paths, for a number of canyon entrances to the Park, and for the development of a Municipal golf links. The use of open spaces for golf links will of necessity confine the replacement of the planting largely to the bluffs and canyons. Native plants and trees only, with the elimination of all exotics, except Eucalyptus, is recommended. (Continued on Page 25)
A NOTABLE SAN DIEGO PAINTER

IN this golden age of landscape painting, America has attained a place of distinction in the world of art. For the first time, a painter of note and his entire life's work at the National Academy in New York were devoted to study of the figure. There he won every prize offered by the Academy. Then he traveled abroad, studying with deep devotion, the works of the Masters. It was shortly after his return to New York that he realized that he had found the greatest appeal in landscape. Just as at the present time, much splendid work was then being done in this field, but he felt there was danger of being influenced too much by other painters, if he remained there, so he came away. In 1909 he arrived in San Diego, California, and he knew he had chosen the best place for him. He felt such a response in his own nature to the coloring and forms in this sunshine country. Down in that corner of the world, practically isolated from art production, he had developed his individual landscapes. For twelve years he did not leave the state, but his sunny interpretations went out to all the large exhibitions in the East and into many private collections, fast building for him national fame as a painter of California landscapes. Though there is much evidence that he would rather paint trees, he has continued an interest in painting the human figure, and his units bear his individual mark. In his studio are many studies of his wife and his two small children. Finally, the spell of California was broken, a longing came to paint the mountains of New York and the sub-tropical land of England. In 1921 he started east, painting as he went. Colorado enraptured him greatly. For three months he explored the wild beauty of the Continental Divide, then autumn, down in the Ozarks held him for as long. The first winter in New York he devoted to renewing friendships in the clubs, studios and galleries. It was a big thrill to get back and see what all the boys were doing. But spring found him out in Connecticut, that state whose largest crop is paintings. 'Tis no wonder, for there the landscape seems to reflect the culture and tradition of its people, the intimate light type of landscape that New Yorkers call Davis' country, with its oaks and elms, its brooks and old stone fences.

Maurice Braun was encamped to live a brook in a little colonial house, all filled with quaint furnishings and paint the bursting of buds. Perhaps it was then that California lost all claim to him, but his exhibition the next winter at Macbeth's in New York City quite settled the matter; his title underwent a change and he became a painter of the East and the West.

Old Lyme, Connecticut, probably the best known art center of America, was finally decided upon for his eastern studio. Quaint Olly Lyme, where practically every town of the state had its innhomes along the elm bordered Main street and dotting the surrounding hills, houses an artist of note,—a locality filled with romantic atmosphere, as noted by its poet laureate, "Men Throng the Hills." But all the charm of this comradeship of painting skies, glowing autumns and snowy beauty of winter did not win Maurice Braun from his love of this land of sunshine, he says, "The best part of going away is returning home." He has returned to build his dream home and studio on Point Loma, one of the most renowned of all beauty spots in southern California. Though in the future he shall divide his time with the East, he says that he hopes to continue to interpret his beloved California hills and valleys with ever increasing interest.

Of course these events are but the external influence which have affected his career, undoubtedly the most important phase of the subject lie in the man's own character.

Almost the first statement generally made upon entering a gallery of his work is, "What happy pictures!" Mr. Braun always paints in a high key, he says that he prefers to paint when the sun shines, when the hillsides and foliage sing with color. He may paint a grey day, but it is always luminous, a greyness that shows the presence of the sun somewhere. It is evident that he is an optimist. His simplicity is evinced in every picture that he paints. Never did he paint a storm or a sunset. He is no dramatist and he never strains for an effect. A simple hillside, a few trees and a bit of distance, and about it he weaves a harmony, just as a great musician creates a heavenly sonata from the simplest theme.

The most vital phase of his character which we feel in all his work is that rare quality of balance. He is never temperamentally about when he may work and when he may not. His enthusiasm is so great that he is at all times inspired. So he paints practically every day of his life. It is evident that the ideal towards which he is ever striving is to attain perfect balance between the inner spirit of nature and her material appearance. Everyone understands his work because he paints a tree as he sees it; he knows them intimately and makes us feel the character of the tree.

Being balanced and simple does not prevent his work from being strictly modern. Recently, when a well known critic looked at one of his pictures he said, "It has all the modernism of a Matisse, yet it is balanced, a harmony of beauty, balance, truth, and sincerity." It is this balance in which lies the greatness already achieved and the promise of much to come.

PERSHING SQUARE

In Pershing Square the trees are gay—
Across an azure sky there pass
A leafy green umbrella
White clouds whose floating shadows play
Slow hide-and-seek upon the grass.

PERSHING SQUARE.

In Pershing Square grey squirrels play
And up each tree-tremble swiftly scoot.
It's April now, they say.

For new boys "well or motors" too?
The swallows pass me not a word.

In Pershing Square grey squirrels play

They leave us cold, My Dear, I swear,
It's April—and I wait for You.

PERSHING SQUARE.

In Pershing Square the grass is green
The fountain in the center plays
Without, each lovely lamplight
Hide Spring's revivals from our gaze.

In Pershing Square the grass is green

My mind, while waiting here for You—
(As I remarked, Spring's in the air)
I'm filled with foolish fantasies.

In Pershing Square there are no apple trees,
Today, a Paradise for two,

PERSHING SQUARE.
The old de la Guerra House itself is still occupied in part by members of that family, keeping the traditions intact. The old city hall has been wrecked and a modern one built on the northeast corner, leaving the center of the Plaza to be parked. At the south end is a beautiful commercial building designed for The Daily News, by George Washington Smith, and the west side will be made beautiful by cloistered entrances to some State street stores. The Daily News building is seen in the right hand picture, the City Hall on the left.

Inside the beautiful Spanish street whose entrance from the Plaza is shown in two pictures at the top of the page there is a fine Patio similar to that built by Myron Hunt for the Mission Inn at Riverside. Here the most distinctive California food is served as is announced in the charming notice on page 8 of this magazine; and here too are studios and little shops whose charm brings customers. In the court now under construction (above) new studios are being developed according to the plans of the late James Osborne Craig. The sheer beauty of this restoration has now broken through into the main street of the city in this charming flower shop and little street beside it, which was designed by Mrs. James Osborne Craig now sarrying on her husband's work and perpetuating his genius and memory. Work is still going on to complete Mr. Craig's original plans of Spanish building. At the far end of this court under construction in the picture above, is the opening into Paseo de los Flores where is the flower shop seen to the left on State street, and upstairs is the photgraph gallery of Mme. Jupnthen-Stuart. These photographs were all taken for CALIFORNIA SOUTHLAND by Walter Collinge, Santa Barbara, who has many beautiful plates of the finished interior of the Paseo de la Guerra and the Patio Restaurant as completed.

BUILDING DE LA GUERRA PLAZA and PASEO—SANTA BARBARA

By M. U. SEARES

The fine, old California town of Santa Barbara has been saved from the commonplace by the character of the citizens who live there. Restoration of the early Spanish buildings has come just in time to rescue its beauty from oblivion. There are many beautiful and well-appointed modern homes in Santa Barbara, but none more beautiful and appropriate to its charming family life than that of Mr. and Mrs. Bernard Hoffman of Massachusetts and California. Set high above Mission Canyon and appropriating its natural beauty, the handsome house, designed by James Osborne Craig and carried to completion by Carleton M. Winslow, looks out over the city and its in-comparable setting as though gravely considering its future problems.

From its quiet, homelike atmosphere has gone out an influence that is transforming back streets and alleys, neglected Spanish Plaza and lovely old adobes into things of beauty that shall be a joy to Californians forever.
OUR SAN FRANCISCO LETTER

SAN FRANCISCO is crowded with Eastern visitors—the sunny baking sun, the sable-defying wind and shrieking gale suit some moods. Life is not all sunshine, for clouds and shadows come alike to all.

After reaching the dam one may continue down the winding way and finally strike the road to La Honda, or Half Moon Bay, Salada Beach, Montara, Pescadero and Santa Cruz,—the City of the Holy Cross. We love the sight of the hilltop, but there is not much to be seen by it. There is no one around, few to observe, and the road is not at all as busy as it may be in other parts of the season. The weather is certainly not as warm as it is in the earlier part of the month, but there is no sign of rain just yet. It is a beautiful day, with gentle breezes and a soft, blue sky.

Returning to San Francisco from the Spring Valley Lakes, one follows the many curves of the road that is as yet still in the making, though hard and firm, while awaiting its final baptism of asphalt. Immense fields of the pale silvery green artichokes whose dull blue blossoms blend harmoniously with the green of the succulent vegetable itself are on each side of the road. The fields stretch far away to the western horizon and apparently there is enough of the delicately shaded landscape to make one muse for a long time. There are the ocean and mountains and the lads and ladies who take their afternoon strolls on the promenades. On past the boulevard and the motor car glides swiftly along the beach, entering the Park, but before that sylvan spot is reached one drives past the largest outdoor swimming pool in the world. Already the trees and shrubs are rapidly growing, almost hiding it from view. Through the park one passes the Conservatory before whose portals the birds of many species take flight. These paths extend right with many bosques; on past the Aquarium where the transplanted fishes swim at ease, the seals do a flip-flap in the open, and all is interesting and instructive. Even though it may be Spring, it is still March, and the rhododendrons and azaleas are slow to bloom, but neater breezes for some time gone. The number of blossoms is large, and the park is crowded with visitors. One may motor down the peninsula keeping to the winding highway until near Burlingame, and there, entering a shady, verdant lane, one may wind along a deep ravine, where vines and trees cling to steep banks, on past the palatial homes of Hillsborough, Burlingame, San Mateo and Menlo, until one strikes the high Spring Valley Dam. The road is entrancing, and after the heavy rains of a week ago every leaf and shrub and tree glistens in the brilliant sunshine. The Spring Valley lakes are edged with low-growing willows and rushes. The driver of our car said that in 1911 the waters from those lakes swept over the seventy-five foot dam. This year the water is lower than it has been for years. Rain has been lacking this winter, and while the dazzling sunshine is gratifying to Eastern visitors and those who have no concern for its lack, it is far from being a satisfactory condition to orchardists, ranchers and stockmen.

"If all our skies were one broad glare Of sunshine clear, unclouded, If none were sick and none were sad What service could we render? I think if we are always glad We hardly can be tender..."

and there is something soothing and restful in the soft falling of the rain—and tempestuous wind and shrieking gale suit some moods. Life is not all sunshine, for clouds and shadows come alike to all.

By MRS. W. C. MORROW

THE WATER FRONT OF SAN FRANCISCO, SHOWING THE FERRY TOWER AT THE FOOT OF MARKET STREET, THE MAIN AXIS OF THE CITY, WHICH POINTS DIRECTLY TO TWIN PEAKS ON THE WEST, AND YERBA BUENA ISLAND IN THE BAY ON THE EAST. BOATS RUN TO THE TRANS-BAY CITIES OF OAKLAND, ALAMEDA, BERKELEY AND RICHMOND AND UP TO VALEJO.
WHILE England grows restive under the reports of the accidents attending the indulgence by the Prince of Wales in his best loved sport, riding to hounds or steeple-chasing, it is not difficult for his American admirers to understand his delight in the chase. We can thoroughly sympathize with him even in the face of the old fogy editors of the London Daily Herald who accuse him of no longer being in the very young class and ask of the nation as a whole if it is not time that he turn to more worthwhile pursuits. There may be air castles floating around this steeple-chasing of which his staid old English subjects know nothing; the world is full of lovely ladies who are as partial to the early morning canter and the thrills of the chase as the Prince, and while this would hardly be pointing a moral to adorn a tale, one could not but have a lovelier adornment than Miss Dorothy Langheed, daughter of Sir James and Lady Langheed of Calgary, one of the most accomplished horsewomen of Canada, and the dance partner of the Prince in Banff.

THE bachelors, with us, do not, individually or collectively, form a national woe, although in every locality they are of great interest to a normal few and an elevated asset to hostesses at dinners and dances. At one period of the year, at least, they loom larger on the horizon of the debutante. Always the advent of Lent is marked by the approach of a last gay frolic, an evening in which is stored gaiety to furnish pleasurable memories to lighten the coming forty days of quiet reflection. This event is the Bachelors' Ball, always on the Monday evening preceding Ash Wednesday and is recognized as the function by which the bachelors repay in a measure, the many kindnesses and courtesies extended them by their hostesses throughout the season. Naturally the bachelors vary with the seasons, as they can't all who were the assailants last year, but there is a recognized Old Guard, forming the backbone of the organization, who can be counted on to uphold the traditions. The ball this year, held the third of March, in the ballroom of the new Biltmore, was even more beautiful than those of past seasons. The gorgeous colors of the Oriental effects were complemented by the乃是 finest casting with the dazzling snow and ice of the winter maids, the whole shot through by the silver light shining from the robes of the radio impersonator.

WHILE the dramatic season is rapidly nearing a close in the East, we seem to have just reached the height. The opening of the new Biltmore theater, with "Sally," followed by "Lighthouse," gave the playgoers of Los Angeles a new impetus, and the attendance during the visit of the Chicago Grand Opera Company served to encourage the formation of our own civic opera company before another season. Pasadena has a special interest in the drama now as the campaign for funds to build the Community Playhouse is in progress. The building will cost two hundred thousand dollars, but as the lot has been bought and is held debt free this does not seem such a tremendous undertaking.

The Pasadena Community Playhouse is recognized throughout the country as the leader of the three hundred and fifty small theatres of this type in America and its success may be seen when you consider that the members of the players' group is recalled. For instance, when the "Torch Bearers" was produced recently the success was so great as to make it advisable to hold it for a second week, then, with the interest unabated, it ran a third week, which necessitated the cancellation of many engagements, the deferring of numerous personal duties of the players, coming as it did in the crest of the social wave with dozens of invitations crowding the books of the principals, Mr. and Mrs. Samuel S. Hinds, Mrs. Clinton Churchill Clarke, Mrs. Arthur H. Palmer, Mrs. Samuel Culples Pierce, and Miss Frances Gripper.
New Ideals

THERE was a time when Americans were prone to boast of their representative, legislative body at Washington, boast in Europe when travelling there, boast in America to travellers here. Looking back into that dim past through the screen of world conflict, we ask ourselves to remember if the motives and actions of most of the senate were any different from which any influencing on the world before the world. Was not the lack of ability to measure up to what we now consider clean-cut, competent statesmanship even more universal in Washington than it is today? Was the whole country more smugly complacent over publicity in the form of muck raking? Was it not actually perpetuates crimins in the gloating game of defam-ration of character as a sport in itself irrespective of either charity or justice? Did not the public itself ask only that some prominent or wealthy citizen be uped at each issue of our thirsty publications and daily papers—careless of whether truth be regarded as a factor or ignored?

If we were more complacent when this sort of war was waged among the political henchmen of the pre-war past than we are today, then we may truly say that the world is growing worse. If these politicians among our statesmen in the senate think to gain applause throughout the country by usurping the function of justice without either training in its behavior, or knowledge of its laws, they are certainly far astray. Even our daily papers hint that the public regards the Senate not as justice with eyes blinded that the balances may be judged justly; but rather as sharp-eyed clowns masquerading with the scales.

If there be, in the action of the Senate, a straightforward desire to ferret out dishonesty, if those who are making ferreting have clean hands and high purpose coupled with the necessary ability to think straight and be just, then we shall await their conclusions with patience and some interest.

Meanwhile we have seen a finer statesman than they resign his high office and gain the sympathy of the whole country: meanwhile we are studying the oil leases and discovering much business sense in their acceptance by our government; meanwhile we are condemning the acceptance by others who are connected with government interests and are clasping those who know so much about the sins of others with the criminals.

The responsibility placed upon women by enfranchise-ment has so far had a remarkable and unlooked for effect. Few women have rushed into politics: many have taken their seats very quietly: and the great multitude of women voters sitting in their homes reading the papers, going to their clubs to study “current topics” may be visualized as turning toward this exhibition of America’s sordid party politics at the Capitol of their country with wide open eyes, astonished at the travesty of selfishness in places held by them to be high and holy. When enfranchised womanhood reacts to this reversion of ideals, realizing that the father she has revered, and the son she has taught to deal justly with his fellows, has betrayed her, astonishment will be found in the eyes of the old school politicians now so blandly performing at Washington.

The Art of Living

THERE are years ago signs became evident that the city of Los Angeles was beginning to find itself as an entity. The herculean efforts of the dealers in land with “Come to California” as slogan, had brought to the Coast a large mass of people from all states and countries—all conditions of mankind. This stream of humanity pour ing into Los Angeles has begun to spill over into the far flung and resourceful stretches of this extensive state. No longer do the new comers remain exclusively in Los Angeles or even in the little corner of the state called “Southern California” by the Iowans. Shrewd dealers in land, not to be deprived of their business in this locality, are turning their thoughts and their energies to persuading every resi dent to buy two houses or even three before he may rank himself as a true Californian.

This is not wholly a commercial method of piling up business; there is behind it a fundamental principle of the art of life on the Pacific Coast. If we are to occupy the land in the true Californian way, creating the great necessaries and now joyfully used by older sections of the state, we must secure watering places for summer and interesting city life for school days and working days or else arrange a perfect home life in a combination of all pleasures in one country place. This is the privilege of rich and poor alike in California.

The very poor who have by means of begging a ride ar rived in California this winter can, by using the philanthropic means provided by public utilities, travel from climate to climate; and California is the hobo’s paradise as well as the millionaire’s.

The hobo has arrived bringing his carefree habits and, like the mice, mosquitoes and rats he brings contagious dis ease, but the public and more sanitary inspectors are now the crying necessity; and we are saying to our advertising boards of commerce, “Now see what you have done.”

But, for the average family, which earns its daily bread and has, as it has been pointed to us, the fact that we can possess as a community what we cannot as individuals, and who, now, as quoted by Mr. Nickerson in March issue, “demand delightfulness as a part of life,” there is plenty of the latter commodity in California.

Delightfulness as a way of life can be had, but it must be wanted, and planned for intelligently. Its secret lies in forgetting the routine of life in other climates and seasons and in turning gypsy, in heart if not in habit, answering always the call of the wild.

The artificiality which has so bound us to convention while our “paying guests” are with us, drops from the true Californian at once when the lovely California summer begins to manifest its signs. Out onto the sweet, dry ground we go—to beach house or mountain cabin or set up a tent of roughs in our own yard and let the world go hang.

What the Easterner enjoys in his long winter evenings we enjoy in our long sunny days. Books and the long seam, fancy work or gardening, or more delightful still, a real crag or a lake to walk or to wander along or to drift in an arbour or shady workshop out-of-doors. In the great agricultural valleys, San Joaquin and the Sacramento, when the days become too warm we shut the cool air of night up in our thick-walled houses and retire to their shade at siesta time, beginning early morning and cool evening for garden and outdoor work.

Along the coast, delicious fog banks cut down the sun’s insinuancy and from the interior counties come whole communities to revel in the ocean’s refreshing air and wave.

Soon a great exodus takes place to our health giving high Sierras; and the population of California seems lost in the protecting colors of khaki hiking clothes.

Those who must keep the home fires burning take turns with their comrades in motoring to the beaches or picnic in the canyons or arroyo where between mountains and sea there is an inevitable and constant storm of sweet, herb-scented air.

Only the great hosteleries are deserted and only the tenderfoot or tourist tries to ape the artificial summer season siles of an eastern watering place. Californians are out-of-doors and nobody rings and nobody answers the telephone.

The use of the great Arroyo running through the city of Pasadena is an example of what natural resources our towns and villages have. Here is a great swimming tank set in the recreation portion of the Arroyo. Here is also the splendid Tournament of Roses Stadium built by one of our most public spirited and wise architects, Mr. Myron Hunt, whose wide experience and thorough study of years of work for Pasadena resulted in a decision by the city to receive our huge New Year’s crowd each year in this, the only place big enough to hold it and its cars.
The Music of a Merry Heart

CALIFORNIANS, who like the early Spanish occupants of our land, are wont to sing out of doors, on mountain top, or along a valley road, will welcome such words as these from Daniel Gregory Mason in a reprint from The Freeman, called "Music and the Plain Man."

"In the widest, most general terms it may be said that in all periods it has been the mark of art, the material of which the instrumen
tional effort to participate in making it, with whatever technical limi

tations, that has brought the plain man and music together; and that, on the whole, in the same way as consciousness of the beauty and

high technical finish above aesthetic emotion, the contempt for limita

tions and imperfections, that have separate musical attitudes. It is a

vital musical feeling among Australians who themselves sang and played

that made Beethoven possible. We Americans, on the other hand, lived in the great classics and the grand old masters, and the

calling of high-powered music, as such, was by the stage, and it was

summarized which, in the course of the dangers of our course. Such books as 'Main Street,' such plays as 'R. U. R.'-'The World We Live In,' and 'The Adding Mach

ine' have no place to build a world in which individual
capitalism and the amateur spirit have been crushed by machinery and the

hired. During these same years, movements towards a more free,

individual, and original activity have spontaneously arisen in

several fields, notably in the theatre. Such a movement is now begin

ning to appear, still somewhat uncertainly, in music.

One of the clearest and simplest of these fundamental of these

movements, that towards more and better choral music, in college

glee clubs and in singing societies, might be regarded by a typical effici

ency expert, such as Mr. G. H. Shaf, as being a quaintly primitive

untry to revive so primitive an instrument as the human voice, an

instrument of a miserable octave or two of range, which trembles,

which can hardly reach the pitch, which is of precarious

age that has given us such perfect and powerful engines as

the mechanical piano, the phonograph (with megaphone attach

ments), and the electric piano itself. In this field of high-powered

ars for ex-carts, our rapid-firing guns for bows and arrows, our

incandescent bulbs for guttering candles. We, the 21st cen
dure with which that of Beethoven is barbarous, primitive, childish.

We can produce music in quantity, accurately standardized,

overwhelmingly ambitious, and distributed to a thousand centres at once.

We can do all this, and yet we are not satisfied. We want to sing!

Yes, we want to sing; there can be no doubt about that. Although it is

only three or four years ago that the Harvard Glee Club, under the

rejuvenating touch of Dr. Archibald T. Davison, showed us that

college men can sing good music, and sing it stirringly well, already

these sounds, so novel to a generation accustomed to being serenaded

only by 'Bullfrog from the Bank,' are heard in awed assembly

from California, Columbia, Leland Stanford, Princeton, and other

colleges over the country. We have seen the extraordinary spectacle of a respirator with the whole of the North American continent, regard for home joining well-known symphony orchestras in producing classic

masterpieces. We have seen ten college glee clubs of thirty men give

participation in an inter-collegiate singing competition in Carnegie Hall, New York. We have seen the movement spread from the

colleges to the preparatory schools, so that this year the first inter

preparatory competitive concert was given at the Town Hall. Mean

while there is a similar awakening or reawakening of interest in

choral music outside the colleges and schools. Two well-known Brit

ish musicians recently crossed the Atlantic to serve as judges in a

Canadian choral festival. Such festivals, long popular in England, are

being rapidly accelerated in Canada, and are due to strike our

(chorally) even colder climate soon.

Similarly, we want to play; the growth of school and college orches

tral music has been a convincing proof of that. For a decade back, pioneers

like Mr. Glenn H. Woods, of Oakland, California, have been develop

ing the possibilities of instrumental music in educational institutions, both formal and informal. In a few years, colleges, high schools in large cities, that do not have their student orchestras,

and even some of the grade schools have followed their example. Mr.

George Scott of the New York Musical News gives a striking instance of

how she has set the smallest children to ensemble playing, on

instruments of their own manufacture. At the same time the set

tlements, and small college work is being done on instruments to

those who will be the future members of the high school and college

groups. A striking evidence of the educative value of this activity appears in the annual Glee Club Festival of the New York State Music

Council. This year, in addition to the usual choral music rendered by the Mandolin Club, its associates in concert tours, separated from it by a process denominated by Dean Hawkes of Harvard University as "the same thing at a different time," the sentiment expressed itself clearly in favor of an orchestra of less primitive instruments than mandolins, to play better music.

There is every prospect that the undergraduates themselves will carry out this project, in which the Department of Music will gladly aid them by advice and professional coaching.

Now if the efficiency-expert is right in regard to the technical

superiority of professional and machine-made music, what justification

have we for welcoming this singing and playing of amateurs as

ineffective? This is a question to be answered only by calling

attention to a distinction that we have sadly neglected in America

during the last twenty or thirty years. We must distinguish between

our activity as consumers, in which we want the best music that

money can buy, and our activity as producers, which is primarily

educative or taste-formative, in which the quality of the product is

of secondary importance, but the importance of the process is cap

tal. We rightly judge professional music from the point of view

of the consumer; but amateur music must be judged from that of

the producer. Psychologically, the act of doing the thing oneself,

however crudely and stumblingly, gives one an insight into that

one can never get by hiring some one else to do it."

Happiness

The Cathedral Church of St. Paul in Boston presents in its class in Personal Religion during Lent a series of paraphrases in "The School of Religion" by G. R. H. Shaf. We give the extract used by the class on March 7, called, "An Ideal of Happiness."

"The secret of happiness is yours when men insult and ill

and slander you just because you are trying to be my

ciples. Be exultant about it! There is the joy of a great

assurance in such persecution; for so you get a place in the

propitiative succession. In the heaven that is always here for

men to see if they will, your Father has great compensations in

store for all that you suffer.

"You are the salt of human society; you have to save

the civilization of your day from corruption. This will call

for great watchfulness on your own account; for you know that

salt which is insipid is useless and is thrown away and

trampled underfoot.

"You are the light of the dark world; your lives reveal

real men. Like righteous corner on the hilltop, you are a beacon that can not be hidden. Your influence is uni

versal. You can see an example of God's purpose in your individual life if you think of the lamp at home. You do

not light it and cover it with a bushel-basket; you put it on the

postern that all in the room may gather round and see by its light. See to it, then, that nothing keeps your

light from shining out clearly in all men's sight, so that they will notice the beauty of the things that you do, and

learn to think better of your father. God, because they have met you."

—The School of Religion by G. R. H. Shaf.
"Oh, I say, Green, somebody took a dump!" came a high-pitched, pleasant young voice across the ring to where Green was putting an early morning class through their paces but did the announcement awaken any particular interest, not at all, as Green was sure of his pupils and knew if there had been a spill the rider was back in the saddle by this time, so there was only a momentary glance toward the stables and Green returned to the matter in hand, "Walk, please, trot, please, no, Robert, walk your horse, please, you children are not doing so well this morning."

Always on Saturday mornings at the Flintridge Riding Club there is a gay crowd of youngsters, overflowing the ring, and dering in and out of the stables, and dashing up to the club house to interview a parent, an aunt, or somebody duly commissioned as chaperone, everybody is happy and the horses have just as fine a time as the children. Of course all the horses back home on the farm knew when Sunday came and were prepared to make it a day of perfect peace and rest but I am inclined to believe these Flintridge horses look forward to Saturday as the day of zest and jest—not that the children don't ride well, oh, my yes, as well as their elders but it does seem rather a joke to canter around with a mite of forty or fifty pounds weight when Father may expect to have his two hundred pounds carried over.

**Photograph by Margaret Craig.**

**ELIZABETH TAYLOR HOUGHTON, DAUGHTER OF MRS. E. TAYLOR HOUGHTON, AND "PUISHKA," SON OF "TIM O'KILLCARE," PRIZE WINNER AMONG COCKERS IN THE PASADENA SHOW.**

**JIM FARRA, SON OF MR. AND MRS. JAMES FARRA, WITH HIS HIGHLY PRIZED IRISH TERRIER, "PEGGY TIPLO," RIBBON WINNER AT THE PASADENA DOG SHOW IN MARCH.**

**SUSAN ELIZABETH BAYLY, ONE OF THE VERY JUNIOR MEMBERS, WHO MAKES A SPECIAL TRIP TO THE STABLES WITH SUGAR FOR HER HORSE BEFORE TAKING HER MORNING RIDE.**
the hurdles, with never a tip of the bars.
There are two classes for children during
the morning, and the most enthusiastic small
equestrians to be found in seven states. These
are the junior members, sons and daughters
of the organizers of the riding club, and the
very small girls and boys ride their mounts.

HELEN, ETHEL AND ADELINE BULBERT LOOKING
OVER THE STABLES AT FLINTRIDGE WHILE
AWAITING THE SADDLING OF THEIR MOUNTS.

DONALD MOORE ALMOST LOST HIS CAP HERE
BUT NOT HIS HEAD WHEN HIS SCHANBERG-
WOOLFRAAM VON HILDASHEIM WON FIRST PRIZE
IN JUNIOR PUPPY CLASS, SECOND, IN BRED BY
EXHIBITOR, AND PUPPY SPECIAL FOR BEST
JUNIOR PUPPY. SCHANBERG-THOR-WALDOES,
WHILE NOT SO ILLUSTRIOUS, WON THIRD PRIZE
IN JUNIOR PUPPY CLASS.

HELEN, ETHEL AND ADELINE BULBERT LOOKING
OVER THE STABLES AT FLINTRIDGE WHILE
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There was a time when a pony was the most
longed for, and the most cherished possession
of childhood, a tiny Shetland seemed the cul-
mmination of attainment but I don't believe an
animal of that type would carry any meaning
at all to these little sports,—make no greater
hit than a hobby-horse,—of course one might
be tolerated in a pony and cart arrangement,
but as a mount, why, no, absolutely no gait
to speak of, and as for jumping the pony
couldn't qualify at all.

Of course there is a type of pony that would
appeal to all of them, the champions of the
polo fields find ready admirers here, and no
doubt some of these boys will make up a
future team which will win the Pacific Coast
open polo championship again for this section
as Midwick did last month.

The girls, doubtless, will be willing to organ-
ize a polo team which may in time accept the
challenge of the Women's Polo Team of Chi-
cago, members of the Spur and Saddle Club,
which has recently issued a challenge to any
team of their own sex in the world.

A horse is much to be desired and opens a
world of pleasure, but a boy's heart after all
is more centered on a dog. He can make a
pal and confidant of any type of dog that
comes within his ken, and once he has set up
this friendship he will uphold it against all
comers. He may prefer a dog of long pedigree
and ancient lineage when he comes to know of
such matters but frequently all he asks is that
the dog be a good sport and show no streak
of yellow.

However, if his heart is not already given,
the majority of the boys of these days do have
a preference for a thoroughbred, as was in-
dicated by the presence of a number of prize
winning pets at the dog show of last month
in Pasadena.

The terriers seem, perhaps, to have the
strongest hold on the children, but most en-
chanting examples were also shown in the
Shepherds and Police dogs.
MARCH MEETING OF THE ARCHITECTURAL CLUB

A friendly crowd of about sixty-five of the "Father" circle were present around the board at the University Club for the March meeting. Mr. Haskell, who always has something interesting to talk about, was scheduled to speak upon the Renaissance in Italy. His talk took an informal turn and was full of suggestion as to the wealth of interest to be found in the lives of the great masters of that period. All the highest points of interest are illustrated throughout this book.

The association of architecture with art has been noted in the writings of the Harvard Classics. The pleasure they found in the reading of Cervantes' biography. The introductions to his work are of the most pleasant materials and were referred to indirectly by Mr. Haskell. The comments of his books delving into the volumes of Vazari. Few sources can be found where a truer picture of the greatest men who inspired him, gave birth to the art, and their incidents are told with a naiveté that will keep one amused for hours. Mr. Haskell dwelt upon an element or architecture which many are prone to overlook. Our busy days have a tendency to crowd out the things which we should all have a right to demand of our profession and which give the culture and deeper appreciation necessary to fine work. We only regret that Mr. Haskell's talk was so short and hope that we may hear more from him in the near future.

Whitall of the Metropolitan Planning Commission was next introduced by Mr. Stanton. Mr. Whitall, who has a most abiding interest in the Planning Commission and upon the development of the Metropolitan District, was of the City Planning, Industrial Housing, and similar projects, have been the means in recent years of creating a social consciousness in municipalities that was unknown a few years ago. Mr. Whitall's description of the drainage and sewer disposal problems of different communities is his way of pointing out the relation to Los Angeles was startling to say the least. The interdependence of different communities and the importance of light, water, sewage disposal, and traffic control have seldom been more clearly brought out and made his architectural work an important one.

Mr. Whitall, for the problems of architecture meet the problems of the city planner at every turn. That architect of the club who arranged the meeting are to be congratulated, for it was the sort of gathering that everyone enjoys.

OFFICE OF THE CLUB. 350 SANTTEE STREET.

planned for this possibility is the reported dullness in real estate and consequent lumber shortage. There are a good many interested visitors who are studying the plans and orders from them may materialize later.

"A well-posted attendant could spend all his time in supplying information requested. We feel that this would be a worthwhile service to the architects and to the building public, but so far it has been impossible to do all the things that should be done in connection with the Plan Service.

"There is no question that if a reasonably competent architect for equipment and necessary materials, a great deal of good publicity can be secured through various channels. The responsibility lies in the line required to handle these matters and the expense connected with so far the returns have been entirely inadequate to cover money expenditures, to say nothing of the time.

ADDRESS BY EDWIN BERGSTROM, A.I.A.

(Editors Note:—In this continued article, begins in the November number and published in each issue following, Mr. Edwin Bergstrom, Director for the American Institute of Architects on the Pacific Coast, has outlined in a remarkably terse and lucid manner the whole business and profession of architecture. Excerpts the issues containing this valuable contribution can be had for five by writing to this office.

We repeat, in this chapter, a few paragraphs in order to emphasize "this important but poorly organized part of the archi
tect's work"

THE production of drawings involves these clearly distinct functions:

(a) Sanitary work, with many subdivisions of work and responsibility such as the correct and accurate designing of the water, plumbing, waste, drainage, gas and other systems.

(b) Structural work also with many subdivisions such as the designing of structural steel, reinforced concrete, masonry and wood framing.

(c) Mechanical work, again with numerous subdivisions, including the designing of systems of power, air, vacuum, heating, ventilating, elevator, acoustics, refrigerating, etc.

(d) Electrical work, with its subdivisions of light, power, telephones and other minor electrical systems.

(e) Landscape work.

(f) Interior decorative work.

(g) Sculpture.

(h) Painting.

(i) Fixture work.

(j) Furniture work.

(k) Modeling work and finally architectural work, whereby is brought together all of these various coordinating divisions of productive work into a completed set of working drawings.

The production of specifications requires that knowledge of methods, the market, materials, and labor of which so much has been said in this paper, as well as an intimate knowledge of working drawings. This knowledge must be evidenced by a clear, accurate statement of constructive intent, regulations governing these and those things which explain the intent of the drawings and the construction work which cannot be clearly shown by the drawings. Protecting, adjusting and coordinating these two elements of production should be the checking work, upon the accuracy of which rests the final responsibility of accuracy in all paperback engineers and specifications. Too frequently this checking is never done until the contractor finds the error, omission or omissions.

Each of these subdivisions of this third department of production, in the architect's organization, should be the work of individuals who head the group are directly responsible for the accuracy, cost, and time of completion of these drawings and specifications. These heads should report in writing at short, regular intervals to that assistant of the architect to whom is delegated responsibility for production work, that he may check and analyze the progress made. If the work in the architect's office does not justify the expenditure of the work is worth-while, the responsibility for production, of course, rests finally upon the architect himself and the absorbed cost of money in his commission and the accuracy and the excellence of the service which he provides depends to a large degree upon his ability by careful planning and his ability by careful planning and his accuracy and his ability to protect his interests as to any of those products or processes which are integral with their design and with which he is identified.

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The general adoption of a budget and time system will eventually work into that much to be desired system whereby all members of the organization can be given the incentive to cooperate in the production of the work. Such a system based on quality and quantity of service will bring:

The Birth: Contracts of the job. This department must constantly consult counsel that it shall have accurate knowledge of all legal requirements appropriate to the contract of building so as to set forth clearly in the contract document the responsibilities and duties of the parties thereto; so as to give a clear statement of payments and of conditions that govern the work; so as to be adequate to adequately protect the rights of private and public properties and interests and those of each party to the contract; so as to give the work the full and all required notices required by law and contract; so as to obtain all inspections of all requirements and the required certificates and guarantees which are required to be undertaken by the architects to the accuracy of all descriptions and titles; so as to attend to all bonds, insurance policies, final invoices, etc. So as to have the exact and accurate information regarding all conditions at the site and restrictions thereon imposed by laws, ordinances, and documents.
THE PERSONAL MURAL DECORATION

MURAL decoration, in the primary sense of the phrase, is usually associated with buildings and institutions of a public nature. In such cases the panels depict allegorical or historical incidents relating directly to the nature and locale of the state capital, library, county or municipal structure. The psychological result is an illuminating and instructive impression on the visitor. The wall spaces for these canvases are set aside for this particular purpose when the building is first planned by the architects. The importance of such decoration is everywhere realized.

My object is to introduce mural decoration in the home. Not the formal historical or allegorical parallel but the display of personal whims and fancies, characteristic of the occupant and of the home.

For example—the space over the fireplace is usually a problem. As a rule it is too large for the ordinary print or the original canvas. A tapestry is sometimes successful; but may lack the color tones necessary to the correct impression and is decidedly not personal in touch. The fireplace is the focal point in the living room. It is here our guests gather, consequently it is most important that the wall decoration above the mantel be carefully selected. The psychology of the room depends upon it. A mural can be made to conform in a subtle way to every requirement of shape, size, color and feeling.

During my years of association with some of the best decorators at home and abroad I have come to the conclusion that the best answer to the problem of awkward wall spaces in the home is the mural decoration.

THE BILTMORE SALON
AN ART CENTER

The influence of the new Biltmore in Los Angeles is apparent in many directions but in none more than in the field of art. For the hotel has opened its doors in a very hospitable way to the painters of the southwest and is feeling its way toward other civic, artistic interests.

Marius de Brabant, connoisseur of art as well as leading citizen and businessman has proven by his devotion to the ideals expressed in the Biltmore Salon, that there are in Los Angeles keen captains of commerce who enjoy good art themselves and desire to have more of it in Los Angeles. President of the Biltmore Salon, an organization which fosters the art of painting by hanging the best pictures obtainable down town in the gallery of the Biltmore where business men can see them, Mr. de Brabant has gathered about him a group of men whose names mean much to the future of art in the city. Mr. E. E. Leighton is secretary-treasurer. Mr. J. E. Martin, Mr. Jack Wilkinson Smith and Mr. Clyde Forsythe are active members. If these men were dilletanti merely, interested in pictures as such, they would selfishly keep their enjoyment of art to themselves; but being public spirited and desirous of making Los Angeles a more delightful place to live in, they are devoting their splendid powers to civic art. Working with these men are the leaders of the Commercial Board, of which E. G. Judah is managing director. At a luncheon given at the Biltmore on March 26, speeches were made by invited painters and publicists and a resolution was passed recommending that an advisory board of technically trained artists be appointed by the mayor to confer with the Art Commission of Los Angeles. This same resolution, originated by Mrs. E. E. Leighton, was presented to the city administration by her in behalf of the Art Interests of the Women's Clubs—and the following artists and sculptors recommended: Mr. John Rich, Mr. Roscoe Schradar, Mr. Phillips, Mrs. Wm. Wendl, Miss Buchanan and Andrea Scarpitti.

It was Mr. Jack Wilkinson Smith who first called the business man's attention to the fact that when Los Angeles leaders find time to consider art, they will not know where to turn for advice. And, as Mr. Judah is quoted in the Times, "to make a beautiful city we must get in touch with those capable of directing such improvements."

M.U.S.

THESE EXAMPLES OF THE PERSONAL MURAL IN THE PRIVATE HOUSE ARE BY NORMAN KENNEDY WHOSE ARCHITECTURAL RENDERING OF HOUSES BY PROMINENT ARCHITECTS HAVE BEEN USED ON OUR COVERS.

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GARDENING MANUAL

NOTES BY KATHERINE BASHFORD
Landscape Architect

The coming of the rain makes the prospect of our summer gardens suddenly bright and promising. If we have postponed planting the seed of annuals, asters, African margarids, etc., we can still start them, moving the tiny plants quickly from seed box to flat, and from flat to the open ground. Thus August will not find us with colorless borders.

The small single and pompom chrysanthemums which are proving so successful for garden color as well as for cutting for the house should be handled quickly now if it has not already been done. The clumps should be dug and divided ruthlessly, planting each small division in its permanent place. If the shoots are kept systematically headed back until a sturdy clump is formed this division method proves quite as successful with these small varieties as the more exacting top-cutting method.

Dahlia tubers should be brought out from the proverbial "cool dry place," or dug from the ground if by any chance they have been left, divided into single "eyes" and planted in their permanent positions, withholding water until the sprout appears.

When the late snow goes from the mountains and the nights are warmer, sow the seeds of annuals in the open among the perennial plantings. Phlox drummondi, Shirley poppies, arctotis, larkspur, French marigolds, according to the color needed, will add the lightness and airiness that a color planting is so apt to lack.

It isn't raining daffodils today, but the tawny colors of our summer gardens.

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General Building Contractor
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PASADENA, CALIFORNIA
Fair Oaks 3939
MY STUDIO HOME

My home is small and although not personally designed, has excellent possibilities of which I have made the most. I have expressed no set period, nor am I partial to the ultra-modern. It has been entirely a matter of harmonious color, simplicity of design and arrangement. Individuality, on an economical basis, has been my plan. Cultured taste, a knowledge of art, and experience have enabled me to attain my results. I have utilized various odds and ends of material that conformed to my general scheme, together with unfinished pieces of furniture, painted and decorated to my liking.

In my living room mauve velvet drapes cover two generous French studio windows. The floor covering is a carefully selected neutral Persian rug of a simple pattern of dull blues. An extremely low straight lined divan and over-stuffed chair of generous proportions, covered in plain black velour, relieved by a vermilion cushion and others of harmonious pattern, make my room most livable.

My big chair is made more inviting by a foot rest of my own making. This is in the form of a square black cushion level with the seat, giving a chaise-longue effect, and at the same time affording me an add-

THE DELIGHTFULLY INTERESTING STUDIO AND LIVING ROOM OPENING INTO THE DINING ROOM.

LOOKING FROM THE DINING ROOM INTO THE STUDIO

By MRS. NORMAN M. KENNEDY

WE ANNOUNCE THE OPENING OF A NEW SHADE DEPARTMENT. UNUSUAL DESIGNS TO HARMONIZE WITH YOUR PARTICULAR COLOR SCHEME.

THE CHEESEWRIGHT STUDIOS, INC.
Decorators and Furnishers
322 East Colorado St.
Pasadena
CALIFORNIA

A console table of the same finish displaying selected silver, furnishes one wall. A delicately designed gate-leg table holds a choice Italian break-front. Beside the table is a good Tiffany glass lamp. On the opposite side stands an antique chest of drawers, affording ample space for linens and flat silver. Only two small oriental rugs are laid, blending harmoniously with burnt-orange velvet drapes in an archway and on a large French door. The quaint flicker of candle light is my means of illumination.

My bedroom is decidedly unique. Two round-headed tops of plain wood painted black and bordered in cerulean blue off-set with a conventional blue design, attached to box springs with mattresses, form the beds. Covers of black everfast trimmed in one inch satin ribbon of the same blue, gracefully fall to the floor, uninterrupted by footboard rail or post. The low and one high chest of drawers, a dressing table and chair, finished in egg shell black, are relieved by blue covers hemstitched in black and a repetition of the blue on the knobs. A night table and stool nestle comfortably between the beds. A cedar chest painted in the same pattern lends an added richness of color to the scene, and gives a feeling of the same material as the bed covers, bordered in blue satin ribbon, and finished with a valance. Two old fashioned oval-frame pictures are the only wall decoration, with the round head of the beds. My room is quite complete with two oval braided rug rags of blue and black design.

By fastidious shopping and hand touches one's result is most likely to show thought and distinction. Rules and conventions can all be broken by individual expression.

San Francisco Letter Continued from Page Four

more time! After the reading one could descend from the immense drawing room with its huge fireplace that would take almost a quar- ter of an hour to讲述, all added to the mural terms of old-fashioned, and partake of tea. In one of the rooms a mah jong party was going on, and in another bridge devotees were gathered—many his hand. In the next room, Mrs. Williams gave a reception to Mrs. Markham at the handsome residence in Thousand Oaks, Berkeley, where the Williams Institute stowed white and gleaming on a high eminence. The day was stormy, but loyally and eagerly Mrs. Markham's friends gathered, brav- ing the trip on the bay, climbing the winding road that finally reaches the goal. Within all was bright and cheerful—a glowing fire in the beautiful long library with its magnificent views—west, east and north—flowers in vases, welcoming hands and loving greetings. Daff- odils a-bloom in the gardens, acacias, laurestons, glistening holly and flowering shrubs and fragrant, blossoming trees—all added to the ever-increasing charm. Mrs. Moor potted plants, Mrs. Filius blooming hellebores, Joan London (I didn't catch her married name), members of the Penwomen's League of Berkeley of which Miss Williams is a member, Miss Clayes, the President, Mr. Virgil Markham, Mr. Vets, a stu- dent from South America, and many others were present. Mrs. Mark- ham was good to see. Her soft white hair, her pleasant, cordial smile, her lack of affectation and her appreciation and joy in greeting old friends, all added to the nice evening. The dressy quality as round heads of the beds. My room is quite complete with two oval braided rug rags of blue and black design.

The Overland Monthly is planning a prize contest for August—prose and poetry prizes are to be given.

A Pictorial of the meadows, a practice that the Mechanics Institute staff, lived for many years in South Park, and is an authority on 'Who was Who' in those far-off days of the Past. Perhaps in another letter something may be said of his remarks to the writer. A visit to the scene of former grandeur was somewhat dispiriting, especially on a dreary gray day and a drizzling rain, coming down half heart- fully on the just and the unjust—or in other words those with um- brellas and those without, of which unhappily I was one. However, perhaps another on-line article and another one-sided conversation with man of the people who has lived there since the late '60's, was some compensation. But of him, more anon.

Hughes Cornell, a former San Franciscan, present address unknown, has written an interesting novel, "Born Rich." It ran serially in the Examiner, and was well worth reading.

March 5th was Mrs. Donna Coolbrith's birthday, and it was observed by schoolchildren and others. Some of her beautiful poems were read, and the poet received an offering of flowers and other gifts. It is to be regretted that she is in frail health.

Ruth Comfort Mitchell (Mrs. George Sanborn Young) entertained at her home in Los Gatos recently. Merely to make a call at Mrs. Young's beautiful home is a joy. Her welcome is hearty and her winning smile is always in evidence. Nothing interferes with her work, and her little studio on the hill above her charming home, sees the industrious small person at her typewriter for a definite number of hours every day. Mrs. Young's personality and charm are proverbial, and the San Francisco home is a delightful setting for this talented young woman. Mrs. Young's tribute to W. C. Morrow is in the April Sunset Magazine.

Pianist Duse has been playing to large audiences, despite the fact that she speaks only Italian. The grand opera season of last month was a short one, but it is unfortunate that opera companies chose to allow the evident cleavage between the years Lent, is more a fig- ment of the past to some than a time for serious thought.

THROUGH an inadvertence, whether of my own, or the generosity of Mr. Charles Caldwell Dobie, the author, was endowed with a wife in a recent letter of mine. The truth is, that Mr. Dobie is a bachelor, charming, droll, modest and good looking. He possesses a pleasing personality and has many admirers—men and women. Whether one of the latter, taking the advantage that Leap Year accords her sex, may snare him with her wiles, is almost improbable, for she will encounter two serious obstacles: his tender love for his mother, and the insistent urge he has for his art. Mrs. Dobie, who is an invalid, has two devoted sons. Mr. Clarence Dobie, the elder, is in the business world, and Mr. Charles Caldwell Dobie is a novelist, writer of short stories, and has shown much promise of writing a play that was produced at Bohemian Grove at one of the annual Jinks. Mrs. Dobie has been a helpless invalid for several years, but her loneliness and suffering have been mitigated because of the affectionate devotion of her sons.

Mr. Charles Dobie is the author of "The Blood Red Dawn," and "Broken to the Plow," both published by Harper's. Like his friend and teacher, Mr. W. C. Morrow, to whom he went in his early youth, and who was his admirer to the end, Mr. Dobie's first short story was published in the Argonaut. Since then he has appeared in what are known as "The Big Four"—Harper, Century, Atlantic and Scrib- ner. Other magazines of learning may receive anything he may submit. Harper's Magazine published "The Cracked Tea Pot" in a recent number, and Century for the same month was left behind by "The Cracking Tea Pot." He satisfies all the requirements that a short story should possess, and is told with delicacy and restraint. Mr. Dobie is Secretary of The Dinner Club and is a member of the Bohemian Club, and has been put up at The Lambs Club when in New York. It is rumored that Mr. Dobie is contemplating a visit to New York in the near future, but it may not be true, as his constant and unfailing attention to his mother may deter him.

"The LIFE of LOS ANGELES!"

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Special Nights. Tues. and Sat. $1.50.
clude automobile roads in the bottom of the Canyon, while above the new Devil's Gate dam the great Lake and Settling Basin will give an opportunity for a Border Park of unusual beauty in a district where fortunately most of the native trees are still untouched.

Approaches to the Park are greatly needed, and boulevards wherever possible bordering the Park and looking down on it are essential.

The Committee of the Civic Federation finds that elsewhere throughout the country a Park Extension policy like that of our Pasadena Government is being successfully carried out. This policy consists in the acquisition of necessary park lands in small lots by direct purchase out of current funds, whenever such lands appear upon the market, and the avoidance of large bond issues and condemnation suits. The Committee feels that almost everything recommended in its report can be accomplished through the continuance of this policy.

MRS. LOUIS BEST, Chairman
WILLIAM S. MASON, W. F. CRELLER, WILLIAM THUM, T. F. LUKENS, S. T. WILLIAMS.

Editor's Note: This plan and full report were published at the time and will be reprinted in California Southland this summer.

THE ARROYO OF PASADENA

These photographs of the most beautiful part of Pasadena are published by courtesy of the Pasadena Chamber of Commerce, a vital civic organization which acts as the strong, steadfast heart of the city. As Pasadena is made up of the homes of people whose larger commercial interests dominate in Los Angeles, the functions of her Chamber of Commerce differ from those of a more commercial city. They consist in a wise guidance of elections, seeing that the best men are in office, promoting genuine improvements and educating the citizens in things vital to the interests of Pasadena.

The leading citizens belong to Pasadena's Chamber of Commerce; and they are fortunate in having for their executive officer, Mr. William Dunkerley, a trained, broad-minded and efficient secretary, genial with all, determined that only the best is good enough for the city in which he lives and works.

IT is difficult for local advertisers to place a general, independent magazine. It has no common points for comparison with the dailies. CALIFORNIA SOUTHLAND belongs more accurately with good direct-by-mail advertising. For instance, one of its recent advertisements, which cost less than the postage on an equal number of circulars, brought 30 replies in one month, repaying three times its cost before the bill was due. It advertised something people wanted. On April first, CALIFORNIA SOUTHLAND's rate-card No. 3 will announce to our advertisers and others interested a raise in rates for special pages upon which color may be used. The retail price per copy is also changed to 25c. The subscription will remain $2.00 per year for all subscriptions received in 1924.
Editor's Note—In the southland of California the art of developing real estate has so thrived and intensified that the rest of California comes down to take lessons in this expert combination of the landscaper's art and the realtor's business. No more highly organized system of developing and selling a tract is to be found here than that of the Frank Melene Company, past masters in the art of meeting the demands of home-seekers in this land of lovely homes.

ANALYZE BEL-AIR and you are pleased and satisfied by every factor contributing to make it the exclusive residential park of the West.

The approach is over splendidly paved boulevards where Bel-Air is centrally located in the foothills between Los Angeles and the Sea. You enter through an imposing gate, beside which is the gatekeeper's lodge, suggestive of the restrictions and seclusion of Bel-Air.

Here you find view preeminent, ocean, mountains, foothills, city-dotted lowlands, the more remote harbor revealed in enchantment-lending distance. The very heart of Los Angeles is but a matter of thirty minutes away.

You are charmed by the prolific natural beauty. Wild flowers carpet the open spaces, century-old sycamores commune with judicious oaks. Palms and exotic growths bring the breath of the tropics. Tall Pampas grass sways in the breeze. A drive up Stone Canyon well rewards the seeker after beauty, small waterfalls and cascades, goldfish in pools reflecting the sunlight. Many diverging canyons make ramifications in which to prospect for hidden beauty.

Skillful landscaping has accentuated the beauty of Bel-Air. The handiwork of many is felt in more ways than one. Picturesque scenic bridges are found now and then and bridle trails interlace the entire property lending now through leafy glades, now following the crests of the hills.

The artistic Bel-Air Stables of Spanish design are half-hidden in the trees of the canyon. Bel-Air is rapidly becoming the center of the Southland's equestrian activities.

An eighteen-hole golf and country club is assured for Bel-Air. It will be an exclusive club, carrying out the same atmosphere that prevails throughout Bel-Air. No sales are consumated until purchasers have been approved by the owners. References are required of all who buy.

If you seek the finest the Southland has to offer and wish to establish your home safe from the encroachment of business and industry—conveniently near to the metropolis—avail yourself of the seclusion of the hills of Bel-Air, and settle once and for all the problem of your home in southern California.
FREMONT'S GREAT GREEN BOWL

By STEPHEN WENTWORTH

A VIRGIN mountain valley, two hours from Los Angeles! Rich with the beauty of the Bavarian Alps, rich with a thousand subterranean springs, a high-lung garden, colored by the sunbeams, great trees standing into the sky, a tanglewood of houghs, a California paradise lost—but found again! That is La Joya.

General John Charles Fremont in the fifties led a small band of pathfinders from the San Joaquin over the mountains into the San Fernando, and he came into a great green bowl set down among the purple peaks; and there he rested. There was water for his men and horses. Springs bubbled everywhere. A stream filled to its grassy banks divided this high-flung valley and hurried out through the canyon. There was fine pasture and wild game. Two days passed before Fremont moved on.

So the green bowl became a resting place for later travelers and a watering place for their horses. Then the first Los Angeles-Bakersfield stage was established and this early route of the "Pathfinder" Fremont was followed. There was always water in this great green bowl set down among the mountain tops. No matter how dry the year, the stream flowed full, fed by the subterranean waters of the high Sierras. It was an oasis for the parched horses and the weary travelers. But the climb was difficult and road builders in that day avoided grades, never changed them. So the old Fremont road was abandoned and the easier passage San Joaquin canyon was selected for the first great highway.

For twenty years no stage passed through the green mountain bowl that Fremont discovered and loved. Then came the automoble, tens of thousands of them.

But drivers guided by road maps and motorlogs, clung to the shining ribbons of cement and asphalt and macadam.

And that's why La Joya, "the gem" of this southern California paradise, is so little known to motorists. That's why every day the question is asked "Where is La Joya?"

La Joya is General John C. Fremont's great green bowl! It was discovered in 1854 by Fremont. It was rediscovered in 1924 by Capt. Edward A. Salisbury, adventurer and explorer—rediscovered, the most beautiful little valley in southern California, its floor 3000 feet above the level of the sea, Fremont's green bowl, filled with running brooks and bubbling springs, with gaily sloped hills and patches of sunny greenwash, with great oaks and sycamores and pines that make a thousand shady nooks arranged by encircling mountain peaks.

That is La Joya—less than two hours easy driving from the heart of Los Angeles.

A new road to La Joya is under construction. It is a new county highway which joins the Bouquet Canyon road with the Elizabeth Lake road and shortens the distance to Bakersfield by 12 miles. By this new road La Joya may be entered by almost imperceptible grades. But the new road is not yet open, so the signs at Saugus will tell you that you may drive to La Joya over the old Fremont route if you do not mind a picturesque, typical dirt road and one very steep grade, or you can go a longer way by using the present Bouquet road.

If you choose the old Fremont road up San Francisquito canyon, you will cross San Francisquito Creek exactly thirty-two times before you make the final steep ascent into the green bowl that is La Joya.

Of course, when the new road is completed, La Joya will be reached with ease and comfort over paved county highway, but do not wait until then to visit this rediscovered "gem" in its rich setting of mountains. Take your basket of lunch and spend a day in this mountain garden and you will not be happy until you go back. That's the feeling I had as I drove out of La Joya last Sunday.

I regret I filled my water bottle at the cool spring, with regret I looked back at the old adobe stage depot, a quaint bit of tumbling down with arches, bright in the light of the sinking sun, with regret I left the hospital of the great tree that had shaded our picnic cloth.

But soon I shall be back at La Joya, I shall drive my golf car over those rolling hills. I shall swim in a pool of clear water. I shall hike into the mountains. I shall ride over the old trails. I shall sleep in the bath-room of the handsome clubhouse that will rise on the hill that looks out over the old stage depot spot.

I shall roll a log onto my own fire in my own little house. I am going to build a weekend house in La Joya, and every Saturday at noon I shall shut my desk: and two hours later, I shall open the door to my cabin in Fremont's great green bowl and drag out my golf clubs or my tennis racket and—play!
ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

MONTHLY BULLETIN

"Service for All—and All for Service"

STUDIO TEA ROOM

COME and visit the Studio Tea Room of the Assistance League—a beautifully glassed-in roof garden looking out on the hills of Hollywood, which bring to mind the words of David,—"I will lift up my eyes to the hills from whence cometh my help." A haven of peace is this, where the food is simple, homecooking, delicious and at moderate cost. Famous writers and directors, pretty film stars, (often in costume) interesting visitors from the far corners of the earth take their noontide meal here—in an atmosphere at once charming and teeming with interest.

EXECUTIVE BOARD OF THE ASSISTANCE LEAGUE IN THE TEA ROOM OF THE COMMUNITY HOUSE, WHERE MANY PRIVATE LUNCHEON PARTIES ARE ARRANGED EVERY WEEK

PREPARING FOR THE EASTER SALE. RIGHT TO LEFT: MRS. VERNON GOODWIN, MRS. SULLY, MRS. WALDRON, MRS. CLAIRE WOOLWINE, MRS. WERNER, MRS. M. F. SKINNER, MRS. FANNY SPECK, MRS. WALTON

The city of Los Angeles is a pocket edition of America. Surely here is a melting pot. She has more than her share of human problems that she did not create but inherited. Nevertheless, she must feel with them. From every man’s town the people come pouring in, hopeful and enthusiastic. They are not all millionaires. Far from it. Some are sick and come to get well in our glorious climate. Some come to help on the buildings that spring up as by magic. Some come to work in the factories and other industries, others, to seek fame and fortune in the movies. With these insatiable thousands come many problems, some very grave ones. The Assistance League is wrestling with these problems. Will you help?

Our problem is your problem. Maybe people from your own home town are wandering our streets today penniless, or lying sick in the wards of our hospitals.

We want to help them. We do help them. Will you help us to help them? Your cast-off clothing will find ready sale in our Thrift Shop, the proceeds going to the support of our many calls for help.

We are assuming your interest by offering you a membership in the League. Whether you are interested. The following are classifications of membership:

Active, $5.00 annually; Contributing, $10.00 annually; Emergency Relief, $25.00 annually; Path, $100.00 or more to be paid at any one time.

Mail your check to the secretary of the Assistance League at 5604 De Longpre Avenue, Los Angeles, indicating the classification in which you desire to be enrolled.

Mrs. William Gibbs McAuloo, Third Vice Pres.
Mrs. Edwin P. Werner, Fourth Vice President
Mrs. E. Avery McCarthy, Fifth Vice Pres.
Mrs. W. S. Jamison, Secretary and Treasurer

This was brought about under the magic guidance of Mrs. J. W. Montgomery and her able corps of assistants: Countess Maria Caracciolo, Mrs. Malcolm Fay Skinner, Mrs. Walter Werner, all of whom donate their services for the good of the cause, and are known to be connoisseurs when it comes to the subtle mysteries of the culinary arts.

Special arrangements may be made for private luncheons, afternoon teas, dinners, or parties. A meeting will be held with the Chairman of the Tea Room Committee, Mrs. J. W. Montgomery.

Pre-Easter Sale

Under the leadership of Mrs. Daniel J. Sully, Chairman of the Art Needlework Units and her able committee, consisting of Mrs. Cosmo Morgan, Mrs. Fannie Spence, Mrs. Richard Waldron and Mrs. A. F. Emminger. The various groups are busy daily at the Assistance League Community preparing for the pre-Easter sale which will begin at the League April 12. The following are the names of the individual unit chairmen and the days on which their group meets:

Monday: Mrs. Claire Woolwine—Children’s Clothing.

Tuesday: Mrs. Malcolm Fay Skinner—Millinery.

Wednesday: Countess Maria Caracciolo—Out-of-door and Sports Articles.

Thursday: Mrs. A. F. Emminger—Art Needlework Fancies.

Friday: Mrs. Charles Seyler—General Sewing.

Saturday: Mrs. A. F. Armstrong—Artistic Fancies

An attractive line of dainty layettes, ranging in price from $18 to $25, will be ready at that time, as well as a pleasing assortment of Easter gifts, garden outfits, and other articles appropriate to the season. A cordial invitation is extended to the public to be present.

An added feature of the sale will be the entire millinery designed under the chairmanship of Mrs. Malcolm Fay Skinner, assisted by Mrs. Walter Werner.

In connection with the Easter sale a Children’s Party is to be arranged for under the direction of Mrs. W. S. Jamison, Chairman of the “Tiny Tim Fund,” and Mrs. Charles Jeffras, who will have more than 100 filled Easter baskets on sale. There will be a real Easter Egg Hunt for the kiddies, and many other interesting events. Come and bring the little ones, and while mother makes her Spring purchases, let the children enjoy the many goodies of the party. The Children’s Party is to be on the opening day, April 12, while the sale will continue through the 14th and 15th.
—for STERLING SILVER

The photograph above gives you some idea of the importance attached to their Silverware Department by Brock and Company. It shows you the commodious second floor, the greater part of which, as you note, is devoted to Sterling Silver. In addition, you will find an extensive display on the main floor.

Represented in our collection are more than a score of America’s most notable patterns, named in the following list:

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You readily perceive, therefore, that with a correspondingly complete assortment of Hollow Ware, we are thoroughly prepared to supply you anything in Sterling Silver, for yourself or as a gift.

Visitors Welcome

Brock and Company
George A. Brock, Jr., Louis A. Nordlinger, Trustees
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Between Olive and Grand
Los Angeles
The... RAYMOND
Open December 27, 1923
PASADENA
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Walter Raymond
Proprietor

We Start May 15th
Will You Join Us?

The Sunshine Belt of the Orient

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Decorating and Finishing Exclusive Furniture
Interior and Exterior Painting
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BIEN JOLIE
JAC-QUETTE
The Long Brassiere Approved by Fashion

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HELEN B. FORD, Corsetiere
508 E. Colorado St., Pasadena, Cal.
Fair Oaks 3318

J. H. Woodworth and Son
Designing and Building
Telephone Fair Oaks 218
200 E. Colorado Street
Pasadena: California

Recent Books Reviews

By LOUISE MORRIGAN

Little David
Robert Stewart Christie
(Tomashoff Company)

Little David is another Pollyanna book, de-
cidedly so, with a faint aroma of Dickens.
Good people are very good, and the bad ones
are merrily horrid, but see the error of that
way in the end. The situation related here
never could happen, nor life lived that way:
otherwise the prisons for the mildly insane
would be overcrowded. Having emphasized
this point, we will advise the reader to take
enjoy, a delightful little romance with its en-
gaging characters presented so charmingly
that one forgets all about their absurdities.
One might pass a very pleasant hour buried
in its pages. We might add in passing that
to do live that way in England.

We have here a grave and serious novel, ethi-
cally sound. The characters seem to exist es-
pecially for the purpose of expressing the author's
reflections on questions of the present day, espe-
cially the conflict between labor and capital. This
he treats sympathetically. There is woven in, a tale of
family honor unique in its conception. While
the people of the story do not seem exactly like-
ly, Mr. Sinclair has succeeded in bringing before us
vividly the natural beauties of the Pacific Northwest,
particularly the charm of the forest.

This is difficult to recollect in recent fiction any
character writing more brilliant than Miss Sin-
clear has done in the "Care of Souls." This novel
fails to find words adequate to express appreciation of it.
Definitely social, one stroke after another, it creates for us a living
image of the English Rector, surrounded with his luxurious comforts in the
midst of that heaven of peace so associated with English country life.
It isSUCCESS. To try giving a reader a feeling of this, would be
luck him out of the pleasures of watching for himself the gradual unfold-
ing of the truths of character which go to make up this marvelous
conception of life.

These three plays have been produced at vari-
ous times since 1911 on the New York stage.
They are called Classics, why, we do not
unless it is because no one dies in the end. The first one "On Parade," is
the best constructed. "The Fountain of Youth" has witty dialogue;
and "Jesse the Errant" rather mournfully delivers a message.
May have been very effective over the foot lights, but viewed as plays to
be read, they seem colorless and thin. However, Mr. Shapman appears
to be a man who knows how a play should be put together.

We are not surprised to learn that the scene of
The Boosters is laid in and about Los Angeles.
Mr. Luther has glimpsed this locality through
rose-colored glasses to such a degree that he has produced a Polly-
anannaesque of novel. His style however is very breezy and entertaining,
and the material he has used is based upon absolute truth. Not
only can such things happen, but they do happen in Los Angeles.
Despite his optimism the author is not wholly without a sense of
this is kindly like that of a fond parent when relating some amusing
anecdote of a beloved child. There is nothing much below the surface,
but we have to be grateful for an absolutely wholesome viewpoint
and above everything, for a perfectly logical ending. We
recommend this book most heartily.

This is a story of a family, or more particular-
ly a story of three generations of women, beginning with the grandmother in her
fifties and ending with a girl of today. The author is deliberately
in selecting the salient details of these three lives so that the tale has
color and motion, also she has some witty repartee for the use of
her characters. Nevertheless at times one feels a sense of
boredom. This book, as well as other novels of the present
day, conveys the impression that no longer does the young
person suffer over committing sins that still seem deadly to
us older people.

In reading this book we feel a desire seldom
experienced to know something about the per-
sonality of the author. The hero of the tale
is a returned soldier whose mental unrest drives him on, ever seeking
an unattainable something, he knows not what. So sympathetically,
and with such amenity has Mr. Barretto described the effects of that
war-time period in a man with a highly sensit-
itive nature, that we comprehend better the restlessness of the present
day. In his unhappiness, this hero returns to France, and the part of
this book is a splendid piece of work written with poignant feeling
and stirring imagination. The author, it seems, is a young man, a
returned soldier, writing his first novel and we congratulate him
upon the beginning he has made.

The Director of the Southern Branch of the
University of California has done a fine piece
of work in presenting this little book, so full
of cheap stuff for the soul, to his students and
the world at this critical moment. "Two Rea-
sons," Dr. Moore says there are, "for publish-
ing this book. One is that it is about Socrates. The other is that it is
by Thomas Starr King. Both men deserve to be better known.'
In acquainting the young people of Los Angeles with this founder of
American civilization in California, our leading educator has done
us all a notable service.—M. U. S.

A useful study of a co-operative agricultural
movement, its inception to its movement
The Growth and success of many of the
foremost associations throughout the country are described
in detail, and the wealth of practical information to be gleaned there-
from, is presented in a most interesting form. This is the first book
published under the official auspices of the American Farm Bureau
Federation.

Socrates, an Outline
by Thomas Starr King
With Introduction and Notes by Dr. James Thorp
(Fair Yoke Publishing
Company, San Francisco)
Shops Convenient for Guests of the Maryland Hotel

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Leaves Los Angeles, 5th and Los Angeles Sts., daily.............. 9:00 a.m.
Leaves Pasadena, 51 S. Fair Oaks Avenue, daily at............ 10:00 a.m.
Arrives Top.............. 12:00 m.
Leaves Top for Pasadena and Los Angeles.............. 1:00 p.m.
A Special Bus for the Accommodation of those wishing to take advantage of visitors' night at the Solar Observatory will leave Pasadena Fridays at 5:00 p.m.
Returning Saturdays at Top.............. 8:00 a.m.
Free tickets for Admission to the Observatory must be secured at the Observatory Office at 813 Santa Barbara Street, Pasadena.

RATES
Round Trip, Good for 30 Days.............. $1.50
Up.............. 2.50
Down.............. 1.50
For further particulars call Colo. 2541 or Fair Oaks 259.

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Who Plays Your Piano?
With the AMPICO in the CHICKERING you can hear Rachmaninoff and other great pianists in your home. Why not exchange your piano for an AMPICO—ask us about it.
Part Owner of
A Country Estate for $200

HAT statement is not so amazing as it sounds! If you owned a great country estate with a luxurious home occupying a central knoll — ballroom, dining hall, spacious living room, golf links, tennis courts, swimming pool, handball courts, winding mountain trails for riding, hiking, hurrying streams, cool springs, a thousand sturdy oaks and surrounded by a wall of mountains beyond which lay a huge national forest, you would have to be worth a million dollars, wouldn't you?

Yet at La Joya you can get the whole million dollar's worth for two hundred dollars!

Think of it—only $200! And for a lot 50x100 feet!

For that small sum that entire estate is part yours. You will have as much use of it as if you owned it outright. All you have to do is to BUY A CABIN SITE in my mountain paradise. ALL THE REST, FREE OF DEBT, WILL BE TURNED OVER TO YOU. Instead of the luxurious home you will receive a clubhouse, fully equipped and of beautiful old Spanish architecture. Apart from this change, the description of the millionaire's estate is the description of La Joya.

And you get, furthermore, AN ABUNDANCE of FREE WATER.

Pipes will be laid to every lot. Free outdoor ovens will be available. Adobe and stone for building may be had on the property AT COST.

Come in and let us tell you about beautiful La Joya—Where your dollars buy most.

—Terms reasonable

SALISBURY SALES SYNDICATE
318 WEST SIXTH STREET
LOS ANGELES, CALIFORNIA
"THE VINE" by Harnet Jochum

In the possession of

ALLIED ARCHITECTS ASSOCIATION OF LOS ANGELES
Sterling Silver Answers the Wedding Gift Question

Whatever the degree of friendship or kinship you bear to the happy couple, you can answer the gift question with Sterling (Solid) Silver. The particular form your gift shall take is a matter for your own good taste to decide—in a field that is wide and where selections are many and delightful.

If the conditions dictate a simple gift, you may prefer a dainty cream and sugar set, a vase or candlesticks, or perhaps a set of knives, or forks or spoons. After-dinner coffee sets, tea sets or a centerpiece with candlesticks to match, take you into gifts of greater importance leading to the more elaborate suggestions of an entire service in hollow ware or flat ware, or both.

The brides of the Southland society designate to us the pattern they prefer, and we keep a record of each selection made. Hence you need apprehend no duplication of your gift of Sterling Silver.

Visitors Welcome

Brock and Company
In consolidation with S. Nordlinger & Sons
515 West Seventh Street
~ Between Olive and Grand ~
Los Angeles
California is Southland

CALIFORNIA COLLEGES AND COMMUNITIES

Catholic Alumns of Los Angeles, California. Our dollar and twenty cent card will be printed in the future that the first two letters are in place and the brick work begins. The contractor is ahead of his schedule and the buildings will be ready for occupancy in time.

We cannot express our confidence about this collection. They have not reached our expectations. But we hope that many more subscribers will pay in full when the bonds are actually under construction. Some have done this. If you likewise can do so we will greatly appreciate your financial toil and we paying interest in hortatory measures.

We hereby request this and are confident that we will do your best to aid us in our undertaking. We appreciate the effort many are making to keep their payments up to date.

Prospects for the college are never brighter. Our present enrollment is the largest in our history. The State Board of Education has recently granted us the right to issue recommendations for the general High School credentials in the same way as the University. These facts, together with a new equipment in a new building, are more than we expected for the entire performance.

PACIFIC ALUMNI

The contracts have been let and now the time is at hand to realize your dreams or structures which will be new to the. Our alumnae and her new home. We have had a many a hard hearted and as well as many a harden halls, hallowed walls, and scenes of friend-ship and love. But we have slowly grown to where we can translate our memories and therefore affection of days long ago by the help of our alumnae who struck so soon, so artistically, so permanent in her new setting in her old endowment will, in no way have lapsed. The campus is beautifully landscaped and full of the charm of the old campus.

And the three groups: the first and nearest the highway and the other two groups are the academic buildings, next are the dormitories and social hall, and farther toward the rear are the residences fitted for our student's family and guest of the three groups. These buildings, which are to be of red brick, and white stone, having a black slate roof, shall be among the most beautiful school buildings in California. He assures us that all will be completed by August 1, 1914. The Board is to be one of the most interesting units of our new development. It was built on the Stanford plan with stucco tile walls, wild stone bases, and metal trim, and should play a large part in the athletic program of the Sunset Valley.

Into the story of the Otis building, which is under construction in the Sunset Valley, California. We are all familiar with the progress that has been made, and the estimated cost of the building is $25,000. We can only ask that it be of the best materials and that the building be completed as soon as possible.

From the beginning of time until seventy-five years ago gold in great quantities was discovered in this valley and in the Sierra Nevada.

yellow and black — yellow and white. In smart trucks and smart "ensemble"—for a summer out of doors.

The College will be built on the site of the old High School, and will be completed by the fall of 1915. The building will be of red brick and mortar, and will be a beautiful example of modern architecture. The building will be located on the corner of Main and Market Streets, and will be ready for occupancy in the fall of 1915.

Our commission expires November 7, 1925.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF CALIFORNIA SOUTHLAND, PUBLISHED BY M. URSY SEARES, AT PASADENA, CALIFORNIA, FOR APRIL 1, 1924.

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to judge it intelligently. The same is true of art. Painting, sculpture and architecture make our everyday lives so much more beautiful, and make it hard to imagine a revival of the fanatical days when puritanism ordered all the paintings torn from the church walls and burned, and all the statues broken up and hurled from their stones. Even our cities often have ornamentation on their facades that is a direct copy of some fine old palace in Florence or some hotel de ville in France or Belgium. To be able to recognize such decoration is to be able to link the present with the past of architecture, and to learn what designs have been worthy of preservation. It is the same with painting and sculpture; the forms may vary but the underlying principles remain the same.

The explanation of all this will be the mission of Herbert Reynolds Kniffin, Director of the Ethical Culture School of New York City, whose Summer Session has been planned for a series of lectures in art appreciation and contemporary art, and whose summer performance in this art, which Mr. Kniffin has also arranged a course on the theory and practice of teaching fine arts in the elementary and secondary schools. There is scarcely a person who has not wished for a chance to study for a short time about art and interior decoration or drama and music. Even landscape gardening may be less puzzling after six weeks spent in listening to the lectures which Mr. E. Laurence Palmer of Cornell University has prepared for his course this summer. The State University has included in its curriculum for this summer's session at Los Angeles many courses which will prove attractive to a group of artists who yearly attend the lectures without taking their final examinations. Stagecraft and the designing of costumes for school plays are additional courses which will be offered, beginning June 25th to Aug. 9th at the Southern Branch.

FRESNO

The necessary papers were filed in Los Angeles in the United States District Court, Judge William P. James, presiding, for the appointment of M. L. Irwin as trustee for the Sun-Maid Raisin Growers, the old corporation which has been reorganized during the past eight months by the new Sun-Maid Raisin Growers of California and its service corporation, the Sun-Maid Raisin Growers, Association. This is the final step in carrying out the reorganization and refinancing plan adopted last spring.

This action was taken with a view of finally closing, in so unclarity manner, the affairs of the old corporation, which is no longer needed, and in such a way that it can most promptly pay the remaining few colizations. Through this action the affairs of the old corporation will be handled by a trustee named by the officials of either the old or the new corporation, Ralph P. Merritt, President and Managing Director of the Sun-Maid Raisin Growers Association, in an authentic matter, is stated to have said: The appointment of a receiver for the purposes of the Sun-Maid Raisin Growers marks the final step as announced last spring of the reorganized plan for the raisin industry. A new corporate and financial structure has been developed during the past eight months in order that the old corporation, which had proved inadequate, might be replaced by its responsibilities and affairs. The old corporation has less than 3,000 tons of raisins on hand and is now in no better financial condition than the method of turning the old corporation's miscellaneous accounts and proving evaluated in some millions of dollars. The old corporation's stockholders were to entrust the matter to one of our directors as a trustee and have

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PUBLISHER'S NOTICE

IT is difficult for local advertisers to place a general, independent magazine. There is no common points for comparison with the daily. California Southland belongs more accurately with good direct-mail advertising. For instance, one of its recent advertisements, which cost less than the postage on an equal number of circulars, brought 30 replies in one month, repaying three times its cost before the bill was due. It advertised something people wanted. On April first, California Southland's rate card No. 3 announced, to our advertisers and others interested, a raise in rates for special pages upon which color may be used. The retail price per copy is also changed to 25c. The subscription will remain $2.00 per year for all subscriptions received in 1924.
SOUTHLAND CALENDAR

ASSOCIATION OF AMERICAN ARTISTS, first series, continues at the calcas. Exhibitions are under the auspices of the Southland Artists, served by the AMC, and held at the SOUTHLAND Womarranged to receive special interest. The printed program will be served in the order of SOUTHLAND Southland. Possibilities of other two new shows, until April 12, will be announced by the SOUTHLAND, October 12th. Your interest is solicited at that date.

The public is invited; that photographers have an authority to arrange for settings, that all photos can be published in Southland unless appointments have been made especially in writing to the Editor.

Clubs

VALLEY HUNT CLUB: Every Monday afternoon, the Valley Hunt Club offers interesting and delightful programs. On April 15, the Hunt is to take place at the hunting ground.

ANNA'S COUNTRY CLUB: Every Tuesday, the members of the club hold a dinner at the club's headquarters. The members are invited to join in the festivities.

PICTRING COUNTRY CLUB: Every Sunday, the club members gather to discuss art-related topics. The meeting takes place at the club's headquarters.

OS ANGELES COUNTRY CLUB: Every Wednesday, the club members gather to discuss art-related topics. The meeting takes place at the club's headquarters.

WILSHIRE COUNTRY CLUB: Every Friday, the club members gather to discuss art-related topics. The meeting takes place at the club's headquarters.

MIDWICK COUNTRY CLUB: Every Saturday, the club members gather to discuss art-related topics. The meeting takes place at the club's headquarters.

OS ANGELES ATHLETIC CLUB: Every Monday, the club members gather to discuss art-related topics. The meeting takes place at the club's headquarters.

MONTECITO COUNTRY CLUB: Every Tuesday, the club members gather to discuss art-related topics. The meeting takes place at the club's headquarters.

SAN GABRIEL VALLEY COUNTRY CLUB: Every Thursday, the club members gather to discuss art-related topics. The meeting takes place at the club's headquarters.

REDANIS COUNTRY CLUB: Every Wednesday, the club members gather to discuss art-related topics. The meeting takes place at the club's headquarters.

NEWPORT HARBOR YACHT CLUB: Every Friday, the club members gather to discuss art-related topics. The meeting takes place at the club's headquarters.

SOUTHLAND ART

THE Los Angeles Museum of History, Science and Art, Exhibition Park, Los Angeles, opens the exhibition of Selected Works by Western Painters, under the auspices of the Los Angeles Art Commission, on April 12th. The exhibition will continue until June 12th. The show is sponsored by the Los Angeles Art Commission, under the auspices of the Los Angeles Art Association.

JULY 5, 1931

JOHN S. KESHISHIAN

 inscription in sculpture was given to Andrew Rimanoff, President of the Los Angeles Art Association.

THE Southwest Museum, Marmon Way and Avenue 46, Los Angeles, in May, will hold a special exhibition for the American West. The exhibition will run from May 1st to June 1st.

THE Laguna Beach Art Association opened the Spring Show in April with forty-three pictures, in water colors and oils, by artists from all parts of the country.

CLYDE FOREST is exhibiting his latest water-color paintings in the Bilborn Salon, April 23rd to May 1st.

THE Otis Art Institute will hold until May 15 an annual competition for institute scholarships. The competition is to be held at the Otis Art Institute, Los Angeles, and will be judged by a panel of judges. The competition is open to all students, and the winners will be announced on May 15th.

HOLDENS DOUGLAS is exhibiting a number of unusually sympathetic paintings of California artists at the Art Galleries. The exhibition will continue until the 15th of May.

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Art

THE Los Angeles Museum of History, Science and Art, Exhibition Park, Los Angeles, opens the exhibition of Selected Works by Western Painters, under the auspices of the Los Angeles Art Commission, on April 12th. The exhibition will continue until June 12th. The show is sponsored by the Los Angeles Art Commission, under the auspices of the Los Angeles Art Association.
The Concert on May 15th by ROSA PONSELLE closes municipal season brilliantly
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WALTER HENRY ROTHWELL, conductor of the Philharmonic Orchestra, will sail for Europe on May 3 for a European trip. After ten days in London and a week in Paris he will visit Amsterdam, Geneva, Berlin, Rome and Florence. In the course of the tour he will conduct in one or more programs and will return to California in August.

NATIONAL Music Week, May 4th to 11th, is planned to unite all organizations and personalities interested in the development of musical appreciation in America. President Coolidge has invited the poet of honorary chairman of National Music Week, Mrs. Frank Lloyd Wright, to appear frequently throughout the country the week of May 4. Two features in which he participated, in May, will be Queen Day and American Music Day. The program, which will give a varied entertainment on Thursday will feature the Opera Reading Club. Temperance, the 21st Century, the Los Angeles Women's Opera Company, under Alexander Bregman, the Hollywood Symphony under Mr. Guerritti, and the public schools.

America's West, Mr. Wright announced, will see many programs given exclusively from the west being brought to the east, even the bands and choirs featuring such compositions. On the afternoon of May 5, the MacDowell Club announces an American opera, and many music clubs will cooperate in making this day a success.

WITWASTE," a new Indian opera, by Mr. Dewdrop, is given by the Music Department of the Chaffey Junior College of Ontario, California, April 25 and 26. Mr. Biskra, the Native Music Depart-
ment of the college and write both the text and the music. The original "Wit-
waste" were collected by the composer from Indian sources and from govern-
ment records. The result is of interest and educational. The cause is laid in an Indian village, first in winter, then in summer; light and dark;
and emotional effects were skilfully developed.

CALIFORNIA State prisoners, will give a revival of the Elbud Auditorium the last half of the month will appear with MacDowall, Hopk, piano, in two evening.

The Pasadena Music and Art Association announces its last concert April 25, with some recital by Mr. George Skultety, band-
companies in the Los Angeles accom-
panied. Three songs composed by Arthur Foertell made part of the program. Mr. Farley at the piano.

POMONA College Choir Club and started on its annual spring tour April 1, and open for the Pasadena concert April 14.

Those interested in seeing a permanent grand opera association established in Los Angeles should write for Patrons or Founders books immediately, as the necessary fund must be raised by June 1st. Grand organ of the finest type, with fourteen ranks of pipes, including the Chi-
gance, and La Scala, Italy, will be brought here for the season in October, and added to the ensemble of resident chorus and members of the Philharmonic Orchestra. Judge Benjamin F. Bledsoe is president of the committee of the Grand Opera Association. The Musical and Choral Society, and the Philhar-
monic Auditorium, Marie Armat, conductor, of whom Hollywood has been appointed chair-
manship of this committee for Los Angeles, to assist in raising the money for the Jeans Opera Assoc-
iation by June 1. More than forty women met at the Assembly Room, April 16, and formed themselves into a committee. The head was Judge Benjamin F. Bledsoe, president of the Opera Associa-
and John R. Mott, the vice-presi-

Announcements

The forty-sixth annual convention of the American and the first Little Theater conference as guests of Pasadena, California, May 20-June 2, 1924. Pasadena Hotel.

The Community Arts Players of Santa Barbara announce the production date of the month as May 23-4. Potter theater.

The Pot Holder Players will present "Irene" Vanrell at the gangut Club, Los Angeles, May 11.

The California Library Association held the annual meeting, April 28-40, at the Hotel Huntington, Pasadena.

The California Country Librarians, Jean-
nette M. Drake, president, will hold the sixth annual convention, May 1, Hotel Huntington, Pasadena. They will meet in new location.

A MERICAN Institute of Landscape Arch-
ests of Southern California and the 1923 committee of the Chamber of Com-
merce arranged an exhibition of photo-
graphs at the Arcade, Southern California, Park House, Pasadena, during April and to continue in May.

The concluding lecture of the series for will be given by Mrs. C. A. Hindman at the Ambassador, May 1. The subject will be "Perks at Personalities."
The Boro lập Club held a luncheon meeting Tuesday at the Biltmore, Los Angeles. On Tuesday, April 22, an Eastwood program was presented by Miss Alice Fitzgerald McPherson of Angeles Ter-
rvey, Los Angeles. Sumner. From the country was Claire Forbes Cross, pianist and com-
mposer, and George Hart, vocal solo-
list, who is also vice-president of the club.

The first Ventura county Eisteddfod was
held in Oxnard, March 31 to April 5, inclusive, and was given under the auspices of the Community Service of Oxnard, with all plans for the contest already being considered for the Eisted-
dod of 1925, and other county contests will probably be included.

The twentieth annual convention of the
Los Angeles Advertising Club of the World will be held in London, July 13-18, inclusive, 1924.

Comment on April Meeting So.
California Chapter American
Institute of Architects

At the April Meeting of the Southern California Chapter of the American Institute of Architects, held at the Mary Louise Tea Room in Los Angeles, Mr. Arthur M. El- lis, Vice President of the Los An-
geles Historical Society, addressed the Chapter on the early history of Los Angeles. This interesting talk, illustrated by stereopticon views, many of which were actual photographs, was attended by seventy-five years ago, was followed by the award of honors for the most meriti-

ous work in architecture completed during the past year.

Secretary D. J. Witmer an-
nounced that the drawings submit-
ted in the competition held at Pas-
adena to select architects for the new city hall, library, and auditor-
ium buildings to be erected in that city, are on display on the sixth floor of the building at 320 South Spring Street.

A resolution endorsing the can-
didacy of Ernest Bergstrom for first vice-president of the Ameri-
can Institute of Architects at the election to be held at the annual convention of the Institute in May, was unanimously adopted. Mr. Bergstrom is now Institute direct-
or from the Ninth Regional Dis-

tric. His candidacy was inaugu-
rated by the San Francisco Chap-
ter and has been endorsed by the New York, Colorado, and other Chapters.

Following is the report of the jury on honor awards for architec-
tural work of exceptional merit ex-
cuted during 1923.

"The jury on honor awards for the year 1923, duly appointed by the Southern California Chapter, American Institute of Architects, comprising Ernest Coxhead and John Galen Howard of the San Francisco Chapter, American Insti-
tute of Architects, and William Parsons of the Chicago Chapter, met at Los Angeles and examined the nominations for award.

"After examination of photo-
graphs and plans, a tentative list of possible awards was prepared for further consideration. During Saturday, March 1st, the jury vis-
ited all work tentatively listed, and all doubtful cases, in order to verify judg-
ment.

"The work presented, being executed during a twelve month pe-
riod, from December, 1922, through December, 1923, provided less ma-
terial for consideration than that submitted to the jury for 1922. Notwithstanding this fact, the work submitted was in general ex-
cellence equal to that of the pre-
vious period. Owing to the high quality of the submissions, greatest difficulty was experienced in pre-
mittng submissions in many groups and sections.

"The jury desires to stress the general high characteristic of the sub-
misions, particularly that of the residential work, which is superior in quality to all other groups, and

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Announcement

On January 1, 1924 the blue diam-

ond materials company changed its name to just Blue Diamond Company, a synonym for quality in ten other blue diamond plants extending from coast to coast.

Coincident with this change we launched an expansion program involving the expenditure of approximately $2,000,000. This will be our 1924 contribution toward more character, quality and service in building materials.

to state that we consider the work submitted in the small house section a distinct advance over most of the previous submissions.

"All work receiving awards are clear, straightforward, and architect-
advised. In them we can see simplicity, probable permanence in the matter of design and promising direction in the matter of study."

Following are the awards by groups and libraries.

GROUP I—Dwellings, Single

Section A—Single detached dwell-
ings, 6 rooms and under—

Residence of Mrs. Lynn Helm, 220 Witmer St., Los Angeles; Wit-
mer & Watson, architects; V. C. Young, contractor.

Residence of George S. Hunt, 220 Parkview, Loma Vista; Marston, Van Pelt & Maybury, architects; John H. Simpson, contractor.

Section B—Single detached dwell-
ings, 7 to 12 rooms—

Residence of Mrs. Carleton M. Winslow, 1245 W. 13th St., Los Angeles; Carleton M. Winslow, architect; Harold E. Phillips, contractor.

Residence of Mrs. F. E. Leupp, 620 S. Hill St., Pasadena; John-
son, Kaufmann & Coate, architects; Haten & Son, contractors.

Residence of Mrs. M. L. H. Walker, 1453 W. Colorado St., Pasadena; E. W. Neff, architect; A. Carpenter & Son contractors, section C—Single detached dwell-
ings, 13 rooms and over—

Residence of Mrs. Reginald D. Johnson, 1541 Lombardy Road, Pasadena; Johnson, Kaufmann & Coate, architects; John Mayer, contractor.

Residence of Mrs. K. C. Strong, 83 Tanas Road, Santa Barbara; Johnson, Kaufmann & Coate, architects; Snook & Kenyon, Santa Barbara, contractor.

Residence of H. O. Wheeler, 2020 Edgemont, Hollywood; Wit-
mer & Watson, architects; A. E. Westberg, contractor.

GROUP II—MULTIPLE DWELLINGS

Section A—Multiple dwelling, indi-

dividual kitchens, 4 apartments and under—

Witmer Bros. Company, owner; Witmer & Watson, architects; A. E. Westberg and John V. Gierding, contractor.

Section B—Multiple dwellings, 5 to 94 apartments, Ojai Valley Country Club, Wal-

lace Neff, architect; Edward Drummond Libbey, owner; A. Car-
penter & Son, contractors.

No awards in Section B, C, D, and G.

GROUP III—COMMERCIAL BUILD-

ings

Thorp Building, 7th and Park-
view, Los Angeles (owned by Spencer Thorp); Morgan, Walls & Clements, architects; Robert Millipore, contractor.


U. S. post office, Glendale, 718 E. Third St., Los Angeles (owned by U. S. Building Corp.); A. C. Zimmer-
mann, architect; Wm. A. Larkin, contractor.

Store and office building, 25 S. Euclid Ave., Pasadena; Van Pelt & Maybury, architects; W. A. Taylor, contractor.

Home Commercial & Savings Bank, 495 Fair Oaks St., Pasadena; Edmund Bergstrom, architect; Wm. A. Larkin, contractor.

GROUP IV—Semi-public and Cul-
tural Buildings. Cont. next month.
California Southland

M. Urmy Scares - Editor and Publisher
Ellen Leech - Assistant Editor
Clifford A. Truevell, Jr. - Departments of Architecture

NO. 53, VOL. VI. MAY, 1924

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TREASURES FROM A HOUSE IN THE CITY OF GRANADA

By GEORGE DUCLOS CHAFFIN, Collector

The Alhambra, the ancient citadel and residence of the Moorish monarchs of Granada is indisputably the most curious and, in some ways, the most marvelous building that exists in the whole world. The Moorish system of decoration reached its culminating point in the ornamentation of the Alhambra and it is generally accepted as the last word in Arabian workmanship.

In this small city of Granada, I came upon, by chance, through a conversation with an old dealer in antiques, a house, or probably more strictly speaking, a palace, dating from this same period of history. This house was one of a block of houses condemned by the city to permit the widening of the street. The attempt to remove it to America was met with no little opposition due to a movement recently set about in Spain to prevent the disappearing of valued examples of their ancient art, and many of the photographs taken for publicity purposes by representatives of the organization op-
THE HOUSE WITH THE UPPER STORY LOGGIA IS THE ONE IN THE CITY OF GRANADA CONDEMNED WITH OTHERS WHEN THE STREET WAS WIDENED. IT WAS BOUGHT TO BE TORN DOWN AND BROUGHT IN PARTS TO LOS ANGELES BY CAN- NELL AND CHAFFIN, INC.

ABOVE—THE STREET DOOR; BELOW—THE CARVED WOODEN SHUTTERS; RIGHT—THE THREE-STORY PATIO. ARABESQUE CEILING AND MARBLE COLUMN REVEALED IN THE TORN WALL; DETAILS OF CEILINGS AND DOORS OF THE PALACE FROM GRANADA, SPAIN.
THE GARDEN

The birds which sing color are as delightful to the eye as the musicians are to the ear. The former is perfect harmony in either case. The Bluebird does not sing here; but watch him hesitating on the bird bath, his rufus breast reflected in the water or flitting over a flower. Is he not playing color? Such beauty awakens something in the breast which is akin to wonder and awe.

Perch in some tall tree for an hour at a time. No more of a song than the meow of a wee kitten announces the Western Gnat-catcher, too blue to be Quakerish and entirely too flirty. He is one of the few birds with white lateral tail feathers (or part white) which make it easy to follow him as he snaps here and there and everywhere catching his food from the air. Cultivate him! You will enjoy his color harmonies. He will nest here, but may take a little mountain jaunt later in the season. These Western Gnat-catchers resemble the Junco in coloring only. The Juncos are in flocks, feeding on the ground, and they fly away as though they had seen a big, brown bear.

Some birds have color song and fine characters; but the Jay has only color—a heavenly blue. I have seen the Mockingbird look at this deadly enemy of his and say, "Pretty fellow!" He clamps around in wooden-leg fashion, is too beaky, and no garden can afford to keep this thief and robber. He would like to have the birds lay as many eggs as white leghorns and often is so wrathful when he finds a nest empty that he tears it to pieces. If he could reason a little better, and he isn't "a staphid," he would leave the eggs, that he might have the more toothsome young birds of which he is so fond. In two years one nest out of ten in our hedge has escaped him, and the Mocking Birds have brought off two birds with a weaker one to follow. Don't let the Jay's color blind you to his sins, and see to it that his race does not multiply. The Swallows, which are of inestimable value to a garden, have been driven from Carmelita while the Bluejays are left to fatten on songs in embryo.

A fine, high-pitched trill wakened me, not by its noise, but because I had my mind set for it. Each morning, just before sunrise, the Lutescent Warbler made a tour of the Cherokee rose hedge. It seemed merely a matter of the imagination whether his trill had an upward or a downward tilt. Searching carefully, deliberately, now on tiptoe to reach the branch above, he gained his balance ration, salad and meat all in one in those plump, little green leaves. With his yellow-green back and green-yellow linings he looks like the sunlit leaves among which he feeds—a perfect example of protective coloring. An orange crown, half concealed, completes this work of art. One morning three appeared, and the following only two. Feeling in such fine spirits, they dashed off for a little race. Just in line with the generatrix hedge was the windshield of an auto. Two little birds lay dead upon the cushion! Wouldn't it make anyone's heart ache to see the spirit of play snuffed out like that? With nothing left but the fine feathers of courtship, I carried them to the taxidermist who made them look like two mummies, one trying to hang himself on the limb above and the other attempting to disgorge some anti-diluvian diet.

The Calaveras Warbler is still here in golden-green and may pay your garden a visit, especially if it is Caldwell some hillside with a bit of chapparel for him to hide in. Gardens must have some tangles if they would invite guests; there ought to be weed seeds and shrubs with their berries, and a brush pile is almost indispensable for the Thrush to sing on and build in, and the Sperreld-Towhee to scratch under.

The Yellow Warbler has all the virtues and in my mind goes with apple blossoms. At the

Continued on page 13
OUR SAN FRANCISCO LETTER

SAN FRANCISCO is a city of charm and color—a city of varying moods—temperamental, if you choose. How could it be otherwise with its cosmopolitan population of Chinese, Japanese, Italian, Greek, French, Hindus, Germans, Scandinavians, Finns and Danes, rubbing shoulders in perfect comfort.

Temperamental with its days of brilliant sunshine, its warmth and color one day, the next a mantle of fog shrouding the city and blott- ing out the sunlight. One cold morning, enveloping the city with mist, only to evaporate and leave the sun shining the next. It rains or over a day of sunshine—a day of summer, a tempestuous wind roaring along the streets, whipping the ocean into fury and sending the sea stacks and lighthouse caps far out to sea. Or a rainy day freshening the foliage and reviving the parks and squares into new and vivid color.

San Francisco, gay and glad, spectacular and gloomy at times, but ever winning with her bewildering charm and variety. With the Pacific Ocean for her front yard, with a landlocked harbor greater than any other in the world. In the North, San Francisco Bay—with San Pablo Bay farther north—a bay fifty miles long and at one spot only three miles wide, and then widening to twenty; on the east is what is commonly called “The Bay”—that strip of water which separates Oakland, Berkeley and Alameda from San Francisco. All of the transcontinental lines with the exception of the Southern Pacific have terminals across the bay, and thus the traveler first passes through the Island before he has seen a proper railroad station for years. Then comes Alcatraz Island where there is a military prison from which it is claimed no prisoner has ever escaped, the tide being so strong, the steep sides of the island being so precipitous that it is dangerous to attempt the descent, a Disciplinary Barracks and homes of the officers. A small boat plies between Alcatraz and Mainland and it is fortunate enough to embark, permission having to be obtained from the Presidio, Angel Island is in the distance. It is of this island that Dana wrote in his fascinating book, “Two Years Before the Mast.” He said when he first beheld it dense trees covered it, and wild animals roamed therein. In a peaceful small cove, shining in the sun, is a military station, and a church whose spire points heavenward. It looks so calm and serene nestled there in the hills with the water ebbing and flowing before its gates. On the east side of it is the Island Station, and beyond is grim, gray, gaunt San Quentin—the States Prison, where truly may be said, “Abandon Hope, all ye who enter here.” But thanks to a more merciful attitude the prison is a training school, where those who have missed the way, may if they choose, be guided to better things. Telegraph Hill, 300 feet high, on whose apex is Pioneer Park, where a magnificent view may be had, is next to attract the eyes of the traveler. Telegraph Hill, so named from the rude semaphore that in the early days gave notice of incoming ships, is a picturesque spot—the heart of the Italian Quarter. At one time a dwelling place for the men who worked the hill, it is now inhabited by a distinctively Italian element. Here are Italian banks, restaurants, markets, newspapers and shops where the products of the homeland lure those who live there. In spite of the splendid schools in that district there are many who still speak our language with a decided accent, although loyal adherents of their adopted home.

The traveler also gets a glimpse of Sausalito, a pretty town on a steep hillside where flowers grow rank in the soft air and ocean mist. Belvedere to the east, where there is another colony as loyal to their habitat as are those of Sausalito. Sausalito has always had a large contingent of British residents. It has a beautiful harbor, and in the winter, the water is as blue as the sky above.

The wonderland that has prevailed since autumn, through the winter, and now well into Spring, has lured many Eastern visitors who find much to attract and charm. A never-failing delight to those who come from icy winds, snow and sleet, is the sight of the flower stands at the principal thoroughfares. Roses, tulips, red, yellow, pink, and white—violets, marigolds and poppies, lilac—purple, and white—form a colorful glow at a busy corner. The florist shops are things of beauty. Not content to display the bewildering masses of brilliant color in their natural state they must Guil the lily and paint the rose. Huge masses are grouped in careless confusion, apparently overcrowding with the wealth of color. One sentimentally knows that great care has gone into the ensemble. They tumble from gilded baskets, or russet brown boxes, dainty boxes, or vases and are further enhanced with ribbons of every hue. It is difficult to choose—fruit blossoms, haycinths, tulips, roses, carnations, marigolds or poppies. The Eastern visitors are agast at the prices—for one tenth of what they would pay back in the land of snow and ice they can adorn their temporary abode with flowers in abundance. The soft air tempered with a bit of fog now and again, and a few showers have brought the fragrant joy-bringers into bloom. Gardens are rioting in perfume and color.

Last month a kind friend motored me down to beautiful Oak Hill Cemetery at San Jose. The morning here was somewhat cloudy, but with no hint of rain. However, in our “glass house,” we were prepared for any kind of weather, and sure enough we ran into rain aplyrene before we had proceeded far on our journey. But the rain merely increased our pleasure in the ride, for it blurred the gorgeous beauty and color of the wild flowers that bedecked the way, made the road a line of silver and caused the myriads of fruit blossoms to take on the appearance of old lace with a pearl embedded in the heart of every blossom. A short stop for luncheon at Hotel Vendome set in its natural park, and a short run out to The City of the Dead. By this time the rain was coming down plenty, so I broke our flowers, high overhead came the jubilant notes of meadowlarks, and we felt as though the dear dead ones were sending us a message of peace and love—that all was well with them. Returning through beautiful Los Altos another treat greeted us, for the rain had beauti- fied every tree and shrub, and the low-lying hills were covered with a mantle of soft green, and the many charming homes with orchard, vineyard, garden and hayfields added to the "scene en scene."

San Francisco had its first musical festival last month, and though a heavy rain fell, an audience of over 8,000 showed its appreciation. Uda Waidrop was at the organ, and when, under his wizard's touch, it swelled in glorious harmony, it was as though one were on holy ground.

One of San Francisco's many resorts is the Aztec Studio where once a month or oftener, an attractive programme is given. Recently, Mr. Torao Kawasaki, the cultural secretary of Mr. Ujiro Oyama, the Japanese Consul, gave a delightful talk on Japan. He gave some Japanese poems—one poem was a word of fifteen syllables. He gave it in his own language first, and then translated: “On a pink flower is a beautiful white butterfly. I wonder whose spirit it is.” The Japanese have a wonderful love for flowers. They never use more than three or seven in one vase. Always an odd number. One flower is quite high; signifying Heaven; the second not quite so high; signifying man; the third, still lower—the earth. A quaint poetical use. He told his audience that firefly hunting is a popular sport in Japan. A firefly being chased by the hunter loses itself in the moon- light. The Japanese are a very artistic race. Mr. Kawasaki gave a number of pictures on the carved altar or wall. The Japanese schools, the silk industry and pictures of the earth, Stocked Tea, small cakes and sweets, were the refreshments, which he brought with him. He is a fluent speaker, and expresses himself in good diction and choice language—poetical at times. He is a graduate of Harvard and has an English wife. By the way, I want to voice my protest.

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THE ART JURY OF PALOS VERDES ESTATES

By MYRON HUNT, Chairman

THE idea of insuring in some manner the quality of architecture of a city or a town, a district or a subdivision, has been the subject of many a discussion. The impossibility of making new laws that will materially affect the rights of men to do what they please with their own property under the English Common Law and under our law as well, is obvious at the end of such a conversation. Some two years ago, E. G. Lewis conceived the notion of acquiring the Palos Verdes Hills, 17,000 acres upon which there were no buildings or building projects. With the City Planning Architect, Charles H. Cheney, Mr. Lewis developed a scheme for entailing basic restrictions on this property before a sale and, if it should be sold, of making these restrictions a part of the deed, so that whoever bought understood in advance the limitations that went with his purchase.

These projects, when acted upon, if any, will create a model of an Art Jury, a modification of the idea of certain art juries functioning in connection with similar and smaller projects in the East and in England, suggested to the writer. The nature of this group was such how restrictions as were imposed could be enforced, not only now, but as proposed, for all time, this being rather a long order and involving labor and expense on the part of someone after the date when those putting the property on the market had further interest in it.

The idea of an endowment resulted and out of the sales of the property $300,000 was set aside as a trust fund by agreement. This fund is placed in the hands of a Trust Company not handling the moneys of the Palos Verdes estates and is used to carry the expenses of an Art Jury.

Less than six months it became obvious that in this course of time the expense of such work would eventually eat up the interest on a half million dollars, rather than the $300,000. Some day, as the work of the Jury increases, it will doubtless be necessary to make certain permit charges in order to cover the increasing clerical overhead. In the meantime, the Jury has been at work for two years.

The composition of the Jury is as follows: Three architects selected from nine architects nominated by the Southern Califor- nia Chapter, American Institute of Architects, Messrs. David Farquhar, D. C. Allison and the writer, one City Planner, selected from three nominations made by the American Association of City Planners, one citizen interested in the arts and sciences and one citizen elected by the Palos Verdes Homes Association, which means either the purchasing and owning the property, and a seventh member acting as secretary and executive of the Palos Verdes Estates, and when that estate shall have been liquidated and the office no longer exist, then the position is to be held by the chief executive of the largest incorporated or unincorporated town or city on the property.

These seven members serve for five years and their successors may be elected through nominations originating in the same manner and from the same sources and in the same proportions.

The first six months of the Jury's work was devoted to weekly meetings of the seven at a place far from the town, and the first report was on the subject of the current work of Olmsted Brothers, the landscape architects, in charge of laying out the project and of H. E. Cheney, consultant in the matter of the railroads and their connections with the town. The report was discussed and criticized. Then Mr. Olmsted and his partner, Mr. Dawson, with Mr. Cheney and their chief assistants would join in the Jury's general discussions. They made many most helpful suggestions in the drawing and making of restrictions. How to define simply and legally what could and could not be done was the problem. How to define styles of architecture without using the word "style", and without making any actual historical or geographical reference. Perhaps the work of this Jury may be defined just as much to clarify the minds of the members of the Jury as to what constituted the difference in different types of architecture as it succeeded in producing a code.

Different districts were differently restricted. One, the more south- ley, was to have no building but Mediterranean feeling in all of its architecture. The question was then how to define the Mediterranean feeling in words that would be legal and binding upon the purchasers of the property. There was day after day of discussion, day after day of examining photographs and drawings, with the roof pitch of 30% or less, a burned clay roof covering, using the natural colors of the clay as burned, or a flat roof, using the general colors of the side walls for the roofing material, were fixed as the pre-requisites. These were mandatory. Masonry for walls in the form of concrete stone or terra cotta, was then stated as to be encouraged, and a general use of light tones on these walls was made mandatory. Any dark somber walls are prohibited. The definition of these two terms light and dark was left to the Jury.

Plastered, or plastic facing, walls were recommended as to be encouraged, whether plaster was masonry or on metal lath. In this district, no chutes, eaves or shingles, such as were used in New England, and from the typical New England architecture, were to be allowed, neither for side walls or for roofs. That was about all that could be found that would describe the whole of Mediterranean architecture and which the lawyer would advise could be incorporated in the Trust Indenture.

In another district, around one of the promontories extending into the sea, was formed another architectural group, in which examples of Type No. 1 are to be encouraged, but where at the option of the Owner, a slight stone cladding may be used on roofs, and at the option of the Owner, (providing the color does not clash with an adjoining building, previously built), a cotta, or a brick structure will be allowed, and roofs are allowed, providing roofs are not artificially colored, to a color unnatural to wood, and further providing that such a variety shall not occur itself in between two existing buildings in a way to be commensurate.

In this region, the first people starting building in a block or to some extent, the development of, previously designed and approved facades for business buildings.

In the course of time, the property was put on the market with these restrictions, being all the more desirable because real estate men were enlaid upon it. Some six million dollars worth of property has been sold or put under contract for sale. Drawings for buildings began to come in on the meeting of the art Jury. One of the first was a drawing of Twitcher's trunk and was about as bad as the paper was poor. It was an idea by a contractor who was in the habit of making his own drawings and getting away with it in the average subdivision.

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THE PALOS VERDES HILLS AND SHORE, WHERE WISE FORETHOUGHT AND MODERN SALESMANSHIP ARE SUPPLEMENTING THE NATURAL BEAUTY OF CALIFORNIA BY BUILDINGS AND TOWNS SUPERVISED BY AN UNUSUALLY FINE ART JURY TO WHOM THE EXCESSIVE SALES MEN REFER PROSPEROUS HOME OWNERS EVERY DAY.

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CALIFORNIA SOUTHLAND
THE PASADENA BROWNING CLUB—AND ITS LEADER

An interview with Dr. Bertha Lovewell Dickinson.

"Ah, that brave Bounty of poets, the one royal race! They give no gift that bounds itself and ends;—the giving and the taking: theirs so sweet.

I'm the heart and soul o'the' taking, so transcendent.

The man who only was a man before, That he grows godlike in his turn, can he also: share the poets' privilege, Bring forth good new, good beauty, from the old."

IT IS accepted that literature is the power that comes from man himself, not from a vantage point to know his own spiritual estate and to view life as it is. This is the idea of new and various club work for sinecure club work should be the source that stimulates outward activity, thinking and doing. As a result, the Browning Club strives to be. From the first meeting in 1910 under the leadership of Dr. G. Wharton James, who was also the first president of the club, to the present time under the guidance of Dr. Bertha Lovewell Dickinson, the club has sought to give people a background of literature to help them to leverage against a broader knowledge of literature.

It has been said that Browning honors his readers by presupposing that they can think

OUR SAN DIEGO

IT IS the time in San Diego Mountains. Usually in March the hills and valleys are covered with a duff blue haze which intimacy does not dispel,—with lazy blue lilacs; but this year, because the rains came late, the lilacs came late, too, the population of the mountains, and the flowers thereof, for the moment, are still in a smothering cycle.

Baron Long has just purchased an immense ranch for training and developing fine race horses. A Mountain Country Club similar to the Encino Country Club at Santa Monica is getting started on Palomar. After years of debating over the ponderous question of keeping San Diego western, adequate to her development, a wise decision has been made to call San Diego "The City of Fine Living.

Mr. John R. Freeman of Providence, Rhode Island, possibly the most prominent hydraulic engineer in the country, has been engaged by the city to prepare a plan. For many months his force of workers have been surveying and developing the city, where dams and reservoirs shall be placed.

We can no easier think of San Diego without her beautiful beaches than without the sky blue bay which completes her setting so beautifully from the ocean to the mountains. Preparations are now being made for the Yachting Regatta to be held this summer. Each day white sails dot the blue water and add to its picturesque charm, while great passenger and freight boats come steaming in from all parts of the world adding a flavor of romance to the town. Little fishermen's boats come chugging in at evening time laden with their precious haul which goes directly to the fishmongers of the San Diego market. But most conspicuous in the bay just now is a large part of the Pacific fleet which has been collected in southern waters, bringing a stir in social life both in Coronado and San Diego.

Two very remarkable theaters have just opened in San Diego. Acquisitions that add dignity and distinction. The Balboa Theater, built at Fourth and E streets has taken its architectural style from the mother Mission up the line to the modern California architect, planned wisely this theater, keeping to simplicity all the way through. No where is there a collection of restfulness that pervades the whole interior.

The Pantages is more than a theater, it is a tall stately building which attains quite the imposing structure downtown. San Diego is grateful to Mr. Pantages and his architect, Mr. Marcus Fricke, because they did not forget the tradition of the city in building this important addition. Although they have built theaters in many cities, this is by far their finest achievement. The greatest stress was held to beauty and to the fitness of things. He gave profound consideration to the style of architecture. It being both a commercial and theater building, he found the Spanish Mission style impossible because it demands large and tall spaces. He chose a phase of the Spanish Colonial called the Plateresque style which is the earliest of the Spanish influences. It is distinctly more Moorish than any of the later styles, and it is more Spanish than the Cloister in Churiqueras, which the California building has taught San Diego people to appreciate. Since the walls are thick and cortez not practical, it is well that this new building should be related to the lovely Fair buildings that are in the Floral Park. The greens, red, gold and blue are toned down to give the effect of antiquity; all the romance of old Spain is re-evoked. Every place where curtains shall rise.

San Diego is truly proud of those Fair buildings in the park. What other city has such a group? Most of them have been made permanent for a month and for different uses.

The California building is devoted to the library and archeological department. The mansion built by Dr. J. H. James Chapel is beautifully lighted all the too, other poets and users of life, using Browning as a point of departure. There have been parabellum from Wadsworth, Browning, Mrs. Wrong, Mr. Wrong, Mrs. Ferguson, Mr. Ferguson, and others. There is a trend of emphasis, ancient Greek and Roman philosophers, stern Germans; Kant, Fichte, Hegel, Leibnitz, and others. The idea is the development of optimism. It is a philosophy that sees life as a progression, that sees the glory of perfection in imperfection.

"Why comes temptation, but for man to meet?"

As Browning, himself, was inspired and found stimulus in his poet's-wife, so the Pasadena Browning Club desires for better, deeper work under the ten year leadership of Dr. Bertha Lovewell Dickinson. It is to be hoped that her early successes will endure and that Browning's club feels that it has the rich heritage of The Bard and Sage Club in high esteem in Pasadena. Work begun in Pasadena the work began in Hartford.

The Pasadena Browning Club has studied, and the letters of Browning himself, and the Browning Club tries to be worthy of the honor. It does not concern itself chiefly with critical analysis of words and meanings, but with the human problems that the poet propounds, the development of the human soul that is his chief consideration, the making of optimism. It is a philosophy that sees life as a progression, that sees the glory of perfection in imperfection.

"Why comes temptation, but for man to meet?"

The Club stands for knowledge which is truth and for the application of that knowledge which is faith. Under the leadership of Dr. James, his early successors, and his present are no gains from the broadening effect of significant study enables it to create a climate in which Browning's philosophy is seen save one which like Browning's is founded upon Love. The deeper the study one is, the better the understanding of the relation of the finite to the Infinite and the assurance that God is in His heavens, though all may not seem right, with the long vision, perspective, all is right—the ultimate time has come.

The Museum Art Gallery is also housed under the wings of the museum. The Mission type was never gayer,—little pink faces by the million smiling happily at the sun, bordered by a tapestry of gray, white curtains here with there a splash of red sage.

The women of the city have raised the money to build the permanent Museum County Building which forms an ideal civic center. Through the generosity of Miss Ellen T. Rice, the site of the building has been purchased and an adequate building has been erected on the site of one of the buildings on the plaza. Another building is devoted to the use of The Floral Association. Mr. and Mrs. A. S. Bridges are having plans drawn for an art gallery to cost $300,000 which they will use for their art collections on the side of the Panama on the site of the former Sacramentum building. This will be a 200 foot long and 60 6 feet wide, of Spanish Renaissance design. The New Mexico Building has just been completed and is already covered with Spanish tiles. The direction of Cuthbert Homan, curator of art, as an art center. It very delightfully fills a need of the city, one such gathering place. It is equipped for tea, dinner and concerts, and the full bloom, its patron saint, its murals and old Spanish furnishings, it is a triumph. The Art Gallery has opened and is appreciated.

The Friends of Art recently held their annual dinner in the new building. This building will always be a hospitable one kept for visiting artists.

The Little Gallery downtown in the Snyder Building is a growing institution. It is owned and operated by the Art Association of San Diego. The exhibitions are select and people are confident of finding there worth while works of art. The museum is open daily. The works of landscapes by Maurice Braun; twelve landscapes by Sam Hyde Harris; etchings by E. W. A. D'Anvers; and a collection of sculpture.
The most important charity event following the close of Lent was the "Billopera's Revue" for the benefit of the Children's Hospital, given at the Philharmonic Auditorium, April 24. Every year this philanthropy gives a huge and novel benefit, each year proving more successful than the last. For this event the Committee drew attention at once by the clever title and provided theatrical, concert, vaudeville and motion picture stars, whose entertainment satisfied the entire audience and gave the hospital over seven thousand dollars. The program was under the direction of Don- ald Craig. Mrs. Russell McDowell Taylor was chairman of the general committee, which included as members, Mrs. Albert Crutcher, president of the Children's Hospital Society, Mrs. Cecil de Mille, Mrs. Rob Wagner, Mrs. Thomas Newlin, Mrs. Thompson Buchanan and Mrs. William May Garland. With Mrs. Harry Dana Lombard chairman of the music committee, the assistants were Mrs. Barbee Simpson Hook and Mrs. Isaac Hampshur Jones.

LOCAL workers in the realm of the little theatre are interested in announcements coming from Pasadena, concerning the non-professional theatre conference that is to be held under the auspices of the Drama League of America at the time of its national convention here, May 7-9. The winners of the Little Theatre Tournament in New York have been invited to visit Pasadena and play for the Drama League. Another feature will be the laying of the cornerstone for the new Pasadena Community Playhouse during the convention.

Two sessions of the convention will be devoted entirely to the work of the non-professional theatre. In this connection an important address will be that of Capt. Paul Perigord, president of the Pasadena Players, entitled "The Larger Significance of the Little Theatre." "Women Clubs and the Little Theatre" will be discussed by Mrs. Clara Bryant Heywood; and Mrs. Thomas G. Winters, president of the General Federation of Women's Clubs, is also on the program.

Irving Pichel, head of the Playhouse, Berke- ley, will lead the round table discussion on little theatre problems. Others scheduled to contribute to it are Oliver Hindle, Dallas, Texas; Frayne Williams, Los Angeles; Daniel Quirk, Ypsilanti Mich.; Miss Neely Dickson, Hollywood; Gilmor Brown, Pasadena; Miss Nina Moise, Santa Barbara; and Samuel J. Hume, Berkeley—all of them directors of little theatres in their respective communities.

One session will be devoted to the dramatic work that is being done in the high schools and colleges of the land. Dr. Margaret S. Carhart will be in charge of this. An interesting part will be the stagecraft exhibition, composed of designs, models and costumes assembled by Louise Pincney Sooy, of the University of California. Other sessions of the convention are to be devoted to the professional theatre. Augustus Thomas, John Emerson, Guy Bates Post and other prominent stage-folk have promised to take part.

THE weather caused the Garden Fete for the benefit of the building fund of the new Community Playhouse in Pasadena to assume two forms. The fete was first scheduled for an entirely outdoor affair in the gardens of Mrs. Jared S. Torrance, but with lowering skies and threatening showers the dinner was transplanted to the Parish house of Throop Memorial Church, where it proved a social and financial success, netting the committee more than four hundred dollars. Making every effort to prove his good will the sun never shone brighter than during the postponed party in the garden the following week. The flowers bloomed in unusual luxuriance, filling the booths to overflowing, the candy was all the makers desired. There were books for the studios, pictures for the artistiti—lovely things by Alon Clark, Orrin White, and Carl Smith. Bags were provided for the girl who sews, knits or only uses them to complete a costume. Then the wonderful surprises provided by the White Elephants! Discarded from one home only to find a more congenial resting place in another.

The children loved it all, racing with their balloons from pleasure to pleasure, and quite accumulating an ice cream cone on the way. In the evening of the second day, the "Ghosts of the Community Playhouse" walked, called forth by the inimitable George Reis, and as welcome as was ever a Ghost walk at the end of a week of legitimate stock work. Strolling players and minstrels, made the scene gay.
Northern or Southern Europe

AFTER having held wide open the door of American citizenship to the oppressed of all nations, the United States is now gently closing it in the face of Europe, Asia and Africa, leaving our most insistent guests to knock more loudly or to crawl under the fence.

Body politic grown there since the constitution was established and the Declaration of Independence delivered: and, weighing their value, assigning their sources, decide whether or not we want more of what European and Asiatic blood we now have or less,—whether or not there may be something more desirable than the servility and paternalism which have been inoculated into our government by heavy addition to our citizenry from Northern Europe.

Throughout the century or less that has seen this great influx of Germany into the United States, those European nations, both civilized and uncivilized, the United States, i.e., England, Holland and France, have been developing individual and civic liberty at home more rapidly than we have. Their ideals are found to be different in many details but their citizens are our blood brethren and share our hopes and aspirations. Washington and Lafayette, Lincoln and Roosevelt, Coolidge and Hoover, may their tribe increase!

Taking these men and their ideals of democracy as our touchstone may we not form a better standard of admission to their ranks than that of the present number of our own?—but not of us in vital, forceful citizenship. Have we not enough docile population? Would not the art and enthusiasm, the incisiveness and vitality of Italy, and other Latin nations add more of life and interest, more ‘esprit de corps’ to the life and government of America?

Democracy Presupposes Education

ONE might answer Mr. Hilaire Belloc writing in the April Atlantic on Social Contrasts, by asking him to look a little deeper into the great task imposed upon this land of the free, this haven of the oppressed, this first great advertising agency which “sold” democracy to the world at large.

Democracy is not founded, as H. H. Powers in the same magazine would have us believe, on the one little two-four rule. Democracy is founded upon the intelligence of the masses to whom the franchise is given. In the experiment in which the United States has found itself involved during the last century, education has been the very base and building of our democracy. For democracy assumes and requires education in its founders and partakers and the great foreign population here lately enfranchised were either uneducated or servile in their attitude toward government when they left the old world.

The Pilgrim Fathers founded schools in New England fitted for their own children. The Virginians founded homes in which our finest system of education in social structure was instituted. With these two fundamentals as its stronghold, the United States has undertaken as a matter of course the stupendous task of educating Europe flocking to her schools in hordes. It is not southern Europe primarily she has been called to educate in intelligent use of the gift. There is in the Latin nations a spirit of civic responsibility, a quicker response to opportunity for individual intelligence and acumen than is found in races which substitute bureaucracy for government.

France has been developing her school system democratized from Harvard to re-organize, was made intelligent populations interested in self government, more keen to grasp the crux of democratic government than peoples grown servile-minded under a satisfying paternalism.

When, during its second stage of development the school system founded by Napoleon was staggering under its load of foreign population it was found to be unsuited for mass education.

We turned again to our mother England to find a system applicable to the education of millions of free citizens. England’s system was designed but it was not until we looked then to our sister Republic, France we might have adopted her expert way of selecting leaders and educating useful workers. But, as Ernest C. Moore, director of the State University at Los Angeles in his magazine of September, 1919, we turned to Germany in whose universities our college men were then doing their post-graduate work. This mistake in our educational development is the real reason for the “uniformity” Mr. Moore alluded to and found in our school system and our government which we now endeavor to eradicate.

Dr. Moore was stating the reasons for California’s change from Normal schools to Teachers’ Colleges first instituted in Los Angeles when the Normal school which he had been a part of and founded for the state of California and for the university which we now endeavor to eradicate.

“The normal school, as it now exists in America, is an anachronism. It is no longer a going concern, but it is not through any fault of its own. It is failure is veritable and it is the real reason why we are having so much difficulty in our elementary schools; and the elementary school, since it trains all our home life, is the chief reservoir of the nation’s future. It was at first a Prussian institution, created for purposes just the opposite of those for which we use it today. The Prussians relied upon it to keep their people in servility. We rely upon it to make our people free. The American elementary school is the transplant of the Prussian schools which Horace Mann and G. Stanley Hall and their colleagues of the elementary school revival brought back with them from Prussia. Since it was created to do a specific work in Prussia, teachers had to be trained to do that work, and to be trained they had to be sent to school. If they had been allowed to go to the universities for that training, they would have gotten a general education and would not thereafter have epitomized in their own persons that servility to their high-born rulers which the state intended them to teach. It is always well to have the blind lead the blind, if they are to have no benefit of seeing. So Prussia decided, for reasons which were peculiarly her own, that her elementary school masters must not be trained in a university but must be trained in a second class institution. That is the origin of the normal school. A second class institution it was intended to be and a second-class institution we have allowed it to remain, although when we borrowed it from Prussia we put it to doing a first-class work. It was not intended to teach inferiors here, yet it occupies an inferior position, is outside of the system of higher education, and consequently that of an inferior position.”

All through the body politic we of the United States see the result of our worship of German university education which two generations ago blinded us to the fact of standardization—unconsciously incorporated into our systems of business and of education.

Opportunity

WHEN Robert A Millikan was induced to leave his laboratory in Chicago, where he had made his famous investigations, and come to California to continue his labors, he said in explanation: “The attraction of the West is not case, but opportunity.”
To watch this great country being occupied by our modern, standardized civilization is in itself a fascinating sport, full of regret for the natural beauty that is vanishing but full of hope for the youthful vigor that is here coming into its own.

Experiments galore are being tried here, and lessons learned in older communities are now being applied to the building of cities on virgin soil. Underneath the current of daily life and the loitering crowd of aimless loafers, one who is earnestly doing his own work finds much companionship and the beginnings of a concerted plan to bring order out of the chaos southern California has inherited from a generation of hard-working, vacation-seeking pioneers too tired with their trek across the continent to go on pioneering, a generation so satisfied to enjoy California's bounteous beauty that it made no effort to plan for posterity.

Youth and vigor developing out of this imposed layer of pleasure-seeking tourist settlement are grasping California's endless opportunities and, trained to the hilt, are solving native problems and building better cities, better lives and better foundations for democracy.

City Planning Conference

The Sixteenth National Conference on City Planning ended April 10th in Southern California, the most successful convention in its history.

The Conference has proved of great value to the cities of the Southland through the subjects discussed and through the imposing array of talent represented by the leading City Planners of the nation whose constructive criticism of local problems and work has been enlightening.

Edward M. Bassett, the eminent legal authority on zoning, presided at a series of largely attended sessions on that subject. During the week subsequent to the convention, Mr. Bassett contributed much locally through consultations with the City Attorney's staff and members of the City Council and the City Planning Commission.

George B. Ford, President of the National Conference and City Planner of international note, summarized city planning accomplishments to date in a way that lent much encouragement, especially to the local movement. Mr. Ford pointed out the need for a city plan, the need for a city plan within a city plan, the need for an enlightened community of planning.

John Nolen of Cambridge; M. M. O'Shaughnessey, City Engineer of San Francisco; Frederick L. Olmsted of Brookline, Massachusetts; Harland Bartholomew, of St. Louis, the latter two now doing consulting work on Los Angeles problems, were also among the prominent delegates from the East.

Outstanding in all of the discussions was the newly developed work in Regional Planning which, in the Los Angeles District, has been carried to such a comprehensive degree that it has elicited unanimous approval from visiting authorities of the East. Especial commendation was directed at the comprehensive vision with which the Los Angeles Regional Plan is conceived and the rapidity with which its provisions are being carried into effect.

The major portion of the Sessions, held at the Ambassadior Hotel in Los Angeles, terminated with a unique automobile tour over one hundred and thirty miles of Metropoli-

Torch Bearers

WITH the passing of the first stage in the development of the southland of California, there have emerged the earthly lives of two men so typical of the local phases of American enterprise and leadership that a record of their ideals is a record of the best that has made this community what it is.

H. ENRY LAWS, a leader for the ideals of the United States in Hawaii when changes inevitable were transpiring there, returned to California and sought this favored section of his native land at a time, two decades ago, when leisure and pleasure and the enjoyment of wealth were alone excuse for existence here. Yet, possessed of all these earthly good things, he chose to be something more than a mere recipient of nature's bounty. His innate refinement of feeling for the best in literature, in art and the mastery of the earth, made his life a model of what education and cultivation of the deeper things of the spirit mean in the measure of what we call success. His training as an engineer opened to him doors looking on the mysteries and wonders of science; his inheritance of cultivation of "the things that count" gave him the power to reflect into the community in which he lived the ideals of America's best traditions. Having realized the sorrow of human life in his lack of physical strength, the resources of divine energy became his as he drew on them, and he proved to the world the splendid power of organization and finance to his Red Cross Chapter during the war and to every worthy enterprise that followed it. With that careful precision which marked all his acts he and Mrs. Laws devised requests to educational institutions devoted to investigations in pure science and thus have in the multitude of young students who will attend California Institute of Technology and Eastern colleges—torch bearers to carry on with enthusiasm and interest these investigations in pure science which so fascinated and interested the donor during his long life on earth. Truly it may be said of such a life that it is rounded out in fullness and is a proof of the fullness of the life to come.

CHARLES D. DAGGERT is a name so vitally connected with the making of southern California that it shows the whole half of the town from Long Beach to San Diego. A pioneer in the settlement of this community he was in the front rank of every enterprise for its forward development. Here he made his home in ideal surroundings out of ideals and verities of life. Mrs. Daggett, talented and brilliant, drew around her instinctively the best in social elements and molded them into a code recorded in her writings and held in trust by all who live here. Standing always for the right way of life, Mr. Daggett's journey through this interesting world was full of achievement. Monumental things like the Colorado street bridge speak of his energetic devotion and keen judgment of men, and how to make them do things in unison.

A full quiver of children and grand children carry his talents and ideals down the years,—in maintenance of the social code; in the fine art of sculpture; in "The De John" Daggett's wide influence broadcasting these ideals—from the Times Radio station; and to generations to come through grandsons, well sired and soundly educated. Life is full of opportunity. Death is but the open door into greater things we hope to do.

A S WE go to press there comes word of the passing of Bertram Goodhue, bearer of the torch of architecture, even to this distant state where he was building the public library of Los Angeles, the new buildings of the California Institute at Pasadena, and the tower of his exquisite little church, St. James at South Pasadena. Today, April 28, there is being dedicated in Washington, D. C., the beautiful building he designed for the National Academy of Sciences and National Research Council! A prince has fallen in his prime. He leaves great things to posterity, and looks to his comrades to pick up the torch of leadership and carry it on.

COSTUME GYMKHANA

By ELLEN LEECH
Photography By ALBERT MILLER

RACES RACES
ICE WATER my PITCHER is BELL BOY
"Skeeter" Leonard, up

RECORD
1 Mi. in 50 Seconds

ODDS
13 to 1

Thus read the triumphal banner with which Mr. Robert Leonard led the grand march of the Costume Gymkhana at the Flintridge Riding Club last month, and which, with the realistic jockey togs and close-to-the-horse posture of Mrs. Leonard won the first prize of the show.

Originality is the essence of this delightful club and when a costume gymkhana was proposed every member was immediately for it. Why not, it may not have been done before, probably never has been, which endeared it at once to their souls, each and every one believing in leadership and having small patience with those who only follow.

As the first gymkhana were held in India, or therabouts, it was natural to expect a few Sheiks and possibly a harem lady or two but the screen has made Sheiks entirely too ordinary, so the only thing that saved the flowing robes of an Arab Chief was the floating linen duster of "Wild Bill Hickox" and the long untamed locks of the same gentleman,—impersonated by Ormsby Phillips.

The most potent touch of the mysterious East was imparted by the coolie costume of Reginald Johnson, whose Oriental impersonation was so successful that even his own horse wore an air of puzzled wonderment.

Back to the West we came with a dash as the weird and always uncanny war whoop of the Indian Brave was borne down the wind but a close-up took away the fear as we could all wish to be near relations to such early Americans as presented by Roy Bayly, and Miss Seeley, the fair Indian Maid. Their horses seemed to love the impersonations and to revel in the lack of a saddle and the wild little sart'ees here and there.

Mr. and Mrs. Jack Frost brought the note of another early day, when the horse was really supreme and when the hunt was a part of the week's sport. Their costumes were historically correct and were worn by their ancestors more than a hundred years ago. The long skirted habit, the lovely plumed hat could scarcely have framed a more beautiful face in any age, while the top hat, bright red coat and white breeches were as becoming to Mr. Frost as to any lord of the manor.

One immediately thought of Paris when the William Carey Marbles appeared, there was such a crispness, such a vivid daintiness in their Pierrots. The whole thing was so finished even to the precision of a hat for each horse and their adornment in frilled tarleton neck pieces and anklets in red and white.

Mr. Barnum would have vowed himself mighty lucky to have secured the gay and gaudy clowns who did the stirrup riding and saddle vaulting, and any one of us would be willing to follow in his footsteps could we be
assured of such irresistible mirth provokers as Mrs. C. Rankin Barnes and her cousin, Miss Caroline Banks.

From the wide north came the far famed mounted Police and lived up to their reputation for marvelous horsemanship. Hailed from all sides came the acclaimed "Monty" to later become an embodied comic strip and was lost in the make up he assumed. Mr. Thaddeus Lowe was the impartial judge on this occasion, though it has been said that his unaccustomed heavy beard and him in his awards. However, he would have been glad to give prizes to all the ladies only the committee decided in the supply, and be concluded the records the Leonard's had already chalked up of one mile in fifty seconds entitled that family to all the prizes there were.

This particular occasion was arranged solely for the pleasure and amusement of the members of an exclusive riding club, who are not trying to teach lessons or establish customs but who happen to have about the best times at their functions of any group in the southland. However, they do teach a lesson and that is that California has not entirely lost the old fiesta spirit and will not so long as there are groups of people who continue to find pleasure and sport in assuming costumes and entering into a game among themselves. It has been a long, long time since the last real Fiesta in Los Angeles; the loss of that gay carnival is the price we pay for a growing commercial city. It takes something of the old South, and of Southern lands to really produce an outdoor carnival that rings true. The Mardi Gras still continues in New Orleans, and in Buenos Aires the annual Carnival has just closed, of which a friend writes, "The decorations were very gorgeous, much finer than anything I have seen before. The Avenida, as I may have told you, is just a mile from Congress at one end to the White House (Casa Rosada) at the other and there were millions of lights—they went more to variety in color than ever before; the central yellow lights. The posters were rather more interesting this year also, and the Corso seemed to have a more distinguished looking crowd than I have seen before. In order to mask one must have a police permit, so the majority of persons in fancy dress are unmasked, but they enjoy it all just as well."

"SQUIREL'S" FORERUNNERS PROBABLY SCORRED BOTH THE INDIAN PONY AND HIS RIDER, BUT HE SEEMS QUITE PLEASED TO FIND HIMSELF IN THE COMPANY OF THESE FIRST AMERICANS.

JUST AS THEIR ANCESTORS LOOKED, LEAVING IN THE GRAY DAWN TO JOIN THE HUNT AND MEET THEIR FRIENDS LATER, CROWNED WITH VICTORY, AROUND THE BREAKFAST TABLE.

lamp posts with the big round white lights served as a base for enormous butterflies, the big white light being the body. They were real butterflies, yellow, green, red, blue and lovely golden yellow. Practically all buildings were outlined in white lights—but the Presa, a very handsome building at one end of the street next the plaza in front of Casa Rosada, was like a wonderful Christmas decoration with vivid red, blue, green and

Tragic as it seems, and is, Los Angeles is no longer a real California city, she bears small trace of her early ancestry, and is surely and not so slowly becoming commonplace and uninteresting. Commercially she is forging to the front but in the unusual customs, in the little things which once differentiated her from all others there is not a trace. Soon it will be only one more large city, and that same banality will be said of her, "nothing of interest, just a city, when you have seen one you have seen them all."

My recollections don't go back to the early Spanish days but it does encompass one Fiesta when the afternoon and evening were given to frivolity and frolic, where floats were covered with flowers and fruits, beautiful Spanish girls posing in the tableaus, and the old and mighty Dragon of Chinatown, much more impressive than any seen now came out of his lair and whirled and twisted down the street. There were greetings and salutations from all sides, the constant laughter of youth, and a gay rejoicing in the air,—because it was pleasant on the cheek, not for its tourist drawing possibilities. Flowers flaunted their loveliness in great arms full and if the Mexican girls fringed the crowds in vivid shades of red, greens and yellows it was not discordant but added to the scene. The floats may have been a trifle primitive but that was unnoticed in the sheer beauty of the musing of the flowers and the prodigious use of fruits.

Of course, we say with a sigh, the newcomers would never go back to those days, nor would the real estate men, or the Movie Magistrates, but if wishes could move mountains, or miracles of that kind, Los Angeles should be the one Peter Pan city and never grow up.

HUNTER'S MOON

A red moon high in the sky, and the air
Spiced with the tang of fume;
Restless horses asir in the stalls,
And the fox hounds' whine in the kennel—
There's a hunting horn ringing against the wall
With the dust of the years encrusted;
There are boots and crop and trampled spurs,
And the spurs are dull and rusted.

The horses are gone, and the dogs are gone;
And the kennel gates hang idle.

The empty stable holds wireless year—
Dog whips, saddle and bridle.

Yet never a red moon high in sky
Stoops over me weeping, whining.
But my heart goes out with the vanquished pack
And the huntsmen riding . . . riding . . .

C. T. Davis in Arkansas Gazette.
THE ARCHITECTURAL CLUB OF LOS ANGELES
MONTHLY BULLETIN

OFFICERS
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APRIL MEETING

THE joint meeting of the Architectural Club and the Architectural Society of the University, was attended by about one hundred and fifty club members and students.

Professor Dave Hamik, and Professor Monroe Winslow entertained with arguments, anecdotes and architectural cigarette smoking, such to the enjoyment of every one present. The topics discussed ranged from "The Psychological Relationship of the Client to the Architect" to "How I dislike the nasty poindsettia."

God made them, but I can design a better house. Unless I say, the latter argument had a lot of milk to it.

Rodney McClelland, President of the University Architectural Society, is indeed a fine prerogative, conducted the meeting in a very graceful manner. Professor Weatherhead announced the awards of honors of the recent competition. He followed a splendid moving picture on the manufacture of paint, given through the courtesy of W. P. Fuller & Company.

The Architectural Club certainly congratulates the University of Southern California on its building program, which it is in charge of, in architecture. Professor Sumner Spalding, with the able assistance of Messrs. Baldwin, Carpenter, Ham and others, is developing a real school of California Architecture. All of the visiting club members, who have been the students of such a school, are in derision: simply astounding, and particularly so considering the few years the department has been receiving serious attention by the University.

Frank Tolles Chamberlin, Prie-de-Rome Painter; Norman M. Kennedy, Mural Painter and Architectural Consultant; and Herman Sachs, Mural Painter, were the guests of the club.

HILLSIDE HOME COMPETITION

Under the auspices of the Architectural Club of Los Angeles, the Taft Land and Development Company are holding the first local competition for the design of a hillside home. The Taft Land and Development Company is particularly interested in stimulating interest in the better designing of homes in their own hillside project, known as "Hollywood Knolls," but the competition will be of immense value to the entire community. Three thousand dollars in prizes are to be given, and doubtless many of the designs submitted will be built. As the program for the competition has already been distributed to club members, we will not reprint it in the bulletin, but shall, however, give the prize awards in the next issue.

The Taft Land and Development Company should certainly be congratulated not only on the magnitude of the competition itself, but on the fact that it is being held, upon an unusually well written program. The average home competition fails to give the public what it provides by using the ideas submitted. The Taft Competition, however, encourages the employment of architects and good architecture, and opens the way towards the actual construction of the premised designs.

SMALL HOUSE PROBLEM

To meet a specific phase of this most trying small house problem—the design of the house costing less than five thousand dollars—there was organized last month by several members of the Architectural Club, "The Little House Plan Contest of California." The Guild will function through the joint mediums of an art jury, and what this has been the case for the others, who are interested in the design of small houses. It will sell plans, specifications, and quantity surveys at twenty-five dollars a set for houses designed and agreed

by its art jury. All working drawings, specifications and presentation drawings will be prepared by the production department of the Guild, subject, of course, to the criticism and approval of the art jury and the particular architects. The contract from the contributing architects will be required simply rough, free-hand sketches of the "pict" and the details—work which a clever designer will work in less than eight hours. Everything that represents the sketches included—will be the work of the Guild Production Department. Optional service in the form of architectural supervision can be offered at one hundred dollars for each building operation. The Guild will furnish advice on the business side of building, contract forms, and complete quantity surveys with each set of plans. It plans to produce two hundred sets of plans during the first year, and has already made rapid strides in its preliminary organization work, including the development of an extremely efficient sales plan. For the present, Guild plans will be sold by the Small House Plan Service in the Metropolitan Exhibit of Building Materials, where are also sold the plans of the Club's Small House Service. As the Club's service has practically no plans for houses costing less than five thousand dollars, there will be no conflict in the business of the two organizations. The next bulletin will be published a complete outline of the Guild's organization.

THIS CONTINUED ARTICLE WILL BE CONCLUDED IN THE NEXT NUMBER

By MR. EDWIN BERGSTROM

As Mr. Edwin Bergstrom has said in his address before the Architectural Club, "Society will always pay adequately for services rendered to it if those services be what it desires."

Much of this valuable address applies as well to business other than architecture and many well-qualified men by poor managers now taking up the business of Los Angeles.

Fifth: The supervision of the job. Supervision should be distinctly differentiated from superintendence, and while the first is more personal, the other continuous, inspection. A most common request of the architect is that he eliminate the function of supervision and superintendence from his service; so common has this become that supervision is the hardest part of the architect's service to sell, in spite of its importance to the owner. This is primarily because this portion of the architect's service has been so poorly rendered that he has not impressed upon the public the importance or necessity of it. Correct supervision should be as carefully subdivided in its functions as is production and an architect should no more expect an inspector to know all trades and materials than he would expect a draftsman to know all of the engineering sciences. Every trade during construction should be supervised by one who is expert in that particular trade; the concrete, the masonry, the structure, the plumbing, the heating, the electrical, the mill work, the painting, the elevators, each of them should be an expert in those particular things. The same is true of the building erection as they are considered by experts during design. Only by such close, careful and expert supervision of the trades can the architect insure to the owner that the value of money which the architect has obligated the owner to spend for these things is being returned to him in substantial performance.

The organization of this department and its supervision is one of many functions. Bookkeeping, record and cost keeping, the keeping of time records, such as would be necessary, accurate filing of each are a few of the multitudinous subdivisions of this department. Clerks of the work belong to this department. File clerks are more important to this efficient management of this department than is commonly supposed. Books should be specially devised for architectural accounting and regularly audited. The telephone operator and the office manager are also important, as are the secretaries, the office contacts with the public at these two points. On this department rests the burden of all phases of the building operations and the rendering of these reports regularly and on time to the client to analyze the reports; on it rests the coordination of all reports and records and the follow-up of all activities; on it rests the duty of communication and no division of the architect's business is probably as little understood as is the making of accurate costs of the different subdivisions—cost of material and labor and of the building operations. It is important for the novice to realize the ramifications of this very important administrative department to consider the many forms and reports which are an integral part of its functioning, interesting as this discussion would be. Nor is there opportunity to consider the importance of these reports and records and the conclusions to be derived from them; these important functions of office management are too involved to be considered in this general review of architectural organization.

This is only a best general view of the departments and activities involved in general architectural practice made to suggest the needs of organization and the important functions that must be considered in any system of organization that might be evolved; architects who specialize in any branch of practice will have many other departmental suggestions. Many of the departments justify complete studies of practice, such as this, and this will be attempted in this paper. The purpose of this paper will be accomplished if the indications of organization which have been sketched will suggest to you that you go further into the subject, that you examine your management, that you analyze the service you are giving to ascertain if it can be improved, that you think whether or not you have done as well in your own office as you have in the office of the architect to whom you owe your business, whether you are giving decisions promptly and above all, that you examine the work of those who claim to be as to whether you are giving service of such quality as will fulfill the primary obligation the architect has to the owner.

(Toe Be Continued)
carvings used on three floors of the patio; twenty marble columns with Arabesque capitals, several corbel brackets supporting the ceiling beams, massive carved doors, seven inches through some of them, and iron studded. The original fountain in the patio was brought and all the floor tiles of one room were secured. These tiles are true examples of Arabesque design.

Some portion of the valuable collection has already passed through the Customs House here; the rest is in New York awaiting shipment. What disposition will be made of the architectural treasures has not been determined. It should really be set up again intact as it was originally as all the scale floor plans accompany the parts. The result would be an interesting building, most helpful to any one appreciative of period architectural design and certain to be admired by the layman interested in art in general.

This Plan with its legal signatures—(left) is in the hands of Cannell and Chaffin.

COLOR PLATES

At the exhibition of paintings and sculpture by local artists at the Museum of History, Science and Art in Exposition Park, Los Angeles, general and favorable comment was heard from those who saw the bronze statue entitled "The Vine" just received from New York and placed in the main exhibition hall. This remarkable piece of sculpture by Harriet Frishmuth was recently awarded the Julia A. Shaw Memorial Prize for the most meritorious work by an American woman. The Allied Architects Association of Los Angeles purchased it in New York for a local garden. The perfect balance and charm of the figure has been effectively reproduced by Mr. Norman M. Kennedy, mural painter, on our cover.
ON PAYING THE SAME BILL TWICE

THIRTY-FIVE per cent of the builders of small homes pay for some part and sometimes for all of the cost of their homes twice! A dishonest contractor may collect some or all of his contract price from the owner, de-camp—and the owner must then pay all bills not paid by the contractor or give up his home. An ignorant or irresponsible contractor may take a contract too low, and having no funds to fall back upon, leave the innocent homeowner “holding the bag.” Or an argument may arise and the contractor will throw up the job after getting enough to pay some of his bills, but not all of them in a few of the cases. Regarding the rest that cause the thirty-five per cent—ask any lawyer who specializes in lien law cases.

No home-builder ever saves an architect’s fee, and the builder that offers to save the architect’s fee for an owner will, in nine cases out of ten, be the very man to take twice that amount in unfair profits before the job is built, to say nothing of frequently botching up the job. Saving the architect’s fee by allowing the builder to get out his own plans and specifications is just like going to the lawyer retained by a man whom you yourself are suing, and asking him to also represent you. Add to this the fact that the average builder knows nothing and often cares less about architecture as a fine art.

How is the builder of a small home going to avoid paying the same bill twice? By hiring an honest professional General Contractor, of course. The Associated General Contractors of America stand for honest building, but unfortunately, but a small percentage of the Small House Contractors belong to their organization. And while doubtless there are also hundreds of honest contractors who do not belong, how will the prospective builder know this before building?

Architectural Supervision is the only insurance for the home-builder. It is based on a bona fide architectural set of plans. To get such a set of plans, go to an architect. If you can’t afford to go to an architect, go to the Small House Plan Guild of California in the Metropolitan Building, Los Angeles.

The Guild sells plans for houses costing less than $5,000, approved by architect certifi-cants, and approved by an art jury consisting of three prominent architects, for $25.00. Accompanying these plans are quantity surveys, i. e., lists of all materials used on the job. Bills have been received on all labor and material on “Guild” houses, which practically con-stitute a cost guarantee. As an optional serv-ice, the “Guild” offers for one hundred dollars, architectural supervision consisting of fifteen inspection trips paid to the job during its con-struction—a positive guarantee that “Guild” plans and specifications are being enforced. Further information concerning the “Guild” may be had from the Editor of the Southland.

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LAWNS—By ALLISON M. WOODMAN
Landscape Designer

LAWN-MAKING in California sometimes presents obstacles which are almost insurmountable. However, an understanding of the peculiar climate and soil conditions prevalent in California, and the principles of lawn-making involved, will help to solve the problem that arises. It is usually easier to produce a good lawn in the country than in the large city, because of the variety of good soil in the latter. A good garden loam is the best kind of soil, but all too rare. The soil usually encountered resembles that of a clay or an adobe character. These present a rather poor medium in which to sow grass seed. Strong grass, and sown to the surface in the fall and turned under in spring is very beneficial. Other materials which will tend to improve stiff soils are: coarse sand, wood ashes, ground limestone, lime which is not too caustic, ordinary straw, (bacterial culture). A level of several inches of good loam over stiff soil will also furnish the proper seed-medium, but care must be taken that soil is loose beneath, so that there is a union between the two kinds of soil.

In excavating for a house the mistake is frequently made of dumping the top soil together with the poor sub-soil. The top soil should be carefully removed and placed in a separate pile. The sub-soil can be used as fill, but needs to be watered for at least a year before being used as a medium for sowing grass seed. The soil should be tamped down, preserving a gradual slope from the house to the street. Where the house is on a considerable elevation above the street the ground should be terraced (combination of level areas with slope). A slightly convex surface is preferable as a rule to a concave surface. On small areas the grading should be on one or two planes, but on large areas, slightly undula-tion or rolling contour is better. All sticks, rubbish, large stones, and excess plans and cement should be removed. The soil should be carefully worked, breaking up all clods and hard places.

It is very essential that there be considerable moisture in the soil before sowing seed. The ground should be thoroughly soaked and permitted to dry out for about two weeks. If the soil lacks fertility rotted manure, bone meal, or some of the more highly concentrated fertilizers (in sparing quantities), should be added. After preparing the soil for sowing seed it is usually best to wait from 10 to 14 days to permit weed seeds to germinate and save weeding later.

After the soil has been properly graded and well-raked it should be compacted with boards, by treading with the feet (large feet are in order here), or better still with a roller. The soil should frequently be rolled after seed is sown, but I have found that rolling a second time compacts the soil too much, unless the soil is naturally light in character.

Seed should be sown on a quiet morning, the earlier the better, so as to secure an even distribution. Sow with a rotary motion of the arms. Practice scattering sand or sawdust before attempting to sow grass seed. Rake in lightly, with a lifting motion of the arm. Cover soil with a thin mulch of old, rotted manure, short straw, grass clippings, sawdust, fine shavings, rice hulls, or anything which will shade the ground.
BIRDS—(Continued from Page 11) mention of his name I close my eyes. I am back in my Pennsylvania orchard; the trees are all pink and white and bits of new-leaf-green; there is the humming of bees, and, moving in and out and around the Yellow Warbler weaves blossoms and fragrance and color and song into the fabric of May. In California he loves especially the willow ways. Put a black cap on him and touch up his forehead with orange and he becomes a California Warbler. A path lured me from one of our main streets into an old garden. Two sisters had planted and loved and labored there. Death having taken one sister, the other could not remain in her garden alone. The blinds were drawn—how lonesome the house looked! The vines pressed close, the roses bloomed before its windows—all was silent. It was a paradise for birds, but even they seemed to be listening for the returning footsteps. The lilacs had grown tall; the syringa was white and mingled its perfume with May roses and rosemary; a faucet dripped, that the birds might drink and bathe; a Hermit Thrush came out of the shadow, paused in the sunlit path long enough to fleece his wings and blink his eye and was lost again in the thicket where I could hear him scratchings.

I sat down on the weather-worn steps, lost in reverie. An apple tree, half dead, was making an effort to bloom. The Warblers had found it. It was my first sight of the Pillolated this year and the Black-throated Gray—how one thrills at the sight of them! The Trail Fly-catcher sat on a low shrub, looking so innocent and dreamy when—snap—was gone. A butterfly had been sunning itself on a yellow jasmine—the little Trailer picked him up—snap—lost—never to be seen again. The Pilolated would leave and return, making golden circles and zigzags dazzling in the sunlight.

If the exquisite Warblers are hard to distinguish the Vireos are more so. They seem to be just woody green with a white eye-ring or a white wing bar, and are never still in their ceaseless search among the leaves, mostly in high trees. There is a certain musical rhythm in their movements, and the song is repeated at regular intervals. What did I hear? I crossed by iris and lavender and daphne, tilting my way to the other side of the garden. That song, deliberate, content and liquid as any rivulet was unmistakable. What is the California name is I do not know, but I closed my eyes again and I was back in my Pennsylvania garden, in the edge of the woods, and the red-eyed Vireo was singing to me.

IN OLD LUBECK

THE ENGLERSGREN STRASSE WINDING ITS WAY AND FLANKED ON EITHER SIDE BY QUAIN'T SHOPS AND MARKETS OF PICTURESQUE BEAUTY, FINALLY TERMINATING AT THE JAKOBIKIRCHE OR THE CHURCH OF ST. JAMES—A BEAUTIFUL EXAMPLE OF 15TH CENTURY GOTHIC TYPE CONSTRU¢TED OF EXPOSED BRICK WALLS AND A LOFTY TOWER CROWNED WITH A WEATHERED COPPER ROOF, GIVING A FEELING OF PICTURESQUE DIGNITY. A PHOTOGRAPH OBTAINED DURING THREE MONTHS' RESEARCH WORK IN NORTHERN GERMANY IN 1923 BY PAUL W. PENLAND, RESEARCH ENGINEER OF THE BLUE DIAMOND MATERIALS COMPANY, LOS ANGELES.

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Wearing Apparel
Colorado Street at Marengo
LADIES and Gentlemen: "If we ain't here, where are we?" This saying my father was wont to give vent to at times when in a declarative mood, comes to me now, as I have hammering away at some spoons in my little shop in Magnolia Park, Burbank, California, and wondering if I could (if I stopped hammering) get some of the impressions of a rank Easterner across to you (presuming they will be of interest) as one of the first million in Southern California. We're here sure enough, and "no fooling" in the much advertised and criticized (advertised East—criticized West) land of sunshine and sand storms (last not advertised). That's why we're here (and the other 9999999 also, I believe) to see if what you talked so much about, your wonderful California, was, in fact or fiction. That we're still here with money enough to buy gas for the home trip—speaks well for California as you call it. We arrived last fall and having been informed we could tent out all winter here—tried it. However, it was an "exceptionally" dry fall we were told and after weathering half a dozen sand storms and having my radiator frozen decided to call it a day and build a house.

Is one some saying, "put down your hammer"? Well, so I will, but want you to know what I have said was without malice and will do no harm for western consumption. I mentioned "spoons" before and may I say I am a "spoon maker," a silversmith by trade, born and brought up in the service of silversmithing, an arts craftsman from Boston, Mass. and a great lover of baked beans (as baked in Boston.)

I am asked, "What is there new and distinctively Californian that all these $50 tourists can do?" First, don't rate a man by the looks of his outfit here. It's a long dusty trail across. Second, do be careful to remember it's YOUR advertising that has brought him here. On my trip across I met never a beggar or hold-up—nor one destitute, although there were many sick at heart wishing they were home but gritting their teeth and smiling through the dusty windshield of a flivver turning their eyes toward the promised land.

If you're to live up to eastern standards (please forgive the reference—but I feel it should wear) "Find 'em jobs," and it don't have to be "New or Californian," although I believe I understand the sentiment behind that, too.

There is nothing new under the sun unless it be new methods and I'll say for my answer that if we take for our example our own sunny California (note the possessive), we'll win the world to us. First let us do our plain everyday level best and smile the while, when California smiles all is forgiven.

The Jury meets on Wednesday morning each week. In the course of time, it may have to meet twice a week. The sessions are usually for half a day. Sometimes they carry over for a full day.

Already the small beginnings of this enterprise have led the owners of other large tracts to follow along similar lines. This is now not the only Art Jury with similar authority over similar districts in the country. We only advertise the legal address, because we require willingness to provide financially for the continued existence of the Jury, and any criterion, the scheme is going to be even more of a success here in Los Angeles County than it has already been at various points on the Eastern coast.

The Rose Tree Tea House
LUNCHEON, AFTERNOON TEA, EVENING DINNER
CLOSED SUNDAY
Italian Linens, Pottery, etc., in Rose Tree Gift Shop
167 North Orange Grove Avenue
PALM SPRINGS, CALIFORNIA
Telephone Colorado 5523

....Here is a variety of Face Brick and Tile for the Fireplace that is practically unlimited
SAN FRANCISCO LETTER (Continued from Page 12) at the way the newspapers all speak of the Japanese—they all say ‘Japs’ or ‘Japs,’ as if an Englishman had told them. We objected to being called Yanks, just as the Chinese dislike being called ‘Nips.’ Nearly everybody says, ‘Jap-ann.’ Is there no aristocracy of language any more? San Francisco is full of parks and squares. Isn’t that a nice dignified thing? In fact, Golden Gate Park is where the city signifies—many, many acres, and replete with every form of love—lakes, miniature hill, an aviary, a buffalo run, and a paddock where the wild beasts and birds are penned in. It always amazes us to see what a small space is given to the bears—those kindly, kindly animals that used to roam at will in the forests, and I hate a man who does his best to exclude the lions and bears from the jumble and wild spaces of the earth.

In August of this year she was living in the small city of the farthest reaches of the literary colony. Mary Austin started it years ago at Carmel. She had a studio literally in a tree top in a secluded and remote spot in Carmel. It was something of a poseur, but she was new to the life and was fascinated by it, and for a time was eccentric. She came from far away. Mono County—where she lived a life of high romance, a lawyer, and in a way, she was the leading lady of the town, but she longed for a broader field. We were among the first to enter when she came to San Francisco. She was shy and diffident, but vitally alive and interesting. She drank in eagerly all that the small, but brilliant group offered. Walter Campbell and Mrs. Marriner-Campbell such a delightful couple; Alfred Cogswell with his attractive and charming manner; Ella Wheeler Wilcox, vibrant with life and love—she wouldn’t stay when she found the carriage had come, because she didn’t like to keep the horses standing in the wet, and although her carriage had been paid for by her host, she gave the cabby a spoonful to give his horses an extra rub down. Theodore Solmon, a wonderful pianist, Herman Whitaker, Professor Keeler and others, were all a delight to Mrs. Austin. She joined the colony at Carmel, and they were rumored that when the music moved her she unlaced her long dark-coloured hair and let it hang while she wrote. Devotees ran on her hands through it and brushed and admired it. Rumor said that Jack London called her a high priestess, and once went in the dining room of the hotel on its hands and knees fearing to start a rite in her presence. Be that as it may, she has gone far in the world of letters, but nothing has ever surpassed her wonderful book, ‘The Land of Little Rain.’

The hand of the iconoclast is abroad in the land and doubtless the cemeteries will have to go into the limbo of forgotten things— for when you are dead, be it ever so short a time, it seems too long, and then it is soon forgotten, and the movement to do away with the cemeteries is again agitated. Lone Mountain on which stands the cross so dear to us all—Laurel Hill, where slept the illustrious dead in the garden spot with the wind for their requiem, the magnificent tombs and mausoleums the stately monuments and sober tombs, stand unvisited by the person who has not gazed upon them for the past and the dead. It is hoped that no one shall dare to lay reverent hands on the cross on Lone Mountain. It is dear to the heart of all, and is lighted on Easter and other days.

The composer of the exquisite poem, ‘The Old Oaken Bucket,” dear in song and story, Samuel T. Woodworth, once lay in Laurel Hill. His mausoleum was a splendor one, but when the agitation for the removal of the cemeteries began, his ashes were removed to a crematory, and the tomb no longer endures his earthly tenement. Pilgrim who knew and loved him for the tender beauty of his song, wore a path to the hallowed spot, where roses and ivy and grasses crept in his resting place.

Edward Pollock, who was born in 1825 and died in 1858, is buried at Laurel Hill. He came here from Philadelphia and wrote for “The Pioneer.” Ferdinand Ewer’s magazine, which, as has been said, was the first magazine published here. His poem, ‘Evening,” is a treasure of Literary California:

“The air is chill and the hour grows late,
And the candles come in through the Golden Gate,
Phantom fleets they seem to me,
From a shoreless and unsounded sea,
Their shadowy spars and misty sails,
Unshattered have weathered a thousand gales—”

Preparations for the Easter Celebration of the Holy Eucharist on Mt. Davidson, San Francisco, are nearing completion. It is a comforting and reverent thought that such interest is being taken in this historic and hallowed place of worship. Surely one may pause for a brief hour and render homage to the Supreme Being who has so bountifully blessed this Golden State of which we are so justly proud. St. John’s Cathedral has been universally observed by all who have been in the city. It is in nearly all of the shops, markets and business places to indicate a cessation of mundane things during the three hours of the Cross—the Cross, the symbol of all—and which we venerate and revere. Once, in passing a Roman Catholic church on Van Ness Avenue, I was the interested spectator of a group of young, baseball regalia—‘Rough necks’ they called themselves. They were singing, laughing and jesting and sparring, but as they reached the church, they stopped like one and remained there until well past it, and their rough talk and loud laughter was stilled. One loves to see such reverence, and one loves to see a man lift his hat as he passes in solemn procession. A man I know failed to doff his hat when he passes a hearse, or a cemetery. In Ireland, where a coffin is usually carried on the shoulders of men, the casket turns and walks a little way with the procession. It is beautiful to think that all reverence and respect is not dead.

The funeral of the Reverend Joseph McQuaid, priest, soldier and saint, was an impressive one. Van Ness Avenue was lined with men from different organizations—Boy Scouts, Knights of Columbus,骊人, Spanish War Veterans, our own men of the World War, Grand Army men, and those who wore the grey uniform of the Confederacy, the last two pitifully small in number, all stood hours waiting to pay him homage. Flags, draped in crepe, the different insignias of orders, and flags of the Spanish War, heightened the effect. The service within the church was a long one, with splendid music, but finally the great bell tolled, the military band whose members had been standing for two hours in front of the edifice, broke the solemn hush that fell on the waiting crowds with the tender solemn strains of “Nearer My God to Thee.” Down the broad marble steps came the Crucifer, the Cross held high; followed the acolytes, their purple and red cassocks and white cotta lending more color, the white-robed priests with here and there the distinctive garb of an order—the brown robe, or the black cassock, lined on either side of the steps, and finally the coffin, flag-draped, borne by stalwart soldiers from the Presidio. General Morton, who is stationed at Fort Mason, representatives from the Navy, the Acting Mayor, members of the Bar and men from all ranks of life and representing all creeds, were in the procession which reached from Geary and Van Ness Avenue to the Civic Center, with army bands playing the Dead March and bystanders and watchers removing their hats to the flag—the glorious flag of our country,—and respectfully lifting hats as the bearers went by, made an imposing spectacle.

Once at Pine and Grant Avenue, the outer edge of Chinatown, I saw a Chinese funeral. Evidently that of a man, as the sorrowing widow, clothed in white from head to feet—a long white scarf or hood completely covering her head, walking behind, two elderly Chinese women on either side of her. When the summit of the hill was reached the band, halted and there where Occident and Orient meet poured forth the strains of that good old orthodox hymn, “Nearer My God to Thee.” Priest and Pagan—that hymn touches a responsive chord in all. “Even though it be a cross that winces me.”

CYPRESSES

By ELEANOR HOFFMANN

Hampden Institute, Tokyo

I have loved cypresses, wind rocked and rhythmical,
Slender and clear cut 'neath magical sunsets
Casting their shadows over lawns and terraces
Over white peonies strutting beneath them.

I have loved cypresses, wind swept and beautiful,
Gaunt, asymmetrical, dashed with the seaspray.
Rough lodges under them, sea gulls' cries over them.
The ocean beyond them in old Monterrey.
WHAT BEL-AIR MEANS

By AURELE VERMEULEN, Landscape Architect

WITHIN the great active army of subdividers of California's southland there are some conscientious and capable leaders who are earnestly and efficiently assisting in the development of this fine new country. Confronted with a reasonable return from their land investments, they appear to derive the greater satisfaction from overcoming obstacles in the path of their self-imposed task and determination to plan and develop correctly for posterity. They are not planning and improving for immediate appearances—merely to sell; yet, they know well that the reward from any civic work comes slowly, that in instances of larger improvements it takes more than a lifetime for the realization and complete maturity of their plans.

These civic workers are only a few in number, it is true, but their activity, efforts and examples of community development come at a most opportune time: when California is rapidly increasing in population, developing its vast resources, and becoming a leading state of the Union; when the large and small communities within its boundaries commence to realize the serious need of planning for the future, more correctly, consistently and conscientiously than in the past. The better subdivisions they develop have a far-reaching influence. The observing citizen soon finds out the difference between well planned and "just to sell" improvements; then, not satisfied with his own better home and immediate surroundings he will exact the suppression of haphazard work, waste and politics in the planning and direction of all civic improvements of the community in which he lives.

Among the leaders of these educating subdividers is Alphonzo E. Bell, owner of the Bel-Air Estate and other adjoining properties, comprising most of the foot lands between Beverly Hills and the Pacific Ocean. Well known in oil and financial circles; a progressive, eclectic and constructive citizen, very active and sufficiently independent to carry out his favored plans, Mr. Bell has assumed the task and civic responsibility of transforming thousands of acres of land into a valuable residential addition to the fast-growing city of Los Angeles. His conception and determination of what this development should be is well depicted in the name he has given to it: Bel-Air. (En effet.)

Every feature and detail of work in this development has been and is carefully planned to obtain the most and the best in convenience, art and permanency. The public ways of Bel-Air are planned not only to serve best the local needs, but also to fit in a great city plan, which we may secure, some day, after the civic awakening of Los Angeles, not far distant. In addition to several centers of combined business, social and educational character, including stores, churches, theaters, libraries, elementary and secondary schools, it is planned to have several parks and playgrounds, golf courses, a polo field, tennis clubs, etc., briefly, all that is desired and required for residential, educational and recreative purposes. All present and other private buildings have their emplacement and disposition pre-established in a general plan; each building with its respective lot treatment having a definite role in the ensemble layout. There will be no unsightly poles, fences and hedges. All plantings will be carried out according to a determinate plan for local and general effects, maintenance of vistas, concealment of dependencies. Provisions have been made for carrying all the utility systems through underground conduits.

As a lover of good horses, Mr. Bell has not forgotten the needs for the comfort and perpetuation of equestrian sports. He has provided an entire system of bridle trails, radiating from a model equine center, well equipped with modern stables, paddocks, and exhibition and riding stages.

Conscious of and not in sympathy with the transient tendency of this day, Mr. Bell has decided to develop a community, where the once great word—home—shall have more than the abused modern meaning, where the new owners shall settle and become intimately attached to their new homes and surroundings, thus permitting and fostering a factor of residential stability, an asset to good citizenship. And, with the same object in view, he has taken every possible provision for preventing local speculation in properties.

As a gratifying compliment and encouragement to this developer, the public has fully demonstrated its appreciation for this comprehensive project, although only one unit allotment has been improved and distributed to date.

The assured success of this residential development is largely due to Mr. Bell's discovery of the art of landscape architecture, of which he has become a most enthusiastic student and advocate. He discovered that landscape architecture is a bit more than "pansy planting"; a complex technical art, not excluding building architecture and engineering; a conception for the study, planning and direction of any and all civic and residential improvements. With this in mind, and prior to launching this project, he made it his duty to visit and study all the good examples of landscape architecture in the United States, and upon his return entrusted, with his recommendations, the planning and direction of this project to the care of a landscape architect.

At present, this altruistic civic worker is in Europe, for several months, to examine the best landscape improvements of the old world; anxious that no feature shall be forgotten in his plans.
ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA
MONTHLY BULLETIN

"Service for All—and All for Service"

HOLLYWOOD

They used to say Paris—but now it is Hollywood!—when one wishes to express the idea of an exotic and fascinating center of activity. Hollywood is the city of the unreal—the Capital of the "Kingdom of Make Believe." To this point gravitate the world's most interesting and brilliant people.

Right in the midst of this delightful corner of the world is a comfortable and friendly old house, situated at the corner of two of the few quiet streets—St. Andrews and De Longpre Avenue. Over the doorway is a large announcement—"Community House of the Assistance League of Southern California."

Those identified with this Community House—like Dicken's famous "Cheeryble Brothers"—are enganged in the cheering up business. Their purpose is to take the unconsidered and unwanted things—of times used or out of style garments, or discarded household articles, and convert them into desirable objects thereby adding a little to the wealth of the community, or perhaps alleviating some urgent ease of distress.

Then there is the Film Location Bureau, which is one of the busiest departments of the Community House. A great variety of beautiful homes, lovely gardens, business houses, as well as other points of atmospheric charm are listed with the Location Bureau, the financial returns in all instances being devoted to Charitable purposes.

Of course there is another side to this unusual organization—for instance the Gift Shop & Woman's Exchange, and the clever Millinery Department offer one a wide range in the selection of gifts, or an opportunity to satisfy the endless desire for something new and different in spring and summer hats. Confidently, there are so many different things on hand that to enumerate them would be almost an endless task. But just come yourself and look things over—you won't regret the time required, and you will be most cordially welcome.

In the event you are tired—or the luncheon hour is at hand—there is a wonderful "Studio Tea Room" where luncheon and afternoon tea are served daily except Sunday. Here you may enjoy delicious home cooked food in an atmosphere interesting as it is varied. Many famous figures in the Motion Picture World take their noontide meal here, and almost always there are visitors from far off corners of the earth who feel that to see Hollywood properly they should at least visit the "Studio Tea Room" once during their stay in Hollywood.

Be Sure to Visit the Studio Tea Room of the Assistance League of Southern California

6504 De Longpre Ave., Hollywood
HEmpt 5133 HEmst 5506

We specialize in delicious home cooked food. Special luncheon and Afternoon Tea served daily except Sunday.

Luncheon 75c

(Arrangements for special luncheon parties or afternoon Teas may be made by telephoning to the Community House.)

A corner of the Gift Shop of the Assistance League—Photographs by Margaret Craig

Inspiration comes from contact. Members of this unique organization find that their sensibilities are quickened—their vision widened and their capabilities developed through the many avenues of usefulness opened by the Community House. Everyone has something to bestow. It is a pity to permit the love's accomplishments, the rare and delicate beauty that hands can achieve, to rust out in idleness and futility. In olden days the women wrought into exquisite fabrics the dreams that could never come true—visions that must be stilled and unspoken. Have they lost something out of life in the mad rush of today, and are they depriving others in this hurry?

It is unfortunate for the alert brain of a woman to be devoted only to care or to pleasure in personal pursuits when it could be turned toward rich inventiveness and thus find expression in some department of the Community House of the Assistance League of Southern California.

T HE old order changeth. No longer can the dame of high degree follow her kind impulses and dispense charity to individuals who are in need. We are too democratic to allow it. We have our Community Chests, our Welfare Bureaus, our organized charities. And yet hearts are the same, the woman of leisure longing for the work in individual giving to those around her. Some regret the days when they took baskets of food to the poor and furnished themselves welcome and their generous impulses satisfied. Others cry out in their own loneliness for some other hearts to comfort, and others still would find joy in giving of themselves, their talents and their energies toward alleviating some suffering that appeals to them for individual assistance.

Here, in the great generous heart of the Assistance League such women, upon whom social emptiness has palled, may find a place for every kind impulse, every heart-felt desire to be useful to less fortunate sisters. Whatever talent one may possess is here offered opportunity to devote itself to one or more of the varied lines of work by which funds are raised or lessons given to "those in" and untrained, enabling them to support themselves.

This time the Membership Committee of the Assistance League is particularly active and it is their aim to enroll all those interested in the activities of the League. Membership is limited only by the personal interest of those who read this page—your name should be on the membership roster of the League—If it is not—won't you communicate with the Community House at once and indicate the classification of membership you desire?

Active Membership . . . . $5.00 per annum
Subscribing Membership . . . . 10.00 per annum
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(Or more to be paid at any one time.)
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A store of Quality Merchandise—the kind it pays to buy—the only kind that warrants the expenditure of money.

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in sickness or old age, when earning power is diminished or gone—the quarterly dividends from a number of shares of "L. A. Gas" Preferred Stock will keep the wolf away from the door and bring that peace of mind which cannot abide under the same roof with hardship and want.

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Paying for Quality in Bonds
By BURTIS C. ROGERS

The investment of funds presents a problem to the individual that unfortunately is not always solved in the most advantageous way. To invest with funds would like to place them where they will bring in a large return. Very often in following out this desire for a high rate of return, investors do not inquire sufficiently to make sure that the amount they are placing is well secured and free from craven for a high return is perhaps a natural one; but it ill behooves us to place money for a high rate of income, and not look into the security of the principal amount in a thorough manner.

When investors, whether individuals or an institution, buy a certain bond, they are buying and paying for certain qualities inherent in that bond just as much as they are when buying a pair of shoes or a suit of clothes. No one would think of buying a pair of mountain boots if he had no use for them, or of putting money into them, or of furring overcoat when a light top coat was the garment that suited the conditions. Mountain boots and fur-lined overcoats are articles of use, that have their peculiar appeal, and find their best place in the hands of those who can use them.

There are certain qualities in every bond or investment instrument possesses, and these qualities have to be bought and paid for, just the same as in any other commodity. The important qualities in a bond are these: Safety of the principal amount; yield, or income from the amount invested, and marketability, or the ease with which such an instrument may be turned into cash. The most important consideration is, of course, the safety of the amount invested, and this element in a bond should on no account be sacrificed to either of the other two. Though perhaps it might be more correct to say, that safety of principal should not be sacrificed to income, for it naturally follows that a bond, the safety of whose principal might be questioned, would not have any market at all. In the consideration of any particular investment, let the investor's first consideration be to make sure that the bond offered is absolutely safe as to principal, and then he can turn his attention to the other two elements, yield and marketability, and decide for himself as to which quality best meets with his particular requirements, remembering that both of these qualities, in a high degree, can be seldom found in any one particular bond. Is he one who is retired, and is dependent for his living on the amount of return he can get from his invested capital? Then he has practically no need to pay the quality of marketability in a bond into which he may desire to place his funds, for by so doing away with this quality to a small degree, he will be pairing the safety of his principal in the slightest degree, he can thereby get a higher rate of return.

An investor, of course, should keep a portion of his capital in securities that are readily marketable, simply as a precautionary measure, in the event that demand should arise for funds to be had in a short time. This must not be construed as meaning that all investment bonds yielding a higher rate of return than bonds of an easily marketable nature have no market at all, it simply means that they are not as easily marketable, and should be sold on that basis. These are investment bonds, in all that the name implies. The principal is safe, the most important factor, a very favorable return is to be had, and the bond will be paid at par at maturity. The aim of every high grade bond house is to sell to clients such bonds as best suit their individual needs, and the investing public is gradually becoming educated to the investment of funds from a purely investment standpoint.

On the basis of any business transaction is confidence, it would be well for an investor to do his business with bond houses of recognized standing only, those who have built up their clientele through good times and hard, not expanding too rapidly when business was good, or feeling unduly depressed when bonds were not moving too rapidly. A house of this character is well founded, and any offerings that they may make are suitable for the funds that its clients have to invest. If the investor will then place his confidence in such a house, telling the nature of the funds to be invested, whether they desire an investment for income, or one that is easily turnable, the bond house will be in a much better position to serve them, and serve them intelligently.

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Across Fairways and Greens to Blue Ocean

Across here a game—on close-clipped fairways and greens—with the ocean, blue as a Mandarin skirt, at your feet; the flash of silver surf on tawny cliffs and glistening sands paints at each tee a new picture for your enjoyment.

Utterly different—wholly satisfying—Palos Verdes Golf Course, open for play about July, brings to the New City an unsurpassed 18-hole, grass, seaside course of championship length. You may play here every day on turf where every hole is different and the natural hazards challenge your skill.

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PALOS VERDES
The New City—where Home Estates cost but $2000 and up
CALIFORNIA
SOUTHLAND

"DESERT BLOOM," IN THE COACHELLA VALLEY, CALIFORNIA, A PAINTING BY KATHRYN WOODMEN LEIGHTON, NOW HUNG IN THE BILTMORE SALON.

CALIFORNIA AS SEEN THROUGH THE EYES OF HER ARTISTS :: A SOUVENIR OF THE BILTMORE SALON, PREPARED FOR THE DELEGATES TO THE BIENNIAL OF THE FEDERATED WOMAN'S CLUBS, LOS ANGELES, CALIFORNIA LETTERS FROM SAN FRANCISCO AND SAN DIEGO

No. 54 JUNE, 1924 25 Cents
CALIFORNIA'S HOME AND GARDEN MAGAZINE
"Individualized Fashions"
What They Mean

Individualized fashions are to dress what personality is to the woman—
the one as impossible of definition as the other—but likewise the one
as instantly discernible as the other. Without personality, women
are just "people" or folk—but with personality they are indivi-
duals, fascinating and irresistible!

Individualized fashions are those that make possible the emphasis of
just YOUR personality—and fash-
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maker has them—fashions chosen
with every care that time and
thought can command—such are
the fashions you find in the Black-
stone Specialty Shop.

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curities, cloisonne, jades, crystals,
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personally by Mr. Milnor.
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Hotel Hollywood, T. H.
Interior of one of our Studio Rooms showing the use of an antique tapestry as an overmantel decoration. The decorative value of a tapestry is greatly enhanced by the fact that it harmonizes the various colors of a room and is a unique decoration in itself.

The Cheesewright Studios, Inc.

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ANNOUNCEMENTS OF EXHIBITIONS, LECTURES, CONCERTS, CLUB ACTIVITIES, ETC., THE CALENDAR PAGES ARE FREE OF CHARGE AND SHOULD BE RECEIVED IN THE Time AVAILABLE FOR CARRIAGE, PASADENA, AT LEAST TWO WEEKS PRIOR TO DATE OF ISSUE, THE ITEM MUST BE ARRANGED FOR IT TO BE INCLUDED. THE DEADLINE IS THE THIRTEENTH OF THE PRECEDING MONTH FOR THE FIRST OF THE MONTH FOR WHICH THE CHANGE IS MADE.

Entered as second-class matter, July 24, 1919 at the Post Office at Pasadena, California, under the Act of March 3, 1879.
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PHILHARMONIC AUDITORIUM next month. This year’s announcement made by the Los Angeles Grand Opera Company, under the management of John Bledsoe is President, that the fund of $25,000.00 is to be used entirely for the construction of a resident choral, which has been trained for more than ten years by the members of the Philharmonic Orchestra, and that more than fourteen great orchestras of the Metropolitan Opera House, and the Chicago Civic Opera, will form the orchestra, which will present Anna Cherew, Maron, Travolati, Rome, and others. Conductor Morel Merola is General Director, Alexander Baxt was Artistic Director, and Merle Armitage is Business Executive. It is planned to make this an annual event of even greater performances by and for Los Angeles, and the performance will set a new standard, according to this handling of the great civic festival. Artists will include Benjamin Guti, Claudia Mass, Felix Schloss, and other well-known artists.

THE Pasadena Music and Art Association sponsors the present season, presenting such artists as the Philadelphia Symphony Orchestra, under the direction of John B. Clark. The Symphony gives two concerts during the season, the first at the Los Angeles Chamber of Commerce Auditorium, and the second at the Pasadena High School.

CHARLES WAKEFIELD CADMAN and Prince Charles were among the last to appear, and expect to return to the Pacific Coast early in June and may appear in joint recital.

THE Philharmonic Orchestra of Los Angeles, founded by William Andrews Clark Jr., and conducted by Walter Henry Rothwell, closed the fifth successful season in April, during which several concerts were given in Los Angeles and about thirty-one concerts in various cities of California. The Symphony were given an Friday afternoon and Sunday evening, with a programme of each concert. Twelve Popular concerts were given in Los Angeles, afternoons, and 26 Repertoires were given in the Philharmonic season. The concerts during the season were donated to the school children of Los Angeles. The Symphony for 1924-1925 will open October 16, in the Philharmonic Auditorium.

THE Los Angeles Chamber Music Society gave two concerts during the season, on Friday nights, alternating with the Symphony concerts.

THE Fitzgerald Concert Direction, Merle Armitage, introduced four distinguished artists during the Winter: Sundell, Sylph, and Ross. The Los Angeles Philharmonic Orchestra, conducted by David Belasco, gave two concerts during the season, the first at the Los Angeles Chamber of Commerce Auditorium, and the second at the Pasadena High School.

THE Auditorium Art Series, manage-
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This Magazine contains the Official Bulletin of the Architectural
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And is the official organ of the Assistance League of Southern
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**California Southland**

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**NO. 51, VOL. VI. JUNE, 1921**

# California Southland

**The Los Angeles**

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Picture Framing, Artist's Supplies
CALIFORNIA AS PRESENTED BY HER ARTISTS

By M. URMY SEARES

The Biltmore Salon, recently established in the center of the busiest portion of Los Angeles, is the result of an alliance between Art and Business—both functioning in their highest forms. The latent spirit of the new city, feeling its way toward more adequate expression, inspires its many leaders to offer their best upon the altar of civic devotion, not only in personal sacrifice but in a search for that which seems to them most fitting. Art, punctilious and exacting, drives her devotees ever farther into the quiet of the country, to the untroubled byways, to mountain fastnesses and to the shore of the unfathomable sea. Yet, that which is born of this union of earthly beauty and the spirit of art must be accepted and acclaimed by all the people if it is to become the record of their attainment.

It is to acclaim the acceptance, by Los Angeles, of the work of her own artists that this article is written on the Art Salon of the Biltmore Hotel. For this first material recognition of our Art as a distinctive part of the very fabric of business is not a mere concession to the rising tide of appreciation of its value. It is this, and more, in that it has placed the paintings of its best artists in beautiful surroundings at the very gate of its marketplace. "Here," say the financiers and captains of industry, "here is what we want to say about California. Here is the most satisfactory way we know to introduce to our visitors and corresponding financiers the delight we ourselves feel in the joyous life we live on the Pacific Coast. On an equal footing, but expert in a different line from that with which we are ourselves familiar, we present to you our artists whom, we are proud to say, have here in California developed their power to record on canvas or in bronze and marble the beauty we all see and feel but have not the skill to formulate or the dexterity to produce."

Such a vital advance in art appreciation by a whole city is more fundamentally a quiet search for the best in art, than an exploitation of any favorite artist. Excepting through their works the painters and sculptors of California are practically unknown to their neighbors. This is, perhaps, as it should be. Heirs of all the ages, the artists of today can learn the elements of their technique from the schools about them and go on learning from each other as they work. Only those who have stopped learning and have standardized their product are doomed to sit by their own roadside-booth to harter, while their comrades in art carry on. For Art is a jealous mistress and breaks no sacrifice to Mammon. Great are her rewards to those who follow where she leads; for, ever she leads a race upward through its artists, its spiritual leaders, and to those who seek first this gate to the kingdom, all material things necessary shall be added as they go. "Blessed," indeed, "are those who forget self" in the pursuit of truth that they may record it for others. That "they shall inherit the earth" and its fulness is no mere burst of rhetoric. Theirs is the Kingdom of Heaven on Earth if they but have faith to enter it.

Through the streets of Florence the people marched in a great procession carrying a painting by the best artist of their time to place it in the temple. Being the expression of their own highest
thought and feeling, a really good work of art is recognized by the laity and given its meed of praise. For as Tennyson said, "we must love the highest when we see it."

Those who give us opportunity to see the best are therefore our leaders in a deeper sense than those who interpret the divine fire merely because they must for their own satisfaction. Theirs also the responsibility to see that only the best is upheld as our model and only the good, the beautiful and the true is allowed to enter the temple of art.

Just as Los Angeles Architects have, by means of The Allied Architects’ Association—a business organization—rescued our civic architecture from the banal and the ignorant; so has this new association of painters and business men rescued our art standard from the pettiness of selfish interests and by sacrifice of self set it clear cut and shining in the midst of the city. Relying to these standards will come the finest elements in our present civilization.

The President of the Baltimore Salon is Mr. Marius de Brabant of the Southern Pacific Company, a connoisseur of art and leader in civic development. Mr. James R. Martin, of Frick and Martin, is Vice-President, and Mr. E. E. Leighton, attorney-at-law, is Secretary-Treasurer.

Mr. Jack Wilkinson Smith, who first conceived the idea, has with these men and his brother artists thus set art on a pedestal in Pershing Square, and deserves the gratitude of all painters and sculptors and lovers of art.
THE PEPPER TREE

By MABEL BALCH

We owe a debt of loveliness to that Franciscan padre
Who, within the Mission of San Luis Re de Francia,
Planted first the pepper tree, an immigrant
From famed Peru or from his native Spain.

More than a century has passed: the crumbling walls
Of the deserted patio are shaded still
By the same ancient tree, grown gnarled and great,
Mother of all its kind in California.

Along these famed shores the tree's unnumbered offspring
Drew grace of branches, hung with ruby pendants:
On roads far-reaching stand apart in feathery green;
Upon the city's streets they cast by day
Their light and shade of beauty: by night
Hung over pearly globes of incandescence
Rich jeweled scarves of lacework: moon shadows
Give to grace, bare walls the tracery of their loveliness.

THE SPANISH OCCUPATION OF CALIFORNIA FORMS A ROSANTIC SUBJECT
FOR OUR PAINTERS AND HAS BEEN USED IN THE SERIES OF HISTORICAL
MURALS ON THE WALLS OF THE STATE CAPITOL AT SACRAMENTO, CALIFORNIA.
ARTHUR MATHEWS, MURAL PAINTER

CALIFORNIA SKIES

By CLARENCE URMY

California skies!
Balm for the eyes!
Where orange groves or redwoods rise;
By Shasta's snow, Diego's mound
Or old Dimbold's dreamcoat land;
By San Francisco's Bay so blue,
Or down some Cypress avenue
Near Monterey; by lake Sierra-smirred,
Or yet afar in valleys vineyard-dimmed;
On plains where Ceres waves her wand,
Or where Pampas foam
And all her train in foothill orchards drowse
Under low-bending boughs—
Look up!
And from the turquoise cup
Drink dreams and rest?
Ah, none so blest
As one who wearies of life's endless quest
In this fair meadow poppy-yellowed lies
Day-dreaming 'neath these California skies—
Balm for the eyes!
From A California Troubadour
A. M. Robertson, Publisher,
San Francisco.

Night on the Mojave
The pale blue ranges fade into the night,
The dark and empty spaces of the sky
Are fringed now with myriad points of light;
A cool and noiseless wind flows softly by.

And as from out some barren-seeming husk
A radiant flower of night escapes,
The sullen hills and gaunt distorted shapes
Of trees, are softened in the deepening dusk.

The rocks that quivered till the day's release
And all the intolerable waste of sand,
Become the abode of beauty and of peace,
The desert changes into fairy-land.
—RALPH HOFFMAN,
Carpinteria, California.
ONE OF CLYDE FORSYTHE'S BEAUTIFUL DESERT PAINTINGS—MOUNT JACINTO AT SUNSET. ON VIEW AT THE HILTMORE SALON.

CALIFORNIA MOUNTAINS, A PAINTING BY MAURICE BRAUN OF SAN DIEGO NOW HUNG IN THE ASSEMBLY TEA ROOM, LOS ANGELES, BY COURTESY OF CANNELL AND CHAFFIN GALLERIES.

MONTEREY CYPRESS, BY EDGAR PAYNE, NOW IN EUROPE, BUT EXHIBITING IN LOS ANGELES. COURTESY OF STEN Dahl GALLERIES.

MOUNTAIN DEER, A SMALL BRONZE BY CHARLES RUSSELL, SCULPTOR AND PROLIFIC PAINTER OF COWBOY PICTURES.
CALIFORNIA SOUTHLAND

RIGHT—A PAINTING OF SNOW-CAPPED MOUNTAINS AND RICH, FERTILE VALLEY AFTER THE RAIN. BY BENJAMIN CHAMBERS BROWN THE MOST POPULAR AND BEST BELOVED PAINTER OF LANDSCAPE SOUTHERN CALIFORNIA CLAIMS. THE LIST OF HIS PAINTINGS SHOWS THE STATE IN ALL ITS BEAUTY.

RIGHT—THE SPANISH DANCER. LORREN BARTON. MISS BARTON WAS TRAINED IN THE SCHOOLS OF LOS ANGELES AND IS NOW IN NEW YORK. HER ETCHINGS HAVE ALREADY MADE A NAME.

CARL OSCAR BORG HAS MADE HIS FAME BY HIS PAINTINGS OF INDIAN PUEBLOS AND DESERT SKIES. STORM OVER THE MESA.

A PAINTING OF RARE BEAUTY BY ORRIN WHITE, PASADENA, SHOWS HIS CHARACTERISTIC MOUNTAIN COLOR AND GRACEFUL SYCAMORES.
CALIFORNIA SOUTHLAND

SAN FRANCISCO LETTER
BY MRS. W. C. MORROW

"Serene, indifferent of fate,
Thou sittest at the Western gate;
Upon thy height, so lately won,
Still slant the banners of the sun;
Thou seest the white seas strike their tents,
O Warden of two Continents!
And, scornful of the peace that flies
The angry winds and sullen skies,
Thou dræwest all things, small and great,
To thee, beside the Western gate.

"Drop down, O Fleezy Fog, and hide
Her skeptic sneer and all her pride!
Wrap her, O Fog, in gown and hood
Of her Francisian Brotherhood.

Then rise, O Fleezy Fog, and raise
The glory of her coming days;
Be as the cloud that fleets the seas
Above her smoky argosies." FRANCIS BRET Harte.

COULD the shade of Bret Harte have visited San Francisco from the spheres he would have found the city he admired and loved wrapped in a mantle of sapphire and silver these balmy, refreshing days of Spring. Occasionally a soft filmy cloud of white has tempered the brilliant warm sunshine, and gentle zephyrs have wafted the fragrance of flowers, blossoming trees and glossy eucalyptus trees—some with plumy cardinal blossoms, others with creamy white tassels, the yellow of the acacias, the soft radiance of the hawthorne, the flowering almonds, the snowdrops and their companion spheres—the snowball (called the Guilder rose by our English cousins), and in Golden Gate Park the gorgeous spectacle of the immense rhododendron and azaleas, lend variety to the sunken garden in front of the Conservatory with its Persian carpet of monkey-faced passies and deep blue violas. The Park has been a riot of color and life and has been thronged with tourists. Down town, Union Square makes a lovely garden for the St. Francis with its beds of flowers, the glossy green of the ornamental shrubs, and the verdant edifice enhances by gay parterres of flowers in their verdant setting. The Fairmont is a favorite hotel and the Fairmont is the stately Fairmont, the edifice enhanced by gay parterres of flowers in their verdant setting. The Fairmont is a favorite family hotel because it is a trifle remote from hansom cabs and the busy whirl which surrounds the members of the Pacific Union Club in its quiet retreat. Lying next to it is the small chaste Huntington Park and directly across are the Huntington Apartments which dominate the Hill, almost dwarfing the Stanford Court Apartments and the many others that have sprung up on the renowned spot. Palatial apartment houses are to be seen on every eminence. The crypt of Grace Cathedral is on Nob Hill, and is a vital reminder of what it is hoped will rise there some day. It is a great pity that the Cathedral cannot be an accomplished concrete fact during Bishop William Fox NICHOLS’s lifetime. Vehement petitions ascend daily and hourly for his recovery. He lies seriously ill at St. Luke’s Hospital. Would that some generous hand might donate a sufficient sum to make his dreams come true.

The skyline of San Francisco is rapidly changing. It is not alone in the busy marts that skyscrapers rear themselves into the sky, but in the restricted residence districts tall apartment houses are taking the place of former mansions.

Dropping down the steep hill one finds the grim forbidding Hall of Justice. In front of it is Portsmouth Square. It is bright with flowers and ornamental shrubs and from dawn until nightfall its lawns and benches are filled with a cosmopolitan crowd. Above it towers Chinatown and beyond is a small square under the shadow of the magnificent church of St. Peter and St. Paul. This too has its quota of bumpers. The trees form a foreground for the stately edifice.

St. Peter and St. Paul’s Church dominates the Italian Quarter. Its towers and spires may be seen from the Farallon shore just as St. Ignatius Church dominates the district toward Twin Peaks, and its towers and beacon lights may be seen far out at sea. These lights were dimmed during the War and are not lighted now.

April and May have been given over to club breakfasts. Almost every day in the week some club has a delightful breakfast, and old officers are being elected. Some heartaches by disappointed candidates, but for the most the elections have been harmonious. The defeated ones accepting the flat gracefully. One of the most brilliant luncheons was given Saturday, May 3, in the ball room of the Palace. The vast room was filled with tables which stretched for ten or more. It was the occasion of the Speech Arts Forum and an all-day session was held with an intermission for luncheon. Mrs. Wendell Willson Church, the President, is well known in California—her father, Judge Wilson—lives at Ojai—Mrs. Church was charmingly gowned and presided with grace. It was delightful to a lover of correct English to hear the encomiums on the art of Speech. Miss Cora L. Williams of the Williams Institute was at Mrs. Church’s right, Mrs. Charles Sedgwick Aiken, the President, and was seated at the President’s table; Mrs. N. Lawrence Nelson, President of the Pacific Coast Women’s Press Association, was an honored guest. Mrs. J. D. Jesup, of the President’s Assembly, was also an honor guest as were Mrs. Ella Sterling Mighels, Mr. Newmark, who has an M. E. (Master of English) after his name, and
THE FRIDAY MORNING CLUB, LOS ANGELES. A PHOTOGRAPH BY MAR- 
GARET CRAIG, BY COURTESY OF MRS. RANDALL HUTCHINSON, WHO AC-
COMPLISHED THE LONG, ARDUOUS WORK OF BUILDING THIS GALLERY.

many others distinguished in various ways. The late W. C. Morrow was paid a beautiful tribute by Mrs. Church who was a faithful 
friend, and Mrs. Morrow rose in acknowledgment of her husband. Ethel Cotton, Mrs. Conroy and others helped make the affair a 
success. Charming Society of the Unitarian Church had a splendid 
breakfast; also Te Kalon, Cap and Bells—the list is too long to 
mention all of the brilliant assemblages that have engaged the 
attention of clubwomen. The dominant feature of club gatherings 
of late has been the Biennial Convention which convenes in San 
Francisco's sister city, Los Angeles, and to which every club has 
contributed financially. The Biennial is a national affair and Cali-
ifornia is the hostess, and it is beautiful to see the amity that exists. 
When San Francisco had the Biennial in 1912, Los Angeles grace-
fully did her share in welcoming the guests from all over the Nation, 
and San Francisco is reciprocating generously and graciously. Care-
fully selected delegates and alternates are to attend, as well as many 
who will enjoy these splendid gatherings. California will dis-
play her wealth of charms, and doubtless the floral exhibit will repay 
any effort, for the gardens of southern California are beautiful and 
Los Angeles has much to offer in the way of entertainment.

The Presidents Assembly, a unique organization of past presi-
dents, and which holds meetings every three months has chosen 
Mill Valley for its Spring Festival. Mill Valley Outdoor Art Club 
will be the setting for the midsummer luncheon, and as these affairs 
are always eventful a large attendance will partake of the hospital-
ity of this artistic club house. Mill Valley is a popular suburb of 
San Francisco. Its diversified scenery, dense wooded hills, small 
level valleys, pretty villas clinging to steep hillsides, mountains, 
trees, sea and sky with hoary Mt. Tamalpais with the sleeping 
Indian maiden guarding the hamlet, make it a place of charm. The 
wild flowers are blooming, birds are singing, "God's in His heaven, 
all's right with the world." Mrs. Christine Hart was the founder of 
the Presidents Assembly.

Boys' Week was universally observed and the manly chaps who 
took part in the work and management of the city were dignified and 
reserved. The parade was hours in passing. It started from the 
Embarcadero at two o'clock, and at four boys were still marching 
from the Ferry Building to the Civic Center. One didn't realize 
that there are so many boys in the world. "We march, we march to 
Victory!" The future citizens are passing, and many a lusty 
cheer greeted them as with dignified precision they passed the 
enormous crowds that lined the curb. Boy Scouts, dark skinned 
Italians, energetic native sons from Chinatown, oligarchic boys 
from Japan,—The Boy Scouts were preceded by a platoon of police 
and followed by gaily decorated floats indicative of the various 
institutions in the schools—mechanical studies, manual training and 
so on. A platoon of R. O. T. C. from the Training Camp at Del 
Monte marched to the enlivening strains of "Madelon." Platoon 
after platoon with the colored scarves of their division, newboys, 
dark-eyed orientals, boys from every grade and walk of life, their 
gay pennants, emblems, flags, The Flag—The Star Spangled Banner 
of our country, the splendid bands, the singing, the yells, and one 
may be sure every boy tried his best to outyell the other—all made 
a colorful pageant. The boys were a manly lot, vibrant with life, 
yet bearing themselves with a conscious dignity as behoved the 
occasion. All hail to these boys who will soon take a hand in the 
ship of State.

Monday, May 12, was given over to Music Week, and pupils 
from all the city schools vied with one another in the glory and 
rhythm of song. Splendid programmes had been arranged and the 
different squares and parks had a quota, and at the Civic Audito-
rium there was a marvelous entertainment. There were 300 
concerts during Music Week. Every day there were concerts at 
schools, factories, shops, clubs and shipyards. Seven races were to 
participate. There were lads of Scotch descent, Hawaiian, Welsh, 
Negro, and of course folk songs sung by Americans. Union Square 
featured a daily concert at noon, and it was under the auspices of 
The California Federation of Musical Clubs. Mrs. Lilian Ber-
mingham is the President and a Convention was held in Hotel 
Claremont, Berkeley. Since the organization two years ago it has 
grown to a membership of 127. Mr. Alexander Stewart of Los 
Angeles was eagerly welcomed and responded with graceful greet-
ings. Sacred concerts were given on Sunday and the Parochial 
Schools of San Francisco joined in a special day service.
THE San Diego Woman's Club sends greetings to the Biennial edition of the Southland. Its president, Mrs. A. C. Stuart, says her club has just celebrated its thirtieth anniversary. It has long been a factor in the civic, philanthropic and cultural activities in San Diego. Its membership of 500 women with its departments of Arts and Crafts, Art and Travel, Books and Conservation, Civics and Economics and Drama also a junior department growing up, has outgrown its pleasant clubhouse and is now planning a beautiful new home.

The San Diego Business and Professional Women's Club is keenly interested in the Biennial and all matters pertaining to women's clubs and women's lives. Miss Annette Allen, secretary to Mr. John D. Spreckels, is president of the club. She says they are the group of women who have been conducting for business of life outside, instead of in the home; that the business women have the same desires, the same ideals, and the same readiness to work for all that means better living. When asked what the club had found the most inspiring activity during the past year, Miss Allen said the establishment of a vocational placement bureau. This movement tends to place the right applicant in the right position to the mutual advantage of the employer and the employee. They feel that women seeking employment have been unfairly exploited, both from the point of view of fair and personal fitness. The Business and Professional Womans Clubs all over the United States are fostering the movement of the vocational reawakening with the hope of bettering this condition.

The Friends of Art (organization) have inaugurated a tea to be held on Sunday afternoon for their summer program. They are held at the Art Center in Balboa Park on the first Sunday of each month, from 4 to 6 o'clock. There will always be exhibitions of sketches and discussions over tea cups. The first of the series was devoted to thumb box sketches, particularly to those of Alfred Mitchell's small canvases done while abroad recently on his scholarship tour won at Pennsylvania Academy.

The San Diego Art Guild has had two of a series of lectures on art appreciation sent out by The American Federation of Arts. Both were given by Mr. E. E. White.

The most important exhibition at the Museum Art Gallery is a collection of architectural drawings and photographs of homes and buildings characteristic of the West. The Southern California chapter of the American Institute of Architects has collected this exhibit, which has an especial interest for all who want to see evolve a truly California architecture. The Friends of Art are responsible for this exhibition being brought to the museum.

The Little Gallery will have a new home for its first birthday. Beatrice de Lack Krombach owner and manager of this thriving institution has purchased a property on Fourth street which she plans to remodel and equip as a modern fireproof gallery. San Diego has just made a most fortunate step in her career by again employing John Nolan, noted city planner, to submit ideas for making the city more beautiful. Seven years ago Mr. Nolan planned some of the loveliest streets that now wind through the residential district of San Diego. He has been making a survey from an airplane which he declares tremendously impressive for revealing the great opportunities of developing on strikingly beautiful lines. Whether or not he realized it, Mr. Nolan's plans strike a compromise that should settle the sarcastic war which has waged for years between the factions of "the geraniums" and "the smokestacks." He consigns the smokestacks to the section of the water front ranging southward from the foot of Broadway around to National City, while the geranium may border the walks and driveways of a beautiful esplanade to skirt the bay from Broadway northward to the end of Point Loma. The drawings show a yachting basin and an outdoor swimming pool on the esplanade.

The continuation of Laurel street to the bay, Mr. Nolan feels to be an important item, as it will connect the city's two greatest beauty spots, Balboa Park and the bay.

Recently a letter appeared in the San Diego Union giving the impressions of a visitor to the city concerning many features which seemed characteristic only to San Diegans. He noted with enthusiasm the names given to the streets which are in honor of the birds and trees of the locality, alphabetically arranged so that strangers very quickly learn to anticipate what street is next. He was much amused at San Diego's fondness for odd names of places of business, those that he thought most ecclesiastic or futurist being hateria, preventorium, celiatorium, gocceria, shoe-hospital, bredery and pantorium.

He felt the tang of an exotic atmosphere among the date-palms, pepper trees, citrus orchards, eucalyptus, olives, figs and loquats; the occasional "Aqui se habla espanol!" business sign and frequent chatter of the Castilian language alone to the fact that Spanish architecture completes the illusion of a foreign atmosphere which is overcome by the uniquely American beauty of the people. He loved the historical background of San Diego and most of all the utter lack of snobishness in the social life here.

This alert visitor to the city hit upon a point that puzzles many when he discovered the fact that snobbery does not thrive here. The reason is because so many San Diegans are people who "do things," either creative or constructive, and because so many of them are delighted in being round pegs in round holes. He spoke of John D. Spreckels as being a "remarkably unostentatious man in his daily life, whether host at a big banquet or"

(Continued on Page 25)
ON KEEPING THE SEVEN LAMPS BURNING

By HAROLD O. SEXSMITH, A.I.A

THE SOUTHLAND is growing with the swiftness of the wind.

Last year there were, according to the records of the City Planning Commission of Los Angeles, an average of about twenty-seven new subdivisions located in the metropolitan area every week during the year just closed. To comprehend the meaning of this, one must visualize miles of streets, thousands of houses, stores, churches, schools and all the innumerable structures which go to make up a modern American community. There was some form of a plan, good, bad, or indifferent for each of these new structures. At least a part of these plans represent the thought and training of a certain group in a great basic industry. This group is composed of highly trained professional men. Their names are seldom if ever known to the man in the street, although he sees and enjoys the beauty in their handiwork on every side. The sympathetic hand of the architect has touched life all about us and has injected a beauty and an individuality into California which is known and recognized by all who have visited this twice blessed land.

It is agreed that the most successful and vitalistic work in domestic architecture is to be found in Southern California and in the extreme Eastern States. This sentiment, which was expressed by the President of the American Institute of Architects on a recent visit, did not come by chance. There are several groups of devoted men here who have given freely of their time and energy to the upbuilding of good modern architecture and the papers they have greatly aided these groups by opening their pages to them to discuss various phases of this great profession. As a result of persistent propaganda from California Southland magazine, the newspapers of Southern California stand almost alone in this policy and have had a real part in the creating and raising of standards of appreciation of good architecture.

First of these groups of architects should be mentioned the Southern California Chapter of The American Institute of Architects. Membership in the Institute is similar to the American Bar Association or the American Medical Association. Through its efforts laws have been passed which control the practice of architecture in many states. Tenement house laws, city plans, zoning, industrial housing, are all phases of economic life in which this organization or its members are interested. The backbone of building codes of the great cities of the nation are the products of the Institute. A few years ago the Institute organized a section to be known as the "Women's Committee," a group of women engaged in the field of architecture. This group has been organized to promote the appreciation and further the advancement of their art. The membership of the Women's Committee numbers some three hundred and has already become a factor in the history of architecture in Southern California.

The second group, which is also composed of members of the American Institute of Architects but not a part of it, is the Allied Architects' Association of Los Angeles. This Association was organized about a recent convention in Washington, D. C. Another man well known and loved in the profession is Mr. Byron Hunt, whose dynamic personality is a constant inspiration to the younger men and whose work will for years to come influence a higher appreciation of good architecture. There are many others whose names might have been chosen, but we have met the equal put to the work of bettering the art of architecture being created here by all of them is of an artistic standard higher than in most other parts of the country.

The third group, which is also part of the American Institute of Architects but not a part of it, is the Southern California Young Architects' Club. This group was organized in the summer of 1921 by a group of thirty-three architects. The membership has now grown to about sixty or seventy. They are all men of the highest professional ideals and their reason for willingness to submerge their individual interests can best be expressed by a quotation from the Fly-Laws of their organization, "The paramount purpose of the Association is to advance the art of architecture and by professional co-operation and collaboration of all its members, secure for and provide municipal, county, state and national governments with the highest and best expression of the art of architecture in the designing, planning and construction of public buildings, structures and improvements at the least possible cost." All the gains of the Association are expended for the betterment of and appreciation for architecture. These expenditures take the form of class fees for teaching in architecture, the allied arts, the providing of meeting rooms and educational facilities for draftsmen, public lectures and exhibits, the encouragement and assistance of crafts allied to architecture, in fact all worthy activities which might be included in a broad and comprehensive program of the general appreciation of good architecture.

The germ of this splendid idea rested first in the mind of one man. It is to him that the credit for its realization must go. It is mostly due to his wise counsel and kindly spirit in the early day of its existence that the Association can now claim the confidence and hearty cooperation of scores of men both in and out of public office. The name of Edwin Bergstrom is known and loved by men throughout the entire country. He has been the means of creating for Southern California an enthusiastic band of architectural Allies who have already in the short space of time won the admiration of the public and have been responsible for the great spirit of unselfish cooperation he has injected will continue far years to come, for it has already been the means of lifting public architecture to the highest level and the seed it from all bonds except those of beauty and substantial building.

The present decade has been marked as one which has seen some of the greatest advances in the aesthetic phases of the art of architecture. To the "aristoi" of the profession, as the Italian would call them, belong much of the credit for this renaissance. The Architectural Club of Los Angeles is composed of such men. It membership numbering well over one hundred and fifty, boasts the names of young men who already well as potentially for the beauty of the structures they have designed. Scores of them, besides their university training, have devoted many years to their art. This year, two or three of these men are the envy of the world. The Architectural Club is the result of the art of architecture and will not be overestimated.

All of these groups have but one ideal. They labor patiently, quietly, day by day, meeting many discouragements, but already the efforts of the Southland architects are beginning to bear fruit, for the name of California has gone out in the language of music and the language of art. Here the Seven Lamps of Architecture are burning brightly.

JUNIORS, REDLANDS CONTEMPORARY CLUB

The Contemporary Club of Redlands contains, perhaps, the most interesting department of any club in the Los Angeles district, particularly now in this Age of Youth. Seven years ago, in June, and after a conversation of the advisability of a boys' club of the work of the club was brought to the attention of the members by Mrs. J. A. Kimberly, the president, who worked out such a successful plan of organization that within a few weeks the membership was complete and a waiting list established. This department has proved of inestimable benefit to the club, to the girls, and to the community. The General Federation is urging all clubs to form junior auxiliaries.

The definite object in the mind of the founder was to assist in solving the problem of real leadership, to train the girls to give expression to their ideas and ideals gracefully, and to make of them useful clubwomen. To do this attractively all dogma was avoided and delightful classes organized. The best teachers in dancing, voice culture and dramatic art were secured and the members were trained to give entertainments by which they contributed to the payment of the debt of the Contemporary Club House, which gave them from the beginning a proprietary interest. They are now working for the establishment of a "Scholarship Fund." The membership is now fifty, and the chances are filled from the waiting list, always a long one, and voted upon by the club. The age limit is from fourteen to twenty-one, at which time the applicant is eligible for membership in the parent club. Initiation fee is $5.00, the dues $1.00 annually.

The officers of the League are: President, Vice President, Secretary and Treasurer, elected for one year. The League is in charge of five patronesses, one of which must be a member of the Board of Directors of the Contemporary Club.

Practical work in Domestic Science has been added this year to the other classes. The young women are divided into five groups and under an accredited instructor each group prepares and serves a monthly luncheon to members and invited guests, which gives them the proper training in presiding and in giving and responding to toasts.
**Brothers All**

The attitude of the United States toward its contemporaneous nations has settled down to one of deliberate scrutiny, study, and investigation both at home and abroad. As was noted in these columns immediately following the war for the constitutional indifference and political apathy of the old world, we have for one hundred years conscientiously "asked no questions and listened to no lies." Lovers of liberty in all its varying phases have come to the great conscious bosom of America and have shouted their woes from the house tops. We of the colonial succession have smiled, and let them have their fling throwing their taxed tea boxes into the ocean as they landed at Ellis Isle instead of into the old harbor of our ancient hub. With the same hospitality of our fathers before us, we now welcome the oppressed and destitute—refugees from the great upheaval in Europe. However, when they show signs of ignoring the rules for republicans which we have introduced in the schools of the profit, and set commercial selves up as teachers of America in the diplomacy and intrigue of the old world we firmly close the door and take in hand the chastisement of the offender be he bolshevist or isar.

With approximately one-half of its population recently immigrant from that part of the old world whence came the hordes which century after century have engulfed the civilization of Egypt, of Greece, of Italy, and of France—the United States has staggered under the load of humanity's dead weight. Some day the rudiments of self government will be learned by this mass and it will in freedom find its own soul.

So large is the domain, so excellent is its circulation, that the United States has received this conglomerate mass without noticeable irritation. Ignorance has been bliss as far as its sources of contamination are concerned. Indifference to foreign troubles has been necessary if we were to organize the growing intricacies of our own establishment.

Now, having through struggle become awake to our position as a world nation, we open our eyes and turn our minds to the study of our neighbors over seas, thus to become that which the age demands of us—wise participants in general world affairs. Only as such students are we able to aid Europe intelligently and to avoid for posterity the rocks of imperialism and selfish commercial supremacy which culminated in the terrible catastrophe of the last world war.

The Alliance Francaise

Before the war Americans who read, and traveled regularly to Europe, studied France as that nation from which the United States has the most to learn. The Alliance Francaise was formed by Americans at that time and for that purpose, and has gone far to acquaint intelligent Americans with the advanced social structure of our sister republic.

In architecture, sculpture, painting and the premier art of personal attractiveness, France was, and still is, the world's acknowledged leader, and our students and surveyors of these arts flocked to Paris for continual supplies.

Even then Germany, absorbed in physical things, had perverted her musical life and her superlative organization and scholarship to perfect herself in war—to the betrayal of her former admirers and the loss of her own soul. When she launched her selfish plan of physical conquest of her sister nations, she confidently called on American students in her universities "to be true to their alma mater and join her in the nefarious scheme!" So dense is the house of red glass she built for herself, she cannot yet see why England and America sided with France.

It is with France that we still stand; for in France we find the soul of twentieth century civilization most highly developed. Chivalry, honor, and the spiritual life have there been expressed as arts and can be visualized for study; and the war revealed to us their deep foundation in French character.

At the suggestion of Mrs. Milan Hulbert of the Alliance Francaise in Chicago, and supported by the societies in San Francisco and Los Angeles, Pasadena has just organized a branch of the Alliance Francaise, under the leadership of Mrs. James McBride, in whom is completely exemplified that America which gave in exultation its sons and daughters, and which now draws inspiration in its chosen art from that same spirit in France which fought at Verdun—that the world might saved from itself.

Choose For Your Children

The Assistance League of Southern California discussed at its monthly Round Table luncheon, Tuesday, May 6, a subject close to the heart of every mother and vital to the preservation of same ideals. Set in the midst of Hollywood's film-manufacturing district in order to assist intelligently its ever increasing flotsam and jetsam, and to gain knowledge of conditions as well as to gather funds for organized charities, the Community House has found itself a meeting place and open forum for questions of the day and hour.

Captain Dudley C. Corlett of the Indian Army, a well known Egyptologist and keen observer of national tendencies, spoke at the May Round Table on The Valley of the Tombs of the Kings, and the discussion which ensued struck deep into the heart of race progress. The speaker with one sentence opened the tomb of Tut-Ankh-Amen to the inner eyes of his audience; showed the marvelous works of art, there stored, as the product of another ruler; showed Tut-Ankh-Amen, traitor to his God and his king, and buried among the other kings of Egypt only by virtue of his marriage with the daughter of Akhnaton, the great Egyptian leader of his people out of the jungle of a multitude of Gods. That freedom which Akhnaton gave to the artists of his reign, Captain Corlett finds as the reigning spirit of California. In the rock and muck which freedom engenders among people not prepared for freedom, the British officer, out of his experience with the intensely religious races of the Orient, seizes upon the hopeful signs found by him among the children here growing up in the freedom of the new West.

**WHO WANTS TO GO WALKING WITH ME?**

*At this time o' the year, when the country is dressed In the handsomest garments that be,*

*At this time o' the day, when the sun's in the West,*

*Who wants to go walking with me?*

*Up there in the hills, where the world lies below,*

*The miles stretching out to the sea,*

*The mountains behind, the sky bending low,*

*Who wants to go walking with me?*

*Where the old crooked trail goes winding round*]

*Past mossbush and thicket and tree,*

*Where flower and bird in rare beauty abound,*

*Who wants to go walking with me?*

*Who's laughing the music of nature to hear?*]

*Who's laughing it's beauty to sec?*]

*At this time o' the day, at this time o' the year,*

*Who wants to go walking with me?*

Frances S. Pender
394 Oakand Ave., Pasadena, Calif.
Our Record

JUST as the art of Akhnaton speaks to us of his ideals and his life, so does the art of our age and civilization speak now to our contemporary nations and will speak to races yet unborn. What is our local record in art up to the present time? In two lines only has Southern California made a name: in the wholesale creation of houses and lots, and in the production of art records in films. Out of the first is beginning to appear that which will be our permanent contribution to our age in architecture and its attendant arts of sculpture and mural painting.

The second is transient in its material but speaks now to the whole world telling what we now are and what we consider the worth while aim and object of life as lived in California.

When, with the eyes of the world travelers who speak to us publicly in Hollywood, we see the films there manufactured and shown, reproduced before the myriad audiences of China, Japan, India and the whole of Europe, and South America, we are made to ask: "What does the world think of us? For, the films which show our boys and girls, drinking and smoking in questionable costume and lewd surroundings, go out to the cinema screens of the world and carry conviction to the nations. They must be entirely unbalanced, by those fine productions which show the almost lunacy of the Assistance League's Location Bureau, the real homes and actual daily life of the mass of decent people here domiciled.

Other forces, working for good, are creating records of our daily life of which we need not be ashamed, but "there is nothing hidden which shall not be revealed" by the motion picture industry; and our record is being written on the retina of the nations just as we see it ourselves on the local screen. Thousands who cannot understand us if we speak or write to them, see and understand our record on their millions of moving picture screens.

Environment

EDUCATION occupies the thought, and energy, and a large portion of the time of our people. Youth, eager to know the mysteries of life and to get on in the world will grow up and learn from that environment in which it finds itself whether there are schools provided for it or not. The schools are the outcome of that mature conviction which turns from its own work to give a helping hand to its children. Certain things, certain tools we can force into the hands and brains of the children of our day—but in the long run, it is they who will educate themselves by inevitable choice.

Such is the general conclusion of our position in the field of education today. It is only the Italian, Montessori, who has called our attention to environment as the educator's chief concern. Place the child in a proper environment; surround it with carefully chosen instruments for learning quickly with eye, ear and hand; direct its eager use of these tools so that it will not learn habits unworthy and useless; this is about all that parents and teachers can do—all the schools have done.

Yet it is just here that the fullness of our responsibility opens out to the gaze of modern schoolmen. All the ingenuity of the present generation should be engaged in formulating the best course of study for each individual student. Leaving the youth alone to work out his own salvation is culpable unless we keep constant watch on the environment in which we have placed him. For that environment the present generation is absolutely responsible, whether it is an environment made unconsciously by the life we ourselves lead, or deliberately planned and chosen for the child outside the sphere of our own daily lives.

This great gift which Montessori has presented to the world in concrete form enables us to isolate our own interests from the question of education and, taking a position outside the whole matter, to look at it impersonally and criticize impartially that environment in which our children are growing up today. So much of our time seems now drawn upon by public duties. Is this widespread community work not justified in the fact that Youth today grows up out of the open and since Everychild must be educated in the Republic, the open spaces, the public streets, the beaches and the entertainments which form their environment must receive the careful direction of those who care what children learn and know what is good and what is false and vile.

Is it possible that we can avoid this issue. The daily lives and thoughts of one generation form the environment in which the next generation grows to maturity.

The Washerwoman—A Parable of Safed the Sage

The Christian Century

CALLED upon a Lady, and I found her working at her Washtubs. And she would have wiped her hands and gone down and talked with me. But they were hot, and she would make better progress if she went on while she visited with me. So I encouraged her to keep on with her work. And as she worked she talked with me.

And she said, I have to work hard, but I thank my God that I am able to do it. And I rejoice that I have work that taketh me not into the market place, but leaveth me at mine Home, where I can prepare lunch for the children when they come from School at noon, and receive them again when they come home at night.

And I said, Is not washing very heavy work?

And she said, I know not that it is any harder than other things, and it payeth me a good living. Yea, and I distribute it through the week so that I work not more hours in any day than I am able to do and care for my children, and have the good shape, the health, and my own dress changed when they come home from school.

And she said, It seemed very hard when Jim died, and left me this little home, and four small children. And I had relatives who wanted me to let them take the children, that I might be free to work in an Office and take care of myself. But I would not have it so. For these are mine own children and the children of Jim, and I am to rear them faithfully and well.

And I saw, and beheld that mother love had sweetened the burden of Sacrifice, and that her devotion to her offspring had made her lot not one of bondage but of content. And I said, How far eth it with thy faith?

And she said, I have never been able to formulate my Faith. Only this I know, that while I toil I pray and sing, and I know that the love of God is able to make me strong; and to send me singing at my task.

Now that evening I came by that way, and I saw her and her children together. And she laughed with them, and talked with them, and if she was weary she did not show it. And her clothes were upon the line, and she had put on a clean gown, and her heart was as the heart of one of her children.

And I considered this as I went on, and I counted among the Rich Women of mine acquaintance. For she hath her Home and her Children, and her Work, and her Strength sufficient for her need. And she hath a Faith which she hath never had time to formulate, but which sendeth her singing at her work.

Used by the Class Longfellow Church of St. Paul, Boston

The Class Prayer

ALMIGHTY 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 how Thy providence is manifesting itself to man, and such faith in Thy mercy and grace, that we may rest assured that we must be brought to Thy presence, and that Thy salvation is assured to us. In all pain and weariness and anxiety may we throw ourselves upon Thy besetting care, that knowing ourselves fenced about by Thy loving omnipotence, we may permit Thee to give us health and strength and peace; through Jesus Christ our Lord. Amen.

The Class will meet on May 2, 9 and 16, after which the meetings will be discontinued until the Autumn. The subject on May 2 will be God's Deliverance from the Bonds of the Past." Psalm 105. These bulletins may be subscribed for, and one sent by mail to any address.
In California all the sports are indigenous and perennial, blossoming and fruiting, on hillsides, valley and mountain top, along the coast and through the waves, every week throughout the year. Golf, tennis, hiking, riding, swimming, yachting, aquaplaning and surf boating may form a part of each day's entertainment. During the last two years riding has gained steadily in favor and several strong organizations have been formed to further the pleasures of the members in restoring and extending the bridle paths. The premier work in this direction was done by the Santa Barbara Bridle Paths and Trails Association and has been followed by the Pasadena and Los Angeles riding groups. The Pasadena club has its own new and very attractive clubhouse where the most delightful and unusual entertainments are given.

With most of the sports there is no given season, yet there is a rise and fall in favor with a few of them, varying more or less with the temperature. Tennis tournaments are staged at intervals at the various country clubs, and polo shifts from Del Monte to Pasadena and Riverside, then to Coronado, and back again during the winter. The matches at Midwick drawing thousands of interested visitors every week.

If we may be said to put any sport away in mothballs—or one is inclined to say laven-

dar and old lace, judging from the care taken—it is yachting. A yachtsman frequently spends as much time in preparing his boat for inspection as he does later in riding the waves. This hardly applies to the old seadogs, who make some cruise or another every week end, but whether it be a true son of Neptune or a member of the rooking chair brigade the opening of the season finds full interest centered on the proper outfitting of the ship. What a need of jealous care is expended, what painting, polishing, scrubbing and rubbing goes on before the ship emerges a perfect rejuvenated product! No greater insult can be offered a skipper than to suggest he expend less time and care in this tender, painstaking preparation.

The yachting season opened with Inspection Day, May 10, at Newport Harbor Yacht Club, will include many events, and culminate in the annual regatta of the Pacific Coast Yachting Association, embodying San Francisco, Santa Barbara, Los Angeles and San Diego yachts.
EVERY COMMUNITY HAS ITS OWN COUNTRY CLUB WITH ITS GOLF COURSE, ITS TENNIS COURTS, AND USUALLY A SWIMMING POOL.

CENTER: OFF THE PALOS VERDES ESTATES. THIS CORPORATION INCLUDES MANY YACHTSMEN AND HAS OFFERED CUPS FOR THE

SEVERAL CLASSES ENTERING, ALSO A CHALLENGE CUP, IN THE RACK AROUND SAN CLEMENTE ISLAND. (RIGHT AND LEFT), JUNE 11.

DURING A TENNIS TOURNAMENT ENTHUSIASTIC CROWDS GATHER AT THE AMBASSADOR COURTS, WHERE WORLD RECORDS ARE MADE.

FAMILY GROUPS FOLLOW THE WINDING TRAILS TO THE MOUNTAIN HEIGHTS, AND DOWN AGAIN INTO THE LOVELY ARROYO.

POLO MATCH AT MIDWICK COUNTRY CLUB

NORMA TALMADGE IS A GOLF DEVOTEE

THE SWAN DIVE IS ONE OF SHEER BEAUTY
MAY MEETING

THE "Allied Arts Chat Night" held the interest of about one hundred members at the California Club, began the evening of the 9th. Mr. Carlton Monroe Winslow delivered a memorial to the late Bertram Goodhue. Mr. Francis Fowle Fellow in Painting of the American Academy in Rome, gave a fascinating talk on the academy, inspiring all the younger members to try for the Rome prize when the day arrives. Mr. Stewart Chisholm, one of the recent additions to our local family of landscape architects, lectured on "English Gardens," and illustrated his talk with charming travelling slides. Mr. William Kellogg, formerly of Seattle, who has recently opened a beautiful studio in Los Angeles, appeared in his talk on "Architectural Falence" that he is indeed a leading craftsman in tile. His talk was illustrated by a fine exhibit of the mural painter, Mr. Norman Kennedy on "Frank Brangwin and Mural Painting." Mr. Emile Maloof, craftsman and designer, was the last "chatter" of the evening, and his talk on "Writing" was the exhibit of his sketches and handwork met the praise of everyone present.

The great variety of subjects discussed during the evening made the programme one of the most interesting ones held. It is hoped the Allied Arts Chat Night may become a meeting night feature at least once yearly.

REGARDING JURIES

A recent issue of the "Pencils Points Magazine" devoted considerable space to the topic, "The Human Element in the Architect's Office." We do not feel that the interesting comments obtained from architects of national repute on this subject could at all hold a candle to the comments that Architectural Club members would have about the human element in the juries making awards in small hamburger shows or whether it is the best critic of all present, or to record these feelings in the Bulletin.

To put the entire matter into plain words, club members feel that no architect should be asked to serve on a jury which is to consider drawings, some of which have been prepared in his own office by his own employees. It is herein that Mr. Human Element enters. Quite naturally "Tom Thumb-tack," the architect, who has agreed to serve on a jury of awards in a small house competition, if he is extremely intelligent and a clever designer himself, has very definite ideas as to what is good and what is bad. In Mr. Tom Thumb-tack's office are half a dozen starving draftsmen, all of whom are burning midnight oil working on competitions and all of whom are soliciting and quite naturally receiving the criticisms of Mr. Thumb-tack and their competition drawings. It is only natural that these drawings will be influenced by Tom Thumb-tack. The truth is that the draftsmen would be worse than feeble minded if they did not adhere to his criticisms, knowing that Tom Thumb-tack was on the jury. But even supposing that Tom Thumb-tack does not criticise the drawings of his draftsmen, it is only natural that, having absorbed enough of his ideas in the general run of their office work to present to him many things which he thinks are quite nice—and which, of course, probably are. The underlying point is that the human element is so strong in a man of this sort that it is extremely difficult to handle the situation successfully.

Looking back over the numerous small house competitions that have been held during the past year, the majority of the prize winning designs have come from office forces from which the architects have themselves been members. This is a boud statement of facts. Now this statement in itself means absolutely nothing. It is quite possible that the best men in town and the rightful winners of all recent competitions were in the particular offices concerned. On the other hand, many club members feel that the human element has been too strong, and since there is this feeling, and since it is comprised by a simple thing to find a remedy for, shouldn't it be done?

What is the remedy? Outside juries. Let the juries for all small house competitions be composed of architects outside the local field. If we can't get outsiders to make special trips to come here to judge our competition, why not send the drawings to them to be judged?

A REWARD

Bulletin readers will recall the controversy that was waged for several months at the Department of Architecture, Southern Branch, University of California, regarding the curricula of the architectural course. It will be recalled that District No. 12 of the U. S. Veterans' Bureau tried to force the faculty in architecture at the Branch to give an inadequate course of study to the disabled veterans studying architecture at that institution and that the faculty stood pat and refused to sell out the veterans. As a result, practically the entire disabled veteran student body at the Southern Branch was "kicked out of the University."

Mr. Louis T. Grant was at that time and still is the head of District No. 12. The Vancouver newspaper has forced an investigation of his regime that will be of interest to all club members who are interested in the welfare of disabled veterans.

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THE SMALL HOUSE ON THE HILL.

Upon the hill the small house stands. Its window lights are friendly hands held out to you to say, “Come up! We’ll sit a while and then we’ll walk.”

We’ll talk of folk we used to know. In pleasant years of long ago. Of things we knew and thoughts we’ve seen, Of what we’ve wished, or might have been.

We’ll pluck sweet flowers by morning light. And read rare books when roses catch the sun.

Now what has Heaven to give that will Out-speak the small house on the hill, Isabella McLellan McMechin.

(LAWNS — by ALLISON M. WOODMAN)

Landscape Designer

AN important operation is watering the lawn area. A split-level split will use the same system as would be used and the lawn site watered several times until the water penetrates the soil sufficiently. Watering is continued until the soil is moist but good. Be sure that the edges of the lawn are watered. The best times to water are at ten o’clock in the morning and around four o’clock in the afternoon. Watering late in the afternoon is apt to chill the ground too much. Do not neglect the watering for months during the seedling stage of the grass seed.

Due to the peculiar climatic conditions existing in California, it is not possible to use grass mixtures than straight Blue Grass, unless extraordinary precautions are taken. White Clover because of its nitrogen-attracting properties and vigorous growth should be used in all grass mixtures, except where used in the shade. The best all-round mixture contains from 40 to 70 per cent Rye Grass, 20 to 30 per cent Blue Grass, 5 to 10 per cent White Clover, occasionally 5 to 5 per cent Red Top. With this kind of grass mixture a permanent lawn is assured. If the Blue Grass type of lawn is preferred otherwise, it can be achieved.

Of the two Rye Grasses the Pacific Rye is preferable to the Australian for ordinary lawns, because it is less susceptible to rust.

For special kinds of lawns, like putting greens, I have found that grasses with running roots are the best. Lippia’s Fescue is one of the best of these grasses; others include the Creeping Bent, Crested Dog’s Tail, Rhode Island Bent, some of which are difficult to procure in local markets. These are some of Wood Meadow Grasses, Orchard Grass, or the various shade mixtures offered by reliable seed firms can be used.

For grass mixtures about 1 lb. to 100 sq. ft. is used: for Blue Grass and other fine grasses, 1 lb. to 100 sq. ft. so people will sow the same quantity on the same area. Do not sow seed too thickly.

The very best time to put in a lawn is in early spring just soon after the ground warms up, but it is possible to put it in during any season of the year, depending on the climate. About the middle of September to November is the best time in the fall for most regions, and even early autumn before the first frost. Lawns put in late in the year will remain dormant during the winter; sometimes the seed will not germinate in the mortage and it is not very practical to put in lawns during the hot summer and fall months, unless an expert is hired.

On steep slopes it is frequently more practical to use some ground cover in place of grass, unless Rye Grass is used alone. Lipia is very drought-resistant and is a pleasing substitute, the leaves of Hypericum auranticum is preferable to the purple-pink or bright pink Mesembryanthemums; the English Wild Strawberry, Hypericum, Periwinkle (in shade), Honey-suckle—are a few appropriate ground covers. Among low shrubs are the hardy Chinese Hypericums, including C. Microphylla, with bright red berries, and C. horizontalis, with scarlet berries, but semi-deciduous, the creeping Veronica chamaecis, and several prostrate forms of Japanese Juniper (Juniperus, J. sabina, J. prostrata, and others.)
AWARDS IN HILLSIDE SMALL HOUSE COMPETITION

Report of the Jury:


Gentlemen:

In accordance with the terms of the Hilsvoice Home Competition, the jury consisting of the following members—Reginald Johnson, H. C. Chambers, David Wilmer, Architect and General Contractor, City Planning Architect, and Ronnie Scharer, Dean of the Otto Art Institute—has carefully considered the drawings submitted by the various contestants for prizes in the competition.

The jury feels that the Taft Company is to be much commended. It was recently written that the hilly region, once regarded as undesirable for building, is now being transformed into one of the most beautiful residential sections in the country. The Taft Company has been able to attract many home builders to this section, and we believe that their success is due in large part to the high quality of the houses being built there.

The awards of the jury are as follows:

First Prize—$1,000—Lester Lippsmeier, 1309 Lincoln Avenue, Pasadena.
Second Prize—$600—C. E. Perry, 2503 West 7th St., L. A.
Third Prize—$400—C. W. Lemmon, 601 Union Bank Building, Los Angeles.
Fourth Prize—$250—E. B. Miller, 4553 W. 17th St., Los Angeles.
Sixth Prize—$75—Howard S. Richmond, 607 Union Bank Building, Los Angeles.
Seventh Prize—John Frey and Roland E. Coates, 2033 California Terrace, Pasadena, Cal.
Ninth Prize—$50—C. Raimond Johnson, 2221 W. 21st St., Los Angeles.
Eleventh Prize—$25—M. M. Sweeney, 496 Ryan Arms Apartment, 2066 W. 17th St., Los Angeles.
Twelfth Prize—$25—L. L. Andersen, 1205 W. 24th St., Los Angeles.
Thirteenth Prize—$25—Alfred Owen, 2203 W. 17th St., Los Angeles.
Fifteenth Prize—$25—Harrison Clarke, 503 W. 7th St., Los Angeles.
Sixteenth Prize—$25—Kurt Meyer, 420 S. Spring Street, L. A.

The jury wishes to commend especially the following three entries which, while they do not win prizes, show a high degree of originality and imagination:

Sixteenth—Walter Moody, 1236 8th St., Santa Monica.
Seventeenth—C. Albert Pierson, 1112 Vinland Ave., L. A.
Nineteenth—E. J. Rait, 1156 Citizens National Bank, Los Angeles.
Twentieth—Leffler B. Miller, 4553 Leighton Ave., L. A.
Twenty-first—B. Allen Pierce, 1536 Leighton Ave., L. A.
Twenty-second—F. H. Stanton, 607 Union Bank Building, Los Angeles.
Twenty-third—S. B. Ferguson, 1071 Mission Blvd., Los Angeles.

The comments on the jury on the first five prizes are as follows:

The judges have always been impressed by the beauty and simplicity of the houses submitted by the various contestants for prizes in the competition. The jury has always strived to select houses that are not only attractive, but also practical and functional. The judges have been particularly impressed by the houses submitted by Leffler B. Miller, 4553 Leighton Ave., L. A., and B. Allen Pierce, 1536 Leighton Ave., L. A., which are both well designed and executed. The judges have also been impressed by the houses submitted by F. H. Stanton, 607 Union Bank Building, Los Angeles, and S. B. Ferguson, 1071 Mission Blvd., Los Angeles, which are both well designed and executed. The judges have also been impressed by the houses submitted by S. B. Ferguson, 1071 Mission Blvd., Los Angeles, and S. B. Ferguson, 1071 Mission Blvd., Los Angeles, which are both well designed and executed.

(Continued from Page 1a)

A pedestrian on the street; an every day friendly American." Could a man be otherwise who has the vision and courage to put up a railroad through Carlisle Gorge, and the generosity and fine sentiment to give to his city such a gift as the great out-of-door organ? Each day his generosity is appreciated by hundreds of people the whole year around, for not only has Mr. Spurrell given the organ in its beautiful architectural setting, which forms one of the very loveliest features of the Balboa Park building, but which were erected at the time of the Fair, but he employs one of the best organists in America to give a recital each afternoon. It is a great gift! To sit in the sunshine and glimpse the blue sky through the colors and hear with a program as Dr. Humphrey Street gives each day of the year, is a heavenly thing.

Mr. Spurrell with a party of guests has just embarked aboard his yacht "Venetia" for the Atlantic coast, where he goes as a delegate to the National Republican Convention. Prominent among the guests for the cruise is Austin Adams, "the Sage of Coronado," who likes to be called "the self-confessed happiest man in the world." Not only he is a San Diegan who does things, but he is internationally known for doing them well—a writer of satirical plays that carry a message which is an inspiration toward uplifting humanity. "Gentleman Shaleen" was presented in New York City and the motion picture "Out of the Fog" evolved from the same plot. "The Bird Cage," by Mr. Spurrell, will be produced in New York City next season, while his newest play, "Agnes," is sold to Margaret Anglin and will appear on Broadway in New York City next winter. The premier production of "Agnes" was given recently in San Diego by the "San Diego Players," under the direction of Francis P. Buckley, who played one of the leading roles.

MRS. THOMAS GERALD WINTER, PRESIDENT OF THE GENERAL FEDERATION OF WOMEN'S CLUBS, HAS JOINED THE STAFF OF THE BALBOA PARK WINTER HAS CONCENTRATED ATTENTION OF CLUB WOMEN ON THE HOME FRONT.

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BAUMONT, California, issued its invitation
to the Sixth Annual Cherry Day Festival, held in June, in RiverきれいなCounty, near the three cherry districts of the state.
Cherry Growers' committee estimated that 38,000 motorists and others enjoyed the
tasty exhibits and cherry delights provided by members of the Woman's Club at Baumont.
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FIRST MORTGAGE BUILDING BONDS
By BURTIS C. ROGERS
A VERY favored form of investment among many people is a first mortgage on individual homes. This form of investment is too well known to need any further elucidation here, for it has come down to us from times past, and is more or less well known to all, and especially to those with funds which they desire to keep employed at better rate of return than can be obtained in a savings bank. The first mortgage real estate bond, however, is a comparatively new development of the first mortgage idea, and to those who will take the time to give it a little thought, will be found to have if anything a better security for the principal amount involved, than does the individual first mortgage, besides combining other features which are not and never can be found in the first mortgage.

We will examine the first mortgage, by which is meant the advancing of a certain amount on an individual property, secured by a first lien on that property, and shall find that while it has certain good points, it has other elements which are distinctly a disadvantage from an investment point of view. When an investor puts his funds on a mortgage, of course he is primarily concerned, and very rightly so as to whether: this principal amount is safe, and in order to be assured of this safety, he only allows as a loan a percentage of the property on which he is to make his loan. This presupposes of course that he has a good knowledge of real estate values. Then it is necessary that the place be insured against loss by fire, that the house in question be kept in good shape and not allowed to deteriorate, so as to be readily salable in case of foreclosure. The investor must be assured first that his principal is safe by having an investment, and granting that such is the case, he can then turn his attention to the factor of income, and get as much return as he can safely. Investors are also very much concerned that their interest payments be received promptly, and that the principal amount be paid on time when due.

And in which contributes very largely to the safety of an investment is the stability of earning power, for no matter how good the security behind an investment may be, it is extremely important that the property mortgage, have earning power in order that the interest and principal payments may be met on time. In this respect the average first mortgage on residential properties are weak, for they usually have behind them only the earning power of one individual, and if the earning power is curtailed in any way, perhaps only for a short time, the prompt payment of the interest and principal is interfered with, to the disadvantage of the investor. It even goes so far sometimes as to be necessary to foreclose. This of course is a very disturbing proceeding, as one must admit, for the investor to foreclose on the householder, and not only that but also to have his funds tied up during the foreclosure, with perhaps a doubt as to whether he will come out whole or not. To sum up then, admittedly first mortgages, rightly made, have good security, but are weak in earning power, and are more or less weak in the assurance of prompt payment of interest and principal. In addition they have practically no market at all, and it happens that when a mortgage falls due and is paid, the investor may be quite a while before he can find another suitable loan, in the meantime his funds are idle in the bank, losing interest.

The first mortgage building bond, on the other hand, offers to the careful investor a safe, sound and convenient form of investment, strong where first mortgages are strong, and containing none of the dangerous features found in a first mortgage. A first mortgage bond has exactly the same or better security behind it as a first mortgage, and in reality is a first mortgage but usually of much larger magnitude, inasmuch as it is sold in large denominations as to be too large for any individual investor. Therefore, the mortgage is held by a trustee, usually a bank or trust company, and bonds in denomination of $1000 and over, are sold for $500 issued against the mortgage. These bonds are then bought or sold, and the proceeds invested or loaned to individuals or companies who have capital at work. The holders of such bonds are assured, first, that their principal is safe, they get a very good return, as soon as they can get a first mortgage, and they are also assured that the interest and principal will be met promptly when due. They are assured of this promptness in principle, and interest payments for the following reason: The building is usually occupied, under lease, by responsible tenants, who of necessity have to pay their lease obligations promptly, and in most cases, the leases run beyond the longest maturity of the bonds. This is where the factor of earning power enters so prominently into investment, and assurance of earning ability beyond the life of the loan is the investors' most patent safeguard. Another good feature about first mortgage building bonds is that usually they are serial, and the whole amount of the loan is retired each year. This operates to the distinct advantage of the holders of the long maturities of a building bond, for as the early maturities are paid off, their bonds becomes much more valuable, and increases in value as they go on. First mortgage building bonds also have marketability, a feature which is not found in first mortgages.

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THE WOMAN'S CLUB AT EAGLE ROCK, LOS ANGELES

Photograph by MARGARET CRAIG

Art conferences have been held regularly in the Clubs in the Los Angeles district throughout this year, for the first time, under the direction of the new art chairman, Kathryn W. Leighton, the well-known painter. With the co-operation developed and new interests aroused much good work has been accomplished. This district has continued in close touch with the National Art Chairman, Mrs. Ross V. S. Berry, whose definite messages to the conferences proved exceedingly helpful.

The first message asked that all clubs study our own American artists; that we make this a "buy-a-picture" year, and that there be American art in every American home, as there are no better landscape artists in the world than in America.

These suggestions have been carried forward in the study of California artists by forming portfolios of colored reproductions of their work, noting the magazines in which the work was discussed, thus collecting data regarding the artist, to be later written on the back of each mounted reproduction. Through the co-operation of California Southland, which made a very generous offer of thirty-eight copies for $2.50, a very valuable portfolio was compiled, as each copy contained a discussion of the work of some leading artist, or a cover in color of his or her most representative work.

During "Buy-a-Picture" week, a Studio Week was arranged in order that the club women and all interested persons might feel perfectly free to visit the studios and become acquainted with the artists. This was very successful and proved mutually beneficial.

In the Los Angeles district there are one hundred and eighty-seven clubs, but very few of that number felt able to buy a picture. However, it was suggested that if one hundred of the clubs would each raise $10, in some way, to stimulate art interest in that club, a $1,000 purchase prize could be offered at the Spring Show of California Artists, the picture to be owned by the district and exhibited at the clubs which contributed. The response was very encouraging and out of the show five pictures were chosen by the jury of selection out of which the painting receiving the highest number of votes by the clubs was declared the prize picture, and is on exhibition at the Biltmore Salon.

The Los Angeles District Art Conference has taken another step forward in asking, through proper resolutions, that the new Chamber of Commerce Building be planned to provide space for an exhibition of California artists. This plan is receiving the favorable attention of the Building Committee of the Chamber.

The Art Conference is also endeavoring to have an artist on the Art Commission of the city of Los Angeles, in which movement the Commercial Board is cooperating. Mr. Leighton formed a committee to discuss with the Mayor the feasibility of either appointing an artist as a member of the Art Commission or of consulting an Advisory Board of technically trained artists when considering the purchase by the city of works of fine art.

Among the smaller parties arranged to stimulate art interest, and to increase the fund for the purchase of the prize painting, was the monotype party at the home of Mrs. John Calhoun, which was very successful, and the unusual and interesting "Yellow Bowl" party at the studio of Miss Leta Horlicker.

These parties, in which the guests take brush in hand and try under direction their skill at a craft have started an interest in craftsmanship that is inspiring the Clubs of the Southland. A full page will in the future be given to the crafts in each coming number of this magazine, and the use of California's fine clays in pottery featured.

The last Conference closed with the slogan suggested by Mrs. Berry, "Art for everybody and everybody for Art!"

HOLLYWOODLAND

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Nestling in the beautiful Hollywood hills at the head of Beachwood Drive, a charming residential section has been created by S. H. Woodruff, Community Builder, Architect and engineer. Miles of concrete drives wind over the hills, making available marvelous homesites high above the Southland, where clean, pure atmosphere and wonderful climate, all within 25 minutes of Seventh and Broadway, Los Angeles, combine to make the supreme achievement in community building. Every metropolitan convenience is available; gas, electricity, sewers, ornamental lighting, natural stone walls made from Hollywoodland granite, and an unusual architecture created to fit the characteristics of this delightful home section, blend into an enchanting picture of unusual loveliness. Bridle paths wind throughout the hills, and connect with the trails of Griffith Park. A new Hollywoodland Riding Club has been formed with fast hunts, and paper chase, planned for coming season.
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RECENT BOOKS—REVIEWS
BY LOUISE MORGRAGE

Episodes Before Thirty
By Lafcadio Hearn
(I. N. Dryden & Co.)

A Notable Autobiography
Seldom do we lay aside an autobiography after reading it, without a slight feeling of con-
an actual loss of esteem. A man's soul is so much his own, to quote the old 
descension for its author, sometimes even the 

his contemplation of it before allowing glimpses of its 
it to be visible to the outer world. But in Mr. Blackwood's record of 
terms of his life, we receive such impression, due to his absolute lack of egotism, and to his earnest but unconscious sinc-
ervy. He has chosen the years between twenty and thirty for his 
life—a period full of tragedy and unhappiness, as they are frequently 
in the lives of many persons. Youth is so apt to be tragic; and for 
this man it was terribly so. His training from earliest childhood was 
unusual, he was himself so different, with so little of that 

his surroundings. New York.

his charm of 
in 

his peculiarities, which 

his years 
in 

his characterizations, he imprisoned on the printed page the striking 
peculiarities of the Creole population going about its daily task. 
These we included a review of George Cable's "Grandissimes," a 
justly popular novel of a generation ago dealing with life in New 
Orleans of that day. Mr. Hearn's review might well be a model and 
so at the same time the disaster of all book reviewers, for years 
years Lafadéo Hearn became a resident of Japan; and his books 
about that country made a wide appeal to a discriminating public.

There is a Tide, 
by H. N. Ridgway
(E. B. Dutton & Co.)

Mr. Snuth has written a somewhat amusing story about a crude American girl who goes to London with little education, little money and no introductions. By taking advantage of her tide when it 
turns, she succeeds in making her way into real society, society which include such personages as the Queen of England, casually 
referred to as an "upstanding dame." Mr. Snuth has his own original 
methods, very deft indeed, of showing off his characters to us. 
But we find his American people far more convincing than his 

American girl, perhaps because we know more than he apparently does 
about the type he has chosen to present. We suspect him of 
indulging in some kind of sarcasm, but the book at times has serious 
moments.

This is a romance of the days something over 
a century ago, when Napoleon and France 
were fighting with the British Empire. It 
is of course one person's version of events of those stirring times. However, Miss Broster has apparently consulted authorities on the 
subject of prisoners of war in England during that period. Con-
sequently there is probably a basis of truth for the more or less 
evocative episodes which she has developed and handled with a certain 
amount of skill while relating the adventures of her hero in his 
efforts to escape from prison. The story is just thrilling enough to 
while away a pleasant summer afternoon.

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ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

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THE mighty oak from the little acorn grows.

In the brains of those who create is implanted the little seed from which grows the splendid tree. We may call that seed "inspiration," we may call it "The urge to create," if you like, but this we know, that from the little seed comes, in the brains of men and women have grown beautiful and helpful things.

From the interest I feel in every undertaking which I believe better the condition of others; from the deep interest I feel in every association devoted to the welfare of the home community—Los Angeles and the city's vast surroundings—has grown my interest in the Assistance League. Its history appeals to the imagination: long before the late war, the upheaval which drove even the thoughtless into service for others, a woman nursed in her brain the conception, "Service for all—all for service!" some means by which not only individuals who need assistance, but every association in this community that alleviates want and misery, could be given a helping hand. The seed which had the possibilities of big growth burst its shell, when the World War gave it its chance of growth. It was this woman who founded the Red Cross Shop and gathered about her other women who had the same conception, the utilization of waste, the converting of waste material into a source of revenue. How successfully this was done, we all know.

Out of this effort, grew the Assistance League and, as its President, the woman who had steadily held to her big conception; the little seed had grown a solid trunk. It was planted in a community that teems with problems, a heterogeneous community which has an ever increasing influx of settlers from every part of the world, and, as always under such conditions, there are those who are "stranded." And there is our vast motion—industry, the great which, in the nature of things, draws thousands who look for a livelihood and so often do not find it and are faced by destitution. It is a community where there is a pressing need of "service."

Planted in such soil, the tree has thriven and put forth many branches. The Assistance League needed a home, some place where its activities could center and, through the persistent efforts of its President and the fine group who stand shoulder to shoulder with her, it secured a home where it calls rightly, "The Community House." It is a home for all, for its workers as well as for those whom it serves, its door opens in welcome alike to those who wish to give of their time or their money and to those who are assisted by their giving.

One of its departments is a work-shop for turning waste material into salable articles which are sold most reasonably and where, if the need is pressing, are given to the needy free of charge. In this department, any second-hand article is welcomed, from a shoe-lace to a dress-suit, or a lone saltcellar to a silver service. Everything, however cast off, is utilized in this department. The other day, I was witness to an incident; there entered a tall man wearing an expectant look. A little woman, she barely reached to his elbow, welcomed him with a smile. She is one of our well-known society women who is gifted with a fine public spirit.

"Is there something I can do for you?" she asked.

"Yes," said he with an air of a man in urgent need. "Have you a pair of second-hand suspenders?"

"Indeed we have," she said heartily. "We have just about everything here. Come this way please.

And so it goes, the only trouble is that there are not nearly enough articles to supply the wants of those who call, an utility shop, all proceeds from which, aside from the actual running expenses, are used to alleviate suffering and want. And the running expenses in all the departments are astonishingly small because so many women, like the woman mentioned above, donate days of their time to this "service."

In addition, the Assistance League is a social center, a charming place where all can come and have lunch, tea, or dinner; a homey place, food well cooked and very reasonably priced. In fact, the League Tea Room makes nothing above expenses, the object being to serve its many workers and their friends, and visitors, and to offer a lunching and dining place for the many studio workers in the neighborhood. The Tea Room is in itself a delightful bit of public service, a restful place with a lovely view of the Hollywood hills.

MRS. HANCOCK BANNING, PRESIDENT AND FOUNDER OF THE ASSISTANCE LEAGUE.
Wise counsel and expert assistance are as essential in a building operation as in a business problem. The service rendered by the Architect contributes vast experience and many talents. Cooperation and mutual understanding between Owner and Architect during the development of the work insure its success. The Owner safeguards his interests: material, financial and legal when he employs an Architect who combines planning ability and good taste in design with accurate engineering knowledge and business experience.

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Announcement

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You would immediately accept the fairy invitation. But—instead of your having to go all the way to Europe you are told that the Riviera has been brought to California—just a few miles from your home. Wonderful!

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Why is it that the world’s finest residential communities—such places as the Riviera—Riverside Drive, New York—St Francis Wood, San Francisco—Montecito, Santa Barbara, have been able to retain their natural beauty in spite of growth and expansion?

It is because they have done what Palos Verdes is doing. They have made artistic development a thing of greater importance than mere commercial growth.

Scenery, location, a beautiful coast line, are Nature’s own gifts. It is left to those who plan and build and live in such places to retain beauty or to destroy it. To make it the place of artistic homes, gardens, parks or give it over to unsightly shacks, beach buildings and so called amusement grounds—common to many of our beach cities. Palos Verdes will always retain its naturally attractive features. Its Protective Restrictions will insure a beautiful city—the logical centre of culture and refinement.

Already over 3000 men and women have purchased homesites on its terraced slopes, and will there enjoy life on a higher plane, in better health and greater happiness. Why do you delay your selection? Why not drive down today and get the true spirit of Palos Verdes. See what is being done. Compare the prices. See what you get for what you pay.

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Examples of Civic Art Submitted by the
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The Water Colors of James Greig

Blackstone's has been most fortunate in obtaining a group of this artist's water colors, and will take much pleasure in showing them to you—there are some splendid prints and twelve wonderful originals, studies of the Egyptian deserts.

In the Art-Gift Shop, you will find many faithful copies of older masters—and a most interesting display of originals.

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ONE of the surprising features of this notable display of Oriental objects of art is the very low price.

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France has sent Moustier, Quimper and Luneville Pottery and many novelties from Paris such as Bags, Vanity Cases and Enamed Pencils.

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URING 1923 Los Angeles Gas and Electric Corporation paid, in round numbers, $1,200,000 in Federal, State, County and City taxes. Nearly a million and a quarter dollars.

The dividend on the Preferred and Common stock of the Corporation for the same period was approximately $1,240,000.

Thus, the Government and the Stockholders receive nearly equal shares of the year’s earnings.

This illustrates the manner in which the public utility corporation contributes to the support of the Government and at the same time yields “a fair return” to its investors.

Los Angeles Gas and Electric Corporation
SOUTHLAND CALENDAR


california southland

Valley Hunt Club:
The formal season at the Valley Hunt Club closed with a May 10th, after which no programs are arranged. The tennis court and swimming pool are open to the outdoor activities during the summer months. Both afternoon and evening, are arranged as they are desired.

Annadale Golf Club:
On May 10th Mah Jongg and tea parties have been discontinued. This season, but tea will be served as requested, and tables for cards are available.

Pennbridge Country Club:
Tuesday is Ladies’ Day and a special luncheon is served. During the month, luncheons served from 11:30 to 2 P.M., will be served on Saturdays, and afternoon concerts during month. Afternoon concerts during month, followed by dancing.

Wheeler Country Club:
Ladies’ Day, third Monday of each month, Dustin every second and fourth Sunday during the month. Each musical is arranged for each Sunday night in the month.

Mowich Country Club:
Ladies’ Days, fourth Monday in each month. Tea and informal bridge every afternoon. Polo, Wednesday and Saturday each afternoon.

Orange Athletic Club:
Dinner dance, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal. Dance open to the ladies Tuesday and Friday evening. Riding lessons, 11:00, card, and Mah Jongg.

Montecito Country Club:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, tennis and croquet. The tennis and croquet are served and informal bridge parties arranged as desired. A buffet supper is served every Sunday night.

San Gabriel Valley Country Club:
A dinner dance is arranged for the third Thursday of each month. On Friday of each week a special luncheon is served, with bridge in the afternoon.

RELOWS COUNTRY CLUB:
Golf tournament for men is held every Saturday and Sunday at the club. The tournament will be held for the women and a special luncheon is served from the golf course and the bridge, after the tournament is over.

Newport Harbor Yacht Club:
July 4th, 5th, 20th, 21st, 22nd, and 23rd boat races. Outboard motor boat races. One design only, one-class-designer tractor race for the Commodore’s cup, Friday, 4th, Inland Empire. Bridge open, boat races. Racing dates: Friday, July 11, 18, 25, and 26, and weekly, 11:00, card, and Mah Jongg.

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July 12, 13: Junior small boat racing races, 10, 50, Junior small boat racing boat, 10, 17; 50, Junior small boat racing boat. Outboard motor race. Ladies’ power boat race. Railroad Tournament of Lights, under auspices of Baldwin Chamber of Commerce.

Art

The Los Angeles Museum of History, Science and Art, in its Soledad Park, Los Angeles, is open daily from 10:00 A.M. to 5:00 P.M., except Sundays and holidays. Admission free. The 23rd annual International Art Show, 18th annual Handicrafts Exhibition, opening early in July and continuing throughout the month of July, will consist of a greater part of the twenty-three international art exhibits and special exhibitions of the Carnegie Institute, Pittsburg, the only international art and crafts exhibition held in America. Admissions for each day will be held at the rate of 40 cents, or 25 cents for children, or $1.00 for the entire family.

The Los Angeles Museum of History, Science and Art, 18th annual Handicrafts Exhibition, opening early in July and continuing throughout the month of July, will consist of a greater part of the twenty-three international art exhibits and special exhibitions of the Carnegie Institute, Pittsburg, the only international art and crafts exhibition held in America. Admissions for each day will be held at the rate of 40 cents, or 25 cents for children, or $1.00 for the entire family.

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The California Society of Miniature Painters of Southern California is sponsoring a retrospective exhibition at the Ebell Club during June. Barbara Braun won the Ebell, 1924, Miniature Prize.

During the summer months the Cun- nell & Chaffin Galleries are holding a unique exhibition of paintings at very reduced prices. Undoubtedly many people otherwise unable to afford good pictures will find this their opportunity to place good paintings, by the most famous of painters whose work is available in the United States. The exhibition includes works of the best artists, both eastern and western, and an long list of members and associates of the National Academy.

Elkland & Curtis is showing landscapes at the Athletic Club, Los Angeles, for some weeks.

Nell Brooker Mayhew exhibited a group of color etchings at the Sierra Madre Women's Club during June, and addressed the club on the subject of color etchings one afternoon during the exhibition.

Mr. and Mrs. Frank Tenner Johnson are repeating a portion of the summer in Los Angeles.

Clwyde Forsythe has gone to New York.

Charles P. Austin has recently com-pied five murals for the new hotel in San Francisco.

Alson Clark, Mrs. Clark and son, have taken a home in Lolo for the summer.

Eva Horlock, chairman of the arts and Crafts Club of Los Angeles, arranged a special exhibition of Arts and Crafts during the annual session of the California Federation of Women's Clubs. This included decorated porcelain, leather work, colored porcelain paintings, woodblock and brass work.

The Maryland Hotel Art Galleries, Pasadena, recently acquired by Cunnell & Chaffin Galleries, is showing a number of alterations and improvements, and will open soon. Its director is Herbert Roman, who lately retired from the post of art director of the San Diego Museum, has been made manager. It will be the policy of the gallery to exploit California painting par-ticularly, and to show the work of the best of the Eastern artists.

Hansons Pughoff left the middle of the month for his longest trip in the South, always a mecca for artists, as each interprets its manner of life. Airon Kilpatrick is sketching around Marfa, while Jack Wilkoff Smith is setup an atmosphere in the Northern coast. Mrs. Kathryn Woodman Leigh- ton, with her son, has gone on a sketching-camping tour, wherever the lights and shadow of the West call.

John Frost, with Mrs. Frost, spent a part of June in the mountains near Lone Pine.

Edgar Payne has forwarded eight new European water colors for exhibition at the Biltmore Salon.

Artists of the Laguna Beach Art Asso-ciation are exhibiting paintings in the Park House of Carnello Gardens, Pasadena, June 21 to July 13. Open every afternoon, 2 to 5, during Thurs-day and Saturday evenings, 7 to 9. Concert Sunday afternoon, 2.50.

Music

SUMMER concerts at the Hollywood Bowl open July 8, with Alfred Reina, conductor, and will offer even better mu-

tics than in the past seasons. An orches-
tra of more than eighty musicians, made up as the Hollywood Bowl and the Philharmonic Orchestra, will give Los Angeles a season of concerts, but all alike small and to range in price around fifty dollars. These first dates are to be the work of about thirty representative men of the Painters of the West.

Dana Bartlett, who is now sketching up and about, exhibited some of his paint-
ings in the gallery at Barker Bros, during June, continuing to July 2.

David Anthony Tauskyz has taken the summer to supervise the studio at Califor-nia Terrace, where he held an unusually interesting exhibition in June.

Kast Galleries will continue to show throughout the summer, examples of contemporary art.

Margaret The Art Exhibitions Department of the Los Angeles County Museum of Art, will give additional proof of the possi-
bilities of a camera as a medium of art when used by an artist.

Maurice Braun has recently sold a painting called "The After-mid" to the Women's Club of San Bernardino. This painting was selected from an exhibi-tion of California painters by the unani-
mous vote of the club.

The Women's Club in Riverside has also just purchased a painting by Maurice Braun entitled "Eucalyptus," through the patronage of Mr. and Mrs. Charles Braun.

From Mr. Braun's studio on Point Loma, Cunnell & Chaffin Galleries have a large canvas called "San Diego Hills," to a Chinese collection. This painting just returned from a tour of American Federation of Arts.

The California Society of Miniature Painters of Southern California is sponsoring a retrospective exhibition at the Ebell Club during June. Barbara Braun won the Ebell, 1924, Miniature Prize.

During the summer months the Cun-
nell & Chaffin Galleries are holding a unique exhibition of paintings at very reduced prices. Undoubtedly many people otherwise unable to afford good pictures will find this their opportunity to place good paintings in the possession of their own by the most famous of painters whose work is available in the United States.

The exhibition includes works of the best artists, both eastern and western, and an long list of members and associates of the National Academy.

Elkland & Curtis is showing landscapes at the Athletic Club, Los Angeles, for some weeks.

Nell Brooker Mayhew exhibited a group of color etchings at the Sierra Madre Women's Club during June, and addressed the club on the subject of color etchings one afternoon during the exhibition.

Mr. and Mrs. Frank Tenner Johnson are repeating a portion of the summer in Los Angeles.

Clwyde Forsythe has gone to New York.

Charles P. Austin has recently com-pied five murals for the new hotel in San Francisco.

Alson Clark, Mrs. Clark and son, have taken a home in Lolo for the summer.

Eva Horlock, chairman of the arts and Crafts Club of Los Angeles, arranged a special exhibition of Arts and Crafts during the annual session of the California Federation of Women's Clubs. This included decorated porcelain, leather work, colored porcelain paintings, woodblock and brass work.

The Maryland Hotel Art Galleries, Pasadena, recently acquired by Cunnell & Chaffin Galleries, is showing a number of alterations and improvements, and will open soon. Its director is Herbert Roman, who lately retired from the post of art director of the San Diego Museum, has been made manager. It will be the policy of the gallery to exploit California painting par-ticularly, and to show the work of the best of the Eastern artists.

Hansons Pughoff left the middle of the month for his longest trip in the South, always a mecca for artists, as each interprets its manner of life. Airon Kilpatrick is sketching around Marfa, while Jack Wilkoff Smith is setup an atmosphere in the Northern coast. Mrs. Kathryn Woodman Leigh-ton, with her son, has gone on a sketching-camping tour, wherever the lights and shadow of the West call.

John Frost, with Mrs. Frost, spent a part of June in the mountains near Lone Pine.

Edgar Payne has forwarded eight new European water colors for exhibition at the Biltmore Salon.

Artists of the Laguna Beach Art Asso-ciation are exhibiting paintings in the Park House of Carnello Gardens, Pasadena, June 21 to July 13. Open every afternoon, 2 to 5, during Thurs-day and Saturday evenings, 7 to 9. Concert Sunday afternoon, 2.50.

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Announcements

Waffle Buggers are a feature for the summer at the Amoy Café, the Cafe du Monde, Bickering, and other places. The Cocoanuts, the Spanish Inn, and other places, are offering similar features. The Cocoanuts, the Spanish Inn, and other places, are offering similar features. The Cocoanuts, the Spanish Inn, and other places, are offering similar features. The Cocoanuts, the Spanish Inn, and other places, are offering similar features. The Cocoanuts, the Spanish Inn, and other places, are offering similar features. The Cocoanuts, the Spanish Inn, and other places, are offering similar features. The Cocoanuts, the Spanish Inn, and other places, are offering similar features. The Cocoanuts, the Spanish Inn, and other places, are offering similar features.
California Southland

M. Urmy Seares  Editor and Publisher
Ellen Leech  Assistant Editor
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THE BEAUX ARTS INSTITUTE OF DESIGN IN AMERICA

By Fitch H. Haskell, A.I.A.

GROWING under the auspices of the Society of Beaux-Arts Architects of New York (1894), prospering chiefly through the inspired work of Lloyd Warren, the Beaux-Arts Institute of Design was incorporated in 1916 after a number of years of useful work. Though its headquarters is but a modest three-story building, remodeled, there were sixty-three ateliers, architectural schools and correspondents submitting work in architecture last year—of these twenty-eight were college ateliers. It has become a nation-wide influence. Over 3200 drawings by over 1100 students is the summary. Behind these dry figures are conditions and possibilities in which this community may be interested.

One purpose of the Institute is to encourage the study of Architecture and its allied arts, sculpture, mural painting and interior decoration, in groups where regular academic instruction is not possible. Students who may be employed by day work under private, voluntary instruction of architects or artists (whether or not graduates of the Ecole in Paris), and their work is sent to New York to be judged by juries which meet at regular intervals. The problems are written by the active committees or heads of the departments in New York, printed and distributed to all the corresponding colleges and ateliers. In a word, the Institute provides a complete course of problems in architectural design to which any school can add whatever it chooses.

As for the men who compose the juries, they are all practicing architects in New York, or teachers in nearby schools, busy men who give their time to this work out of interest in developing and improving the next generation. On one of the recent juries were architects who had designed the following buildings: The Lincoln Memorial, the Freer Art Gallery in Washington, the future Tribune Building in Chicago, St. Bartholomew's Church and the Cunard Building in New York. No university can command the regular services of such a group in this subject. Beside Henry Bacon, Charles Platt, John Howells and Raymond Hood, Bertram Goodhue and Benjamin W. Morris, are other names almost as well known to students of current architecture,—Chester Aldrich, Donn Barber, Charles Butler, Harvey Corbett, Paul Cret, John Cross, William Delano, Robert Farquhar, Howard Greenley, Guy Lowell, Thomas Hastings, John Reid, Jr., Charles Peabody, James G. Rogers, Whit-

Another activity of the Institute is the Paris Prize. National competitions are held to choose a scholar to pursue his studies in the First Class of the Ecole des Beaux Arts in Paris. The winner spends two and one-half years in Europe, doing a fixed amount of work in the Ecole besides travel and study elsewhere. Except during the war, the Society of Beaux-Arts Architects, and recently the

THE STEPHENS UNION. A FINE PIECE OF ARCHITECTURE ON THE STATE UNIVERSITY CAMPUS BUILT IN MEMORY OF PROFESSOR MORSE STEPHENS. HISTORIAN AND FRIEND OF THE STUDENTS. JOHN GALEN HOWARD, ARCHITECT, AND DIRECTOR OF THE VERY EXCELLENT SCHOOL OF ARCHITECTURE AT THE UNIVERSITY IN BERKELEY.

Beaux-Arts Institute of Design have sent a student abroad each year since 1904. Funds for this purpose have been raised either by the membership of the Society or by private gifts. For several years the prize was given by a group: Mrs. Robert Goodlet, Mrs. Harry Payne Whitney, Mrs. Richard T. Auchmuty, William K. Vanderbuilt, Alexander S. Cochran. Individual givers have been Andrew Carnegie, J. Pierpont Morgan, A. D. Juilliard, Lloyd Warren, Robert Bacon, Wm. A. Read, Edward S. Harkness, Mr. and Mrs. Wm. Emerson, J. G. Baldwin, Jr., Mrs. Lewis E. Preston.

In 1923 the winner was Lee Romboliotis of Los Angeles.

At the present time, the Los Angeles Atelier is not large, and the men enrolled are busy draughtsmen who cannot render every problem, but the spirit of mutual help is growing. So also are the "niggling" and criticism from the older men and the discipline which sometimes withholds a drawing not properly finished from being sent to New York. This atelier has been materially helped by the Los Angeles Architectural Club, though it is this year nearly able to pay its own way. There are now in Los Angeles a number of architects and designers who owe their early education to this atelier, to David Allison who organized it, Walter Davis, John Vawter, Kenneth Carpenter, and to Harwood Hewitt, the present correspondent. Independently of a college course, these students have learned their art to a point which enables them to undertake important designs.

The architectural department of the University of Southern California has a large and flourishing class who are aiming to equal the work of older schools, and there may be room for other such schools in this part of the state.

With the enormous amount of new building, some part, it is to be hoped, will be designed by those who have training and taste. Owners of commercial buildings in the East have already learned the material value of pure beauty, and the same lesson will be learned here. Some of our new public buildings have been designed with greater care than those of any other part of the country. There is developing a character of style of building in residence work that is most fitting and suitable to this climate and setting—a style worthy to be studied and perfected, and destined to be a permanent expression in southern California. There is prosperity enough to promise leisure to many for the study of art, and to many more a reward for proficiency in the production of beautiful things. Craftsmen and all those in building can never learn too much in their various trades. If we will, there is the vision of a great renaissance in the arts. It will come if there is a general advance in taste resulting from better education in architecture and its allies, sculpture, painting and interior decoration.

SAN FRANCISCO LETTER

BY MRS. W. C. MORROW

Wave-washed by that quiescent sea
Balboa sighted rapturously,
And fanned by winds replete with lore
From Orient and Arctic shore.
It stands, a door unique and quaint
Saint Francis for its patron saint—
The open sesame to bowers
Of far-famed sunshine, fruit and flowers,
The portals to a wide expanse
Whose very name exhales romance.

When Twilight, Eve's fond alchemist,
Weaves amulets in amethyst,
The land about the gateway teems
With shadows, revellers, and dreams—
The phantom shadows of white suls
Blown hitherward by halcyon gales—
The dust revivers that throug
With Mission bells and Vesper song—
The dreams where Joy and Peace unfold
The happy Argonauts and gold.

CLARENCE T. URMY.
Thus the "Poet with his lute" sang of San Francisco and the Golden Gate. It is particularly fitting to quote that poem published many years ago—in the month that the Poet's fingers dropped his lute, and his pen was stilled. Clarence Urmey entered into Life Eternal in June 1925, but though he has passed from sight, he has not gone into oblivion, for he is still enshrined in the hearts of his friends, of which I am proud to be one.

It is seemly and fitting to quote it at this juncture when the call of the open is so insistent and people are planning a summer vacation and motorists are leaving daily for the many beautiful and picturesque wild spots of California. For those in the interior San Francisco offers a lure as a relief from the heated valleys and plains. The cool winds and invigorating fogs soothe and cheer the jaded ones from torrid climes. From San Francisco lead many roads that attract the motorist—all in easy distance for a return to home and one’s own bed and fireside at night if one chooses. The roads are in good condition and the call of the wild is strong.

San Francisco has been entertaining distinguished guests of late. Rebecca West was entertained by the Dinner Club. She is an English author of some renown, if one cares for her stylo. Frankly, "The Judge" was not to my taste. Mr. Charles Blinn presided at the dinner given for her at the Bohemian Club, as Mrs. Atherton is in New York. Count Castana who once lived in California has been on a visit to old friends here, and Mr. Henry Suzzalo, a man who began his education in San Jose, but who is now the head of a large college in the State of Washington, and a Prince from Finland, besides no end of visitors from the East and Middle West. Two ladies from Boston came up from Southern California to stay a week and have been here two years and are charmed with San Francisco.

About the last of the club luncheons was that of The Pacific Coast Women's Press Association held at the St. Francis and at which the spacious ballroom was crowded. Mrs. N. Lawrence Nelson, elected for the fourth term as President, presided and arranged the program. She had many honor guests. The British Consul, Gerald Campbell, Esq., and Mrs. Campbell, Ina Donna Cochrane, Honorary President, Poet Laureate of California. Mrs. I. Lowenberg, a past president, and noted for her philanthropy and many lovely attributes, and club presidents were seated at the long table. "The Masque of Youth," a beautiful fantasy by Mrs. Nelson, was the feature of the afternoon. Space forbids an extended mention of the play.

The Palace of Fine Arts which for eight years graced the lagoon in the grounds of the Panama-Pacific Exposition grounds, has closed permanently and will soon become a memory, although its closing has saddened many who enjoyed the beauty of the stately colonnade and loved the treasures that the edifice held. The Temple of Fine Arts is to be erected elsewhere, and in the meantime temporary quarters are to be found in a more convenient and accessible location.

San Francisco Bay has been filled with beautiful yachts since the beginning of the season. The white-winged fleet may be observed from any one of the city's many hills, and enthusiastic yachtsmen vie with one another in their delightful crafts that skim over the placid water as easily as the white-winged gulls sail in the empyrean ether above. San Francisco has so many diversified sports—golf links, small lakes in Golden Gate Park where tiny yachts are sporting on their calm surface, bathing on the beach, or across the bay at Alameda, the golf links down the Peninsula and the fine course at Squawky Country Club not far from Oakland, boating on Lake Merritt in Oakland where a haven is kept for wild birds and where they are protected and fed daily. Horseback riding in Golden Gate Park where the equestrians ride along the beach for miles as well as the many bridle paths in the Park itself.

The Merry Masque of May was the event of the Parthenia's annual play on the Campus at Berkeley. It was held in one of the many beauty spots near the University. The new Stadium is a thing of beauty, and the Campanile rising high in the foreground, its chimes lending their sweetness, makes the spot entrancing. Particularly beautiful is this classic spot by moonlight.

It has been asserted that women are not keen about voting and attending to their civic duties. As a refutation of that theory, it may be mentioned that Judge and Mrs. W. W. Morrow were almost the first persons at the polls at the recent election. They were there at 8 A.M. It was a significant fact that in other districts women were just as earnest.

Judge Morrow, although well past the three score and ten allotted years is of splendid physique and keen mentality. His devotion to his dainty little wife, a small person with blue eyes and a charming personality, has made her a happy sheltered wife for over fifty years. Judge Morrow is fond of telling the story of how when he was making speeches when running for Congress years ago, he talked to an audience in a small town that hardly filled the hall. During his talk he noticed the rapt attention of one of his hearers, and at the close the lumberman lingered and Judge Morrow felt kindly toward him thinking of the eulogy the man would give. The man hurried up to the Judge and breathlessly said: "I've ridden forty miles over a rough mountain road to shake the hand of the man who wrote the splendid story of "The Man From Georgia." Judge Morrow took the riposte gracefully, for he admired his friend, W. C. Morrow, who wrote that classic short story, which Hallbrook Blinn played in New York City, New Orleans, St. Louis, Cleveland and elsewhere. The story is embodied in W. C. Morrow volume, "The Ape, the Idiot and other People." The book was printed in England, France, and Berlin.

Mr. Blinn has a beautiful country place called "Journey's End," Croton-on-Hudson. Mr. and Mrs. Blinn are treasured friends of (Continued on page 21)
THE LAGUNA ART COLONY

By W. W. Robinson

ITALIAN BOATS." BY EDGAR PAYNE. NOW WORKING AND STUDYING IN EUROPE, BUT EXHIBITING THIS MONTH AT THE BALTMORE SALON.

There was a time—two or three years since—when Laguna Beach, California, prided itself on being called "The Province-town of the Coast." Today this quaint spot, the habitat of artists, believes it has evolved a salient and charming personality and its own and would resent any comparative appellation. It is simply "Laguna," a village with an extraordinary citizenship, a place much sought after by luminaries and discriminating lovers of sea and sand and cliff, as the demilitarized bit of southern California beach, being ten miles off the main highway and untainted by railway, trolleyline or telephone! Hence its freedom from concessionaires, paved roads, hotel and hot houses. Picturesquely it clings to the black-and-white cliffs and coves and rocks that offer resistance to a sea of virile moods, a mercurial sea whose purples, jades and ambers carry endless inspiration.

Small wonder then that artists—chiefly devotees of palette and brush—have annexed Laguna. The artistic influx began, it is said, with Gardner Symons, eminent among eastern painters. Today there is a "colony" whose proportions are sufficiently extensive to give the Village its tone. Stability has done slight damage as yet—though something of a building boom has developed—the fishermen, townsfolk and creative intruders dwelling peacefully in peace. They are sentimentals, perhaps—who but a sentimentalist would live in a "colony"?—and they love the crooked lanes, the yellow dust, the old and very paintable caycled, the rambler hotel, the softly curving breast of the encircling hills, and above all the rock-strewn shore and multi-hued sea.

The membership roll of the Lagunae contains names with national distinction. There is an infectious community enthusiasm and a prevalent critical mood that is resulting more and more in superior angling—art shop—whose front is bordered with that black-and-white procession of elephants—a la "Chief of Baghdad." Here one also may stumble upon such objects d'art as Russian war posters, medieval Chinese theater programs or Frederick A. Leckney's Oriental water color. And for Mrs. Whipple, who recently set out with bobbed hair will show everything in the shop, apparently with never a thought of making a sale. Rare gift!—she actually seems to dislike parting with her treasures, even though she—like all of Laguna's artists—must have bread and meat.

Speaking of eating, the Village has a keen gourmand sense. The Raven, the White House and an excellent bake-shop testify to that. But better yet, the place possesses a distinguished lunch counter proprietor, one of Chicago's fast-flying bartenders, a fellow who acquired his bachelor of arts degree as a member of Local No. 369 in the City of Many Winds, a man who runs magnificently to jovialty and capacious aprons. This noble servant of Village stomachs has endeared himself to the artists by reason of his superior creations and concoctions.

Every artist colony has its picturesque figures. Laguna, no exception to this rule, has F. W. Cuprien and Karl Yens. As a painter, Mr. Cuprien confines himself almost exclusively to marines—plowing, soft-toned ones—but as a personality he is pianist, composer, speaker, good fellow, carpenter, Village committee man and out-and-out bachelor. Pull the bell at the gate entrance to his model studio and out strides a large figure of a man in a white smock, his ruddy face framed in a white mass of hair, a man of the sea with Viking ancestry.

Karl Yens is also the possessor of a romantic studio-home where everything that interests him finds a lodging—whether it be a bit of Senegambian sculpture, a copy of Jugend, a portrait of Pithecanthropus Erectus, or a set of rare old China brought by his grandfather out of Denmark. Mr. Yens has imagination, humor, endless energy, an abiding interest in human beings, and a whimsical originality that invades every painting or sketch. His work is symbolical, the hallmark inexpressible, the only written words the author's handwriting, as it were. Furthermore, Papa Yens is uncommonly adept at capturing prizes in southern California exhibits.

Laguna's mainstay is Anna A. Hills, president of a flourishing Art Association, best known of the women painters in the Village. Her landscapes have vigor and an opulent prodigality of color.

A very busy man lives in Laguna. He is Harold Weaver, whose artistic and canning as a fastinghorn of picture frames brings him orders from New York as well as Hollywood.

The list of Laguna's artists is a long one and that of the visiting artists is still longer. Among those who dwell in the seaside town or who spend part of their time there are: R. Clarkson Colman, Guy Rose, Louise Everett, Conway Griffith, Alson Clark, Franz Bischoff, Emily White, Arthur Hill Gilbert, Jack Wilkinson Smith, William A. Griffith, Alice V. Fullerton, Paul Lauritz, Edgar Payne, Irene Bowne Robinson, Mabel Alvarez, Henri De Kruif, Edouard Visselka, Norman Chamberlain, Ida Randall Bolles, Max Wacob and Peter Van Veen. Enough individuals indeed to keep Editor De Ahna and Frances Henske of "Laguna, Life" assiduously busy recording the procession of personalities through the dusty lanes of the Village down to the moody and colorful sea.

"GRACE." A PORTRAIT IN OILS BY JOSEPH KLEITSCH, LAGUNA, CALIF.
SAN DIEGO LETTER

By Hazel Boyer

All San Diego welcomes an announcement that Katherine Tingey will present a drama in her Greek Theater in the grounds of the International Theosophical Headquarters on Point Loma. The month of June was particularly blessed; on the third of the month, the students of the Theosophical University presented the Greek drama, "Eumenides," and on the 15th Shakespeare's "As You Like It."

This classic Greek Theater, the first one in the United States, was built in 1901. It has a seating capacity of 2000. To see this wonderful spot in its exquisite setting of eucalyptus trees, with seamed orange canyons leading down to the sea, is a spiritual uplift to large numbers of visitors daily, but to sit there in the evening with a young moon reflecting in the waters below and casting a pale glow over the scene, is an event which never fails to transport the vast audience. Invariably every seat is filled and all sit hushed by the beauty before them as they wait the opening lines. So intense is the interest that not a sound interrupts and when the end is come, every one laughs; the lights flash on at the entrances and yet they do not move. The coming back to earth after living in the realities of the higher meanings of life as portrayed in "The Eumenides," is a shock which each person involuntarily evades as long as possible. In perfect sympathy with this, the enchantment is extended as far as possible by the placing of colored tableau lights here and there in the garden all down to the gates. It has been announced that three Greek plays will be given each year. Among the distinctive features of Katherine Tingey's dramatic work is the fact that those who take part in the plays have been trained at "Lomaland" from childhood. There are no prompters, no curtains and no waists between scenes. Each actor knows his part and everything moves smoothly. Many tributes have been paid her productions by brilliant writers and thinkers. Kenneth Morris, noted Welsh poet, wrote of "The Eumenides," in the San Diego Union: "The players entered into the spirit of it in a way that could hardly be possible elsewhere; their technique, excellent manners, adequate always, was the basis for a higher and more moving-factor, an apprehension and realization of the spiritual artistic values, and an ability to carry the audience with them, so that to watch became not merely an aesthetic delight, but a high spiritual experience."

Another of San Diego's beloved celebrities has returned to her home, Mme. Ernestine Schumann-Heink, whom the American Legion call "Mother," and an eastern critic described as "The eighth wonder of the world." With her characteristic graciousness and generosity the great woman, after an exacting concert tour, started her vacation by giving a concert to assist "her boys" in the dedication of The American Legion Memorial Building in Balboa Park.

When she arrived home recently she was met at the station with an ovation by the American Legion and many admiring friends. Flowers, music and three cheers of joy greeted the world's greatest contralto when she stepped from the train. On the evening of the 12th of June, when another of the lovely old Fair buildings was dedicated to memorial usefulness, twenty-five hundred people were thrilled by her wonderful voice and her personal charm. She sang with a love that was genuinely from the depth of her heart for the boys. How blessed are those who can give real music to make the world a happier place.

The only persons who do not seem to be having a jolly good time in San Diego are white uniformed, punctilious young gentlemen who pump up your tires and fill your car with gas if you live in the exclusive residential district of the city. Their faces get longer and longer as family after family fill their cars and bid them goodbye as they speed away to the mountains or the beach to their summer cottages. Not that they would not be more comfortable at home, but because vacation symbolizes going away.

But farther downtown the dispensers of gasoline are smiling broadly, the city is filled with visitors. One sees them everywhere, driving in the parks, on the mountain boulevards and at the beaches.

The other day a group of visitors from Hawaii were heard discussing southern California in the Museum. They said: "We can't get used to the haze over everything. Our country is so different, the atmosphere is clear, making the outlines sharp: we find ourselves in continual suspense waiting for the veil to lift from the landscape."

Art activities and interest has not waned with the coming of summer. The Friends of Art had a much larger crowd at the second of the season's Sunday Afternoon Teas. The exhibition was absorbingly interesting to everyone; it was the famous collection of antique samplers, quilts and other quaint stitchery of Mrs. Emma B. Hodge of Chicago who is a visitor to her sisters, Mrs. Lillian Bell and Mrs. Eleanor B. Parks of La Jolla. Mrs. Hodge is honorary curator of Chicago Art Institute. She gave a delightful informal

(Continued on page 27)
In California, where Nature has spread beauty everywhere and it has been considered most democratic to have a wall or hedge or sometimes even a fence around the yard, people are beginning to feel the need of private gardens. There is a growing desire to be outdoors and yet indoors, as we may in an enclosed garden.

Another reaction which partly accounts for this change is that caused by the promiscuity of the usual public outdoor life. There is a numb instinct in us, and whether a foot or in automobiles, we throng en masse to all the outdoor beauty spots. We are tiring of this and want privacy outdoors. Fortunately the pleasures of private gardens are not few. The large majority of the city lot may have one to his liking, and it is really astonishing how much can be made out of a small area of land, if expertly planned.

The walled garden pictured in this article will illustrate the possibilities in a limited property. There is the greatest diversity of effect in the garden itself, which makes it seem far larger than it really is. Moreover the great expansion country contiguous to it has been made a feature of the garden itself. The views from the garden become a part of it for they have been brought into the garden scheme.

The residence, garage, garden and all cover lines in the whole layout are those of the flowerbeds adjacent to the wall. These beds have a border of Santolina, neatly clipped. This was used to bring into the garden the grey-green color note, and the aromatic fragrance so characteristic of California. It also harmonizes with the grey mortar of the brick wall, Flemish-bond on the inside, and plastered like the house on the outside, the color being a delightful dark, pinkish cream. Like the walls, which are to be almost entirely covered with various Climbing Roses, these bordered wall-beds are given largely to Roses, the narrow grass pathway from the garden gate lying between standard bush Roses, and the corners of the beds are accentuated also by their height. Within the larger bed are two benches of New Zealand flax for accent points and in the farther end three are Italian Cypress, which, in time, will add the correct note of contrast there. Besides the Roses, only some special Iris and some pink Sweet Williams have been used,—these and the Roses all blooming at different times. It is to be a bower of Roses all through the year.

To one looking in the outdoor living-room, bounded by the fence on one side, all vine-covered and imbedded in shrubbery and by the wall on two sides, there comes a sense of entire seclusion, and of restful order in the simple straight-forwardness of the garden as it were, a crescent-shaped room, all glorious in a profusion of orange and blue hues, orange of one of the Hawthornes and Stizophoros and the blue of Anchusa, Plumbago, Agathoea and Periwinkle. At one end is a garden wall-gate, at the other a flight of stone steps, the risers of which are cupped here and there to hold the roots of a tender spreading green plant, an exotic moss. Down these steps and you seem to have entered an entirely different world—it may have been California before, but it is Spain now.

You are standing on a long curved terrace not too narrow, under a simple arbor supporting the densest possible verdure, an intermingling of the Capetown Grape, Chinese Wisteria, Hardi. It is a stretch of deep blue, a stretch of deep Wire-vine. In Wistaria season, pendant blossoms nearly three feet long hang overhead—extend to either end of the arbor. In a land of dazzling sunlight most of the year, this heavy shade is very welcome and it serves to accentuate the brilliance of the outlying landscape, as seen through openings here and there,—the dark frame for a picture of pale straw-yellow hills under a sky ranging from pale blue at moonlight to cobalt in the late afternoon and orange at sunset. The retaining wall of the terrace is of loose held stones and hardpan and the lower and outer edge, curving as it goes, furnishes bays of earth in

Califomia Southland
A Spanish-Californian Canyon Garden
By Nathaniel E. Slaymaker Landscape Architect

Overlooking the Canyon Garden of Native Shrubs and Wild Flowers and the River Below in a San Diego Garden by Nathaniel Slaymaker, Landscape Architect.
mering opalescent haze range after range of sun-smitten mountains. Some slender Italian Cypress on the slopes outside the Belvedere intensely by their dark uprightness the brill-
antly horizontal lines of the landscape beyond.

And still we are not done. In fact we are only half done telling about the variety of sounds sown so softly just below the
terrace as it meets the sharp incline leading off to the cano. there happened to be a gravelly

era of hardpan formation, more or less cavelike, perhaps fifty feet in length and twelve feet deep. This was selected upon as

THE TERRACE AND Pergola Below THE HOUSE.

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GOD bless the man who first invented sleep, but thrice bless the man who first invented waking to hear the Hallelujah chorus that takes place these summer mornings. No wonder that Aurora speeds her chariot over

clouds and mountain tops to be greeted by this

Anthony Towhee starts with rhythmic heat; the blinds of bird-dom are thrown wide open and instantaneously the numbers in the chorus are as

through the insect world had been endowed with bird like voices. Not one discord, not one note of false cadence, just one

Finally, a word about the yerdurance adjacent to the house itself. A restrained foundation planting is used, with

There is a blend of vegetable andarboreal diversity of interest and it has a distinctive atmosphere all its own.

This is the garden of Mrs. Herbert Evans of San Diego, California, and represents the happy cooperation of the author of this ar-
nicle with Mr. E. B. Weaver, Miss Kate O. Sessions, pioneer plantwoman of southern California.

BY THERESE HOMET PATTERSON

THE POOL AND OLLA ON THE LOWER LEVEL.

ESTATE OF MRS. HERBERT EVANS, SAN DIEGO.

mother! The little fellow would look so disappointed and try to catch a bug for himself and then mother would reward him. When his

color, the perfume, the caesions, the bird bath—how interesting and

I saw a very red Linnet, a Blue-

turquoise, the gurgling of waters, the gurgling of waters, the gurgling of waters, the gurgling of waters, the gurgling of waters,

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MISS BUSH has long cherished two wishes: The first, to paint a miniature of Robert Browning which would be, not a mere copy of another's work, but an expression of her own understanding and appreciation of the spirit of the man; the second, that upon the completion of the work she might offer it to the Pasadena Browning Club as her loving contribution.

The achievement of the first has meant a tireless search for pictures and portraits everywhere, showing Robert Browning at all ages, in many positions and moods. Through a careful study of these, as well as his writings, Miss Bush has caught glimpses of his real character. Working from an understudy for life in the figure, accuracy in detail, and truth in color, Miss Bush has worked into the expression these illuminating glimpses—a little from this, and a little from that, until we now have a new portrait of our beloved, revered poet—very beautiful and satisfying.

Today, the date of Browning's birthday celebration, comes the culmination of the second wish, and it is my privilege and pleasure to accept, for the club, this miniature of Robert Browning, realizing and appreciating the unselfish, untriting devotion and loving service which this original work stands for.

And so, Miss Bush, on behalf of every member of the Pasadena Browning Club, and every lover of Browning, for this valuable contribution to this club, and to the world of art, I thank you.

Speech of acceptance by Miss Grace Barnes
TOWN AND COUNTRY CLUBS AND FUNCTIONS

The exhibition of the Painters of the West, at the Biltmore Salon, includes a portrait of Mrs. Charles B. Hervey by Arthur Hazard, which is of interest to Pasadenaans socially as well as artistically, as Mr. Hazard has recently come to Pasadena to make their home at Hotel Green. The portrait was done at Santa Barbara, as Mr. Hazard had his studio at Montecito for some years, and is an excellent example of the portrait work for which this artist is so widely famed. In this, as in all his portraits, the background and the accessories of costume are submerged in the personality of the sitter, not that the sitter is necessarily a beauty, but that — the shimmering brilliance of the gown and wrap are delightfully caught, but the inner beauty and spirit of the subject is always the dominant factor. No matter what the results may be in life this artist never allows the clothes to overshadow the woman. The personality of the sitter is always paramount, the costume merely the background against which the spirit shines.

Mr. Hazard has just finished a portrait of Charles Russell, which is certainly one of the best, if not the best thing he has yet done.

THE pessimists would have us believe that instead of the thought of 'eight long, long, thought's' they have no thoughts at all, on the contrary in some, at least in the matter of clothes, run very high and long, beautifully high and souring. At a recent art exhibition which included a study called Young, picturing a young girl dreaming of the days to come, days to be crowded with joys eagerly awaited, another young girl, hand encrusted, a lovely wide-eyed child, who presently asked, "Wouldn't it be glorious to be a painter, and write and play, to be a musician, an artist and an author? It is only fair that each creation should have an outlet and if one feels deeply why should we not be able to express each phase of the soul, a wonderful sunset, compose a sonata, and write a prose poem descriptive of the dying day?" A musician herself she longed to put on canvas and etch in copper the beauty she saw about her. While all the ambitions are not as boundless as my young musician's, there is a bigness about most of their temptations and so while not hampered by an adherence to convention, either are the bidding of nature.

For years we have had a Saratoga on this Coast, a lovely, restful place the Carillo Village, in contrast to the much older and one-time center of fashion of the east coast, now it seems our Saratoga is to enter the ranks of the fashionable resorts. Plans are now under way to organize the Los Gatos-Saratoga Golf Course, which will provide an eighteen hole golf course, a club house, and probably polo fields. This, no doubt, will be followed by a resort hotel, and from that it is but a step to cottages for season residents and all the innumerable functions that follow the establishment of a fashionable resort colony. Proceeding on the ground that a busy man can always be counted on to accomplish one more task the organization committee selected Dr. Blake Franklin, physician, surgeon and President of the Los Gatos Chamber of Commerce as Chairman of the new club and under his guidance the membership list is expected to grow to the established limit within a very short time.

There must be a genuine, underlying reason, even if, like many other reasons never quite understood, for assigning June to the brides of the land, and then to make them choose from why do such a number of the fairest select it for the day of days. While these brides cannot be credited with originality in selecting the month, they make their plans with such consummate skill that the guests at each one come away convinced that was the loveliest wedding ever seen — then comes another day and another bridge. Scarcely an hour in the day has been slighted, morning noon and evening, weddings at sunset, weddings in the twilight and by moonlight, in the churches, in the homes, and some of the very loveliest in the gardens.

A particularly lovely garden wedding was that of Miss Leonore Bundy, daughter of Mr. and Mrs. Alfred Joseph Mayer, and Charles Raymond Fleishman, the moonlight flooding the garden as the party approached the altar. An equally lovely affair was the sunset wedding of Miss Phyllis Flowers, daughter of Mr. and Mrs. Edwin Flowers, and Douglas Bundy, son of Mr. and Mrs. Charles Leroy Bundy, in the beautiful and far-famed gardens of the Percy Winnett home, San Vicente Boulevard.

Among the interesting church weddings was that of Miss Ruth Crowther, daughter of Mr. and Mrs. Stewart Crowther, of the Bay Club, and John Fairchild Myrick, son of Mr. and Mrs. Nathanial Myrick of Los Angeles. A bride who selected St. John's as her wedding church, and whose selection was a triumph of beauty and taste, was Miss Ruth Chandy, daughter of Mr. and Mrs. Harry Chandy, of Los Angeles, to Frederick Williamson, son of Mr. and Mrs. Mary Williamson, of Los Angeles.

A wedding of universal interest was that of Miss Dorren Kavanagh, daughter of Mr. and Mrs. Alfred M. Kavanagh, and William W. Campbell, in the rectory of St. Basil's Church, Mission Hills, Kavanagh being, not State champion golfer and as Mr. Campbell is a retired Associate Justice of the California Supreme Court.

While not of the same consuming interest as the weddings, the plans for the real part-months was the chief topic socially for the greater part of June, though, without much discussion, apparently, the majority seem to have decided to go abroad. Everybody who planned to remain here, or at least on this side of the ocean, went, as usual, to luncheon, and dinners as farewell functions for friends who were with a small son, but on the Fourth of July some of the list of those abroad are Dr. and Mrs. Henry Lissner, Mr. and Mrs. Lee Woolwine, Dr. and Mrs. Milbank Johnson, Miss Lee Phillips and Miss Katherine Phillips, Mr. and Mrs. William Douglas Longyear, and Mr. and Mrs. E. Avery McCarthey and Mrs. Aileen McCarthey.

Attention to the tending the attorneys' convention in London this month is John Cobb MacFarland, who, with Mrs. MacFarland, as a guest of Mr. Alex Balfour, Miss Marion Fitzhugh of San Francisco, and Miss Ann Patton of San Gabriel, accompanied them.

One day, or at least one night, in the year the Los Angeles Country Club possesses for the children something of the charm always felt by their elders. It is the annual two-day, one-night event which they look upon the club more as a liability, inasmuch as parents nowadays are more given to playing golf than indulging in games with a small son, but on the Fourth of July this is true with the asset. Special announcements are always issued to call attention to the fact that the display on the evening of the Fourth is especially designed to entertain the children of the club and their guests, and therefore all reservations for dinner on that evening must include children. The dinner is served early for their benefit, fifty to thirty to eighty, and the fireworks display is scheduled for eighty thirty, with dancing immediately following. That surely makes it a new plan in every way, and forces the grown-ups who wish to attend to borrow from their neighbors if they are so careless as not to have provided an open Sesame of their own.

ANNAANDLE Country Club is very pleased and proud in the possession of a new portrait of Robert Modisette, of Linda Vista, and for four years president of the club. It was painted by David Anthony Tausky at the request of members of the club, and presented to the club by these gentlemen. Mr. Tausky held an exhibition of his recent portraits, during June, which included the one of Mr. Modisette, as well as the portrait-study of R. D. McLean as Fray Junipero Serra of the Mission Play.

EACH year at the end of the winter season, which usually extends to June, and preceding the summer productions, the Pasadena Community Players present "The Ship ofavid," which is a musical fantasy than a play, but always filled with good-natured criticism, proceeding on the ground that we can say things of ours which we would not countenance if we were writing a musical comedy. As any musical comedy can claim. A bit of which revealed an inventor with a machine which projected the universe forward twenty-five or more years in a flash. The ensuing complications with the advancing wave of feminism was cleverly portrayed.
Politics and Poetry

The great town-meetings by which the people of the United States bring into nomination their candidates have taken place, and all the skill which politicians have developed will be thrown into service to elect them. Business, we are often told, will be in the doldrums, no great creative schemes can be advanced until after election. And yet, we know that life will go on in its undercurrents pretty much as usual, while those best fitted for the work will win if enough of us want good service in office rather than office as a reward for political service.

Very much to the fore this presidential season are placed the fundamental characteristics of the candidates. Whether this is a tribute to women or not, it is a manifest satisfaction to them. Women who take suffrage seriously—and there are many who do—have thought far enough to enable them to see that voting for a man because he will bring about some personal gain to themselves, victory for a woman's political cause the only other reason for voting for a candidate is because of a subconscious trust in the candidate himself, a feeling that he will think clearly and act honestly under trying circumstances. Most women have, therefore, already made up their minds how they will vote for President, and political harassment will have no effect upon them. In California, business will continue as usual, for there are many to be fed and housed and clothed and we are now endeavoring to do this without importing manufactured articles, but giving work to our own.

In the summer time, however, we read in California. No longer are there stories of our minds with the storied past. We have no "shut in" time when blizzards make outdoor work and pastime impossible. In our climate it is hard to find time to commune with poets and writers of prose. But with the vacation of summer comes time to read at mountain camp or on the cool beaches, or at home in a hammock under a hillside oak.

This month the garnered sheaves of past activities have proved a harvest full of poetry and poetic lore which emphasizes our kinship with England and its contribution to our literatures.

The Poet of Faith Triumphant

From an address delivered to the Pasadena Browning Club, May, 1921.

Robert Browning was a strong, whole-souled human being who enjoyed life more intensely than any other Englishman since Walter Scott. He was from early youth to venerable age a center of abounding vitality. Religion was at the basis of his character, and it was the function of religious poetry that his work fulfilled. Everything that was hopeful his spirit accepted; everything that was sunny and joyful and good for the brave soul, he embraced. What was distressing he rejected or explained away. In the world of Robert Browning everything was right. He represented the spirit of affirmation. Magnificent conviction, the prophet's certainty of transcendent truth—it is this that makes man great, be it poet or in any other calling.

But Browning was not a prophet only—he was a philosopher as well. But his convictions were burning in him before his philosophy was formed. Not of him, as of Tennyson, are we to say "At last he beat his music out." His music was the first, and music of his intense faith.

At bottom he had no doubts of his own to face, but he was keenly alive to the doubts of others, and many a doubter has been helped by him.

There never was a great poet whose scope was so definite—yet how the world is so clearly divided into people who do, and who do not care for Browning. One real glimpse into him gives you the whole of him. The public which loves him is made up of people who have been through certain spiritual experiences to which he is the antidote. The public which loves him not is made up of people who have escaped these experiences. Browning insists on the identity of spiritual suffering with spiritual growth—this is the one balm of the world. Struggles and agony of the spirit are really signs of an increase of life. To him the most important thing was the soul of man. He recognized one more to be cultivated with progress. He was ever interested in the individual and thought that is often the unpopular side, yet it was because of the value of individuals that Christ and lesser saviors of the world have given up their lives.

To Browning the salvation of a soul was paramount and with that he taught that suffering of the spirit leads to spiritual growth. In every root, branch, leaf and flower he expanded these truths. He has fanned faith to the heart of the head of this article. Possibly a few readers may recall that, four or five years ago, Edwin Markham and his book, "The Man with the Hoe," were dealt with by the present writer in the columns of the "Courant and Courier." Now, after a long silence, Edwin Markham has produced a new volume, entitled "The Shoes of Happiness and Other Poems." We shall not take it upon us to say whether Markham's music is as advanced as he has been received as his first notable volume. One truth, however, is certain; we have in "The Shoes of Happiness" the right kind of poetry. Technically, we have here a work of the highest order in the medium of rhythm and varying word music; we have, too, the insight, sympathy, humanity, breadth of outlook; amid terror and darkness, by a vision of the dawn and the better day. Edwin Markham's philosophy is embodied in a quatrain with which "Voluntaries," the first section of his book, opens: "Outwitted" it is entitled:

"He drew a circle that shut me out—
Here's something else to add:—
But Love and I had the wit to win:—
We drew a circle that took him in!"

To Alfred Noyes, one of our own poets, and well known in the Western world, Markham, with the world-war on his mind, sends an April greeting. He asks the poet, home-going, to carry a message to
England. "Tell her," he says, "that mightier than her pomp and powers,
We see her line of poets stretching back
Ten centuries, a bright, immortal track.
Tell her that while she built the things that seem,
Her hearers can hear those elsewhere can hear.
"But none of all the line," the poet proceeds
"(Save only Shelley, darling of the Nine)
Has cried as you have cried the valorous vow
Of heart, as you pray to men
To cease the wolfish battles of the den.
And so the Muses bind upon your brow
The diadem with the laurel of Song.
Bear ever on that cry against the wrong.

With the name of Edwin Markham I have associated that of Clarence
T. Urmy, a genuine poet, of San Jose, California, and the singer
"par excellence" of the natural charm and the historic associations
of the Santa Clara Valley and other regions of the spacious golden
State. The name will be, I presume, entirely unfamiliar to readers of the
"Courant and Courier"; but I am inclined to think that one or
two of his poems, which have been quoted in certain periodicals
in this country, have before now made appearance in print of readers.
How deeply Mr. Urmy is imbued with the spirit of the West is
evident in his verse. California is to him a veritable fairland,
and not alone with the elves of its shady glades, its giant trees, and
its ample fields does our poet hold communion, for he can reenact the
California of today with the troubadours and the conquistadores
of olden time. The great Western State is to Mr. Urmy emphatically
what he calls it in his title to a recent brochure, "The Lyric Land of
California"—The Mountain West and the Western Sea. "A California Troubadour,"
a charming volume which came from the hands of Mr. Urmy a few years ago,
is finely representative of his gifts as a poet. His verse, like Markham's,
is suffused with music, but with a characteristic difference. We have
the keynote of his melody in the motto on the title-page of the volume
just named.

"My lute on lifted hands I hold
And pray this prayer:
Tune thou the strings, let them unfold
Thy mercy, love, and care,
And let it now and ever be
An instrument that pleaseth Thee.

Reminiscent, this exquisite sentiment, is it not, of the poet Whittier?
As an example of Mr. Urmy's dainty touch a stanza from his tribute to
Keats, entitled "Nightingale," was written thus:

"Writ in water"—yes, in ocean's breast,
In every azure billow's foam-tipped crest—
In every ripple, foam, wave,
Thy name in water written,cheats the grave.

Mr. Urmy peruses with clear vision, and he has in his poem, "The Things
That God Went to Great Britain," given us the essence of true life. Here is the last of its four simple
but pregnant stanzas:

"Not as we take, but as we give;
Not as we pray, but as we live—
These are the things that make for peace,
Light, happiness, and after Time's cease.

I do not think the editor will demur at the request for additional
space, as not a few readers, I am sure, will be delighted to make
acquaintance with the haunting poem "Spend of Mine," in its entirety:

This poem is copyrighted by A. M. Robertson, San Francisco, and
has been made familiar to Southern readers.

Anxious and perplexed in this time of national tribulation, it may be
that intimacy for a few minutes with examples of the work of
these two distant bards will dispel the mists and疑 and lead
the elevation and fuller apprehension of those things that cannot
be shaken.

At El Rio

FROM a report written for the San Jose Mercury-Herald
of June 16, 1924, by Miss Sibyl Hayes, daughter of the
publisher of that well known daily, we print the following
events and verses:

At Clarence Urmy's old home in the Saratoga hills members of the
San Jose Poetry Club, the first in the State, and others gathered yesterday to pay
tribute to his memory. Loving words were spoken in poem and poetic prose
by old friends, and many of the verses and because of the
songs he sung in which they have found inspiration of the seven original
poems, written by residents of Santa Clara valley for the occasion,
were read. An intimate and splendid gathering and Dr. Markham Searce of
Pasadena, spoke lovingly of her poet brother, whose life she plans to
write soon as to collect for publication a complete volume of
his poems. About new and some genuine poems not now in book form but which express his philosophy of life.

"El Rio," the beloved home of the poet, is now the residence of
Mrs. J. Wallace, who keeps it as nearly as possible as it was in
his life time and whose design to make the home in the hills a literary
shrine, has today been realized. The garden is fragrant with the
trees and shrubs that grow in the hills and wild roses transplanted
from the woodland are happily happy in their new surroundings.

Mrs. Wallace was a gracious hostess yesterday.

Mrs. Edith Daley, president of the club, who presided, read
tributes from Ms. Coolbith and Dr. David Starr Jordan, who
regretted much that they could not be present.

Mrs. Daley, to whom the occasion owed much in skilful
organization and restrained kindliness, spoke as follows:

Before we enter completely into the spirit of this afternoon hour of
"Friendly remembering"—a reverent memorial hour not said with
thoughts of Dr. Markham but with treasured memories of her
Comrade, Clarence Urmy—it may be fitting to say something about
the organization of the San Jose Poetry Club. It is the youngest
and the smallest of the community's organizations, and came to
existence with the same informality that makes its meetings distinctively
and pleasantable. Three poetry-loving folk, with a ten strainer
for a gavel, organized the unique club which is responsible for this
afternoon's gathering. And that this new and small organization
has the right to call together lovers of poetry for such a beautiful
and good purpose, is evident from the three objects which the club has
made its own.

First: To keep alive, in the hearts of those who have achieved or
who aspire to achieve something of merit in the realm of poetry, the
creative spirit.

Second: To give voice, from time to time, along the lines of inspiration
and uplift, to community spirit. And third: To deepen appreciation
of poetry by keeping in memory the beautiful work of the
poet from whose hands the lute has fallen among us.

The lute has fallen from Clarence Urmy's magic hands,—but the
music of his awakening has not drifted to silence. Perfect poetry is
beautiful through the nature of things, but it cannot touch that
into which a poet has poured the strength of his life, the purity of
his dreams, the very essence of his soul. The poet does not die.
Clarence Urmy is alive today, he knows and will not drift or
understand as in life. All that he was he gave to us in his poetry—to
be our priceless heritage forever. And what he was, he is. Nothing
of the poems, nothing of the music of the music he made is
lost. It entered into our lives. It was incorporated into our very
souls and any creative work that becomes part of the soul-life of
a people is never touched by death.

In that faith, in that firm belief in the eternity of beautiful poetry,
which we have now come to Clarence Urmy's old home, the home where he lived and
worked and dreamed and wrote, the home where everything seems
alive with his gentle presence, to spend a quiet and very reverent hour
in friendly remembering,—remembering that smiles through its tears
because it knows that from whose hands the lute has fallen still
lives for us in every line of his beautiful music. In that faith, that
belief in the deathlessness of perfect poetry, I have dedicated to
Clarence Urmy my personal tribute, "It Is Not Death to Die."

IT IS NOT DEATH TO DIE
By Edith Daley

(In memory of Clarence Urmy, Poet)

It is not death to die when one has talked
Of life a garden where all beauty thrives;
It is not death to die when one has poured
Through life in close companionship with dreams;
It is not death to die when one has talked
With love and beauty and the everlasting gleams;
Caught them and changed them, with a poet-touch
As delightfully reticent and fine.

"A lark-blown bird" has flown
With words and thoughts and feelings, with such
Appealing sweetness that they seem divine.

It is not death to die when one has made
Of life a garden where all beauty thrives;
It is not death to die when, nonpareil,
Each lark has been transfigured into Song,
Transfigured into Song whose throat and flow
Of melody ever rippling through the years,
Until within this quiet hour we know
The tenderness of all its smiles and tears.

Calling on each member of the Poetry Club for a contribution, the
spokesman appealed appropriately to the circumstances under which the
program was arranged and its object.

The poem by Katherine Kennedy was read by Mrs. John H. Drew, and
others by the writers who were among the thirty or forty present.

Dr. Henry Meade Bland of the San Jose State Teachers' College discussed
the poet's songs and his music and told of his many years of friendship for Clarence Urmy, who had inspired him with
great love of music. Dr. Meade highly praised his beautiful character
his poesy of end of content because he had when a member of
the faculty of the State Teachers' College in awakening the love of
the beautiful in the students.

Mrs. Bertha Marguerite Rice paid her tribute to one who shared her
love of plants and flowers, trees and birds.

"A lark-blown bird" is not only her brother's poetry, but of the happy life which he led in his beloved California, and his
gay laugh that has echoed through the valley for more than forty years. At the close of her talk she was presented with a basket of
lovely flowers by the Poetry Club.

[The complete list of poems written for the occasion by the members
of The San Jose Poetry Club will be found on page twenty-six.]
YACHTING and tennis have fought for supremacy for the past few weeks on the sport pages, with tennis getting perhaps a little more footage, on account of the International Tournaments.

This does not indicate for a moment a lessening of interest in golf, but golf we have always with us, and at this season in particular each course is sure to be sprinkled with vacationers, men who can only spare an occasional afternoon beyond the usual Saturday, but who can put in full time, both morning and afternoon, when they leave their offices for the summer vacation of two weeks, or a month if they are lucky.

There is no necessity for preaching daylight saving to the lovers of the horse, those who know the delights such ownership brings, they are out in the early morning and late afternoon; the more fortunate members of the riding clubs extending their excursions as late as they like by arranging for dinner at the club at any hour that suits their pleasure.

The first mentioned sports owe their prominence primarily to the fact that they don't demand space every month; although we have yachting we only have the Yacht Races a few months in the year, and while tennis is a part of everyday life, particularly in the school year, the International Tennis Tournaments are only featured annually, and are events to all lovers of sport.

The Diabolo, owned by Commodore Peddar, and which won the Santa Barbara to Honolulu sailing race last summer, was the victor in the around-San Clemente races, the longest race for the season of the Pacific Yachts. Six cups were posted by the Palos Verdes Estates for the winners, and only four boats finished within the specified limits, the other three being the Ortona, Martha, and Scaramouche.

The Wimbledon tournament held our attention more particularly because of the secret hope that Helen Wills might meet and conquer Suzanne Lenglen, but under any circumstance it would be an interesting event—the assembling of two hundred men and women players, from practically every nation where tennis is popular to battle for supremacy in a sporting event.

However with the victory of Elizabeth Ryan, formerly of Santa Monica, at the Queen's Club, capturing the London tennis title, and Mrs. Marian Jessup triumph in the Roe- hampton Invitation Tennis Tournament for women, followed by the excellent play of our own May Sutton Bundy in the Montecito Tournament we should be quite content.
O'NE of the most significant addresses made before the national convention of the Drama League of America, recently held in Pasadena, was that of Capt. Paul Perigord, president of the Community Playhouse Association. In discussing "The Larger Significance of the Little Theatre," Capt. Perigord said, among other things:

"We are not all actors; neither are we simply looking for amusement, through this activity—the little theatre. There is an increasing faith in the community of the civic value of drama. I assure you this is not a hobby or fancy. It is something very serious. It is part of a sociological program. We are beginning to realize this more and more. In fact, all who are interested in sociological and historical programs are beginning to see an increasing need of the right sort of amusement in the lives of our people. Work is our master. During working hours, work imposes a discipline on one. When a child is busy, he is not a problem for you. Students in the schoolroom are not a problem for you, for their work brings a most benificent discipline.

"But in our leisure hours who is our master? We have none. Perhaps it is the devil. I am not speaking of a theological devil. I fear there is one of a type even more dangerous than the theological devil. That is the "devil of wish," of spiritual and intellectual deterioration. When I was in Geneva last year, I was interested in the fact that fifty-four nations assembled there annually for the purpose of studying the employment of hours of leisure. Now that seems preposterous; but it is nevertheless true.

"I was almost ridiculed recently by a prominent member of this community whom I asked for money. He wanted to know what it was for; and I told him for the Community Playhouse where we sought to teach the masses how to use their leisure hours in intelligent and constructive play. That's right; he replied, 'you are teaching these people not to work. If you wanted money to teach them how to work, I would give it to you, but not for the other purpose.' He concluded: 'I would rather give my money to the Chicago Crime Commission.'

"There are two apparent good answers to this statement. The first is that you cannot decreasing, until they reach four or five hours a day. It is possible with our mechanical progress and with our increased sense of social justice, so to devote the fruits of labor that the masses can be free to a large extent from the servitude of physical application, thus allowing them more opportunity for intellectual and spiritual development. I know well the criticism that can be made of it, but I make this assertion, knowing well the foundation for it.

"No man alive today is going to stop these growing economies in our sociology, which tend to increase the leisure hours. Therefore, the problem before us is how to make the best use of those hours. Whether they are going to be used in construction or destruction will decide the welfare of the world and the maintenance of our civilization. That being the problem before us, I am asking myself: Where are the agencies that are going to help us bring into the lives of the people the things that will enable them to employ to the best advantage their leisure hours? In reply, I say that the theatre is one of the best agencies. I do not say that it is the only one. Many might be mentioned. But for the people at large, the theatre is one of the best, because it is the synthesis of all the artistic life of mankind; and upon the stage we have the best duplicate of life itself. As a matter of fact, we improve upon life in many of our plays."

"The heads of the majority of our large educational institutions hold similar views, realizing the mighty importance of guiding and growing the leisure moments, and to this end support the Drama departments wholeheartedly. Among these Pomona College, at Claremont, may be cited as a typical instance."

"Besides the productions of the Department of Dramatics, each year the Art department creates an Art Fantasy. For this production the class in Costume Design plans and develops the costumes, the classes in Interior Decorating and Color, design and paint the sets, while the students in Commercial Art execute and place the posters.

"The Magic Sword," a fantasy produced by the Students of the Art Department of Pomona College, Claremont, California.
SKETCHING OUT O’ DOORS

By WALTER DAVIS

SKETCHING out of doors! How delightful it sounds—bubbling brooks, blue skies, fair-haired youths and maidens, yellow-green grass, and blossom-draped trees. Not to mention picturesque people from foreign and antique lands enriching the scene. Who wouldn’t like to sketch one and all, especially with the mind’s eye, when leaning over the boss’s drafting board working on a foundation plan or a pleasantly efficient and short-hand workaday afternoon? Sundays are the par excellence—not this month—one but far off—in the future—when delight and contentment will be our portion in life.

The first thirty-five overpowers me. My spirit is too weak, experience hangs heavily on my pen; how can I urge younger spirits, one, what I did not do, and what I don’t blame them for not.

Why? Because after a week of architecture with a night or so at the atelier it is far pleasant to pursue for a bit out to the keener and intriguing pursuit of the idle dream of twenty years and more. The higher conception of all art is of the mind, and what more blissful state than with one of the former reclining in your arms as you catch the flickering, melting, iridescent light of the night. Then in terms of poesy will you sketch your undying love or perhaps a real bird cage you will sketch, the unique bird cage you will soon build for her.

Yes, sketching out of doors can be viewed from many angles. It should not be considered from the narrow aspect of making a mess on a paper laying day. Saturday afternoons rather than Sunday’s are the par excellence—this month—one but far off—in the future—when delight and contentment will be our portion in life.

So far I have written of we and, while I include you not entirely as being of the same ego. For while I hesitate to urge others to sketch outdoors, I myself am preparing a trip to one of the East this September which I intend to devote to sketching the smaller buildings and houses only. Of course most of my sketching will be done comfortably and accurately with dividers from post cards and photographs. The French Grand Priors are the only ones I understand who go to the object itself for information. Most Americans, in my opinion, lack the real aesthetic appreciation of the fine work of the French and German masters, because they only have a second-hand knowledge of it. However, now that our museums have selected as a fine sketch. Rather should we examine the subject from a sociological, an artistic, or an architectural point of view. Then we realize the manifold beauties of the subject, and it is my hope we will have a better comprehension of life itself.

The French Grand Priors are the only ones I understand who go to the object itself for information. I believe in sketching out of doors in Europe. If you are inspired; here too many inspirational roommate events, incidents of our own, which are tough to put into a poem, but which are enriching to the mind.

I have been fortunate enough to have heard Mr. X讲, and welcome this with all my heart. I doubt the data he will give will find a sale place in many ears.

THE ARCHITECTURAL CLUB OF LOS ANGELES

MONTHLY BULLETIN

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ACOUSTICAL PROPERTIES OF AUDITORIUMS.

By V. O. KNUDSEN, Ph. D.

The acoustical properties of auditoriums is not a new subject, neither is it a familiar one, even among those who most need it. The textbooks and the university curricula have contained little in the line of the acoustical properties of architectural interiors. As a consequence, the acoustical quality of most of our auditoriums and other places where people are supposed to hear, and hear well—has been the result of guesswork, or, at best, loose qualitative reasoning and experience.

The writer hopes to present in this paper a simple and concise explanation of the fundaments of the acoustical properties of auditoriums, and to indicate how these principles may be applied in architectural practice. The proper application of these principles makes it possible to determine in advance of construction the acoustical quality of any fully designed structure, or, stated otherwise, makes it possible to design an auditorium that will assure a satisfactory solution for any specified acoustical requirements.

The necessary and sufficient conditions for good hearing in any auditorium have been clearly stated by the late W. C. Sabine, whose life was largely devoted to the acoustics of architectural interiors. These conditions are four in number; namely:

1. All extraneous noises should be effectively eliminated.
2. The successive sounds in articulated speech or music should be clear and distinct.
3. The simultaneous components of speech and music should be satisfactorily reproduced at the ears of the auditors.
4. The sound must be sufficiently loud in all parts of the auditorium.

Extraneous Noises. Interfering noises are of internal or external origin. The former include noises which arise from the shuffling of feet on the floor, moving in seats, whispering, coughing, noises which originate in ventilating motors, etc. The latter consist of external noises, such as the wearing of shoes on streets, the moving about of large crowds, and machines, such as street traffic, heavy. To avoid these sources of disturbance the auditorium site should be located in a reasonably quiet place; the entrance to the auditorium should not be adjacent to a street and the ceiling of the auditorium should be constructed of heavy, non-reflecting, non-conducting materials, and in extreme cases the walls should be multi-layered with the layers well insulated from each other. In some instances it may be necessary to use heavy laminated principle multi-layered windows. The writer is at present working on an auditorium in which the inadequacy of the ceiling and insulation of the walls and entrance doors is a serious menace to the acoustical quality of the auditorium.

Excessive Reverberation. The second named condition for good hearing is that the successive components of articulated speech or music be not too loud and distinct, but should be equalized from each other. This condition can not be fully attained, since the walls of an auditorium are never sufficiently uniform in size and distance, and consequently when a sound is once produced it is successively reflected from the walls and other obstacles until its intensity is reduced below the threshold of audibility. This persistence of auditory phenomena, the succeeding twelve to fifteen syllables follow. The result is a confusion of the successive components of speech, and it is in this quality of speech is impaired to the extent that the audience experiences difficulty and discomfort. The average reverberation time is much greater than the time of 1.0 seconds. On the average, the effect of speech sounds will be confused beyond recognition. For the auditorium just referred to, there is no exceed approximately 2.0 seconds. It is evident that the speech sounds will be reinforced by the reflection from the sound of the interior surfaces of the enclosure.

For a certain auditorium in Los Angeles Sabine’s equation gives t = 1.0 seconds when an audience of 1000 is present. The effect of this excessive reverberation upon the quality of speech is considerable. When the reverberation time is less than the critical value of 1.0 seconds, the full seating capacity of the auditorium and therefore the condition under which the reverberation is least is at minimum value, each syllable in articulate speech will persist during a period of between twelve to fifteen syllables follow. The result is a confusion of the successive components of speech.

It is evident that the speech sounds will be reinforced by the reflection from the sound of the interior surfaces of the enclosure.

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The writer is at present conducting some experiments for the purpose of determining the quantitative influence of reverberation upon the quality of speech. These experiments will indicate what value of reverberation an auditorium of given dimensions should have to give the best audible quality, for speaking purposes. Prof. F. R. Watson, of the University of Illinois, has recently determined the time of reverberation that an auditorium of given size should have to assure the most desired conditions of a symphony orchestra music. If this question of the best value of reverberation for speech and for music can be definitely answered, it will be of the greatest service to the architect, the designer of auditoriums which will give the best reverberation effects. The writer is at present working on this question, with the great hope that the results obtained will be of the greatest service to the architect.
Mr. and Mrs. W. C. Morrow. Out in the Richmond District the viceress was heavy, and women are surely endeavoring to do their civic duty. They dislike jury duty, but they rally to the call, but some disregard the summons and are brought up with a smile from the bar. Once when serving—as I did for nine months in the Hall of Justice in the criminal courts—I witnessed the imprisonment of a fellow juror who had betrayed his trust when serving on one of the gangster trials. It was a dramatic and impressive scene. Cowering and almost whimpering he slunk before Judge White among the jurors adored. We, who were present, were awed by the majesty of the Law—that grim thing that once is within its clutches and holds with a firm and rigid grasp. Few had much sympathy for the man, for he was considered a "professional juror," and a man in the grip of politicians—not overly clean politics, either. We had not underrated the majesty of the Law, but we were made to realize what a disgraceful thing it was to betray a sacred trust. The man made a plea for clemency, but his fellow jurors did not uphold him, and one wag suggested he be led from the dock with the ignominy of handcuffs, but he did not suffer that indignity. Solemnly he shook hands with the jurors and with tears in his eyes was led away by the bailiff to serve his sentence of forty-eight hours in the City Prison and with the privilege of ever serving on another jury in bar of him.

Conventions are filling Asilomar and many San Franciscans are there to enjoy a delightful spot on the famous Pch. Drive at Del Monte and Pebble Beach. Mrs. Daniel Murphy of Los Angeles has a lovely home at Pebble Beach and a charming home in Los Angeles with a sunny garden. She has rented villas of her friends. Her residence at Pebble Beach is remarkably beautiful, to the picturesque environment lending itself to beauty and diversity. Mrs. Murphy is an artist and lived in San Jose before her marriage. Mr. Charles G. Norris and Kathleen Norris and their son Frank Norris and Mrs. Norris's nephews returned from their European last month and spent several days at the Fair for their tour for leaving for their beautiful country home near Saratoga. Mrs. Norris is a prolific writer and her stories are always in demand. One reporter says that unless he is running a serial of hers he receives letters from all over the country asking when they are to have another. She tells the following story about herself. She was on a silent co-chapter of the West Hill and when coming home in Sonoma County she met a woman who had a young daughter with her. They engaged in a pleasant chat on the train, and at some station where Mrs. Norris got off to send a telegram the mother and daughter slighted as it was their station. Mrs. Norris had given her name to her traveling acquaintance and had modestly confessed that she "wrote." At the station the child ran up to her and said: "Ma wants to know what name you write under?" Odd, with surprise Kathleen Norris and her tales of domesticity and her justly famed novel "Mother," are household words. That woman must have been a relative of the man who inquired in sad mournful tones of a sad, mournful dolorous book. The librarian asked how he would like "The Last Days of Pompeii." "What did he die of?" sadly, mournfully and dolefully asked. "An eruption," was the reply. "Agnes god's wife in vain." Peter B. Kyne, author and Veteran of the World War, together with his wife and secretary, arrived on the Dollar Liner, President of the United States. The Captain has completed part of his voyage around the world. He is engaged by the Cosmopolitan Magazine to write a series of six articles. He expects to stay six weeks in California, and then he will go to South America. He served in Manila in the Spanish-American War, twenty-five years ago.

The Red Book for April has a splendid story called "Justice," by Camilla Kenyon. Mrs. Kenyon lives in Berlin and is the author of several novels of adventure. She began her literary work under W. C. Morrow. She gave him autographed copies of her works. Bartlett Williams is another writer who began her literary work under W. C. Morrow. Her novel, "When the Sun Swings North," is a book she has written for her publishers advised her to use a man's name, hence the Barrett. Mrs. Williams is distinctively feminine, but the work is strong. I have in my possession an autographed copy of the book. She was associated with Frederick James O'Brien for several years and doubtless found it helpful and agreeable. Later Mr. O'Brien made another pilgrimage to the South Seas. The Japanese Commercial Museum, the first of its kind to be established outside of Japan and the first unit of the International Commercial Museum initiated by the Chamber of Commerce was dedicated on May 14. The ceremony incident to the opening were interesting and the display of industries, art and other treasures was magnificent. Fabulous fabrics, textiles merchandise and art treasures filled the large rooms. Mr. T. Koma, a graduate of Harvard, was Chairman of the day. Consul General Julio Oyama gave an address and Mr. Cohen Caldwell, President of the Chamber of Commerce, responded. Tea and Japanese confections were served and in the evening a reception was given to Mr. and Mrs. Oyama by the Japanese Society of America. This society attends some of the best citizens of the cities where there is a Japan Society, and it was worthy of note to remark the courtesy of these Japanese gentlemen to their guests. Through all the gay stream of Jollity, color and life creeps a somber note, for if the charges made by the victims of the World War are true, as undoubtedly they are, gross injustice has been done to those men who made the Supreme Sacrifice. "Least we forget should be emblazoned in letters of fire on all our hearts, and too much cannot be done for these disabled veterans who renounced all to serve their country. They sacrificed the flower of their youth. Those who are guilty of inflicting further suffering on those brave heroes, many of whom will never walk again, many of whom will never see the blue sky above or hear the song of birds, never have the same zest of life,—should be drastically dealt with and severely punished.
The second variety of client is the one whose case is a happy one. Indeed, he chooses his architect carefully and then assumes the same attitude toward him that he would toward a good physician or a good lawyer. He enjoys the building adventure and he is generally surprised and pleased at the result which has grown from the somewhat chimerical idea he had sown in the architect's mind.

The building of a small house is always an interesting problem for any architect. True to the name. It means that he must dip into the family routine of his client and by more or less intimate personal contact, find out what his real needs are. A house is never really a successful solution unless it just meets and does not exceed these needs. Architects are sometimes, in their enthusiasm for their art, inclined to disregard a client's needs for purely aesthetic considerations.

Here is an illustration. A very well known Los Angeles architect was in conference with a client about to build. The client was a wealthy man but nevertheless had very sensible ideas about what constituted a livable, friendly house. They had reviewed the requirements of the family carefully and as the conference ended, the client, smilingly remarked, "Just remember this, young man, you are building a house for me and not a monument for yourself." The keynote of the ideal that all true architects have in every effort to serve is tied up in that remark.

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**GARDEN MUSICIANS**

(Continued from page 12) and that with the roads lining his wings bespeak a fair day—at least for bird lovers. When he chirps out his house, that too becomes a part of the garden music.

The Grosbeak is one of the finest springtime singers. He is a soloist and like many birds he chooses the same spot for his concerts each day; his being the tip top of a tree. His voice has the oriole quality and his coloring also deceives many. His bill identifies him. He glorified our evenings for many a season and then his tree was cut and we heard him no more.

I heard a shower of silvery notes and rushing to the window found the Bush Tit family had blown in. I had seen the parents gathering material for the swinging cradle and now they had brought the babies. Welcome little ones with all your "pleases"! Help yourselves to all the infinitesimal enemies of our orchards and gardens. Just up above on the telephone pole was the Mockingbird saying "Sweet, sweet, sweet, pretty, pretty, pretty!" and laughing at the funny babies. How different that telephone pole is from others. I would fight for that one. From that stage our Mockingbird has flooded the whole neighborhood with joy and good-cheer and melody. He has combined deliriae and eloquence, is a master of vaudeville. One day three cowsbirds were fussed with jenius and supercilious at each other on the wires about the pole. The Mockingbird landed in their midst with a gust of song and proceeding with his aural stunts soon filled them with awe. I found a Mockingbird singing in a tree once, I was caught by a string. I think now, that it was our singer's mate. She flew away but the next day she was dead upon the curb.

He sings tonight. Ah, with what constancy He comes to my tall eucalyptus tree; Where, at the middle hour, when all is still, He plays the prodigal with art, with trill, Arpeggio, run, and flowing melody. Risen in the dark, no straining eye can see His white-bladed wings; and yet for me, With artistry and unregarded skill, He sings tonight.

All pasts are in that vocal mastery; All futures find a noble prophecy And each unsounded morrow's safe until The mocking-bird shall cease to set ahrill My heart with hope. So thanks, good God, to Thee,

He sings tonight.

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**CALIFORNIA GARDENING HOMES AND MANUAL**

**THERE are two types of clients who come to architects for professional advice and service. The first type are those who come with a firmly set jaw and a crystallized idea of exactly what they want, all set down on paper. The other type are those who come with a vague notion of their desires and are open to conviction, and really believe that an architect can help them with their problem.**

Of course, there are all degrees of clients in between these two extremes. The first kind are always the most exciting and often stir the ingenuity and diplomacy of the designer to his best efforts. When the house is completed for such a client, if they are still on speaki terms, both have passed through an educational process that would be hard to duplicate. The architect has learned a lot about human nature and the client has learned much about architecture. Such a client nine times out of ten is proud of his house and boasts about his architect.

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American towns have their "Main Streets." Granted; but American town are not all "Main Street." Look at the American town as Booth Tarkington drew it in "Gentle Julia" in "Seventeen." We become rather proud of our middle western home town and smiling, accent home.

Did your home have a vine covered porch, a grape arbor or a green sofa in the best parlor? Did your home have bookcases with sets of Scott and Dickens and a family Bible? Perhaps it had a big hospitable wood fire, or a cosy coal grate, a center of home gatherings. You are almost saying those were the good old days. There you had beauty and simplicity and home life. Where there is beauty there is life.

Yes, this country is full of Babbitts, both Mr. and Mrs. Babbitt for women may be just as drab as men, but Babbitt is no more representative of America today than the galley slave was representative of Rome in the century B.C.; of Rome when Caesar, Virgil, Cicero lived. Many Americans are Babbitts but there are some few people who have so great a capacity for pleasure within themselves that their job just can't be drab. Some human beings carry within themselves a capacity for beauty, a pleasure in just living. Every job has some fun in it if we could only see it. The only really stupid job is nothing. It is simply up to us to keep our job alive, to make it beautiful. Does your job look cold, uncomfortable, perhaps disorderly; or is it a spot that seems to say, "Come in, get to work. There is not a more ideal place in the world for you to get busy." Does your office hold some simple object of beauty, something that always makes you feel you are always a writer? Is it fair to your job to work day after day in an unpleasant environment? Is it fair to your life to try existence without beauty? If you are a Babbitt it is your own fault.

You who have seen the "Adding Machine," a play full of characters with no more individuality than one, two, three, four; you who have watched Zero's struggle, poor old soul who could not even find heaven happily, will say with me, "beauty for life's sake." A real beauty is something to love and what a thrill it is to get out of my course just what you put into it, if you really work you will certainly get a high grade, and what is more, child, grades are an index to life. Study life, play with it, keep alive, put your whole self into it and nothing can beat you down." Learn to see beauty and you just can't help enjoying life. There are not a few thrills out of life besides reading the sensational head lines of the Herald or the Examiner. Dope, alcohol, crime, scandal become as nothing when we consider the glorious romance of human endeavor, the romance of living beautifully. We who hang on straps in the crowded cars, we who grab a bite in crowded restaurants while on the go, we who are most thankful for rest and quiet in the evening after the day's work is finished, we owe it to ourselves to work, to life, to slip in a little beauty now and then. Grab even that bite in a pleasant restaurant, rest in the evening in a home-like spot, make your office alive, not just existable. "Beauty for life's sake." It was these thoughts that kept chasing through my mind as I was shown the work done at the Batchelder Tile Company, Artesia Street in Los Angeles. Every one of these tiles individually is a little work of art. Set in a fire place they give a real satisfaction. An open fire place becomes the intimate center of home life. It is before the cheerful blaze we sew or read or smoke our pipe, toasting a toy in lay satisfaction. Neighbors may drop in to chat a while before the cheerful blaze. At last as the dying embers flicker out how reluctantly we quit the solid comfort, how craft shop for Mr. Batchelder would rather plan his work to fit some known environment, to execute definite designs for definite purposes rather than ship 6x6 as per sample." Most of the delightful designs executed by Batchelder Tiles are personally drafted by Mr. Batchelder. You feel the charm in this or that design immediately and find yourself picking out your favorite figure tile at once. The colors in the tiles we find delightful, soft blues, greens, brown, like an old tapestry or a Persian rug. These tiles are beautiful. Why not take them into our lives, into our fire places at home, into our offices, into our restaurants. In this day and generation when we are living less and less in the home and more and more in public schools, club, hotels, public eating houses, parks we cannot accent too much the value of putting really good things in these places where he who will may live with them. It is a social duty to beautify public gatherings places even if we can't wave a wand and change all gas stoves into Batchelder Tile fire places.

You say July in California is no time to be talking about fire places. Perhaps not. Then turn to your own patio with the sky above and a bubbling fountain, a Batchelder Tile wall fountain, and be ever so thankful that you can live with its satisfying beauty. If your garden paths are of Batchelder Tiles their soft brown green colors will not intrude as cement would. Their colors fit so with nature. If you serve iced tea in the cool of the afternoon out on the terrace, you are blessed if that terrace has a mediole Batchelder Tile floor, almost like a Persian rug the colors are. My plea is to live with art. It will teach you its value. You will come to feel that you just cannot live without it. "The world is so full of such a number of things, I am sure we should all be as happy as kings."
At California Resorts

THE Sixteenth Annual Meeting of the California Conference of Social Work which convened in Long Beach, May 26th to 29th, brought together many prominent social workers from throughout California as well as those of national reputation. The slogan of the conference was "Know to Understand Understand to Serve," Public Health, Recreation, Family, and Child Problems, the Construction of Social, Housing, and Industrial Welfare, Problems of Organization and Administration, Children's Rights and Citizenship Problems, were among the topics under discussion.

Of very great value were the Round Table discussions in which specialists on these lines assembled to discuss in detail the work of their particular group and to learn from each other more efficient methods.

Such well-known speakers as Dr. Edward H. Davis, Dr. Barbara Yarrow, Mr. M. Minor Van Waters, Dr. Ralph F. Truitt, Rev. Robert E. Lawrence, Dr. Ellen Stad- muller, Mr. R. F. Lane, Professor William King, Miss Ethel Reichard, Dr. Emery Bercy- duis, Miss Ethel Richardson, Fred C. Nehl, Professor Dallin, Mr. Sharp, Miss Amy Cryan, Dr. A. J. Rowanoff, Orta Jean Shonnard, Mrs. Lillian Anthony Goldsmith, Eimer H. Shirrell, Dr. F. M. Pottinger, Mrs. L. M. Tate Thompson, Dr. E. R. Ryland, and Dr. Robert E. Park, with a group of others who have won distinction in their field, brought to the conference the results of their recent study and research, making a distinct contribution to Social Welfare and Recreation. Community Health, Family, and Child Problems, the part played by public health, recreation, and community interest as manifested through the Community Center, were given thorough thought and consideration.

One away with a very definite knowledge that a new and advanced step has been taken in the development of Social Service. Also that relief must be adequate, personal responsibility strengthened, and the community's responsibility definitely defined as well as a closer intercommunity and intercity as well as intercommunity cooperation established.

A wider vision than that of a State Conference was manifested in the resolutions passed inviting the States of the Pacific Coast to form a Regional Conference and the national organization to meet in California next year.

At Redondo the July Fourth celebration will begin July 3 and continue through July 6, when beautiful and solemn, historic Fourth of the Fourth will feature the holidays. The Great Dipper finished this year his in- tracted throne and the Wednesday Children! Day has been unusually successful this season, according to C. A. McCam- meal of the Pacific Electric Company.

Motor fishing boats carrying nimrod- ing men to the open fishing grounds, where harbormen and fishermen have been plentiful this year, are popular also.

Restoration of the bath house with tub and Turkish bath facilities will accommodate 200 bathers, super- intendent reports that 200 often enjoy the facilities. The Southern California Activities of the Booster Club and Chamber of Commerce are also responsible for Redondo's busy Fourth.

Redondo is a favorite picnic beach, the Pacific Electric electric going there for a month or so next month, also the American Ceramics Society. This month the Pacific Underwriters, the Pacific Plumber's, Carpenters' Union and Pasadena Model Groove, will enjoy outings.

Hermosa Beach and Santa Monica are affording the tourists and beach lovers umbrageous joys in the natural beauty of surroundings. The name of Ford Cliff, Mount Santa Monica is now being finished. Mr. Robinson, manager and property owner, and will be thrown open within a few days.

Forest Home, the high San Bernardino Forest Resort near Redlands was formally opened for the summer on May 29. From this point of view, response is extensive.

Forest Home has been greatly improved and its hotel, boarding and cabin facilities increased during the past winter in preparation of what Mr. Cuver feels will prove the greatest season in the popula- rity of this resort.

Besides the great out of door swimming pleasure, the croquet and tennis courts, the dancing pavilion, the private trout pond and the miles of mountain riding trails, vacationists will have as an added feature this year the wonderful string of riding horses furnished by the Crown Ridge Arabian Club. In this connection a riding school will be maintained throughout the summer.

Indian and English lodges are building in that section of the resort park set aside for privately owned estates.

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UTILITY BONDS AS INVESTMENTS

By Curtis C. Rogers, Pasadena Representative Carstens & Earles, Inc.

PUBLIC utility bonds have always been looked upon by investors as a sure investment. They are issued for funds, and rightly so, for a wisely chosen bond of a well managed public utility is regarded as extremely conservative. There are many points to be taken into consideration, however, in the selection of such bonds, and it may be well here to look into a number of them.

As in any other line of endeavor, the factor of earning ability or earning power of a public utility plays a very important part. In fact, the earning power of a public utility is the first point to be considered, for if the interest charges are in jeopardy on account of a paucity of earning power, the matter of asset protection is certainly a minor one, for, if the plant is sold under foreclosure, a very large percentage of the highest protection as set forth in the property account is apt to disappear. However, there is this to be said with regard to public utilities, that it does not hold as strictly true in the public utility field as in the industry exemplified by public utilities are more or less natural monopolies. If earning power is poor, it follows that the property account on the asset side of the balance sheet is either given a too high valuation, or a mistake has been made in the original engineering of the plant. Therefore, give your first attention to earning power. There have been quite definite rules evolved by experience as to the number of times the fixed charges of various companies in the public utility field should be earned. Those concerns that operate, or are known as hydro-electric companies, should earn their fixed charges about one and three-quarter times; the gas and electric companies should have an earning period of twice their fixed charges, and the railroads, the fixed charges should be earned perhaps two and one-half times.

The growth of the population in the area served by the company in the ratio of growth in the value of the company is also an element to be considered. If the net earnings per capita are increasing at an increasing ratio per year, the company is undoubtedly in a very good position both to pay and to pay off the debt. Let us consider the earning power on the other hand, the earning power on the bond. As an illustration, we may assume that the net earnings of the company in 1910 were $500,000 with a population of 50,000, or net earnings of $10 per capita. In 1920 the net earnings were $1,000,000 from a population of 100,000 per capita. This does not show an increase in the earnings per capita of population, and to be satisfactory the earnings should be increased per capita, or net earnings of $1,200,000 against 100,000 population, or $12 per capita.

The ratio in the net earnings to the funded debt of the company should also be looked into. This should be at an increasing ratio each year. For instance, if the funded debt in 1910 was $1,000,000 and the net earnings per capita was $10 per capita, this would be 100 per cent. A tax can be called when you go into the trolley station, and garages abound. On the hill near the handsome new schoolhouse is a typical village home which this year holds the school honor cup, a fine piece of silver-smithery engraved with the names of the boys who have hitherto won it, and this year to bear also the name of the first girl to win it, Miss Mildred Bargas, daughter of the house of Lundblad, pictured below, and known far and wide for its good wholesome food, its happy voices of little children whose mothers and fathers can also rest beneath the great roof-tree and its sheltering oak.

"THE LUNDBLADS." A HILLCREST COTTAGE IN SARATOGA, SANTA CLARA COUNTY. WHERE REST AND GOOD FOOD REFRESH THE CITY DWELLER AT ANY TIME OF THE YEAR HE OR SHE CAN RUN AWAY FROM HURRY AND BOAR AND SPEED.

Down near the crossroads park with its exquisite monument and well-trimmed trees, is the office, shabby perhaps for the moment, but the life each day, where a competent little woman with white hair answers all questions asked about the town and welcomes the traveller and tourist, the weekender in search of board or the family seeking a small place in the country where the children can play. This office, in fact, is the only city hall the village has and Mrs. Bell might well be called the lady mayor if the town were not unincorporated still. Sportsmen jostled in the new golf course in investment, or in homes may well make her little office a parking place and rendezvous. Back in the groves of Fan behind the village are country homes and best of all a Lodge where those not able to keep house in the country may find all the comforts and conveniences of the best city house with woodland oranges and things to city can compete with. For her people who know what the city has to offer, have embodied its comforts in a little haven of stillness where the fragrance of wild herbs and the shadows of great oaks make a refuge among the toyan trees.
Mrs. John E. Richards read selections from Clarence Urmyn's poems. She paid tribute to his great loyalty—to his mother, to his highest principles, to his church, to himself and to his God. Mr. Urmyn never read his own poems in public or even before a private audience. Thus it happened that in the past Mrs. Richard's sympathetic voice has often interpreted this poet's meaning to friends in the Santa Clara Valley. The depth of feeling and the subtle thought of humanity's joys and sorrows to be found in even the simplest lyrics was brought out by Mrs. Richards in a way almost unbearable by those who had so lately lost not only a favorite writer but a dear comrade and friend.

THE POET
By Katherine Kennedy
(Dedicated to the memory of Clarence Urmyn)
Strange harmonies he hears that hint of heaven,
Through all the mystic marches of the years.
Paint colors that fill the forest-fair at even,
And cadences divine, at dawn, he hears.

He sees the beauteous banners of the sky
As day gives way to twilight's mystery;
He reads the stars, that wake to glory
The magic night, a thrill with melody.

He poncers lessons told in primal wood
By murmurous pines, and rustling wayside grasses;
By little forest-song,—a brotherhood
That offers benedictions as he passes.

So all his days are filled with hints of heaven,
Its strange mysterions harmonies he hears;
The songs at dawn, the vesper chimes at even,
Through all the mystic marches of the years.

TO CLARENCE URMY
By Anna Rosella Clever
And now 'tis ours to list at Heaven's door
To catch each voyant note to light the death
And silence—all so shadow-fall and hoar—
Since you, so vivid, braced in the birth
Of gracious mankind, a dry sent and fair
Burst into Heaven and left us to a rare
And noble grief—a grief that cannot wear
But ease the wounds made by life's seimiter
That we have still to love and to reverse,
To treasure in our hearts as gold at yea
The songs you sang on earth of love and cheer.

But we are lonely, Heavenly Registrar,
For this, thy pupil, re-culled last year;
Oh, can his songs-swall'd and seabear,
So sweet as his earth-songs of love and cheer?
'Tis ours to wonder who did greet you there
Did Keats and Shelley—and son's etheeral pair—
Embrace you, son of song, then show you star—
Though only grief since they have crossed the bar
And did you tell them with voice ringing clear
How beauty crystals from earth's mark and ear
When thrilled by perfect songs of love and cheer?

TO CLARENCE URMY
Sweet singer, thou art gone from this fair earth,
Where of we heard thee sing in tender strains
The songs of life,—of beauty, love and mirth—
The songs of mountain-tops, or lowland plains.
As a sweet flow'r that blooms to scents the air,
Then folds its petals when its time is o'er—
So, when thy songs had made the world more fair,
Then closed thy heart's-II it eyes to earth's doll shore.

CLARENCE URMY
When Clarence sang the skies were blue,
The linnet sweet so many a year,
The flowery symphonies were gay in hue,—
Why should he leave us, oh, so soon!

He blew his pipe and taught us all
The silvery note, the mystic tune,
When voice was rich in liquid call,—
He went away, too, too soon!

A sweet accompaniment to him
The dove played to his magic crown
Which seemed to woo the cherubin;
But he is gone and, oh! too soon!

And it has always been the same
With bringers of the lyric hour,
They touch divine the magic strain,
And then God needs them, oh! so soon!

MRS. A. G. WILKINS

H. H. Ulmer, vice-president of the Poetry Club, who did not know Clarence Urmyn personally said that his poems have been an inspiration, making him feel like an old friend.

Ruth Comfort Mitchell, an honorary member of the club, said that no more beautiful name than "Our Troubadour" could ever be given him. She spoke of the beautiful thought of Mrs. Wallace in keeping the home as Clarence Urmyn left it. She then read "Futility," which she has just written to express his natural feeling of one bereft. Profound in its knowledge of human nature it is universal in its appeal and application.

FUTILITY

Now that you are gone,
I will never sing
In this aching house.
I will move away.

I will move away
To a new place,
Where the watching walls
Never saw your face.

I will choose a house
(There's a wide choice)
Where all the sweet voice
Never heard your voice.

Mrs. A. G. Wilkins

Judge John E. Richards of California's Appellate Court wrote and read:

OUR TROUBADOUR

Adown the lane and up the hill,
The lovers and kiths of youth and joy,
He wandered singing with a will,
The clear toned lyrics of a boy,
The sweet lip lihting of a girl,
He set our young hearts all a-kickel,
His late adagio he told the time,
When porgy was in its prime.
And love's old tender tales were strong

Henry Meade Bland.

TRIBUTE TO CLARENCE T. URMYN
Not to have known thee, Clarence, mine the loss!
Too late I list thy praise on every tongue,
Yet, from afar I caught with keen delight
Those matchless verses struck from thy lofty lyre—
Thus did I learn to value thee and thee.
Ah, rich the minstrel soul and skilled the hand
That could evoke at will such magic strains!

Who knows not that thy life was sprinkled o'er
With beauteous deeds of kindly charity,
Though grief and sadness largely ruled thy lot?
Did Ever's tongue decay due wear of praise,
And Uncertain's his thrice sterling worth—
Thy bardic love and skill, thy lyric song,
Thy soulful instrumented songs?
Such too in life was Homer's hallowed fate,
And many another bard's.

And if 'twere thine
To taste the wormwood of ungratefulness,
The gall of base deceit—nay, let it balk.
Unto thy soul to know the Saviour drained
The selfsame cup e'en to the very dregs?

But now what reeks he if the bitterness
Hath won him place among the heavenly Chorus
To mingle in their jovous castiages,
And drink, for age, a torrent of delights
In the dear Master's bright and blissful realm.

JOHN D. Walshe, S. J.
San Jose, California.
Upon his rosy of rhyme,  
Each drooping leaf a pardon pearl,  
And as he told them o'er and o'er,  
We said, he comes, our Troubadour.

Adorn life's dusty vales he came,  
By market and hill, and grove so well,  
And went, his steadfast soul afame,  
With high sweet song and lifting still  
His lifting lyric and the din.  
Of strife and discord, self and sin;  
A spray of laurel in his hair;  
He sought lyres and of trees,  
Of violet hills and winding seas,  
Of flowers and boughs, and flowers,  
Of friends and faith, with art so rare,  
That we the while forgot our woes  
Of past and future, o'er and o'er,  
Sing, O sing, o'er, sweet Troubadour.

Beside the lake, below the hill,  
Where rowed and sang our Troubadour,  
Behold he lieth cold and still,  
His head whereof the sleepy o'er;  
His seventh of bay upon his brow,  
Our seventh of violets at his feet;  
His whistletray though silent now  
Sounds in our heart of hearts a sweet  
High obsequies to the soul of him,  
To whom today with eyelids dim,  
We say and sing our tributes meet;  
To him we sung our Troubadour.

SOUTHERN CALIFORNIA CHAPTER,  
AMERICAN INSTITUTE OF ARCHITECTS—JUNE MEETING

The professions generally, are blessed with  
loving student bodies who have great faith  
in the work of the architect (and much) in their elders.  
This is equally true of the architectural profession.  
The writer is not so aristrocratic but that he can remember how he, as a student,  
hung upon the words of the men whose names are seminal to professional  
success and greatness. Architects have a  
tremendous obligation to those young men still in  
the schools. Unfortunately, few of us really meet this duty which every architect worthy  
of the name, should take upon himself. A few minutes of conversation with all of these  
young men sometimes might mean the difference  
between his success or failure. By way of personal testimony, it made, in the writer’s case,  
the difference between university or a hit and miss office training in architecture.  

The June meeting of the Chapter was one of these “opportunity” meetings. Forty-eight  
architects met, of whom perhaps two hundred  
drew were present. The meeting, held in  
the Department of Architecture at the University of  
Southern California, had all the local color of  
the Quatrain Latin, that is, all except the  
vine rouge. The third cousin twice removed of  
the last that never was, this colorful group  
met in June as it is in February. There is dancing  
in the casino every evening, several dances in  
the largest ball room each week and a general  
program of interest going on all the time.  
In addition, there are tennis, golf, and the little island  
is a beehive of activity. There is bathing  
in the surf or the glassy bay, aquatic programs  
continually. Not content with the natural  
water sports, two winter sports have been  
introduced. Elmer E. Peck of surf-board  
fame has been engaged to perform exhibition  
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HUMAN SOCIETY AS A GROWING CONCERN
By Jack Dawe

T HEN he said, "Why does one owe anything to society? Society is a great grabber." To this I replied, philosophically, "Why do you notice the very young men—they don't like to be thought of as good? They prefer to be desperadoes. To be taught doing a good deed is to blush with embarrassment.

Although we deplore it, we rather glory in our wickedness. Observe our gusto as we elucidate on the iniquities of Wall Street. Our Prophecy has broken its self seeking vandana. How uncommon shameless is the corruption of our politics. We brag gloriously—but watch our step; we are really the worst people in the world, the most generous, the most idealistic. Our hearts melt to the woes of the "Near East," askance but when she has an earthquake we pour in millions by telegraph. If we could we would relieve all the troubles of the world.

We have now brought you nearly around to the proposition, mind all the time, vidielact, the Assistance League of Southern California, a fine illustration of how one can recognize one's debt to Society and pay it.

They know well, these devoted women of the League, that we come into the world little protesting items and all we get out of this world, a thoroughly going concern, ably equipped for education, reward or punishment. Recognizing the debt, the women of the League pay as they go. Having received much, they pay much. They have a slogan, "All for service and service for all." The League is the gradual developing of an idea. It is a clever idea of the Reclamation Service. It proposes to use the uselessness to reclaim the waste lands of our high pressure, careless, extremely civilized. They of the League say, "What don't we want, you," and they do wonders with it.

In the way of the League's Film Location Bureau is almost romantic in its simple ingenuity. There you get something out of nothing and everybody is better for it.

The Thrift Shop is the foster child of the Great War. You remember the Red Cross Shop. The Thrift Shop comes from the same fertile brain. The Thrift Shop takes the detrits of the wardrobe and does something to these extras for veterans or the members of the awkward squad among your furniture, your ornaments, jewelery, the things you no longer want and gives them a magic touch of genius. And right away you want to get them back. But it's too late. They have sold to people who need them more than you do, at a price they are glad to pay. The Leaguers could tell you thrilling tales about jobs gained or kept, homes brightened, life made worth while, by this simple means.

"We are doing our bit in every way," and the profit made by the League goes to help some one else. The Golden Chain of love never ends. Oh, they have clever departments and more that they are planning. Perhaps you know the picturesque Studio Tea Room in the old Community House. I'd call it Coffee Room. Why do people drink tea when they don't have to? Here you can get luncheon any day amid fascinating furnishing and famous film favorites. Does that appeal?

The Assistance League is now in the midst of a big membership drive. "So much to do, so little to do with it." In this city of Los Angeles, the wonder city of the world, with its incredible development, its daring ambitions, its thronging population, encumbered with the ills of the world, many problems arise that do not in more customary cities. The League is building broad and deep to meet them. They place great hope on the outcome of this drive.

And you send for the "Little Booklet of Facts." Read it carefully. Then fill out the membership blank with a sum that seems good to you and send it to the Assistance League, corner of DeLongpre and St. Andrews Place, Los Angeles. These women who are building up the League to be a real power for happiness in this New Age in this New World, are giving not only money but time and work.

Stand by them. In this powerful city must they be hampered and discouraged in their War on Sorrow, because we will not do our part? By no means. I know the Spirit of Los Angeles too well.

NOTE FROM THE ASSISTANCE LEAGUE HAPPENINGS
On June 11, the first anniversary of the Community House was celebrated. Invitations were sent out to more than 2500 friends of the League, requesting that they bring gifts for the various departments. The clever invitation written by Mrs. Richard D. Lacy created something of a sensation:

BIRTHDAY INVITATIONS
The 11th of June will be my birthday and I want to have a snappy time with all my friends.

Being an original child, I do not want presents for myself, but for my family.

Mr. JAMES REED, SECRETARY OF THE ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

MRS. ERWIN P. WEBER, Fourth Vice President
MRS. E. AVERY McCARTHY, Fifth Vice Pres.
MRS. JAMES REED, Secretary
MRS. J. WARREN PATUM, Texas
MR. D. C. MACWATTERS, Auditor

Father Thrift Shop needs used clothes, shoes, hats, ornaments, etc. Mother Exchange would love anything pretty you can give her.

Sister Tea Room—jams, jellies, preserves, and sweets of all kinds.

Baby Sister wants combinations for the Day Nursery.

Brother Shop must have companions therefore give him all the memberships you can.

Come early and let's have one joyous day together.

The party was a big success from every angle. During the day the following members dispensed hospitality: Mrs. Hancock Banning, Mrs. Edward Laughlin, Mrs. James Reed, Mrs. A. C. Cameron, Mrs. Seward Cole, Mrs. Grove Fitzgerald, Mrs. Herbert Fisher, Mrs. William G. Kimble, Mrs. R. C. Kummer, Mrs. J. F. Olmstead, Mrs. Donald Scott, Miss E. H. Kennedy, Mrs. Clare Wontner, Mrs. R. D. Shepherd, Mrs. J. Warren Tatum, Mrs. Richard Fisk, Mrs. J. W. McAdoo, Mrs. Archibald Hart, Mrs. E. Brudle Evans, Mrs. Walter Werner, Mrs. Giles Half, Mrs. Malcolm Faye Skinner, Mrs. Will S. Hook, Jr., Mrs. Barbee Hook, Mrs. Sidney Wailes, Mrs. Chas. Jeffras, Mrs. Walter P. Story, Mrs. Vernon Goodwin, Mrs. Frances L. Spence, Mrs. Chas. H. Lip- nincott, Mrs. Thomas G. Patton, Mrs. J. K. Krebs, Mrs. Eugene Hirsch.

Miss Geneva Howes handled the publicity for this event in her usual splendid manner.

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We specialize in delicious home cooked food. Special luncheon and Afternoon Tea served daily except Sunday.

Luncheon 75c

(Arrangements for special luncheon parties or afternoon Teas may be made by telephone or the Community House.)

SIX RULES FOR PREVENTING FIRE IN THE MOUNTAINS

T HE following six rules for the prevention of fires in the mountains have been issued by the United States Forest service and if followed by campers, picnickers and motorists, will aid in reducing the tremendous annual loss from forest fires:

1. MATCHES—Keep it in your pocket. When your match is out, Break it in two before you throw it away.

2. TOBACCO—Throw pipe ashes and cigar butt ashes in the dust of the road and stamp or pinch out the fire before leaving them. Don't throw them into brush, leaves or needles.

3. MAKING CAMP—Build a small camp fire. Build it in the center of a tree trunk or a log or near brush. Scrape away the trash from all around it.

4. NEVER LEAVE A CAMP FIRE—Even for a short time, without quenching it with water or earth.

5. GATHERING—Never build bonfires in windy weather or where there is the slightest danger of their escaping from control.

6. FIGHTING FIRES—If you find a fire, try to put it out. If you can't get word of it to anyone, fight it as a forest ranger at once. Keep in touch with the rangers.
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NEW BOOKS FROM THE ATLANTIC COAST
By E. M. Govees Carpenter

The author of this charming little study is one of the chief of those who most loved and understood Louise Guiney, and is surely one whom she herself might well have chosen to portray her. Not her natural modesty did not disclaim the need. Miss Brown, whose versatile ability is of a high literary order, brings to her subject the keen discernment and fine appreciation of one who knew Louise Guiney, and among "the few whose senses are quick at literary divination," and by her ready sympathy and easy understanding reveals the depth of their long personal friendship. She describes her friend as the author in all the moods and characteristics of her gay, appealing personality, and in every phase of her high literary achievements and aspirations. It is impossible to do more here than make the briefest reference to Louise Guiney's "unaffected youth," which she spontaneously maintained to the last of her fifty-nine years, her "simple fearlessness" in bodily danger, her "helpful kindness" to all who came within need of her, and her "brave thrusts" in the fray of life's mundane necessities. Nor can proper tribute be paid to the special loves and lights of literature and history of which she wrote and sang so well: her religious ardour, her heart's happiness "in its love for England" which was her "spirit's true home," her "love in letters," especially of the seventeenth century, and her "picturesque loyalties," particularly to lost causes; though mention must not be omitted of her deep love for animals, and her "abiding child" as "a child of nature." But of these, and many other no less enchanting things that made up "this sweet world" for Louise Guiney, her biographer tells in fullest measure. Her enthusiasm for her lit- erary society leads her listeners to a renewed delight in the lovely writings of one who occupies an unique niche in American letters, and is worthily honored in a high place in modern English literature.

In his dedication of this book, Mr. Symons speaks of his "principles of criticism," which he uses to secure the "uniformity of the tests" which he has applied to every object of these "Studies." The perusal of this excellent volume seems to make quite evident his conviction that the highest of literary tests of literature are in the proportion of its relation to real life, and to the universality of purpose of the literatures. In the author's varied sphere the book covers, the author has provided ample room in which to make his examinations, and the interest which surrounds his investigations is enriched and heightened all through the universality of his subjects. These include some of the greatest of the writers of the nineteenth century and of contemporary literature—poets, essayists, philosophers and writers of fiction. They come from every sphere and field as the fame of Zola and Balzac, Dudef and Maupassant, Merimee and Gautier, the Italy of D'Aulnois, Spain of Cam- pocord, and the Russia of Gorki and Tolstoy. The English writers discussed are de Quincey, Stevenson, Wm. Morris, George Meredith and Walter Pater, and, of the "moderns," Robert Bridges, W. B. Yeats and Stephen Phillips. If the full standard of Mr. Symons' requirements, they are all alike reviewed with exact criticism and just impartiality. Through the medium of each subject are revealed Mr. Symons' own wide and varied interests, his restrained richness of style, and his fine critical faculties. Each chapter forms a perfect portrait in which every expression and characteristic is caught with utter accuracy. Mr. Symons is a critic in the truest sense of that much misused word, for he realizes that the essential value of a writer, and his place in the literary world, only comes with the passage of time, and for their sake he will allow no praetoryism with true perspectives, though he does hesitate to give untinted praise where it is due. His book is a beautiful and brilliantly lighted picture wherein the student of literature will better see and understand the great figures represented there, and will gratefully recognize the sure strokes and deft touches of a master hand.

This little volume of dainty and convenient format will be gladly welcomed by many admirers of Ruskin, and its presentation by so capable an editor as Mr. Benson, will greatly enhance its value. Mr. Benson's many other scholarly works are well known, and as, in all his writings, he has always discerned and indicated the best and finest things of life in general, so it is not but as would have been expected that he should have selected, for his present book, all the best that could be found in the work of John Ruskin. While the study of Ruskin still holds its own particular part in the education of the literate, there seems to be little doubt that his lectures and essays are not now read with the sort of enthusiasm for which such interest as was accorded them during his life-time, and in the earliest years of this century. There came a period when his work was more advirtised, his critical praise more pronounced, and even some of his views on art discredited, until, at the present time, much of his work has been neglected or forgotten. Mr. Benson's contribution to his memory, then, to posterity, is of the more valuable since he has omitted that which might be most likely to provoke asperintion, and has sought to collect as many really immortal gems scattered throughout Ruskin's voluminous works. The work of Mr. Benson's book is further augmented by his charming introduction, wherein he sketches an interesting chapter from the life of Ruskin's life. The numerous references and footnotes are carefully and comprehensively made, and the very complete index is an added pleasure.

These verses indicate collectively some considerable effort, and several of them are infused with a real appreciation of the beauty of nature, especially of the natural charm peculiar to Southern California. The book is well arranged and clearly printed, and the occasional illustrations are appropriately placed.
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SUMMER SCHOOL—SANTA BARBARA
The Summer School of the Community Arts Association will be held from July 4th to August 6th under the direction of Frank Morley Fletcher.
For particulars of Courses in Music, Drama and Fine Arts apply to Jeanne Augo, Executive Secretary, 936 Santa Barbara Street, SANTA BARBARA, CALIFORNIA.

RECENT BOOKS REVIEWS

Mr. McKenna is a young Englishman who writes with a vigorous, direct and forceful style resembling nothing so much as the letter of a clearly cut crystal; a style so electrical in its quality that almost any material chosen by him will hold one's interest. His book has been his medium, but "Intervention of Providence," is a travel book mainly, notwithstanding it contains also short tales, sketches and articles on matters relevant to it, but most often in, so that we feel that we are making Mr. McKenna's acquaintance. We find him a very alert and sophisticated young man with a cynical delight in the foibles of men and women which he finds pleasure in exposing. The tone of the book is generally facetious with the exception of a serious article on Persecution which "The Sorriest Story in the World," having formed his opinion on the subject from his observations while staying at Nassau, the headquarters of bootlegging and rumrunning. Mr. McKenna does not agree with his insistence on the failure of Prohibition, at least one might well heed his assertion that the habit of breaking one law without scruple, might easily extend to include the breaking of others.

Authors nowadays have the custom of selecting different decades of the twentieth century as subjects for their books, Mrs. Wharton using fiction for her medium, while others choose the essay for the discussion of the development of the fine arts during some particular period. Mrs. Wharton is the only one who has devoted her book to Mr. Minnigerode in his book devoted to the Eighteenth Forties. One having had access to diaries and albums written in that period knows however, that the self-conscious writer appears to have an inclination bent on being honest about itself, if nothing else. This material, as well as contemporary newspaper clippings, music and concert programs, books and periodicals, has served Mr. Minnigerode as a foundation for a lively and entertaining description of the social and political life which is the product of that period which he called "The Fabulous Forties." In his brief but forcible introduction written with a keen grasp of essentials, the author announces his intention of dealing only with what he claims is historical gossip. For this he is well equipped by reason of his feeling for the ridiculous and by his facile pen which gives us an amusing vignette of that age with its wondrous concern over its daily tasks and amusements, its absorbing interest in its peculiar problems. He has given us a better comprehension of a period hitherto regarded as one of unromantic dullness, and such studies as this might go far towards popularizing a subject which many people read from a sense of duty only, and not for pleasure.

However methods and styles of historical romance may change from one generation to another, the situations used by authors remain the same; plots and counterplots; gun brandishing and sword flashing; lofty minded heroes narrowly escaping death by violence; low minded villains meeting well merited death. With these as threads, Scott, Dumas and Stevenson weave their romances like tapestries with colors which will never grow dim. The same threads serve the present day romancer, only as he must weave them more swiftly to meet the demands of a new world, but whose colors will fade quickly, however bright at the present moment. One can use brighter dyes for his work than this will, when written with the historic, the historical and brilliant historical novels of which his two latest are, "Mistress Wilding" and "Bardeley's the Magnificent." For his former takes place in 1698 during the local's rebellion when James II, was king of England. The author develops plausible situations with just enough imaginative glamour to entertain the reader into the romantic world, "The Magnificent" is written with more finish and finer execution, likewise a defter characterization of historical persons. These scenes of romance take place in the time of Louis XIII of France. In both novels, Mr. Sabatini has probably followed truth more closely in his historical sketches, than did his predecessors with their famous distortion of facts.

Books of Verse
In these days of verse libre and subtle poetry, it is refreshing to come upon this little volume of lyrics by Martha Haskell Clark. For everyone whose younger days were spent in New England, the reading of these verses will bring a little catch in the throat so poignantly do they evoke memories of scenes perhaps long forgotten. They must fill full of bloom in May. They make us hear once more winter's icy blast beating against the pane while we watch the warm firelight within; and again the warmer dreamy summer afternoons, we hear the peeper fretfully complaining in the woodlands. For this pleasing singer, the scenes of hill and valley, the daily commonplace of village life touched with the magic of enchantment. And the most unlearned and unlettered among us may read and understand.

Here is another slender volume, this time with poems about the ranges of the northwest. The lyrical quality in some of them is lacking, to a certain extent, owing to an occasional roughness in formation, but the verses in cowboy vernacular is so clever humorous twists and turns and quaint conceits. A very pretty fancy indeed is expressed in "The Visitor." People who knew the west in the older days will probably derive great pleasure from reading these poems.

This is a very slim volume of verses of the modern kind, written by a woman poet of the west. There is some poetical substance in them, but very libre must be of a very high order to efface the impression of affectation.
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Announcement

ON JANUARY 1, 1924 THE BLUE DIAMOND MATERIALS COMPANY CHANGED ITS NAME TO JUST BLUE DIAMOND COMPANY, A SYNONYM FOR QUALITY IN TEN OTHER BLUE DIAMOND PLANTS EXTENDING FROM COAST TO COAST.

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TO ART COMMITTEES AND WOMAN'S CLUBS
TWO OFFERS.—(1) A few bundles of sets of 32 copies ($2.50) containing pictures of the work and critiques of California painters are in our stock room. As back numbers are scarce, these should be spoken for at once by those who wish them. Art chairmen may have the magazine for the remainder of this year—if they buy these sets and call for them promptly.

New subscriptions by clubs taken before November 1st will include tear sheets of colored covers, free, as follows: (1) Benjamin Brown's Marshes of Monterey, (2) Guy Rose, Eucalyptus, (3) Pushman's Arab, (4) Victor Higgins Black Bowl (black only), (5) C. P. Townsley's Still Life, Geraniums. These covers are suitable for framing for club art rooms.

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SOUTHLAND CALENDAR

ANNOUNCEMENTS OF EXHIBITIONS, TIRE, EXHIBITIONS, CHUMBER, ETC., FOR THE CALENDAR PAGE ARE FREE OF CHARGE AND SHOULD BE RECEIVED IN THE OFFICE OF CALIFORNIA SOUTHLAND, PASADENA, CALIFORNIA, NOT LESS THAN FOUR WEEKS BEFORE THE DATE OF THE EXHIBITION. THE EXHIBITION CALENDAR IS PUBLISHED MONTHLY BY THE SOUTHLAND AND CONTAINS A COMPLETE LIST OF ALL EXHIBITIONS IN CALIFORNIA AND THE SOUTHWEST.

Clubs

VALLEY HUNT CLUB: The formal season at the Valley Hunt Club closed with May, after which time the course is arranged for. The tennis court and swimming pool offer the outdoor attractions during the summer, and individual parties, both afternoon and evening, are arranged as desired.

ANNANDALE GOLF CLUB: The afternoon bridge, Mah Jong and tea parties have been discontinued for the season, but tea will be served as requested and no duck's races are available. The second of each month is open day at the club. The usual Wednesday and Saturday sweepstakes each month through the summer.

PINTBRIDGE COUNTRY CLUB: Tuesday is Ladies' Day and a special luncheon is served. In the afternoons an informal bridge party may be arranged followed by tea.

SAN ANGELES COUNTRY CLUB: Ladies' Days, second Monday of each month. Bridge during afternoon, followed by dancing, every evening during the month. Luncheon served from 11:00 to 2 P.M. on Saturdays. Sunday night concerts during months. Ten served as requested and tables for races always available.

WISKIRCE 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. night in the month.

MONTICO COUNTRY CLUB: Ladies' Days, fourth Monday in each month. Tea and informal bridge every afternoon.

POLO: Wednesday and Saturday at each week. Dancing every Saturday night.

ACE ANGELUS COUNTRY CLUB: Dinner dances, Tuesday and Friday nights every week. Matinee bridge every morning. Formal and informal. Friday night semi-formal. Planed every Tuesday and Friday of every week.

MONTICETO COUNTRY CLUB: Provides an 18 hole golf course, two concrete and two dirt courts for tennis, levels and croquet. Informal bridge parties arranged as desired. A buffet supper is served every Sunday night.

SAN GABRIEL VALLEY COUNTRY CLUB: A dinner dance is arranged for the third Thursday of each month. On Friday of each week a special lunch is served, with bridge to follow.

LADIES' DAYS: The last day of each month, ladies play every day starting after 11:00 A.M. and not before 2 P.M.

REDLANDS COUNTRY CLUB: Golf tournament for men is held every Saturday. The course is reserved for the men and a special lunch is served. A double set of events is arranged on this occasion, the morning, dance the to bridge or bridge and tea, followed by sumptuous dinner, and afternoon tea is served to the men from their guest and the women from their bridge and mah jong tables, with the usual women members as hostess for a social cup.


The boating hat-fair facings on long, slim autumn wrap. The first fashion of Fall?

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June 30, 1924

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Art

THIS Los Angeles Museum of History, Science and Art, Exposition Park, Los Angeles, will continue the Summer Exhibition through August and until the middle of September. This exhibition consists of select paintings from the twenty-third International Exhibition of Paintings, loaned by the Carnegie Institute, Pittsburgh, and includes paintings from England, Belgium, France, Italy, Poland, Spain, and other countries. Among the prize-winning pictures are "Apostles John and Thomas" by Borremans, the portrait of M. Pailouxq by Odilon Redon, and "Meditation" by Giovanni Romagnoli. The museum is customarily add- ed to the permanent collection of paint- ings, one of the most recent acquisitions being "Dowink of the Ariones," by Guy Rose, presented by Miss Corn Koehan.

THIS South Marmion Way and Avenue H, Los Angeles, announces that special socials will be discontinued during the months of August and September. An Autumn Fair at Baldwin, California, under act of March 3, 1877.

The Los Angeles Society will use one of its display rooms throughout August and September for the exhibition of small can- vas. The paintings must be limited to 12 x 18 inches in dimension. They will be accompanied by an informal expression of opinion as to the opening of a show and the various methods of creating a market and supplying the same. Membership in the society is open to all.

DANA BARTLETT has returned, after several delightful months in Europe, and has brought not only valuable im- pressions of the land but also of some of the finest objects now being collected for future canvases. He is now working in his new studio at his home and will probably not revisit his downtown studio.

THIS Stanford Gallery has invited admissions to a reception in honor of Mr. and Mrs. J. T. Jones, the list of July 18, at the Ambassador Hotel, Mr. Jones, who is the publisher of William S. Hart is exhibited.

HUMBERT Henrietti, sculptor and designer of the monument known as "The Bowers," which was unveiled in Pershing Square on July Fourth, was the guest of honor at a banquet given by the International Artist Club of Los Angeles.

JULIO BRACKEN WENDT has accepted a commission to design a bronze statue of "The Bowers," which will be installed in the tunnel entrance to the Museum by sculptor "Alexander Roley of Human Sacrifice," although small in size, is a great part of work depicting the awesome historic practice.

FRANCISCO CORNEJO gave a very in- teresting entertainment concerning the art and civilization of the Aztecs of the St. Rita's Studio, July 22. Through sketches, motion pictures, and slides, collected during the past fourteen years, Mr. Cornejo showed the Aztec reproduction of form, color, rhythm and music.

CIGAR ROOMS at the University of Oakland held an ex- hibition of water colors in the Fine Arts Gallery of Oakland, Southern Branch, June 30 to August 9. The exhibition is a part of the exhibition of the paintings which were shown last year in the Philippine Islands. The fine Society's exhibit- ion, and also a few which have been hanging in the fine arts, San Francisco, San Francisco is known as the Print Room, and now a Los Angeles exhibit at the Print Room.

THIS July number of the Thambi Tark, published by the Proctor & Gamble Guild of Southern California, is known as the Feminine Impulse issue. It contains a great many desirable articles and is much sought after.

NELL BIBBIE May have held an ex- hibition of works of art in the gallery at Barker Brothers during July, which included a number of the California Mission.

THIS Connell and Chaffin Galleries will include in their summer exhibition, during August, several paintings lately acquired in the East and which have not been heretofore shown. Among the most

C L A R Y N E
notable are "The Storm" by Eugene Isely, two examples of the work of Eugene Crane, "Hillside Clearing" and "Gray Doomtore," two Blackin, "Auntkoll" and "Silvery Pool," and "Waning Autumn" by William Merril.

In connection with the annual exhibition of the work of the students of the Otis Art Institute it is interesting to note that these pupils, under the direction of E. Reese Schrader and Edward Vozzal, executed a series of water paintings, decorat- ing the elaine building of the Anita M. Baldwin Hospital for Babies, 101 South Grand Avenue, Los Angeles. Student painters of the mural are Miriam Rik, Roberta Pfaffl, D. Cowan, Bara Abo, Lesi Rusk, and Robert Kuvakara.

The Sundahl Galleries exhibited the work of Ivan Kalmofsky of Russia, during July, at which time the artist showed many Oeuvre d'art of great antiquity from his private stock.

Conrad Buff has recently completed the murals for the Sunset Hotel at Whittier, California. The painting is sketched for the space above the large fireplace in the lobby of the hotel.

The Palace of Fine Arts, in San Francisco, has closed its doors. For eight years this has been the home of the San Francisco Museum of Art, which is now working temporary quarters to await the building of the San Francisco War Memorial on the site near the Civic Center. Following the exposition the Palace was taken over by the San Francisco Art Association, and since that time the museum, under the direction of J. Niles Lauver, has brought to San Francisco a succession of exhibitions of ancient and modern art, but the weather conditions during the winter kept the space and distance from the center of the city proved too great a handicap to overcome.

Cornelia B. Sage Quinton, who recently resigned from the Albright Gallery at Buffalo, N.Y., has accepted the position as curator of the San Francisco Museum.

The Print Rooms at the Caneland and Chaffin Galleries are having a most interesting exhibition for the first half of August. The East wall is covered with six new etchings of Armin Hansen and his able sober, H. W. Hansen. The latter completed these etchings just before his recent death. Armin Hansen's price winning print "Requiem," is also given a place in this exhibition. On the West wall are several very interesting monotypes of Dana Bartlett who has recently returned from Europe, and a few unique costume designs very cleverly executed by Helen M. Sobel. The South wall is covered with six exquisite etchings with European subjects. The one by Karl H. Yats, who executed them, is especially interesting because of its relation to the German in the World War.

It is definitely announced that the Bridges Memorial Building is to be erected in Balboa Park, San Diego, on the site of the Scribner's Building of the 1915 Exposition. It will house the San Diego Union, the San Diego Tribune, of Los Angeles Post, and is a part of the proposed plan to convert Balboa Park into a permanent civic center. The New Mexico Building was recently restored by the San Diego Museum and is used by the art organization committees. Studies have been built, one of the largest being reserved for the use of visiting artists.

Benjamin Brown has not joined any of the artists in a vacation-drawing retreat but has been drawing at home, creating new things and reworking old favorites, including the Bay region of the north and other portions of the state.

The Jack Frost's are enjoying coast and ocean life on Hermosa Beach, with excursions back into the mountains at intervals.

The Free Lance Art League announces monthly meetings at the Casman store, 5510 Douglas Blvd., Third and Spring streets, Los Angeles, on the last Thursday of each month. At an recent meeting the following officers were elected for the year, President, Dr. A.F. Wood; vice-president, Miss Pauline Bryant; secretary, Edward Butler Hobson; corresponding secretary, Mary Hall Atwood.

Music

The summer symphony concerts in the Bowl have proven an even greater success than last year, and will continue every Tuesday, Thursday, Friday, and Saturday night through August 30. Alfred Hertz, now in his third year as conductor of the Metropolitan Grand Opera Company of New York, will conduct the orchestra of notable soloists.

The low price of admission makes it possible for everyone to enjoy the music of these concerts. Both the University of California and University of Southern California have announced they will give concerts to the students who attend the symphony concerts and the required library reading. To aid in the understanding of the students Dr. Hertz gives appreciation lectures at the University of California every Monday night.

Styli C. Nodak, concert master of the Philharmonic Orchestra and first violin-
California Communities

LOS GATOS.—An extra vacation service is being tried and found worthy in the Public Library here. Additional books may be taken out by patrons of the library in vacation time and kept for any desired period. The only books excepted from this service are the regular "seven-day" books and reference books.

By good architecture, Professor Clark explained, is not meant expensive architecture, necessarily, but house design appropriate to the needs and taste of the residents. He quoted Dr. John Golen, president of the University of California, who said that among the three outstanding examples of great architecture that he had seen were none cathedrals in remote villages in France, not visited by tourists. The inhabitants, unconscious that they had evolved an architecture, yet built homes so perfectly designed for their use and so free from affectation that the structures possessed a true and thrilling beauty. This is not sufficient, Professor Clark remarked, in commenting on some influences in modern building. The house should contain purpose and show reason. He illustrated his lecture with a number of interesting slides, showing that there were usually two motives in every good house, one of which should predominate. The prevalent dominant one may be either a public or private of parcels, or it may be the horizontal line of the roof. Many modern bungalows show absolutely no consistent plan, the builder seemingly changing his mind during the course of construction in a bewildering manner.

FOUR members of the newly created City Planning Commission of Los Gatos, from which much is expected, are members of the University Club, it was pointed out in a letter from President Frank Herbert, read at the meeting held last week.

SARATOGA, California, has just built a beautiful community church, by Julia Morgan, architect. This interesting edifice appears to be a further expression of the work of Miss Morgan, and will not interfere with the other buildings in the vicinity. The church is dedicated to the spirit of unity, among the people, and not interfering with each other.

"No, uniformly, but the spirit of unity, among all, is desired," said Bertram, Jr.,墩, pastor of the Saratoga Congregational Church, in a powerful sermon.

The church has been unfinished, for the richness of life is largely dependent upon its diversity. But there were many, among those who bear the name of Christ, who strive for unity. The conquering power of the church would be ironclad when all men live in harmony.

BIG BARN was placed on the summer housing map on Thursday, May 14th. The road is open now from Saratoga to Los Gatos and Santa Cruz.

A large amount of work has been done on the approaches to the park and the road now is in better shape than it ever has been before.

R. H. CHAMBERLAIN of Saratoga reports that work on the Hetch Hetchy excavation of the San Francisco Commonwealth Club, enthusiastic about the project now being carried out by San Francisco City officials.

The Hetch-Hetchy project will ultimately furnish 200 million gallons of water daily to four million people in San Francisco and the Bay region, and develop 200,000 horsepower for general use in the district.

RIVERSIDE COUNTY

THE City Board of Directors of Corona have voted to put up a new year for conventions at the city park, and are planning for bids to be held before the board meets, July 8, in its next regular meeting.

ELECTION of Mrs. J. M. Griswold as director, and completion of plans for the restoration of the home, are held in Palm Springs. On July 13 were among the directoresses who attended a meeting of the poultry department of the Riverside County Farm Bureau last night.

Mrs. Anderson takes the place of J. L. graeven, who has served as director for the past year. She is one of the leading poultrywomen of the southland, her brood having won the farm bureau laying contest a few months ago. She is the first woman to fill the position of director of the poultry department.

SAN FERNANDO VALLEY

LOOKING toward the development of a popular and comprehensive plan of parks and playgrounds in the San Fernando Valley, J. B. Miller, chairman of the park board, and President, Rosamond H. Chamber- board of the Chamber of Commerce, called a conference of members of the Commerce and Agriculture Clubs of the city at the city hall in July.

City officials are of the opinion that the survey of all civic bodies in the San Fernando Valley, members of the North Valley Parks and Recreation commission, and landscape and park engineers, were prepared for the public and parks committees (which will be held in the building whether a card-player or not).

PROFESSOR A. D. CLARK of Stanford University, in a most interesting talk before the University Club, explained the good architecture of the plane of moral living.

るように, 大学の建築家で、ある教授が解説した。設計者は、顧客のニーズや趣味を尊重し、美を追求する建築を設計することも大切であるが、あくまで用途に合った建築デザインが重要であることを強調した。例えば、大学の図書館のように、公共的な目的を有する建築でありながら、内部のレイアウトは明瞭で使いやすいものであることが重要であること。

大沼町の新設された城下町である。この町は、毎年数万人が訪れる観光地の一つである。町内には、昔の城模様が残っている美しい歴史的建造物が多数存在する。

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THE Playgrounds of Pasadena, both existing and potential, promise to be unsurpassed.

The Arroyo Seco, a natural park, being developed step by step, abounds with possibilities to the development of which the people of Pasadena are looking forward — in fact plans are already under way for the installation of a wonderful municipal golf course which will provide inexpensive recreation for thousands, profit to the community, and the addition of over a hundred acres of scenic beauty to the numerous parkways already enjoyed by the people of Pasadena and their guests.

The Chamber of Commerce and Civic Association, on behalf of the public-spirited citizens, invites the friends of Pasadena to avail themselves of the facilities provided in Brookside and other parks, and urges our own people to appreciate more fully and to support most liberally Pasadena's development of the great gifts of nature.
California Southland

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

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LIGHT AND SHADE IN A SANTA MONICA GARDEN

By DOROTHEA DE MERITTE DUNLEA

The cheery splash of sunlight, the restful quiet of shadows, the peace of moonlight—the effect upon landscape is undeniably enchanting. Scott expressed this idea of beauty enhanced by changing lights, in the lines—

"If thou wouldst view fair Melrose aright,
Go visit it by the pale moonlight;
For the gay beams of lightsome day
Gild but to flout the ruins gray."

Here it was moonlight that completed the artistry of an ancient pile, but bright sunlight, in some other scenes, is equally fascinating.

How fortunate that this charm of lights and shades is something which one can always have to give atmosphere and individuality to a scene. It is a constantly beautiful element, varying with each hour, from the sunlight of day to the moonlight of night. And in landscaping any place, be it large or small, it is to be valued for it makes wondrous many a setting about house and grounds.

Recognized as an artistic asset, it has been splendidly handled as a feature in the grounds of the beautiful Stokes place, at Santa Monica, California. This estate at Brentwood, overlooking Santa Monica Bay, has four acres of lawn, flowers and orchard; and in each part of the grounds, light and shade create a fairyland.

The main approach to the house (illustration 1) dignified and formal, is made at the same time inviting and hospitable, by the openness of the architectural and planting scheme, which admits the sunshine. And it is the sunlight on the bricked walk that brings out in detail the beauty of the paving, it is sunlight that makes the pavers smile a gay welcome in the beds set in the walk; and it is the warmth of the sunlight that brings out the delicate pink hue of the walls of the house itself.

Shadow, in contrast, emphasizes the generous width of each step that leads to the piazza, and Italian Cypress, planted to flank the walk, add to the picture silhouetted against the house. The potted yucca plants atop the entrance posts give a lighter note and a plume of the Cocos palm glimpsed in its feathery grace has been rightly placed to blend with the soft light that plays about the entrance, seeming to soften any coldness that might be suggested by plaster or stone. Black acacias, with their sombre foliage complete the study of lights and shades illustrating the worth of contrast to bring out all the subtle points of beauty both in dwelling and grounds.

Sunlight mellow, yet giving a more sombre and thoughtful atmosphere, is to be found in a corner of the garden where pepper trees offer shade for the enjoyment of this grassy plot. (Illustration 2)
Tree ferns to catch the full light of day are a feature here, and rockwork, half hidden with woody planting is admirable in such a shadowed location. The informal planting scheme in this soft light makes this place indeed attractive and plants that blend with the shadows have been nicely chosen. Indeed this place suggests the peace of twilight.

The orchard on this estate spells beauty in still another way, for such trees as the lemon, orange, lime, avocado and apricot have been planted together where the full glory of sunshine will bring out the beauty of their foliage blending it into a wondrous pattern.

And this fine feeling for the value of light and shade, sunlight and shadow, with its contrasts, is worthy of consideration, for it can be used with pleasing effect in the park of the vast country place, or in the wee sma' cottage yard. In the planting scheme it is to be reckoned with, vines planted to silhouette against a wall, trees set to shadow a pool, shrubs grouped to filter sunshine on the lawn. Then as each hour of the day passes, one has the never-ending joy of seeing each part of the garden change in its beauty, to create new forms, and effects, as light and shade spell their enchantment.

MY PERGOLA
By HARRIETT CRAWFORD MANNHEIM
Speaking of brown—has anyone seen—
Oh! I wonder, has anyone seen
The silky brown buds of the purple wisteria
Waiting to burst at a touch into bloom!
There on the pergola, under my window!
The red-ragged-reds so flauntingly reeling up with their greeting!
And arched over all, long sprays of pink roses.
Such spicy pink roses!
And, speaking of jays—oh, what excellent taste!
To choose such a bowser for building a nest.
For the brown on their collars just matches the brown of the lovely fat buds.
And the birds all day long
Streak in and streak out with swift flushes of blue,
A medley undreamed of, in color and hue!

OUR SAN DIEGO LETTER
By HAZEL BOYER
THE city of San Diego has played the role of hostess all summer. With gracious concern for the comfort of her guests she has received and proudly shown her points of beauty to very many conventions, special parties and tourists. Numerous published letters prove that she has surprised and deeply impressed them with her comfort and her charm.

This summer season finds our lovely city dressed in robes of royalty; a purple haze enfold her contours. The central ornament of her garment is a be-jewelled park of 1400 acres, the workmanship of which reveals expert feats of architecture and landscape gardening. About her shoulders is gracefully draped an amethyst veil which takes its lines and folds from mountain peaks. Deep sapphire is the borders of her skirts designed with white sails. One great protecting arm extends ten miles out between the ocean and the bay—beautiful Point Loma. There the light-house greets the incoming ships; there the stern means of protection for the harbor is provided, and there is peace and quiet and a view that makes it the mecca of motorists. All San Diegans love to watch the full moon rise behind the mountains and send its path of light across the waters of the bay; 'tis from Point Loma, that the city looks like a brilliant crown of jewels encircling the bay.

The mother city extends her other arm around the south-east side of the bay, where the gardens and orchards make fragrant the air, and commercial institutions border the water.

The August program for entertaining is the most impressive of the season. One feature which will undoubtedly bring hundreds of visitors is the Pacific Coast Championship Regatta of the Pacific Coast Yachting Association in combination with the fourth annual regatta of the Southern California Yachting Association, to be celebrated August 10th to 17th. The number of entries now ranges toward the hundred mark, it is expected that practically every pleasure craft on the Pacific Coast will anchor in San Diego Harbor during that week. The Pacific Coast Yachting Association is celebrating its first birthday, having been organized last year largely from the efforts of Dr. Albert Soiland of Los Angeles. It incorporates the yachting associations of Seattle, San Francisco, and the Southern California Association. The latter is composed of the Yacht Clubs of Santa Barbara, Los Angeles, Newport, Balboa and San Diego.

The Junior Chamber of Commerce have entered enthusiastically into the arrangements. Not since exposition days has an event been
planned here with such care for details. Not only will the Harbor of the Sun be made gay but the entire city will be in holiday attire. The week's festivities will open with the annual Silver-gate Channel Swim and the Pacific Coast Swimming Championship. One day is to be set aside for a carnival which will include a parade, athletic events in the stadium, trips to the historical monuments of the city and in the evening will be a masque-ball in the Plaza de Panama in Balboa Park. Every one is interested to see who may become the defending champion of the famous Sir Thomas Lipton Cup and the other trophies offered.

Then come the two golf events at Coronado: the A. B. Spreckels Golf Cup Tournament to be held August 16th and 17th and the Coronado Summer Championship August 18th to 22nd.

The late A. B. Spreckels, of San Francisco, who not only loved sports but was ever ready to give financial encouragement to them, had done so much for polo in Coronado that he was asked to lend his interest to golf. He then arranged to offer the A. B. Spreckels Golf Cup with the special request that the trophy be played for once only, instead of being an annual championship cup which might take years to win or never be won outright. He preferred that it be an Annual Championship Cup rather than a challenge cup.

He selected a beautiful design. A punch bowl, King George's flagship, 18 inches high, including the base, and 23 inches in diameter. The handles to be formed by two mermaids of graceful design. Etched on the side of the bowl is a view of one of the putting greens at Coronado, with players and caddies, and Point Loma in the background.

San Diego has just participated, with great enthusiasm, in a Twelve-Day Music Festival, the second annual occasion of this kind. The programs were given in Balboa Park, some were at the Civic Auditorium and many at the great out-of-door organ of which she is so justly proud. This festival was a happy affair—a time when those who are fortunate to be able to give music to the world, might fraternity and when those who love music might have all they could want. It has been estimated that 35,000 persons attended, while 757 different people appeared on the program; some in the bands, in choroises, smaller groups and soloists.

La Jolla by the Sea, one of San Diego's choicest resorts, is showing signs of waking up and becoming a modern little city. This (Continued on Page 27)

VIEW OF SAN FRANCISCO AND THE BAY FROM THE HILLS. PHOTOGRAPH BY COURTESY OF CALIFORNIANS, INCORPORATED.

LITERARY CALIFORNIA

There is room to quote but two verses from Ina Donna Coolbrith's beautiful poem, "Russian Hill," where she resided after her home had been destroyed in 1906:

"Night and the hill to me!
Silence, no sound that jars;
Above, of stars a sea;
Below, a sea of stars!
Peace that no shadow mars!
Night and the hill to me!
Above of stars a sea!"

These lines seem peculiarly fitting at this time, for only a few days ago an "Argosy" from afar sailed through the Golden Gate into the friendly harbor of San Francisco. The British Fleet, headed by the flagship Hood—the largest battleship in the world, sailed magnificently and gracefully past Fort Scott, The Presidio of San Francisco, Fort Mason, Alcatraz and thence on to "Battleship Row." Providence vouchsafed a sky of turquoise, balmy air, unclouded sunshine; and a vast throng of watchers on the heights of the welcoming city. Big guns boomed a salute and from the Hood bigger guns responded. The long vigil of the crowd was not rewarded until late afternoon, but all day long fussy little tugs darted about on the water, and Bay was alive with every variety of craft, while high in the cerulean sky hovered the pilots of the air ready to drop flowers and the key of the city on the flagship. Carving gracefully still higher in the blue vault dipped and circled the gulls, their white wings glistening in the sunshine, their raucous cries aiding in the general welcoming noise.

Among those who waited was Louis Leon DeJean, a young, gifted, handsome Californian, whose poems have won him the sobriquet, "The Robert Service of the Air." Mr. DeJean has dedicated his pretty little volume of verse "To the Unsung Dead of the Air Service." Mr. DeJean enlisted in the Canadian Army in July, 1916, and in 1917 he was transferred to the Royal Flying Corps and was commissioned a second lieutenant as the Flying Officer by His Royal Highness, King George of England. Mr. DeJean's neatly framed commission hangs in his Mill Valley home, and proclaims him an honored member of the British Royal Air Force. It is unknown to its worlding and is an interesting and valuable document. It has a distinct personal touch from the King. Mr. DeJean's machine, a one-man pursuit plane, crashed at Eastbourne on the English Channel, in August, 1918, and Mr. DeJean was dangerously wounded. Seven major fractures and concussion of the brain confined him in the hospital for eleven months, and placed him on the permanently disabled list. The author has dedicated his poems to "The Unsung Dead of the Air Service," not because of the part they played in the war, but because they were the pioneers in a great achievement—the conquest of the air. The book is daintily bound in blue with the title in pure white letters with an aeroplane hovering the air. Most of the poems are poignant with feeling and dealing with the uncertainty of flying:

"I used to sit at morning meal
And look across the table at
The other fellows where they sat,
And guess whose fate that day would seal."
Lieutenant R. L. Maugham, the "sun-racer," who made the one-day transcontinental flight recently, Mr. DeJean represented the National Air Races at St. Louis last autumn and also lectured on aviation throughout the Midwest. Miss Estelle Phillips has written some of the music to Mr. DeJean's poems. She lives in Berkeley. "The Goleonda Bonanza," by Mr. Jerome Hart, former editor of the San Francisco Argonaut, is a graphic recital of the early days of California, when fortunes were made and lost in a day. The novel transports one from the sand mining camps to the city by the sea, San Francisco, where elegantly gown'd women and well groomed men met in the golden halls of pleasure. The exciting narrative carries one from the magnificent Sierras to the peaceful Pacific, and stock gambling, beautiful and good women—women also of doubtful reputation, but of great beauty and charm—meet the cavaliers, the gamblers, the stock-brokers and the society of the day. The story is full of dramatic surprises and is written in a fluent and easy style. It compels with its interest and lures the reader with its historical value.

The California Literature Society met in June at the country home of Mrs. H. J. Webster at Ross. Mrs. Webster is a niece of Phillip Verrill Mighels, who died some years ago. An informal picnic luncheon was served and then the usual interesting programme followed. The day being coincident with the Memorial Service that the San Jose Poetry Club held for Mr. Clarence Urmy, tributes were paid to the "Troubadour," Mrs. Morrow giving personal reminiscences of him. As the aim and purpose of the California Literature Society is to perpetuate and keep ablaze the flame of love and appreciation of California's gifted literary people, Mr. Urmy's name, as well as those of others, will never be forgotten. On Thursday evening, June 19, Mrs. Morrow also paid a tribute to Mr. Urmy at the Sequoia Club's gathering. This was done at the request of the president, Mr. Harr Wagner, who is a literary man, and whose wife, the gifted Madge Morris Wagner, joined the immortals but a short time ago. Mrs. Wagner was once a resident of San Jose, and it was a delicate bit of flattery to Mrs. Wagner's part that Mr. Urmy should be remembered and honored by him. Mr. Wagner is always ready to assist and forward talent. Mr. Chester Rowell was the speaker at the Club order, this occasion and gave an interesting talk on his travels in the Far East.

The San Francisco Argonaut has changed hands. A Los Angeles man is the purchaser.

San Francisco has had a number of distinguished visitors lately. President de Garis of Yale was conferring his degree present. Colonel T. D. Stiles, a veteran, has paid a visit to his parents. Countess Irene Roubliant, from Italy, has been feted and has taken part in many public affairs. Countess Lydia Maltzeva, whose jewels and portraits are confiscated by the Russian Government, is here with her husband. She managed to hide a magnificent flexible diamond bracelet for a few days, but it was finally forcibly taken and she was incarcerated. Later, they escaped to China and from thence to San Francisco. She was given a monster benefit concert by the Russian Colony recently, and she and her accompanist, M. Leo Schorr, received an ovation of great magnitude. Countess Maltzeva is a petite Titian blonde and has personal magnetism and charm as well as a wonderfull voice. She is a dramatic soprano and sang in the Moscow National Opera Company. She has a voice of rare sweetness and power, and there is a tragic note in her most brilliant reminiscences. She possesses a remarkable range and tremendous applause greeted every song. Miss Gladys Unger, of London, is visiting in her birthplace, San Francisco, for the first time in many years. She is the daughter of the late Frank Unger, bon vivant and a popular member of the Bohemian Club, and Minnie Buchanan, a writer, who is a Baccalaureate. Miss Unger, married John Goodman, an artist. Miss Unger is a successful playwright, and is the author of "The Goldfish" now being played in a motion picture house. Miss Unger is being entertained extensively at Burlingame and other places down the Peninsula. Miss Unger is the author of a number of plays, "The Were Wolf," and an adaption of Bernstein's "Judith."

Nance O'Neill is also visiting the scene of her early triumphs. Judge W. W. Morrow was eighty-one the fifteenth of July, and his son William Hubart Morrow and Mrs. Morrow gave him a birthday dinner at which were present his eldest daughter, Mrs. Augustus Fehlter, her son, Lieutenant William Fehlter, U. S. N., who was sent to San Francisco to represent the U. S. Navy when the British Squadron came, and her son-in-law Commander Herbert Kayes, and his wife came up from Coronado to the affair. Miss Amy Fehlter, and Mr. and Mrs. Harold Mann, Mr. W. H. Morrow's son-in-law and daughter were also present. Colonel Fehlter died several years ago and Eleanor Morrow, the youngest daughter, the wife of Colonel Harry Roosevelt, lives in Paris.
THE STREETS OF PASADENA AS DESIGNED BY MARSTON, VAN PELT AND MAYBURY, ARCHITECTS

SOME PASADENA SHOPS WITH AWNINGS AND ARCades

Right: An arched building on Colorado Street. Cool in summer and protected in the rainy season.

Left, on opposite page: The handsome office building of Marston, Van Pelt and Maybury, architects, with stores below.

Above: Another form of the arched shop front on Colorado Street.

Left, on opposite page: A corner on Pasadena's main business street.

Right: Little shops on Los Robles Street. The English style is very appropriate to this town, settled entirely by English Colonials and without a trace of Spanish history.

ROCK PLANTS FOR THE CANYON

The rocky cliff or bank, if not too steep or too impenetrable to roots of plants, presents unparalleled opportunities for creating beautiful landscape effects. The crevices between the rocks usually contain rock fragments of a gritty nature, especially favorable to the development of rock plants. Highly colored and beautifully veined rock affords a fitting background for special kinds of upright plants, and a means through which low, creeping rock plants can best display their foliage and flowers.

Rock plants may be easily grown on the sides of a cliff in which there are deep fissures or smaller crevices which can be easily converted into soil pockets. Ordinary garden loam can be mixed with the gritty rock materials and placed in the prepared soil pockets to enable the plants to gain a foothold; an occasional sprinkling of bone meal will be found to be beneficial. A few rock plants require special soil mediums, or special exposures, determined largely by the natural conditions under which they grow.

Although there are a number of rock plants which are quite drought-resistant and sun-loving, some system of watering overhead during the dry summer months will frequently be found necessary. The problem has been (Continued on Page 22)
HOSPITABLE HAWAII AND HER CALIFORNIA GUESTS

WHILE the trip to Honolulu has been hitherto a comparatively easy affair to arrange, the return has been another matter, due to ships from San Francisco stopping there and then continuing on the way around the world. Now that facilities for transportation in both directions are improving this difficulty is being removed; ignorance alone will keep people from going to one of the most delightful spots in the world for rest and recreation.

The scenery in these islands is magnificent as well as varied to an astonishing degree. You can practically select any kind of view you wish and gaze upon it to your heart's content. One of the grandest sights on the island of Gauh is the Pali, the only pass between the windward and the leeward side of the island; it is also the one inhospitable spot on the Hawaiian Islands, because while you are admiring the grandeur of the view or meditating on its historical associations the terrible wind rushing through the draw may knock you flat.

Equally varied is the climate. Generally speaking the temperature remains at the point where you are neither too hot nor too cold. If you like it a little cooler, just ascend a mountain; as you go up, the thermometer will go down. If you happen to be doing this on the slopes of Mauna Loa or Mauna Kea on the island of Hawaii you can keep right on till you reach snow fields nearly 14,000 feet above the sea. In addition to the satisfaction gained from your particular brand of temperature you will have the pleasure of watching the flora and vegetation change from tropical verdure at the bottom of the mountain through the temperate climes to that of colder regions at the top.

The sole aim in life of the resident of Honolulu seems to be to offer hospitality and entertainment to the visiting stranger, all other occupations are taboo. Apparently he loves doing it. Visitors who like social affairs can revel in them. A succession of luncheons, teas, dinners and dances follow swiftly one after the other, taking place for the most part on the lawns, that is the porches of the houses. There shaded by lovely flowering shrubs, cooled by gently wafting breezes, you eat delicious food and listen to the chatter of interesting people who have been everywhere in the world. For everybody is a globe trotter.

The presence of an unusually large army post and the naval station at Pearl Harbor goes far towards making these festivities so attractive. At the popular and crowded dances upon the large porch of the Moana the uniforms of the army and naval officers mingle with the light summery gowns of the ladies. There are really not enough hours in the twenty-four to allow one to attend all these fascinating parties. One has to sleep more than usual too, unfortunately because the soft air acts like a drug upon one's senses. If it's rest you seek, beware of letters of introduction, one will prove fatal.

Of course you are not able to skate or ski unless you choose for your abiding place the tops of Loa or Kea in Hawaii, but you can stay in the water all day and swim. If you are expert enough you can ride the huge breakers on surf-boards a mile from shore and continue all the way in; or do the same thing in the out-rigger canoes. One watches in fascination the natives sporting thus in the water. It is not too hot for either tennis or polo, games of which at certain seasons are played with crack teams from the army. You may like walking. In a place offering such variety, it is easy to think up places still unexplored and merry groups of young people are constantly going off on excursions for this purpose. Again there are so many sporting events that there is not time enough to include them all and heaven help you if you like both social and sporting.

One could spend a lifetime exhausting the possibilities of one island, and there are five, each one different. The most gorgeous spectacle of nature, of course is the volcano, the only "tame one in captivity", which recently broke out of bounds. It is also teeming with interesting life and vegetation, making it one of the verdantest islands of the group.

But the trip alone to Hawaii and through the wild growth to the Volcano House would be considered somewhat of a sight; but add to it the ability to look into this yawning chasm in the earth with its glowing lava, and it surely is an experience.
SOUTHLAND COLLEGES AND COMMUNITY DRAMA

THE Summer Session in Los Angeles of the University of California, June 28 to August 9, was made particularly interesting in this, the seventh season, by the arrangement of a series of lectures of popular interest in Art, Literature, Music, and Science. The lectures in the Outlines of General Science included thirty lectures, five on each of the six basic sciences, delivered by men of international repute. The list included Physics by David Locke Webster, Chemistry by Gilbert Lewis, Astronomy by Frederick Sears, Anthropology by Grafton Smith, Geology by Reginald Daly, and Biology by Loye Miller.

While the Summer Session has long ceased to be an experiment, it is now fully endorsed as an educational force, and is attended by teachers and students alike. Of especial value to teachers were the two courses in psychology, given by Walter B. Pillsbury, the psychology of social groups and elementary general psychology.

The lectures on Art Appreciation and Art History by Herbert Reynolds Kniffin, emphasized the necessity for an established standard for critical judgment, which can only come from a dispassionate survey of the arts from the earliest times.

CORRECTION BY BENJAMIN C. BROWN

In a recent number of the Southland, I gave a short history of art in southern California. In mentioning those who had contributed to the cause of art, I inadvertently omitted the name of Wallace L. DeWolf of Pasadena and Chicago, who has given a very fine collection of etchings to the Los Angeles Museum, Exposition Park. This comprises rare examples by Whistler, Zorn, Seymour Haden and many other notable etchers, and is a valuable addition to the art treasures of the museum. Although at present available for study only by request, the curator of the museum looks forward to having a suitable place for displaying them, in a part of the new wing now in process of erection. Mr. DeWolf is always in the van when it comes to encouraging art projects, having generously to the Chicago Art Institute, and so it is no surprise to find his name among the trustees of the proposed Pasadena Art Institute.
At Pacific Palisades, interesting lectures are accessible for those who want to combine camping with culture. A fifteen minutes in the library during one lecture gives an idea of the difference between the ordinary superficial jazz of Chautauqua entertainments as we have known them in Southern California and the deeper interest shown at Pacific Palisades where experts in various lines are talking on subjects with which there are familiar through actual research work and personal contact.

Intimate association through these lectures with such experts as Edward T. Devine, of New York City; Professor Charles E. Martin, University of California; John Smallman, Director of Los Angeles Oratorio Society and Capt. Paul Perigord of the Economics Department California Institute of Technology, refreshes the mind and makes vacation a rest from drudgery and an inspiration as well. The last fifteen minutes of Captain Perigord's lecture on "The Recovery of Austria" gave an example of the actual information gained here; for intellectual gain is the real test of any summer school lecture or university extension work among grown-ups.

Austria contains many highly skilled people, Captain Perigord told us. It would be a distinct loss to the world if the fine service of these experts and their extensive organization through which Vienna puts us in communication with all the new republics on her boundaries, were lost.

Then he showed us how Austria was saved by the League of Nations. None of the nations asked to rescue Austria could do it; the Danube basin, too great, they thought, for sister nations were too suspicious of any attempt in that direction. Therefore none but an international organization could bring salvation to this war-wrecked country. Austria's financial organization could not make ends meet. Her government was too expensive, her income from taxes would not cover the cost of government. Two conditions must be met before the bankers of other countries could lend money to Austria enabling her to square up the budget and start afresh— the debts she owed to foreign nations must be deferred until she could recover, and the permanence of her government must be guaranteed. Thanks to the League of Nations these conditions were established and Austria rapidly put on the road to recovery. Now her budget is balanced, she is resuming a position of influence and prestige in central Europe and that which was the darkest spot in Europe is now one of the brightest.

If the League has done nothing else since its birth for the stability of Europe and the peace of the world it would have justified its existence.

The King is Dead—Long Live the King

The San Francisco Argonaut has been bought by Samuel Travers Clover and combined with his latest venture, The Los Angeles Saturday Night. This weekly newspaper was implanted in Los Angeles about four years ago, by the Detroit Saturday Night staff, as a pictured appeal to the masses of working people supposed to inhabit what was then a tourist town just beginning to find itself in industry. By methods known to expert promoters of publications, The Los Angeles Saturday Night was broadcast over the city and surrounding territory; but as one shrewd recipient of its bounty remarked at the time, "It filled the street." Mr. Clover, with his keen and trained sense of journalistic opportunity, picked it up from the street and made it much more like the old Los Angeles Graphic before the war. Dropping most of the pictures and changing the format to its present style, he injected into it a weekly newspaper format along with the necessary editorial acumen which had been entirely absent from Los Angeles since he left the Graphic to be submerged by the war, and published a newspaper in the old South.

Welcome as Mr. Clover's return to such position of influence in Los Angeles was to his many personal friends and "the women that dwell," the sight of a brilliant star on the journalistic stage made our dearth of literary attainment in Los Angeles glaringly apparent and showed us for what we are, a postal-card community which left its books behind in New England when as pioneers of tourists it draggerd itself across the continent during three or four generations of pioneering.

Overwhelmingly devoted to the physical things of life, Los Angeles has little time to read. Her book lovers are few; her books largely second-hand ones dropped by tired tourists, and her one bookstore reminds us of Life's picture of chorus girls making their Christmas list. "Let's get Sadie a book," said one. "Oh, no; Sadie has a book," said another, "let's get her something else.

In taking up that remnant of the vigorous old Argonaut which had survived earthquake, fire and soul-destroying war-times, Mr. Clover audaciously combined the physical forcefulness of the Los South with the soul of San Francisco. That is, he will have done so if he has caught that subtle soul. San Francisco alone can be judge of this question. The physical appearance of the paper is the same only on the title page: and even here that familiar face has lost a subtle something which gave it a mature, established dignity.

Inside, the old familiar make up is replaced by rampant Los Angeles, bob-haired and short-skirted, going through the gestures incident upon the stately trains and graceful days of long ago.

San Francisco is rightly said to know how to do things well, because she has learned to study world products intently and to take infinite pains in editing her efforts.

There may have been poor make-up or typographical mistakes in the old Argonaut, but fifty years of grateful, loving reading of its welcome weekly appearance never discovered them. In fine print, the concentrated essence of its pages has been a source of pleasure during the life time of California's first native American sons and daughters, now passing to leave the second generation of Californians to raise a new standard of taste.

To those of us who grew up in San Francisco under the leadership of the best writers and educated critics of drama, music, art and books as concentrated in the closely packed pages of The San Francisco Argonaut, its gradual decline has been a hard thing to see, but no more than the spirit of the city. No more than the essence of a city in its strongest, finest phases, wanderers all over the earth who love that fascinating, friendly town will miss its weekly visits bringing old, familiar names and intimate side lights and flashing glimpses of the life about The Bay.

"Except a grain of wheat fall into the ground and die," St. John tells us, "it abideth alone; but if it die, it bringeth forth much fruit." The Argonaut, as seed, has fallen on fertile soil in California. No longer could so vital a force in the state ignore the Southland colony of new arrivals as a mass and mention only the older families who there founded California. Yet if its high ideals of social life and careful chaperonage of its pages passes also, we shall have lost the finer side of San Francisco's old traditions cultivated by the Argonaut as our inheritance from F. F. V's, New York's four hundred, and New England's University men who lived and wrote there at the time when Frank Pixley founded it and when Jerome A. Hart instituted "that perfection which made The Argonaut celebrated at home and abroad.

In his opening number, Mr. Clover pledges the strong traditions of the Argonaut; and there is no one in the southern part of the state more equal to the task of planting them in Los Angeles. For many years this man alone has encouraged and cultivated the tiny plant of literary skill overlooked or overlooked by a profession commercially minded community. His opportunity to gather up the scattered pearls of art in all its phases in this prolific land of California is limited only by his keen judgment and dis-
criminating taste in the selection of what is fit for world consumption— for The Argonaut was the voice of California's finest, deepest moods, and has made its bow to every civilized center of the English-speaking world.

The Dawes Report

IN THAT remarkable document which is going down in history under the name of the Dawes report one hardly knows what to admire most, whether its sound economics or its exceptional statesmanship.

We are all at this hour fairly familiar with the provisions of this report. The appeal to the German people may be thus interpreted: "The world cannot recover its economic balance unless the question of reparations is settled once and for all. We know it can be settled. You are able to pay enough to meet the essential requirements of justice and fair play which will become less severe as you give us more convincing evidences of your good will."

"Thus far you have not been able to pay because you have been caught in a vicious circle and that largely through your own fault. You could not create a surplus for reparations payments because of the constant depreciation of your currency which rendered impossible the balancing of your budget."

"To that demoralizing depreciation several causes have contributed but you Germans never took the heroic measures which might have brought relief. You failed to collect adequate taxes. You neglected to practice or enforce economy, and hence you courted bankruptcy."

"The penalties you thereby called upon you added further to the financial and political chaos until the situation appeared well nigh hopeless."

"This is what we propose to do. We shall extend you a loan which will stabilize your currency—thereby giving you the opportunity to balance your budget if you adopt a vigorous policy of adequate taxation. We know that within two years your budget should show a considerable surplus. Moreover two other sources of income are available. Your national railways and your vast industrial plant. Both can now be operated under the most favorable conditions in their history as their indebtedness has been practically canceled during the period of inflation."

Such is a brief outline of that plan which the whole world has declared as sound and practical. All that can be said regarding its technical features has no doubt been said already, what we would like to emphasize here is the psychological insight that it reveals. We have often heard it said that the Germans owed most of their misfortune to poor psychology. General Dawes and his colleagues have shown themselves masters of that science.

It seems as though the conclusion had been lately forced upon us that the world could not make Germany pay, any more than it could make France go unpaid.

It is exceedingly difficult and dangerous to coerce, with a sort of economic servitude, a strong, proud, patriotic nation of sixty millions of people. One risks, in the attempt, bringing about conditions of strife, of unremitting, unrelenting resentment which will ultimately defeat the initial purpose, and cause a greater ruin than a general cancellation of war indebtedness would have involved. It was therefore necessary to weigh Germany's good will and to enlist her sincere co-operation.

The Dawes committee has endeavored to accomplish with consummate skill. We may easily prove that by recalling a few of the characteristic features which will ever single out this document as one of the finest examples of statesmanship. We submit the following:

1—The allies are offering a loan or economic exploitation of Germany. A prosperous Germany is necessary to the world but the bankruptcy of the allies would be no boon to Germany.

2—The political and economic integrity of Germany shall be restored. 3—The allies shall not interfere with problems of domestic administration, except as explicitly provided and agreed upon in treaties. 4—The rate of taxation shall not be higher in Germany than in the allied countries. 5—The annual quota to be paid as reparations shall be all inclusive, not variable, no matter what reasons may seemingly demand a further addition to it. 6—That annual quota shall be so determined that the grievances which the creditors of Germany shall first be met and her economic activity assured. 7—A reasonable share of the profits of the economic effort of Germany shall be left to her so that her people may have an adequate stimulus to production. 8—The reparations payments shall thereupon initiate a lowering of the standard of life of the workers.

Briefly, nothing has been omitted in the report which might win Germany to its acceptance. The appeal is so sincere and so convincing in manner, so firm and so conciliating in spirit that it precludes any argument.

Germany cannot but comply with it. If she dares refuse, the alternative is ruin. For if Germany refuses to comply, France has the power to prevent her economic recovery and will undoubtedly do so. Naturally, the ruin of Germany will also entail that of France. But the ruin of Germany will be more complete than that of France, for the ruin of France will be fiscal, that of Germany will be economic.

The Dawes report is the sanest way out of that impasse. It will settle the reparations problem with the minimum of friction and the maximum of good will.

We may well be proud that the United States should have made a contribution which reveals not only business insight but the highest type of statesmanship, and proud also that among the distinguished builders of that monument here is one, and the least among them, who is very close to us Californians, Henry M. Robinson.

Paul Perkoff

An Expert's Opinion

THE following report printed in the Pasadena Star-News is a succinct condensation of an expert's advice. Mr. Henry Robinson's approval of Mr. Morrow's course in international relations should set educational forces at work: Urging that Americans acquire a more thorough knowledge of international affairs, Henry M. Robinson of Pasadena, banker and financial expert, delivered the principal address Thursday night at the convention of the National Association of Life Underwriters, held at the Biltmore Hotel, Los Angeles.

"The Importance of a Correct International Viewpoint" was the subject assigned to Mr. Robinson, member of the second committee of the Dawes Reparation Commission. As all members of this commission are pledged not to discuss the findings of this commission until its work is completed, Mr. Robinson spoke in generalities only.

Mr. Robinson stressed the thought that if the leaders of nations are to be able to act intelligently on matters of international importance, they must be equipped to gain accurate insight into international relations.

"All of the important nations of the world today are essentially democracies," stated Mr. Robinson. "These democracies have taken into their own hands and propose to supervise and direct the decisions relating to foreign relations, whether the questions involved are economic or political.

"If democracies are to survive, and especially are to be effective in international relations it will be because the people themselves have a background of knowledge and appreciation of decency, propriety and justice in relations with foreign people just as we have in relations with states and individuals."

Mr. Robinson pointed out that few leaders of political parties in this country have adequate information on which to base judgment and foreign questions. Too often they view the world from a nationalistic and narrow point of view. In his report he directed the course outlined by Paul Scott Morrow, noted economist. Education in international relations, he declared, has been neglected along the following:

Historical outline of groups, population, races, religion, density of population, social structures, state of consolidation, vital statistics, immigration, emigration, national character, economic and social life, standard of living, education, labor situation, form of government, colonies and protectorates, public finances, army and navy, interior political situation, foreign relations and analytical conclusions.

"Slowly, but surely," Mr. Robinson continued, "Americans in recent years have been forced to realize the importance of international relations and their bearing on our own domestic welfare.

Pointing out the danger in opinions gained from expressions based on information that is vague, uncertain and erroneous, Mr. Robinson suggested that we Americans realize the "duty and pleasure of equipping ourselves properly that we may think clearly and accurately."
HAVING settled years ago, to our own satisfaction at least, who won the war we now go to Paris and in the Olympics process to demonstrate our superiority in sports to the great detriment of our social, civic, national or international standing with the world, and particularly France who, not having our viewpoint in sports, is not to an American sense a good sportsman at all. But resting content to take away such a huge percentage of all the laurels we will make no quarrel with France.

Down in the smooth waters of the Bay of San Diego no international complications can arise in the regatta under the supervision of the Pacific Coast Yachting Association though the rivalry is exceedingly keen, every yachtsman believing his boat to be the fastest and best in her class. Then beside and beyond the owner’s belief in this supremacy the Speedway carries friends and boosters of each craft.

These nonboat-owning members of the Newport Harbor Yacht Club, and their guests, some hundred and fifty vociferous voices—as they are all stags, any epithet available may be applied—picked sure-fire winners in advance, and will not fail to so advise the sailing world, from August 10 to 17.

We read in both prose and poetry of the “silent men of the sea,” but like many other poetical assertions it is a to-be-qualified term and refers doubtless to a nautical class not often met ashore. Another term which seems to carry a theme of romance describes the men who go “down to the sea in ships,” but how else in the world would they go? Even in light opera parlance, “The Owl and the Pussy-cat Went to Sea in a Beautiful Peacock Boat.” Which is rather sadly reminiscent of the fact that it is most often the sojourner on the boat that lends that touch of color to the occasion.

All of which has nothing, and less than nothing to do with the regatta itself, but if it is yet in the future—and what is worse if you are not going when it does come off how can it be described with great enthusiasm, which is a conundrum I leave with my better in the writing game.

However, with an almost feminine inability to let it go at that, it is possible to still have another last word regarding the very novel race planned and run by members of the Newport Harbor Yacht Club, owning power boats, July 27, a hundred mile race around Catalina Island, which taken as a bald statement contains no element of novelty, but when the contestants agree to race not only without benefit of clergy but without a watch or a speedometer aboard, entering the race with an agreement to get back on time or forfeit a point for every minute over or under his estimate, relying entirely on a keen knowledge of navigation and very excellent judgment, it becomes a very sporty and sportsmanlike affair. This type of race is not entirely original with our Western yachtsmen, as it is popular on the eastern coast, where it is known as the Block Island Race, but this is the first time it has been attempted on this coast. Six power boats were entered and four finished, the two laggards being victims of vicious hard luck, but not failures through lack of seamanship; one engine broke down and the other boat sprung a leak, almost drowning the crew, which they claim was the only reason the “Billidick” came in victorious with a wonderful record.

Two little girls in the fore- shrouds of the good ship Malibar. With thirty students from Thorn aboard, Joseph Reek, skipper, and a crew of seven Woolf birds to man her, the cruise began and ended well.
A T FIRST glance it seems a trifling odd that in the West, quoted as the land of the great outdoors, free and untrammeled, that riding as a recreation should have received so little civic attention in the way of providing protected trails and bridle paths. While in the East the desirability of such provision has long been recognized and a system worked out in practically every city. On the other hand, the horse lasted longer here than on the Eastern Coast, that is he was still mighty handy and mighty popular when automobiles were no longer a novelty with our Eastern friends, and so when the machines began to arrive in the West in hordes we were too busy buying and trying them to devote much thought to our old friends. In our frenzy to secure the best roads on which our newly acquired toys might prove their pace we entirely forgot to leave even a wee margin for those who still clung to the saddle. Finally when the few of us who had never forsaken our equine friends could be heard above the din, the clang, clatter and trumpet blasts, it was almost too late to secure the desired byways except in a few sections. None can gainsay our superiority in roadways, traversing the state from end to end, up, down and across, yet in the neighborhood of Los Angeles we can hardly claim more than forty miles of genuinely constructed bridle paths. It is true much more is contemplated but not under construction.

On this Coast, San Francisco is much in advance of Los Angeles in this particular. Quite a few years ago a system of bridle paths was established through Golden Gate Park and every day in the year parties are to be seen enjoying this civic provision. New York has between three and four hundred miles of bridle paths, through her famous Central Park, in Van Courtlandt, along Riverside Drive and extending miles beyond the city environment. Chicago, though accused of less culture, has always offered recreational possibilities to her citizens and has included bridle paths in this growth and progress until the city claims about four hundred miles of such paths open to the lovers of the horse, extending through the public parks and along the Lake Shore. Washington provides for her citizens, and many foreign residents, the paths through Rock Creek Park, as well as other lovely byways, while Baltimore, Boston and Philadelphia all count the necessity of such paths a part of the civic development.

With the growth of the automobile industry and the extension of the highways it is impossible to enjoy our equine friends unless special trails are provided for them, and at least a portion of southern California has accepted this as a fact and has organized a Bridle Path Association to further the construction of such avenues to the mountains and to the sea. By working with the city and county authorities, as well as private land owners, the organization hopes to bring into one perfect whole the present and future bridle paths, making a system that will open up to all lovers of the horse the most beautiful sections of this part of the state.

Through the efforts of the Bridle Paths and Trails Association of Santa Barbara, and of the members of the Flintridge Riding Club of Pasadena, these two sections have opened miles of good trails to the devotees of the horse, but there is much work yet to be done to give the enthusiastic entrance to all of the lovely country now a closed door. In the above cases the work has all been done by individuals, not as a part of the civic development which will follow as it is demanded.
To the Members of The Architectural Club, Gentleman:

Your organization for two or three years past has shown a great interest in securing for the new Public Library building a beautiful architectural design, having in mind that this structure ought to be a monument of which all citizens could be proud. When you learned that the Library Board intended to appoint as the senior architect for the new Library, Mr. Bertram G. Goodhue, you were pleased to approve of this choice. Mr. Goodhue had established a national reputation, had been the architect for many notable buildings, and it seemed wise to entrust the design of the new Los Angeles Library to him.

For nearly two years, the writer has been associated with Mr. Goodhue in the working out of the plans for the new Library. During this time he has come to know Mr. Goodhue’s complete devotion to his artistic ideals, in which he has never spared expense. It has been a wonderful experience to observe the development of the new Library plan in his hands. As these lines are written, I remember the first crude sketch of the floor plans, how this was elaborated until a satisfactory arrangement was reached, and then how the exterior began to take shape, until finally there was evolved the present unique structure. Indeed, the Central Library in Los Angeles as designed by Bertram G. Goodhue will be recognized in the years to come as an original creation. None of the ideas which are expressed in it have been taken from existing library buildings, and what it expresses is something far removed from the spirit of other structures of this kind. It is one of the Spanish type of architecture, warm in feeling, and inviting to all who would make use of the collection which it will house. Its crowning feature, a tower nearly two hundred feet in height, will make the Library a landmark for miles around and will cause it also to dominate its immediate surroundings. At Mr. Goodhue’s death the plans for this building were virtually complete.

In conclusion, let me say how much I appreciate your wish to have a meeting in honor of Mr. Goodhue and how glad I am to send this letter as a tribute to him. All who wish to see Los Angeles a beautiful city will come to realize our debt of gratitude to him for building of outstanding distinction which will be sought by lovers of good architecture visiting the Pacific Coast even as the Public Library in Boston has been sought on the Atlantic Coast.

Yours faithfully,

EVERETT R. PERRY,
Librarian.

The Southern California Chapter of The American Institute of Architects has established a very commendable custom. Each year a group of out-of-town architects are brought to Los Angeles as a jury to award certificates of merit for the best work in all classes of construction. The owner, architect, and contractor of each structure are recognized for their respective parts in the completed work. The Chapter rightly feels that it is only the hearty co-operation of these three factors in every building operation which will produce beautiful results. Southern California is already recognized the country over for its high standards in architecture. There is no place where architects with greater ability will be found and there are few places where the general appreciation of good architecture is so prevalent as here. The American Institute of Architects is constantly seeking means to improve the technical ability of its members and to call to public attention commendable examples of current work. The photographs herewith reproduced are of houses which were recently given awards as outlined above. They are examples of the best work which is being produced in southern California today. We can well be proud that we have here owners who appreciate, and architects who can design and execute such beautiful work. There was a time not long ago when well designed houses were difficult to find in Los Angeles and people consequent-
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Pasadena, Calif.
ON THE morning of the Fourth of July a small band of patriots gathered bare headed, around the northwest corner of Pershing Square and listened attentively to the unveiling ceremonies of the World War Monument. The clanging tramp of the bandsman passed by unheeded as the folds of the flags which veiled the monument were drawn aside and revealed the inspiring creation beneath. The statue breathes the spirit of unconquered American youth and beautifully symbolizes the ideals which were the actuating force in their great sacrifice. There is a forward sweep and an indomitable something wrought into the bronze which brings a jump into one’s throat. It brings back with a rush of memory the trump, trump of heavy trench shoes and the aching weariness of the task which must be done for the sake of those back home. Humerto Pedretti’s conception is a beautiful tribute to the youth of America who gave so willingly to preserve the ideals of civilization.

It was the desire of the committee of the Army Association that the statue should not only be a symbol but also an accurate portrayal to posterity of the uniform and equipment of the Dough Boy in the Great War. Every detail of the figure is correct from shoes to ar- hat.” The young man who posed for the figure was himself a soldier in the war and was several times wounded.

The shaft is Labrador granite. At its top is the bust of bronze stars, forty-eight in all; one for each state of the Union. Upon the front of the shaft is inscribed the words, “To the Sons and Daughters of Los Angeles Who Participated in the World War.” Upon one of the sides is the West Point Motto, “Duty, Honor, Country.” Upon the other side are the now famous words of General Pershing which were sent out in General Orders to the American troops at the signing of the armistice. “Your deed shall live forever in the most glorious pages of America’s history.”

Upon the back of the shaft is to be a bronze copy of the Victory Medal and the names of the countries in which the American troops served. At the base of the shaft is a beautifully modeled eagle and wreath. The eagle recalls with subtle artistry the sweep of the soldier figure above. The shaft was designed by the office of Clifford A. Truesdell and H. Carlton Newton, architects, who also supervised in the erection of the monument. Major Robert Pedretti, U. S. A., who served as chairman of the Army Association Committee should be greatly commended for the patience and perseverance he exerted in making the financing of so worthy a project.

THE SOLDIERS’ MONUMENT IN PERSHING SQUARE
HUMERTO PEDRETTI, SCULPTOR, TRUESDELL AND NEWTON ARCHITECTS.

It is to be hoped that Los Angeles as it takes its place as one of America’s great cities will never fail to respond to such calls as this. Our city is at present woefully lacking in beautifully executed monuments and fountains and yet there are those within our midst who are known the country over as artists of first ability. Heaven be praised, we have graduated from the Civil War days when the common conception of a war monument was a lead soldier standing at parade rest on top of a more or less burlous block of granite.

ROCK GARDENS
(Continued from Page 12)

solved very satisfactorily in Golden Gate Park, San Francisco, in what was formerly a quarry, by placing a perforated pipe throwing a fine spray along the edge of the bank. Due to our genial California climate it is possible to set out rock plants in late fall which will survive the winter and blossom profusely in spring and summer. This practice will enable the plants to get a good start before dry weather sets in.

Only such plants should be used in cliff plantings as are suited to the hard, creping species and upright kinds. Of great importance among hardy and drought-resistant plants are the many Sedums, varying from low, moss like species to upright species, two feet in height. The leaves, which form the chief characteristic of some of them, belong to species, from thin, flat, round-cylindricff, to thick, fleshy leaves. The yellow, pink, or white flowers, usually star-shaped, are arranged in dense clusters. Closely allied to the Sedums are the Cotyledons (Echeveria), commonly known as Hen-and-Chickens, with thick, fleshy leaves, and yellow, orange, scarlet, or copper-colored flowers; they are frequently found growing in almost inaccessible places on the sides of abrupt cliffs.

Many of the plants below will grow in full sun, although not disliking partial shade. Among the host of low-growing, spreading rock plants, which tend to form more or less dense mats, may be included: several species of Dwarf Rock Pinks (Dianthus), with tiny white, pink, rose, or reddish flowers; the rose, lavender, and white Perennial Candytuft (Iberis gibraltarica); the very hardy San Rose (Dianthus), white, rose-like, white, red, pink, copper, or yellow blossoms; Aubrieta, blooming in California during winter, with silver-gray, glistening foliage, and rose, pink, and purplish flowers; Alyssum saxatile, a mass of light yellow flowers in spring; Cerastium tomentosum (Mouse Ears), very spreading in habit, with silvery gray foliage, and regular, white flowers; Hypericum polyanthum and other dwarf forms, with large regular, bright yellow flowers; the well-known Southland Sun-cup (Arabis alpina), with gray-green foliage and white flowers; Veronica rupestris. (Continued in September)

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Free tickets for Admission to the Observatory must be secured at the Observatory Office at 315 Santa Barbara Street, Pasadena.

THE ROCK GARDENS

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MEXICAN HOMES

By C. A. EDSALL

On South Broadway, almost down to Glenarm, Pasadena, almost under the cooling shadow of the big tanks, a civic betterment experiment is being tried by a group of public-spirited people, which has for its object the better housing of some of the Mexican families living in Pasadena. There, on a piece of ground 248 x 185 feet, have been erected sixteen houses of four rooms and bath, with hot and cold water, in which are housed at the present time sixteen Mexican families. The rentals are from twenty-five to thirty dollars per month.

The houses are of frame and stucco construction, well arranged, well ventilated and as sanitary as any houses can be, and of good appearance. Carefully selected shrubbery has been planted which will long be give added attractiveness.

Heading this enterprise is the Mexican Homes Association, of which Archie P. Gove is vice-president; A. J. Morris, treasurer; C. A. Edsall, secretary; George P. Whittlesey, Franklin Baldwin, Mrs. Theophila E. Bassetti, Miss Frances M. Boniface, H. L. Stuart and Dr. J. H. McBride, directors.

While civic and philanthropic in its motive, the enterprise is conducted on a business basis, intended to pay a moderate return to the investors, to whom an initial dividend of six per cent per annum was paid on the first of July, 1921. Its officers and directors serve without pay.

From the first the directors have drawn on the experience, and practical acquaintance with Mexican people, of Miss Boniface, the secretary of the Pasadena Settlement Association, whose Community House and Women's Hospital are nearby, and her help has been invaluable.

There is still room on the property for eight to ten more houses and it is probable that these will be financed and erected this coming fall.

As will be seen by the picture the houses are in groups of two. This arrangement is for the purpose of economy in construction and for the sake of building better looking houses.

At the present time the Mexican population of Pasadena totals about two thousand men, women and children. For the most part the men do the laboring work of the city and nearby country. As with people of other lands, and our own land, these are made up of good and bad, industrious and lazy, law abiding and careless of law. In other words "they are just people." The more desirable are given the chance to rent and live in these houses.

It is a notable fact that in the immediate neighborhood are three separate and distinct enterprises erected and maintained for the benefit of Mexican families: The Mexican Homes Association and the Pasadena Settlement Association, referred to above, and the Junipero Serra School, one square farther away, a beautiful building erected some three years ago by the Board of Education, where, under the care of Miss Loftstedt and her teachers, between two hundred and seventy-five and three hundred Mexican boys and girls are being given an American education. This school should be visited by people interested in making the best, instead of the worst, of those who come to us from other lands. The architect of this school is Cyril Bennett, now associated with Fitch H. Haskell and Edwin Bergstrom of Los Angeles on the Civic Auditorium for Pasadena.

This school, one of the best in Pasadena and given the sanction of the Institute Awards last year, has all its classrooms on the east side away from the street. On the west, where the strong afternoon sun shines, is a model home suite of rooms.

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THE ARTS AND CRAFTS SOCIETY OF SOUTHERN CALIFORNIA

THE Arts and Crafts Society of Southern California announced their organization on May 28, 1924.

Their first stunt and how to the public was the erection of four booths at the Hollywood Flea on June 28th. In one booth Porter Blanchard, late of Boston Arts and Crafts Society, showed the process of making hand-made silver. Mr. Blanchard's father sat in the back of the tent, hammering as he had been doing for fifty years at silver, that will be the heirloom of some lucky grand-child. In another booth, Miss Olive Newcomb superintended the pottery wheel. The object in showing the public the processes of the crafts was to let them know that there are silversmiths in this section and potters, weavers, and dyers. These four were illustrated in the four booths, but the place in the Flea was designed by Mr. Alexander R. Brandner, who with Mr. Herman Sachs and others built the colonnades, and colorful minarets and turrets into a Maxfield Parrish dream. Mr. Brandner and Mr. Sachs are two of the many members of this growing organization. Paul Silvius and R. D. Monterichards designed the booths in which the actual work was done. Can you imagine seeing the process of making a batik scarf? Miss Anita Delano and her ten helpers did that under the eyes of hundreds who had come to be amused. Mr. H. L. Hewson of Pasadena is a Californian, having once retired from business is now in Pasadena conducting hand- weaving on looms. He had some of his looms and workers at the Flea in another tent.

The public is invited to belong to the patrons division of the Arts and Crafts Society of Southern California. There are three types of members, craft, founder, and student.

Miss Vivian Stringfield, Secretary.

A GET-TOGETHER meeting was held at a dinner at the Otis Art Institute on July the ninth. An excellent meal was served by the students of the school and the meeting was successfully led by Mrs. Edith Howenstein as toastmistress.

Earnestness marked all of the speeches, especially that of Miss Marcella Potter, who has been instrumental in arousing interest in the crafts by her shop in the Assembly Tea Room, now closed that this newer center may do greater things.

Mrs. Whitmer pledged the support of the Ruskin Art Club and Crafts Study Club; and further said that the need of a progressive Craftsman Society here in the West is obvious, and such a society in any community is of estimable value.

Mrs. Sears and Miss Lee, editors of California Crafts, were present under the support of the art pages of the magazine, and to give publicity to the fine work of the craftsmen who join the Arts and Crafts Society.

An enthusiastic approval of approval was shown Mr. Hewson for his very generous offer to assist personally in the opening of headquarters and a salesroom at 2568 1/2 West Seventh Street. This location was secured by him recently for his own weaving rooms and was leased with the idea of giving over half of the space to the Arts and Crafts Society, if it should decide to use it. This offer was received with emphatic encouragement from Douglas Donaldson and the whole audience rose to its feet in tribute to Mr. Hewson's generosity and his practical expression of confidence in the movement. Thus the society went on record as being in favor of a "shop" immediately and in Los Angeles' most favored shopping district, West Seventh Street, where storefronts like that pictured on the cover of this month's SOUTHLAND are being built by some of our best architects.

In such a shop beautiful things made by hand will have the proper setting and can be on exhibition, as examples for students, and also for sale. In this way the work will strike root in the fertile soil of California where the will to do artistic work is prolific but untrained and therefore unskilled.

M. U. S.

WITH an active membership of over one hundred at the first meeting, we have the nucleus of a successful society. The name of Arts and Crafts Society of Southern California was selected that we might be of greater help and influence in surrounding centers and we are planning to go to these places in the near future in our hunt for craftsmen.

The Society of Boston sold last year $150,000.00 worth of handicrafts, all American made; and admittedly here are to be found all the best of handcraft now made.

The Detroit Society of Arts and Crafts sold nearly as much. The Arts and Crafts Societies in other cities, Cleveland, Cincinnati, New York, Philadelphia and the individual craftsmen scattered from Pales Verdes Hills to the woods of Newfoundland, together, roughly estimated, produced and sold genuine handicraft, American made articles to the amount of a million or more.

This thing, then, is not in the nature of a fad. From the sales power alone comes the realization that there are a considerable number of people who want genuine home made articles and will buy them rather than use machine made articles. These figures also prove that the amount of handicraft sold is increasing each year and that the work done is meeting the demand with satisfaction.

It isn't necessary that a thing be large to be important; neither need a man be at the head of things to be happy but rather the opposite is true.

One can only hope for the highest excellence in the crafts because it is the only way to develop the highest. Mr. Porter Blanchard often said where is it to be found—one thing we do know—it does not come with wealth, neither does position or fame bring it to us. Where then does it come from and what is it? It's just possible it's to be found in the things with which we surrounded ourselves, the work we know best, the duties that lie nearest regardless of how humble they may be.

The Society of Arts and Crafts of Southern California is behind this thought. It believes in the infinite value of its handicrafts as true examples of careful, loving design and workmanship, well done and well worth while for them to have charged the large sum for the better they undoubtedly have on other industry.

PORTER BLANCHARD.

SPEECH BY HERMAN SACHS
In an earnest plea that artists, designers and architects of the Southland shall combine to influence the factories and other places where objects shall be made, Mr. Herman Sachs gave the following vigorous talk.

UNDER Arts and Crafts we understand a product developed by hand in a manner similar to that of the old masters, composed of good honest materials, workmanship, and freedom of expression, such as Ruskin and William Morris advocated fifty years ago—a return to medieval standards.

At a glance through history we find that craftsmen, up to the nineteenth century, played a very important part in producing Europe's cities, cathedrals, etc. The same can be said about China, India, Japan, and Africa. This was accomplished because those craftsmen were a part of their established system. Such accomplishments are impossible with us today. We are living in a machine age, where conditions and environments are entirely different from those of the past. We have no longer the traditions which those men had. The period between 1830 and 1860 marks the beginning of the modern machine or capitalist age of Europe. Since that time the economic system has changed and the methods by which people were brought together to operate machines, which produced only one article and even that article is made only for gain. The public has been educated or raised to a higher standard of living and millions are now dependent upon and are supplied by European nations have been anxious to dominate by means of markets which can no longer be supplied by handicraft work it must be done by machinery.

For the lover of art, craftsmen may make hand-tooled things and art lovers buy them; but the present system demands mass production. Machinery is the only salvation. We can see what change Japan has undergone lately. Her marvelous craftsmen shops have been transformed into modern factories and the system will not go back because of art, but art and craftsmanship must unite and cooperate with the system.

Important men in history of arts and crafts, such as William Morris, have been greatly alarmed about the new change which took place with the increasing use of machinery, and made efforts to return England to honest craftsmanship and good raw materials. But the problem was not seen clearly by either of these men. It is now seen clearly, alone, but it also lies in the approval of machinery. Where we have enlightened masses we must have machinery.

(Continued in September)
THE SURF AND SAND CLUB
A NEW KIND OF CLUB-BY-THE-SEA
MYRON HUNT and H. C. CHAMBERS, ARCHITECTS

A GORGEOUS, great room with two hundred feet of windows looking out to sea! A glorious view of sparkling water like one of Jack Frost's masterly marine studies painted from the sand dunes. To the right the distant line of Pacific Palisades and on the left a little fishing pier and the Palos Verdes hills silhouetted against the southern horizon. This is the main feature of the Surf and Sand Club, and it is a superb one, notably accomplished.

To speak of the modern features in the handsome building itself is a secondary thing. And yet where else is there another club whose members have so many privileges and comforts? On the first floor are the salt water plunge with its filter, heating plant, lockers for women and all the attendant paraphernalia for physical culture. Above the great lounge are the apartment suites and single rooms to be rented to members only, and each with a fine view, a peerless setting and all the comforts of a good hotel at arm's reach.

The kitchen and bakery are up-to-date in every particular, ready to serve the dining tables which occupy the north end of the great lounge. At the southeast corner, on the same floor, are the library and offices, taking no part of the view away from the expanse of sea visible above the strip of beach below the club. Built on concrete piers, embedded in the sand beneath of the southland shore, the clubhouse is situated between the Speedway and the Strand near the center of Hermosa Beach. Garages will be placed on the Speedway and will house all the cars of the members who are rapidly filling the list of this attractive club now rising.

THE QUEST FOR BEACHSTONES
By MARY E. BUXTON

ON SOME of the beaches of the California coast are found many beautiful semi-precious stones washed up by the waves, and every day at low tide throngs of tourists may be seen searching for these treasures that make very attractive charms, necklaces and other articles of adornment when the local lapidary has done his part cutting and polishing the pebbles.

The variety is endless and interest never flags. An observer strolling on the strand finds real entertainment watching the eager and enthusiastic seekers for these much prized pebbles, some so old at the game that the thing has become a habit, others plainly novices who must needs get initiated into the "whys and wherefores" before they cease to lug home pockets full of pretty but worthless pieces of granite, and learn to know sardonyx from sandstone. Some pebbles are partly polished by the waves, but most of them have rough surfaces and give little hint as to the hidden beauty that waits for the skill of the cutter to bring it to view.
Old Neptune, for reasons all his own, scatters the choicest specimens where the waves break on the shore, and the seeker is ever tempted to follow a receding wave trusting in his agility to get the stone and jump back before a returning wave catches him. He is usually caught, however, and well punished for his audacity, and soon there is an array of shoes and hosey on a sand bank undergoing the drying process, or the victim stands disconsolately drying his clothes by a bonfire.

But sometimes the effect is quite different. The collector, getting reckless after one ducking, wanders about indifferently to wet clothing. And sometimes a daintily dressed damsel, who is making frantic effort to retreat before an oncoming wave, suddenly slips and falls, and must sit helpless until the cruel wave has done its worst. It is said that the value of fine apparel ruined in this quest for gems exceeds the value of the gems found, but I have been informed that the one is the inevitable fate of the other.

The view of the matter has failed in his quest and had received a ducking besides.

The Children, and occasionally an aged Mexican, can be seen with bottles and bowls of water containing beach-stones they are offering for sale. They are usually surrounded by a group of critics who, lacking the courage to face a possible ducking, or having failed in their efforts to find the coveted stones are quite apt to prove good customers. Like the disappointed fisherman who seeks the market that he may not return home empty handed, an object of commiseration, so doth the gem-seeker fill his pockets with the stones the peddlers display so alluringly in clear water that heightens the color and luster of the pebbles to a very great degree. There are countless varieties, no two exactly alike, but there is one stone in particular that is prized above all others and is sought after with the greatest zest. It is the flower stone, found at Redondo Beach, about 16 miles south of Los Angeles. They have the appearance of a mass of small flowers petrified, and are of infinite variety.

(To Be Continued in September)

RECENT BOOKS—REVIEWS

BY LOUISE MORGRAE

Marlowe,
by Conce A Eylting
(The Dial Press)

This exquisite idyl steals upon the senses like a breath of faint perfume. Writing with no restraint, the poet straddles and charges of this idealistic romance unrolls for us a march of grim relentless fate among the peasantry of northern Spain. For this work she received the first prize of $500 from the Poetry Academy of New York. It can give nothing but pleasure to the discerning reader.

This first attempt at a novel shows considerable power in interpreting personal idyls. Although often marred by striking eccentricities of style, the story holds the interest, notwithstanding its morbid tendencies. The scenes are laid in Germany before the war and later in England and Egypt.

The Dole House,
by Elizabeth de Jents
(Hoover, Paste & Co.)

With very little aid from any literary style this mystery tale succeeds in conveying a thrill, enough at least to make one forget one's troubles while reading it. The plot is concerned with nothing less than murder and the clever concealment of the guilty person to the very end. The scenes are laid in Hollywood where no attempt is made to conceal well known names.

Footsteps Through
by Geraldie Kaye Rathbone
(M. J. Arnot & Co.)

A splendid mystery tale, this is written with unusual imaginative force, as well as literary ability, which makes plausible a succession of murders. The author's success should be the envy of all who could guess before the end the solution of the plot. The book is recommended to all who enjoy a thing of interest and mystery.

The Immortal,
by Harlow S. Swenban
(M. J. Arnot & Co.)

We suspect this young man is poking a little fun at the rejuvenation theories. The story deals with the discovery by a Russian scientist of an elixir to cure old age, with a mystic element furnished by the occasional appearance of the Wandering Jew. The conception of this novel far outruns its execution; there are many thin spots in it.

The six papers in this scholarly volume contain a clear presentation of the influence that Hebraism and Hellenism had on the literature of the nineteenth century. Mr. Kelman considers Carlyle the exponent of Hebraism and Arnold of Hellenism, while both forces are united in Browning. This book will prove particularly interesting to classical students acquainted with the work of these three men.

A collection of well chosen extracts from journals, which books concern the travels of Stephen West, beginning with Lewis and Clark in 1804 and continuing down to our present times. Some of the names mentioned are Fremont, Parkman, Erod Harte and Hamlin Garland.

Barbel Weyer and Wayfarers, by Edna Foley
(The Macmillan Co.)

It would be useless to deny Mr. Piper the possession of some poetic gifts. However the pleasure derived from reading these poems will thrill mostly those intimately acquainted with the life of the Middles West. The book will, I believe, reveal a very faithful record of the life during that formative period of this part of our country. Some of the poems show rugged strength.

A gracefully written and entertaining description of the systems for winning roulette. A most enjoyable dose for any man who has ever wandered the streets of Europe by a man who went to look on merely as a tourist. It is well worth reading by those in a hurry. So that we must be for many that it will undoubtedly more.

A very tense and human drama is this little play written in easy and natural dialogue, that shows a deep insight into the psycho-

This is a collection of poems by a very young poet. Many of them have already appeared in periodicals, some also have been published as a little volume. A very pleasing impression is made by the time, place or cause of their inspiration; an inspiration that appears deeper than the ability for its expression. While they lack imagery, they are written smoothly with simple sincerity, and without attempt at imitation.

"Much curiosity has been aroused by the so-called Petite Indians of Mexico," says the Preface. "For years the sights of New York and themselves forming a 'sight' for the eye... Where they come from? is a question much debated... In it you will find a published account going back to 1521, and the narrative dates Graham's latest book, 'In Quest of El Dorado.'... This book was reviewed in a recent number of California Southland.

A drama such as this written in blank verse must make demands on genius difficult to fulfill. To the passionate and the grandeur, one gains the impression of painstaking endeavor on the part of the author. The characters are the well known personages connected with the crucifixion of Christ.

A copy of this has been received in this department but the review of it appearing in the San Francisco letter.

THE DEPTHS OF THE UNIVERSE

A REVIEW BY FREDERICK H. SEEARS

This thin volume of a hundred pages by the gifted Honorary Director of the Mount Wilson Observatory is a companion piece to "Heavens," published two years ago. No one writes of the astonishing things learned in recent years about the sun and the stars more authoritatively or with a more wide and enthusiastic ability than Dr. Hale. His delightful pages, in both reprinted from Scribner's Magazine, are richly supplemented by well-chosen illustrations that range from Galileo's notes of his earliest observations on the satellites of Jupiter to recent photographs made with huge telescopes of today. The photograph of the telescope in 1899 gave Galileo his first glimpse into the depths of space beyond the span of unaided vision. Since then every increase in telescope power, culminating in the great 100-inch Hooker reflector on Mount Wilson, has brought us nearer to those stars into view. How many are now within reach no one knows exactly; perhaps a billion is a reasonable estimate.

Now there is shown that the brightness stars in the heavens, must be at least a hundred thousand times more distant than the sun. In 1728 Bradley found a similar result for Gamma Draconis; but another time it was to show a mile away on the star was almost unmeasured. And now, the nearest star known is placed at nearly three thousand thousand times farther than our sun. The stars with these slender beginnings, remarkable as they were as indications of the immensity of stellar distances, the results of recent soundings of the universe are amazing.

In his opening chapter Doctor Hale tells how, step by step, the five or six thousand stars visible to the unaided eye have increased to an uncountable multitude with their own systems. The limits of the stellar system have reached farther and farther into space. Some of the stars clouds of the Milky Way are so distant that from some as far as 40,000,000,000,000 miles away, and certain globular star clusters are perhaps three or four times more distant. What is even more to the scale (and in insignificance for our own apparent place of abode is best understood by) is a model of the stellar universe, carefully constructed to scale, with the sun represented by a sphere, say an inch in diameter. The earth very literally, would then be a grain of dust, nine feet from the 1-inch sun. The nearest star would be nearly 500 miles distant, while the...
remote star clouds and clusters would extend the dimensions of the model to many millions of miles.

Williamina's Dark Nebulae touches intimately the great problem of the origin and development of stars. That the stars are surfs is obvious for many reasons, principally because at such great distances they could not be seen at all, unless intensely hot and luminous. But how did they become hot and luminous, and what is their future? Elements are not so easily made, and the outgoing of light and heat must steadily deplete the store of energy within a star and slowly but surely lower its temperature, and, ultimately, its effect as a star. Of that condition, which we call steadystate formation, we do actually find stars differing widely in temperature and other physical characteristics. The idea of development carries with it, however, the fact of its antecedence and since that time the elder Herschel this has always led in some form or other to the nebula.

In Shining nebulae like that in Orion have long been known, but only lately has it become clear that numerous obscure clouds of non-luminous material are also scattered here and there over the heavens. Sometimes these clouds blot out the distant stars and appear as dark markings on the shimmering fields of the night. Of these, the largest known and when first by chance he came upon one of these strange objects, in one of the richest regions of the Galaxy. 

And for long they remained "holes in the heavens!" And the professors and the professors, and the professors, and the professors, and the professors! But the Barnardians, who photographed and catalogued them intensively, became convinced that they are material objects and not, as some or irritatingly in the olden days. And now it appears, mainly through the work of Hubble at Mount Wilson, that the dark nebulae are of fundamental importance; for sufficiently large to form not only the stars of the Milky Way, seems to be chiefly a superficial fluorescence of these dark conspicuous objects, excited by neighboring stars of high temperature and great brightness, such as luminous paint is stimulated by exposure to sunlight and afterwards shines in the dark, sending forth energy gathered from the sun itself. We do not certainly know that the earliest stages of stellar development—represented, we think, by gigantic spheres of highly rarified matter, the fiery low temperature, like Eridanus and Antares—have their origin in dark nebulae, but at least the gap between the star and obscuring cloud is more easily bridged than that between star and luminous nebulae. The question of stellar development presenting baffling difficulties, but whatever turn the evolutionary argument may take in the future, these cosmic clouds will undoubtedly play an important part.

In his chapter on Sun-spots as Magnets Hale tells in the simplest way the extraordinary facts of this curious disturbance of the sun-spots are centers of powerful magnetic fields—and gives, incidentally, a striking illustration of what he has always so earnestly maintained. Every starts a different story, though the ordinary sense of the personal mental science, can be effectively advanced by the methods of the physiologist.

A current volume of scientific essays worthily remarks that frequently the possession of a telescope and a capacity for sitting still have made a man famous, and gives, among other illustrations, the name of Schwabe, whose records of the number of sun-spots visible day by day, patiently accumulated through a quarter of a century, led to the discovery that the frequency of spots varies periodically in a cycle of nearly 11 years. Schwabe neither had nor could have had that of faithfully recording what he saw. The consequences could not be foreseen; and his discovery was of the kind requiring longcontinued observation. A few of the earlier workers reached the idea developing the idea of a simple task thoroughly.

The discovery of magnetic fields in sun-spots, on the other hand, needed little in the way of continuous observation, but it did require exceptional acuteness and ability in seizing upon significant physical facts. A small number of public commissions and the two discoveries illustrate the wide diversity of method by which science grows, and Hale's investigation is a shining example of how fruitful diligent, but exceedingly powerful method of directed research may be. The mental qualities demanded for its successful use are of an entirely different order from those of the patient recorders.

The starting point, in the present instance, was the fact that free electrons carrying negative charges of electricity are known to be present in ionized gases in the sun and in some stars, and that the sun's atmosphere indicates the existence of great whirling masses of gas called the solar wind.

This is not the place to repeat the lucid account of how these appa rently very different phenomena are related. In the general report without previous astronomical application, led to the proof that magnetic fields of great intensity exist in sun-spots, and, later, to the recognition of the law of distribution of magnetic polarities among different spots in the two hemispheres. The written story seems so simple and direct, each step following naturally from that immediately preceding it, that it is not necessary to note the vital role played by that imaginative insight, naturally unmentioned in the text but so characteristic of the great investigator, which selected from the mass of facts and offered untried theories and methods suitable for fruitful combination. The discovery is a fine illustration of how important for successful research is a guiding sense of values. The lives of astronomers in recent years have been so full of work, and all the standard texts are out of date; and such books, at best, are little better than general works. The writer of general reader. The Depths of the Universe and The New Heaven stand alone as comprehensively and reliably as accounts of certain phases of the tremendous activity of the last twenty years, and will be welcomed by many eager to learn something of the spirit of modern astronomical research and the remarkable results now so rapidly accumulating.

(Continued from Page 11) adorables little town is just 17 miles from San Diego and for many years, since the discontinuance of the old steam railway, has been a center of a large and very attractive tourist industry. Electric Rail- way Company, with its high powered cars has made it possible to live in La Jolla and commute daily. Not only this trend of modernization, but a large and very attractive tourist industry has been opened on the edge of the blue water. But La Jolla's greatest charm can scarce be changed soon. Instead of the long stretch of beach which most sea villages have, La Jolla's beaches are many. There is the cove, a great semi-circle of sand, the most ideal bathing place one can imagine. People love it because it differs from both the surf and the bay. It is deep, one must swim as soon as he enters; the breakers come in with the impetus some-what broken by the cliffs protection, at times they are rousing and the amateur does not venture out too far, but usually the waves roll gently in and rock the bathers like a great cradle. At sometime during the day every one goes to the cove, but when one tires of the crowd he may find seclusion on one of the many small beaches along the shore which are shut in by the cliffs. A spirit of comradeship always exists among those who gather there. Each respects the fact that the other is there to rest and forget that he or she may be a celebrity. With no concern for identities, they play like children; one shouts "I've found a 'lucky bean,'" another cannot resist the temptation to show a "baby abalone." La Jolla has an especially built gallery for showing paintings and maintains a very high standard in its rotating monthly exhibitions. Its community-house and playgrounds are models copied by many cities. The golf-links seems to be well appreciated. This month they have sketches by local artists.

In San Diego live many artists and the letter to THE SOUTHLAND should tell about each one month. Fortunately there are no miniature fakers here,—the public should be constantly warned against these who photograph a face on the ivory and tint it over. It may look very lovely to those who ask only for a likeness, but besides having no artistic merit, this process is not permanent. In time the color will fade, the film curl up, and the money invested is lost. What can be a greater treasure than a real miniature? They are painted from life, with pure water-color, on a very thin sheet of ivory; then placed under a crystal and enclosed in a leather case, so that wherever we may travel we may carry the beautiful images of our dear ones.

Mrs. Martha M. Jones, a miniaturist of rare ability, has lived here for some time. She has a beautiful studio home over looking Mission Valley on Valle-Vista Street. Mrs. Jones is a great traveller and a painter of unusual versatility. Not only does she execute miniatures, but she paints portraits and floral decorations which are always in demand, and she has designed and made some rare articles.

She studied at the Chicago Art Institute, then set out for South America where she established a studio, often journeying to Paris to study and later to France and England to send commissions to miniatures. For a number of years Mrs. Jones experienced the greatest success in her Buenos Aires studio, then she came to make her home in San Diego. Her work will be shown next month.

Mrs. Jones paints her miniatures with all the breadth and quality she of artists in recent years. They are never light and stiff or tedious, but give as much pleasure through the beautiful painting as through her decorative sense of composition and her interpretation of her subjects which are always true, expressing the best in each one. During a recent visit to Mexico City, Mrs. Jones was given a number of commissions to paint notable people. She is a member of the California Art Club and the Southern California Miniature Society, also the Art organizations of San Diego.
MAN CERTAINLY IS A PARADOX
By Jack Dowe.

Accumulating experiences compel us at last to admit that the world is hard-boiled. They have poured their narratives upon our ears ever since the dawn of time. They have roused our curiosity and hunger to understand the world. They have expanded our vision and imagination. It is, however, an open secret that, at times, there is a basic contradiction in the received information. This is particularly true when we hear the "blood of the battle" and the "sweethearts" fated to finally come back together. And yet, we have seen many cases where the reunion was not a successful one. The reason for this is that the world is a complex place, and the events that we hear about are not always what they seem.

In the dear foolish days of our youth, when the blood sings and dances and the future smiles, a wonderful goddess and life tastes good in the mouth—how can one know that the "blood-red blossom of war, with a heart of blood and the voice of a madman" could ever hear the call of a menaced world and respond to it? We have no idea how they knew? They had their hour and, when it came, they laughed and worked in the training camps, the sea, or over seas, where they faced death in the trenches.

There is a grimy humor about the enthusiasm of life with the blood of killing. I suppose there is a thrill about killing the other fellow. But I think that when we lose a hero for whom we should never see the point of it. It'd be rather sad. And the fellows who really got down to the technique of war, mostly had to go through the "top" when occasion demanded. Can you sit comfortably at home and imagine that? The zero hour. To climb out of your shelter and launch yourself across that terrain of horror, shell-swept, sown with clucking barbed wire, and pitiful shelled shelling. The story, Hell, no less. "War is Hell," said Gen. Sherman.

Well at last the war ends. The doughboys come home with thinned ranks. All have left the youth in their bodies. The war that was so wreaked upon them is pathetic caricatures of their former stalwart selves. They have given up their youth and life for the nation that makes life desirable. They have saved their country and changed all of history. They array themselves in the crucial moments, opposed to the forces of death, in the fight against young demi-gods. They were victorious. How splendidly they will be received by their grateful country.

And they were. As the boys of veterans debarred and detained and swung with martial strides through the streets of their home towns, they were received by cheering crowds and the fond tears of mothers and some of the sweethearts were still loyal. So much for the girls; how about the jobs they left behind them? Mostly gone. And as even hungry heroes must eat, they went out to look for work. For the war was over. And heroes were created. Because they could not have lost their commercial habit. The latter ghost of once vigorous men, hidden away in hospitals, were neglected by the government and their several communities, while millions intended for their relief were stolen by the thieves in Washington.

The Assistance League has been organized with a steady plan. What has been the form of human injustice or suffering is brought to its attention, it at least desires to help. And the pathetic plight of the returned and disabled doughboys, makes a strong appeal to its sympathies. Much has been done for them by the League but not enough, not nearly enough.

"Republics are ungrateful"—who said it? It is a great natural human nature. But the League among its many kind deeds, has none nearer its heart than the help for these young souls, who like the great Florentine poet, have been in hell and can never be quite at peace again. It would wish to make up for the injustice of the government and the communities by a kind of mother care of its own. For many of the women who sustain the League are mothers whose sons marched away to that same war. And some that came back again. And they have in hand now some young men, just discharged from the hospital, who are in need of clothing and encouragement and given self-supporting work.

I won't try to detail the ways in which the Assistance League has been helping disabled veterans. There are so many. But not enough. They want to greatly enlarge this work. Some day perhaps, a powerful League of Nations may stop all war forever. Speed the day. But now we have the floatam thrown up by the Great War to deal with. And if you want to help, join the League. Or you may give that kind help only for the disabled veteran relief fund.

Mrs. E. Avery McCarthy, Chairman of the Assistence League and the Membership Committee of the Assistance League of Southern California. Mrs. McCarthy has recently returned from a four-months trip abroad, and is now busy planning a garden fete which is to be given in the beautiful gardens of Mrs. Isaac Hampshur Jones, during the month of August, for the benefit of the Assistance League.

The Assistance League of Southern California, Inc., is now in the midst of its first regular year. Herefore membership in the League has been confined to those who, feeling the urge of the worthy endeavors of the organization, have voluntarily added their membership dues to their many other contributions for the good of the cause. However, now that the organization has passed its so-called probationary period, and is taking its place in the community as a definite unit devoted to ways and means of alleviating distress among the thousands of people who pore into the "Sunny Southland" from all parts of the world—but who often find it most difficult to become re-established here—the plan of a large membership has been inaugurated.

For the purpose of appealing to the many angles of the individuals interested, the members are classified as follows:
Patron Membership—$150.00 or more to be paid at any one time

Emergency Relief Membership—$25.00 per annum

Subscribing Membership—$10.00 per annum

Active Membership—$5.00 per annum. Funds derived from both the "Patron" and "Emergency Relief" Membership Funds are set aside for special designated purposes. Those from the Patron Membership Fund are transferred to the Emergency Relief Fund of the League. It is established for the purpose of paying off the encumbrances on our new central building. The monies received from the Emergency Relief Memberships is set aside in a special fund, which is available in cases where immediate financial aid is imperative. For instance, the existence of this fund made it possible for the League to provide hospital care for a maternity case where, had such aid not been immediately available, and given in a semi-private manner, could have cost the family $2,500—a helpless family of little ones. This was a particularly pathetic case in that the husband and father—a total stranger to Southern California, had pinned too much faith on being able to secure employment, and when he reached the sunny southland, and in the hour of desperate need was facing the facts that it was impossible to earn enough to locate in a new community. Through the Assistance League the father was placed in a suitable employment, with a promise to provide for his family, and the necessary expenses of the mother were paid until she was safely on the road to health again—and just a secret, but they say that the lusty son is looking for one of the prominent workers of the League.

There are then the cases of the "migratory farmers" and their families. How many of our farm workers do not know they are citizens? How many do not know that they have the same rights as all others? How many do not know that they have the right to a better life? The case of a poor family, where the mother was unable to work, and when the eldest son of the family, on a train trip, dropped—

The Assistance League has been helping this family with sanitary living quarters, and for more than six months they remained under the care of the organization. The hobo machine was replaced by one supplied by the League, and by purchasing material at wholesale the League was able to supply the woman with work, which aided materially in caring for the little ones.

The League is also cooperating with the American Red Cross, the California Hut, and other organizations, in the work of rehabilitating the ex-service men, who are discharged from the hospitals. A committee of the League, known as "Helping Hand Unit No. 2," visits the soldiers' homes, supplying the disabled men with literature, etc., and when the men are able to return to their city and labor, to place them in the right kind of employment.

The proceeds from the Active and Subscribing Memberships go into the General Fund, for the financing of the Community House. The funds are given to the Community House and Film Location Bureau, but details on this will be told next month.

The officers of the Membership and Entertainment Committees, Mrs. E. Avery McCarthy, has just returned from a four months stay in the Orient, where the League planing for membership has been inaugurated. For the purpose of appealing to the many angles of the individuals interested, the membership is classified as follows:
Patron Membership—$150.00 or more to be paid at any one time

Emergency Relief Membership—$25.00 per annum

Subscribing Membership—$10.00 per annum.
THE PRINT-ROOM IN A HOLLYWOOD GARDEN

The removal to Hollywood of the entire stock and resources of the Print Rooms of San Francisco, opens a new era of opportunity for the southern California etching-collector and the lover of rare or fine prints. The Print Rooms have for years been the only gallery west of Chicago where the print enthusiast could choose his etchings from a stock thoroughly representative of the best in ancient and modern etching.

In 1917 when Hill Tolerton, founder of the institution, decided to leave San Francisco for London, it seemed inevitable that the west would lose its only authoritative center for etchings, once more forcing the etching collector to journey east when he desired to add to his print treasures. Realizing the loss to himself as a collector, no less than to the community, should the western source of prints be allowed to disappear, E. H. Furman, a print-collector of long standing, stepped in and took over the Print Rooms, thus adding another name to the long list of collector-dealers.

From the days of the Renaissance all the great print dealers have been essentially connoisseurs and collectors, because only a connoisseur, educated by the long process of collecting, can properly assist the collector to find and acquire the prints he needs. Pierce Jean Mariette, whose name, written with a quill-pen across the back of an etching is still a guarantee of quality, was an outstanding collector-dealer in the 17th century. Three generations of his family enjoyed a high reputation in both these capacities. In our own days, we find a number of important figures in the world of prints as the late Frederick Keppel, who founded the present New York firm of Frederick Keppel and Co.; Fitzroy Carrington, for years a private collector and curator of prints in the Boston Museum of Fine Arts, and now one of the leading American print dealers; Albert Roullier, who through knowledge acquired as a collector, was able to establish and maintain the house of Roullier and Co. in Chicago.

In San Francisco, under the guidance of E. H. Furman, the Print Rooms have always been satisfactory to an etching-collector. The present Mrs. Furman, of European background, long a connoisseur of prints, is today a fine etching collector and a good etching dealer. The rooms are one of the best on the west coast, which is now a truly world center for fine etchings.

BEAUTIFUL AND DIGNIFIED THE PRINT-ROOM STANDS IN ITS OWN GARDEN.

The Assembly Tea Room

The In and Out-of-Town House for guests from the beaches stopping over for the evening. Tables always ready.

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Remodeling done at
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— NEW MODELS NOW ON DISPLAY —

ON THE WALLS OF MR. E. H. FURMAN'S NEW PRINT-ROOM HANG FINE ETCHINGS BY THE MASTERS OF WORLD RENOWN.

Rooms grew into a cultural center, for it was able to present etchings and engravings to the public in as complete and dignified a manner as does New York or London.

As he has resided in Los Angeles for over a year, E. H. Furman decided to remove the organization to southern California, strengthening it by the addition of Arthur Miller, etcher and critic, whose knowledge of prints has been a source of etching-interest in Los Angeles for some time past.

The gallery is an experience in itself, located in a delightful garden amid trees and flowering shrubs. As one enters by the wide door into the spacious studio, the whole import of etchings in the home is suddenly made apparent. The walls are hung with a hundred fine black and white prints. Cases and safes conceal boxes filled with rare etchings. One wall for instance, shows a group of Whistler's Venetian etchings, dry-points by Muirhead Bone, Rodin, Legros; a Durer engraving, a fine D. Y. Cameron, a Goya and two superb Mer- rons. Over the mantel, above the hospitable hearth, a few choice etchings by Andreas Zorn are hanging, another wall is devoted to French impressionists—a second to American etchers, and still another to the etchers of California.

One feature of unusual interest is a massive steel etching press, which through the courtesy of Mr. Furman has been used by the San Francisco etchers, and is now serving the etchers of the southland.

The presence in our midst of such a wide and well chosen group of etchers is bound to give greater impetus to the growing appreciation of good prints in southern California and to act as a stimulus toward higher standards in the local production of graphic art.

A T THIS time of the year—when the weather is rather warm and appetites rather jaded—and there are so many things of enjoyment to do out-of-doors, you will find at The House of the Epicerie, 642 S. Flower Street, Los Angeles, all of the most attractive dainties gathered with a great deal of pains and study from all parts of the world. We mention just a few items that are quite worth while and different: La Touraine Cheese Water; Carr & Co. Cheese Biscuits; English Rilller Cheese in Stone Crocks; Genoese Jam; Kitchen Curdant. Cherry and Grape Jellies; Peach Chutney and Spiced Grog; Hoot's Fruit Cocktail for making Punches and all sorts of refreshing Cool Drinks; Rolled Whole Oe Tongue in Jelly; Baked Chicken; Curried Chicken; Surfline; Slip- pered Herring, plain and in tomato sauce; the Finest Tea and Coffee that the world produces.

Free daily deliveries to all parts of Los Angeles County, which includes all of the beaches. Special attention given to phone and mail orders.

Send for a catalogue and if you are pleased pass the good news along in service to your friends.

A. J. MATHEW.
Bonds for Investment Purposes

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One City a Year

During the year ended June 1, 1924, there was a net increase of 25,221 electric meters connected to the lines of Los Angeles Gas and Electric Corporation.

On the basis of one meter to each four persons, that is equivalent to serving electricity to a city of 100,000 people today who were not here a year ago.

In other words, it is as if a city of the size of Long Beach had been connected to the electric system of the Corporation within the twelve-month.

Los Angeles Gas and Electric Corporation

PREFERRED STOCKS

By Burtis C. Rogers, Pasadena Representative Carstens & Earles, Inc.

As between bonds and preferred stocks as a medium for investment purposes, bonds are probably the best form of investment. However, there are many preferred stocks which an investor can buy, in order to diversify his holdings and increase his yield which offer a very safe and profitable form for his capital. In the selection of any investment of course, more attention should be paid to the investment instrument itself, rather than to its name, for there are many stocks which are absolutely good investments in all that the name implies, and should be bought as such, while on the other hand, investment avenues which may be called bonds, have all the ear marks of a poor investment, and should be left severely alone. In other words, investments should be purchased more on their merits, and not simply because one is called a bond, and not purchased because the other might be called a stock.

The preferred stock is a form of security which represents limited ownership in a corporation, and the holder thereof receives his dividend at a fixed rate which cannot be increased, usually, and he is entitled to priority as to earnings and assets over the owner of the common stock. There are also other protective features surrounding his interests in distinction to the common stockholder.

The preferred stockholder, unlike a bondholder, is not a creditor of the corporation, and is not given the strong powers that bondholders have, to force a corporation to meet their fixed liabilities under heavy penalties. Unlike a common stockholder, the preferred stockholder has no vote, usually; and furthermore he cannot participate in the profits of the corporation, beyond a fixed rate, like six, seven, or eight per cent. Notwithstanding this, there are provisions providing or behind the preferred stock which make it attractive to the investor. Preferred stocks might be divided into two classes, the first class, that of public utilities, such as power and water works, and railroad companies. These preferred stocks differ very widely from the second class of preferred stock, which is the industrial preferred stock.

There are certain principles which ought to be followed in selecting industrial preferred stocks, and following will be found a list of items more or less in the order of their importance and the investor should be thoroughly investigated by any investor looking for good preferred stocks.


First, the management is an item of the first importance to any investment banker who is considering the purchase of an issue of preferred stock. It is obvious that a company might have a good history and might have a wonderful underlying idea and be in a very stable business, and yet with poor management they might be money losers instead of money makers.

Second, the history of the corporation should show a steady growth over a period of years.

Third, the value of the idea underlying the business. That is of intangible value, but it very largely affects the earning power. Under this item "ideas" might be included inventions. Inventions are very dangerous ground; but if they have been proven and commercialized, they form a very attractive basis for a preferred stock issue, providing also that the tangible assets are there. To take as examples the automobile as an invention, or the invention of the kodak, or the sewing machine, these are all inventions which have been commercialized, and perfected and placed on a business basis, and form a very good basis for a preferred stock issue.

Fourth, the stability of the business. This item is the principal one to investigate. Corporations differ very widely in their provisions. Meat packing companies, wholesale groceries, food products, cereal making, any one of these particular businesses differs widely from say an oil producing business and there are hundreds of industries between. The fifth and sixth items to be investigated are the net tangible assets and quick assets as regards the preferred stock issue. Usually the statements which advertise preferred stocks give the amount of net tangible assets and the net quick assets behind the preferred stock. Care should be taken to get the proper proportion of such assets to the business. For instance, in the wholesale grocery business, such a business would probably not have much of a property account, and therefore would not need a great deal of tangible assets behind the preferred stock, while a specialty steel business with a very valuable plant would have a large property account, and that ought to be taken into consideration in looking into a preferred stock. The quick assets should also be investigated with a view to seeing that they are properly proportioned. Then the net earnings, provisions for the preferred stock, and size of the corporation come into consideration. The final point is: How popular is the business? A preferred stock of say a company making a very popular brand of soap, would enjoy a much greater market and probably sell at a higher price than say of another product, no matter how good which was widely known in a certain certain city, or to a certain class of people in that trade, and that is the reason why advertised articles, if they have been stabilized over a period of year, form a good basis for a popular preferred stock issue.

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544 So. El Molino Avenue Pasadena, Calif.
PARIS was given her greatest impetus to become the world's most beautiful city when Henry IV called together the great artisans and architects in consultation.

Rome produced a city, beautiful and enduring, under Augustus, whose encouragement inspired many men of many talents to devote their best effort to civic betterment.

Southern California needs such support from every citizen and every artist in every community so that it may be said: "We found a city of brick and left a city of marble."

A l i e d A r c h i t e c t s A s s o c i a t i o n o f L o s A n g e l e s

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A s easy of access as any section of Los Angeles, yet with a view unsurpassed, TRYON RIDGE lies on the first slopes of the Hollywood Foothills. Here you have all city conveniences, fresh cool atmosphere a big city, close to business and shops. The restrictions insure good neighbors and privacy. All improvements of the highest type.

The view from the top of TRYON RIDGE is well worth a trip to the property. Fay us a visit. You will incur no obligation whatsoever.

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Call at our office, 1802 No. Western Ave, at Franklin or call Chaut 6066 for any information.

HOME-TOWN SPEECH DELIVERED AT THE CONVENTION OF REALTORS OF CALIFORNIA BY FRED R. REED
FOUNDER AND FIRST PRESIDENT OF THE CALIFORNIA REALTY BOARD

ERE are ten fundamental reasons why cities exist. Some have one of them, some have seven or eight. No city on
has all ten—save Mine.

Rising like Naples, gradually from the water's edge into hills a thousand feet above the sea; varied topographies, giving scenic beauty unsurpassed; giving, too, a wealth and variety of natural parks and playgrounds—beginning with Lake Merritt, our 160-acre water park in the heart of a city, and continuing along a Skyline Boulevard (rated by Baedeker third finest drive in the world), passing thousands of homes set in hillside gardens that look down over a city below, out across a blue bay, to where Mt. Tamalpais guards a Golden Gate—My City, known far and wide as "Oakland, Most Beautiful of World Cities".

City of Inspiration—that gave to a world Jack London's "Call of the Wild," Edwin Markham's "Man With the Hoe," Joaquin Miller's immortal "Sail On and On."

With a mean temperature of 58 degrees, and 59 the point of perfection, Charles Schwab says My City has the most equable and efficient climate on earth.

The Literary Digest states our health record—infant mortality last year lowest of fourty-seven largest cities of America.

Western outpost of a nation! Situated on the mainland side of San Francisco Bay, finest harbor in the North Temperate zone. Terminus of every railroad running to the water's edge in all the 1800 miles from Portland to Los Angeles. With a hundred square miles of level usable land for our manufacturing, Fronting a hundred and ninety square miles of deep water for our commerce. With hydroelectric energy from our mountain streams and fuel oil from our valleys delivering power to the factories of Oakland cheaper than coal in Pittsburgh.

All four of the great fundamentals are ours. We're the heart of California, richer in combination of agriculture, mining and forest wealth than any equal area of land on earth. We're the home port for the Alaska Packers, largest fleet of fishing vessels that sails the ocean.

For our recreational 6000 miles of paved highways radiate out of Oakland into a land of history and romance—land of the Padres and the Missions, into Tulare and Yosemitic and the Big Trees. California, the playground of America!

Before us on the shores of the Pacific two-thirds of the population of the globe—offering three-fourths of the wealth of the earth in exchange for the manufactures of America—and Oakland the city of service to them both; twenty days nearer the Orient than the great ports of the Atlantic and of Continental Europe, with natural monopoly on the trade of a world.

Nineteen out of twenty of the great nationally advertised concerns recently placing their plants on the Pacific Coast chose Oakland for their home. Over one-half of the nineteen largest of their kind in America. General Electric told us: "You're the natural inevitable distributing point for the Western World!"

No wonder our population, fifteen years ago 75,000, is today 275,000! Bank clearings increasing 750 per cent in fifteen years; waterborne commerce 650 per cent in eight years. A building record of $5,000,000 jumped to $24,000,000 in the last three years.

We're the second fastest growing city of 200,000 people or more in the United States, and the fastest growing industrially.

But the chief end of living is to Live!—Not merely to make a living.

With a school system rated one of the finest in America; with innumerable churches and libraries and public parks; with a playground system judged the model of the world at the Panama-Pacific Exposition. Home of Mills College, only women's school of collegiate rank west of the Mississippi. The University of California, largest university on earth, with a student enrollment of more than 17,000, the University of a Western World—within walking distance of our homes.

To us today, like to Athens of old on a Mediterranean, come men from all parts of a Pacific world, brought by the peaceful pursuits of industry and trade; sending their sons after them, to sit on our hills at the feet of our masters and learn the great truths of Occidental civilization; returning bearing back with them the light of a new era to that oldest of all nations since civilization began.

Like Athens of old so shall my city remain—enduring all time because of this, the highest of all her services to the sons of men.

I give you Oakland, California! A City of Present Opportunity! City of World's Future! A City of Destiny!!!

To Chambers of Commerce:—

C A L I F O R N I A S O U T H L A N D has the peculiar advantage of being sent East by its loving friends straight to the spot where people are talking about coming to California. You can do what the secretary of the El Monte Chamber of Commerce did, and put your town on the map without extra expense—merely affixing your local magazine, itself a worthy California product. Let us know what are the especial good features and a Southland correspondent will be sent to your town and its beauties pictured in the magazine.

On account of lack of time to interview Boards and Secretaries, pluck your card and contract and choose your own month.
RECREATION means conscious endeavor to live longer and better than the average man lives.

RECREATION is Nature's own medicine for the overwrought. It changes brain paths—resting some and building others. It restores mental balance.

RECREATION is not rest. It is a change of action—it is healthful effort mixed with joy.

HERMOSA BEACH is the finest playground in California. It re-creates because it is positive. The surf is positive. The sunshine is positive. The dullness, salt-freshened air is positive. These things inspire new, expansive thought and quicken body and soul.

RECREATION of the most wholesome and enjoyable kind awaits you and your family at Hermosa Beach.
CAPTAIN PAUL PERIGORD ON CURRENT EVENTS

CALIFORNIA SOUTHLAND

No. 57 SEPTEMBER, 1924 25 Cents

ST. PETER'S Examples of Civic Art, Submitted by the

ALLIED ARCHITECTS ASSOCIATION OF LOS ANGELES
SOUTHLAND CALENDAR

Announcements of exhibitions, lectures, 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. All corrections can be guaranteed if they are received later than that date. Luminous Southland is published monthly at Pasadena, California. One dollar and twenty-five cents for six issues, two dollars per year. All corrections will be changed as many times as desired if notice is given before the first of the month to receive the changes.

Entered as second class matter, July 28, 1929 at the Post Office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB: The formal season at the Valley Hunt Club closed with May, after which no programs are arranged. The tennis court and swimming pool offer the outdoor attractions during the summer, and special luncheon parties, afternoon and evening, are arranged as desired.

ANNANDALE GOLF CLUB: The famous bridge, Jack Jones and tea parties have been discontinued for the season. As early as the tea will be served as requested and tables for cards are always available.

The second Friday of each month is open day at the club. The usual Wednesday and Saturday sweeps are repeated monthly through the summer.

PINEBROOK COUNTRY CLUB: Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged.

LOS ANGELES COUNTRY CLUB: Ladies' Days, second Monday of each month. Music during dinner, followed by dancing every Saturday evening during the month. Lunchtime served from 11:30 to 2:30. 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 Sunday afternoon in the month.

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

MARY W. TAYLOR

WESTLAKE SQUARE, LOS ANGELES

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Art

THE Los Angeles Museum of History, Science and Art, Exposition Park, Los Angeles, will continue the Summer Exhibitions until the middle of September. This exhibition consists of the Traveling Collection steered from the Fortune Section of the Twenty-third International Exhibition of Paintings assembled by the Detroit Institute at Pittsburg. Also a loan exhibition of a very rare collection including more than sixty examples of Japanese Lacquer Inro.

THE Southwest Museum, Museum Way and Avenue 48, Los Angeles, discontinued special exhibits during the month of August and September but the permanent exhibition offers much of interest to the public. An Archæological Exhibition is announced for the month of October to which members are invited to contribute.

THE Wilshire Salon will continue through September the exhibition of small can- nases by members of the "Painters of the West." The pictures are arranged in groups of four small ones around one larger and show exquisite examples of the work of our western men. Among the artists exhibiting are Carl Oscar Borg, Dann Bartlett, Colla Campbell, Claude E. Currey, Armin Hansen, Frank Tenney Johnson, Aaron Kilpatrick, Jack Wilkinson Smith, Hannah Parfield, and Max Wieder.

THE Stendahl Galleries, Ambassador Hotel, are continuing the exhibition of American painters, including A. P. Ryder, B. Stieglitz, and a group of small paintings by J. Francis Murphy.

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Shop located on building illustrated on page 1

Mr. H. Hook has returned from abroad after an extensive study of the coming mode for both ladies and gentlemen, and has brought with him a complete selection of materials and accessories.

October 6th to 13th Five Brilliant Performances by Los Angeles Grand Opera Assn., with world famous opera companies from the Chicago and Metropolitan Opera Companies. Mail orders now to Merle Armitage, 424 Philarmonic Auditorium.

PRICES $6.60, $5.50, $4.40, $3.30, $2.20

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(Continued on Page 4)
for a finer
LOS ANGELES

LOS ANGELES is placed in a beautiful setting; it should be a beautiful city, and it can be made a beautiful city if our energies are devoted to the task. Let us all pledge ourselves to this fine ideal.

At Carthay Center, on Wilshire Boulevard, we are developing a home community unsurpassed in Southern California. On West Seventh street, just west of Coronado, we have built a beautiful store building in the Italian style that marks a distinct advance in the architecture of business structures. In the former there are lovely homes and fine homesites for sale; in the latter, two or three stores for rent that will appeal to those with high-class clientele.

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Coat of White Caramal and Fox

Hillard & George
INC.
FURS
"We search the Earth for Furs of Worth"
The ATELIER
2126 WEST SEVENTH ST.  OPPOSITE WESTLAKE PARK

1633 Miles of Service
By C. S. VANCE, Second Vice-President

More than 400,000 meters now measure the gas and electricity used by the consumers of Los Angeles Gas and Electric Corporation. This high mark was reached on August 8th.

This may be compared with the total of 11,531 meters of both kinds on our lines at the end of 1900. And even the 4-year period since August, 1920, shows an increase of 100%.

With an average of one meter to a 50-foot lot, the nearly 300,000 gas meters, alone, on our system would serve both sides of a city street 1633 miles long, or long enough to reach from Los Angeles to Newton, Kansas, with enough left over to provide for a "side street" from here to Ontario, California. And we have over 100,000 electric meters besides.

Los Angeles and her public utilities grow up together, the one being impossible without the other.

Los Angeles Gas and Electric Corporation
-themed exhibition of painting at the Cartie Studio on Fierroon street, opened with an exhibition of the work of Conrad Blauvelt, consisting of three groups, portraits, European landscape, and American landscapes.

DANA BARTLETT is showing a group of all recent European drawings in the art department of the Public Library, Los Angeles. The sketches are in ink and water color and show delightful bits of the Continent.

The death of William J. Calhoun, painter, illustrator and instructor, in Chicago in August, saddened many friends in southern California. In 1911 Mr. Calhoun in connection with John Rubborth Chish opened an art school on North Main Street, where many young artists studied. He has always been a student of his art and his "Thoughts of the Sea" is a representative work in the coming Preston-Buston collection at the Los Angeles Museum of History, Science and Art.

ALWIN VANBROOK and Ralph Pearson are showing etchings at the Sandhill galleries, Ambassador Hotel. The work of Hansen dealing principally with Monterey and the Big Sur. Pearson is a member of the American Etchers Club and shows evidence of his life in New Mexico, where he has had a studio in the Printmakers International at Exposition. Professor Pearson had the honor of making the Annual plate, profits of which are donated by the Printmakers of California.

ANNI BALDAUGH is in her new studio at 2211 West Fourth street, Los Angeles.

CARL MOOS, with Mrs. Moon and their two small daughters, spent a portion of the summer at Santa Monica, now at home in Pasadena.


MAURICE BEAUB was exhibited a group of fine paintings of New Mexico in Santa Fe during the last week of August.

The Kunst Art Galleries, 257 West Seventh street, Los Angeles, continue to present a constant stream of visitors to the galleries throughout the summer, from five to ten, or at any time by appointment.

CABELE H. MARTIN, director of the Cannel and Cannel Galleries, is not only able to discuss the art and art movements shown but is equally versed in art history, playing upon California originally as football coach for Whittier College.

A JUDE Art Association is holding a Maurice Braun show during September.

A meeting of the California Water Color Society, the following officers and jurors were organized, during the winter: H. K. Klufra, president; Theodore Moore, first vice-president; Kenney Veles, second vice-president; John Cotton, secretary; Charles Hack, treasurer; new jury: Charles H. Smith, Edwin V. Vyskyl, Edmund Hausser, John C. Stetten. Several exhibitions may be mailed to the secretary, John W. Cotton, 224 East Colorado Boulevard, Glendale, Cal.

BENJAMIN BROWN and Howard Brown have recently sold three etchings each to the Library of Congress for its permanent collection. These etchings were on view at the Frick Art Collection, Museum, Washington, in the early spring.

RALPH M. PEARSON has sold fifty etchings to the owner of the new San Diego hotel, who will place them in the handsomely decorated room of the hotel.

FLORANCE JOHNSTON and Jack Wilkins' son Smith left the last of August for a month's sketching in the high Sierra.

Bullcock's PARIS REPRESENTATIVE stresses the autumn searhness of white, the erasable po, pearls, the deliberately simple evening gown of. white. In Bullcock's Fashion Sections—third floor.
RUGS & TABLESTAPES

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Telephone 54214

THE movies are creatures of sentiment.

We wish to appeal to that sentiment. We wish to appeal in the name of the children. We wish to appeal to our knowledge of the children. We wish to appeal to our knowledge of the world. We do not wish to do anything to the children. We do not wish to do anything to this the great movie. We do not wish to make a motion picture. We do not wish to make a motion picture. We do not wish to make a motion picture. We do not wish to make a motion picture. We do not wish to make a motion picture. We do not wish to make a motion picture. We do not wish to make a motion picture. We do not wish to make a motion picture. We do not wish to make a motion picture. We do not wish to make a motion picture. We do not wish to make a motion picture. We do not wish to make a motion picture. We do not wish to make a motion picture. We do not wish to make a motion picture. We do not wish to make a motion picture. We do not wish to make a motion picture. We do not wish to make a motion picture. 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California Southland

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

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I. W. Robinson Co.
Seventh and Grand

One of the Interesting New Autumn Fashions in Flannel Frocks

—at $35
BEAUTIFUL ARCHITECTURE A MAGNET FOR TRADE

By ARTHUR DUNCOMBE

There are many of us who have stopped to admire a novel piece of architecture in the everyday humdrum of American business blocks. It is the store front that invites the stranger’s eye. The firm within may have an enviable reputation, but this will not radiate through walls making up an ordinary frontage. Perhaps the new client will attribute his entrance to your shop to the artistic display of the windows, but what drew him to the block, of which your shop is but a member, is a question bearing deeply on the subject of architecture as a magnet of trade.

One need not expatiate on the mistakes made in the buildings hastily thrown together to meet the ever increasing swell of trade. They tell a sad tale indeed. A few are crumbling at the foundations, while others having lost much of their original material have taken on a near semblance to a patched quilt. When bits of plaster are conspicuously absent in the outer and inner walls, one may conclude the structure is old, no matter how recent its construction. Yet there are amongst us those hopeless optimists who blame this falling to pieces to an unexpected change of weather, earthquake shocks and what not. Just as amusing a tale may be told of the lesee who sat calmly waiting for a brisk trade, while those on the street passed by, not knowing for certain just what was inside the shop, but taking for granted it was a shop the very antithesis of its true use.

Yes, the poorly constructed store, and the building which does not proclaim its use are the two greatest causes of discontent, both directly and indirectly, in the great game of business today. Although the trouble is easily remedied, there are always those who will take one more chance on inartistic construction, hoping to play in luck and find an ignorant or unsuspecting tenant. In the West we feel it is unnecessary to build for the decades to come. There is a general tendency to do away with the solidity of the East. The changing avenues of promenade demand the least possible invested capital to make their short lives profitable. On the principal thoroughfares, however, even if marble and stone are banished in the small one and two-story business blocks, there should be an air of dignity that will give the locality an impressive atmosphere. The materials, used for the cheap looking store, may be molded into a structure of beauty, the value of which will more than pay the cost of construction made less by procuring an artist for its development rather than an ordinary wielder of tools.

Let us consider that type of architecture most commonly used in California, the Spanish Renaissance. There have been intermixtures of the Persian, the Turkish, and Moorish. Here and there are touches of the beauties of Old Mexico, all conventionalized to form what we call the Spanish, but each is individual in itself, and although all have been jumbled together, they are still a bit foreign to their atmosphere. Some have construed these modes of design to be passing fads. The fallacy in this is evident, as never before in the history of building has there been a more decided trend toward the Spanish, and those designs found in neighboring Mediterranean countries. In these generally accepted groups of design there is that simplicity which pleases the most fastidious. There is a freshness, and a coolness that fits the modern West to perfection. In the mass is found solidity, the walls offering a field for the fresco painter, while florid designs and sculpture with color to suit the individual may be added at will. The plain walls offer opportunities for design as in no other form of architecture. Too, there is in the West the space available for architectural embellishment on both sides and front of the outer walls. It is to be hoped that we may now look to a permanent and lasting form of architecture that will soon be so standardized there will be no cause to restrain the erection of the best and the most alluring structures possible as a stimulus to better business.

With architecture of permanence, the buildings here may be made as locally distinctive as those of Philadelphia or Boston in their respective forms. Just why we have tolerated the ordinary brick front so long is a question. I am discussing the one-story building throughout, with exceptions in those with balconies and second floor studios, so with this in mind I believe there are none
who really favor the use of the red or white glazed brick in California, regardless of its permanent qualities. A building that would last till the day of reckoning designed out of style with the trend of the architectural movement of the times is like the woman who wears a dress made in the nineties and knowing its value as a material still feels the texture in itself is enough to offset the lines that pleased her friends in another century.

The well-planned store will rent if its location is favorable to a reasonable number of pedestrians. The average "slum" shop has an electric sign that shouts the wares of its owner a block or more away. This might pass without comment, but a half dozen shops on either side add their share to a disgruntled landscape, and the motley group makes up a vista of commonplace store-fronts of the average business blocks. They ruin any architectural piece within a half mile. They are money grabbers from the small trades. They are like thousands of their kind in every city, in every state, all having the same identical wares. Few can claim a permanent and lasting clientele, for the similarity in each bar's any hope of distinction.

The small store building must be as pretentious as the bank. In its own small way it should be confidence inspiring. Leaving out the bizarre, the architect must design a structure that lifts itself above the ordinary run without going to extreme plainness. It should attract and inspire and create an atmosphere of satisfaction. Good designs attract trade and keep it. The business man of today must have a building that brings profit both to himself, and the owners. In his effort to economize we often find him taking over the direction of both architect and construction engineer. He is making a mistake.

No man can expect to be up to the minute in every branch connected with the erection of a modern structure. The finest examples of American building today are those in which the specialist had full play to plan out the appointments best suited. The store-front with features that attract advertise itself. The admiration of passers-by is a bonus on your investment.

The era of building reform is slowly under way. It is gaining momentum and there will be no holding back. Slight sympathy can be shown those who have not heard the call for good architecture. The wave of pleasing design in our own business streets is sweeping all before it and proves in the illustrations here gathered together that in actual attractiveness and increased income, "beauty pays."
THE EXPERT IS WORTHY OF HIS HIRE

By M. Urmy Seares

OPPORTUNITY has ever been the fundamental lure of the West. Scout and trapper, pioneer woodman or farmer, and, on the Gold Coast, adventurers by land and sea, have sought this new country in its romantic past. Nor is the present less romantic if we can look behind the scenic curtain of our daily life and see the forces which are now at work building up a new community on the farthest limit of this western continent.

Opportunity for what might be called a strong and practical imagination still exists; and many an intrepid adventurer upon the sea of business finance has dreamed a dream of purple cities and gone forth to realize them. Severely as Los Angeles has been criticized by eastern magazines whose western reporters have posed as poor tourists and leaped about in the stumdom of real estate transactions, we must not lose sight of the facts surrounding the organization of our State Realty Board and the new laws it has introduced to protect strangers and raise the standard of its business. We must remember that the last half century has seen the complete introduction of machinery, setting free from production a large portion of the populace who find a livelihood in selling the products others raise or make. Salesmanship and advertising are modern callings employing thousands. It is too much to expect these great business functions to be free from shysters and quacks; but more prominence must be given to the experts in these lines and their honorable methods set forth in their ethics and ideals.

Whenever Los Angeles boasts of her rapid growth she should give credit to the realtors who have made her big. Whenever the captains of finance who now guard her destiny build a great office block they should give the planning of it to the finest experts which this city affords. Working together these experts on finance and big business and the expert architects and engineers can work wonders with this shoddy city so hastily grown up. No man really great in his own line will ignore the fact that he cannot in one lifetime master many of the great professions, nor will he be fall to find a great architect when he has building to do.

When the multitude arrived in Los Angeles, the realtors being the most energetic and efficient workers we had, began at once to house the multitude. That they were not trained in building did not dismay them. They plunged in and played the game of builder and designer; some even going so far as to use the honored name of architect, putting "unlicensed" after it to keep within the feeble law which pretends to protect the profession but does not protect the public from the quack designer. And so our streets were being lined with quack houses, coops, and crazy freaks which served their purpose and must now be pulled down to make place for forms more pleasing to the improved taste of the people. Men who would never dream of standing on a platform, untrained, to sing a song they made up as they went along, have bought whole blocks and set up on the city's streets their blatant houses which they stole out of a borrowed magazine, and which publish to a world of educated passersby the paucity of design within the builder's vacant mind.

To sing a fine song before the great audience that filled Hollywood Bowl nightly this summer requires years of training, study with great masters, practice and infinite pains. To build the simplest houses well enough to satisfy that audience when it pours down the street lined with stores or rows and rows of homes, requires as much training, as much study of masterpieces, as painstaking work on the part of some one as does the satisfying singing of a song. There are more fine architects in our midst than singers. We should have even more pleasure in walking
ENTRANCE TO THE INTERESTING STORE OF B. B. BELL AND COMPANY, DESIGNERS OF OUR FINEST WORK IN WROUGHT IRON.

the streets to view our civic and business architecture than we have in listening so quietly to our fine musicians on a summer night.

Such pleasure the connoisseur now has in viewing the new buildings planned for that unforgettable shopping district surrounding the lake and shrubbery of West Lake Square. These illustrations from the offices of architects and realtors who have given this great pleasure to the people show what can be done when experts are employed to do the work for which the world of science, art and history has fitted them and them alone to do. No law can be passed which will keep a gullible people from being fooled; but when public opinion once has made its own the beauty of architecture it may have by choosing experts instead of ignoramuses to do its work there will come a recompense, a tidal wave of full appreciation, and as deep a disgust for pseudo art and ugly city streets.

THE FOREST AND PASTURE LANDS OF CALIFORNIA

A LONG the path of motor travel and camping parties, there has followed this year a trail of fire which has devastated hundreds of acres of forest and burned up the feed of cattle upon a thousand hills. Californians, born among the yellow fields and bonnie brown hills, and bred to guard the forests and wild grass pastures as they would their own homes from fire cannot but feel indignant at the ignorance that carelessly leaves a campfire or throws a burning match into the dry grass border of our splendid roads. Travel by railroad should be made compulsory for all who have not learned to live in California's dry climate—for the railroad companies have learned by hard experience to guard against sparks.

A fine corps of trained men have entered our forestry service. The report of the Warden of one county tells the tale. Who is responsible?

DEPARTMENT OF FORESTRY OF LOS ANGELES COUNTY

The Honorable Board of Supervisors, County of Los Angeles, California.

Gentlemen:

I desire to submit herewith, for the information of your Board, brief report of the fires and fire damage during the past fire season through the calendar year of 1923 in Los Angeles County territory, outside incorporated cities and the area of the National Forests. I attach also statistical report giving the fire damage during this period in detail.

Both the number of fires attended and the extent of the fire damage this past year, greatly exceeded that of previous years. We responded to 618 fires as against 311 fires attended during the year 1922. Of these fires 156 were building or house fires, the total fire loss on which was estimated at $744,474, only about two-fifths of which was covered by insurance. The remaining 462 fires burned over brush or pasture land or mountain water-shed and of these fires 462 burned in Los Angeles County territory, while the remaining 45 fires originated either in other counties, incorporated territory or inside the National Forests and spread into or endangered Los Angeles County territory adjoining. The total area burned over in the year amounted to 28,015.46 acres, (as against 25,197 acres in 1922) and the total fire damage from all recorded fires in County territory is estimated at $923,365.70.

THE FORESTS AND WATERS OF YOSEMITE ARE WELL GUARDED AND TRAVELLERS ARE ADMITTED TO ALL GUARDED DISTRICTS AND RESORTS.

ENTRANCE TO SHOPS OF B. B. BELL AND JOHN KESHISHYAN, WEST LAKE SQUARE, MORGAN, WALLS AND CLEMENTS, ARCHITECTS.
Over 55% of the above fires originated from careless brush burning or from lighted tobacco dropped from passing automobiles. This high percentage from fires from this agency, strongly indicates the need for more stringent legislation for their control. Of the 492 fires above referred to, about 33% were controlled before they had burned a quarter acre while over 50% were controlled before they had burned one acre. 75% were controlled before they had burned 10 acres and only 7% burned an area over 50 acres. Although there were a number of fires which aroused considerable public excitement in this section, only 11 fires burned an area of over a thousand acres in the year. Our success in controlling this large number of fires to such a small area burned over, has been very materially due to successful operation of the fire lookout station constructed on the summit of Oat Mountain and connected by phone line into the Newhall Telephone Exchange. Prompt detection and report of fires has permitted us to reach and check them quickly, before they had assumed serious proportions.

We investigated over 600 fire causes during the year to fix responsibility for these fires. Where sufficient evidence was obtainable to base prosecution, we have taken 140 fire cases into court arising during the 1925 fire season, as against 75 cases during the fire season of 1922. These cases were prosecuted under State and County fire laws and only 6 cases out of the 140 resulted in acquittals. In spite of many suspended sentences and very inadequate fines fixed by the courts, nearly $500,000 in cash fines was paid into the County Treasurer. If fires leveled in fire causes were fixed more in proportion to the property damage sustained and to the offense against the public welfare a decided reduction in the number of fires and in the annual fire loss sustained in this County would be assured.—STUART J. FLINTHAM, County Fire Warden.

A RENDEZVOUS WITH SLEEP

Some June night drowsy-eyed, I shall find sleep
On desert sand beneath the evening star,
In sagebrush scent and the cool rising sweep
Of night winds scattering midday heat afar.

Year after year we keep this trygning place
Where love emotions mail the rising moon
Where soothed by sense of infinite time and space
The purple night sky fades to dawn too soon.

Or maybe I shall feel sleep's long sought kiss
Among tall fires of a wild mountain side
Near a high lake whose loaping waters kiss
Down roeby gorges in their untamed pride.

Some June night drowsy-eyed I shall find sleep
On a white dune when a full moon rides high,—
Mountain or shore I know that I must keep
My nightly vigil 'neath the summer sky.

ELEANOR HOFFMAN,
Carpinteria, California.

SAN DIEGO LETTER

By HAZEL BOYER

LIKE some fairy dream was San Diego Bay during the Regatta which so recently emphasized the recreational advantages of this city of many holidays and festivals, where it would seem 'twas meant that God's children should play in the sunshine.

All day the sails, like fairy wings, moved dreamily about the water; at appointed times the spirit of competition compelled them and gave their owners the joyous exhilaration of the race.

At evening when they gathered about the yacht club off Point Loma and threw their myriads of light upon the water, when the strumming music of their serenaders floated out like an aroma from the merry-making, it forecast a time when such a lovely picture may be a daily event in the Harbor of the Sun.

The next celebration to compel the attention of San Diego and her environment is the festival of Grape Day in the valley of Escondido, just thirty miles from San Diego. This is the fifteenth annual festival, held always on the 9th of September, in the midst of the harvest of the grapes.

Slightly does this event differ from the Grape Day festival of the southern countries of Europe, where the harvest of each locality is brought to an appointed place; every one is given all the grapes he can eat, there is dancing in the public square, much feasting; then quantities of grapes are placed in large vats where the young women dance on them with their bare feet to liberate the juice for making the wines for which the realm is so famous.

In Escondido they do not make the wine, but ten tons of the finest muscat grapes are given to the visitors. This is truly a California event. Besides the fact that a city decorator makes festive the streets, a ramada is built of palm boughs, roofed with branches of the pepper tree with the lovely red berries hanging through. Inside this great square the grapes are piled in pyramids on huge blocks of ice.

After the parade, in which the neighboring communities compete their floats for prizes, the crowd passes into the ramada and are served with the bounty of the harvest. Adjoining are the improvised cafeterias where the church societies serve chicken dinners with hot biscuits and many such delicacies as peach pickles, and pies of every variety.

A program of sports, music and literary exercises fill the afternoon and dancing rules in the evening.

This prosperous valley owes its success to the iron in the soil, which is particularly heathful for grapes. While the muscat is grown in greatest abundance, practically every variety of grape grows there to some extent. It is interesting to learn that the oldest vineyard in southern California grows there; it is over forty years of age and in perfect health, having yielded eight tons to the acre last year.

LETING IN THE WATER SUPPLY AT PALOS VERDES ESTATES.

PALOS VERDES

WATER in abundance is to be found in California, but it takes a generation to learn to use it intelligently. Thousands of people who carried water to the house in pails in their youth, have squandered an inheritance of the precious fluid in southern California, until a succession of very dry years brought them to a halt.

At Palos Verdes Estates the water question is complete and adequate. Intelligent development of the sources nearby has cheered the hearts of the hundreds of people who own that model tract of homeland. Hopeless as the task of making a beautiful city out of our present hodge-podge may seem we turn with delight always to Palos Verdes where no man with a steam shovel is allowed to butcher the hills and where even a fence or a stone wall can have the opinion of the best experts.
of people may be, when one person who loved paintings has started something of so much promise downtown?

A Chicago man who spends his winters in San Diego, prefers to live at the San Diego Hotel where he maintains throughout the year a beautiful suite of rooms overlooking the bay and Point Loma. This man is able to have what he likes, and he loves paintings, oriental rugs and furniture with beautiful lines along with his music and reading. In his Chicago Hotel he has placed a large collection of paintings. Out here he has, in every available space of his suite, representative paintings by California artists. He is a real friend of art, not only does he buy pictures because he loves them, but he is interested to help the artists. He has often been known to give the support to a promising young artist that relieved him of strain and got him well started toward success.

His collection overflowed into the corridors of the hotel; he bought several large landscapes by our best painters for the dining-room that he might enjoy them while he dined.

Mr. Sam Porter, manager of the San Diego Hotel, had always loved good pictures, but the effect of his guests' enthusiasm has served to develop his interest and discrimination. Now, Mr. Porter's private suite and his office have paintings that are well selected and well placed. Every room in the hotel has two or three good pictures, some are prints of fine things and many are real etchings. The mezzanine floor, all the corridors and every space in the dining-room is filled with paintings, and Mr. Porter is now planning to build an art gallery on the roof of the hotel within the next year. All of this is a real power for culture in San Diego, business men have their luncheon there daily and are unconsciously learning to love paintings besides the constantly passing guests to the city.

Mr. Arthur Millier, the brilliant young etcher, recently said in the art column of the Los Angeles Times that our cities need art where the people may contact it daily. He said that the Italians and French people have their love for beauty deeply ingrained because it is a part of their daily lives. Their buildings are beautiful, their churches filled with treasures and music as necessary to them as daily bread. So some day when San Diego shall take a position of prominence as an Art Center, a good deal of credit may be due to Mr. Porter and his hotel, but still more to his distinguished guest from Chicago.

**THE BRIDE,** FROM A MINIATURE BY MRS. MARTHA M. JONES, THE WELL KNOWN SAN DIEGO MINIATURIST AND PORTRAIT PAINTER.

Some raisins are dried in Escondido, but the greater part of the crop of grapes, which are all grown without irrigation, are shipped out in refrigerating cars to eastern distributors.

Grapes may grow without irrigation—done to their sweetness, but many crops will not do this; therefore, despite the fact that it has been authoritatively estimated that San Diego and her ranching region have enough water now in the reservoirs to last seven years, great plans are now just about ready for execution toward increasing the water supply.

As San Diego progresses so healthily in her material growth, it is of vital importance that there be spiritual growth in as great measure, The Arts are the inspiration—the very food for the growth of man's higher nature. What would we be, had we not music, poetry, the drama, beautiful dancing, sculpture, painting and architecture?

The background of our country is woven with heroic achievement with the development of the soil; its tapestry is but touched by the Arts. No condensation can be made for our frank admission that we approach them more or less as strangers, but shall the next generation be so readily excused?

Much longer have literature and music been felt in the home than painting and sculpture, "the Younger Brothers" of the Arts, who are just as old, but have been looked upon as austere luxuries to be met sometimes in the galleries. Now people are realizing within themselves a greater demand for beauty in their lives. To make their homes in houses that express beauty from every point of view. Has not someone said, "Architecture is frozen music!" To compose the home, to create a harmony, just as the artist paints his picture. Peace and love reign more securely in such a home, for "art is joy." Children absorb the culture of such a background; they grow to know a need for the graceful line of a good bronze and nature's inspirational message in a painting; this helps them to select with discrimination their literature and their drama.

To foster such purposes there was organized in San Diego several years ago The Friends of Art and much longer ago The Art Guild of active artists. They recently realized that to a certain extent they were duplicating activities, so decided to amalgamate the two clubs into a great force for the development of the Art Spirit. Over five hundred members are now ready and eager to work together in co-operation for their own growth of appreciation of Art and the extending of greater opportunity to the entire city. The Friends of Art of San Diego is the name of the new society.

To celebrate the event of this renewal of strength a very delightful entertainment was given by the Friends of Art on the evening of August 16. A reception was held in the art gallery of the museum to open formally, the "non-jury," retrospective exhibition for painting, sculpture, and crafts-work by the local artists which the museum is showing for a month. After the reception the members walked through the Montezuma garden in the moonlight to the Art Center, many stopping on the way for a glimpse of the regatta costume dance in front of the great organ. Music and a buffet supper in the Art Center added to the social charm of the evening. Who may conjecture what the influence of such a group
MISTAKES ABOUT JAPANESE ART

I WAS in Nikko on the first day of last September, and am not in the least inclined to minimize the earthquake. Nikko is a hundred miles from Tokyo, yet the shock in our hotel was so severe that my wife and I were naturally rather anxious to get downstairs and outdoors, we actually had to stop and hold on to the bedposts to avoid being thrown down, head foremost.

But when we got to Kyoto we found that the shock there had been a mere tremor, for Kyoto is three hundred miles away from the frequency earthquake zone around Tokyo, and is therefore comparatively immune. Tokyo is a porous city, built by the upstart shoguns so recently as the seventh century. Kyoto was built by the Emperors according to eighteenth century ideals. It is classed by seasoned travelers such as Lord Northcliffe among the world's five or six "splendid" cities. The chief art treasures of Japan are there and in that vicinity, and they are quite unimpaired.

I say this by way of confuting a published statement, recently brought to my notice, which says that "when the earthquake shattered the cities of Tokyo and Yokohama the best of Japan's art was lost. Virtually all the great collections had been centered in those two cities; now they are gone."

The magnificent Okura collection is gone, to be sure, and it can never be replaced; but even the Imperial Museum at Tokyo is largely intact, for I saw last Easter—and expect to see it again next Thanksgiving. But the choicest exhibitions of Japanese art are in and near Kyoto, the imperturbable; and for this we may well be thankful.

The same article says that "modern Japanese artists have lost the ancient skill in lacquer work." I myself thought this until last autumn, and said as much to a Japanese friend, the grandson, by the way, of Count Okura. A few days later she showed me two or three lacquered boxes that rivaled any I had ever seen, and, when I said so, quietly informed me that they were made by living artists.

One of the most mischievous misapprehensions of Japanese art has been currency through an epigram. Alfred East, lecturing in Tokyo years ago, declared Japanese art to be "great in small things, but small in great things." Chamberlain unfortunately perpetuated this saying in his otherwise excellent work, "Things Japanese;" and every Tom, Dick, and Harry that has since written a book on Japan—including myself, in one of my earlier volumes—has been misled by the cleverness of the epigram, as Chamberlain was, and by its half-truth, and so passed it on. Now that America has its own collection in Washington and its Fenollosa-Weld collection in Boston we should all know better. Formerly we judged Japan's pictorial art, for example, solely by its exquisite and comparatively modest wood prints—of which a superb private collection exists in Pasadena—but now we can learn to know such great painters as those of the earlier Kano school, whose work on the grand scale has been studied with that of Leonardo da Vinci and Michelangelo. As sculpture, Phidias himself could never have conceived and executed a grander idealism of Gattaman than the great bronze Buddha at Kamakura, which has defied all the earthquakes since 1252 A. D.

The half-truth in Alfred East's epigram is his phrase, "great in small things"—small things such as the lacquered boxes called inro. Gonse, the French critic, declared that Japanese lacquered objects like these are "the most perfect works that have issued from man's hands." Originally tiny bamboo-baskets (ro) for carrying seals (kon), they evolved into miniature medicine-chests, nests of minute boxes, each one into the other so that the whole, when put together, becomes a many-chambered receptacle, from three to four inches long and two and a half inches wide, the surfaces often so beautifully decorated that a good inro is an example of the world contains of "infinite riches in a little room."

In the days of Japan's "Lorenzo the Magnificent," Yoshimaro,—and older, perhaps, these two widely sunburned aesthetes were exactly contemporary,—the button employed to fasten an inro to a nobleman's girdle, ornamented in itself by the most delicate beauty, called netsuke, much better known to Western collectors today than the inro itself. The late A. C. Vroman, whose memory is still warmly cherished in Pasadena, possessed a noteworthy collection of these miniature carvings, which I think passed into the keeping of the Metropolitan Museum of Art, but which should certainly be brought back home as a memorial to a rare, friendly spirit.

As with lacquered art, so the fine art of netsuke carving has not vanished. Brinkley, perhaps the highest English authority on the subject, says there are a score of artists in modern Japan who can carve a netsuke not inferior in any respect to the best types of former times.

"Small in great things"—how absurd! Surely architecture and heroic sculpture are among the "great things." Obviously Mr. East never saw those ancient structures near Kyoto, twice as old as the oldest cathedrals in Europe, of which a distinguished American architect has recently said that "there is nothing in the Parthenon more perfectly perfect than the sweep of the roof angles, nothing in the Erehtheum more graceful and mobile."

Three of these were built, almost overnight, so to speak, by the great shotokun, Shotokun, and his grandson. He was, of course, as primitive as the Hopi Indians are today when Buddhist temple-builders and sculptors brought over from China and Korea the first wood temples. Agreeing with religious inspirations Shotokun transformed his country early in the seventh century more completely and more rapidly than was done twelve centuries later; in architecture. The better to build his superb temples he himself studied craftsmanship, and became one of the greatest sculptors of the Orient. Travelers who know how to find it may still see the tribute of his own hands to Buddhism: a heroic monument of Mercy, unconventional, vital in every flowing line, the great benevolent face illuminated with the most beautiful smile that has ever been carved in wood. "It is the face of a sweet, loving spirit, pathetic and tender," as Fenollosa says. "The impression of this figure, as one views it for the first time, is of intense holiness. No serious, broad-minded Christian could quite free himself from the impulse to bow down before its sweet powerful smile. With all its primitive coarseness of detail as in the feet especially, it dominates the whole room like an actual presence!" The photograph does not scant justice.

Japan today is still a storehouse of some of the supreme art treasures of the world.

A SUPERB COLLECTION OF INRO

LOS ANGELES may well be proud of the compliment paid her by the aristocracy of Japan in sending to Exposition Park a collection of those beautiful examples of lacquer art called "the little pets of princes" or inro. Dr. Bryan has conferred two great gifts upon the city this year in bringing the Traveling Exhibition of foreign paintings from Pittsburgh, and in showing this remarkable collection of the line art of Japan.

Professor Thaig O'Conroy and his charming Japanese wife have graciously shown the entire valuable collection placed in their charge by the Japanese owner; and a full account of the process of making lacquer is placed in the museum that we may enjoy them and study with intelligence. The exhibition of Paintings will be presented in the October SOUTHLAND—an art number.
OLD SPANISH DAYS—SANTA BARBARA

By ELLEN LEECH

CALIFORNIA has had two romances, that with her languorous Spanish lover, and later with the virile, conquering pioneer, and now Santa Barbara alone is the only town holding sufficient memories of that early love to serve as a background for a reflection of those sweet, young days. Twenty, or perhaps even fifteen years ago, Los Angeles could prove

a Fiesta is not created without an object, a reason for a celebration. This reason came early in August with the completion of the Lobero Theatre, a part of the building program of the Community Arts Association and the home of the Community Players. The new theatre stands on the site of the old one, bears the same name and conforms through the artistry of the architect, George Washington Smith, with the scheme of the restoration of the old adobes in the same and adjoining blocks. This restoration commenced by James Osborne Craig and carried on since his death by Carleton M. Winslow, has resulted in the “Street in Spain”, its gleaming walls, green patios, winding, enticing entrances, and atmospheric dining rooms putting the veriest phlegmatic into a holiday mood.

The interest in the opening of the theatre and the pride of the city in this accomplishment brought the necessity for a general expression and culminated in the Fiesta, just as the Rose of Castile grew from bud to blossom under the warm southern sun.

Santa Barbara knew the opportunity when it came and the knowledge was universal, everybody recognized it. First, there must be color, and immediately the streets were hung with the red and yellow of Spain and the red, white and blue of the States. Then the costume idea, and each one wanted not only to use the colors of Spain but to have an authentic reproduction of a stated province—you see Santa Barbara really knows what is correct and you feel happier if you are quite in the picture. Young and old sorted out their treasures and appeared in gowns and mantillas, or capes and trousers, historically correct and very beautiful. The children were the quaintest, dearest things, tiny girls in bunched skirts and huge combs, over which fell the tricky black lace mantilla, and the small boys delighting in long trousers, faced at the sides over brilliant insets of color, sashes and immense sombreros. The men kept step with the women in the race for colorful bits, even the most staid wearing red ties and belts. The senors and caballer os with their long floating capes in red, white or black were most intriguing, while the gypsies with their gay bandanas worn skin tight around the head, the loose ends falling with such insouciance from be-

she had not forgotten her first love and revived this affection with a yearly Fiesta but in these days of bleak commercialism she would blush to admit the childish infatuation, and most of us had long ago decided that southern California could never repeat the charm and spirit of the old days. But last month Santa Barbara opened her hospitable doors and through the wealth of her storied past proved that California can still enjoy a genuine Fiesta. Secure in her knowledge she had made no boasts, had not flaunted her claims, but bided her time, knowing she held the secret in her own breast.

It takes much more than the desire to see a Fiesta to produce one, we must each be one if it is to be a success, and even in Santa Bar-

A SENORITA MIGHT DINE PLEASANTLY WITH A SEDUCTIVE DON AND AN AMIABLE GYPSY.

STROLLING MUSICIANS CONTRIBUTED DOUBLY TO THE FIESTA BY THEIR COLORFUL COSTUMES AND GAY MUSIC AND FILLED THE MOONLIT NIGHTS WITH ADDER ROMANCE.
hind an ear, seemed to prove a latent spark of the old pirate in every man whether at sea or ashore. There was no indication of an unshared lawlessness for equally apparent were the feminine followers of the open road; here was the girl who was the daughter one moment as an ornament in her abundant hair, the next concealed in her shoe. And another who came into town on her faithful burro, ragged and worn from her long trip through the mountain passes, but bubbling with the spirit of the Fiesta and filled with the hope of many fortunes to tell and much gold as her reward for the happiness promised.

To understand the wonderful success of the celebration you must get the spirit of it, a genuine big masquerade party with Santa Barbara as the hostess, and as you would accept the hospitality of a friend and know that all gathered under the roof were friends, so here the same feeling prevailed, everybody smiled and was glad, gay greetings were exchanged by passers-by who found a smile contagious, and everywhere were cries of delight at this costume or that, “Fine! I love your hat!” or “Where did the lovely cape grow?” Don’t you think we should thank Heaven for a spot where this is still possible?

The Spanish people of Santa Barbara, scions of the only aristocracy this portion of the world has ever known, entered so generously into the celebration, planning the floats for the parade, over is in his indication of an unshared lawlessness for equally apparent were the feminine followers of the open road; here was the girl who was the daughter one moment as an ornament in her abundant hair, the next concealed in her shoe. And another who came into town on her faithful burro, ragged and worn from her long trip through the mountain passes, but bubbling with the spirit of the Fiesta and filled with the hope of many fortunes to tell and much gold as her reward for the happiness promised.

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An Ambassador

WE, here in the West, are sincerely and deeply interested in Religion. In the rapid building of this vast empire we cannot afford to disregard any of the forces which may lend us valuable assistance, particularly those which minister to the spiritual needs of men. We are eager to establish upon the shores of the Pacific an harmonious, rounded civilization and no civilization is complete which ignores the mystical aspirations of our nature. Hence, amongst us, Religion is spoken of with fitting reverence.

We are, it is true, not infrequently bewildered by the many and, at times, strange forms this ideal Religion assumes, forms of varied degrees of culture, of critical judgment and of social usefulness. We would surely grow very skeptical were we to place undue emphasis upon the conflicting theological interpretations of the modern religious Babel which, at a great cost, is being erected in America. Fortunately, so in this case, we are not a metaphysical people. Hence we quickly turn away from the battles of creed and dogma to concentrate our attention upon the men who personify Religion in our midst.

Churchmen are the most eloquent vindicators of the real religious values. Their life is so permeated with a spirit of service, of sympathy, of tolerance, or understanding that it radiates inspiration and strength to an entire community. To minister to the souls of men and still not lose sight of their intellectual and artistic interests, to direct men's thoughts toward an eventful future life and still strive to beautify and enrich this earthly existence; to foster the growth of one's own church and still remain an active, generous, progressive member of the community is to participate in the world's interpretation and a justification of Religion which enlightens the mind and softens the heart of many a critical student of church history and of many a puzzled observer of our endless denominational strife.

A few days ago such a minister of the Gospel returned to his home city from an extended visit to Scotland, his native land. Representatives of the entire community gathered together to bid him welcome. Their pastor had come back. He was their pastor indeed for they all understood his religion, which brought them faith and knowledge, still remaining true to our greetings. In his address to our gatherings he laid stress upon the importance of bringing these same Christian virtues into play in the field of international relations. He made a warm plea for "streams of ambassadors of good will" between the Old World and the New and all the while we all thought of him as a genuine ambassador of Christ.

The Legion and Citizenship

THE American Legion, in its State Convention held last August in San Francisco, passed a resolution for which it deserves the highest commendation. The Legion prides itself on being, at all times, a vigorous champion of patriotism but the ways and means devised in order to strengthen that indispensable virtue in the hearts of Americans have not all been equally wise and efficient. Its last program, however, can not but meet with unqualified approval. The Legionnaires are planning an energetic campaign to secure a full registration and vote of all qualified American citizens throughout the State.

A very serious condition of affairs has been brought about in our country through the growing indifference of the electorate to the performance of the most elementary of its civic duties. We are proud of repeating, on patriotic occasions, this most perfect definition of our democracy: a government of the people, for the people, and by the people, and behold that, while we cherish and justify so this exalted political ideal, we are daily destroying its reality. We, in the United States, are today, in fact, governed by a minority.

The number of Americans who thus disfranchise themselves through indifference or thoughtlessness is growing at an alarming pace. In 1896, 80 per cent of the voters cast ballots; in 1900, 73 per cent; in 1908, 66 per cent; in 1912, 62 per cent, and in 1920 less than 50 per cent. Unfortunately, native-born American citizens appear to be among the worst offenders.

Nor must we suppose that in our western States, where the spirit of democracy is particularly hardy and deep rooted, we are free from this prevailing sin. Let us take as an illustration southern California. The importance of Los Angeles County in the affairs of the State is shown by the fact that approximately one-third of the registered voters habitually vote within its boundaries. On November 7, 1922, less than 60 per cent of the registered voters went to the polls despite the fact that the occasion was a general election in which a governor, a United States senator, a congressman and other state officials were to be chosen by the people and important measures, including the Wright prohibition enforcement law and the water and power act, were on the ballot.

On January 10, 1924, citizens of Pasadena were asked to vote on the proposition of assuming a bonded indebtedness for library extension. Of the registered voters, only 18 per cent cast votes at the polls. What is even worse, statistics show that less than 50 per cent of the qualified voters actually registered.

In a word, even in California, we must face the unflattering fact that the majority of the American people are ignoring the privileges of the franchise.

We can not develop here the disastrous results of such a policy, they should be evident to all. There can be no doubt, however, that through our selfish indifference, we are permitting the slow disintegration of this noble work of the ages: American representative government. A thoughtless few may presume that the cause of democracy has been won for all time and that our institutions will successfully go on without our continued support. This is a most dangerous error. Democracy is always on trial. Its efficiency, its vitality, its success depend upon the loyalty and the cooperation of every citizen. Whenever we fail to do our share, we help to crumble a portion of the foundation of that political structure which had become an example, and an inspiration to the world.

If the American Legion can awaken in the people of our State a deep sense of their civic responsibility, it will have won a victory for democracy which will overshadow in beneficent results those of the Marne and of Saint Mihiel.

"The Union Forever"

"I am not bound to win, but I am bound to be true. I am not bound to be perfect, but I am bound to come up to what I know I am. I must stand by those who stand right, stand by those who stand for right and part with him when he goes wrong." - A. Lincoln, as interpreted by John D. Strobridge.
America's recent will come to the United States to be free as individuals. Naturally, a dead weight when it comes to a renewed union with European nations. Since on the basis of our present immigration law we are letting in fifteen Germans to one Italian, it is evident that the preponderating opinion against joining the League of Nations comes from our immense North European population. Having left Europe, they do not wish to be bothered with European problems.

Selfish as this attitude on the part of the United States must seem to our sister Republic on the continent of Europe, France can but realize that within our borders and backed by Washington she has another Germany to deal with: a mass of citizens out of sympathy to be sure, with their own despotic fatherland, but uneducated in practical democracy and its unselfish impulse to help now the baby republics of Europe, who reach out to us the hand of fellowship.

When the American people shall have become educated, and this is a task of actual facts in our country's last hundred years, the last step for democracy, the United States will automatically become a member of the League of Nations in name as she is already in work and financial backing. For President Coolidge and the General Council that is already standing for right which is characteristic of the President will be found equal to the occasion's call for leadership.

The Psychology of Japan

ASSISTANCE LEAGUE Round Table luncheons, under the brilliant leadership of Mrs. William de Mille, are giving to students of world affairs a rare opportunity.

Brought to Hollywood by the great industry which has usurped the place of the press in molding the minds of the populace, scholars and artists, university professors and practical publicists, literati or clowns from every line of endeavor crowd this interesting section of Los Angeles and play their part in the making of wide-flung films.

Selecting always the most notable visitor of the day, Mrs. de Mille presents to the guests and hostesses at this monthly luncheon some fascinating subject for our western vision to encompass. August brought us Robert Nichol, English poet, and professor of English in the University of Tokyo.

Luncheon, by direction of Mrs. McCarty, chairman of the day, was served al fresco in the garden of Community House, a fitting place in which to consider the psychology of Japan.

An English man of literary fame may interpret Japan to Americans and at the same time give glimpses of England's attitude toward the subject in hand. Professor Nichol cited instance after instance to prove that Japanese customs and manners are the direct opposite of "our own." This gave definite opportunity to state what are "our own." We found ourselves therefore, criticizing our own state officials publicly in true English political style, or applauding the speaker for doing so. In Japan, on the contrary, the manners and customs are changed—new in childhood as "our" children are taught, but held more and more to account by national opinion as they are forced into responsibility—criticize themselves by that standard and commit harakiri when they fail.

A public relations initiative is allowed the Japanese statesman as he grows stronger, more and more is he held accountable to tradition and ancestral laws. Doubtless the opposite of this is true in England; yet in America there comes a time in the life of every political representative of the people when he reaches back to tradition for support. Few indeed the campaigns with the name of George Washington they could get out of the way—(the professor described the usual occurrence). The Japanese on the contrary, look and move only to accommodate their action to that of the autocrat. "He has seen me" says the Japanese, "and therefore he will not run over me."

Light on the subject of Japan's reaction to stimuli was, however, vouchsafed us in a graphic illustration, applicable to future contacts.

When "we" are crossing the street in Hollywood and hear an auto toot its horn, we jump out of the way—(the professor described the usual occurrence). The Japanese on the contrary, look and move only to accommodate their action to that of the autocrat. "He has seen me" says the Japanese, "and therefore he will not run over me."

Applying this to political situations, the Oriental himself toots his horn in politics—"He has heard me" he says to himself when the United States shows perturbation over some political situation—"Therefore he will adapt his action to mine." "Exclusion," says this Englishman from Japan, "was expected. It was the rough-shod manner of its coming that seemed unseemly, a nation calling itself Christian before the world of today."

The Allied Architects Association

THERE was organized in Los Angeles in the first week of July, 1921, an Association of professional men to provide the municipal, county, state and national governments an opportunity of obtaining the highest expression of architecture in public buildings and structures at the least possible cost.

Thirty-three of the leading architects of southern California associated as charter members of the Allied Architects Association of Los Angeles, and incorporated under the laws of the State of California as a co-operative association not for profit.

Seventy are now thus associated; and other such organizations have been formed in Eastern cities.

The idea is to give collective service:—the ideal is to achieve thereby an adequate expression of the art of architecture in our public structures.

The Pure in Heart

BLESSED indeed are they, for, the Teacher, to whom was given the power to see the truth and present it to us declares that they shall see God. To see God in the world working out a divine purpose through all the discouraging conditions we find about us, this is indeed the only blessing necessary.

If each one, then, can keep his own heart clean and through it see clearly life and death and the hereafter, God—meaning the highest good thing man in his various stages is capable of conceiving—will appear. There are those in this dark life of ours who are striving to keep pure hearts and are attaining it. There is one who is keeping his own purpose pure by rejecting all impurity that presents itself to be used by him in a vocation of great influence which broadcasts news and high and pleasant thoughts to a world of listeners. There is a group of men who have left their position of the world clean by setting a standard of journalism so high, as to cleanliness, that through its fun and frolic and sane sense it will cleanse the springs of daily news as time goes on.

Blessed indeed, and a blessing to the whole world are those who keep their hearts pure. For by seeing God unconsciously they let God into life and the world knows and acknowledges that God is. To see God, then, one does not need to search the skies or fathom space. One needs only to look into a pure heart and that heart must be one's own.
Schooners and Yawls at the Regatta, San Diego, August 16-17. Left to right, Ortona, Winsome, Teva, Mollie Lou, Idalia, Eloise, Viking IV, and the Mildura.


SATURDAY, August 9th. Anchorage at Balboa, 5 a.m. It was a dark-foggy morning and all hands were up early, for the ship must slip her moorings and get out to the starting line of the Newpaper yacht Point Loma. The skipper ordered the engine started and the spring line cast off and down the bay went the good ship, loaded with food and good fellowship, starting out for a week of sealine sailing. Someone had changed the position of the outer channel marker and the mud flat had also changed position and "blup" went the ship hard on the sand. The Ardath was first to come along and we passed her a line. She pulled away at the stern, but couldn't move the Mildura—next came the Billideck and she took a pull on our line, and between the two power cruisers we were soon in deep water again. As far as I can see, that's the only good power cruisers are—anyway, we thank 'em. We were fifteen minutes late crossing the line, the Viking IV and the Palm-o-Mine having crossed before us. We set our course for Point Loma and powered along in the fog, using half of our allotted ten gallons of gas before the morning breeze began to make. At 8 a.m. we had all sails set and were fanning along at the great rate of two knots per hour. William served us a bounteous breakfast, but the customers were few—only the hardened seadogs enjoying it.

The breeze was light all day and the sea moderate. Night came on and with it calm. I drew the watch from 8 to 12, and Frank from 12 to 4 a.m. Together we logged about twelve knots all night, and if it hadn't been for a school of whales that were playing around the ship we could have slept on watch; one of the coastwise floating hotels passed us to starboard about midnight, northbound, all lit up like a Methodist camp meeting.

**Daybreak, Sunday, the 11th: Ship's position 7 miles off La Jolla and Point Loma three points off our port bow. Winds still asleep; horizon dotted with white sails all around, all doing the same as we were—sitting, watching for the sunrise.**

DIABOLA, S. C. Y. C., WINNER IN THE SCHOONER CLASS IN P. C. C.

Seven a.m. brought gentle zephyrs from the west and soon the packet was heading for the point. "Ships to the right of us, ships to the left of us, ships in front of us, ships behind us!" We decided to use up the balance of our ten gallons of Rockefeller's nectar and were soon cutting the keel of Point Loma and heading for Ballast Point, the finishing line. We came raring past the judge's boat at 9:15 a.m., and were escorted to our anchorage at Roseville, the parking place for the yacht club.

The day was spent visiting the different boats of our fleet of eighteen yachts and trying to find out what it was all about. William had a broad smile on his face when he got to the home port and quiet water. He could do his stuff then, and he did. William could sing while he worked—one of his verses:

"My mother was an apple pie maker—My sister was a player nail trimmer—My God! how the money rolls in!"

Night brought on the moon and the moon brought on the dingy swimmers to keep us awake all night singing: "All the little angels," etc. Someone threw water on them and we got to sleep by 1 a.m. That is, all but one of us. Outside of the constant interruption caused by the snoring of Frank and the crew, the night passed off swimmingly.

**Monday, the 11th:** This was to be a rest day and most of us did that very thing; I overhauled my shore pass, went to the ship all jazze up with code flags and pennants. One must do something every minute at a regatta or be considered dead wood; so after dinner the girls expressed a desire to attend the impromptu hop at the San Diego Yacht Club.

After much shouting and blowing of the fog horns a shore boat came alongside and ferried us across to the Roseville dock. An hour was wasted there waiting for the yacht club boat to arrive. It is 9 miles over to the club from the anchorage and the little boat made good time in spite of the crowd aboard, including Patch around the ship gold fish.

The dance was still in progress when we arrived at 11 p.m. Some of the party had left but we hopped until 12 and the orchestra stopped playing. At 1:30 a.m. the last ferry was to call for us so with the aid of Donnie Pratt, Ed Gourley, and the phonograph we were entertained.

The club house was a delightful surprise. Mrs. Gay proved a congenial hostess and the night
was mellow with a full moon, so it wasn’t so bad.

Tuesday, the 13th: The first day of the racing program and all hands were busy getting their ships ready for the big event. I entered the Mildura, but was unable to get her handicap rating from the committee, but decided to go out and sail the course. Our girls went out on the Bill Luck to view the races. We sailed around the course and finished before the committee went home—thanks to our lack of light sails—and back to the anchorage to prepare for the Woolf Bird night. The capture of the good ship “Regattafin” in “Three Murders and One Assassination,” by ye pirates bold. The fireworks were good—so was the Woolf Bird and his trainer; some said the entire show was good, but we—the actors—thought it was the bunk. A lot should be left unsaid and the thing forgotten, for it didn’t turn out as we had planned it.

Wednesday, the 14th: Cruisers and small class had their races, but the big affair of the day went to our dear ladies, for Mrs. Florence Kenneth Dupee gave a garden party at her magnificent home at Coronado. The party was very formal and was attended by the officers and their wives, visiting yachtsmen and their ladies, and a number of Coronado’s elite. The scene presented a tropical effect with its gorgeous foliage, red carpets on the green lawn and colorful awnings. An orchestra of twenty-five pieces, dressed in yachting attire, furnished the music. The girls ate so much that they couldn’t enjoy William’s roast turkey dinner on board, and we had Mr. and Mrs. Tom C. Hammond as dinner guests. Frank and I did our best though, and, outside of the constant yelling of the yachtsmen, hollering “shore boat, shore boat,” and the burning of the cruiser Aliens, we had a peaceful night.

Thursday, the 15th: Dr. Parker, the owner of the schooner Idalis, was short handed and I offered the services of my crew and myself to help him out in the battle and that day the Idalia finished second. At the starting line the Diabolico committed a foul against the Idalia. It was so unsportsmanlike that “Doc,” the skipper had aside his dislike to protest and filed one with the committee, which we all signed. Had the judges been present at the time of the foul the Idalia would have won and the Diabolico ruled out.

Friday, the 16th: Art Pratt went out and won the cruiser race with the Pow Wow and Sil Spaulding lugging the stuffing out of the R Boats with the Angels. The ladies hoisted tea at Mrs. Joseph H. Pendleton’s at Coronado, which they said was a brilliant affair, while we argued over a foul that the Diabolico committed the day before. We were all invited to the Coronado Hotel for dinner and to supper and a grand ball and presentation, which we dilled all up for and went to in style. The party was lovely and we were all glad to get back aboard and take on sleep, for I had given orders that we would sail at 6 a.m. Saturday. Admiral Sulland made the presentation, assisted by the officers of the United States Navy and Admiral J. Benton Wilson. The Mildura didn’t get a cup, but she earned one, according to our opinion. The ballroom of the Coronado presented a yachty appearance, for the men all wore their uniforms and the ladies wore their evening gowns; not so many cake eaters as usual attending.

Saturday, the 17th: There was a wholesale breaking up of the fleet. The Speedyway and the Sul-tana left early for Ensenada and some of the cruisers, but we cleared for home as we had planned. We began to get the breeze before we cleared Point Loma and by the time William had breakfast ready the ship was pitched up and sailing into a quartering sea. The customers for breakfast were few—the crew, with the exception of “Stuey,” who made the trip home with us, were devouring hot cakes in true nautical style. The westerly breeze held all day and we made San Juan Point in one leg on the port tack. I set the mizen stay sail which helped us some. Late in the afternoon the seas got lumpy; someone had plowed up the ocean for sure. The wind was strong off Laguna and we were forced to make two legs to sea to fetch the Newport Jetty. We met the Viking III off Laguna. She was motoring with her canvas set and making good time.

At 9:15 p.m. we were off the bell buoy and at 10 p.m. picked up our moorings in Balboa bay. William had a fine baked ham ready and fresh pies. So we all went below and did justice to his handiwork. Everyone voted the Regatta a success in every way and pronounced the dining a creditable one, and we were all sure to make the cruise to Ensenada it might be well to include some of the happenings in the log for future reference.

The boys had a wonderful sail down through lumpy seas that are always to be found off the Mexican Coast.

Percy Houssong, mayor of the quaint little Mexican port, assisted by the local chamber of commerce, formed the committee of entertainment. Having enjoyed the city’s hospitality in the past I can readily imagine the good time in store for the visiting yachtsmen. One of the unique features ashore was a horse race for land prizes. Imagine a yachtsman astride a prancing broncho about to race for a case of Servaca. Yacht racing couldn’t equal this. A big dance and barbecue were also on the program. The little brown mammas come out in force to the dance dressed in their finest mantillas and lacees. A Mexican band furnished the music and, believe me or not, it was some dance, according to reports.

The barbecue is really fine, one of the many things the Mexican people excel in. They dig a pit in the middle of the dooby street and roast their oen and turtle. The place is decorated with groups, boughs and strings of flags and bunting. The Mexican army adds greatly to the comic opera-like effect of the scene.

After the schooners, provided for all the non-boatowning visitors, were properly drained, the fleet set sail northbound for United States or Volstead land.

THE ARCHITECT'S COVER

THE cover design this month for THE CALIFORNIA SOUTHLAND, attempted by the Architects Association of Los Angeles, a second example of Civic Art, shows the Grand Piazza, the Colonnade and Church of St. Peter's at Rome.

St. Peter's brings to our minds a multitude of thoughts, few, if any of them religious, for St. Peter's to most of us represents a temporal power with all the brilliant phases of the Italian Renaissance, the Papal court, the splendor of Papal courts, splendid knights in velvet and brocade or lowly mages, mendicant monks, who dispensed love sickness or poison with equally charming naive.

The grand design, their manifold interests is due to the fact that the construction of St. Peter's was carried on over a period of years, one facade, another, the color and style to be exact, period, tad in it far more worldly things than religious. Perhaps the spirit of the ten architects which we order, is the same which stirred our sense of beauty than that of the twenty-one Pupes does to awaken our religious thought.

Cross the Grand Piazza in the white hot sun the fountain that cools your face with its drifting spray, to the grateful shelter of Bernini's colonnade; that colonnade which gives to St. Peter's a nobler approach than any other in the world, and that for the first time you push aside the heavy mantles at the door you will find nothing of the dimly lit mystery and a tangible perspective anticipated, but cheerfulness, color and more sunlight, the spirit of temporal things, the spirit of art, the spirit of the Renaissance. How strange that in this temple of the old order, the spirit of a new thought should find its most perfect expression.

Those who have stood in the Borghese Gardens in the early morning and watched the sun spill the glorious dome that Michael Angelo erected over the tomb of St. Peter have felt that one was on the Great Work of the Renaissance, for while other compositions have harbored a monumental or surpassed it in purity of execution, none have been so completely a resume of the civilization of two which is thoroughly colored and the tangible expression of a universal art, and nowhere has church or state given a creased thought to its altitude than in this example of Civic Art.

LOS ANGELES COUNTY PATRIOTIC HALL

THE Los Angeles County Patriotic Hall, designed by the Allied Architects Association of Los Angeles, is an inspired solution of the perplexing problem, how to express our appreciation to the Veterans of all wars in a way truly significant.

As a memorial to our Veterans, it has in its imposing symbolism that seems to be expressed in a way for all to read. The three distinctly different elements in the facade, represent the three great Veteran organizations. The lower floors, strong and sturdy with polished stone, and windows, are symbolic of the G.A.R., the foundation of our present Union, whose members, though old and themed with care, are the base from which our later Veterans sprang.

The second phase, less climaxed, with more open action, but refined, and substantial, is symbolic of the Spanish War Veterans, men now settled into a dignified middle age. The speed, volume and height, are still the connecting link between these two periods.

The third phase, almost without rustication, with the vertical lines of the columns expressive of ambition and a life yet in the ascendancy, tells of the American Legion, the youth and aspirations.

How much of this was in the minds of the architects as they worked, we have no way of knowing, but that they have told this story speaks highly of the procedure of the Association; for before any problem can be solved, it is necessary thoroughly to imbue ourselves with the spirit of the question, that we may feel not only with our fingers, but with our hearts and souls and as well, and it is this process of conception which trains the expertly trained men concentrate on the solution of a problem and the production of a masterpiece.

ACOUSTICAL PROPERTIES OF AUDITORIUMS

By V. O. KNUDSON

In Report No. 39, July

MANY present day acoustical blunders are attributable to the neglect to this single property of reverberation. These blunders could have been predicted in advance of construction and steps could have been taken to avoid or correct them while the plans were yet fluid. In all such instances a preventative medical program is far more practical than a corrective surgery one. It would have required, during the planning, not merely the calculation of the time of reverberation for the auditorium referred to in the paragraph preceding this one. That calculation, showing that the time of reverberation would be 3.7 seconds, should have been conclusive evidence that the auditorium would not be satisfactory for good hearing. Steps should have been taken to reduce the time of reverberation to not more than 2.0 seconds. This could have been done by decreasing the volume of the auditorium or by increasing the absorbing power of the walls, interior decorations, etc.

Closely associated with reverberation in halls is the phenomenon of echoes. Echoes are produced by the successive arrival of the ears of direct and reflected sound waves. The time interval between the two successive sound waves must exceed 1/17 of a second in order to produce a distinct echo. This means that the difference of path of the direct and reflected sound must exceed the wavelength of sound itself or about 3 feet in order to produce a distinct echo. That is, the quality of the direct sound impulsion may be redoubled if the time interval approaches 1/17 of a second.

The elimination of echoes from an auditorium design is not always a simple matter. The architect should avoid structures that involve unnecessarily large differences of paths of direct and reflected sound waves. Domes, or other curved surfaces, may be particularly troublesome, if their acoustical effects have not been carefully predetermined. On the other hand, curved surfaces, properly placed and with the proper radii of curvatures, may actually contribute to good acoustical quality. The difficulty of predicting echoes is further increased by the nature of sound reflections, which do not follow the law of light reflections. The reason for this is that the reflecting surfaces and obstacles in an auditorium in general are covered with the wavelength of the sound employed, such as stone, the walls, the ceiling, and other objects.

The most satisfactory means of predetermining echoes in an auditorium is to construct a small model of the auditorium and obtain instantaneou photographs of the sound waves reflected through this model. A study of these photographs will reveal the sources of the echoes and therefore suggest their remedy. This should be done during the early stages of the design, while the plans are yet plastic.

The principal factors which contribute to the distortion of sound waves in an auditorium; namely, the unifying of direct and reflected sound waves in the varying degree of loudness or volume of the pitch are absorbed by the walls and the audience. When the sound in a room is in phase, i.e., when crest meets with crest and trough meets with trough, the two waves combine to produce the maximum loudness; but when the two waves meet in contrary phase, i.e., when crest meets with trough and trough meets with crest, the two waves oppose each other and produce silence. When the two waves meet in any other phase of vibration they may produce either an augmentation or a diminution of loudness, depending upon the manner in which they combine or cancel each other. Such unifying of direct and reflected sound waves is always occurring when a sound of any degree of loudness is present in the room. This may be illustrated by referring to some recent intensity measurements taken in the college auditorium of the University of California in Los Angeles. With a steady tone of 1024 double vibrations per second projected through the speaking trumpet the intensity of the sound as observed in the middle of the auditorium changed as much as fifty fold for a variation of only one foot. If an observer anywhere in the auditorium moved his head back and forth he could notice a very pronounced variation in the loudness of the tone. This variation of loudness was produced by the differences of phase with which the sound coming directly and reflected sound waves met with the sound which was reflected from the walls, etc. Other obstacles in the auditorium.

It is obvious therefore that the speech or music which reaches the ears of an audience in any hall or chamber will have some of its component frequencies augmented and others diminished, depending on the manner in which these direct and reflected components unite. The result is a distortion of the speech or music which is heard by the audience.

The only means of avoiding this distortion is to employ building materials which will absorb the greater part of the sound incident upon them. In many cases it is not necessary, since the distortion arising from this source is not as troublesome as one might expect. If the building materials are carefully selected, and good acoustic quality is required, such as in the better music rooms, in radio broadcasting rooms, and in small theaters where dramatic expression is to be accurately reproduced.

(The To Be Concluded)
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PLANTS FOR THE CANYON
Continued from July Manual

By ALLISON M. WOODMAN
Landscape Gardner, Berkeley

For special situations plants with more erect and taller growing stems are available: Catnip (Nepeta mussiari), valued because of its gray foliage and soft-lavender flowers; the California Alum Root (Heuchera micrantha), so common along roadsides, with rosettes of prettily colored leaves and scapes covered with tiny white flowers; the Everlastings or Sea Lavender (Statice), especially S. sinuata, with paper-like, rose, yellow, and purple flowers, and S. latifolia, with masses of small, film-like, blue flowers; the thistle-like Sea Holly (Eryngium amethystinum), with steel-blue flowers; Rose Campion or Mullein leaves and rosy crimson flowers; orange, pink, Pink (Lychnis coronaria), with mullein-like leaves and rosy crimson flowers; orange, pink, and yellow forms of Mesembryanthemum (Fig-Marigold); the slender-growing Pentstemon barbatus Torreyi, with scarlet flowers; the semi-bushy forms of Salvia azurea, with bright blue flowers, and Salvia furcinitia, with soft, violet-blue flowers; several species of our own Mariposa Lily or Star Tulip (Callithron); the well-known California Poppy.

The Arizona garden, especially appropriate against a cliff, calls for a certain class of plants, especially of a stiff, spiny nature. Among these may be included: several kinds of cacti; the tall, stately Century Plant (Agave americana); brilliant red and orange forms of Aloe; the so-called Redhot Poker Plant (Kniphofia); the very erect, fragrant, white-flowered Yucca; the tall-growing Dracaena, palm-like in character; our own native Pam Palm (Washingtonia robusta).

Some vines and semi-climbing shrubs are enhanced in beauty when seen against highly colored and glistening rocks. A few of these include: the Virginian Creeper, Boston Ivy, Wild Grape Vine, and Blackberry Vine, especially valuable because of the brilliant coloration of the leaves in fall; Streptosolen Jamesonii, with coppery orange flowers; Plumago capensis, with sky-blue flowers; Australian Blue Bell Creeper (Sollya heterophylla), with shiny leaves, and dark blue, bell-like flowers; Creeping Fig (Ficus repens), with shiny leaves, tinged with red, and Ficus pumila, with smaller, darker green leaves, both species well-adapted to clinging to rocks, but preferring half-shade; several kinds of Honeysuckle. The dwarf forms (Coleonoster—C. horonitatis and C. microphylla—) with bright red and scarlet berries, and shiny leaves, are very effective planted at the base of rocks. Low forms of Juniper are also employed in the same manner.

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TO ART COMMITTEES AND WOMAN’S CLUBS

TWO OFFERS—(1) A few bundles of sets of 32 copies ($2.50) containing pictures of the work and critiques of California painters are in our stock room. As back numbers are scarce, these should be spoken for at once by those who wish them. Art chairmen may have the magazine for the remainder of this year—if they buy these sets and call for them promptly.

New subscriptions by clubs taken before November 1st will include tear sheets of colored covers, free, as follows: (1) Benjamin Brown’s Marshes of Monterey, (2) Gay Rosé, Eucalyptus, (3) Pushman’s Arab, (4) Victor Higgins Black Bowl (black only), (5) C. P. Townley’s Still Life, Geraniums.

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NEW BOOKS FROM THE ATLANTIC COAST

By E. M. Govees Carpenter

Mr. Bellows compares his former achievements in this new volume of essays. The monosyllabic title of the book suggests a still wider scope for his philosophical and spiritual treatment. The single title limiting him to “Everything,” “Nothing” and “This, That and the Other.” And, as ever, the subjects chosen here in are of the widest diversity, both spiritual and material. Mr. Bellows never fails to reach the central heart of a theme, from which his scintillating comments radiate, like summer lightning, crisp sentences that ring epigrammatic, lend much piquancy to his style, yet there is nothing cleverness, or trickery of words (save, perhaps, in the irresistible esoteric word “Gith”) in his work. His keenly humorous appreciation of his topic, he never neglects its more serious aspect; for, while he cannot be said to moralize, there is always much humor contained from his remark. There is rarely any apparent purpose in the essay, probably for the simple reason that Dr. Bellows has none when he begins to write, save a friendliness with the world, an easy and genial every-day subject of human interest. But if, as he goes along, he finds occasion to encourage an idea, to suggest an improvement, or, sometimes, to correct a mistake, he conscientiously fulfills the opportunity. But he does it so winningly, with such obvious sympathy for the faults and aspirations of human nature, that one is almost unaware of his influence. Indeed, his hints and comments are so devoid of egotism, that one feels encouraged all the time to believe that one has arrived at Mr. Bellows’ principles and convictions oneself. His book is charming, and the full savor of it can only be drawn from many re-readings.

The Trivial
by C. P. Betten
(G. P. Putnam’s Sons)

Although written by Mr. Benson chiefly as a memorial to the memory of his father, Archbishop Edward White Benson, this book necessarily includes many sketches of the people who were associated with the late archbishop during his long and eventful life. It is a book of a new and interesting insight into the lives of eminent nineteenth century churchmen and a fitting tribute to a great institution whose family itself represented the finest social and domestic qualities of its time. The affectionate domesticity, the fair heights of chivalry, the purity of the religious beliefs and faith with which it was permeated, all form a fitting background for the life picture Mr. Benson draws of its central figure, his father. This, then, is the life of a family whose members were devoted mutually in their private life, as they were uniting in their various services to the public world which could ill have missed them. It is further greatly to be appreciated for the charm and vivid word-painting so characteristic of all the words of Mr. Benson, himself an able upholder of the high literary ability for which so many members of his family have been distinguished. Perhaps the one thing to be regretted about this volume, is that it was not issued in the same and uniform manner as his other recent books: “Memories and Friends,” to which it is almost a companion.

Memories and Friends
by C. P. Betten
(G. P. Putnam’s Sons)

Among the many memoirs and personal reminiscences that have been produced of late, Mr. Benson’s book is outstanding for the charity and discernment displayed in each sketch of the many friends whose lives he has herein recorded. To the greater number who read it, some of the people will doubtless be introduced for the first time, in their more personal settings, though many of them were well-known by their public activities. They are presented, however, with each charm of characterization, and such convincing analysis, that each individual becomes to the reader an individual, vivid, from these clever portraits. One feels the particular force and appeal of each separate personality, every one of which, from John Ruskin to Rupert Brooke, forms a portrait of our national life and culture, and, in several instances, the academic life of their times, including the settled, peaceful days of Queen Victoria, through the transition period of Edward the Seventh’s reign, and the troubled period of the Great War. The pages which relate to the author himself seldom appear in these pages, but he is often unconsciously revealed in his warm-hearted and discriminating appreciations of the various qualities of his interesting friends.

A new volume by this most incomparable of modern philosophers, written in his fine and richly alliterative style, is always welcomed by Mr. Chesterton’s adherents and opponents alike. This book might also as well be entitled “The Simple Spirit versus The Simple Life,” the latter being simple only in the limited sense of self-delusion. It delineates a world of modernism which has lost all seriousness of humor, where complexes substitute conscience, and which tends to lower all men to a level of that mechanical simplicity which reduces service into slavery. Many of these evils Mr. Chesterton now opposes to the modern lack of historical perspective, and the consequent inability to measure the merely proportionate importance of this age to mankind through the ages. But the author does not simply denounce the present, but suggests and his probably because he realizes the joyous possibilities of life so keenly that he is the morenonce in his meditations that observe the want of the Trivialities and Futility. Of special interest to students of both music and poetry, Mr. Chaytor’s book sketches briefly, but colorfully, the rise and development of the minstrels from their earliest beginnings when they were anathematized by the Anglo-Saxon church, to the time of their highest popularity under Richard Coeur de Lion. The influence of the French, and particularly the Provençal trouvères upon English poetry and song, is described and proved by careful explanations and examples of the original differences and French metrical forms. Interesting and conclusive evidence is given, in the numerous quaint excerpts quoted, of the keen concern exhibited by medieval troubadours in social and political affairs, and of the influence which they, in turn, produced in such matters by their pertinent and often pointed references and allusions in their songs. All this necessarily includes much of the history of France and England during the Middle Ages, and makes the book a valuable addition to the history of that period.

FOR THE CHILDREN

A FAIRY BOOK, (Doubleday, Page & Co.). This is a fascinating collection of fairy tales from twelve different old world countries, retold in simple, but well chosen language. The beautiful illustrations by Mr. Arthur Rackham will make the book as appealing to the ‘grown-up’ as to the child, being as is all Mr. Rackham’s art, so rich in color, and so fresh and imaginative in style, with a world of detail calculated to hold special charm for the romantic child mind.

INSECT STORIES, by Vernon L. Kellogg, (D. Appleton & Co.). The author has prepared a useful and interesting book for children, on the life and habits of the insect world. It is ably illustrated, and is presented in simple and instructive form.

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THE PASADENA BROWNING CLUB

By ELLA TOWNSEND STORK

This is a goodly sight, all these friends gathered about the hospitable board of our Browning Club, a hearty welcome to each and every one of you, and may you not regret the coming. To the members and honorable Board of Officers—you do not need any welcome to what you have earned by your efforts to make this day the brightest and best of our year. You have my admiration and my gratitude.

Now a word concerning our Pasadena Browning Club. We have in our audience today some who do not know just what our work is—what it is all about—its worth-whileness. This is a day of specialists. If you are ill, or have a case at law, or seek a fact in science, you seek a specialist in each case. So we, being wise in our generation, sought a specialist as our leader in our philosophical searchings, and called to our aid a doctor of philosophy from the great University of Yale. This specialist is our honored leader, Dr. Bertha Lovewell Dickinson, who for twelve years has given us her best. The problems taken up were such as touched the world problems. When we were brought into the World War, we needed optimism, and she gave the strength and ruggedness of Browning's philosophy. As the war progressed, an idealism was the need; she gave us the combined idealism of Browning and Emerson. It lifted and helped one up. The search for truth has been a running theme. Here let me show you a few of Browning's philosophic thoughts on truth. I quote: "I thirst for Truth and I shall not find it if I reach its source." "Or truth is within ourselves, it takes no rise from outward things whate'er you may believe. There is an innmost center in us all where Truth abides in fulness, and around, wall upon wall, the gross flesh hems us in." "Life means, learning to abhor the faults and love the true, Truth treasured and won by study." "I looked beyond the world for Truth and Beauty; sought, found, and did my duty." "Truth is Truth and justifies itself by undeserved ways." "Truth is a strong thing, let man's life be true." "Death completes life, shows life is Truth." "All things suffer change save God, the Truth." Many of our members gave papers on their thoughts of Truth. It was wonderful how many facets it had, and how it expanded. Did we find Truth? No, nor shall we till we find God. But our vision, thanks to "our teacher," has been enlarged. The view of Truth to me is larger today than yesterday, and God nearer. Thoréau says: "He who does not wakeen to an earlier, more sacred and auroral hour than he fell asleep from has despaired of life and is pursuing a descending and darkening way."

Dr. Dickinson has grown deeper and broader and richer in thought, hence our inspiration. Our subject has been Browning's philosophy from the standpoint of Philosophical thought or Browning as the subjective poet. The year began with a symposium on the History of Philosophical Thought, each bringing her chosen philosopher's most potent philosophy before the Club and, from time to time, throughout the year, measured or paralleled or used it as a touchstone for Browning's rich thought.

Socrates, whose whole life, in all his relations as man and citizen, presented the pure image of a beautiful humanity enabled by morality, Plato, of whom Jowett said, "The gurms of all ideas, even the most Christian ones, are to be found in Plato." And Emerson said he gauged a man by his ability to read Plato. I want to add that the thought expressed here in this Club on Plato led to the formation of a Plato study class which has continued through the year and will still continue.

We had Confucius, the Moses and the Plato of the Celestial Empire. We had Brougham, the first in the trinity of Hindu deities, the essence of the supreme being, void of personality.

We had a wonderful paper on Kant—and he felt that thinking, feeling, willing, are the fundamental forms of reasoning, so sought thought for knowledge, will for morality, and feeling for beauty. And how much I like his answer to the question "Is life worth living?" "Yes," he said, "if and only if, you make it so."

A strong paper was read on Emerson, the essayist, lecturer, poet, and in all his theories, ethics and politics, an idealist, not a transcendentalist. We had our own beloved William James. We studied the philosophy of Spinoza, the gentle disciple of Kant. In terms of Kant he said: "Heaven does not lie beyond the grave but already encompasses us and its light dawns in every human heart." And this—"Ought" is the foundation of life. Why is there an ought? Answer—Because there ought to be.

But I must not linger so. Now we had Schiller, and the liberal Lessing; Locke, the tolerant standing for the intellectual rights of the individual; Hegel, the philosopher of consciousness; Hume, the Scotsman, and many others. But we lingered longest and with best attention on the philosophy of Browning as set forth in The Pope, the book of "The Holy Profit." I wish every one of our friends here who doubt the sincerity and earnestness of our work here could glance through these outlines of Pope's philosophy as set forth by Dr. Dickinson for our help during the past year.

Pasadena

Here is a natural charm about Pasadena which makes it essentially a home city. Brick, mortar, and other building materials do not alone play the principal part in its creation. This is clearly demonstrated when one notes how beautifully the modest cottages blend with the pretentious homes. Throughout the entire city this pleasing condition prevails. School buildings, churches, hotels, and all make up a setting which is ideal to those who view it, and a satisfaction unsurpassed to those who live within.

Such a condition coupled with the great civic improvements that are to come—improvements which are to be a reality and for which the bonds have been voted, make for Pasadena an assured future which the home-seeker and the shrewd investor cannot afford to overlook.

In no place in California can as attractive a home be established, all conditions considered, with as little expense as in Pasadena.
ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA
MONTHLY BULLETIN

BRINGING THE PIGS TO MARKET
By Jack Dawe

REALLY and truly, what is the Burden of the Ages? Is it the succession of ancient dynasties? The rise and fall of religious hierarchies? What is the central necessity about which the earth "spins like a fretful midget?" Man has erected everywhere innumerable temples to many obscene and occult divinities. It is doubtful if any rites are more anxiously observed than those performed in honor of the important god of Mongol origin known as "Cash." What is the reason for this piety of the modern world? Why in his service do laden argosies churn into foam the seven seas? Why do interminable trains and immovable trucks crawl like strange beetles over the land?

All this frantic display of industry and high finance is toward one end, that you, Madame may have two delicate slices of bacon, or perhaps three, served hot upon your breakfast plate tomorrow morning. That you might have the neck contrivance of silver fox, presented to you last Christmas. That Man, and indeed especially Woman, may be fed and clothed.

The very competent ladies of the Assistance League have seen this for a long time. And they have seen more. They have seen that an open and easy road between the maker and user means happiness. And that when this road is choked and jammed, happiness flies. The machinery of World Trade is so vast that this simple fact is obscured.

The idea for the beginning, sought to stimulate the making of many needed things, by many who had no knowledge of the machinery of exchange, but who actually suffered for need of the money their industry would bring in. They taught the people to make practical things, and to assure a market for them, often meant all the difference between comfort and destitution.

You would know well the names of some of the people—experts indeed—who give their services freely to teach classes at the Community House, and who go gladly to the homes of the invalids and others who are "shut-in." and who must necessarily find their work and relaxation all the more pleasant in a sense, are mothers who cannot leave their little broods, and workers, who after their daily tasks, find themselves with both energy and time to devote to self improvement.

The Exchange of the Community House is by no means a jungle of tatting and fancy work, whose meaning is known only to the artist. It is a large dignified apartment where interesting antiques (at absurdly low prices) quaint old jewelry, and dainty china are displayed, and sold, with more common-place articles. The Captain of this somewhat crafty fleet in the League's big fleet is Mrs. Frederic W. Kibble, who is most efficiently assisted by Miss E. H. Terral—both are able, eager, full of enthusiasm and plans for their department; and if I am any judge of deep sea sailors they will make a successful voyage.

I know that the President of the League has dreamed a large dream about this branch of the League, and that the energies of a new industry penetrating more and more into dormant areas of interest, will bring them to greater life and happiness. She sees bungalow occupations spring up and unsuspected local talents developed. She sees the big, friendly old Community House in Hollywood made increasingly the center of a thriving business that gives life blood to the neighborhood, and real and new prosperity through the social body.

What I say is, back her up! Help her along. Join the League. And work to bring in your friends.

"THE ART UNITS"

One of the interesting activities of the Community House is the newly established Art Unit, under the personal direction of Miss Leta Horlocker, Art Chairman of the Los Angeles District of the Federated Women's Clubs, and an artist of high standing.

At the present time there is a group of from fifteen to twenty interested members of the Art Unit class who meet at the Community House on Friday at 1:30 P. M., each week, and spend the entire afternoon plying their brushes with the result that there is already a pleasing accumulation of their handiwork on display in the Exchange & Gift Shop.

The class is now engaged in the decorating of those "yellow bowler" bowls, of all kinds and sizes, which are both ornamental and useful. They are painted in the conventional or free hand designs as the student prefers, and when they come from the china kiln of Miss Horlocker they are beautiful; consequently they are finding their rightful place in the homes of many of the members and friends of the League. Mrs. Eleanor Lee Graham of Santa Barbara, recently purchased an assortment of these popular "yellow bowls" for her Interior Decorating Establishment.

Several of them have been sold to tourists from all sections of the world, and will all eventually be seen in New York, Detroit, and Chicago.

Participation in this delightful class is open to members and friends of the League who are artistically inclined, and a cordial invitation is extended to those interested to come Friday afternoon prepared to paint.

There is no expense attached to joining the class, unless you desire to own the bowl after you have finished painting it, in which event a charge of $1.50 is made. The majority of the finished bowls are placed on sale in the Exchange & Gift Shop, and the money accruing from their sale is turned over to the revolving fund for the purchase of materials for the disabled and "shut-ins" who desire to make various articles for sale at the League.

The League endeavors to purchase the materials for the use of the disabled, and "shut-ins" and to pay them for the articles they make, and then offer these articles for sale at the Community House.

At the recent Garden Party, at the home of Dr. and Mrs. Isaac Hampshur Jones, orders for several hundreds of dollars worth of these lovely California made bowls, painted by California Women, in the California sunshine, were placed with the League.

This is an exceptional opportunity to combine pleasure with work while accomplishment, and it is hoped that all of those who feel that they are qualified will come to the Community House, and enroll as soon as possible.

As soon as the bowls are completed the class will take up several other branches of artistic work, each of which will be especially attractive, and promises many innovations for the forthcoming holiday season.

ARE YOU RECEIVING CALIFORNIA SOUTHLAND?

Through the courtesy and co-operation of Mr. Frederick H. Seares, Secretary of the Board of Directors of the Assistance League, CALIFORNIA SOUTHLAND goes to each member of the League during the term of membership. If your copy is not reaching you promptly please notify the Assistance League. In addition to her splendid co-operation in the matter of subscriptions Mrs. Seares has given us this page in each issue for our Bulletin which is devoted to the activities and doings of the Assistance League, and which has already been instrumental in bringing the work of this organization to the attention of many tourists and out of town visitors to our sunny Southland.

MRS. E. AVERY McCARTHY, Fourth Vice-Prez.
MRS. JAMES REED, Secretary

MRS. J. WARREN TATUM, Treas.
MRS. D. C. MACWATTERS, Auditor

MISS LETA HORLOCKER, WHO IS TEACHING DESIGN AND DECORATION OF YELLOW BOWLS AT THE COMMUNITY HOUSE.
Recent Books—Reviews

By Louise Morgan

Bernard Shaw has been one of the few men notable for remarkable genius in the literary world in the last twenty-five years. And in his frank and fearless self-expression he has been largely responsible for our emergence from the sentimentality of the Victorian era to a richer and broader viewpoint. His power for subtle analysis of human affairs has increased with the passing years until at times it has been beyond comprehension for some of us; and now he puts forth a drama of human affairs that at last have stirred his soul as well as appealed to his intellect. He reminds us of a scientist, who while examining living animals with cold and critical curiosity suddenly becomes aware that they are suffering pain.

Few historical characters present more baffling aspects than the Maid of France, around whose memory has arisen a mass of legendary lore until it has become difficult to distinguish truth from fiction. A character less adapted to the witty satirical pen of Bernard Shaw can scarcely be conceived; yet he has made a play about her which is a masterpiece of intellectual as well as emotional force.

As is his usual custom, Shaw begins with a lengthy preface. We all know his prefaces; in them for twenty-five years he has leveled his darts of satirical humor at most of the customs, habits, and beliefs of the present day, generally hitting the spot. His wit, however, is always without venom so that even his victims, perhaps without realizing their vulnerability, have found amusement at his jests.

The present preface is no exception to his rule for prefaces, in that among other things, he jests at our smug satisfaction in our fancied progress since the fifteenth century. That century he has evidently subjected to a searching analysis, displaying the same acute understanding of its problems and burning issues that he brings to bear on our present era; likewise he has subjected his own historical record in existence in determining Saint Joan’s part in that turbulent period. He gives us a masterly interpretation of her character, applying his reasoning powers with such discernment as the mystical element that it disappears, leaving her a phenomenon to be sure, but a perfectly comprehensible one. It would be difficult to find in either literature or history, in as brief a summary as a preface, a grasp of the conflict of forces at work at that time; and certainly no more interesting conception of the Maid of France has ever been expressed.

The play is not in acts, but in scenes chosen from the most dramatic episodes in her career; her interview with the commander at Vaucouleurs; her presentation to the King; her trial and condemnation in Paris; her flight with Dunois; the scene at Orleans with Dunois; the scene after the coronation, and last of all, the culmination of the play, the trial scene. This scene is a marvelous combination, a combination of intellectual subtlety with deep emotional force which must have come from the very soul of an inspired play. We are well acquainted with a Shaw who strips away the sham and hypocrisy and gets down to the fundamental basis of life; but here is a Shaw whose mental vision, passing through finite bounds, penetrates the regions of the infinite; there he places the Saint Joan, endowing her with attributes far beyond any quality of earthly beauty of character. Moreover, in characteristic Shawian fashion, he makes his conception of her most reasonable.

No interpretation of her has been ever so magnificent. Were it not for the spirit of exaltation aroused in us by this splendid flight of imagination we could scarcely bear that vivid and picturine scene where the maid, totally uncomprehending, is being rushed swiftly to her doom, with her judges closing in on her like wolves, themselves unconscious agents of conflicting issues, unrealizing that one victim was the spirit of all time and the tool of Providence in its evolutionary processes.

The preface Shaw tells us there are those who would have him omit the epilogue. It would be a mistake. It is one of the finest conceits of a great play, a flight of fancy containing one last message to mankind which will go unread in the years to come as it has in those of the past. It is sorrowful but true. This play of Shaw’s is bound to become a classic, combining as it does, historical research of the highest quality and an interpretation of the Maid’s career surpassing all others, that have previously appeared.

Mr. Asquith belongs to a famous family, nearly all of whom members have appeared in print. We are told that this is his first novel, although he has previously written poetry. “Winds End” is a mystery tale, written in a solid, practical sort of fashion, becoming more or less disjointed. The characters are not very sharply defined and the love interest is absolutely without a thrill. Still the book has its charm. Its pen pictures of English life are attractive, and while reading it we feel about us the atmosphere of England. The matter-of-factness of the rest of the book leaves us totally unprepared for the solution of the mystery presented in the closing chapters, which take on quite another phase. Mr. Asquith now becomes philosophical and introspective. Aside from the story the book is well worth reading for its descriptions of England and the insight one receives into matters upon which the English mind is very likely intent.

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SARATOGA, CALIFORNIA
A LAND DRILL FOR WATER FIRST AID

By MARY WALLACE WIER, Secretary Pasadena Chapter, American Red Cross

In this day of crowding activities, congested traffic and speed, we are rapidly developing a civic consciousness which finds expression in the slogan "Safety First." All of the large educational and social agencies as well as industrial plants are organized for community welfare and have well defined plans for rendering First Aid to the injured as well as insuring their members, in various ways, against accident. The conservation of human life has become a national concern.

First among the welfare organizations with a national program of First Aid and Life Saving which has developed and offered to the public a systematized plan of education, of developing interest and skill in the various phases of the prevention of accidents, rescue and first aid to the injured and resuscitation is the American Red Cross.

A most valuable contribution to this program of Life Saving has recently been made by Mr. Cecil F. Martin, Director of the Play- ground Community Service and who has developed a land drill as a means of teaching Water First Aid which has been introduced into the physical education program of the Public Schools of Pasadena with marked success. Mr. Martin has a wide reputation as a Life-Saver being a member of the Royal Life-Saving Corps of England and Australia, as well as of the American Red Cross. For study and practice a Water First Aid Corps was organized through the Pasadena Chapter, American Red Cross and the Playground Community Service, the members being those holding Life-Saving certificates and others interested in promoting Water First Aid in the community and in gaining further practice and knowledge through land drills.

It was in this group that Mr. Martin tested out the land drill before introducing it to the larger groups. The land drill is adapted from the Water First Aid pamphlet of the American Red Cross and the object is primarily and principally to insure the lives of as many persons as possible through educating them and drilling them in the details of life-saving.

The drill is taught on land plenty of time can be devoted to the analysis and development of every phase of the work before the pupil goes into the water. It also has the advantage of enabling the instructor to emphasize certain forms and to be more explicit than is possible at the plunge where large groups are already in the water and eager to be off and try out the instruction. Often this natural impatience on the part of the student hinders his complete absorption of the idea of the details of Life-Saving, according to Mr. Martin.

The drill which is developed on the basis of two people is divided in four parts:

First, that of approaching the drowning person and protecting oneself against the panic of the subject.

Second, that of releasing oneself if grasped by a drowning person.

Third, that of rescuing the person by efficient towing methods.

Fourth, that of practicing the most effective method of resuscitation. "Release, Rescue and Resuscitation are the three E's of Water First Aid," to quote again Mr. Martin, who through the Playground Community Service, has enthusiastically supported the Red Cross slogan "Every boy and girl a swimmer, and every swimmer a Life-Saver." Free instruction in swimming has been offered at stated intervals and the Red Cross buttons for beginners and swimmers have been distributed to those who have passed the tests. Those who have learned to swim have been encouraged to go farther and to qualify for the Junior or Senior Red Cross Life-Saving certificates. Only those who pass specified tests and who are able to demonstrate their ability actually to rescue a person in distress as well as to resuscitate him after the rescue are eligible to membership in the Red Cross Life-Saving Corps.

Already the Land Drill learned on the playground has proved a tremendous incentive to the boys and girls of Pasadena to learn to swim. Frequently during the summer, groups of boys or girls have been noticed about the plunge, trying out on one another the various methods they have learned in the Land Drill.
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PALOS VERDES Golf Club membership will be limited to landowners in the New City, an extra inheritance which comes with Homesite ownership. Unique in location, inasmuch as it is the only grass course on the coast line between Santa Barbara and San Diego.

From the beautiful Club House, now under way and situated on a wide sheltered mesa, you can look out across the Bay District to the Santa Monica mountains, or southward to Long Beach, while from 14 holes out of the 18 you will have a clear view of the Pacific, almost at your feet. Full championship length, over natural rolling land, with wide fairways and bent grass greens, it is the most distinctive and interesting spot for the golfer in all the West.

Golf Architect William P. Bell, its designer, says that Palos Verdes will call for the best the par player has and yet by no means be beyond the powers of the average golfer. Free from fog and extremes of heat and cold, it will be a year 'round course.

Homesites overlooking or in close proximity to the Golf Course are still available at original price—$2000 to $6000 and up.

By the end of this year alone the New City will have installed over Two and a Quarter Million Dollars worth of improvements—miles of good streets, an abundant natural water supply (six million gallons daily), gas and electricity. Sites for business plazas, schools, parks, playgrounds, hillside trails, bridge paths, etc., are all part of the general improvement program.

And remember, all these exclusive features, as well as your Membership in the Golf Club, are included in the price of your Homesite.
THIS NUMBER IS DEDICATED TO THE DEPARTMENT OF FINE ARTS, CALIFORNIA FEDERATION OF WOMEN’S CLUBS, L. A. D.
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SOUTHLAND CALENDAR

Announcements of exhibitions, lectures, con-
certes, electrochemical clubs, etc., in the cal-
er page are free of charge and should be re-
sent to the Editor of Lunt's Southland, Pasadena, at least two weeks previous to date of issue, the 15th. No corrections can be pa-
tested if they are received later than that date.

ASSANAKL GOLF CLUB:
The afternoon bridge, Mah Jong, and tea parties have been discontinued for the season, but tea will be served. Requested and tables are always available.

The second Friday of each month is open day at the club.
The usual Wednesday and Saturday sweepstakes will be held through the summer.

BUTTREY COUNTRY CLUB:
Tuesday is Ladies' Day and a special bridge party is arranged. Informal bridge parties may be ar-
anged following lunch.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month. Music during dinner, followed by dancing, every third Saturday during the month.

LUNCHEON AT MONTECITO COUNTRY CLUB:
Ladies' Day, fourth Monday in each month. Music during every Saturday night.

WILKIE COUNTRY CLUB:
Tea and informal bridge every after-
noon, Thursday and Saturday of each week.

LADIES' DAY AT THE LOS ANGELES ATHLETIC CLUB:
Dinner, Thursday, Fourth Club Dinner, Friday nights of every week. Tuesday night informal. Friday night semi-formal. Please open to the ladies Tuesday and Friday of every week.

SOUTHLAND CALENDAR

CLUBS

VALLEY HUNT CLUB:
The formal season at the Valley Hunt Club closed on October 14. All members who have not yet paid their 1918-19 membership are requested to do so.

ANNANAKL GOLF CLUB:
A very successful season was held this year at Captain Keenan's club house where every Monday was open day.

A special bridge party was held every evening of the season. Music during dinner, followed by dancing, every third Saturday during the month.

LUNCHEON AT MONTECITO COUNTRY CLUB:
Ladies' Day, fourth Monday in each month. Music during every Saturday night. A buffet supper is served every Sunday night.

SOUTHBOUND VALLEY COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month. On Friday of each week a special lunch is served, with bridge in the afternoon.

REDLAND COUNTRY CLUB:
The golf tournament held every Saturday, Monday the course is re-
served for the club, Tuesday has been reserved for the public. A special lunch is served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jong. Every Sunday afternoon tea is served and the men from their golf and the women from their bridge and mah jong tables join, with one of the members as hosts for a social club.

NEWPORT HARBOR YACHT CLUB:
Quicker White’s Dinner, October 14, 6:30, Winner’s Hall, 8:30. Presentation of Swain’s Trophies and Prizes.

SOUTHLAND CALENDAR

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Art

THE Los Angeles Museum, Exposition Park:
The current exhibition opened September 18. It is a group of fourteen paintings by contemporary American artists signed "20th Century." The pictures will later be donated to the Museum and belong to the permanent collection of the Museum, which the next year will be the permanent home in the new wing of the Museum. A group of impressionists from the Western art school assembled by the Oakland Art Gallery is also on exhibit. At 11 o'clock every day. The exhibition is open 9 to 6 daily. October 29 to December 18.

THE Santa Barbara Art Club, recently organized, held its first exhibition early in September. The pictures were represented with thirty-five of forty paint-

ings and also included a group of prints and two parades of three works of art. The Club is in the process of forming the Santa Barbara Art Club.

The opening exhibition of the winter season at the Metropolitan and Chaffin Gal-

eries, Los Angeles, September 28 to Octo-

ber 11, will consist of the National Fishball Club, which has been formed to present the finest work of the artists of America.

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Alice Seckels' Matinee Musicals at the Vista Del Arroyo, Pasadena. Tuesday afternoon, October 29, beginning with the 1924-25 season, the Metropolitan Opera Society of California will present The Metropolitan Opera Company for one week. "The course will include six events and following the last week, there will be served with the artists as the special guests of honor.

Twelve resident artists will be given an opportunity to perform with the Philharmonic Orchestra this season at the Sunday afternoon concerts, beginning with Octo ber 19. Carolene E. Smith, manager of the orchestra, will conduct a mixed Choral Society, and a mixed Choral Society, and a mixed Choral Society, and a mixed Choral Society, and a mixed Choral Society, and a mixed Choral Society, and a mixed Choral Society, and a mixed Choral Society, and a mixed Choral Society, and a mixed Choral Society, and a mixed Choral Society, and a mixed Choral Society, and a mixed Choral Society, and a mixed Choral Society, and a mixed Choral Society, and a mixed Choral Society, and a mixed Choral Society, and a mixed Choral Society, and a mixed Choral Society, and a mixed Choral Society, and a mixed Choral Society, and a mixed Choral Society, and a mixed Choral Society, and a mixed Choral Society, and a mixed Choral Society, and a mixed Choral Society, and a mixed Choral Society, and a mixed Choral Society, and a mixed Choral Society, and a mixed Choral Society, and a mixed Choral Society, and a mixed Choral Society, and a mixed Choral Society, and a mixed Choral Society, and a 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California Southland

M. Urny Seares - Editor and Publisher
Ellen Leech - Managing Editor

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TOWARD THE UNIFICATION OF WESTERN ART INTERESTS

"A country of magnificent distances,"—so one writer has termed this West of ours. And so it is in truth, with the great sweep of its prairies toward mountains, north, south and west; the far look-outs from the summits of those mountains; canyons and forests; and at last, the long ocean front which brings one to face the Far East again. Desert sunsets, grey days along the coast, semi-tropic sun and color,—all these have called painters and etchers, sculptors and craftsmen to this western country which offers a new field, fresh inspiration and the challenge to develop a new technique.

Nor were these artists disappointed when they came. On the contrary, they were stimulated to such an extent that soon there were little centers here and there along the coast, amid the mountains of New Mexico and Colorado, where groups were doing such work as to hear an echo of it in the East. Then came last frank invitations from the East for exhibitions of one man's work; for two; of a group, until art centers on the Atlantic coast were finally in the position of knowing more about western artists than our own West did.

It is here that the factor of distance showed itself in a new role, as an obstacle which in some way must be overcome while the artist meant the incentive to a new technique in dealing with mountain, rolling country and desert, to the museum director it meant an unwelcome isolation, not only from the best the East had to offer, but from close contact with the best work being done at other centers in the West. To bring an exhibition of local work to the coast from Kansas City, for instance, involved practically as great expense as to bring an eastern exhibition from the most westerly point of its eastern circuit, Detroit, Chicago or Minneapolis; or to send an exhibition from Santa Fe to Seattle. Unlike the East, our western country does not afford the cities where intermediate stops may be made.

The situation then, was this,—there were small communities where art development was almost wholly nascent. Such centers needed outside exhibitions for the education of their public and the stimulation of their artists. There were centers that had an art society with more enthusiasm than money, yet which found themselves isolated from contact with other communities in which work that would be stimulating to them, could it have been secured, was being produced. There were other communities where the artists were doing excellent work, worthy of eastern exhibitions. But this work was being sent East almost at once, since those artists depended upon eastern showings to secure sales,—and the work of this century are an indispensable basis for the well-being of the artist.

There were the large cities which brought out a great number of exhibitions a year,—as many as they could afford—but who could not always secure the widest variety of outstanding American and foreign exhibitions because there seemed no satisfactory way of routing these exhibitions in a circuit which should cover the whole western territory and include museums willing to share the expense.

Such was the state of affairs here in the West as recently as 1921. This may sound incredible, with such centers as Los Angeles, San Francisco, Portland and Seattle on the coast and Denver, Kansas City and Omaha in the territory beyond the mountains. But even museums in cities of such size cannot overcome the combined obstacle of miles of prairie plus express rates. There was also another factor. To the managers of eastern exhibitions (and this includes the American managers of foreign exhibitions), there was no central authority in the West which would contract for shows and handle the local routing. Each western museum dealt independently with the manager in the East. Occasionally two centers would want the same exhibition at the same time of year, but few centers were informed of the exhibition calendar of other centers. What was needed more than anything else to help this situation was to have some sort of general clearing house to which and through which each western center would route exhibitions which it had contracted and from which it would receive exhibitions shown at other centers.

To J. Nilsen Laurvik, Director of the San Francisco Art Association, and to Samuel J. Hume, director of the Greek Theater of the University of California, belongs the credit for seeing the situation clearly and proposing the only remedy which has attempted a practical solution of the difficulty. By sending out a call for a meeting of all the directors of museums in the territory from Washington to New Mexico and from California to Missouri, the first step was...
Western Association has expanded appreciably. Membership now includes the directors of museums in the following cities of the West: Los Angeles, San Diego, Santa Fe, Kansas City, Denver, Colorado Springs, Salt Lake City, Seattle, Los Angeles, San Diego and Santa Fe, one canvas from each artist, making a total of eighty. This exhibition is notably finer than the one circulated two years ago. It is being shown for a month at five of the member galleries. At Kansas City it received, William Henderson and Theodore Van Soden are among those included.

This year two prizes added much to the interest created by the exhibition. The Los Angeles Museum, through its Director, offered a purchase prize of one thousand dollars to the artist submitting the painting which should be chosen by a jury appointed by the Association. The Los Angeles District Federation of Women's Clubs also offered a prize for the best painting by a California artist included in this exhibition. The Museum prize was awarded to Joseph Raphael, of San Francisco, for his painting, "Tosemite, the Witch of Winter." Honorable mention was given to the following artists: Armin Hansen, of San Francisco; Robert Reid, of Colorado Springs; Eudeard Vysekal and Jack Smith, of Los Angeles. The paintings will continue to move through the territory, in order that every center may have an opportunity to see them.

While the assembling each year of this traveling exhibition represents a large share of the work of the Association, there are many other activities in which it is engaged. Lectures on the arts have been placed through its auspices; grants have been arranged by which eastern exhibitions have been made available for western galleries, and many problems peculiar to museums have been attacked.

In May of this year, the annual meeting was held at the Los Angeles Museum and nearly twenty persons were elected officers. Dr. Bryan, as President, will direct the work of the Association; Mr. M. Kuntz, Director of the Kansas City Art Institute, will act as Vice-President; Mr. Hume will continue as Secretary-Treasurer; Mrs. Harry Halley Breweaster as permanent Secretary.

Under Dr. Bryan's direction, a program of traveling exhibition and lectures is planned. A traveling exhibit of watercolors by western artists is one of the projects to be undertaken in the near future. Extensive work of an educational nature among the smaller centers in the western universities has already been started; new centers have been invited to membership, and a circuit has been arranged for the exhibition of the Western Society of Artists, one of the most notable groups in the West.

It is the hope of the Association that as more western artists attain distinction it will be possible to assemble and circulate an all-western exhibition throughout the western territory, thereby reciprocating for the many benefits which the eastern societies have been rendering the West.

With Mr. Laurvik as President, Dr. William Alanson Bryan, Director of the Los Angeles Museum, as Vice-President, and Mr. Hume as Secretary-Treasurer, plans were immediately started for the creation of the Association's first exhibition. Representation had been apportioned in accordance with the relative productivity of the various centers, and each member museum whose artists were represented was pledged to show the exhibition. A circuit was arranged and in February, 1922, the First Traveling Exhibition of Selected Work by Western Painters opened at the Los Angeles Museum at Exposition Park. The circuit which had been arranged carried the exhibition to San Diego, Santa Fe, Kansas City, Denver, Seattle, Portland and San Francisco. This meant that an artist in each of those centers was able, not only to see the work of fellow artists at other points in the West but to see his own work and that of his fellow townsmen in relation to the work being done at those other centers. For the artist this meant a totally different experience from that gained through the viewing of occasional one-man shows by some outstanding figure in western art. The exhibition showed the general level of work in the various communities represented (for the paintings selected were juryed at the Colorado Museum) and in addition it should be stated that the first exhibition was a very uneven one. Therein lay the greatest hope for the plan as the Association viewed it, for it meant that many exhibitions would need to be assembled and circulated throughout the territory, with special emphasis here and there, until the entire art level should be lifted a little higher and the art consciousness of the more isolated communities developed to a plane more nearly equal.

Since that first year, the program of the
THE CLEVELAND ART MUSEUM

ACCORDING to the Bulletin of the Cleveland Museum of Art, a forward lead in art exhibiting is shown in the attitude of the museum towards the artists of Cleveland and their work.

This museum believes it is using the most important means within its power to develop art in Cleveland, when it holds, for the artists of the city, an active and persistent selling campaign in connection with an Annual Exhibition.

That the artists have realized this interest and co-operation is clearly instanced by the number and quality of the entries submitted, and their sympathy with the aims of the museum has made each exhibit better than its predecessor. At the May exhibition of 1924, the sum total of the sales amounted to $10,600, an amount within a few hundred dollars of the total of the four previous exhibitions. The objects sold numbered between twelve and thirteen per cent of those accepted.

Not only the museum, but the citizens as well, are convinced that Cleveland must be made a place where her artists can live and find recognition. With this in view a group of donors gave sums of money as purchase prizes for the acquisition of ten pictures, that were purchased and presented to the high schools.

The women’s clubs have also taken a marked interest and several of them have encouraged the artists and at the same time beautified their clubrooms.

Even before the exhibitions are held, the public interest is aroused and stimulated by a group of committee members who are appointed by the Cleveland Art Association. The duty of this committee is to spread a knowledge of the exhibitions and of the artists contributing to them.

Another factor that adds to the success of these exhibitions is that the museum invites a group of out-town artists to act as jurors. They give their services for the cause of better art, the museum paying their expenses.

BESSIE ELLA HAZEN,
University of California at Los Angeles.

THE EXPERT IS WORTHY OF HIS HIRE

By M. URMY SEARES

In using the repetition of this title as applied last month to painters, sculptors, and architects, the writer hopes to transfer the same arguments to painting and the art of which it is the servant. If we grant the fundamental imagination which enabled painters to pierce the forests, the deserts, the mountains—and to visualize the paradise on the Pacific; if we realize the vision which saw this coast peopled and housed, and proceeded to find a way to accomplish it, we may form a habit of mind which separates the architect from the mere builder because of the architect’s possession of a storehouse of imagination filled with beautiful buildings he has seen in other lands.

The pioneer scout and settler had behind him the tradition of colonial development on the Atlantic, and he pushed westward to occupy the land. The realtor who made the Southland habitable so rapidly, had behind him the effects of the great interior of America, and his imagination pictured such cities here in California. The skill with which he induced the people to come and build such cities is a thing separate from the imagination which urged him on. So with the painter whether his medium be lumber, concrete or brick, marble or paint and canvas, clay or printer’s ink; skill must be acquired.

There is a latent artist in every one of us. The power to see, with inward vision, something accomplished—something done—is the driving wheel of progress, the leading motive in life. The skill with which that thing—seen in the imagination—is carried out is an entirely different matter; and until we distinguish drastically between these two necessities of art we are children in the appreciation of art whether it be the art of the ancients or the art of today.

What did this man see with his spiritual eyes? That is the fundamental question we ask as we stand before a work of art whether it be a town where there was none before, or a painting where there was only bare wall or canvas. The answer to our question depends on whether or not the man who had the vision had also the power and the skill to accomplish what he set out to do. The painter not only saw a vision of landscape beyond, but he trekked across a continent and opened roads for others. The realtor not only saw the desert bloom as the rose, but he laid it out in town lots and filled its streets with people. The skill with which he accomplished a vast population clamoring for town lots is one of the marvels of modern commerce. Can we not transfer this argument to art in such a manner as to realize clearly and concisely the necessity of experts in architecture, painting and sculpture and all those skillful processes by which the beauty and perfection grasped by gifted souls is made manifest in dull matter and is thus placed before the world as food for the spirit?

The history of art is before us: we may all study from many points of view the record of how ancient people built themselves shelter first for protection and later adorned the house as the outer expression of an inward life. As the spiritual life developed, the temple became the object of their skill to express the inner desire toward worship; and architecture became an art with skilled workmen to imagine and carry out its details. We might study the medium used in construction, the search for better material to express higher ideals. We might concentrate on painting and art of the Van Eycks by looking at oil paint, and then the putting on canvas of wonderful delineations of lovely veils seated on thrones and surrounded by flowery fields, sans foreshortening, sans perspective, until Uccelli invented a method of representing lineal perspective and Massaccio watched Donatello, the sculptor, and then drew a hand foreshortened as the humblest art student can do from a cast today.

But always we must remember that the vision is not naturally accompanied by the skill to express it; but that certain people called artists, having the imagination as a powerful resource are willing to spend a lifetime of effort in experimenting, in studying, in training eye to see and hand to execute the vision we all see faintly but cannot record.

What, then, should be our attitude toward the architect, the painter or sculptor who has become an artist capable of expressing that which we all desire to see perfectly expressed? The mass of the people, raised in America to a position where food and shelter are
provided by eight hours' work a day, have new at least eight other hours in which to cultivate their souls. The time will come when the eight hours of labor will be soul-satisfying as well as food-producing, and meanwhile we must all be making the most of our other hours and learn what the life of the soul demands.

Some one has said that china-painting is the we demand of our modern painters and sculptors. This and nothing less must we help them to accomplish by setting up in California so high a standard of the technique of painting that our art schools and our leaders will continually strive to keep abreast of the times, and to make this medium of expression crystal clear so that the artist's thought may shine

Yet this painter speaks to us in a language we can understand and models the figures of the little girls intelligibly. So, too, in the pictures called "The Rose Garden" by Sir Charles Holmes, that additional knowledge of pattern and arrangement of even the most distant subject as a part of the whole composition which cubism gave the world, is used by this painter to say something that is yet understandable to the amateur in appreciation of art. The reproduction on this page of Jack Wilkinson Smith's "California Calla" by the California by one who has not studied abroad, shows the same handling of masses of rock in tremendous State, and proves therein and everything discovered or invented in art, as in science, is ours to use and to enjoy.

Precisely the fame for which this particular painter here was developed the technique of pure spots of color or "broken color," or better, as he has illustrated in its application to a sparkling landscape where light was the great problem and also the great source of delight, "Win- dow Near Port Honfleur" by Henri Le Sidaner of France. In Benjamin Chambers Brown's prize painting of "Yosemite in Winter" we may discern the same use of modern technique applied to the light on our own beloved landscapes, and rejoice with our painters in every modern expression of love for California.

Patrons of art are no longer single aristo- crats, Pope of Rome or King, nor a da Vinci. Rather is the whole people, the state and every citizen in duty bound to study, enjoy and cul- tivate the art of his own time.

THE INTERNATIONAL
By Howell C. Brown, Secretary

FOR the last five years the Print Makers Society of California has held annually an international exhibition of Engravings, Block-Prints and Lithographs, sent in by their makers from all over the world. The prints are shown for the first time here in the Gallery of The Los Angeles Museum. The collection this year presented to our public, the hundred and seventy prints by the hundred and seventy-seven artists in Belgium, Canada, Czechoslovakia, England, France, Germany, Holland, Italy, Japan, Russia, Sweden, and the United States. Artists everywhere have come to look upon this exhibition as the outstanding print event of the year and the jury is forced to labor for days in order to select, from the many works submitted, the relatively small number which our Museum Gallery will accommodate. This season only forty percent of the seventy-seven artists were chosen and hung, not because many more were not as fine a quality, but through lack of space. Nowhere else in the world can one gather each year such a collection of fine prints, which with the prints of our own school to be shown under the name of "American" calls it the "only real international print exhi- bition."

As an experiment, this year the entire col- lection, after being shown in Los Angeles, was offered for a circuit of American galleries. It has already visited Indianapolis, St. Louis and Boston and other cities are writing for dates. Wherever shown it has received most favorable notice and we feel that this demon- strates conclusively that an art exhibit of the highest quality can be assembled in Califor- nia, provided that the Society or Institution having it in charge is willing to spend the time and money necessary to make it a success.

THE COLOR PLATES

OU color plates on the cover this month reproduced the original painting by Maurice Braun of San Diego, California. They are made in Los Angeles by M. and B. Braun. The expert work in color and black and white has helped to make CALIFORNIA SOUTHLAND the most acceptable paper in this field.

Mr. Braun is one of the first Southland painters. He is an amateur who is identified with San Diego, which he considers unsur- passed by Greece or Italy as a paintable country. He was born in Germany but came to America as a very small boy and re- ceived his training in our National Academy of Art and in person under that tech- nique from all world sources. Painting part of the year at Olvera, living the other at his home on Point Loma, he keeps his inter- est and inspiration alive and his pictures in all the notable exhibitions of the year.
OUR SAN DIEGO LETTER

THERE are a number of events which call especial attention, at this time, to the fact that San Diego is a Naval Operating Base. For better or for worse, the various departments have become permanently established. But the sternest aspect of the existence of such powerful organizations is somewhat mitigated when they are housed in those architectural structures that are beautiful and fitting to the climate, the life and general charm of San Diego.

In 1840, when Commodore Pio Carrillo granted North Island and Coronado to Don Pedro Carrillo, he was glad to sell his grant the same year for $1000.00. He had no vision of the ultimate purpose now being served by that brush-covered isle in the center of San Diego bay. In 1919, the United States Government purchased North Island proper for $6,000,000, and that 1475 acres of land became the largest combined Army and Navy Aviation field in the United States.

In the earliest days the aeronautical heroes were made ready for the first flight and testing the globe; mechanics of the Army Department at Rockwell Field gave their best in preparing those planes that shall some day hold an honored place in a museum; it should be The San Diego Museum. While officially those brave fellows hopped off at Seattle, San Diego was the real start on that great excursion and their return here, informally, ended the historic event of the present generation. The citizens of San Diego early planned to present Lieut. Eric Nelson, Lieut. Lowell Smith, Lieut. Leigh Wade and their mechanics with gifts that may, in some measure, express the very sympathetic interest felt here for the heroic achievement that has crowned these young men with everlasting honor.

To facilitate Flight activities here a bond issued was just passed by San Diegans to build a small boat harbor at Coronado Beach so that the large battleships may anchor just off Coronado and have access to the shore, no matter what the tide may be. The newer type of battleship and all the lesser members of her family, burn oil, so generally speaking it is the new ones that form the Battle Fleet since on the available fuel out here while the Scouting Fleet, now in the Atlantic, is composed of the older craft burned coal.

Everyone is talking about The Shannandoah, the giant dirigible that is expected to arrive here this month, it is whispered with some authority, that although an anchorage for this craft has been built for her on North Island, and she was supposed to remain here and become an old type, the airship is really going to imitate Secretary Wilson and stay only one day. Then she attaches herself to the Battle Fleet. Just what the particular service to humanity this huge creature is, no one seems to be quite certain.

The Naval Training Station here trains and educates fresh recruits for the active and for entry to the officers' training school at Annapolis. It is easy to imagine what a climate like San Diego's, may mean in the facilitation of a training school, there can be no backward step in the training program, for every day a drill day, never is the work interrupted by the weather.

The Naval school comprises twenty-one Spanish type buildings by the great architect and the Atlantic Coast. The boys may live, have a genuine interest in making the place attractive, it is evident in the manner in which they work on the landscape gardening and even the competition that they are having a lot of fun laying all by themselves. It is only a short time since the buildings have been completed, now the lawn is green, young trees are planted, flowers blooming in the fence covered with morning-glories.

There are 1630 recruits now in training there. Captain David Foote Sellers, one of the most distinguished officers of the U.S. Navy, is in command and has a broad experience with the Atlantic Coast. The boys are provided with a very nice home for the boys who are preparing for a career. He says these recruits, from all over the West, average 19 years of age and have an average of eight years of schooling when they enter. Discipline seems to be gained by stressing competition; each week the honor men for the week have their pictures in "The Host" and this is sent home to their relatives. Recreation is kept filled with surprise is a interest, moving pictures, dancing, croonings and band concerts keep the boys busy when not studying. It is not unusual to see a line of cars from San Diego to the band stand at the Naval Training Station on Saturday and Fridays.

Adjoining the Naval Training Station is the Marine Corps Base. These "Soldiers of the Sea" are held in high regard by all nations. It is the oldest branch of military service of the United States, having been organized in 1775 by the Continental Congress, yet it is comparatively a small department having 50,000 members. The marines may serve on land or sea, may enter any country as representatives of the United States in time of peace or war, to negotiate diplomatic questions; they are a sort of honorary peace keepers whose duty it is to straighten out delicate tangles and work conscientiously for the betterment of humanity. Colonel J. H. Meyers is the very efficient commander of the 1700 men now here in training at the Marine Barracks.

It is delightful to know that the visualized city plan which will some day give us an esplanade of great beauty along the shores of the bay, has been anticipated in the plans for the Marine Barracks and the Naval Training Station and is seen now from the street and is visible throughout the buildings, for the front face the bay.

Community culture continues apace, for the San Diego Players have started the season's activities by producing "Boomerang" at their little Yorick Theater in Balboa Park. It was artistically done and very well patronized.

The musicians of the city have formed an Oratorio Society; they are lending their influence toward making a concert season of the park, to raise funds for this and to give a great treat to San Diegans they recently presented Mendelssohn's "Eliljah" on Sunday afternoon at the organ pavilion.

There are, but here, could an audience sit out under the blue sky in a blending of rare beauty and how a more fitting rendition?

Among our studies is that of Mr. and Mrs. A. R. Valentien. For over twenty years they worked together in the study of The Rockwood pottery, where they devised the decorations for beautiful vases and jars that went far in making famous that same. They know all about pottery and have a unique collection, many pieces being of their own making and having qualities of luster that no one else has accomplished.

Mrs. Valentien studied with Rodin for a long time in Paris. Both she and her husband exhibited their work in the Paris Salon and at the Paris Exhibition where they took a gold medal for decorative pottery.

Mr. Valentien or "Uncle Val" as he is known in the art circle here, has done a monumental work in painting the wild flora of California and with the delightful and pleasant form he gives to the portrayal of the simplest study. He does them in water color, often on gray paper and each is a perfect joy to see. Collection of California wild flowers at the Cincinnati Museum, Mrs. Frederic Remington and Miss Ellen Scripps, who many years ago gave him a commission to paint, for her, all the wild flowers, grasses and trees of California, has been exhibited with the famous group of painters in Cincinnati under the late Frank Duveneck.

In the Black forests of Germany Mr. Valentien started painting wild flowers while his wife was studying in Paris. It was this interest that brought him to California, where he started his study of the plants. Paintings shown this summer in the gallery at Balboa Park by The Friends of Art. This organization is indeed a friend to San Diego art and gives loyal and substantial support to every great art work that can be logically shown. The Art Center at Balboa Park and San Diego's art interests in general are in their hands.

CALIFORNIA'S MATILDA POPPY FROM REMYEA CORUTIER, A WATER COLOR PAINTING BY A. R. VALENTIEN IN A SERIES OF WILDFLOWERS FOR MISS ELLEN SCRIPPS AND DUPLICATED FOR THE STATE LIBRARY.
PIONEERS OF CALIFORNIA

CALIFORNIANS are justified in praising the wonderful State, for there is so much to brag about, and the spirit of those intrepid pioneers who braved the perils of the plains, or dared the dangers of the deep, coming by way of Panama in rickety, overcrowded dirty boats, still lingers. Most of those pioneers sleep their last sleep in their graves—graves that they had every reason to believe would remain unmolested—for even the most sanguine had small conception that San Francisco would grow as it has—but if the hand of the iconoclast has its way the graves will be untenanted, for the cemeteries encroach on the living on all sides. Electric trains thunder past the once quiet spots, blocks of modern houses and apartments crowd close to the sagging fences, while tombstones sway in the wind, and weeds and grass fill those hallowed grounds.

In Calvary Cemetery—where no interments are now permitted—lie many of the Roman Catholic faith. It is near the handsome edifice of St. Ignatius Church, and the college and other modern buildings. There are still ornate mausoleums, and handsome monuments. The old Masonic Cemetery, also neglected, Laurel Hill Cemetery, where lie many illustrious dead, Odd Fellows' Cemetery with its Columbarium, still have shafts that tower among the ruins. Until the question of removal is settled neglect and desolation hovers over these once tranquil spots. Removal is sure to come, for the new generation has scant reverence for anything old.

There passed another grande dame last week—Mrs. Alfred Hunter Voshier. She belonged to the Southern set and was one of California's distinguished women. She is survived by several children and grandchildren, all of whom have been prominent socially.

There also went into the beyond a short time ago Mrs. Abbie Krebs Wilkins. She was unique in her way—a president of a lumber company, a notable member of the Eastern Star fraternal society, a member of the Pacific Coast Women's Press Association, a patron of the Arts, and a philanthropist. Mrs. Wilkins attained a ripe and venerable age, was a beauty and woman, and was generous and kind. Mrs. Lothrop, author of "The Little Peppers," died at Palo Alto about a week or so ago. She had resided in California for some time. Mrs. Peterson, an authority on the petrified forest of California, died recently. She was the author of several scientific books. Mrs. Bacon-Soule died last month. A pioneer woman; she was given to charitable deeds.

Mrs. Henry Wetherbee of Fruitvale, another pioneer woman, is still living in the home her husband built many years ago. She has never suffered any changes to be made in the old home, and has a treasure house of souvenirs and mementoes. It is claimed that she never destroyed a drouth program, an invitation, a menu card or bill—they are pinned on to curtains, portieres, walls and tables of her home. She recently sold some of the huge estate which her husband left her, and so reluctant was she to break up the arrangements that when the deeds were signed she collapsed and remained in a state of coma for several days. She did not want to sell, but the pressure of the march of progress invaded the sacred precincts and she made a wonderful bargain. So enormous was the price paid that should she live to her desired age of 125 years she need not fear the gaunt shadow of poverty stalking at her heels.

California is full of romance, history and tradition. The fevered, hectic, mining days have passed and with them the red flannel-shirted miner. Instead of his pack mule he rides his motor-car, eating up the distance that used to take weary days and hours. The flivver carries supplies, and the radio flashes its message through the air. The colorful gambler has been displaced by the well-groomed affable gentleman who looks as though he might be a vestryman in a highly respectable church. It is hard to pick out the villain of the play of today. No longer is he distinguished by dark, wary looks, a saturnine look in his flashing black eyes. Some years ago a well-known character was on trial in a criminal court in San Francisco. His operations were known to be notorious, but his aspect was that of an eminently respectable man. One soft-hearted woman juror, who sat for awhile in the jury box, almost wept because she was not permitted to remain as a juror. She would have voted for acquittal almost at once. He looked so genteel, so respectable—but there was no need for her tender heart to be torn. He was given a verdict of acquittal almost at once—he was tried not by a jury of his peers, for some of the jurors had to be told of their duty in words of one syllable—but he and his keen lawyers were clever.

The bold bandit, Joaquin Murietta, rests in a felon's grave. Glamour and romance surrounded this picturesque personage, but Vasquez, of a later period, had none of Murietta's dash and color. By the way, down in a tranquil home for the aged in Los Angeles, spending her declining years in peaceful resignation to blindness and other infirmities, is the widow of a man whom Vasquez shot down in cold blood. The bandit rode up to the pretty little home nestled in the San Benito hills and shouted a threat. The victim, who was quite deaf, opened the door and asked what was wanted. Vasquez drew and fired, the man falling dead before the eyes of his horrified wife. Then the robber and his band robbed and pillaged, riding away to commit other depredations. He expiated many crimes on the gallows, but the memory of ghastly crime still haunts the feeble woman—she has forgiven, but forgetfulness is another story.

Though the dwellers of London and the effete East may still consider California as wild and western, not to say woolly, with red Americans and Indians stalking through the streets of the cities flourishing tomahawks, and no one safe from desperadoes, altogether it is a wonderfully beautiful place in which to live. We still have the highwayman, the bandit and the robber, but he rides in a swinging stolen motor-car, loots banks, considering a paltry thousand or so a mere piffle, drives off and loses himself in an intricate maze of streets and hides in obvious places. He is astute, clever, elusive, baffling his pursuers, until—once too often going to the well the pitcher is broken, and he lands in a prison cell. Not always does he escape justice, unless he is a murderer, and thus by the skillful arguments of learned counsel and wise aliens who talk interminably of complexities and inherited tendencies, escapes the justice and punishment he deserves.
It is with great pleasure that we present this month a photograph of the new room at the Serendipity Antique Shop in Pasadena. This interesting depository of fascinating antiques is distinguished above all others on the Coast by the distinctive rooms in which its delightful pieces are cleverly arranged to show forth their beauty and appropriate usage.

Last year it was the Georgian dining-room, today it is Mr. Perin's own room, ceiled with beautiful old Spanish tiles and furnished to suit a man of taste and discernment. The walls are unique in their interesting surface, a new process invented by Mr. Lawrence Keck to give depth without intrusiveness; and Mr. Perin has modeled one of his delightfully individual reliefs above the main door. Here other men interested in obtaining the effect of Old World atmosphere and art in our modern homes drop in to smoke or take tea in English fashion, and to give and take suggestions on authentic furnishings against the proper background of wall, adzed uprights, and tile-framed openings.

The ceiling is the pièce de résistance. For though the cheerful color of the upholstered chairs, the fine antiques, mellowed tapestries and old paintings give a restrained dignity to the whole room, the ancient tiles so beautifully set in the timbered ceiling introduce a distinguishing air of importance to this handsome apartment. Small though it is—and Mr. Perin has used only a part of his store of medieval tiles here—this uniquely beautiful room is not surpassed in simple appropriateness by any other notable room in the handsome homes of southern California. The art lover and connoisseur will always find in Mr. Perin's rooms much more than a mere storehouse of ancient furniture. In his temporary arrangements of his expertly selected pieces this young artist-proprietor sets forth many a lesson on beauty in the home and teaches us how to choose wisely when we develop a flair for the Spanish, Italian, or any other Old World style.
CALIFORNIA may lack the wonderful color-supplied by the glowing foliage of the trees of the East in the dying days of summer, but to make up for this we fill the early fall months, September and October, with pageants and fiestas. Santa Barbara led off with her recollections and repetitions of Old Spanish days during the month of August, followed by a fiesta in another city, rich in historic romance, occasionally mentioned as the "Ancient City of the Holy Faith of St. Francis," but more widely known as Santa Fe, New Mexico, and appreciated throughout the country because of the civic determination to preserve its historic architecture and follow the same noble lines in all future building. The motif of a fiesta in Santa Fe is always the pleasure of her people, but with this thought goes also the idea of advancing the work of the School of American Research in preserving and duplicating the spectacles, ceremonies and music of other days.

The week of October twelfth in historic Monterey was given to the Serra Pilgrimage, when the people of Monterey Peninsula, as well as others interested throughout the State, gathered to commemorate the one hundred and fortieth anniversary of the death of Fray Junípero Serra, father of the California Missions, who was buried at Mission San Carlos del Carmelo, near Carmel-by-the-Sea. Throughout the whole month of October the Mission Pageant reigns in San Juan Capistrano, presented every Saturday and Sunday. The pageant was written and produced by Garret Holme with the collaboration of Rev. St. John O'Sullivan, and is given with the assistance of the members of the Community Players of the neighboring towns. Los Angeles cannot claim to have a fiesta of her own, but her Mexican citizens celebrated Mexican Independence Day, sixteenth of September in the most picturesque and colorful way the Mexicans have ever attempted. There was a Queen, but no buffoonery, and a well planned program was carried out, consisting of patriotic oratory, music and dancing. At sunrise the Mexican and American flags were raised at the old Plaza and the national anthems of both their own and adopted country played on each occasion.

By which roundabout route we reach the fact that some one individual or another is always imbued with the carnival spirit and is constantly searching for the new and original in entertainment. Among the many novelties introduced throughout the season none have held their popularity so long as the little marionettes, first created as a portion of the table decorations for the Coconut Grove for the always interesting parties arranged by Mrs. Charles Jeffrey. The effort to reach perfection coupled with the production of new and original ideas, has characterized the work of Mrs. Jeffrey as social director at the Ambassador, and she soon perceived the opportunity to have the dolls function as reproductions of motion picture stars and other celebrities. To accomplish this required the services of a sculptor on a small scale, someone to work out the features in wax, Mrs. Jeffrey appealed to Mr. Boyle Workman, President of the "Hut," and with her co-operation developed the wax work among the boys.

The first dolls used were gay and cunning, but they were not the bits of delight which have since been worked out. With the aid of the "Hut" boys, whose artistic fingers have been so clever with wax and pigment, the dolls have become delightful likenesses of the people they portray and a dinner favor may easily be a reproduction of your favorite screen star, in a preferred role, or other celebrity, as you may choose.

The desire for novel, or at any rate different entertainment, has grown with an insatiable appetite in the past few years and lest this may prove disastrous either for the older or the younger members of society has been guarded in her functions, striving to offer the most healthful and least hectic amusement she could devise.

Now Los Angeles is to have an opportunity to indulge in a sport long popular on the continent—indoor ice skating. The rink will be modeled on the lines of the Palais de Glace at Paris; every mechanical device has been investigated and the latest ice equipment will be installed.

Under the direction of Mrs. Jeffrey, who recently resigned as social director of the Ambassador to give this new amusement to Los Angeles, the interest will grow and the exhilaration and pleasure of the wholesome exercise. This may be an age-old sport, but there is nothing old in the contemplated plans, everything will be done in an unusual way, and the success of the parties in the Coconut Grove under the direction of Mrs. Jeffrey assures an equally charming result, and most likely a new marionette.

In connection with pageants and marionettes we are all so glad to know that work has been started on the Pasadena Community Playhouse under a contract that calls for its completion by April 1, 1925. The building, designed by Eimer Grey, is being erected by the Winter Construction Company, which has put up three of the most desirable theaters in Los Angeles. While in Pasadena recently, Professor George Pierce Baker of Harvard inspected the plans for the Community Playhouse, and desired them to be the most comprehensive he had ever seen. They do not provide simply for another conventional theater, but an institution that will be unique in the history of the American stage—a showcase that will be one more monument to add to Pasadena's distinction.

Pasadena Community Players opened their ninth season with "Mary the Third," by Rachel Crothers. This is one of the late New York successes, which has never been done in southern California. It deals with the perennial conflict between the younger generation and their elders, in a comedy vein. Neither is pictured as superior, both being shown up for what they really are.

"He Who Gets Slapped," a Russian play by Andreyev, will come next.
FINE ARTS FEATURES OF THE UNIVERSITY SUMMER SESSION

By HALLEY BREWSTER

A PAG EANT reminiscent of the colorful days of Mexico, an exhibition of watercolors brilliant in tone and modern in treatment; and lectures on art and music in the summer session at the University of California, is the offering which the Summer Session in Los Angeles, under the auspices of the University of California, has provided for this summer to its students and to the community of which it is a part.

The fine arts department, which naturally remains preponderantly educational, is it worth noting that our state institution has this year carried on a programme of music and art of a nature than ever before attempted,—and with proportionately greater success. It has given立足于 perilous hours, an hour of pleasant acquaintance with some of the out-of-the-way corners in art expression, hinting at the "whispers" which grew up and out of their religious drama into the secular litanies of the Tailleurs gardens and Ellen von Volkenburg's "Midsummer Night's Dream." It has brought Irene, Countess di Robilant, whose familiarity with the development of the art in Italy has enabled her to speak with authority concerning the Italian Theater which is giving the world such dramaticists as Pirandello and the younger group who are leaning toward expressionism.

Ernest Bloch, conceded by many to be the most eminent of the younger group of American composers, as well as being the director of the Cleveland Institute of Music, outlined in a lecture the function of music as a power of expression, illustrating his points with the unforgettable emphasis of phrases played by himself during the course of the talk.

Alfred Hertz, the genial conductor of the San Francisco Symphony Orchestra and one of the great interpreters of Wagner in the world today, laid aside the baton which he has been wielding so effectively these summer nights out in the Hollywood Bowl to come over to the University and chat in a conversational tone about the great symphonies and their composers, and incidentally by means of orchestral shows, their tribulations. To listen to Mr. Hertz at one of these informal lectures, to hear him play a few bars from a symphony as illustration for the point he was making, was to gain a delightfully intimate glimpse of a public character who is one of the musical figures of the present time.

The discovery of masterpieces by Russian artists contemporary with the late Byzantine and early Italian primitives has created what is popularly known as the "excessively religious" pre-Raphaelite movement had its inception. Alexander S. Kaun, whose critical study of his fellow-countryman and Andrewes, sumptuously written and the maturest study of this author yet published, has one of the most comprehensive collections of lantern slides of Russian art to be found outside that country. Dr. Kaun brought to the University this summer to illustrate the three lectures in which he surveyed eleven centuries of Russian Art. The Russian cathedrals and palaces which have been hidden under layers of incense-and-candle smoke and whitewash; the old ikons which have been brought to light in their original brilliance of color and mastery of treatment of subject, as Dr. Kaun showed in his first lecture which was devoted to religious art.

Oriental art, which has exercised an influence on some of the modern art work today, was given fresh significance by Rene de Quelin, formerly Professor of Ornament and Applied Design at the Institute in Paris. Mr. de Quelin spent many months in the Orient and was given access to treasures not shown to the public, and in his lecture some of the most beautiful specimens of silver repousse and cloisonne, of lacquer and jade, lately brought back by the French Prefecture of the Royal of the Imperial War College at Tokio, were shown to the students. Miss Constance Boone, of Oakland, hung on the walls of the gallery in the Fine Arts Building, proving a successful method of showing the foremost exponents of Oriental art. The collection is in the process of being transformed for the Japanese Government, the magnificent collection of Iro no, an art form thrown into modern life, into fine porcelain, is in the process of being transformed for the Japanese Government, the magnificent collection of Iro no, an art form thrown into modern life, into fine porcelain, is in the process of being transformed for the Japanese Government, the magnificent collection of Iro no, an art form thrown into modern life, into fine porcelain, is in the process of being transformed for the Japanese Government.
California and Foreign Relations

IT does not require an extensive historical background nor an intimate familiarity with foreign affairs to arrive at the conclusion to which California is entitled to play a vital part in the international life of the world. First of all, California is a frontier state, and as such is in direct and immediate contact with foreign nations. Oceans are no longer barriers. They are bridges in our day and therefore California is one of the recognized nations of commerce in the Pacific may well call the peoples of the Orient her next door neighbors. Moreover her proximity to Mexico will also bring about more frequent and more complex foreign relations as that country, the potential treasure house of the prestige and power of France, to a large degree, that also of a dozen other nations, and last but not least our own security, honor and prosperity.

Our strained and delicate relations with Japan, the unrest in India, the civil strife in China, which may presage the birth of new nations, with unceasing increasing of some of the warnings which every thinking citizen must heed, or gravely fail in his duty toward his children and his responsibility toward his racial and national heritage. The states of the Atlantic seaboard looking as they do to-day for a more effective and longer lasting policy to effectuate the purely sectional and democratic problems and at times seem to believe that the Far East may be left to shift for itself. Many political weather prophets feel, however, that the great storms of tomorrow are likely to rise on the shores of the Pacific and throughout out that ancient Asiatic continent so complex in its ethical, religious, intellectual and social relations. California therefore, could not render a greater service to the nation than by becoming the far seeing, intelligent observer and interpreter of Far Eastern events in order to enable the United States to formulate a truly constructive foreign policy which will redound to our honor and to the well-being of mankind.

That, however, is a most difficult mission. Evidently we are not as yet equipped to discharge it creditably. We are as a whole neither dispassionate enough nor accurately informed, nor sufficiently interested to aspire to the role of enlightening and guiding American public opinion on far eastern problems. But men and women here and there, representing the Church, the American colleges, and business interests, are beginning to think seriously of our responsibilities. But let us be prepared to devise means of disseminating American public opinion, tolerant and energetic, far-seeing and discriminating may be created and encouraged. We intend to make known to our readers these various movements now in progress of organization and their possible results. But even now, this much ought to be an evident and generally admitted truth that California is destined to play a great part in the international life of the world; that the vital interests awaiting settlement and adjustment in the Asiatic seas will bring her into the sphere of all other international questions and into inevitable relations with the great international organizations of our time.

California is destined to be one of the leading states of the nation in wealth, population and influence. All that power, taken in connection with her geographical location, will bring unavoidably to her responsibilities of a high order, responsibilities of a national and of an international character. Are we preparing for that day of responsibility which is at hand? Nearly always we speak and write in terms of material, financial development and we must more and more realize and emphasize the importance of sound, clear, constructive thinking in that field of relationships which if not wisely organized and consistently maintained will ultimately frustrate all our efforts to accumulate wealth and build thriving cities.

Paul Perigord.

The Lafayette-Marne Anniversary

THE SONS OF THE REVOLUTION had a happy thought when they decided to organize a society for the annual commemoration of this double anniversary; the birth of Lafayette and the victory of the Marne. On the same day one hundred and fifty years apart, Lafayette was born and the battle of the Marne won. These are two momentous dates in the history of liberty and therefore in the annals of the west. To humanity they both spell.

The Lafayette Society has been founded in order to perpetuate the memory of these two significant events, and draw from them appropriate lessons to stimulate our love for democracy and our own sense of civic responsibility.

The Los Angeles branch of the Lafayette Society of America did itself honor in fittingly celebrating this anniversary, which is feted with so much brilliancy on the Atlantic coast. Soldiers, educators, business men, city officials voted with each other in the evocation of this richly gifted personality and the world-wide consequences of the mighty encounter of 1914.

The battle of the Marne, its magnitude, its significance, and its results, need not be recalled to our readers, but Lafayette is farther from us, and we have all much to gain by bringing back to life such an inspiring example of personal consecration to American ideals as was this young aristocrat, descendant of a long line of noble men and heroic soldiers. Abstract principles do not impress the average citizen; they are not usually the type of war, but concrete illustrations of unselfish devotion and bravery never fail to stir men's hearts.

It is the reward of truly great men to see their influence endure and grow through the ages, and to hear their names resound as bugle calls, living exhortations to higher things. Lafayette's great reward came when General Pershing, the spokesman of one hundred million people, returned to stricken France in 1918 the visit which in 1777 he had himself paid to the struggling colonies. Moreover, but for this truly great man, he has won the heart of his former enemies and the British government now instructs its ministers abroad to participate in the celebration of the Lafayette Anniversary.

Lafayette is worthy of remembrance because of his faith in democracy and in the United States as the promising and trustworthy agent of democracy. Not only a gallant soldier, but a statesman of vision, and a sound philosopher, he foresaw the day when democracy would spread to every corner of the world. He fought, therefore not only for America but for human freedom. His motto was "We have dedicated our hearts and our swords to liberty."

On his ship, La Victoire, on the way to America, in April, 1777, he wrote to his wife: "Defender of that liberty which I adore, in going to offer my services to this interesting republic I only carry with me frankness and good will. I hope for my sake that you will become a good American;"
OPINION

it is a sentiment worthy of virtuous hearts. The happiness of America is bound to that of all humanity. It is going to become the respectable, safe asylum of virtue, tolerance, equality and peaceful liberty."

Lafayette will also remain dear to Americans because of that deep friendship with which George Washington always honored him. An instinctive sympathy sprang up immediately between these two men so different in race, condition, and age. It is doubtful whether Washington ever showed more affection toward anyone than he did towards this major general of twenty-one. In September, 1777, Lafay-
ette wrote to his cousin length regarding General Wash-
ington and says: "We live like two brothers, closely united in intimacy and mutual confidence." He revealed to France and to Europe the true character of Washington and proclaimed him to all "as a man worthy of the adoration of his country."

Linked as he is with the early struggles of republican institutions and with the beloved personality of the father of our great democracy, Lafayette will ever live in the mem-
ory of all true Americans. One hundred and fifty years. When he helped to sever their bonds to a European power, today he is instrumental in strengthening their ties with the old world in a constructive program and international co-operation.

The now historic words, "Lafayette nous voilà" are not to be taken back by the coming generation, but will assume an increasing richer and fuller meaning.

PAUL PERGORD.

Blocking Traffic

INTENSIVE study is now being made of the causes of congestion of traffic in Los Angeles. Observation made by a layman may not be amiss since experts are often trained to begin with general principles of traffic rather than with peculiar local conditions unknown to them. What is true of New York and San Francisco, situated each on its narrow peninsula and thus protected from country traf-
fee, is not true of Los Angeles, situated in a plain and sur-
rounded by a thickly settled rural district whose popula-
tion is congested even before it simultaneously decide to motor into the city to shop. There is, however, another reason for the crowd on the business streets of the city and this cause of congestion will not be done away with until our merchants have outgrown the idea that it is better to crowd on any pretext than to risk appeal to the intelligence of the individual.

Besides its geographical disadvantage as a place to work in undisturbed by loafer, Los Angeles now reaps a har-
est of decades of advertising for tourists without proper parking places and conditions unknown to them. On our streets is a great crowd of strollers who know not what else to do. There is, in fact, very little else for them to do. They have come to California to play, not to work. If they had landed on the eastern side of the peninsula of San Francisco, a great system of car lines would pick them up and carry them through the business district of that city out to the Cliff House, the Park, the Beach, for the day; or, if they were planning to stay longer than the day, to their hotels and boarding houses beyond the shopping district. As they were ready to shop, the cars would carry them down again to the stores segregated and classified and spread out so that one can find what he wants almost immediately. In Los Angeles every merchant, amusement concession and lodging houses are scattered throughout, dispersed before it has had time to buy something. Looked at intelligently, the city is congested in thought before the crowd has come to it. Hotels and lodging houses, de-
artment stores and specialty shops, shooting galleries and theaters crowd together and seem to cramp their necks toward the railway stations and trolley lines in anxious solitude. The crowds gathering from the four corners of the municipal district concentrate in the center of the city where Main Street, with its cheap pleasures, Spring Street with its great financial center, Broadway with its variety of shops grading upward as they near Seventh, Eighth and Ninth, all combine to keep the aimless, stroll-
crowds dragging themselves around and around these same streets to the detriment of trade and the useless blocking of traffic. It is the presence of this mass of stroll-
crowds in the downtown that makes it intolerable to business men and women when they emerge from our great office buildings at the noon hour and at evening.

Country people coming in on the great trolley lines, or in their automobiles from the south, east and west add to the congestion by their thoughtless methods of shopping. Instead of making a plan of campaign from information gathered from the advertisements of the merchants who are in a position to aid them, they drag themselves up and down Spring Street and Main Street, Broadway and Seventh from morning to night, unable to distinguish between these similar streets or to find the carline again after they have left it. Our shopping district, our financial district, our midway plaisance, all are still mixed up together downstairs. The crowds go in the bands of the sales-
anite and the tourist. How often are we still accosted on the trolley by people unable to go directly to Bullock's, Robinson's or Blackstone's? How often have we ourselves in early days of acquaintance stood on Broadway or Spring Street waiting for the home trolley cars, merely running up and down Main Street. Los Angeles is no longer, like so many of our smaller cities, a one-street town, but we have not yet set our house in perfect order to receive with dignity and to entertain with intelligent consideration the many visitors, homesick and tired in the peak of our city streets year after year, all dressed up in their little best and nowhere provided by their eager hosts for them to go.

Prayer

Oh, do not pray for easy lives. Do not pray for tasks equal to your powers. Pray for powers equal to your tasks. Then the doing of your work will be no miracle, but you will be the miracle. And every day you will wonder at yourself, at the richness of life which has come to you by the grace of God.

PHILIPS BROOKS.

THERE is a suggestive passage in Professor Simpson's Spiritual Interpretation of Nature: "Every advance and every feature of man's life has been evolved in response to his spiritual needs. Nothing happens externally to man than to the inner forces of his soul in response to ethereal undulations, the ear in reply to the impact of the waves of sound; maternal love has been elicited by a little child, and every virtue we possess has been developed under the stimulus of something noble but originally external to us. And does this spiritual sense—this within us that is felt to be greater than all that is around us—alone correspond to nothing real and external to us?" In other words, the very impulse to please God is God-created; the very desire to pray is awakened in us by Him who alone can satisfy the desire. This is the most convincing apologia conceivable on this point, and it will stand any test. Those who have ventured most upon it are those who are most confident of its efficacy; the experience of the spiritual man in all ages is its demonstration. The soul could be no greater or more mistrustful of the visible universe as a closed system with man as part of it and confined by it; our truest affinities are not with the visible but with the invisible both for good and ill. As Dr. Percy Gardner says: "The will of man may be com-
pared to a slave-afriged which may be opened or shut. When it is shut, he cuts himself off, so far as he can, from the influences of the spiritual life about him, influences good or bad, healthful or degrading. When it is opened, he admits these influences." His character depends on what influences he admits and what he resists.

This sermon is part of the August leaflet published monthly by the Cathedral Church of St. Paul, Boston, for its class in Personal Religion, scattered all over the Continent. Its popularity proves that the Church's strength lies in ministering to souls hungry for truth.
PETER PAN, THE PIED PIPER, AND "ALICE IN WONDERLAND"

The Dark Pines of Monterey added the needed touch of mystery to a day of play.

"Will you walk a little faster?" said a whiting to a snail,
There's a porpoise close behind us and he's treading on my tail.
See how eagerly the lobsters and the turtles all advance!
They are notice on the shingle—will you come and join the dance?
Will you, won't you, will, you, won't you, will you join the dance?
Will you, won't you, will, you, won't you, won't you join the dance?

The children of the South joined those of North in many picnic luncheons.

"You can really have no notion how delightful it will be
When they take us up and throw us, with the lobsters, out to sea!"
But the snail replied "Too far, too far!", and gave a look awry—
Said he thanked the whiting kindly, but he would not join the dance.
Would not, could not, would not, could not, would not join the dance.
Would not, could not, would not, could not, could not join the dance.

SUMMER DAYS AT PEBBLE BEACH WERE PLEASANTLY PUNCTUATED BY BOOTS AND SADDLES.

SEPTMBER MEETING, SOUTHERN CALIFORNIA CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS

The September meeting of the Chapter which was held at the California Country Club brought to the forty members present a new sense of Chapter accomplishments and likewise Chapter obligations. Mr. Melville Dozier of the Joint Committee of Construction Industries, bared some interesting and vital facts relating to the handling of public and quasi public construction work. The chief aim of the committee of which Mr. Dozier is manager, is to induce public officials of city and county to require proper contracts on all public work instead of the looser method of letting the work to bonded contractors on a day labor basis.

The Park Commission had recently intended to design all its structures within its own organization, a method repeatedly shown to be economically and aesthetically unsound. Through the efforts of the Joint Committee the Commission has decided to contract with various local architects for the design of future buildings. There is no question about the saving in money and the betterment in design which will result from this decision.

Mr. Dozier's committee has been in conference with the engineers of the Public Service Bureau, who are planning to perform all the architectural work for the buildings which are to form a part of their $16,000,000 expansion program. Their new office building was to be the only exception. We express the hope that the Bureau will turn a friendly ear to the arguments of the Joint Committee.

Mr. Dozier and his associates should be made to feel that the Chapter members are in hearty accord with their efforts.

President Reginauld Johnson next presented an interesting proposal for the conduct of Chapter meetings. He is staying by his announced policy of increasing the informational value of Chapter gatherings. There is a wealth of untapped architectural treasure in the minds and experience of this group of professional men. Mr. Johnson feels keenly that it is his problem to bring it to the surface at Chapter meetings, where it can be used. The idea of turning the program over to the various offices in rotation should meet with hearty response. Perhaps a little competition along this line won't hurt any of us.

Following several subjects relating to the hard working Executive Committee of the Chapter, the Committee Service; the Small House Committee (may the Gods be kind to it); methods for educating the dear public, which, by the way, doesn't want to be educated. Mr. Withey gave a resume of Chapter accomplishments for the past eighteen years. Mr. Withey mentioned nineteen specific things, or a little more than one for each year. If we were less acquainted with Mr. Withey's lovely disposition we would have a suspicion that there is a bit of an indictment in that slender list. His suggestion for a jury of architectural critics for the public taste was excellent.

Mr. Myron Hunt presented the problems of the State Registration Boards. The weakness of the present law is known to all, including the "Architectural pirates." It is a fact that "John Jones, N. C., Architect," or "Willie Smith, N. R. A.," is just as impressive with a prospective client as with the letters A. I. A. As Mr. Hunt says, "What are we going to do about it?"

Mr. Cheney, of Palos Verdes and elsewhere, always has something interesting to say and consistently backs it up with real constructive suggestions. He reminded the Chapter of the splendid work which is being done by the Community Arts Association in Santa Barbara through the help of the Carnegie Foundation, and suggested that a similar fund could be made available to the Chapter provided a proper program of architectural education were established and its need shown. The correlation of building loan sources with such a program to raise the standard of architectural design was one splendid phase of the scheme.

As one reads the penciled first draft of the minutes of the meeting, just as they came from the hurrying pencil of Mr. Witney, the Secretary, one is reminded of the motto of Gustaf Stickley, whose work as a craftsman had its place in the return march from mid-Victorian awfulness, "The life so short, the craft so long to learn."
GEORGIA SINCLAIR SCHONEMAN, A MEMBER OF THE NEWPORT HARBOR YACHT CLUB, OWNER OF HER OWN CRAFT AND ONE OF THE BEST LITTLE SPORTS OF ALL THE SAILING CREW.

A MUCH WORN EXPRESSION PERSISTS IN RECURRING—THE "LOADED TO THE GUARDS" IDEA—BUT THE OLD TROJAN SEEMS TO BE PROVIDING AT LEAST A TOE HOLD FOR SEVERAL FAIR ONES EVEN BEYOND THE GUARDS.

MRS. S. C. FEETIG AND MR. AND MRS. MALCOLM McNAGHTON DISCUSSING THE MERITS OF THE ENTRANTS TO THE HORSE SHOW, HELD IN DEL MONTE IN AUGUST.

MR. AND MRS. I. GRAHAM PATTINSON, THEIR DAUGHTER JOAN, AND SON GRAHAM, RIDING IN THE FAMILY CLASS, AT THE DEL MONTE HORSE SHOW.
HELPING plan California, saw M.U.S. Table S. perfect 1621 world. Congratulations Gabriel old trustees of their idea in San Diego officials, cities of their occupation is our house, the hearty assistance to their home, the American movement of moderate cost.

SAN GABRIEL "IMPROVEMENTS"

As we go to press information comes that the beautiful old town surrounding the old Mission San Gabriel is astir with the thought of improvement and the subdivision of its surrounding territory.

San Gabriel is the only Mission fully preserved in this whole Los Angeles District: restoration of San Fernando was too late to save it. These two mission towns belong to the whole of California and nothing they do can be hidden from the world, or left uncriticized by it.

The idea of having a perfect modern plan for San Gabriel is therefore of intense interest to everyone in California, a plan that will prove that we are not despoilers of our heritage of Spanish occupation but that we can assimilate the beauty of old Spanish towns and make a California town of it in a modern way.

County officials, state officials, and the citizens of such cities as Santa Barbara will give the trustees of San Gabriel hearty assistance and congratulations in their problem of using their old adobe, their Mission Play House, and their beautiful Mission Church to make San Gabriel famous throughout the interested world.

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hoped she would build there. They are among
my champion tenants. He sits on the hammock
while we are in it, his only business being to
watch the house and sing until the babies
come, when he has to help provide.

The pine tree is a real bird village, with
its long branches for streets. In reality the
robin is building on West Fourth Street. This
pine entertains a great many tourists and there
are always residents or guests strolling up
and down the avenues, which are patrolled
by the rathouses and kept safe for democracy.

The aroma of the pine will make healthy
throats and some of the fledglings may be the
Tetrazinas of birdom and the old pine become
famous as the birthplace. Sometimes her
friends come out from New York and sleep
under her fragrant boughs and write plays.
In winter her streets are piled with snow
until the wind comes to sweep them clean.
This same wind comes scouring down her aven-
ues winter and summer, making sweet music
for my guest room.

When the big chimney was built for the fire-
place it seemed necessary to sacrifice some
of the limbs which bent over the house like
arms in benefaction. The draft was not im-
proved, but we could not put them back. The
great tree leans timidly toward the house,
which causes the cautious to advise its being
cut. Think of removing this tree monument
which God has been two hundred years build-
ing, to save a house that could be rebuilt in
one. Even the lightning darting all around it
has revered its beauty and spared it.

"A tree that may in summer wear
A nest of robins in her hair,
A tree that looks to God all day,
And lifts its leafy arms to pray.”

**Los Coronados**

By Eleanor Huffman

The word desert island brings a romantic
thrill to us in our childhood that does not
diminish with advancing age, yet few of us
ever have the experience of becoming intimate
with one, nor does one suspect their presence
within easy reach of civilization. Only eighteen
miles from San Diego are the four Mexican islands
Coronados. Bight, rocky, steep and
waterless they offer little attraction to the
casual observer, but to the adventurous natural-
alist and especially to the bird lover they are
a source of greatest excitement.

As one loses sight of San Diego the islands
begin to appear so steep at first that one
wonders whether it will be possible to keep
from falling down into the ocean at night.
The landing is difficult; the large motorboat
is tied to giant kelp, while a small tender
braves the angry rocks and the surf. One
must leap from tender to rock on the crest
of a wave, then catch bedrolls and supplies.
To secure a foothold on wet, kelp-covered rock
is not easy; nor is the ascent of the island.
We were given a most angry and uncordial
welcome by myriads of seagulls whom we
frightened from their perches as we made for
the top of the ridge. Watching our boat dis-
appear in the distance gave us the uncanny
feeling of knowing ourselves completely cut
off not only from man and his civilization but
from food and drink as well.

The vegetation was the low, scant flora of the
southern coast, with a matting of ice-plant
and an occasional yellow patch of sea
dahlias. The gulls kept up their incessant
screaming, which grew even louder and angrier
as we stumbled upon their mottled, fury
young that stuck their heads into cracks
of ostrich fashion and pecked savagely when
cought. During supper a huge sea lion barked
its displeasure at our presence. A self-
conscious baby one flopped off a rock into the
water when we tried to photograph it. Dark-
ness only silenced the gulls. Then it was that
our excitement began. Were we to hear the
note of the Socorro petrel or not? The note
of this burrowing nocturnal bird was the
object of this expedition. During the day the
ornithologist of the party had, by energetic
digging, discovered a female and an egg at
the end of one of the long burrows with which
the steep side of the island was dotted. The
males hunt by day, return to the burrows by
night to keep guard while the females fly forth
for food, fresh air and exercise.

After what seemed a midsummer sunset, and
the shapes of the neighboring islands had
become blurred in the darkness, a pattering,
sounding sound arose almost under our blankets.
Something whirred by. That was the begin-
ing of a continuous concert that was to last
until dawn. The air was full of small, rapid
shapes bringing release to their imprisoned
mates. Walking at intervals during the night
we found it to be unceasing; only with the
fading of the stars did those soft, cooing notes
give way again to the angry screams of the
awakening gulls. As I rolled up my bedding
I found that I had been the unconscious jilter
of three petrels and had come within a few
inches of laying my head on a large greenish
gull of indefinite age.

With breakfast over and broad daylight
we expected the return of our boat, but saw

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**Wild Fowl, an Etching by Frank Benson**

No sign of it. In the meantime the tide pools
offered no end of interest—crabs of all sizes
and colors, gorgeous brick-red and purple sea
urchins, starfish, crabnom worms that waved
lacy pink tentacles beyond their tiny cases.
Huge goldfish gleamed in the deeper water
and our sea lions came around and barked. We
were sorry when the boat really arrived. Our
final excitement came with an unsuccessful
surf landing of the tender and the wetting of half
the packs as we left our desert bivouac.

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Recent Books—Reviews

By Louise Morgrage

On the foreleaf of this amazing book is this couplet from Keats’ Lamia:

“This is a doubtful tale from fairyland
Hard for the non-elected to understand.”

We may be among the non-elected Mr. Watson, but we have a glimpse. In our past we have read Hawthorne, Kipling and Masterlinck and we still remember the dream of delight in which we lived through the whole of Barrie’s Peter Pan. None of these eminent authors had the courage to select just a plain young man wearing a blue serge suit to illustrate his fancies regarding fairies. During those days of marvelous events at that remarkable house party in Scotland we passed many troubled moments over the way that suit must have looked after the nights spent by its wearer in the bracken. In fact, Mr. Watson in a lucid moment has confessed that its appearance was somewhat muddled. However, one should not be too critical but should read this sprightly and vivacious tale; for not to do so would be to miss the most diverting account of a bridge game that has ever appeared in the pages of fiction. It is inimitable, the most sparkling episode in this amazing recital. If any one desires to know if he is among the elect, he may find out by reading “The Amazing Guest.” If he understands it, he is.

This novel opens with a murder mystery. A wife finds the dead body of her husband, killed by a gunshot in the corral in a little town in southern Wyoming, and it takes a whole volume to the very last page to find who did the deed. Fully half the book contains an account of the trial of the hero, a young girl accused of the murder. This trial breaks all precedents inside or outside the pages of fiction and before it is over the dark secrets of about everybody in the town have become as clear as daylight and all the family skeletons have popped out of their closets in full view of the spectators hysterically with excited curiosity. We become bewildered by all these deeds of infamy and are not certain just whose grandfather cheated whose uncle or whose grandmother slipped up, or whose daughter lost her temper. There is much about horse breeding and the great open spaces of the West, of interest perhaps to people acquainted with these matters, but most of us having had patience enough to keep on through all this mess of scandal, will be relieved to find anybody guilty, no matter who.

This novel, so we are told, takes New England for its setting but it reminds us frequently of England. It is a sentimental tale of no great depth, similar to books for girls that were published thirty or forty years ago. The heroine is a simple but sweet, in fact a sugary sweet, village girl with a shadow on her life cast by the indiscretions of her mother. Her experiences beginning in childhood, and proceeding to a happy if somewhat forced ending, hold one’s interest fairly well because the author really can tell a story. She does not develop her situations easily nor are her solutions always plausible but she has enough inventive facility to make them interesting notwithstanding. The book is full of all kinds of love affairs and is harmless to a degree.

Mr. Rising has taken a little of San Francisco’s past and much of its present for the scene of his novel designated by this not altogether pleasing title. Without doubt it is a vigorous tale but it also has a pungency distasteful to one inclined to be fastidious. Before getting to work upon his story, he uses pages after page for a setting, describing his characters, somewhat mercilessly dwelling in San Francisco. It is like a book of illustrations with the same people appearing over and over in scenes having little or no connection with each other. When the actual story does begin, Mr. Rising loses no time in portraying a struggle for mastery in love between two very self-willed young people of widely different station, but both possessing much force of character. The contest is mental and physical and not spiritual, but fortunately Mr. Rising has enough artistic instinct to avoid overstepping the mark. It is interesting to have a man’s viewpoint on this kind of thing, which women novelists have hitherto monopolized.

Richly deserved praise is being universally bestowed upon this cleverly written novel, which is primarily a book to be read and understood by women, dealing as it does with marriage, the family, and the life of society which has always been women’s province. The book presents nicely balanced contrasts regarding those matters, showing the French and English viewpoint, differing so widely in details but not at all when the culminating point is reached. Mrs. De Selincourt handles her situations with such consummate skill that we are never conscious of the superb art which goes to the making of their perfection. She has used a highly idealized type for each one of her characters, treating them all with unusually broad and sympathetic vision. She reveals, in a kindly spirit but with unflinching resolution the complex structure of society and its ruthless indifference to the happiness of the individual. To be sure her heroine, an exquisite and flower-like girl succeeds in finding happiness, but it is because she can do so by attaining her own standards of truth and sincerity. For this reason we have a fortunate ending for her in this book. No other novel could be possible and Mrs. De Selincourt in offering us this solution of the young girl’s difficulties has proved herself an artist of the highest quality.

We have here in a less expensive form, the re-embroidering of a book which had the marked of Mr. Hudson’s admirers very likely have already read. Others who have not will be glad to know of this record of a naturalist’s boyhood. It is a quiet and pleasant tale of times and ways of living long since vanished, on the vastly different of the Argentine described in the mystic element in mankind for this quality was apparent in Mr. Hudson’s character. He was free from egoism and wrote these autobiographical notes with a shy reverence and a freedom from self-consciousness that makes it difficult to understand him. At the end of the book comes an introspective chapter on a “Darkened Life,” dealing with his meditations in the early death which he expected, also a chapter on “Loss and Gains” containing a beautiful tribute to his mother. These chapters may be expected to touch the sensitive nature of New York. At the beginning is a list of the most important book, from 1852-1892 on this subject. Then follows a careful summary and description of insects of all kinds, injurious to both shade and forest trees, as well as shrubs including roses.

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SARATOGA, CALIFORNIA
THE new Guasti residence at Ontario, California, afforded an excellent opportunity for mural decoration in the home. The low-valued, neutral-toned plastered walls, the unique and sympathetic Italian furnishings and the aged woodwork form a pleasing background for four panels placed over entrances between the spacious great hall and the dining and music rooms. The two in the hall depict Italy in a conventional and heroic form; one at the time of the Roman Empire, the other in the neighborhood of the Twelfth century. The trompe l'oeil architrave and an antique treatment of color lend to the panels the feeling of old tapestry. The one in the music room is slightly more modern in subject and treatment although the subdued tones and composition also portray the tapestry technique of the later Moyen-age period. The diningroom the achieved place for something more brilliant in color and a subject psychologically selected in accordance with the functions of the room. Soft tropical sunlight filters through the grape vines on an antiquated wine press and the half nude figures at work. The bottles and jugs contain various forms of richly colored wines and the panel typifies the famous industry of old Sicily.

THE spaces above the doors are thirty-two by seventy-five inches in size, the surface of which was left smooth to accept the canvases. They are glued into place and become permanent fixtures in the home.

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THE ART ACTIVITIES OF THE FRIDAY MORNING CLUB

By MRS. RANDALL HUTCHINSON, Chairman

Programs have been arranged, art conferences been held, pages presented, stage settings created, and exhibitions held regularly throughout the club season. Among the exhibits have been the New York Water Color and Industrial Art Exhibition arranged by the New York Art Alliance. Among the exhibitors appear the names of Childe Hassam, Frank Benson, Walter Briffin, Joseph Pennell, Alvin Langdon Coburn, and Thomas Moran. Among the speakers, the late W. M. R. French, Director of Chicago Art Institute, W. Ordway Partridge, the sculptor; the great teacher and painter, William Chase.

All these activities have brought into being the new art gallery, on the top floor of the new club house. It is a sky-lit gallery, as is the corridor leading into the gallery. The purpose, as in the past, is to reveal the art created by our own artists. There will be no crowding of the walls that might disturb the harmony of the room. The gallery is small but beautifully proportioned. The setting has been carefully considered and the background is most harmonious in its quiet simplicity and charm. The art plan embodies democratic ideals, the ideals of art and the ideal of service.

The art activities of the Friday Morning Club have become conspicuous in the life of the city because it has stood for something distinctive and characteristic. It has been the work of the mind and the spirit, as well as of the hands.

In the future, may it be said of the new club building that it stands not only as a lesson in architecture and art; but, as Thucydides said of the group of buildings on the Acropolis that the sight of them was a daily delight, may the sight of this beautiful building be a daily delight to the many who come and go.

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**CALIFORNIA SOUTHLAND**

27
ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

MONTHLY BULLETIN

“All for Service—And Service for All.”

S.O.S.—CALL FOR CLOTHING!

Do you know that these various articles of clothing which you are putting aside in the closet, or garret may mean new hope and THE chance for a good position for some deserving man, woman, or child? Won't you obey that generous impulse and send them to the THRIFT SHOP of the ASSISTANCE LEAGUE?

We also accept on a consignment basis in the Exchange, those articles of clothing in good style which you do not feel you can donate—but which you are willing to sell at a reasonable figure.

PLEASE R E M E M B E R THE THRIFT SHOP.

PAYMENT OF INDEBTEDNESS OF THE COMMUNITY HOUSE.

At the meeting of the Board of Directors, September 2, the Treasurer was authorized to arrange for the payment of the $2,500.00 mortgage on the Community House, and also pay up the balance due of the Trust Deed—amounting to approximately $200.00. This indebtedness has now been paid, and leaves the valuable property of the Assistance League Community House free from encumbrance with the exception of personal loans made by friends of the League, amounting to $7,500.00 upon which no interest is charged.

The payment of the above indebtedness is a monument to the sincere work and endeavor of the Board of Directors, and members of the League, since the establishment of the Community House—March, 1923. It also marks the beginning of a new, and broader field of usefulness of the organization as definite plans for the establishment of the Children’s Day Nursery are now in process of completion and the Chairman, Mrs. Erwin P. Werner, will be ready to give plans publicity in the next issue of California Southland.

MISS E. H. TERRILL HEADS THE “HELPING HAND UNIT NUMBER ONE”

“Why not give the Assistance League the benefit of your wonderful expertise, now that you have retired from active participation in the modeling of feminine finery?”, queried a prominent member of the Assistance League, as she talked with Miss Terrill.

“That’s a happy thought,” responded Miss Terrill. Forthwith the telephone of the Community House buzzed and the prominent member tendered that she had received a communication of Miss E. H. Terrill to give at least one day a week to the League.

Steps were immediately taken to organize the Helping Hand Unit No. 1, which gives employment to worthy seamstresses who cannot leave their homes for various reasons.

MISS E. H. TERRILL OF HELPING HAND UNIT NO. 1

Up to date this department has been making those attractive sets of maid’s aprons, caps, collars and cuffs, which many members of the League have found so satisfactory. Samples of these sets are on display at the Community House and the League will welcome your order.

MRS. RUTH VENIE SHELOR, OF “TEA ROOM CRAFT,” CO-OPERATES WITH THE STUDIO TEA ROOM OF THE ASSISTANCE LEAGUE.

“This is a delicious luncheon”—said a prominent motion picture director the other day, as he paid his check in the Studio Tea Room of the Community House.

“Then why not have the smiling cashier, and then just as an aside to one of the workers of the Community House, “You see what it means to have the help of one who has made a thorough study of the management of ten rooms.”

The co-operation of Mrs. Ruth V. Shelor, director of “Tea Room Craft,” is tendering the Assistance League a scholarship in her course of “Tea Room Organization and Management” has been greatly appreciated. Many of the fine points of her course are in evidence in the Studio Tea Room. Why not plan to have your luncheon at the Community House the next time you are Hollywood.

A cordial welcome is extended to all. Please visit the Community House.

MRS. FREDERIC W. KIMBLE, CHAIRMAN, EXCHANGE AND GIFT SHOP, EARNESTLY REQUESTS THAT ALL DO THEIR CHRISTMAS SHOPPING EARLY AND PATRONIZE THE COMMUNITY HOUSE SHOPS.

CHRISTMAS CARDS AND ENGRAVING

The next time you visit the Community House be sure to ask to see the attractive assortment of Christmas and greeting cards for all occasions, which through the co-operation of Mr. James Webb, engraver, the Assistance League is able to offer at attractive prices. On orders taken through the League a commission of approximately 33 1/3% revert to the Assistance League treasury, as a personal contribution from Mr. Webb. Why not make your money do double duty?

ASSISTANCE LEAGUE OFFICERS:

MRS. HANCOCK BANNING, President

MRS. EDWARD LAUGHLIN, First Vice- President

MRS. JOHN McADOO, Sec. Vice- Pres.

MRS. ERWIN P. WERNER, Third Vice-President

MRS. DANIEL J. SULLY, CHAIRMAN, CONTEST OF CRAFTSMEN.

1. The Contest is open to all individual workers, but no manufactured articles are to be submitted.

2. There are no fees in connection with entering the contest.

3. No article should be submitted unless the maker is able to take orders for same.

4. A list of all articles to be registered with the maker’s name and address, and must be brought to the Community House between November 1 and December 1.

5. Perishable food products should not be brought to the Community House until the last week of the contest; although canned fruits, preserves, and canned vegetables may be entered any time during the month.

6. The League does not expect the donation of articles submitted for the contest but after the close of the contest articles may be placed on sale in the Exchange & Gift Shop of the Community House on a basis of 20% commission on the selling price of the League.

7. The League will take great care of all articles sent, but cannot be responsible in case of theft or loss.

REMEMBER THE COMMUNITY CHEST DRIVE NOVEMBER 10 TO 20

The Assistance League will have charge of one complete unit in the forthcoming Los Angeles Community Chest Campaign November 10-20. The members and friends have rallied to its support and intend to make this one of the banner units of the entire campaign. If you have not already signed an “I Believe” card call the League—H-Empstead 5133 and express your desire to do your bit.
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TO ART COMMITTEES AND WOMAN’S CLUBS
TWO OFFERS:—(1) A few bundles of sets of 32 copies ($2.50) containing pictures of the work and critiques of California painters are in our stock room. As back numbers are scarce, these should be spoken for at once by those who wish them. Art chairmen may have the magazine for the remainder of this year—if they buy these sets and call for them promptly.

New subscriptions by clubs taken before November 1st will include tear sheets of colored covers, free, as follows: (1) Benjamin Brown’s Marshes of Monterey, (2) Guy Rose, Eucalyptus, (3) Pushman’s Arab, (4) Victor Higgins Black Bowl (black only), (5) C. P. Townsley’s Still Life, Geraniums.

These covers are suitable for framing for club art rooms.

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WEST COAST ARTS INCORPORATED

SOMEONE has called American artists the undeveloped resource of the country. If all the knowledge which exists in our country concerning the creation and appreciation of good things were brought to light and put to use, they say—presto change! No more ugliness anywhere. The artist must contribute toward the development of our American civilization. He is a slacker. His contribution must help to stem the tide of ugliness which can follow industrialism.

It is with some such feeling as this that the West Coast Arts is setting to work to contribute. We shall record from time to time on this page interesting results and ideals. It is the plan of the West Coast to cooperate with every organization in harmony with civic sentiment, in any way in which the voice of the professional artist can help. A few details concerning work which has been done and plans for the present will illustrate the need which this artist organization fills. The education committee, Nell B. Mayhew, chairman, is arranging a list of speakers on art subjects. Experience has shown that art programs are the most difficult kind of programs to obtain, and artists feel that they, better than anyone else, can suggest the expert artist in his particular line to the club looking for an art program. The speakers are not confined to members of the West Coast Arts, but are chosen by the men and women expert in their individual fields of art work. Originating, as the West Coast Arts did, among the women artists, it has felt deeply interested in the art work done through the Federation of Women’s Clubs, sending a representative to listen to the plans of the monthly council meetings of the Southern District of Art Chairmen of the Women’s Clubs.

A program of general civic helpfulness toward art in everyday life is the plan just now. West Coast Artists are escaping from the billboard nuisance are being considered.

Olive Newcomb is chairman of the building committee. The plan is to have an art gallery, to which can be added other rooms for the display of beautiful things made by the mentors, the exhibition to be open always to the public, Sundays and evenings included, with a most hospitable atmosphere, color and comfort, gallery talks, art talks, a delightful hostess committee, inviting that people will love to come—all the family—to enjoy and learn.

PAINTINGS IN THE HOME

The principle reason for the deplorable lack of paintings in the average home lies, I regret to state, with our selves and not the architect, builder or decorator as so many of us are prone to say. In the first place if you really like pictures—and you will if you realize what they mean in life—you will not have a house that does not have the necessary wall space, nor will you build one that permits of no hanging; and I can further state all houses no matter how they are built will permit paintings. I have never seen a house that I could not rearrange to allow the entrance of a colorful canvas. I am just as keen on the fitness of things as the most hidebound period decorator, but how simple the scheme of your room would be should you first decide on the painting as a keynote. There is the entire thing in a nutshell. You have the advantage of an inspired trained mind, and your room is done. A painting and a background. The draperies, floor coverings, furniture will all take care of themselves providing you use your own good sense, and allow the color scheme of the canvas to control you.

Just as bad as a habit of not having paintings, is having too many in one place. Certainly you will not get the pleasure, instruction and joy from a crowded wall that you will from an isolated example—provided that one is good; and there is no place in life for the bad painting, nor should the mediocre painter be encouraged by buying his inferior work. This is an extreme statement and I meant in all kindness, and the fault lies with us again. The student ceases to be a student because of some well meaning and friendly critic, later comes discouraging years and bitterness, but the error has been made—the canvases are in the world, and they confront us on many sides.

It is just as ridiculous to state you have an Italian house and cannot have pictures, or a Spanish villa that will not permit canvases. Does it ever occur to you that the masterpiece pieces of the world are now hanging in anything but their original environment. Furthermore you more than likely have not the house you speak of, in its purity. Does it ever enter into the scheme of life that it would be absurd, providing you are living up to period, to have a tea table in an Elizabethan room, or a magazine stand in a 16th century Spanish salon; and fancy a newspaper in a Queen Anne room. It is almost impossible outside of a museum to have the rooms of the various periods in an absolutely pure state, that is if you intend living in them with any comfort; and therefore the diversion of a painting, a modern painting, is less a crime than filling our rooms with furniture that never belonged anywhere. Of course there must be common sense exercised. A bit of old Mexico, a lovely dancer in a gay shawl, or a whirling fiesta appropriately framed in a copy of a rare Spanish wood carving, would be delightful in any Spanish room, and the other periods all have their modern equivalents. A good landscape properly framed is right anywhere the color scheme does not conflict. I find the principle drawback to the placing of pictures in a home is in the framing. You just cannot frame a picture and expect it to fit in. In placing pictures in a home I invariably study the room and reframe to cause no conflict. The making of frames is an art, and is recognized as such by the artists themselves. To such an extent is this necessity thrusting itself into the art world that one frame maker, at least, in Los Angeles, is seriously contemplating the discontinuance of commercial work and devoting his entire time to the art of framing alone. Truly a long step in recognition of this branch of the arts.

Carmel Mission, Water Color.

By Nell Hooker Mayhew

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BLOCK PRINT BY BESSIE ELLA HAZEN

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WHERE AND HOW TO ENJOY LIFE IN PASADENA CALIFORNIA SOUTHLAND

No. 59 NOVEMBER, 1924 25 Cents
Everyone likes to see a new house in its final stages of construction. Particularly is this true if the house is a work of art in its every detail.

The house in question happens to be one that is not for sale nor one that will be offered for sale. It has been built as the permanent home of its owner.

Johnson, Kaufman and Coates, Architects, designed and created it. Mr. Roland Coate superintended its construction, putting into the finished product the same genius that inspires an artist in the creation of his masterpiece.

Mr. Peter Hall of Pasadena undertook the general contract of its construction. This work immediately followed his completion of St. Paul's Cathedral located at Sixth and Figueroa Streets, which edifice stands out as one of the really beautiful building monuments of Los Angeles and the Southwest. Mr. Hall marshalled to his aid the leaders in master workmanship which his years of experience had enabled him to discover.

John B. Smeraldi, Decorator of national fame, who at the period of Theodore Roosevelt's occupancy of the White House, was commissioned to decorate and do over its interior and whose creation of the White House Blue Room became a national topic and who since has made Los Angeles his home, has numbered among his great artistic accomplishments the decorations of the ball room of the Biltmore Hotel. He personally developed the decorations of this house.

B. B. Bell developed the lighting fixtures and here may be seen an appreciation of the truly artistic, wrought in silver, bronze and iron that recalls the genius of Italy and Spain at their artistic best.

Built of concrete, brick, iron and tile to live with the centuries, here is a house modest, simple, homelike that you are invited to see. Perhaps it will stimulate, perhaps it will help in the movement of making this Southern California the national center of fine homes or at any rate your visit will win your appreciation of a job well done.

Located on Chandler Place in Oak Knoll Park adjoining the estate of Henry E. Huntington, in Oak Knoll, San Marino where Oak Grove Avenue ends in Rosalind Road.

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PASADENA

The incorporated limits of the City comprise sixteen square miles traversed by one hundred and eighty-eight miles of beautiful, shaded streets and boulevards connecting it across imaginary boundaries with Altadena, San Marino, South Pasadena and other adjoining suburban communities—all blending as one.

Published by Courtesy of the Pacific-Southwest Trust & Savings Bank, Pasadena Branches.

The Chamber of Commerce and Civic Association, 100 South Raymond Avenue, supplies complete and interesting booklets and maps concerning the City of Pasadena, which they gladly send to persons interested.
SOUTHLAND CALENDAR

Announcements of exhibitions, fairs, contests, 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, to be included. Announcements can be guaranteed if they are received later than that date.

CUMBRE Antiques CLU:
Sunday, Nov. 1, 1:00 p.m., at the Post Office at Pasadena, California. Under act of March 3, 1879.

CLUBS

VALLEY HUNT CLUB:
The announcements for November include: Election Returns, Tuesday, the fourth. A buffet supper will be served Saturday, November 7th, at 6:30 o'clock. Bridge Tents will be reopened the third. Credit cards will be accepted for all merchandise. All cards will be given on the first Monday of every month. November bridge parties with club prizes will be held one each month. Three hour evening dances will be given during the winter season: the first will be Friday, 25. Sunday evening suppers, with entertainment following, will be resumed, beginning the thirtieth. Monday, Nov. 3, and Monday, Dec. 1, 1 o'clock Bridge Luncheons. Monday, Nov. 10, 17-24, 7:30 o'clock. Bridge Tea. Friday, Nov. 21, 8 o'clock. Evening Bridge and Mah Jongg.

ANNANDALE GOLF CLUB:
The afternoon bridge, Mah Jongg, and teatime parties have been discontinued for the season, but tea will be served as requested and tables and cards are always available. The second Friday of each month is open day at the club. The usual Wednesday and Saturday swipeskis each month.

FRUITE BRIDGE COUNTRY:
Tuesday is Ladies' Day and a special luncheon is served. In the afternoon informal bridge parties may be arranged followed by tea.

LOS ANGELES COUNTRY CLUB:
Ladies' Day, 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:
Ladie's Days, third Monday of each month. Dancing every second and fourth Saturday during the month. A musical is arranged for each Sunday night of the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday of each month. Tea and informal bridge every afternoon. Pool, Wednesday and Saturday of each week.

Dancing every Saturday night. Buffet luncheon served every Sunday. Match polo games every Sunday, preceded by luncheon parties, followed by tea during season.

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

SAN GABRIEL VALLEY COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month. On Friday of each week a special luncheon is served, with bridge in the afternoon.

Ladies are in every day starting after ten a.m., and not before two p.m.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two 18 hole tennis courts for tennis, bowls and croquet. Tea is served, and bridge parties arranged as desired. Buffet supper is served every Sunday night.

L'AUMURG GOLF AND COUNTRY CLUB:
Offers 18-hole course, riv- 1

Allegany any in hazard and beauty. A new dining room, and a new pavilion, will provide an extended and even more interesting set up. Luncheon is served every day, and tea may be arranged as desired.

CALIFORNIA Hallowe'en

Golf tournament for men is held every Saturday. Monday the course is re-arranged and luncheon served. Those who do not play or have had a round in the morning, devote the afternoon to bridge or mah Jongs. Every Saturday afternoon tea is served and the men from their golf and the women from their bridge and mah Jong tables join, with one of the women members as hostess for a social cup.

NEWPORT HARBOR YACHT CLUB:
Saturday, Nov. 1, Halloween party.

ART

LOS ANGELES MUSEUM, Exposition Park, continues its International Salon of Photography, held under the auspices of the AIP of Los Angeles, through November 3rd. Nov. 6 to Dec. 10, Fifteenth Exhibition of California Art Club.

SOUTHWESTERN MUSEUM, 38th Street and E. 1st, Los Angeles, Arizona, 1919.

CALIFORNIA HOTEL, Los Angeles.

THE Los Angeles Country Fair, at Pu- mona, through the efforts of Theodore K. Moda, has a permanent art building with generous wall space. The prizes in the art exhibition were awarded as follows: The $100 prize for oil went to "The Terrace," by Howard Schrader; $25 to "Hills of Los Angeles," by Laverne Verske; $25 to "A Cool Day in Pasadena," by Frank Hinck. In water color, $100 went to "The Pools" by Karl May. $75 to "Coyotes," by Donna Schuster; $25 to "Sultry Summer," by Johanne. In sculpture, Andrew Nuyman's statue in wood, "Reflec- tion" took the $100 prize. Charles Alexander's "Portrait Burn," took the $25 prize.

N. C. to Nov. 17, find the charming water colors of Marion Kavanagh Wachtel at the Caneli & Chaffin Galleries in Los Angeles. Miss Wachtel was able to make many of the month Pasadena will be given an opportunity to view the work of that very popular local artist at the Caneli & Chaffin galleries in the Maryland Street building.

ALSON CLARK and Arthur Hill Gillett are to do the murals for the new Community Theater in Pasadena.

JOHN MARSHALL GAMBLE will exhibit landscapes in the Leonard Gallery, 641 Hollywood Blvd., Hollywood, opening Nov. 15. Mr. Gamble has not held a ome show in many years.

T. CARL SMITH and Mrs. Smith have returned from an interesting trip to Alaska and are at their studio home in Pasadena. Mr. Smith has just returned from a number of sketches of the snowclad mountains.

MERLE ARNITAGE, well known in art circles in Los Angeles, and Carl H. Braecker, recently of the Caneli and Chaffin galleries, joined the Hilmer Salon organization the first of November.

ARTHUR HAZARD has returned from a sketching trip to Monterey and Carmel.

THE West Coast Arts held its October meeting with Miss Josie Bertman, Isabella Frave Campbell was elected Treasurer to the place of Miss Helen R. Dufec. Miss Marie Van Natt was named Secretary to Miss Sallie Huntington Gore, Helen Schuster is the new Librarian. Dorothy Mayer, Antis Delano and Barbara Johnson.

BESSIE ELLA HAZEN is sending a collection of water colors and block prints to the traveling exhibition sponsored by the Federal Women's Clubs, for a competition of color etchings.

NELL BROOKER MATHIEU will be represented in the traveling exhibition, under the auspices of the Federated Women's Clubs, for a competition of color etchings.

KATHRYN LEIGHTON, Mary Everett and Louise Wieg are guests of honor at the October meeting of the Hollywood Art Assn., held in the Hollywood Library. A collection of their paintings, including some recent work of Mrs. Wieg, was on display on the walls of the gallery.

DONNA SCHUSTER is enthusiastic over the location of her new studio-home, she is in the Frizel Heights overlooking Griffith park.

GERALDINE R. DUNCAN announces that that her studio, 2600 South Ave., Pas-adena, is open to the public every Sunday afternoon to the members. Come and have a cup of tea.

LAURA MAY MATHEISEN has something new to offer. Her "Marmont Studio," which is at the entrance to the Cun- upanga Canyon is friendly place, "by the side of the road," where every one is invited to stop and see her sketches.

THE ETHEL Club will hold an exhibition of etchings by artists of international fame throughout the winter.

LOVERS of European Art will have an opportunity to see some of the most famous works of the famous German painter, William Blanke. These paintings will not be exhibited elsewhere in the country, and will be shown only at Caneli & Chaffin's.
Announcement


The Community Arts Players of Santa Barbara will present "The Torch Bears," a comedy by George Kelly, Nov. 14-17, at the Moore, director, is registering new players for 1924-25.

The Pasadena Horticultural Society will hold the Fall Flower Show, Oct. 23-24-25, at Hope Memorial Church.

A series of six illustrated talks on The Chateaux of the Loire, will be given by Mrs. Conroy Evans of London, Esquire, at the Biltmore Hotel, Los Angeles, on Mondays, at 11 a.m. Subjects: Monday, November 3rd, Angers—The Plantagenets; Monday, November 10th, Blois—A Saint, a Woman, and a King; Monday, November 17th, Loire Valley: Monday, November 24th, Bourges; Monday, December 1st, Amboise and Chambord, etc.

A Romanistic King of the Renaissance; Monday, December 8th, Chambord and Chenonceaux; The End of the House of Valois.

Mrs. Bannell Sawyer announces art lectures illustrated, old and modern masters, in the Payson Room, the Ambassador, Los Angeles, Thursdays, 11 o'clock, Nov. 20th and 27th.

The Mission Pageant of San Juan Capistrano, written and directed by Carrol Holme, under the direction of Rev. St. John O'Sullivan, will be staged every Saturday and Sunday during October, and on the 1st and 2nd of Nov.

Alice Barrett Greenwood presents "A Midsummer Night's Dream" at the Biltmore Clubhouse, Pasadena.

Margaret Tenenbaum will continue her talks on new books at the Play- boy Club, 1193 West Madison, 10/6.

Alliance Francaise will hold the first meeting of the winter on Wednesday, November 12th. Miss Garden will give an interesting talk on Anatole France.

The newly organized Santa Barbara Art Club invites all artists in Santa Barbara County to join in an exhibition of paintings and drawings in any medium, Tuesday, Nov. 2nd, to Sunday, Nov. 16th, inclusive. The entrance of all the works of art in Casa de la Guerra, 15 East de la Guerra street and are open from one to five p.m. The club is constantly gaining new members in both the sustaining and associate classifications; members of the sustaining division will have the privilege of having a painting during the December exhibition at a discount.

Maurice Brain is now in New York but will make sketching trips into Connecticut and Vermont during the Fall and Winter. The Salamagundi Club is his headquarters.

Painters of the West announce the second annual exhibition will open Dec. 1st, and will consist of the work of members and invited artists. It is the intention of the group, now numbering forty members, to show only properly produced works. The Billmore Saloon has again extended the courtesy of the gallery to the exhibition.

The Friday Morning Club opened the gallery last month for the series of exhibits; to continue throughout the winter. The first show consisted of the work of the Russian painter, Kachmovskoff, which was followed by Japanese prints, chosen from the permanent collection of the Japanese Art Association. This exhibit will be open to the public on the afternoons of Tuesday, Wednesday and Thursday, 11 a.m. to 6 p.m.

Alon Clark is at home in Pasadena after a pleasant summer in La Jolla. Mr. Clark is now a member of the Painters of the West and will exhibit with them.

Bran Geritz is again hard at work in his studio after six weeks in the hospital. He held an exhibition last week of etchings made from his hospital surroundings.

Winifred Furman, owner of the Print Rooms of Hollywood, has assumed the management of the Biltmore Saloon.

In the Carmelites Garden House, Pasadena, Oct. 28 to Nov. 2, Clinton Clarke died in camera studies of the peaks and canyons of the Sierra Nevada. The galleries are open to the public every Saturday and Monday, seven to nine. Concerts afternoons, Tuesdays, 2 p.m. to 4:30.

The Biltmore Saloon announces two one-man shows for the month: Nov. 2-16, Frank Busehock; Nov. 16-30, Max Wieczorek.

The F. Tennyson Johnson exhibition of paintings at the Biltmore Saloon closed November 1st, Mr. and Mrs. Johnson returned to their studio home in New York in October but not later than April will again occupy their California home in Alhambra.

During the month of November the Little Gallery at the Cannon & Chaffin Galleries will have an unusual exhibition of Eastern painters. Among them will be several national personalities such as Edward Potthast, Channing Ryder, William Ritchell and Ballard Williams.

The Free Lance Art League opened their exhibition at the MacDowell Club, 162 North Western Ave, Los Angeles, Oct. 15 to continue through Oct. 18.

Following the exhibition of Brancusi's sculpture at the recent Cannon & Chaffin Gallery, there will be a very important exhibition of the works of Western etchers. This show will continue until Dec. 1.

Max Wieczorek is exhibiting in Seattle under the auspices of the Fine Arts Society.

Stendahl Galleries, Ambassador Hotel, will show two artists the first half of November, including Gay Rose, Alon Clark, Orrin Gofett, John Frost, Armisen ham and William Wessell.

Alan Matson is now affiliated with the Cannon & Chaffin Galleries in Los Angeles, and his knowledge of pictures will prove a great asset to the art-loving visitors. Mr. Matson uses, until very recently, connected with the Grand Central Galleries.

Arthur Millier held an exhibition of his recent etchings in Lone Beach, under the auspices of the Lone Beach Art Association, during October.

Music

Philharmonic Orchestra of Los Angeles will give the monthly Friday Afternoon Symphony Concerts at 4:30, Nov. 3-7, the Saturday evening Concerts at 8:35, Nov. 8-22, and the Popular Sunday afternoon Concerts at 3:30, Nov. 2-16. All concerts are given in the Philharmonic Auditorium, Fifth and Grand streets, Los Angeles.

The Pasadena Music and Art Association announces their 1925 Artists' Series as follows: Oct. 30, John Chalgas; Nov. 6, Robert Rasiandoff; Nov. 6, Fritz Kreisler; March 17, Maria Jeritza; April 23. These concerts will all be given in the Pasadena High School auditorium.

Alice Coleman-Batchelder, pianist, announces her series of eight chamber music concerts in Pasadena this season will be given in the Auditorium of the California Institute of Technology, under the auspices of the Pasadena Music and Art Association. The concerts are scheduled for every fourth Thursday evening, the first one beginning Oct. 23. The concert for the month will be Thursday, the 23rd, Los Angeles Quartet.

The Zoeller Quartet will this year present their extensive series of Los Angeles concerts. This year, as last, they will be given free to five p.m. The opening agent, Monday evening, Nov. 16. Subscription tickets will appear on the season's programs.

The Monta Bell Smyth 

Philarmonic Artist Course are Percy Glamann, pianist, Nov. 9; Sophia Frace, contralto, Dec. 2; and Mikhail Pukash, maestro of opera, Jan. 27.

The Wi-Wan Club opened its fifteenth season, Oct. 7th, at the Ambassador Hotel. The program was given by Mrs. Martin Barron, pianist, Henry Swedrofsky, violinist.

The Audubon Society, (George Lecell Smith, maestro) will present Felix Moscheles, one of the outstanding of the series, as the second artist of the series.

William H. Richardson invited his friends to the formal opening of the Music Lover's Shop, in its new home at 120 W. 11th St., Oct. 27-28.

Mong the artists to appear under the management of the Club, now in the course of events, are Geraldine Ferrer and her company for November, and Alice Glack, also November.

Redlands weekly community concerts, and the weekly series of concerts, which are held in the Redlands Amphitheater during the summer, have been transferred to the Redlands Community Music Association announces the following programs: Nov. 7, Orpheus Male Quartet; Nov. 14, Maurice Amsterdam, 'celloist, and Melba French, sopran; Nov. 21, "Whitney Boys" Chorus; Nov. 28, Calendar Lathoby, violinist; Claire Forbes Craig, pianist, and Elinor Woodford, soprano.

At the 6:30 meeting of the choral societies, community choruses and city clubs were held in the Assembly Tea Room, Los Angeles, to discuss the southern California season, and to plan for next spring. The meeting was called by the Eisteddfod Episcopal Music and Art Association of Southern California.

Music and Drama, two to five Tuesday, Thursday, and Sunday afternoons, 3:30 to 4:30.

A meeting of the boards of Fumana College, Claremont, presents Perry Glamann, pianist, Thursday, Oct. 23, at the Pomona College chapel, with noted solo artists, under the direction of "The Men's Choir."
GLIMPSES OF PASADENA'S CALIFORNIA HOMES

WITH HER BACKGROUND OF MOUNTAINS, HER LEVEL MESA AND HER WOODED ARROYO BANKS, PASADENA OFFERS EVERY SORT OF SITE FOR EVERY STYLE OF HOUSE. SHARPLY PITCHED ROOFS DEFLECT THE SUN'S RAYS AND GIVE COOLED ATTICS AND HALF-STORY SPACES.

SMALL HOUSES, GROUPED IN BUNGALOW COURTS, ABUND.

COMFORTABLE WHITE COTTAGES PEEK OUT FROM ALTADENA.

THE EUCALYPTUS GROWS RAPIDLY AND IS USEFUL AND BEAUTIFUL.

TYPICAL CALIFORNIA HOUSE PASADENA SEEMS TO HAVE DEVELOPED.

HERE ARE THREE HOUSES OUT OF BEST EIGHT SELECTED—TO PROVE IT.

CHARM OF THE OLD ENGLISH COLONIAL IS RETAINED IN PASADENA.

AND THE DUTCH COLONIAL, WITH ITS ROOMY ROOF IS OFTEN FOUND.
PASADENA'S LAWNS AND PARKS ADD TO ITS ATTRACTIVENESS.

OPEN GROUNDS MAKE THE CITY BEAUTIFUL FOR EVERYBODY.
California Southland

M. Urmey Seares - Editor and Publisher
Ellen Leech - Managing Editor

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HOW THE CIVIC CENTER PLAN OF PASADENA WAS EVOLVED

IN libraries and other places where public records are to be found, there are reposing copies of elaborate reports of city plans which have been prepared for many cities of this country, but which for a variety of reasons have failed of execution. In many instances, the plans are unofficial in character, having been sponsored by groups of public spirited people of vision in the community, with the hope that the plan when developed in the shape of maps and drawings will stimulate the imagination of public officials to action and of the citizens to approval.

When, as has been done in Pasadena during the past two and one-half years, a plan for the Civic Center and nucleus of the comprehensive City Plan has been prepared, the plan approved by the voters in authorizing a bond issue, the necessary land purchased, competition for the selection of architects held, and with working plans for the building well advanced, an account of the various steps which led to the accomplishment of the project may be of interest to any civic worker who is endeavoring to gain a similar objective.

The desirability of City Planning applied to the local situation had been brought to the attention of the people of the City in the year or two prior to the entrance of the United States into the World War, as a result of the activities of a number of interested citizens among whom Mr. George A. Damon was largely responsible for the studies which were made. Although this endeavor was rendered ineffective by the war, it paved the way for subsequent efforts which were thereby more readily successful.

In April, 1922, under the auspices of the Chamber of Commerce, there was held a dinner attended by the representatives of a hundred or more local organizations in the City for constructive discussion of "Pasadena's needs". At this meeting, Doctor George E. Hale, Honorary Director of the Mount Wilson Observatory, made a memorable address on "A City Plan for Pasadena". The meeting adopted a resolution urging that a Planning Commission be appointed by the Board of Directors of the City, with instructions to give first consideration to the preparation of plans for a Civic Center. Such a Commission was immediately formed by the Board of Directors in accordance with the Statutes of California, it being composed of men well qualified for such service and thoroughly representative of the community as well. Very appropriately, Doctor Hale was made a member of the Commission which chose Mr. Stuart W. French as its chairman.

The Planning Commission took up its work with instructions to provide in the Civic Center for a City Hall, an Auditorium and a Library. The Commission recommended the engagement of Messrs. Bennett and Parsons of Chicago as Consultants, and this recommendation being approved, those eminent city planning architects undertook the study of the situation in Pasadena. A peculiar condition confronting the planners was the fact that in addition to Colorado Street, the main business artery east and west, there were no through parallel streets within a quarter of a mile on each side, although there were several irregular and dead end streets on each side. It was hoped that additional means of circulation would also be provided to relieve the congestion becoming so serious on Colorado Street. While the Civic Center plan was being developed, provision was made to open Green Street on the south of Colorado Street and the thirteen acre Cornellia Park near the eastern end of the Colorado Street bridge was purchased through subscriptions by public spirited citizens and given to the City as a site for an Art Museum.

It was Eliza Root who pointed out in an address to a committee...
called together by the Russell Sage Foundation to consider a regional planning movement for metropolitan New York, that it is characteristic in America that the view obtained of public buildings is generally that of passing by and rarely one gained in approach. It was desired that the proposed public buildings in Pasadena should be so located that they might have commanding positions in reference to their environment.

It was recognized that the greatest economic benefit from public improvements comes by the location of such developments in districts of poor or decadent conditions, for here the cost of the property taken will be relatively low and the whole surroundings will likely be improved or transformed as a result of the public betterment.

The Consultants submitted many alternative and varied schemes to the Planning Commission and these were carefully studied from the maps and by visits to the sites, there being many instances where keen imaginations were necessary to visualize present sites of anti-quated residences on inaccessible streets, or dilapidated barns as in the possible area of imposing plazas and boulevards or as the sites of monumental buildings. The accepted scheme met all requirements admirably. Its location was consistent with the tendency of growth of the City to the eastward; by its arrangement each of the buildings lies upon an axis offering means of approach, while also each would be passed by upon other streets, but with the advantage of a generous setback.

The scheme has a feature of outstanding merit in that it provides a connection through the Holly Street extension between the City Hall and the Carmelita grounds. Here the opening of the new street would add greatly to the value of the adjacent property, at present retarded because of insufficient outlet. Garfield Avenue is used as a transverse axis between the Auditorium and Library and, at the intersection with Holly Street, in front of the City Hall, expands into a plaza.

The proposed sites for the most part occupied by old buildings of low value on account of inaccessibility although only a short distance, a block or so, from the highest priced business property in the City. The inaccessibility will be overcome by the prolongation for one block each of two existing streets.

The plan as recommended by the Planning Commission and approved by the Board of Directors was submitted in April, 1923, to a meeting arranged by the Chamber of Commerce, similar to that at which the City Plan idea had been given its impetus a year before. The plan met with general approval and in June, 1923, was submitted to the voters in the form of a bond proposition for $5,000,000 which carried by a vote of nearly four to one. On the day the proposed sites of the plan were made public, a condemnation suit for the necessary land was filed in court by the city, so as to forestall any inflation of values of the land required as a result of the proposed improvement.

While the scope of the Civic Center is thus determined, there remains much to be done in the development of boulevards and parks to coordinate with institutions and sub-centers in various parts of the City. A program of civic development has been heartily undertaken, but in consideration of the possible Pasadena of the future, it must be recognized that present achievements are only a beginning.

ON COLORADO STREET, PASADENA, BETWEEN THE TWO MAIN THOROUGHFARES OF RAYMOND AND FAIR OAKS, A BEGINNING HAS BEEN MADE TOWARD CREATING A BUSINESS CENTER AS HANDSOME AS THE OTHER EXTENSIONS OF THE CITY. FOUR STOREFRONTS IN THIS PICTURE HAVE BEEN MOVED BACK AND REDESIGNED UNDER THE DIRECTION OF FORMER MAYOR THUM AND OTHER WISE PROPERTY OWNERS.

THE DEEP ARROYO CANYON BELOW THE HILLS IN THE BACKGROUND IS PRESERVED BY THE CITY OF PASADENA FOR A PUBLIC PARK; BUT ON THE BANKS ARE CITY STREETS AND ON THE RIDGES ABOVE ARE SET HANDSOME HOUSES WHOSE GROUNDS DIP DOWN IN FORMAL GARDENS. THIS PHOTOGRAPH SHOWS THE BUILDING OF A PRIVATE SWIMMING POOL BELOW THE RESIDENCE OF MR. AND MRS. TODD FORD ON GRAND AVENUE. CLARENCE P. DAY CORPORATION CONSTRUCTION ENGINEERS.
BIRDS IN THE ARROYO AND PARKS

by THERESA HOMET PATTISON

BOOKS, "tis a dull and endless strife; tis a fruitless and useless strife, How sweet his music! on my life, There's more of wisdom in it.

And, hark, how the throat is sung, He, too, is no mean preacher, Come forth into the light of things, Let nature be your teacher.

One impulse from a vernal wood May teach you more of man, Of moral will and of good, Than all the sages can.

With the love of the wild firmly planted in every normal breast, it does not matter how many parks a city may have of the keep-off-the-grass type with stars and crescents of tulips and colors; they cannot satisfy that longing for woody places unscaped by man. Cities used to have only mayors, but now they have fathers who know what their children need and love, and they are preserving nature's own playgrounds where trees and flowers and birds and man may play together. Pasadena has a great heritage in the miles of Arroyo now saved for all time from subdivision for the joy and comfort of her people. Although it is right under the oases of beautiful homes, it is very remote and from a large portion of it no house can be seen. With the same spirit that lambs gambol and kittens play the wild grape vines and swings from the tree like some trapeze performer, and children bound down the steps banks sure-footed as the deer. Men and women under the spell of the place come with lighter step and merry hearts reassured that God means life to be joyous. It is grand opera for bird lovers!

A little water sings its way most of the year and water cress keeps green in such places as the Hermit thrush selects to bathe in and have a song on his northward way. He trips inspiringly out, blinking his eye, quite sure that he can meet only friends in such places, but never ventures far from the thicket where he scratches unseen but plainly heard. The old dappled sacraments, making arched bridges for squirrels, are not to be sacrificed for foreign trees. Operations to come may shoot knee deep through their golden brown leaves and revel in the color scent and sound of autumn. And, after all, they are theJewel-throated Hummingbird's only chance. They are the trees from which to pick the berries, the branches from which to catch the Butterfly, the leaves from which to pick the honey.

There are a good many species of butterflies. A good many, but who looks for them? Who is there but a few that look. Butterflies live to mate. When they have laid their eggs, they die. The eggs, however, hatch into caterpillars. The caterpillars live on leaves, and eat them, and make no attempt to fly. When they have grown large enough, they change into the pupa stage. From the pupa stage they change into butterflies.

The Bridge from the Arroyo Banks

By H. S. NICKERSON

IN the United States bridges have, until quite recently, been considered problems in mathematical rather than aesthetic proportion. This, perhaps, has been due to the family and extensive use of structural steel, which in itself is not conducive to the highest artistry. Later, with the ever-increasing use of concrete, the engineering beauty and utility became apparent with the result that some bridges of unusual inspiration, such as the bridge shown on the cover, have been achieved.

Today, all over the country, where cities are divided by rivers or deep arroyos passing through them, like Washington, New York, Los Angeles, Pasadena and Philadelphia, they have, like Paris and Vienna, come to think of their bridges as carriers of transportation, as monumemtal approaches, as glorious opportunities for beautification.

From another point of view, such as the Eiffel Tower, look down over the stretches of the Seine to the Isle de Paris and Notre Dame, and see a dozen architectural monuments, full of grace and dignity, spanning a river and bringing into a homogeneous mass, two otherwise different parts of the same city.

Consider any example you will and you will find that where a bridge is beautiful, the city at both ends of the bridge is beautiful, and conversely, where the bridge is solely utilitarian, the city is divided against itself, creating two districts, two factions, physically and artistically in opposition to each other: one side beautiful and inspiring, the other side sordid and degraded. It can safely be assumed then that where beautiful bridges are built, the city grows in beauty and area, for its industrial section moves outward and away, giving place to the aesthetic growth that moves in.

It is not generally known that the Allied Architects Association of Los Angeles has contracted with the City of Los Angeles to give their experience and talents in the planning of the architectural treatment of the new bridges which the engineers of the City Department are building. This assurance of beauty in these structures is, like the Administration Center and the other projects of the Association, one more step toward its altruistic ideal, a city whose beauty is "sans peer and sans approach."
EVEN that portion of the general reading public which is interested in astronomy has little information upon which to estimate the accuracy of this most exciting research in pure science. To measure the depths and heights of the universe would seem to take a giant scale; and the more minute divisions of its measuring rod might seem negligible. But one evening spent with the photographs of stars at the Mount Wilson Observatory, and one contrasted glance with the great telescopes on Mount Wilson so impresses the observer with the immensity of the universe that man becomes a midget on a point of dust and scale that man must himself handle is seen to be correspondingly infinitesimal and difficult to use.

Nevertheless man is of the nature of the intelligent creatures that can and may study and comprehend the magnitude of space and of the flaming orbs of light that fill its immensity, and determine its trailing chain of glorious primeval dust.

Light is the great informer of mankind. It was studied by the ancients, and the poetry of Judah is full of similes and apostrophes to Light. The founder of the Christian religion turned the thought of the world toward light as the great revealer, and the most modern of all men turned his teaching light as the symbol of spiritual leadership.

**FIG. 1—DIAGRAM OF APPARATUS USED WITH 100-INCH MIRROR AT MOUNT WILSON. A: 1-INCH MIRROR; B: CONVEX MIRROR; C: A PLANE MIRROR SET AT AN ANGLE TO SEND THE RAYS DOWN TO E, A CONCAVE MIRROR IN THE RADIODETER ROOM, EXPLAINED IN FIG. 2.**

Therefore, it is not surprising to see the lay member of the public organize the greatest astronomical plant of the Mount Wilson Observatory, Pasadena, consists in analyzing the light of the stars and the planets and in making measurements of photographic plates.

During the years in which this greatest of modern astronomical observatories has been in existence, the whole nature of astronomical observation has been transformed from the old attempts to study the surface of the planets with the eyepiece of the telescope, to the study of the radiant energy itself as a whole. The intricate machinery set like a complicated trap to catch it and read its secret messages from far distant, flaming suns. Largely this great change has been brought about by the spectroscopic and its attachments and, at Mount Wilson, by the vast and rare ability of the founder, Dr. George E. Hale, who at this psychological moment in the history of astronomy has reconceived the whole antiquated method of procedure and established an institution whose purpose is to study the light itself, to analyze by tower and dome and instrument, every mechanical device and every photographic plate in the history of mankind. There is a masterly piece of organization which has concentrated all the marvelous mechanism of the apparatus upon the expression of the photographic and spectroscopic messages from the sun and stars. As a result, the depths of unfathomed space are now sounded, the secrets of the stars have been read, and no longer can anyone say that the enormous universe is slowly coming into the field of comprehension of mankind.

Whatever we have obtained for our contemplation, immense as the measuring rod—the light-year—for time and space must be, that infinitesimal point at which any beam of light must converge for man's study on our tiny earth is so small that the astronomer must work with a measure divided into as fine a scale as man can contrive; and his computations must be so accurate that no mistake will be made in the magnification of measurements of light to be magnified a billion-fold at its distant source in some spinning star.

Dr. Adams selected for the first of this series the radiation of stella 82 Capricorni energy spectra set forth in Contributions from the Mount Wilson Observatory, No. 238, by C. R. Draper, on the Astrophysical Observatory, which shares the craggy side of "The Peak" above us with the Carnegie Institution of Washington, and is the first striking structure to come into a close-up view as one nears Mount Wilson by way of the excellent stage route. To illustrate the accuracy with which the measurements of heat radiations were made at Mount Wilson, Dr. Adams tells us, in his conservative, careful way, that instruments are now made which record the light of a candle from a distance as great as that from Pasadena to the city of Denver, and farther. The fiery heat of a great sun or star therefore can be recorded played with, analyzed and measured as the violinist plays with and measures, and draws out the notes of his scale.

**FIG. 2—Diagram of radiometer and its accessories. E, concave mirror; F, convex mirror; G, 66-inch flint prism; H, plane mirror; I, concave mirror, J, radiometer; K, scale at 5 meters distance.**

The optical arrangement was as follows: The stellar rays, diverging from the focus D (Fig. 1), of the condenser arrangement of the 100-inch telescope, fall at about 45° in the direction of a 60-inch condenser mirror E, (Fig. 2) of which Dr. Adams has shown, using a central opening of 19 cm. This mirror brought the rays upon a plane mirror F, 20 cm. square, and the concave mirror was figured together for the whole aperture of the 100-inch Mount Wilson Observatory so as to reflect a parallel beam through the hole in the 100 cm. condenser. Behind this mirror the rays fell upon a plane mirror H (rotating with the prism and so maintaining minimum deviation) adjusted to send the beam vertically downward to a conical mirror I of 45 cm. The plane mirror at 45°, which threw them out of the beam horizontally upon the faces of the radiometer J. The spectrum extending horizontally was allowed to shine through a small opening of the radiometer, and the adjustment of the spectrum was examined from behind by means of an eyepiece. Deflections of the radiometer were read on a scale K, at a distance of 5 meters above which, the image of the filament of a hundred-watt Mazda lamp was easy.

We offer no apology to the layman for this information of a question of the very highest significance in astronomical science. The language of the astronomer is no different from that of ordinary conversation. He uses few words which are not in the dictionary or in the vocabulary of cultivated people of other professions. Whatever effort, moreover, is necessary to an understanding of scientific facts is well spent if it opens up to the outsider a view of the fascinating field of the heavenly bodies. It will prove a sort of mental gymnastics, strengthening the mind for the very important and serious task of the nurse. The technical, but technical language is the speech of the experts.

Everyone has seen the rainbow and knows that a prism separates the waves of light of different density and that the rays of different intensity are now measured by the radiometer and it is by this means that Dr. Abbott has measured the heat of the stars. This carefully adjusted mechanism has been used lately to study Mars whose heat has been read by Mount Wilson observers, Dr. Adams tells us; and every portion of the face of that nearly golden globe on which we travel in a torus of heat. The polar cap reflects less heat; the region near the equator more. And so sudden is the drop from the lighted portion to the shadow that the Director concludes that the atmosphere on Mars is very thin. Those who are looking for life on Mars must contend with this scientific fact brought out by the most precise and exacting of measuring instruments, and not expect these careful scientific men, whose greatest talent is exactness, to speculate on what sort of life exists on Mars.
These are two new editions of illustrated stories, which were published in 1892 and 1912. They were so deliciously funny and were so popular that in recent years it has been impossible to obtain a copy for love or money, and there is a right reason for publishing them. There are people of course who do not know how animals feel about things. But these unfortunate persons, who have never seen A. E. Frost's hilarious interactions of household animal characters, will be indebted to the author for bringing them to life. And what man that can't find in dogs! Carlo, for instance, in the book of the same name, shows artful glee, though trying hard to conceal it, all the while he is playing his master's pranks, which upset the whole countryside: men and women, horses and chickens, flying in all directions, incidentally with their thoughts marked upon their faces plain as day. Mr. Frost can do all this because he is a genius of rare ability, who has made his own kind of caricature one of the fine arts. Back of it all is a thorough knowledge of human nature and the insight into life that supplies a thoughtful man with the materials for comic situations. It is in these new editions send us into spasms of laughter and at least little hope that these books were first published years ago.

The Constitution of the United States is a document prepared by the author in the Hall of Gray's Inn, London, 1822, and again in 1823, and published under the auspices of the University of London and of Gray's Inn. These lectures met with such approval on being published that Mr. Beck re-wrote them, putting them into their present form. A student for many years of the Constitution, Mr. Beck speaks with authority on its origin and functions. To this thorough understanding he adds the ability to express himself in dignified and idiomatic prose, frequently punctuated with striking figures of speech. Nothing in the book is moved from its own place, but the entire account of that momentous convention in 1787 at Philadelphia, where the chosen delegates convened for the purpose of framing a code of government for our country as a recent member of the family of nations. As upon a stage, Mr. Beck presents the characters in this most historic scene in act of the drama of History. They were men of the highest order, and must necessarily be first binding themselves to secrecy, proceeded, by no means with unceasing industriousness, at once to a master-piece indeed and as unconsciously evolved as were those achievements of art and architecture in the middle ages. Like the masterbuilders of the middle ages, these characters wereself-sustained, with no idea of its importance to posterity. So admirably were these provisions adapted to conditions of which they could have no conception that they appear blind tools of a Providence foreseeing the marvelous age just then dawning. Mr. Beck points out these errors were all men of property, impressed with the need of a government able to protect the rights of property owners against the Bolsheviks of that day; for Mr. Beck in discussing their problems has an eye ever turned in the direction of the authors states that the convention had such a reputation for protecting the wealthier classes, that the country at the time had universal right to revenge for the people. Yet in subsequent years it has protected the rights of all classes alike.

In another remarkable chapter the author in the United States, which he calls the balance wheel of the Constitution. He compares this to the light of sunlight, in its rays, in its rays of sunlight, in its rays of light. The House of Representatives, in the words of Mr. Beck, will find this chapter of particular value, and having read it, we trust, will continue to study the whole book.

Mr. Buchan has shown himself to be a master of mystery and intelligence with unusual literary and critical abilities, thereby making The Three Hostages a delight for the discriminating public. It is filled with starting mystery and adventure. One reads slowly and enjoyably like an epic feast. resolved to miss no detail of such an intelligent and well thought-thoughtful scheme as England after the war and the plot concerns the kidnapping of a member of the middle class from an important family. Simple enough, but in the series of adventures encountered by the author, he has evolved an event of plot and character seldom surpassed in past or present fiction. After bringing the book to the apparently splendid conclusion, our hero gets his second wind and in the closing chapters surpasses everything he has done before. The Three Hostages is a 'rough night' as our hero is one of the chief characters in this angry revolution of the Bolsheviks, which is going to be the final revolution of the century.

Mr. Hougham, we are told is an English working man, and has as his medium the usual turgid and literary talents. In a page of extremely well written autobiographical notes, sent out by his publishers, he calls himself a journeyman, leading a happy and contented life, which we are glad to learn, for the impression made by reading Hammer Marks is very much the reverse. He deals with the struggles of a poor artist, a failed newspaperman, and finally for the very sustenance of life itself. The slow starvation of the hero is such that we are willing to believe a truthful affair, but Mr. Hougham's tense description of it holds our eyes glued to the book as we are to stop reading. In fact he tells us he wrote this book with his emotions; we hope he will write his next one with his head instead of his heart.

In writing reminiscences and personal memoirs, an author must have no motives of self-interest, and must never use the personal pronoun in all its forms; and it takes a clever man to do so, at the same time concealing any petty traits of character he may possess. Fortunately, Le Quex has not only avoided this error of fact, but has only taken the trouble of doing his job with their work by inspiration, with no idea of it. Of course his work is of the highest importance, and must necessarily be first binding themselves to secrecy, proceeded, by no means with unceasing industriousness, at once to a master-piece indeed and as unconsciously evolved as were those achievements of art and architecture in the middle ages. Like the masterbuilders of the middle ages, these characters were self-sustained, with no idea of its importance to posterity. So admirably were these provisions adapted to conditions of which they could have no conception that they appear blind tools of a Providence foreseeing the marvelous age just then dawning. Mr. Beck points out these errors were all men of property, impressed with the need of a government...
CALIFORNIA'S OLD ADOBES—A CIVIC ASSET

By ELLEN LEECH

The peculiarity of old adobes among
Pasadena's possessions is due
partially to her youth as she dates
only from 1871, but primarily to the
fact that the Mission of the district
was located in San Gabriel and
the early community naturally
there grew up around that.
As a result
Pasadena may lay claim to only two
historic adobes, and those by proxy,
Casa-Flores, really in South Pas-
dena, and the Old Mill, which while
in the Oak Knoll section and quite
near the Hotel Huntington is really
in San Marino geographically, or
according to the city map, which
may or may not be the same thing.
El Molino Viejo, the old mill, was
originally a part of the Mission of
San Gabriel, the mill to which was
sent the grain to be made into flour,
but which since has been allowed
practically to fall into ruin and
decay. It has served various
purposes since those early days of its
usefulness, once being used by
the hotel as a grill, where gay suppers
were served, and was finally ignobly
utilized as the office of a sub-division
agency. As a part of the Huntington
estate it is unfor-

THE COURT OF EL PASO, ENTERED THROUGH PASO DE LAS FLORES,
SHOWING THE STAIRWAY TO THE UPPER STUDIOS, SANTA BARBARA.

beauty or interest in the Missions
of our own State. If just one of
these old adobes was set down in
Spain, with a gay young creature
in bright garb posed in the door-
way, we would pray heaven for the
ability to perpetuate it on canvas,
or rush naively into print with a
prose poem to her beauty and its
merits.
But only a scattered dozen would
drive over to San Gabriel to see an
old adobe recently restored by a
young architect and housing the
descendant of the family by whom
it was built in 1776. It rarely oc-
curs to us that people were living,
working, praying and loving on this
Coast when the Declaration of In-
dependence was signed on the far
Atlantic shore.
Santa Barbara long ago forged
ahead of San Gabriel in the preser-
vation of her points of interest; her
Street in Spain is known every-
where and the Plans and Planting
Committee, C. A. A., which is composed of archi-

dents and landscape men formed for the pur-

THE FLAGGED PATHWAY LEADING FROM EAST
DE LA GUERRA STREET TO THE STUDIOS. THE
LOVELY SHOPPING CENTER OF SANTA BARBARA.

CASA FLORES, PASADENA'S NEAREST ADOBE,
REMODELED BY CARLETON WINSLOW,
ARCHITECT.

 pose of retaining the old and conforming the
new to the early Spanish-California type of
architecture, is in receipt of numerous com-
munications asking for advice and suggestions
from neighboring towns.

"LA CASA VIEJA" IN SAN GABRIEL, REMODELED BY FREDERICK A. EAST,
MAN, ONE OF THE HISTORICAL ADOBES OF SOUTHERN CALIFORNIA.

THE SUN-FLECKED LAWN, AND VINKHUNG ENTRANCES DOUBLE THE
CHARM OF ANOTHER ADOBE, THE PRIDE OF SAN GABRIEL.

and bits of early California art and artistry,
or given to the Pasadena Music and Art As-
sociation for their work in the fostering of art.

Even San Gabriel with its heritage of
Mission San Gabriel Archangel, founded in 1771,
and later known as "The Pride of the Mis-
sions," scarcely seems to recognize the rich-
ness of her possessions, either the mission or
the lovely old adobes in its vicinity. Indeed
the city governors seem to have delegated to
John Steven McGroarty the duty of preserving
such traditions and keeping alive public inter-
est in her part of the glory of ancient days
through the Mission Play.

If beauty and romance may not be pre-
served for its own sake, then let's find a reason
for doing it for the sake of the purse of
the private citizen and coffers of the civic fathers.
Charles Fletcher Lummis, historian of the
Southland, and Frank Miller of the Riverside
Inn, both clever and careful business men, have
proven with accuracy the worth of the Mis-
sions to California, in actual dollars and cents,
in the interest of the tourists, and with every
year bringing in more visitors it grows more
vitaly necessary to have something to show
them,—something connected with California's
romantic history. Our whole continent is filled
with natural beauty, every state is the recipi-
ent of Nature's bounty, but nowhere
would it be found Adobe Missions or any man-built
thing with so much human interest and with
proof of human skill and endurance under diffi-
culties as the Missions of California. If this
value had not been perceived by practical busi-
ness men it is doubtful if the fund for their
restoration could have grown so rapidly.

We are probably the only people extant who
make pilgrimages to foreign lands to see old
churches and cathedrals, rave of the beauty of
line, age-weathered
walls, and then re-


Every Santa Barbaran will admit that a beauty-saving project pays, and will take much pride in leading you through Paseo de las Flores, which is the entrance from State street into the court of the group of buildings—known variously as the Street in Spain, El Paseo, and the de la Guerra Studios—which is surrounded upstairs and down by studios, used by artists either of the brush or the needle and loom, as fabrics are woven here as well as pictures painted. Other entrances and exits are provided, two to East de la Guerra street, one to Aucapa and one to East Canon Perdido, the latter leading directly to the Lobero theater, the new home of the Community Players.

Various sections of our busy, rushing, money-

new Playhouse is rising fast,—the contract calls for completion by April 1, 1925, and in the meantime the organization is going right ahead in the old theater that has served them since the beginning.

When Professor George Pierce Baker of Harvard, (where he conducts the famous 17 Workshop Course in Playwriting), was in Pasadena during the past summer, he predicted great development along dramatic lines in this locality. It followed a careful review of the achievements of the Pasadena Community Players during the past seven years, their new building project now under way and the activities of Pasadena Center of the Drama League.

After studying the plans for the Community Playhouse, Professor Baker did not hesitate to pronounce them the most complete and comprehensive that he had ever seen. From their scope, he said it was easy to recognize that they were the mature results of workers in the theatre who knew what they were about, rather than a group of well-meaning matters who hadn't any very definite notions about their field.

It will be a gala occasion next April, when the new Community Playhouse here is opened. Already, newspapers in various parts of the country are beginning to publish editorials praising the people of Pasadena for their civic enterprise, in providing the money to erect such a building. But better than the building and the money is the unflagging enthusiasm of those who do the actual work of the Pasadena Community Playhouse and do it on a genuinely amateur basis—for the love of it. Here is another expression of the genius of Pasadena and the good reason for Professor Baker's prophecy that another generation may see a notable dramatic development in this vicinity.

The Community Playhouse belongs to all the people. It will be theirs to use and to enjoy in perpetuity. Each and everyone is a potential player. Already the example of the Community Playhouse Association has been a good one in Pasadena. More community spirit has been developed here in seven years than ever before; and it is not unreasonable to claim some credit for this to the unselfish pioneering among community lines of the Community Playhouse Association.

Several thousand people have had a hand in it. Right now, the organization is most fortunate in its leadership as it has been ever since the beginning. Capt. Paul Perigord has successfully presided over the Governing Board for the past two years. Its other members are Mrs. Robert A. Millikan, vice president, J. G. Sloan, secretary, Guy R. McComb, treasurer, Miss Eleanor B. Bixwell, Clinton C. Clarke, Mrs. Philip Schuyler Doane, Mrs. George E. Hale, James W. Movin, George A. Mortimer and Mrs. Frank H. Sellers.

H. O. STECHIAN.

COMMUNITY PLAYERS

The first two productions of the eighth season of the Pasadena Community Players gave us a glimpse of the life of a hundred years ago,—more or less caricatured in "Fashion" it is true,—but with a genuine reproduction of the stage manners of that day, and then in startling contrast the modern of modern flappers, who, as "Mary the Third," demanded above all things that something be done, "get action" being her sincere demand.

It is a soulful thought to the Players and to the Community as a whole that things are not lagging, we are getting action, and the mad new world could show traces of early romance if anyone took the time to ferret it out, but only a few belittling really do provide points of genuine historical interest, but those few are tenacious in their hold on their possessions. Every New Englander can tell you the history of Bunker Hill, if as an American you don't already know it, there Plymouth Rock is more important to them than the highest peak of the Sierra Madre range, while FaneuilHall and Lexington are sacred, and they seem to believe that the great Liberty Bell rang only for the benefit of their forefathers.

On this coast we have equally early history, just as romantic and quite as American, but which we are making scant effort to preserve.

LOS ANGELES, daughter of Mr. and Mrs. Lloyd B. Austin of Pasadena in the title role of "Mary, the Third."

A SKETCH OF THE INTERIOR OF THE NEW HOME OF THE PASADENA COMMUNITY PLAYERS TO BE COMPLETED IN APRIL.

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A sketch of the interior of the new home of the Pasadena Community Players to be completed in April.
The Soul of a City

O

e of the most interesting diversions we find on

One

Pacific coast is the planning and building of cities and
towns on level plain, on sloping mesa or on softly
sloping hill. To see the open plain become a thriving city
full of modern, comfortable life for every kind of worker
is an encourager of faith in human progress; for each new
town discards the slums and mistakes of older cities and
builds for beauty to the extent that it knows what beauty is.
But fascinating as it is to plan a perfect picture as the
people build, it is even more interesting to see the old ma-
terial ideas fall away and the soul emerge in a city that
has already matured in physical growth.

Pasadena, for instance, is only fifty years old in this
year of 1924. The city has spread in beautiful residence
sections over hill and dale, over mesa and arroyo and now
her heart is being converted and she will forget the old time
race for things material and settle down to cultivate her
soul. Potent in this process are factors represented in this
Jubilee Year Number. The homes and gardens, the hand-
some administrative center whose plans are presented in
new form by the native California architects, Bakewell and
Brown; the beautiful public library by Myron Hunt, a citi-
en of Pasadena, who has ever given of his best to his
chosen; the best that can be obtained anywhere. Centering the thought of the active citizens will be
the new auditorium designed by an association of archi-
tects, Cyril Bennett, who is familiar with the wants of
Pasadena from long residence; Fitch Haskell, who comes to
us from Boston and the Beaux Arts in Paris and is giving
of his knowledge and standards in nightly service at the
Atelier of the Los Angeles Architectural Club, and Edwin
Bergstrom, who for years has been to Architecture on this
coast the very evangel of the American Institute of Archi-
tects. And whose tireless work for civic rights has placed his name at the top of the list of our splendid array of
California professional men.

Truly Pasadena may find her soul in suitable surround-
ings, in beauty and in truth.

The Scientist and Politics

W

e have in these pages frequently pleaded for a larger
participation of our State in the formulation of con-
structive, sane and far-seeing foreign policies: not policies
based upon prejudices, misrepresentations or various spec-
ies of selfishness, but policies which are the fruit of accu-
rate knowledge, thorough investigation and high purpose.
The need is evident to all. How are we to meet it?

In a democracy policies, either domestic or foreign, have
little chance of success unless they reflect the sentiment of
the ranks of the electorate. It is the electorate upon which
we must act, therefore, in order to obtain a stable and con-
sistent support for our foreign policies. The masses of
the people must be instructed by conscientious, disinterested
and fearless leaders who will bring them constructive mes-
Sages dictated by world experience and founded upon an
adequate survey and sound interpretation of facts. Such
leaders are, for the present, our direst need. They should
be men of intelligence, of vision and of lofty principles. But
they must also possess that something which we call pres-
tige or authority and which gives one's utterances the
weight that inspires respect and carries conviction.

There is one in our midst, who, since his coming to Cali-
nifornia, has been qualifying rapidly for such leadership;
Doctor Robert Millikan, head of the California Institute of
Technology. A scientist of rare distinction, whose talent
and achievements have been brilliantly recognized by Ameri-
can and European learned bodies, recipient of the Nobel
prize, he approaches the study of world problems with that
accurately trained mind, that precision of method, that
judicious and dispassionate attitude which are the indis-
ensible requisites of success in the physical sciences. An
intellectual equipment of such excellence associated with a
moral integrity of the highest order entitles Doctor Millikan
to an attentive hearing when he shares with us his con-
clusions which he has reached during several months of ob-
server and traveler in Europe.

Doctor Millikan's most forceful plea in his recent ad-
dresses is for the adoption of more rational standards of
behavior in national politics and in international relations.
Our political life should concern more and more under the con-
trol of Reason and free itself from the influence of these
emotional by-products, traditional hatred, temperamental
dislikes, racial, political and religious prejudices which distort our vision and vitiate our opinion of the world as it is about us.

Illustrations of this lack of the critical spirit in the de-
termination and appreciation of real national and inter-
national values he finds in the short-sighted policy of Ire-
land, trying to enforce upon her citizens the study of a
dead language, Gaelic, in the hopeless attempt to revive
a culture the vital elements of which have been already
assimilated by later civilizations. Such an attempt, doomed
to failure, seems little else than a dissipation of energy, a
cause of dissension and of conflict at a time when all the
physical and mental resources of the people are so greatly
needed to make their adventure in Irish nationalism a
success.

Similar striking examples of the lack of discernment of
living forces and genuine values in the field of domestic
and foreign relations, Doctor Millikan found also in the
deporable policies of the Flemish element in Belgium, of
the Greeks and of the Turks in their respective spheres.

We are, no doubt, willing enough to concede the blunders
of our own nation nations, has always been to Architecture on this
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that the gains will far outweigh the sacrifices.

Whether we follow Doctor Millikan or not to what seems a perfectly logical conclusion, we cannot fail to agree with him in his spirited appeal for a more scientific method in the treatment of our political problems. Painlevé, a foremost mathematician, President of the French Chamber of Deputies, has lately given France a government which has won back for his country the admiration and gratitude of the world, because of its practical, broad-minded and conciliatory policy. American politics might derive like benefits from more frequent contacts with men of science.

Paul Perigord.

Armistice Day

W e should never cease to cultivate in ourselves and to foster in our fellows the habit of clear and vigorous thinking. It is essential for the proper ordering of our individual life, for the successful conduct of our national life. It may prove, however, too ambitious a goal for the majority to have Reason control the formulation and growth of all their opinions, political, religious and others; but it is still our duty, and it cannot be our duty, to rid our country of the errors which have made, and which are too obvious, the philosophy of the age, the philosophy of our time, the fundamental which is necessary in the building up of a well knit and spiritually homogenous nation.

With the return of one of our great anniversaries, Armistice Day, we are reminded that this nation, after protracted deliberation, has made the generous and forthright act of renunciation, the renunciation of a war that had been whole heartedly into the greatest war of all ages. That war, through the weight of our physical power and the ardor of our enthusiasm, was brought to a victorious close. We then rejoiced sincerely, convinced as we were that we had once more enlarged the domain of democratic institutions and safeguarded with our independence our national dignity and self respect.

Our sentiment was fundamentally correct. Nothing has been accomplished that could alter our feeling of pride and satisfaction for the part we played in that tragic readjustment of the world’s ethical and political values. We may, therefore, still rejoice on Armistice Day and justly so. We may renew our confidence in the strength of our sons and our faith in the vitality of our traditional ideals of justice and fair play.

Lately, however, as it generally happens after every great crisis in human history, a reaction, a revulsion of opinion has taken place. We have heard critics who have insidiously questioned the righteousness of the Allied cause, propagandists who have eloquently depicted the innocence and good faith of the rulers of Germany, pacifists who have severely rebuked us for our warlike spirit. Not a few who lack the intellectual capacity to arrive at personal convictions or the moral strength firmly to stand by them, even when the facts upon which they rest have been established beyond all reasonable doubt, now carefully refrain from any patriotic enthusiasm or have grown timid and apologetic in their manifestations of joy over the victory of our arms.

Others to be sure, have expressed bitter regret or confess real shame that we were ever led into the war. A few weeks ago, a lady rose up in a large gathering in Los Angeles and declared with great depth of feeling that she would never forgive herself for the enthusiasm she had shown for the war in the World War, which she had innocently given to the undertaking. It is in the same spirit, born of superficial thinking, that a prominent club woman of southern California recently attacked and ridiculed our policy of preparedness and manifested a keen eagerness for peace. The Germans are freed from the major responsibility of precipitating the war!

For the benefit of these deluded apostles of peace and good will and of others similarly minded, we can not repeat too often that the war was not of our choosing; that we went into it, and that none too soon, merely to discharge a sacred and unavoidable obligation; and that the capitulation of the German war lords in November, 1918, will remain one of the most momentous dates in modern history. It is indeed unfortunate that so heavy a price had to be paid for the removal of a growing menace to free institutions and to the young nations struggling for self-expression and self-government. But even the losses of the war were principally material, while its gains were primarily spiritual and, therefore, enormous though the losses were, they will be gradually overshadowed by gain.

Millions of men were sacrificed, invaluable historic treasures were destroyed, the accumulated capital of several decades of energy, labor and thrift were thrown to the winds and nothing perhaps was accomplished which, had men been wiser, could not have been brought about through peaceful methods. But men lacked that wisdom; they lacked that vision. A catastrophe of unusual magnitude seemingly was necessary to impress upon us the evident lessons of twenty centuries of history. The war has now taught, let us hope, a majority of mankind proper respect for the uses of nationalism, democracy and internationalism. If these forces can, at last, be properly and efficiently co-ordinated, the wreckage of the war will be repaired in no time. Out of the appalling destruction has already arisen the will to peace and has come the realization that all the longings and aspirations of our race toward a lasting peace will be sterile unless an international organization including all the nations and animated with a true international mind becomes a reality.

To the creation of that indispensable international mind the celebration of Armistice Day may well serve. This so-called universal day should be devoted to a spirit of hospitality, a feeling of hatred and resentment. Its primary purpose, on the contrary, is to emphasize the lessons which clear thinkers, unbiased historians, farsighted citizens have drawn from the last war. These lessons are the futility for any nation to oppose even with what seems to be overwhelming physical power, the spiritual forces which historical evolution reveals to us as the moulder of the future of mankind: forces of individualism, democracy, nationalism endowed internationally with international organization including all the nations and animated with a true international mind becomes a reality.

The clear headed, informed and vigorous American citizen feels no need for apology to anyone for the participation of his country in the last war; he values the lessons which were thereby taught the world; he knows the results that have already come and the compensations which will inevitably follow. He unblushingly rejoices on Armistice Day but, may we say, that merely rejoicing is not enough—he must learn to make the occasion one replete with noble meaning and fruitful inspiration.

Paul Perigord.

The Psychology of Resting

T HE new science of the mind can teach us the art of resting. There is a close connection between the subconscious mind and the sympathetic nervous system. The three links in the vital chain are mind energy, nerve energy and muscular energy. In seeking to counteract the tendency of this rushing age toward premature physical collapse, the first requisite is a restful mind. To anyone willing to learn this art of resting it is easy. One simply says: "Rest! I am resting the body, I am resting the spirit!" The body is fitted out with the body stretched out in a comfortable position and the feet up. Give yourself firmly the repeated suggestion: "I am relaxing. All the muscles of my body are growing limp. My mind is resting." Then bring your religion into action. Rest in the Lord. Claim the promise of perfect peace made to those who stay their mind upon their God.

Only by combining the help of both psychology and religion can we hope to offset the killing pace of this rushing age.

F. H. Du Vernet, Archbishop of Caledonia.
PASADENA BOASTS OF TEN MUNICIPAL PARKS, OF WHICH BROOKSIDE, IN THE ARROYO SECO IS THE LARGEST, CONTAINING 780 ACRES. IT PROVIDES OPEN-AIR PLUNGES, TENNIS COURTS, PLAY-GROUNDS FOR CHILDREN, SHELTERED PICNIC SPOTS FOR FAMILIES, AND AN OUTDOOR THE-

TEN MISS KATHRYN WRIGHT, ONE OF THE BEST KNOWN GOLFERS OF SOUTHERN CALIFORNIA, IS PARTIAL TO THE ANNANDALE COURSE, WHICH IS EASILY ACCESSIBLE TO PASADENA BY WAY OF THE COLORADO STREET BRIDGE.

THE VALLEY HUNT CLUB IS THE OLDEST SOCIAL CLUB OF PASADENA AND REMAINS PRIMARILY DISTINCTIVE IN EVERY WAY. ORGANIZED AS A HUNT AND RIDING CLUB IT RETAINS THE NAME THOUGH THE MAJORITY OF THE RIDING MEMBERS ARE ALSO AFFILIATED WITH OTHER RIDING CLUBS. IT HOLDS A PLACE OF ITS OWN PARTICULARLY IN THE LIFE OF THE JUNIOR MEMBERS, WHOSE ENJOYMENT OF THE PLUNGE AND TENNIS COURTS IS ALWAYS EVIDENT.

THE PLUNGE AT FLINTRIDGE IS THE MOTIF FOR MANY DELIGHTFUL SOCIAL AFFAIRS DURING THE SUMMER, WHEN LUNCHEONS AND TEAS BEGIN OR END WITH A REFRESHING DIP INTO THE COOL, GREEN DEPTHS.
TOWN AND COUNTRY CLUBS AND FUNCTIONS

FLINTRIDGE GOLF COURSE INCLUDES MANY ACRES, IS SCENICALLY BEAUTIFUL, AND OF SPECIAL INTEREST TO THE GOLFER BECAUSE OF ITS VARIED HAZARDS. THE CLUB HOUSE IS ARCHITECTURALLY DELIGHTFUL, BUILT BY MYRON HUNT, IT CONFORMS IN EVERY DETAIL TO THE SPANISH-CALIFORNIA TYPE.

MISS MARGORETA HELLMAN OFTEN SEEN ON THE TRAILS OF THE FLINTRIDGE RIDING CLUB, RODE HER ROYAL FLASH AT POMONA SHOW.

JACK ELIOT AND CRAIG MACKERRAS, WHO TIED FOR THE SWIMMING AND DIVING CHAMPIONSHIP, DURING THE WATER CARNIVAL AT THE VALLEY HUNT CLUB IN AUGUST. THE CONTESTANTS TIED IN SWIMMING, DIVING, AND FORM FOR THE CUP OFFERED BY TOD FORD, SO RUFUS SPAULDING BOUGHT A SECOND CUP, THAT EACH BOY MIGHT HAVE FULL REWARD FOR HIS PROGRESS. THIS IS THE THIRD CHAMPIONSHIP ACCREDITED CRAIG. HE HAS TWO CUPS AND A MEDAL.

GROUPS OF YOUNG PEOPLE ARE ALWAYS TO BE FOUND ON THE TENNIS COURTS OF THE VALLEY HUNT CLUB, WHICH IS SO PRIMARILY A PART OF THE HOME LIFE OF THE MEMBERS.

THE PLUNGE AT THE PASADENA HIGH SCHOOL IS A VERY VITAL PART OF THIS WONDERFUL INSTITUTION, ONE OF THE BEST SCHOOLS IN THE STATE, AND IS OPEN DURING THE SUMMER TO RESIDENTS OF PASADENA AS WELL AS STUDENTS OF THE SCHOOL.

IN THIS PLUNGE, AS WELL AS AT BROOKSIDE, M. R. CECIL F. MARTIN, DIRECTOR OF THE PLAYGROUND COMMUNITY SERVICE, HAS DEVELOPED A LAND DRILL AS A MEANS OF TEACHING WATER FIRST AID WHICH HAS BEEN INTRODUCED INTO THE PHYSICAL EDUCATION PROGRAM OF THE PUBLIC SCHOOLS OF PASADENA.
EXCITING JOCKEY RACES AT VENTURA WERE ALSO THE MAIN ATTRACTION AT POMONA, OCTOBER 14-19, 1924. THE AUTOMOBILES TOOK HUNDREDS OF DEVOTEES TO SEE THAT THE HORSE HAS COME BACK TO HIS OWN.

MARCO H. HELLMAN’S HORSES AT THE HORSE SHOWS

LYNNWOOD. Prize Jumper Belonging to Marco Hellman, Wins With Miss Leon Wade Up.

CEDAR BROOK. OWNED BY MARCO HELLMAN. AT THE VENTURA COUNTY FAIR.

HIGH QUALITY HORSES SHOWN BY THEIR OWNERS

THE Horse Show held this year under the auspices of the Los Angeles County Fair at Pomona was a great success. The quality of the horses shown was far above that of former years and after the first night the grandstand was well filled. If the grandstands of our western shows are not as enthusiastic as those of the East, it is not due to lack of interest in the horses or lack of sympathy with the judging, but we feel sure that it is due to the fact that very few amateurs show. We would all like to see more amateur owners showing their own horses as it greatly increases the interest. The quality of the horse has improved so much in the last few years in the West that the owners of fine animals are eager to win. A ribbon won is a real honor, and they doubtless feel that a groom or trainer can show to better advantage than they can. In some cases this is true, but it does detract from our shows.

Miss Cecilia DeMille, Miss Josephine Thomas, Miss Callaghan, Mrs. W. P. Roth, Mrs. Anderson, and Miss Marcortea Hellman, Mr. Sandusky and Herman Wallace Hellman are among those who give us great pleasure by showing their mounts and prove to us that amateurs can show with distinction and skill.

Mr. Marco Hellman has three fine ribbon winners in his stock horses—Serino, Arab and Cedar Brook, ably shown by Fernando Michel and his father, both Spaniards of the old school. Miss Marcortea Hellman rode her Royal Flash to win at Pomona. This pony has fine quality and beautiful action and was very well shown by Miss Hellman, who also owns two splendid harness ponies, Glenavon Torch and Love Spark, winners at Ventura. Herman Wallace Hellman’s gray gelding, Belfast, won two in novice classes at Ventura. Easter Star, Marco Hellman’s 5-gaited gelding, has an enviable record and is an illustration of the high quality of horse now shown here.

MANY OF MARCO H. HELLMAN’S HORSES WERE WINNERS IN CALIFORNIA EVENTS AT THE VENTURA COUNTY FAIR WHERE NATIVE HORSES WERE CONSPICUOUS.

SERINO, WINNER OF SILVER TROPHY FOR MARCO HELLMAN, ENTERS THE LOS ANGELES COUNTY HORSE SHOW IN CALIFORNIA STOCK HORSE CLASS. MISS LENORE WADE HOLDING THE CUP.

KING REX, RIBBON WINNING NOVICE AT POMONA OWNED BY HERMAN W. HELLMAN, TOM MAHON UP.

AT the Los Angeles County Fair Night Horse Show at Pomona, October 14-18, 1924, the following officers were in charge:

Chas. P. Curran, President
C. B. Afflebaugh, Vice-Pres. and Mgr.
Fred Whyte, Second Vice-President
Geo. W. Cobb, Secretary
B. Chaffey Shepherd, Treasurer
Jos. Allard and Allen Mitchell, Attorneys

Directors
W. A. Kennedy Chas. P. Curran
P. F. Cogswell Fred Whyte
Robt. A. Condee B. Chaffey Shepherd
C. B. Afflebaugh

Executive Committee
W. A. Kennedy C. B. Afflebaugh
Chas. P. Curran Elmer A. Green
Secretary Southern California Riding and Driving Club

Official Veterinarian
Dr. Hal Simpson

Manager
C. B. Afflebaugh

Judges
R. E. Goward, of Harrodsburg, Kentucky, was judge of all classes with the exception of the Western classes.

Marco H. Hellman, of Los Angeles, kindly consented to judge the Western classes. Mr. Hellman’s fine stable of Western horses was present at the show for exhibition only, and did not enter in competition for prizes.

C. B. Afflebaugh
Manager Night Horse Show
THE SOUTHERN CALIFORNIA RIDING AND DRIVING CLUB

By ELMER A. GREEN, Secretary

THE Southern California Riding and Driving Club had its inception in February 1922, at which time a group of prominent men in Los Angeles, all horse enthusiasts, gathered around a luncheon table and formulated tentative plans for a horse show to be held in the spring of that year. The ideas were somewhat vague, the plans modest. The main thought, however, gathered momentum remarkably and by May the enterprise had assumed the astonishing proportions indicated by the completion, on the grounds of the Ambassador Hotel, of an arena 225 feet in length and 100 feet wide, flanked on each side by permanent stands holding more than two thousand spectators. In addition a row of boxes immediately about the ring itself held half as many more. There was no roof and tent coverings were erected against rain and sun. One hundred and fifty horses were entered by sixty-five exhibitors competing for $9000 in prizes, and the four-day show was a pronounced success, if not financially at least in awakening Los Angeles to the amazing number and quality of fine horses within its limits.

In preparation for the second show, held in April, 1923, such was the faith of those directing the destinies of the organization that, at great expense, they had constructed a trussed roof of permanent character to cover entirely the arena, boxes, and grand stands. A second tier of boxes was also installed. To further the general objectives it was deemed wise to incorporate and the Southern California Horse Show Association, as it had been known, became the Southern California Riding and Driving Club. Twelve thousand dollars in prizes were offered, the attendance was much better; and although the number of entries remained about the same it was noticed that exhibitors were attracted from farther and more diverse points. Five days were devoted to this show.

The third annual event was held throughout the week beginning February 25, 1923. The tragic death of Mr. T. T. Strain, of Portland, Ore., just one week prior to the second exhibition deprived the association of the manager who had ably handled the first two shows. Last November the directors engaged Mr. W. S. Blitz, of New York City, with many years of experience as manager of nearly a score of horse shows on the Atlantic coast, to serve as manager. By this time such prestige had been gained by the Los Angeles Horse Show that $17,000 were offered as premiums; the entries taxed the capacity of the show ring, numbering 216 splendid animals owned by 111 exhibitors; and the public attendance was both generous and enthusiastic.

The fourth exhibition is scheduled for the week of February 16, 1925. Mr. Blitz will again be manager. That it will be truly national in scope is evidenced by the expected attendance of several exhibitors from New York and vicinity who have already expressed their intention of participating. As in other years entries will come from San Francisco, Portland, Seattle, Denver, Kansas City, Chicago, and elsewhere. Still further improvements to the physical plant are now being made.

Although the club is incorporated as a club in the customary sense, the directors have considered it their duty, at the present, to permit the club features to remain in abeyance and to devote all their energies to reviving public interest in the horse through the medium of these annual shows of the highest grade. As this interest finds expression in increasing numbers of horse owners, in the possession of better bred animals, in the construction of bridle paths, and in all kindred matters, the club will become a natural outgrowth of all these activities and will of right possess, what it already exercises, the leadership of all equine activities in the south west. It holds membership in the American Association of Horse Shows, Inc.

The directors and officers of the club, upon whom have devolved the full responsibilities of guidance and financial support of this truly splendid enterprise, the civic value of which is not its least justification, are as follows. A number of well-known Pasadena names will be noted.

DIRECTORS
W. A. Alderson
Stanley S. Anderson
Fred H. Bixby
Carleton F. Burke
Edgar Rice Burroughs
Maurice DeMond
A. Frank
Irving H. Hellman
Marcel H. Heliman
Geo. W. Lichtenberger
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F. S. Mears
Ben R. Meyer
W. W. Mines
Wilbert Morgan
Earl Santusky
W. S. Blitz
Manager 1925 Horse Show

OFFICERS
of the S. C. R. & D. Club
Marco H. Hellman
President
W. W. Mines
Vice-President
Elmer A. Green
Secretary
F. E. Harris
Treasurer
Willis H. Brown
Controller

Easter Star
Sire: Bourbon Star
Dam: Queen Starbright

In 1922 won championship in 5-5.5 rated class at Madison Square Garden, won $10,000 world’s championship at Louisville, Ky.; won $1000 stake at Springfield, Ill.; won $1000 stake at St. Louis; won championship at Brockton, Mass.; won championship at Springfield, Mass. In 1923 defeated Mass of Gold in the golding 5-gaited class at Louisville. In 1924 won $1000 stake at Verna, all defeated Sinbad; won $1000 stake at Pomona.
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WHO better can teach architecture than the architects themselves. This question, and similar ones, are being asked and answered in the various branches of educational institutions. A general tendency is found in colleges and universities to cultivate the influence of those men who have actually accomplished a particular field or profession under consideration. A broader policy is being adopted which emphasizes a closer contact with practical working conditions and with men of affairs. In two important Schools of Architecture already, namely, Harvard University, and the Massachusetts Institute of Technology, practicing architects have been appointed on the advisory and teaching staffs of the schools with a notable improvement in prestige and attainment.

The Allied Architects Association of Los Angeles, with a sincere determination to advance the art of architecture, have always felt that the architectural training in Southern California could be materially helped if the practicing architects were given an opportunity to guide the instruction of the students. Unquestionably, the students would be benefited and a continuity in policy would be perpetuated.

A request from the University of Southern California for assistance in its Architectural Department has given the Allied Architects Association of Los Angeles an opportunity to carry and similar ones, are being asked and answered in the various branches of educational institutions. A general tendency is found in colleges and universities to cultivate the influence of those men who have actually accomplished a particular field or profession under consideration. A broader policy is being adopted which emphasizes a closer contact with practical working conditions and with men of affairs. In two important Schools of Architecture already, namely, Harvard University, and the Massachusetts Institute of Technology, practicing architects have been appointed on the advisory and teaching staffs of the schools with a notable improvement in prestige and attainment.

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State of California, County of Los Angeles.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared M. Urmy Seares, who, having been duly sworn according to law, depose 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 name and address of the editor is M. Urmy Seares, Pasadena; that there are no mortgages, liens, or other securities of California Southland. Sworn to and subscribed before me this first day of April, 1924.

J. Harvey McCarthy, Manager.

My commission expires October 7, 1925.

Notary Public

J. Harvey McCarthy

M. Urmy Seares

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MEN WHO BUILD FOR THE FUTURE

BY HAZEL BOYER

MEN who push railways into an unpopulated realm are the fathers of its development. Such leaders of the way of civilization have won the right by their own high aspirations. Their vision concerns itself so much beyond their own rails that their ultimate compensation is but an automatic reaction from great humanitarian work.

Such a man is Mr. W. E. Hodges, Vice-President of the Santa Fe Railway which so long ago extended its helping arm down the California Coast to San Diego. Admirable appreciation for this miraculous country, its romantic history, its glorious beauty and its unfathomable promise, led the Santa Fe officials to purchase one of the old Spanish grants of land some dozen years ago. It is an acreage that extends over many rolling hills and a broad valley through which flows the San Dieguco River. The location is just right to make it a suburban relative to the city of San Diego when she has grown to the bounded space allotted to her.

Well do these men know that the basis of all wealth is land. They named their grant "Rancho Santa Fe." It is just far enough from the ocean to glimpse the blue water at Del Mar from the highest knolls.

Their first enterprise on this place was to plant eucalyptus trees for making cross-ties. Over many acres grew these beautiful trees which respond so quickly to cultivation. But it was found that some other material was more practical for ties, "To said that one day Mr. Hodges drove out to the ranch and found the men ready to cut down these trees that were not to serve the purpose of their planting. He stopped the first ax from falling and preserved the groves that now grown taller, fringe the tops of rolling hills and line the winding driveways that lead into this mountain-bordered valley.

While Mr. Hodges and his associates realized the riches of possibility lying there, they were insensible to the old grant a sort of monument to the old Padres whose sandals feet beat the trail that led through that valley from Mission to Mission and to the daring conquistadores whose swords fought for the homes they had built on this land that had been granted to them by the King of Spain. To perpetuate the charm of the days of those courageous men who lent so much color and sentiment to the history they made for California while the land was being given a chance to produce and homes were being built for people who choose to live close to the pulsating heart of the intimate mountain,—a vision interwoven with of woof of the aesthetic and warp of the practical fabricated a community ideal,—a model to inspire all of rural California.

One might call that a very fine dream, but to consummate it, two elements of necessity confronted these officials who never find themselves discouraged with a new difficulty. First of all there must be water, plenty of water. Every one should see the blessed solution of that problem,—a great blue lake of priceless water, seven miles long, caught between the solid rock walls of a steep fern covered canyon,—Lake Hodges Dam that has restrained and conserved that little runaway San Dieguco River that was always hiding its face

The school, Rancho Santa Fe, Requa and Jackson Architects

in the sands and wasting its precious self on its way to the ocean. Not just water for Rancho Santa Fe but plenty for the neighbors, with reserve, after the ranch to distribute to each slope and valley the necessity of its development.

The other element of vital importance was less easily solved; to find a man of such vision that he could take up the project and carry it to completion. In this age of efficiency experts, they set out to see if there was, in this whole world, just the right man. Because they dared to hope, they found, probably the only man who could carry out this dream in a practical way. This was Mr. L. G. Sinnard whose professional education had prepared him to analyze soil, to determine what soil may produce best in each environment; a man who loves California and appreciates the smallest expression of beauty in life. Mr. Sinnard's highest aspirations could not have imagined for him a greater opportunity. He grasped the dream of Mr. Hodges and added to it a hundred-fold. Immediately he called to his aid that professional man whose purpose should be to harmonize the homes in the hills upon which they are built. One more providence guided the choice and the architectural firm of Requa and Jackson of San Diego threw their unbounded enthusiasm into the vision. Mr. Requa has won recognition because he has arrived from the beginning of his career to create "California Architecture." To hold fast to the charm of historic contribution, yet to express in his building something of the character of the life of California today.

Not a detail that might constitute the ensemble of a community ideal has been forgotten in the fundamental plan. Every road that winds through the ranch has been planned for beauty of life. A bridle path to encourage that happiest of recreations that sends the rider and his friendly horse out to explore the passes of the purple mountains—to ponder over the wonder of a sunset and return in the mystery of the gloaming.

Already as the houses are taking form on the different hill-sides the school is built, and the teacher is there, in the children are learning reverence for beauty. The offices, the garages, even the service station are built to express an individual charm in the harmonious whole. The guest house, "La Morada," where the visitors to the ranch are entertained with hospitality that savors of the days of the Dons, is situated on a hill overlooking the central buildings. A memory of beauty of proportions and pleasing wall textures hangs one after a visit there. The utmost perfection of appointment inspires joy in the hearts of the most fastidious. Imagine entering a room to find the hangings harmonious with both

ARCADE OPPOSITE SCHOOL GROUP, RANCHO SANTA FE. REQUA AND JACKSON, ARCHITECTS
PERPETUATE THE CHARM OF OLD SPAIN

the interior and the out of doors which they border; to find well arranged

flowers that form just the right note of color in bowls, and vases of Markham pottery in every room.

The small details of the entire project give continual surprise and joy, iron-studded are the doors; and the door-knobs prove that the smallest useful article of a home may be an expression of beauty.

People are coming to Rancho Santa Fe to build their homes where they need never fear that a neighbor may build a house that spoils theirs. Architectural harmony must prevail on every hill that the borders of the ranch encompass. Almost without the care of selection that is so tactfully managed, it is logical to believe that very worthwhile people are those who may choose to form part of such an attractive locality; who prefer to live where the homes, usually made of real adobe blocks like those old ones that remain there to prove their practicality, have the walls so toned with the color of the sand-mold gray canyons which flush a dull red at the top, that the tile roofs add the harmonizing note of accent.

Mr. Sinnard anticipated the inconvenience of choosing building materials for a country place and has provided a Building Supply Depot where a family may spend a few hours, then dismiss from their minds the cares of selection.

A large civic-center is being built where the fortunate country gentleman and his family may participate in musical evenings, theatrical productions and lectures; a library and an art gallery where passing exhibitions may reflect the culture of the world and lend itself to greater appreciation of art. Even an outdoor theater has its place in the plan and all the native wild flowers are to be given an especial opportunity in the canyons and the parks. The planting in the patios and Spanish grounds carries out the color scheme, plenty of red sage and yellow marigolds and zinnias just at this time.

Think of having the advice of an expert horticulturist to tell each man what will grow best on each grand slope, guiding him in his choice of location as to whether he may grow avocados, oranges, lemon, apricots, peaches, pears or olives, and of having vast vegetable gardens to supply the best of the season winter and summer alike.

This is all ideal, in a perfect climate; but the assured success lies in the fact that back of it all is a knowledge that the most potent power for the uplift of humanity is the HOME, that plot of ground that protects that sacred shrine of the family.

Apartment houses, hotels and bungalow-

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flowers that form just the right note of color in bowls, and vases of Markham pottery in every room.

EUCALYPTUS
by JOSEPHINE E. BAYLEY

Such smooth, white, bark, and dainty, fringed flowers
Who take off tool peaked caps to greet the world?
How slender—yet how strong! Like Indian youth!
The winds play through your branches like a harp... .
Your slim, smooth leaves—how green—how crisp—how full
Of Nature's grace in simple free swung curves!
Tall tree, outlined against the sunset sky,
Whisper the Song of Life to me again!

THE PEPPER TREE
by MABEL BALCH

We once a debt of loveliness to that Franciscan padre
Who, within the Mission of San Luis Re de Fronco.
Planted first the pepper tree, an immigrant
From famed Peru or from his native Spain.
More than a century has passed; the crumbling walls
Of the aspiring patio are shaded still.
By the same ancient tree, grown gnarled and great,
Mother of all its kind in California.

Along these faded shores the tree's unnumbered offspring
Droop graceful branches, hung with ruby pendant;
On roads far-reaching stand apart in featherly green;
Upon the city's streets they cast by day
Their light and shade of beauty; by night
Hang over pearly globes of incandescence
Rich jeweled treasures of lacework; noon shadows
Give to green, bare walls the tracery of their loveliness.

THEavra and JACKSON, ARCHITECTS
ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA
MONTHLY BULLETIN

"All for Service—And Service for All"

MRS. E. AVERY MCCARTHY, Fourth Vice-Pres.
MRS. JAMES REED, Secretary
MRS. J. WARREN TATUM, Treasurer
MR. D. C. MacWatters, Auditor

SOUTHERN CALIFORNIA as a whole where it should give its service of this character, it can be no question as to the wisdom of such charity as this. We cannot do too much for children. Such assistance as this Board of Directors does not have the weakness of charity to older people in that it so often weakens their efforts to do and encourages them to depend on others. Children cannot feel a stigma or humiliation nor can they be made indifferent by this help but the best in making for good citizenship and shaping the destinies of human lives is the opposition to ignorance and prejudice that depends upon its children. If they are to be right they must be saved from ill health, ignorance and vice and the first step is to give them good food, air and clean, fine play so that they will have strong minds.

I move the establishment of the Children’s Day Nursery of the Assistance League and that it be in operation not later than December 29th, 1924.

The Assistance League of Southern California Extends You a Cordial Invitation to Visit the Community House and learn the ways and means of translating into action its slogan: "ALL FOR SERVICE AND SERVICE FOR ALL."

Before and during next business day between 9 A.M. and 5 P.M.

EVERYBODY WELCOME

Ask to see the unusually attractive assortment of engraved cards, which will be sold through the cooperation of Mr. James Webb, Envelope Printer, 1517 1/2 S. Spring St., at two for the regular price of one, and the first member of the purchasing price reverted to the Assistance League.

There is an interesting collection of out of the ordinary holiday gifts in the Exchange and Gift Shop of the Community House. Be sure and see them, as they are being held over after the Christmas holidays.

Remember the Thrift Shop. There is such an imperative need for clothing for men, women, and children. Please call at the shop and take advantage of the good bargains, those used garments which you are discarding can be sold for needed use. If you cannot send them—please telephone HE. 1511 and we will call for them.

ANNOUNCEMENTS FOR THE MONTH OF NOVEMBER

Meeting, Board of Directors: The First Thursday of the month—November, Mrs. Reed, DeMille, Chairwoman. Mrs. Kenneth Preuss, Hostess. Speaker for day will be announced later.

Exchange—Executive Committee—Each Tuesday of the month—10 A.M. at the Community House.

COMMUNITY HOUSE: November—First and fourth Mondays of each month at the Community House—11 A.M.

Every Luncheon—Every Thursday afternoon—1-3 P.M. to 5 P.M.—M. Community House.

Under the personal direction of Miss Leta Herlitz, those having artistic ability and desiring to do some art painting will be welcomed. No charges. The object of the class is to make artistic creations, from the sale of which funds are accumulated to purchase materials for shut-ins who work for the Exchange and Gift Shop.

Contract for Craftsmen: Nov. 1st to Dec. 1st—Exhibition sale Dec. 4th and 5th—Alexandra Hall will sell items made by the artists, under the personal direction of Miss Leta Herlitz. Please have your price clearly indicated on all articles submitted.

Studio Tea Room—Open Daily

Luncheon—12 to 2 P.M.

Afternoon Tea—4 to 5:30 P.M.

COMMUNITY HOUSE: 5664 De Longpre Ave.

HE 5364

MRS. HANNOCK BANNING, President
MRS. EDWARD LAUGHLIN, First Vice-President
MRS. WILLIAM MCSADOO, Sec., Vice-Pres.
MRS. ERWIN P. WERNER, Third Vice-President

FINAL REPORT OF DAY NURSERY FUND COMMITTEE

By Mrs. Erwin P. Werner, Chairman

During November of 1923 Mr. Rafael Werner offered to the Assistance League five thousand dollars for the purpose of assisting in the establishment of a Day Nursery for children under the condition that the money be used only for that purpose and that the same be in operation not later than January First, 1925. At the next regular meeting of the Board of Directors of the Assistance League following this splendid offer action was taken accepting Mr. Herman's gift in accordance with his offer and with the understanding that in the event that the Assistance League did not determine within the time prescribed, viz., January First, 1925, to establish this Day Nursery that the five thousand dollars would be returned to the donor. The Board authorized at this same meeting the appointment of a Day Nursery Fund Committee to investigate whether there was a need for such an undertaking in this community and to carry on this work until such time prior to January First, 1925, as they felt ready to refer this matter back to the Board of Directors of the Assistance League for its final action as to whether or not a Day Nursery should be established.

At the meeting of the Executive Committee held on January 8th, 1924, the Chairman of the Day Nursery Fund Committee reported that investigation as to the purchase of the adjoining property known as 5612 De Longpre Avenue had been made and the following recommendation was offered by Mrs. E. P. Werner, Chairman. That the property be purchased at the price of $7,250.00 on terms of five thousand dollars in cash and a first mortgage of $2,750.00 to be held by the Security Trust and Savings Bank and to bear interest at the rate of 6% for a period of three years. The chairman of the Day Nursery Fund Committee further stated that she had discussed with Mr. Herman the matter of the purchase of this property according to the terms and conditions outlined by the Board of Directors, and according to price and terms herein stated and that Mr. Herman readily agreed that we use the five thousand dollars in this way. (For details of Day Nurseries, see next issue).

It is the further recommendation of your committee that this first mortgage held by the Security Trust and Savings Bank amounting to $2,750.00 be paid as soon as the pledged money is on hand, which will give an amount sufficient to provide for all other work and equipment necessary to be purchased in view of the donations of equipment which have been pledged and by which we will have much additional.

Donations to date in equipment: Fifteen children's beds, one cot of sheeting, two toilet bowls and two lavatories, $100.00 for toys, etc. for play room.

Through the efforts of Mrs. Ralph M. Burdick of the committee a sewing unit to make all linens supplies of every kind for the Day Nursery proper and all garments for the children to wear while in the nursery according to Day Nursery standards have offered to take permanent responsibility for such work. The committee will be divided in the following manner for the completion of this committee had her task and making ready for opening to service:

Kitchen—Store, dishes tables, chairs, utensils, refrigerator and all other needed articles for this department, Mrs. Chas. H. Lippincott and Mrs. A. L. Vandiver.

Play Room—Mrs. R. D. Shepherd and Mrs. Guylon Wattles.

Bedroom—Mrs. Eugene Hirsh, Mrs. Henry T. Wright, Miss Elizabeth Kenney.


Linens Supplies—Mrs. Wm. J. Chichester.

General work and equipment—Mrs. Hancock Banning and Mrs. E. F. Werner, Mrs. E. A. McCarthy, Mr. McFarland, Mr. H. Reed.

We believe that the Assistance League has reached that high stage of development and responsibility in the life of this community and
ARLINGTON LODGE—THE INN IN THE WOODS IN THE LAND OF THE SKY

By AURELIE M. BERNARD

HAVE you ever known the joy of driving upward so high that it seemed that you could reach up your hands and touch the deep, unfathomable blue of the sky? If you have never known this delightful sensation, there is still a great thrill awaiting you in life, a feeling which resolves itself into a profound wonderment and awe of the handiwork of the Almighty.

It is hard for people who live in Santa Barbara to think that there is another place in the world which can equal it in beauty of scenery. Nature here has been so lavish with her gifts and the city, with its mountains and sea, its canyons and wild flowers, seems to have reached the zenith of all that is lovely. Therefore, I felt a bit resentful when I heard so many people rave over the scenic beauty of Arrowhead Lake and of Arlington Lodge, for it seemed to me that there could be no comparison between Santa Barbara and the Arlington Hotel anywhere.

As we passed the gigantic figure of the old Indian chief standing on his triumphal arch and pointing the way into the happy hunting ground, I knew that on this trip I was to drink deep of the joy of a panorama of such superb beauty that no country in the world could surpass it.

Over wide, smooth roads the big stage wended its way ever upward with each angle of the journey presenting a more charming picture—then we reached the “Rim of the World.”

Beneath were mountains with that indescribable veiling of clouds as soft and white as a bride’s veil, not misty, for we could see everything plainly through them, still it was like an enchanted veil—like looking at some beautiful picture with diffused lighting.

In the distance was the San Bernardino Valley and the ocean, while on the other side stretched far below the waving sands of the Mojave Desert. Then through miles of gigantic pines, where on either side of the road heavy golden red nodded a welcome, and the deep blue of the lake, winding like a serpentine ribbon, was visible here and there through the trees. And then the greatest thrill of all—

In the midst of the primeval wilderness, surrounded by great pines and fronting the scintillating lake, the waters of which seemed to be touched by fairy fingers, stood a picture which might have stepped out of the canvas painted by some old master in the days of the Tudors—the Arlington Lodge.

With dignity and grace of the olden days, it seemed to extend its welcoming arms for the traveler to stop and rest, and I thought there should be a motto graven above its doors—“All ye who enter here leave care behind.” For, like a mantle, the worries and petty things of the world slip from the shoulders and the pines whisper together of joyous health, of out-of-door sports and rest beneath its hospitable roof.

AEROWEAD LKE SURROUNDED BY PINES ALMOST HIDING THE INN WHERE TIRED HUMANITY MAY REST AND RECOVERTHE

Words are such inadequate things when it comes to describing this wonder in a wilderness. A beautiful hotel of superb architecture of the Norman period, with every modern convenience which the finest hotelry in the heart of a great city could boast was here. As we stopped at the entrance, a boy of the English type and wearing the long blue smock of the English peasant, a scarlet silk handkerchief wound around his neck, ran out to show us the way. We followed him into the great hall of Arlington Lodge, where our feet sank deep into luxurious rugs.

In the great fireplace, lighted on either side by tall candelabra, a fragrant fire of logs burned and crackled, throwing a rosy light from their glowing coals over the grand salon. Instinctively one glances up and immediately the thought of an old cathedral comes, for the roof slants sharply and the lighting is marvelous.

Paintings of the old English period by famous masters adorn the walls, but the most charming thing of all to me was the windows, which fill the whole length of the walls with delightful, yellow silk curtains and side drapes of the most adorable cretonnes it is possible to imagine. Steam boat, electricity, radio and telephones—all are at this mountain lodge; in fact nothing is lacking.

Drawn up in front of the mammoth fireplace was a lounge, the like of which it would be hard to find, all the luxurious comfort in the world is woven into this wonderful piece of period furniture into the depths of which you can lose yourself and dream you are a queen and this is your favorite castle.

The Arlington Lodge is to be open through the winter season, and I could imagine those towering mountain peaks glistening with snow. Preparations are already being made for the winter sports as one of the finest toboggan slides in the world is here, rivaled only by that of Montreal. Amateur and professional skiers will compete for honors here during this time. Tennis, golf and, of course, all out-of-door sports are enjoyed at the Lodge, while Arrowhead Lake abounds with mountain trout.

In the midst of all this beauty it seems almost commonplace to mention food, but the keen mountain air makes it a very vital essential.

Arlington Lodge is, of course, on the American plan and the kitchens are presided over by a famous chef. The service is perfect, and the food—well it’s fit for the gods.

From the depths of this wonderful lounge by the fire I glanced at the great clock, the hands of which pointed to bed time, and following the thickly carpeted halls to my rooms, I looked once more from the windows out through the pines to the lake.

A young moon hung suspended over it like a frail maiden clothed in silver, the birds twittered sleepily and the pines whispered and sighed again.

From the compelling loveliness of the night, I turned to the bright light and soft warmth of the interior. The big four-posted bed, high and white, with the funny little stool to climb in on, was ready, and the words of a famous old English poet repeated themselves over and over again: “God is in his heaven, All’s right with the world.”
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But to the visitor, whether his stay be of short or long duration, Pasadena may well be considered as the key that opens to him the delights and opportunities of the Southland. The city’s very location places it as the keystone of the arch that, like a mighty rainbow of hopes achieved, extends from the mountains to the sea.

In Pasadena, the keystone of Southern California, one finds himself in the center of the circle, midway between the mountains and the sea; between the turmoil of the industrial and commercial centers, and the vast fertile acres of the valley.

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SOUTHLAND CALENDAR

Announcements of exhibits, films, concerts, club entertainments, etc., for the calendar pages are free of charge and should be addressed to the office of California Southland, Pasadena, at least two weeks previous to date of issue, the 15th. No exceptions can be guaranteed if they are received later than that date. California Southland is published monthly at Pasadena, California. One dollar and twenty-five cents for six issues, two dollars per year. Additional charges will be made as many times as desired if timely is given before the first of the month for which the change is made. Entered as second class matter, July 25, 1923, at the Post Office of Pasadena, California.

CLUBS

VALLEY HUNT CLUB:
Announcements for December include: Childs and Pink Party, Saturday afternoon, December 30, Annual Valley Hunt Ball, Wednesday, December 31, Francis L. Harrison Birthday Ball, Monday, January 11, and Noon at the Hunt Club, Saturday, January 16, 11:30 a.m., Miss Mary R. Clapp's Annual Fox Hunt Ball, Monday, January 18, 11:30 a.m., and Women's Luncheon, Tuesday, January 19, 11:30 a.m. The annual dance of the Valley Hunt Club is scheduled for Sunday, January 25, 12 to 12:30 p.m., and the women will meet for a reception in the afternoons of December 30 and January 6 at 3:30 p.m.

ANNANDALE GOLF CLUB:
New Year's Day dinner dance, January 1, 12:30 p.m., with the music and entertainment features, favors and December birthday party all inclusive. The annual New Year's Day dance will be held at the club on January 1, and a dinner dance will be held on January 20.

PINTROUGH COUNTRY CLUB:
Tuesday and Saturday ladies' day and a special bridge session is served. In the afternoon informal bridge parties may be arranged followed by tea.

LOS ANGELES COUNTRY CLUB:
Ladies' days, Monday and Thursday of each week. Dance during dinner, followed by dancing, every Saturday evening during the month. Lunch served from 11:30 to 2 p.m. on Saturday. Sunday night concerts during the month. Ten served as requested and tables for cards always available.

ASHBURY COUNTRY CLUB:
Ladies' days, third Monday of each month. Dancing every second and fourth Monday of each month during the month. A musical is arranged for each Sunday morning play.

MIDWICK COUNTRY CLUB:
Ladies' days, fourth Monday of each month. Tea and informal bridge every afternoon. Polo, Wednesday and Saturday during the month. Dancing every Saturday night. Buffet luncheon served every Sunday. Match polo games every Sunday, preceded by luncheon parties, followed by tea, during season.

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

SAN GABRIEL VALLEY COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month. On Friday of each week a special luncheon will be served, with bridge in the afternoon. Ladies' days are arranged for in the afternoons after ten a.m., and not before two p.m.

MONTECITO COUNTRY CLUB:
First Tuesday of each month, two concrete and two dirt courts for tennis, bowls and croquet. Tennis is served and informal bridge parties arranged as desired. A buffet supper is served every Sunday.

LA CUMBRE GOLF AND COUNTRY CLUB:
Offers a course of eighteen holes, including a nine hole par three course. A recent purchase of additional acreage provides an extended and even more interesting course. Luncheon is served every day, and tea may be arranged as desired.

REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon served. Those who do not play golf or who have not had a round in the morning, devote the afternoon to bridge or mah jong. Every Saturday afternoon tea is served and the men from their golf and the women from their bridge and mah jongs tables are dominated by the women members as hostesses for a social coupe.

ART

LOS ANGELES MUSEUM, Exposition Park, presents additional exhibition of California Art Club continues to December 14, December 15. Preparations for the installation of the Art Teachers' Association of Southern California and Lithographs by Childs Hassam; Water Colors by Joseph Pennell; and Sculpture by Maurice Sterne, January 1 to January 31. Fourth Annual California Water Color Exhibition, and Fourth Annual Exhibition California Water Color Society. The prizes and honorable mentions for the Fifteenth Annual Exhibition of the California Art Club now being held at the Los Angeles Museum, Exposition Park, have been awarded, as follows: The Ackerman prize of twenty dollars, given by Fagg's Wholesale Company, to be given to the best figure picture in the exhibition, was presented to Edward W. Search for his painting, "Human Sympathy." An honorable mention figure painting was given to Clarence Hinkle for "Vaca Time." The prize for the best landscape in the exhibition was awarded to Francis Hines for "Cliff-born Trees, Monterey," and to Allen Clark for his painting, "California." An honorable mention was given to Roosevelt Shadrack for "New La Nopaleria." There were no prizes offered for sculpture or miniatures, but honorable mention was given to William Gates for his "The Ellice," and in miniature, honorable mention was given to W. E. Huffman for his "California." The Jury of the California Art Club decided to ask all the members to enter in the club to vote for the prizes and honorable mentions, so the awards were procured in this way. The exhibition continues until the 10th of December, when every day from 10 to 4, except Wednesday afternoon, Sunday, 1 to 5.

SOUTHWEST MUSEUM, Museum Way and Avenue 46, Los Angeles, announces that The California Coast Arts Incorporated will hold an exhibition of etchings, paintings, art and crafts during the month of December, commencing December 2nd and continuing until December 30th.


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DANA BARTLETT and Max W工程机械 will hold a joint show in the new art galleries of the Detlefsen Block, 2262 Hollywood Boulevard, opening the evening of December 1 with an informal reception.

PAINTERS AND SCULPTORS' CLUB, at which John Cotton is president, held their show throughout November at the McFarland Club.

THE JOHN RICHES have announced that their stand will be open every Sunday afternoon in the new studio, 2262 San Marino Drive, Hollywood.

THE HOK PLATE SOCIETY of Los Angeles will hold a special exhibition at the William Alexander Museum by invitation of the president, Dr. J. McFarland, and his wife, Mr. and Mrs. W. F. Alexander, president of the Society. The Society is not only a group of artists who make book plates, but also includes collectors whose interest is in the development of the art. Other officers of the group are: Charles W. Currier, vice-president; Dr. John Constock, vice-president; Constance Conroy, treasurer; Mrs. Helen Wheeler Bassett, corresponding secretary.

CHARLES TANNER will show a series of oil paintings at the Ebell Club during December. Tanner was at one time a student of the school for some time, but for some time has made his home, and painted, at Riverside.

ARTS AND CRAFTS SOCIETY of Southern California had its annual meetings during each month at the Arts and Crafts Shop, 3254 W. Sunset. During November Ralph Heim Johannot and William Gray Parcell gave interesting talks to the members.

LOREN RAYMOND held an exhibition of water colors at the Amici Galleries, New York, during the month of October.

THE TUESDAY AFTERNOON CLUB at the department of the Glendale Art Association is in the studio of practical design work on December 1 by John W. Cotten. The department is only a year old and has had everything of the art world and the work of the Southern California artists. They held an exhibition of Bennison Brown's work in October, and of H. Clarkson Cooman in November.

E. W. PAINTER at London is an oblique appreciation to his views of painting art, exhibiting a magnificent collection of works of art consisting of tapestries, bronzes, French and English furniture, miniatures, jewelry, old Venetian paint locks, and illustrated manuscripts of the 15th century at the galleries of Camosell and Caine Inc., 220 West Seventh St., Los Angeles, California.

PAUL LAFORTE held a very comprehensive show last month at Stendahl's, consisting principally of the work done on his recent three months' sketching trip on the Columbia River.

STENDAHL GALLERIES, The Ambassador, Los Angeles, will show from December 1 to 31 a special exhibition of the "Painters and Sculptors' Club," representative paintings, sculptures, drawings, and water colors of Southern California's foremost contemporary artists.

FLORENCE BLAKESLEE is also exhibiting in the galleries at the Ambassador Hotel, Los Angeles.

L. M. CAMILLE is sending the canvases, recently exhibited at Laeunoff, 20th and Pico, to Paris. The show consists of ten Californian landscapes.

"RECESSIONAL," a mural painting designed by the young artist who is the son of the famous sculptor, was awarded the Frank G. Conner medal and $1,500 prize at the opening of the thirty-seventh annual exhibition of American paintings and sculpture at the Art Institute, Chicago, October 30 to December 14. The Los Angeles $1,000 medal and the Norman Watt Harris $500 bronze medal went to Malcolm L. Burdick for his "Jim McKeo" and "My Mother." The $1,000 prize has been highly praised as one of the most successful works of art in the Institute. Leon Millot of the Chicago Art Institute won the $1,000 gold medal prize for his painting "Young Women." Charles Currier and John Constock took the $1,000 gold medal prize with the work of the Ebel Household, who were winners of the $1,000 gold medal prize for his piece of sculpture of a Native American Indian woman.

The $1,000 gold medal prize of $500 was awarded to Jane Albright, MacLane of New York for her "Morning.

In the death of Charles L. Huntington, president of the Chinese Art Institute, who died October 7, Chicago lost another of the group of public spirited men who have fostered the growth of art in the city for the past two centuries. Mr. Huntington, who held the office of president of the Institute for forty years, first became identified with that institution as one of its founders. He was one of twenty five citizens who met in the spring of 1873 to form an organization for the promotion of art in Chicago. George Armour was elected president at that time and Lyman J. Cune was made treasurer. Later in the same year Mr. Huntington was made auditor and then appointed trustee. In 1892 he was elected president, with New-
Music

PHILHARMONIC ORCHESTRA of Los Angeles, William Henry Rothwell, conductor, will give the monthly Friday afternoon Symphony concerts at 3 p.m. December 6-13, and the Saturday evening concerts at 8:30, December 7-14. All concerts are given in the Philharmonic Auditorium, 17th and Olive.

PASADENA MUSIC AND ART ASSOCIATION will present St. Olaf Choir as the first event of their Artistic Series, Thursday evening, January 11.

HUGH COLEMAN BACHTELTER, pianist, announces the third concert of the series of six chamber concerts for Thursday afternoon, 3:30, December 12, in the Music Auditorium of the Institute of Technology, Pasadena. The assisting artists are the Zoellner Quartet.

THE Auditorium Artists Series (George Leslie Smith, manager) will present I. Kremer, Russian singer of folk songs, Wednesday, December 11, and Eva Gauthier, Monday, December 20.

E. BRYHMER presents MacDowell, Mum, pianist, Thursday evening, December 12, and Ruth S. Dans with Ted Shaw and the Heartshwall Dancers for their annual Christmas program, December 30. Philharmonic Auditorium.

THE ZOEKLNER QUARTET will conclude the Monday evening concerts at the Biltmore Hotel, the next succeeding dates being December 9 and January 3. This is the seventh consecutive season that Los Angeles has heard these artists.

POMONA COLLEGE CHOIR, with noted solo artists assisting, will render "The Messiah," on December 17 and 18. The Julliard Foundation of New York has offered to Pomona College Department of Music, scholarships totaling $1,000 for the three. Those scholarships will be awarded to students of the Junior and Senior classes only, upon the recommendation of the Faculty of the Department of Music.

SPINET CLUB of Redlands will open the season's program, December 20, with vaux Gauthier, Canadian mezzo-soprano.

ON FRIDAY EVENING, December 3, 8:15 p.m., in the Music Hall, Henderson Avenue, Los Angeles, the Los Angeles Chamber Music Society will present the first concert of its Seventh Season. Admission: $1.00, 75c, 50c, 25c, children, 10 cents. December 1 is given over to an auditions day for the Los Angeles Symphony Orchestra.

THE LOS ANGELES Chamber Music Society, now in its third year, offers six programs at the Los Angeles Biltmore. The first concert will be given November 28, and the succeeding concerts will occur at 8:15 p.m., in the Music Hall, December 12, January 9, February 26, March 26, and April 17. These alternate with the Friday afternoon concerts of the Philharmonic Auditorium. The Zoellner Quartet will give the major portion of the程序.

THE ANGELES ORATORIO SOCIETY, under the presidency of Mrs. R. Rice Smallman, will present Bach's "Christmas Oratorio," Sunday afternoon, December 1. The soloists engaged are Sophie Brustof the Metropolitan Opera, and Ruth Shafter, Victor Edmonds and Clifford Lott.

THE All-Southern California Music and Drama Conference will be held under the direction of the Civic Music Association in this city January 1 and 2. Elise Bigler, concert pianist and exponent of modern orchestras, will head the quartet of speakers. Mr. Bigler is now a resident of Santa Barbara, and in the past has held this position, without his opinion. The Southern Californian Festival will be one of the important topics of the conference. Community workers from all Southern California are expected to attend the meeting.

Announcement

PASADENA COMMUNITY PLAYERS will present "The Way of the World," by Congreve, opening December 2 and 3, and "Little Women" by Louisa N. Alcott, beginning December 22.


ALICE BARRETT GREENWOOD will present her current revue December 17, at the Shakespeare clubhouse, Pasadena.

ARGABET CARIAB will continue the series of ten talks on "Contemporary Books," in the Playhouse, Pasadena, on alternate Thursdays, 3 to 4 o'clock.

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each with that sparkle of the unusual which assures each gift you select of the utmost appreciation in the coming Christmas day and all the days to come.

SROPTIMUM CLUB, Los Angeles, held unusually interesting luncheon meetings during November. Tuesday, December 4, a pottery program was arranged. Dr. George R. Ring of the American Pottery Association and appropriate musical selections were given. On November 17, Mrs. M. Barbor Ducier was in charge and three short talks were given. December 11, Southshore, with Mrs. Phrenoe Collins Porter; "The Need of Art in Los Angeles," by Mrs. Ish McDowell Gibson; and "Illustrated Travelogue," by Dr. John C. Cope, author of the well-known "Old and New." December 18, Myra New, women's club color of the Metropolitan Theatre, introduced Jeannie Neal Levy, society editor; Peggy Hamilton, "Tutti Frutti," and Valerie Watrous, editor of "The Woman and Her Job."" The Children's Art Department at Santa Fe is making appeal for broken dolls and damaged toys which will be repaired and placed on sale for Christmas.

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The Christmas lights are sparkling everywhere, and the gayest of the gay is the lampshade to be found in the window of the Ethel Widney store in the Christian. A wonderful array of these lovely objects which add to the sparkle and allure of the house, and are practical as well as decorative. Try a lampshade with a special design to harmonize with your particular color scheme.
THE JUNIOR LEAGUE OF THE CONTEMPORARY CLUB, REDLANDS

The activities of the Junior League for the year 1924-25 began with a most delightful afternoon at Kimberly Crest, the home of the honorary president, Mrs. J. A. Kimberly. A perfect day gave opportunity to enjoy the spacious terraces, pergolas and gardens which always bespeak a welcome from the hospitable hostess.

During the afternoon Mrs. Kimberly introduced Mrs. George Bannell and Miss Charlotte Wadsworth, who will render the Saturday mornings replete with interest and constructive value for Junior members.

Mrs. Bannell outlined the work in current events, taking up State and National issues and also conditions in European affairs.

Miss Wadsworth, who has had intensive study in dramatic and musical education and also in dancing with Russian and Italian masters, awakened her young students to the real value of the art of dancing, quoting Heartlock Ellis as saying: "Dancing is the supreme symbol of spiritual life, giving a mental co-ordination as well as a muscular one. Dancing and pantomime are the natural forms of expression and free the body to 'speak' in shades of thought and meaning that words are inadequate to express."

Mrs. Kimberly, always alert to the fact that her Junior girls will be our future club-women, mothers and citizens, has offered two prizes to the two sections for the best essays on "Character Building," using the pledge of the League as a text.

The Junior League of Redlands was honored at the Los Angeles Biennial in June in being chosen ushers and pages for the last day of the convention, and because of this character building and constructive work which Mrs. Kimberly has insisted upon for the last seven years, they brought out much favorable comment from club women for their gracious, self-forgetful attitude in carrying out their duties. As an officer remarked, they learned that most important art, the art of living among people.

Appreciating what has been done for them, the Juniors being the primal club in the G. F. W. C., were happy to note that Mrs. Sherman asks that a "Junior auxiliary membership campaign" be waged in every State, saying, "I would like to see a million more young women being developed to carry to success the things that we are only able to begin.

With the coming "International Council of Women" in Washington, May, 1925, we may see this a world campaign.

The dates for the Junior entertainments for 1924-25 follow: The Thanksgiving party November 27, the Christmas party December 30, and the Spring-time entertainment April 17.

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M. Urmy Seares - - - - - Editor and Publisher
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rangements have been made with the Community Arts Assn. of Santa
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A CATHEDRAL

By JOSEPH H. JOHNSON
Bishop of the Diocese of Los Angeles

THE ALTAR IS THE CENTRAL FEATURE OF THE CHURCH. ST. PAUL'S CATHEDRAL, LOS ANGELES, JOHNSON, KAUFMANN AND COATE, ARCHITECTS. MARGARET CRAIG, PHOTOGRAPHER

Strictly speaking, a Church is a building erected to serve as a shield and covering for the Altar. From the earliest days, the Altar was the central feature of the place where Christians met for corporate worship, and over that Altar were erected the structures which gradually took the form of the great Christian Temples with which we are familiar. However, magnificent as those Temples might have been, they would never have been regarded as Christian Churches until at the most prominent place within the structure had been erected that which was a sign and symbol of the great act of worship which brought the Christian people together. That which made those Churches Christian Churches was the fact that within them, from apostle days, the Christian community gathered to break bread and to offer the memorial of that sacrifice which that broken bread symbolized. I make this statement to show you how complicated these questions may be. If I were asked to define what a Christian Church is, it would be necessary for me to give these facts and others germane to them since men must be familiar with them if they are to understand the definition which I had been asked to give.

The same complications arise when we undertake to define the term "Cathedral." To the minds of many people, necessarily it must be a large structure, and oftentimes in common conversation, the largest ecclesiastical structure in a community is likely to have this term applied to it. As a matter of fact, a Cathedral need not be a building of vast dimensions, and in many cases it is not such. The Cathedral of Salisbury, England, while it may be one of the most beautiful pieces of Gothic architecture in the Kingdom, yet compared with other structures, it is a comparatively small affair. While it has its distinction, that distinction is quite apart from its size. All of which indicates that a building, to merit this designation, must base its distinction upon some other fact than dominance by size—the fact towards which the untutored mind seems naturally to turn.

Let me remind you however that the word "Cathedral" holds within itself the distinction which brings into prominence all over the Christian World the structures which are distinguished by this name. A Cathedral is the official seat of the Ecclesiastical Authority of a Diocese upon all occasions when Clergy and laity meet to serve Diocesan purposes and ends; and wherever that designated seat has been placed, whether it be in a structure of great size or in a structure which, compared with buildings of greater proportions, seems unimportant, is the Cathedral of the Diocese, and is always regarded as such.

Of course, this conception is the growth of the ages. It is a part of the development which has brought to us the Liturgy and the Sacramental Offices of the Church. Each has grown out of the needs of the Church's changing life, for needs have been given to us much of the sacred conventions of the Christian Church, so greatly respected and revered as they are the World over. In a word, the Cathedral is the place where the good manners of an Ecclesiastical home are recognized and established and it is the place where the Bishop, as Father of the family, is acknowledged as such. Other buildings may be larger; much more elegant in equipment and far more luxuriously appointed, but the Cathedral becomes such a building as it should be only as it gathers up into concrete form the tested traditions of an age-long life which it greatly cherishes and reveres.

Such, we might say, is apt to be the primary conception in the mind of a Cathedral builder of each generation, and yet, if he is wise, he will realize that in these active days, a conception which is nothing more than this archaic one is very limited in its scope. We believe, therefore, that while he is the wise Cathedral builder who gathers up into some concrete forms these ideals, unless he does so with a determination to use them for the larger and greater work which he is called upon to execute in the present day, his cherished con-
ventions will be of no value. Only as he is able to show that they help him to do better work for God and His Church than he could have done had he ignored the past will they be worth the effort he is making. No structure, whatever may be its character, will be of real value now or at any other time that does not help those who minister in it, more effectively to make the name of Our Lord Jesus Christ known. Its very beauty may become its undoing, its magnificence may cast discredit upon it unless these things give emphasis to the Ministry of the prophet and priest whose great mission is to make the word of God known to every soul with whom he comes in contact.

There should emanate from the counsels of the Bishop and his associates of the Cathedral, influences which make for the development of God's work everywhere, both at home and abroad. There should go out from that center, counsels which will transform human society and eliminate the evils which deface it, and further still, a constructive blessing should fall from the lips of its preachers and teachers upon all those who are searching after truth, whether it be the truth that underlies nature or the human forces which dominate society. In other words, the Cathedral should be a rostrum and a work-shop in which every honest thoughtful man and every earnest worker may find a genuine sympathy in his effort to learn God's will and to make God's will known and done throughout the World.

This may be called a dream, but I am sure that it is a dream that no one will hesitate to call beautiful. I am glad to be able to put my thought into this form since I am quite aware that other conceptions have been believed to dominate those who are building such structures throughout the United States. I am satisfied, however, that any conception that would make a Cathedral less than a Church for all people would lack the cordial support of those who are most concerned in seeing the Cathedral system established. I happen to know, for instance, the spirit and the purpose of the men who are actuated by the desire to place on the great heights in New York City, the Cathedral of St. John the Divine. When finished, literally it will be a House of Prayer for all men, and a house so wondrously constructed as to be able to offer hospitality to those who have espoused any great cause which may call in any age for co-operation and support, and so it will prove a benefaction to thousands and will bring joy and happiness to generations yet unborn. I know also the men who have really put their heart's blood into the National Cathedral being erected in Washington at a place where it will stand for all time to come as a witness to the Gospel of Our Lord Jesus Christ. There at the very heart of the Nation it will be constantly preaching the great truths in the simple language of the Prophet—"That the Lord requires of thee to do justly, to love mercy and to work humbly in His Presence."

A Cathedral therefore is the figure at the heart of a city's life which not only by the graces of its architecture, the mystery and the charm of its structure, its glorious music and its noble art, will arrest the attention of men's minds, but which also will inspire their hearts to love the things that build up society and create a civilization that will make the last days a forecast of the Heavenly City whose builder and maker is God. Of course, all structures fall below the ideals of men whose purposes are high. No artist is really ever satisfied with the work that passes from his hands, but those of us who have been interested in the building of the Cathedral of the Diocese of Los Angeles have sought to bring into existence a structure which at least will be a witness to our belief, that the Lord God Omnipotent reigneth and that underneath all life is the power of a present God who holds us in His everlasting arms.
The style is Italian Romanesque, the motif being drawn from the Twelfth Century Church of San Michele Maggiore at Pavia. The inspiration for the Rose Window has been taken from an obscure Spanish Church. The plan is the early Christian basilica. The choir stalls are in the Renaissance style and were made in America. The beam ceiling is typical of early Christian architecture. The decoration of the apse is of Byzantine Mosaic pattern. The spandrels of the clerestory windows contain medallions illustrating leading events in the history of the Church of England and the Protestant Episcopal Church in the United States of America. The chancel windows show shields of California and other dioceses.

The Episcopal throne contains a block of oak taken from the roof timbers of Winchester Cathedral, which are of Norman date, while the panel containing the Episcopal seal of the Bishop of Los Angeles was cut from one of the beech trunks on which the choir walls of the same Cathedral were built in 1100 by Bishop Godfrey de Lucy and had been buried for 700 years under water when the foundations were underpinned in 1909.

The shields on the Transept entrance are those of Toronto and Nova Scotia.
THE COMMUNITY ARTS ASSOCIATION OF

THE State of California has had at least three periods of colonization since the dawn of recorded history. To be sure, the Spanish, English, French and Russian colonists who skirted the coast or roved so gallantly up from New Spain found Indians here of the Declaration of Independence; but who they were or whence they came is not recorded.

The Spanish occupation covers the first romantic period. The second, equally romantic if less full of beauty, was heralded by the coming of those adventurous pioneers of strikingly free and independent character, who crossed the American continent in the middle of the past century and who founded this state and still claim it through descendants as daring and independent as themselves.

The third and last conquest is still in progress.

Taking possession of the land in the name of their king, the Spanish grandees gave away whole counties to their dependents and made of this great beautiful territory a pastoral land, selecting always the best sites for ranch houses, pueblo or presidio.

Taking possession of the mountains and sea, the gold seekers built railroads and established commerce.

Coming by train-de-luxe, the third great group of conquistadores took possession of the climate and began a wonderful work of crystalizing here in this free and flourishing seacoast state and upon the broad courageous character of gallant don and sturdy pioneer, a peculiar people whose influence is already felt throughout the country and whose leisurely, scientific experiments in community work are watched and eagerly imitated.

Santa Barbara is remarkably situated to inherit and profit by all of these heroic sagas. Selected by the Spanish with their inherent instinct for favorable locations, her situation is beautiful, her climate ideal. Settled by some of the sturdiest and most independent of pioneer families, both Spanish and American, the town has long been the favorite watering place of San Francisco and the north. Identifying itself with the State's highest educational center, whose un-rivalled, was being made by a faculty selected from Harvard, Yale, Johns Hopkins and other exponents of the best Atlantic traditions, Santa Barbara's leaders for six decades sent her leading sons and daughters to Berkeley to be trained and educated.

So it is not surprising to find here in this most favored of California cities a well organized Community Arts Association formed by the amalgamation of various activities and democratically carried on to allow self-expression in the individual and joy and delight in California's free life to the community as a whole.

For Santa Barbara has from the beginning shared deeply in the real California spirit. "Horseback riding and the siesta," as was said years ago, are still "her favorite daily program." Representing the highest civilization which America can boast, combining the cultivated home life of the Old South, the wisdom and intellect of New England and the life of her Spanish grandees, this one town has been—to the first generations of Californians as they grew up—a thing apart from the hurly-burly of commercial cities, a spot where the heart could pour forth its song of gladness and feel a thousand chords respond from hill and dale, from lovely mountains and from opalescent sea. Children here grew up like centaurs of old, part of the horse they rode, and served gaily over the plowed land or swam like native fish in the waters of the island-sheltered bay. A spot where California, herself, blossomed like a flower. That such a perfect place should be invaded by the gringo, the exploiter, the selfish devourer of land and spoiled for personal gain would be the tragedy of the last conquest of California.

What are you striving for, oh, despisers of my country! What shall a man gain if he lose his own soul? To the south great steam rovels built after the terrible pattern of the "tanks" in the war, are chucking up the beautiful hills like infuriated elephants of the jungle, tearing its verdure and flaming it in the mud. No spot is too beautiful, no vale too lovely to withstand their cruel onslaught. California's very beauty has been her undoing, sold for the profit of a few selfish, uncivilized people who do not know how to enjoy that with which they barter and trade. We who must live in the midst of this devastation is necessary becomes evident and convincing when one realizes the flood of unthinking population that surges up the state. That delirious, lovely Santa Barbara can stop this tide is physically unthinkable; but it is the spirit that conquers in this modern war, and here the spirit is strongest and people have leisure to think things out while riding over the quiet hills or taking the sensible siesta which civilization has taught us to use.

One finds on investigating the developed organization of the Santa Barbara Community Arts Association, something uniquely natural. No artificial method of organization has been superimposed upon the town. No committees of energetic women have gone on investi-

PANTOMIME SCENE FROM REGAR ON HORSEBACK PRODUCED BY C. A. A. IN SANTA BARBARA, AUG. 18-21, 1924, UNDER THE DIRECTION OF NINA MOISE. MRS. PETER COOPER BRYCE AS THE PRINCESS. MISS GERALDINE GRAHAM AS FIRST LADY IN WAITING. SETTING DESIGNED AND EXECUTED BY DAVID INDIEN.

of our inheritance shut our eyes in pain as we go about our work along the highway or trolley line. We cry out against the desecration, we warn those who are in such a hurry to make money, begging them to wait until they know how to treat California's slipping soil before they build on her hills. Like the gentle Indians of Ramona's time, we who love beauty and who found California so full of it, turn sadly away from the huckster of civilization through the machine of the ordinary moving picture house, and is herded away from the civilizing influence of California's great out-of-doors.

It is because the Community Arts Association of Santa Barbara has grown up as a product of California and is organically alive and equipped to meet these problems of the Southland, that we pour our earnest efforts into its activities and pray that it may grow and flourish like a green bay tree.

It has met all of our problems of the latest colonization of California fairly and squarely. Its organization is built solidly on California's soil and manned by experts cognizant of what California has to give her children and her friends. That some organization of this kind is necessary becomes evident and convincing when one realizes the flood of unthinking population that surges up the state. That deli-


Marjorie Murphy: Student Cumming School of Art, Des Moines; Académie Colarossi, Paris; Member California Art Club; Supervisor of Drawing, Glendale, 1912-1915; Instructor Teachers' College, Santa Barbara.

Lizette Parshall: Studied Tapestry Weaving with Nin. von Ingens Bergh, a student of Frau Frieda Hansen, who revived the ancient Norwegian technique.

Music


Edith McCabe: B. Ped. Albany Normal College; student Physical Education, Columbia University; Gilbert Normal School of Dancing, New York; and University of California; exponent of Russian Technique and natural or Greek dancing. Member of faculty Santa Barbara State Teachers' College.

French

Leon Clorbois: Graduate University of Brussels; publisher of technical and art works; formerly Secretary Cercle des Arts et de la Presse de Bruxelles; member organizing committee International Congresses of Public Arts, held in Liege, Paris, London and Brussels.

Henriette Diebold: Graduate Girls' College, Versailles; B. A. and M. A. Hamline University, St. Paul; Faculty Hamline University; two years' postgraduate work at the Sorbonne, Paris.

The nature and success of the Drama Branch is best understood by reading a reprint from The Morning Press of Santa Barbara, in which Samuel M. Ilesley analyzes the effect of the voting contest for the most popular plays produced by The Community Arts Players. We quote but three paragraphs of this interesting document:

"The Community Arts was never a 'little theater' movement. That is entirely different, and is distinctly for small groups, for experiment- alists, for an advance guard, for come-outers, for artists. That aims to try the unusual, the new thing, the subtle, the outspoken, the sort of drama that must find its special audience, or educate its audience to a fresh point of view. It is successful only in the largest cities where there are many young artists and writers to draw upon for actors, and audiences as well. And even there the life of little theaters has been precarious. They rise, flourish for a time, and wither away. Out of New York and London few have persisted.

Community drama is an entirely different thing. That makes its appeal to various types of people, to many sets and to various ages. It is a theater for the smaller communities that are not surfeited with professional productions, that haven't already the pick of the drama.

The more persons it can draw to its ranks as actors, scene painters, costumers and readers the better. It aims to give as many (Continued on Page 22)
WHY HESITATE? GIVE BOOKS FOR CHRISTMAS

By LOUISE MORGRADE

The season of seasons is with us once again, and the Yule-tide problem of choosing just the particular gift that will give its recipient the utmost pleasure. This year it need not be a trouble-some problem at all, since there is a remarkable display of fascinating books published to suit every purse and taste. No person can possibly fail to find some authoritative and entertaining work upon the hobby he hogs to his bosom, however unusual that hobby may be. In prowling about the book-shops, we found in fifteen minutes fifty books that anybody is welcome to give us, and we are glad to let "anybody" know about it. And fifteen minutes was only a drop in the bucket, the number of alluring volumes increasing all out of proportion as time sped past. Some of these entrancing books were not new, but after all the time when a book is published is of so little consequence compared with its contents; if these continually entertain, inform and inspire, we have something that is never old. To this class we are firmly convinced these books belong that caused us to break the commandment, forbidding us to covet. How can we help coveting, when gazing upon such attractive books of travel for instance, especially those dealing with remote parts of the world still veiled in glamour, whiter so many of us would eagerly go and so few of us can?

However we may travel in blissful imagination, if we are fortunate enough to get our eyes upon the pages of a volume of WANDERINGS IN ARABIA, by Chas. M. Doughty (Thomas Sedgic Inc.), one of the best works on travel ever written, in this edition abridged, and so less expensive. Some years ago we were thrilled by a trip over the Sahara Desert made by two men in an automobile of the caterpillar type. This is described in ACROSS THE SAHARA BY M. M. GOODRICH (Citroen Hybrid), which is a remarkable description of these ancient ruins in French Indo-China. We are particularly enthusiastic over GALAPAGOS WORLD'S END by William Beebe. (G. P. Putnam's Sons) with its 24 colored illustrations by Isabel Cooper and 83 photographs mostly by Ashton Valentine. This author has a vivid and distinctive literary style which makes this description of a naturalist's paradise interesting to many kinds of readers. BLACK LAUGHTER, by Llewelyn Powys (Harcourt Brace & Co.) is an unusual book about Africa. IN PORTS AND HAPPY PLACES, by Cornwall Stratton Porter (Boni & Liveright), we have the entertaining reminiscences of a mother and her children, travelling through Europe and the book has practical value also. Nearer home is DOWN THE GRAND CANYON by William R. Freeman (Citron Hydrid & Co.). Mr. if the man has given here such a thrilling account of the 1923 expedition that we are proud to have him as a fellow-citizen. Another book of great interest to California is THE LAND OF THE JOURNEY's END by F. C. Austin (Collings Co.), which tells of the wandering peoples, Indian, Spanish and Pioneer Americans, all making this country their ultimate goal.

Book-lovers will find many other delightful works on travel, but we feel we must mention also some distinguished biographies. Albert Bigelow Paine has written an introduction to the book of the year, M. HOMEYSER, by Conrad Aiken (Houghton Mifflin & Co.), which gives intimate glimpses of Washington in Roosevelt's administration. In MY LIFE IN ART by Constant Stanislavsky, (Little Brown & Co.) the famous actor-director of the Moscow Art Theatre records his interesting reminiscences, AN INTIMATE PORTRAIT OF K. L. S. by Lloyd Osbourne, (Charles Scriber's Sons) contains a fresh viewpoint on a favorite author.

Among the books on general interest is BEHIND THE SCENES

THE DEPTHS OF THE UNIVERSE by DR. GEORGE E. HALE is illustrated with such photographs as THE TAKEN ON MOUNT WILSON and SHOWING THOUSANDS OF STARS AND DARK MARKINGS WHICH ARE PROBABLY CAUSED BY CLOUDS OF NEBULOUS MATTER CUTTING OFF THE LIGHT OF STARS BEYOND THEM

IN POLITICS, Anonymous (E. P. Dutton & Co.) the author at any rate knows what they do in a seat in Congress UNDER DISPUTE by Agnes Repplier, (Houghton Mifflin & Co.) shows this lady to be as original as ever. PREJUDICES, FOURTH SERIES, by H. L. Mencken. (Alfred A. Knopf), is very instructive.

The most sumptuous books of all are those on the decorative arts. Not new but always an authority is the HISTORY OF ARCHITECTURE, by E. W. Blashke, (Brentano's) a valuable possession. Practical BOOK ON ARCHITECTURE, by C. Maitland Price. (J. B. Lippincott) is one of a series on the decorative arts. MOLLAS OF FLORENCE AND TUSCANY, by Harold Decaldon Eberlein (J. B. Lippincott) has beautiful illustrations. A significant work is HISTORY OF AKT, by Elise Faure, (Harper & Bros) which discusses the development of man as revealed by art. ARCHITECTURE AND APPLIED ARTS IN OLD SPAIN by August L. Mayer, (Brentanos) is of particular interest here in California where there are so many Spanish homes. On gardening we have THE SECRETS OF MANY GARDENS and GARDENING IN SUNNY LANDS, two books on this charming subject by Mrs. Philip Martineau. (D. Appleton & Co.)

There are many others, of course, but space is limited and we feel that we cannot close this article without recommending once more certain books of general interest, reviewed in this magazine during the past year. They would surely be welcome gifts. Such as 80 YEARS GOING TO PARIS, by Clara L. Lathrop, (Houghton Mifflin & Co.) Delightful to read either abroad or at one's own fireside. EPISODES BEFORE THIRTY, by Algernon Blackwood, (E. P. Dutton & Co.) is a very instructive and very much while. CREOLE SKETCHES by Lafcadio Hearn (Houghton Mifflin & Co.) is a collection of papers written for a New Orleans newspaper early in Mr. Hearns' career, of interest to admirers of his beautiful prose. Bernard Shaw's SAINT JOAN (Brentano's) is a literary achievement. Every citizen of the United States will find pleasure and profit in reading THE CONSTITUTION OF THE UNITED STATES, by James M. Beck (Geo. H. Duran Co.) and every inhabitant of this and other countries will find intense amusement in looking at A. B. Frost's illustrated stories, THE BULL Calf, and OTHER TALES (Chas. Scriber's Sons) and CARLO (500 of which were signed by A. A. Knopf). THE DEPTHS OF THE UNIVERSE, by George Ellery Hale (Chas. Scribner's Sons) is an account of discoveries made in the Mount Wilson, made intelligible to the layman. Mr. Frost and Doctor Hale are residents of Pasadena as well as William Bennett Munro, the author of PERSONALITY IN POLITICS (The Macmillan Co.) in which he gives a lucid exposition of present problems.

In fiction we recommend MARIFLOR by Concha Espina (The Macmillan Co.) an exquisite tale of Northern Spain. VIENNESE MEDLEY by Edith O'Shaugnessy, (B. W. Huebuck, Inc.) A pathetic subject made exhilarating by the author's distinctive style and sense of true values. May Sinclair in A CURE OF SOULS (The Macmillan Co.) gives a brilliant character sketch. We find a sympathetic and artistic study of social life in THE LITTLE FRENCH GARDEN, by Anne Douglas Koop (300 of which were signed by A. A. Knopf). THE THREE HOSTAGES by John Buchan, (Houghton Mifflin & Co.) is a thrilling story of unusual adventure.

For children we particularly accept those written by Muir, Mary Austin, Gertrude Atherton, Stewart Edward White, and of course many others. As a souvenir of San Francisco there has been produced a large selection of books. DDAY THAT I WAS BORN by Clarence Umay the poet. Also in several of the book-shops are first editions of the standard authors and artists and the most beautiful bindings, but these naturally would be expensive gifts.
HOW AND WHY OF MOTION PICTURE MAKING

H ave you ever passed by a stage entrance or the forbidden gates of a moving picture studio, without experiencing a secret desire to enter the threshold and explore the mysterious realm of make believe which lies beyond? The producers of moving pictures are well aware of this desire, and they have catered to it, jolly well pleased with it. They seek to intensify our curiosity by constructing board fences twelve feet high around their studios. These fences as a rule are topped off by a decorative arch or scroll in barbed wire. Apparently these fence boards are hand picked, for whoever heard of a knot hole in a studio fence. "Keep Out" has been adopted as the studio slogan, and should you question the sincerity of its meaning, a glance at the stern faced officer guarding the main entrance will reassure you. "Keep Out" is sometimes punctuated upon all doors and door mats while "Keep Off" signs snap at your heels from the parkway lawns. One feels like an immigrant on Ellis Island. The producer is not altogether impracticable, for he has placed a large "Welcome" sign in the lights directly over the box office of his downtown theater. War tax extra.

However, we should not be too hard of Mr. Producer, for only a few years ago it was a comparatively easy task to gain admission to any of the large studios. Unfortunately, the public abused this privilege, eventually forcing Mr. Producer into raising the studio drawbridge and felling the moat.

It has been my privilege for the past two years to be more or less closely connected with the moving picture industry in southern California. Here, in the midst of one of the great movie tribes has been the California studio, and I have enjoyed a yezzid quiescence with many of their chiefs. Thereupon, I offer my services as a guide on a series of California studio tours, throughout the vast and interesting departments of a modern moving picture studio. Without the aid of lantern slides, I shall try not to annoy you with biographical intricacies or intrusions, but simply show you how the many baffling effects are obtained in our everyday performances.

Mr. Will Hays, the so-called motion picture czar, is striving to bring worthwhile pictures to our screen, pictures that contain both educational and entertainment values. I can assure Mr. Hays that his plan is heartily endorsed by countless numbers of theater goers, whose intelligence has been grossly insulted many times during the past decade. With the many exciting possibilities of moving pictures, this should be a comparatively simple matter to remedy. This recalls the mind to that hackneyed expression, "The motion picture industry is still in infancy." No doubt this is true, but judging from a few screen impressions I have recently seen, I should say, "The moving picture is in its second childhood."

At this writing, there are some thirty or forty motion picture studios located in southern California, giving employment through the year to thousands, to over ten thousand people. I am unable to give you the weekly payroll in round figures, owing to the limited space allotted this article.

To one who delights in outdoor landscapes, there is a certain interest in the type of scenic rendering that is being tried in southern California. I refrain from giving the main reason for this, as I should be compelled to start with the word "climate." And if I return to that point, it has been pointed out, this has been sometimes, the argument has been看向 with interest, but you shall need a suit of clothes again later on in their respective departments.

The buildings vary in size from the small, square, thick walled camera vaults, which occupy a position near the main entrance, to the great enclosed stages with their many wonderful settings, or "sets" as they are called. It is within the massive walls of these

(Continued on Page 32)
PRACTICALLY every world traveler can tell you what the Pasadena Tournament of Roses is, exhaust every adjective, and use much hyperbole if he be that kind of person, and even if philo-, plume to a degree—he will vocally exhaust the information that it is well planned and executed, and one parade that is always on time! You may be sure a gourm would notice that.

To the great crowd of visitors, however, the origin of the Tournament is shrouded in the remote past, or what is worse, absolute indifference, though it would seem only fair when the Tournament has given so much pleasure to such masses of people that some mention should be made each year of the founders of the pageant.

Dr. Charles Frederick Holder early in 1885 broached the subject to friends in Pasadena, after having enjoyed a floral fete on the El Monte hillside. With the aid of Dr. F. F. Rowland, Mr. C. D. Daggett, then the president of the Valley Hunt Club, and other members of that early club the idea was worked out on a small scale and the first Tournament held on January 1, 1886. This first parade was a community affair merely; everybody who had a cart, buggy or wagon, trimmed the vehicle with flowers and drove triumphantly along the assigned route. The first pageant terminated in chyminkna sports on what was then the village baseball and sports field, and because there was tilting at rings by horseback riders, and events of a tournament nature the floral parade came to be known as the "Tournament of Roses."

Each succeeding year since the beginning has seen the Tournament grow in interest and in beauty. It has long since ceased to be a community affair in the strict sense of the term, as entries come from surrounding towns, from as far north as Portland, and on occasion from the entire City, far Hawaii and Manila. But with the growth the early rules have not been abandoned; it still remains true that only fresh flowers may be used, which means that the groundwork of the float or entry may be prepared in advance but the flowers can only be arranged during the night before or the early morning hours of the parade.

As in the beginning the Tournament is always followed by athletic sports; following the jousting and jorney events, came the chariot races, suggested by Mr. C. D. Daggett, to be devoted to athletic sports. The parade always disbands in this park and here the prizes are awarded. The annual football games were held in this park until the Stadium or Rose Bowl was built when the games were transferred to it.

The Tournament Parade has been especially favored by the weather, never having been rained on in all its long life. On occasions it has stormed terribly the day before, only to provide a brighter and more beautiful New Year's day. Once, a year or two ago, while the Tournament was being held, the lamanda Park and sections of Oasis Knoll, fairly encircling the Tournament, the lanyard was not only dry but little shafts of sunlight constantly flickered through, gilding the domes of the floats and turning to jewels the drops of moisture in the hearts of the flowers.

Mr. Walter Raymond, owner of the famous hotel standing on a knoll south of Pasadena proper, and one who has lent his interest perhaps more strongly than any other to the upbuilding of this district ever since pioneer days in the early 1830s, sketchily bringing up memories of the contacts he has had with the life of the Pasadena Tournament of Roses Association:

"Entries have been made by the Tournament Hotel in the Pasadena Tournament of Roses for the past sixteen or seventeen years.

"The first two or three years, the hotel was represented by a decorated Victoria drawn by two black horses, sweet peas being used one year to such good effect that the carriage won the first prize for the most beautiful entry in the parade.

"Then, for a number of years, a float was constructed with a wagon and bathing motifs being worked out, such as seashells, a swan, and New Year bells. One year the float..."
NOT EVEN FOOTBALL, THAT HIGHPOWERED PRODUCER OF THRILLS COULD SURPASS IN INTEREST THE CHARIOT RACES WHICH WERE HELD IN TOURNAMENT PARK, PASADENA, FOLLOWING THE AWARD OF PRIZES TO THE WINNERS IN THE FLORAL PARADE UNTIL 1902.

idea was entirely discarded, the entry being a life-size floral elephant made of wire, the motive power being two robust gardeners who acted as the legs.

Following this, a special body with small wheels was constructed and the floats built upon this each year. Ever since this special body was built the three white horses have been used to draw it. For the past few years,

when autos appeared in the entries in 1905, the dove of peace was a huskier bird than the one we now know.

on them has been done by hotel employees. No effort has been made to have them elaborate, rather the idea strives for has been to have them unique, both in the basic plan and in the treatment of it."

The Columbia Hill Tennis Club was a prize winner among the contestants of earlier days and proudly raised their standard.

these white horses have been the only ones in the parade and always draw applause all along the line of march.

“Recent entries of this type are:"

“A sleigh, from which two small boys threw snowballs of confetti into the crowds; a rocking boat, filled with little girls; a hayride; a

maypole; a Dutch windmill; a canopied chariot; a Chinese junk; a birdcage.

“From the very beginning, the entries have been constructed at the hotel, and all the work

of the 40,000 automobiles expected in Pasadena next New Year’s will be considered from every point of view.

The Parade Committee, headed by Harry M. Ticknor, has already promised of nearly one hundred floral entries and from the designs furnished, it is to be seen that this early date that the 36th Annual Tournament of Roses Parade should please even those who

are familiar with its annals and whose expectation of something more exquisite each year has been met so ably in the past.

The choice of such outstanding teams representing East vs. West, as Notre Dame and Stanford, is expected to furnish one of the most interesting and exciting gridiron battles ever brought to the Pacific slope.
California and Foreign Relations

W HOEVER watches assiduously the shifting currents of public opinion can not fail to be impressed by the growing interest which the American people are taking in international affairs. Not only are our political parties and the Federation of Service-club women, with increasing attention, directing their efforts to foreign relations but the press, the churches, the universities, and the clubs are all placing daily a stronger emphasis upon the study and understanding of international problems.

This change is particularly noticeable in California. Take, for instance, our leading newspapers and see the space allotted to foreign political news and mark the deference shown recently for the League of Nations and its varied activities. As for the clubs, few are those which do not make provision for several addresses, throughout the year, upon international problems, and which are not willing to pay a handsome price to hear a prominent lecturer on world topics. Many have appointed competent and enthusiastic committees on International Relations and eagerly seize every opportunity further to educate their own members and enlighten public opinion. Whatever we may do politically, there is no doubt that intellectually and sentimentally we are breaking through the artificial barriers of "American isolation."

If that interest can be sustained and wisely directed, America will become a most promising field for the development of sound international policies. All this latent good will, however, this desire to know, to co-operate, to be of service must be given adequate means of expression, they must be organized so that they may function judiciously and properly.

A thousand ministers preaching peace and good will, a thousand clubs adopting resolutions of sympathy, a thousand lecturers imparting carefully collected information will accomplish but little unless some rational and persistent attempt is made toward the efficient co-ordination of all these truly praiseworthy but scattered efforts. Some months ago a few far-seeing men in California began to reason thus: "We believe in the deep sense of fair play of our people. We know their keen interest in international questions but we also know how difficult it is to arrive at accurate interpretations of facts pertaining to foreign relations, how hard it is to appraise the motives which determine the attitude and inspire the sentiments of other nations toward us. Therefore a concerted effort must be made for public enlightenment and guidance so that the most important field of human relations be not left to chance, or to the misguided zeal of impractical idealists and short-sighted patriots."

Forthwith these men decided to take appropriate steps toward the attainment of that highly desirable goal. Their first official act was to call a conference of International Good Will, at the Pacific Palisades, Los Angeles, in June, 1924. Representatives of thirty organizations attended and gave a convincing demonstration of what could be done. The conference recommended that a plan for permanent operation be developed. A committee was appointed to report at the earliest possible date upon the wisdom and feasibility of the undertaking. After several meetings, the committee voted unanimously the creation of co-ordinating agencies to be known as Councils on International Relations. Their purposes that of enlightenment and guidance so that Los Angeles. Effectively, on September 19, 1924, the Southern California Council came into existence. A similar council will be functioning soon in San Francisco.

The Council on International Relations is born of the idea that the attainment of that high goal of just and enlightened relations between races and nations. The extension of the moral sense to the domain of international intercourse, the development of international intelligence and consequently the gradual elimination of the grossest forms, at least, of racial and religious prejudice naturally suggested themselves as the logical means of reaching that long-sought goal, world peace.

The council, however, will not find itself on virgin ground. Many groups were already at work in this field and they are now to have a voice in the council. They represent education, labor, agriculture, religion, the press, patriotic societies, men's and women's clubs, and any association engaged specifically in improving international relations.

These groups are now to come together from time to time, and without losing their individuality, compare their ideals, their program, their facilities for work, their opportunities for influence and devise a plan of mutual assistance in order that their respective efficiency may be materially increased. To that end the council will maintain a Speakers' Bureau, a Research Section, an Information Service, an Extension Division, organize monthly meetings and an annual conference. Other means of co-operation will be provided as circumstances allow or suggest.

Perhaps the most encouraging feature of this interesting innovation is the fact that the council is to be guided through its difficult beginnings by men of character, vision and ability, such as Doctor Ernest Moore, director of the Southern Branch of the University of California; Doctor Robert Millikan, president of the California Institute of Technology; Doctor Charles H. Scott, president of the Pacific Palisades Association; Doctor James A. Francis, a well known spiritual leader, and Dr. Mary May Henry Robinson, on his return from Europe, will assume the presidency of the Southern California Council. His international standing, and his exceptional record of service in foreign relations, would impart to the movement a significance and a dignity which would render it almost immediately productive of the most benificent results.

The Southern California Council on International Relations has taken up its task in deep earnestness. It has resolved to open up a new era in International Relations, particularly in the great Pacific Basin. We pray that it may succeed. In any case it will undoubtedly help toward the formulation of consistent and truly constructive foreign policies and further develop in our people a genuine love for justice and fair play.

Paul Pergord.

To Lead Our Feet Into the Paths of Peace

LOOKING back over the past six years, marked so deeply by the unhealed wounds of war, by bitterness, fear, hatred and discouragement, it is quite impossible to describe in detail the many patient and determined efforts that have been made to find the path to settled peace. These efforts have expressed themselves in demands for legislative action outlawing all wars, in calls for disarmament conferences, in suggestions for international courts, in prize peace plans, in political platforms, in the rise of peace-loving statesmen and their parties in Europe, in preparation plans for Germany, in resolutions by all sorts of clubs, societies and meetings, in Church pronouncements and commissions, in endless debate and growing literature, and in those ceaseless murmurings and stirrings among the masses of earth that seem to presage a nobler and happier life.

We may regard at least some of this growing peace sentiment as having come to a sort of culmination in the recent profoundly significant action at Geneva. The League of Nations proposes of voluntary principle the compulsory arbitration: that the military and naval forces of all the other nations in the League be combined against any "aggressor" nation, and that in June, 1925, a conference be held in Europe to consider disarmament.

The proposal is, not failure coming from it. It still pins the hope of the world to military force. It declines to trust moral foundations and spiritual forces. It will use armies, warships and air fleets to crush any nation that tries to start something. And that, of course, means "war to end war," of which we are all a trifle weary and a bit sick.
Nevertheless, the League’s action marks a great advance, indicating also the new heights of distinction and power to which it has come in its efforts to enforce peace. Never before have we known a world spirit of oratory and participation. The Prime Minister MacDonald and Prime Minister is nothing short of momentous in the advance of the world against war.

Armistice Day also finds the Churches in a new and animating position. They are committed openly and positively to peace. Many authoritative and influential ecclesiastical bodies have boldly declared in the strongest possible language that war is an un-Christian, sinful, ruinous and all-around damnable thing. They have flung it out. They will no longer associate with the hideous business. They propose to destroy it utterly in the name and for the sake of Christ. Very well. Armistice Day comes along as an opportunity to dig in. The Churches must hold their gains and consolidate them. They must prepare to go farther, to experience again the joy of intellectual and moral battles for a great cause and to taste afresh the fruits of victory.

Recent events in American military life may well create the impression that the Church, if it tries, can speak without squeaking. Its voice is beginning to rumble a little. It may be that, if intelligent, united and unequivocal, it can forcefully that a world will sit up and listen. Therefore, the suggestion from the Federal Council of Churches and the Peace Commission of the Methodist Episcopal Church that the peace forces be mobilized through the churches on August 5th will need to be entailed immediately.

Special stress might well be laid on the creation of a popular will that shall insist on the criminality of the war business. Mars was always by nature an outlaw. At heart he is a criminal. He ought to be in the eyes of international law. If war is the abomination the Churches say it is, the instigation and waging of war ought in all conscience to be a crime. Instead of that, the old war-god is fed, groomed and petted behind the stockade of national constitutions and statutes, and over him is hung the beauty of the many colors.

The militarist is by choice and training a killer of men and a destroyer of property. Is there any good reason why he should find refuge in the sanctity of the law or be held aloft in the esteem of men? Why must the manufacturer of poison gas and high explosives, made to be used solely in murder and the killing of human beings, be the author of the priceless works of civilization, be held in any more respect than the manufacturer of alcoholic drinks or the purveyor of narcotic drugs? All of them alike get rich at the expense of human suffering. What shall we say of a nation that, accepting the ideals of the Christian faith, engages in this sorrowful and disgraceful business? Can not more be said truthfully against the legalized war business than used to be said against the legalized liquor business?

The outlawry of war will, of course, demand the codification of international law, new agreements defining the criminality of instigation, preparing for and carrying on war, an international judiciary and police force backed by the moral sentiment of the world. The mere declaration that war is outlawed will be of no great weight. The crime must have a proper penalty affixed to it. Laws without penalties are easily ignored. If the nations can agree that the crime of stirring up or waging war shall be visited with a heavy sentence of financial and commercial losses running through many years, war could not be made to pay. And when it looks like a by-side, bilious and heart-breaking billowing and whispering diplomat might be persuaded to put his thinking cap before cutting the leashes on his dogs of war.

Making war a crime and “making the punishment fit the crime” would, by depriving militarism of the lures of glory and of greed, cast out of the way an ancient barbarism which even in this year of grace is permitted to obstruct the progress of men and the coming of God’s kingdom.

The Reverend Ralph Branden Umey, Pastor First M. E. Church, Bellefonte, Pittsburgh, Pa.

My Cabin Trees

At night when my lights are lit I love to stroll out among the wild growth of trees below my cabin. After rambling about my bouldery estate admiring the willows and the fringe of cottonwoods and water alders that have grown along the edge of the watercourse, I retraced my steps. Reaching the home grounds I beheld through the leafy tracery of green boughs the friendly light beaming in my cabin window. The deepening dusk has blotted out the greenish-blue outlines of the young eucalytus trees, while a spreading sycamore beard protectingly over the cabin roof. Can this be part of the hurring teeming city of Los Angeles! The sylvan setting, the hushed silence of evening time, the true atmosphere of the wilds, breathe of the open places far away in the rocky, tree-lined clefts of the eternal hills.

This morning I had a caller. Stepping from the hot arid pavement to the cool leafy environs of my home—short distance indeed—he exclaimed, “Why, I travel sixty miles week-ends to find a place like this!” And yet I am located in the city of Los Angeles.

How one looks forward to returning to his favorite spot after a period of absence. While I was away last winter and spring I wondered many times about my young eucalytus, especially if they were exchanging their greenish-blue leaves of infancy for the sickle-shaped leaves denoting a more adult life—If four years of joyous living can be termed such. What a delight to look upon the tall minarets of green shooting upward in the race for supremacy of light and air! My faithful spreading old willows of the years gone by when this place was a wilderness have encroached so far on the trees I have planted that I have had to cut many of them back, much as I regretted to do so.

Last winter I planted a few Digger pine seeds gathered from my former home in the Tehachepi Mountains. This summer to my great joy I found that one of them had expressed its desire to experience life in an alien land far from the habitat of its kin, for it has left its seed home, broken through the soil, and is now bravely reaching upward, its delicate blunt tip extending about three inches above the ground. To me this miniature Digger pine is a crystal. I look at it and recall days that are pleasant memories, seeing again in the bellowing, rounded masses of the Tehachepis stretching far away to the vast bulk of Mt. Whitney, herds of range cattle seeking shelter from the mid-day sun, and long reaches of cool, winding canyons extending far into the rugged heart of Nature.

I cannot have enough trees. Beneath a sturdy wild walnut shading the backyard is springing up a crop of seedlings. I want all of them to live that they may add beauty and shade to my woodland grove. Under the blue gum trees numerous tiny alders, each carefully marked and tended, are thrusting their leaves upward to the light, especially am I delighted with my tall symmetrical water alders that ventured down from the mountains either as seeds or seedlings in the wake of the flood of 1914. Never before that year in my wanderings in Arroyoland did I ever find a single specimen of this lovely shade and cooling influence.

One ambition I have which I fondly hope will be realized some happy day, and that is to see all the bare, brown hills of southern California clothed in the beauteous splendor of living green,—trees native and imported flourishing side by side, bellowing and whispering in the gentle Pacific breezes and furnishing homes for our nestling birds.

The dusk of evening steals upon me as I write, the dusk that comes early to my woodland retreat because of the dense shade. But night has not yet departed. Looking up from my work I behold the glorious, golden, California sun tinting with molten sapphire the crest of the high hills.

Ernest G. Bishop.


ON THE OCCIDENTAL CAMPUS, PATTERSON FIELD, NOVEMBER 22, A DAY DEDICATED TO FOOTBALL ALL OVER THE COUNTRY, POMONA AND OCCIDENTAL FUGHT FOR THE CHAMPIONSHIP OF THE SOUTHERN CALIFORNIA CONFERENCE, WHICH, AFTER A SPECTACULAR CONTEST, WENT TO POMONA. THE GAME WAS ONE OF THE MOST SENSATIONAL YET STAGED BY THESE RIVAL INSTITUTIONS, AS BOTH THE TIGERS AND SAGEHENS SUPPLIED THRILLS IN EVERY QUARTER, SATISFYING EVERY ONE OF THE TEN THOUSAND OR MORE FANS, EVEN THOUGH THE ULTIMATE RESULT WAS MORE TO THE LIKING OF THE SAGEHENS THAN THE TIGERS.

THE GAME BETWEEN WASHINGTON AND THE NAVY, FOLLOWING THE TOURNAMENT OF ROSES, IN THE STADIUM, PASADENA, JANUARY 1, 1924. THE 1923 GAME WILL BE PLAYED BETWEEN STANFORD AND NOTRE DAME IN THE STADIUM.
POINTS ON HUNTERS FOR THE COMING AMBASSADOR SHOW

BY P. M. F.

In view of the greatly increased attention paid the horse, and the marked growth in the quality and number of entries in our western shows of interest, the horse lovers were told some of the general rules for judging, and the reason for the importance of much more familiar and little understood word “conformation.”

By horse-lovers, I do not mean the small clique of men who really know and understand the horse and his principles of mechanics, but that majority who fill the grandstand, who are true admirers of the horse without fully understanding what his good points are or why they are good. As a rule, when the grandstand chooses one horse to win and the judges another, it is not due to poor judging, but to ignorance in the grandstand, often as to the type called for in the class being judged. People do not read their programs carefully. A showy park-hack in a road-back class will cause much indignant comment when he does not win; and lack of sympathy with the judging does not help the spirit of the show, even if this lack arises from ignorance. Then, of course, there are blunders to be considered; these may be glaringly evident to the judge but not noticeable otherwise.

There are types of horses suitable for various purposes. These are divided and supposedly entered in the classes to which they belong. Due to an error in judgment on the part of an exhibitor, horses are sometimes shown out of their class. In these various groupings style, conformation, and way of going differ so much that a man who is an authority on one type rarely feels qualified to judge another.

In the jumping classes, conformation usually counts fifty per cent and performance fifty percent. In the jumping classes performance alone counts. That conformation should count for so much is important, although at first thought it would not seem to be so. It is by showing model horses that the taste of the public is educated and improved and the dealers are stimulated to breed for better lines. There is a mechanical or common sense reason for every desired point in a horse, and as these points vary with type, I will go into this subject here to hunters, the most interesting but perhaps least understood animal shown.

Conformation, Mr. Webster tells us is “fashioning of anything by synthetically arranging its parts,” but as applied to a horse, it is even more; it means also the lines which give most in balance, strength, endurance and beauty and will produce dexterity in performance. While judges do sometimes differ on these lines and points, I find that the best of English and American authorities agree that the following are necessary.

The type of course thoroughlybred for he is the hunter par excellence. It is of interest to note that his bone, though generally smaller than other breeds, is denser, more the consistency of ivory, while the bone of the half or three-quarter bred is larger and more porous and therefore not able to bear as much weight or strain. Our model should have a fairly small head, large eyes and ears, denoting intelligence; the eyes themselves should be large and kindly, denoting a good disposition; the head should have good pockets for the lower jaw, so that he may flex his head easily, and a fairly long neck with head well set on and slenderness of throat.

We now come to a most important point, the sloping shoulder. A straight-shouldered horse may jump as well as one with a sloping shoulder; but, since his center of gravity is farther forward, he can not recover from a bad peck or rough landing with the ease that the oblique shouldered animal can. Also with the straight shoulder the saddle is farther forward and more over the front legs, so that the rider gets the direct jar of impact. This gives us two excellent reasons why the sloping shoulder means safety and comfort for the rider.

The withers should be clearly defined, fairly high and well laid; the chest should be deep and wide though not too heavy; the legs should be clean and hard and the ligaments and tendons should have a whipcord appearance. Fairly short pasterns are better able to stand the shock of landing on hard ground than longer ones, although the latter add elasticity and speed to the gait.

Our model should be well ribbed out so that he may get the full benefit of his food, and thus have good endurance. He should be well muscled up behind, as this obviously is necessary for propelling power; and he should be long from the hip to the hock so that his hind legs may have freedom to swing well under him. In so brief a resume it is not possible to touch on all the desirable points, but it will perhaps be well to mention a few bad ones. Goose rumps are not pretty and a horse possessing them should not win in good company although they often denote jumping abil- ity. If one foot turns in, undue strain will be put upon that leg and the horse would not be dependable for a long morning’s hunting, although he might show very well. The hocks should either turn in or out; the former denotes actual weakness, and the latter tends to produce high hock action and hence loss of speed. The head should be rather large, and it means that the grandstand can rarely see, although they are important factors in judging. Being so large, there is a common fault among hunters and thoroughbreds in general does not denote unseating; it is often referred to as a good fault, and would only count against a horse in very close competition. One famous thoroughbred, St. Simon, is said to reproduce this in all his stock.

Haying passed thus lightly over conformation, let us consider performance, by no means the lesser half of our show hunter. Performance can be nearly as critically viewed from the grandstand as from the ring, and is therefore usually the only thing the grandstand is interested in. A steady pace, a light mouth, an intelligent manner of approaching and negotiating the jumps, as well as the actual form in which the jump is taken, are all included in performance. Our hunter must not pull or he will wear his rider out; he must not rush or he will wear himself out. He should show up just where jumping and take off with his hocks well under him, arching his back, lowering his head and landing on his front feet. This is the only true horse; the one who flies over his fences, jumping in his stride, is a pleasure to watch in the ring, but is not a safe hunter; for he cannot measure exactly the height of his fence nor pick his landing place. Imagine riding a horse to bounds that jumps in his stride. He approaches a fence by the edge of a wood; there are rocks, a fallen log, and the hunter must make a jump; the landing must be picked in mid-air. With such a mount, sooner or later there will be a fall. But again let us imagine ourselves on a horse which puts in a short stride, jumps from his hocks, and, dropping his head, chooses his landing with care. He is well in hand and can be turned in one stride to left or right, and is a far safer ride. The other horse may be an excellent jumper, but to enter him in a hunting class would be an error in judgment.

Points on not clearing obstacles are marked against a horse by some such rule as follows: First refusal, one fault; second refusal, two faults; third refusal, horse barred; horse or rider falling, four faults; a touch with forelegs without knocking down bar, one fault; a similar touch with hind legs without knocking off bar, one half fault; knocking off bar in front, two faults; knocking off bar behind, one fault. In ladies’ classes manners are of paramount consideration. If a horse jumps in awkward form, judges will use their own discretion in the number of faults marked against him.

Conformation is frequently judged before the show and each entry is given his rating. In the ring, performance alone is considered. The judge combines the rating on performance with that on conformation and awards the ribbons accordingly.
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(Continued from Page 12)

people as possible the fun and interest of sharing in artistic work, of doing something worth doing and of giving pleasure that is worth giving. There is no pleasure in the world equal to the artist's pleasure in creating, be it dancing, acting, singing, painting, writing or building. Everybody has this creative spirit in him, but it is overlaid and suppressed by the exigencies of daily living, and is seldom strong enough to break through and become the dominating spirit of a life. But every society does give it some outlet—there is always a choir, or singing club, or singing in church, or dancing, playing the piano, or a town band, or writing poems that are never printed, some outlet or other for expressing the emotions, creating beauty and feeling happily alive. And that is the reason community drama, to give another avenue for the expression of life.

Additional information as to what are the fundamentals contributing to the success of this interesting group of activities lies in the report made for the members and contributors each year, by the Board of Directors. This is very complete and shows receipts from charitable memberships, donations and Carnegie Funds, as totaling $85,368.90 for 1923.

The Association consists of four branches—Drama, Music, Plans and Planting and School of the Arts—whose direction and activities are as distinct as their names indicate. They are joined through a common purpose and an original plan of organization which in the Community Arts Association affords the advantage to all these activities of co-operation and economy in operation. The originality of this plan is emphasized by the fact that in most cities the varied activities here carried on by the Community Arts Association are supported by six to twelve different organizations.

The accompanying chart tells more in its concise way than could be given in much written explanation and is here reproduced from the original made by the Secretary, Miss Pearl Chase.

The Community Arts Association is an effort to satisfy the natural human desire for artistic expression through actual participation in drama, music and allied arts.

There is in each of us a sense of appreciation of beauty. In some it is latent and productive of creation. In others, it is suppressed or dormant, but it is there, awaiting assistance and the Association aims to give such assistance.

There is more leisure and time for recreation among all classes than ever before. This time, free from routine duties, is filled by the majority in passive recreation and amusement and is not productive nor stimulating. Little opportunity is offered for an actual part in the creative work of the arts.

To a greater extent than almost any other small community in the United States, Santa Barbara is carrying on a work which permits and invites this actual participation in creative art work, which requires intense interest and intelligence.

It should be recognized that Santa Barbara is a cosmopolitan community of over thirty thousand people and that neither is suffocated with uncreative productions, concerts and lectures, nor supplied with the art museums and special schools found in great metropolitan centers.

The City of Santa Barbara was not organized from without but was a growth within the community. Each branch had its beginning in the vision and unselfish work of some small group. The number of volunteer workers has steadily increased, is now very large, and forms an indispensable part of the organization. As the interest in and opportunities for service have broadened, trained directors have been employed in the various departments so that now a year-round program is consistently carried out. The policy is to secure directors of such thorough training, and to exert a stimulating influence that those who come in contact with them shall be stimulated to make their own best efforts.

The accomplishment of the Association has been made possible by all the people of Santa Barbara and can continue its helpfulness in the community only in proportion to the support given it. The publication of the music and drama given will be found in the calendar columns under the picture of the Lobera theater where centers most of the official business. The Plans and Planting Committee are represented in this issue by a plan from their book on page 27 and further features of their work will appear in future issues.
Rancho Santa Fe

“Rancho Santa Fe is so much more distinctive; so much more a place apart from any other that has ever been seen, that I feel like saying that no matter who you are or what your business in life may be, you cannot afford to miss a visit to the place.”—John Steven McGroarty.

“As I cast my last admiring glance over this great transformed landscape, I could not but feel almost exultant in contemplation of its future—the assurance that it will be all that was planned, finished on the same grand plane as that already established, because of the great financial forces behind—for is it not the Santa Fe’s Rancho?”—Ernest Brauton.

Rarest natural beauty, art and expert planning are combined here to create a perfect setting for prosperous homes. The best of Southern California reserved for this supreme achievement.

A subsidiary of the Santa Fe Railway has devoted skilled organization and vast capital to demonstrate that a scientifically planned, highly restricted community will provide assured income, harmonious environment and growing values.

Rancho Santa Fe is becoming the sensational feature of California’s miracle growth. Not a promise, but an achievement. Fine homes building; thousands of avocados and citrus trees thriving under ideal climatic, soil and water conditions.

Lake Hodges supplies water for completely installed steel and concrete system; splendid roads linking mountains and sea; modern conveniences promoting business and social activities.

With future established, yet land prices only half of even less favored regions of Southern California.

The motive is community building on distinctive lines, to satisfy traffic expectations of the Santa Fe, justified by the rare production resources and residential values of this generously endowed project.

RANCHO SANTA FE

San Diego County, California
near Del Mar.

or

Los Angeles, 408 Security Bldg.
5th at Spring Sts.
T will be good news to all members of the Club to learn that our long-standing problem in regard to Club quarters seems to be solved. We have entered into an agreement with the Allied Architects whereby we can rent the second floor of a building at 420 South Spring Street for Club use, for the period of one year, with the possibility of an extension of that period, if extension is mutually desirable.

Having units consist of a Reception Room, available at any time to members of the Club—Library Room to be used jointly by the Club, the Atelier and the Senior Class, Architectural Department, University of Southern California, (who have a separate atelier on the same, the old doors and of a large room for meetings and exhibitions twice a month. Connecting with the meeting hall is a service room, with gas burners, etc., where simple meals can be prepared, which we plan to use for serving dinner at a reasonable price when the members wish to.

In addition we have a new home for our Atelier adjoining, the rent of which will be paid by the Atelier. This is a fine large draughting room, which has been furnished with large maple and mahogany tables and chairs, and repainted, by the Allied Architects for us. After due consideration we find that our former rent was $100.00 a month, and that our present rent for these perfect accommodations, including the Atelier Room, is $40.00 a month, which is fully paid by the Atelier.

It is expected that of assistance and of assistance of freedom of our friends, this Atelier Room, which is furnished, will thus make the important position a pleasure, rather than an exacting responsibility. We are greatly indebted to the Allied Architects, who have given their services and an opportunity of helping the cause of Architecture and of this Club.

We will use the new quarters for the next meeting, on Tuesday evening, December ninth, at eight o'clock. We intend this year to continue the custom of the last administration in opening the meeting promptly at the time set and closing it at ten o'clock, thus giving us two full hours of discussion for a reasonable early hour.

LA CASA VIEJA" (Old House) in San Gabriel is one of the interesting historical adobes left to us in Southern California. It was originally the property of the Mission San Gabriel Arcángel, being built, possibly in the 1790's, on church land, as the home of the head of the monastic school. It passed into the hands of the family of the present owners in 1834 for the vast sum of one American dollar and one decrepit horse.

Happily they have gone through most of our old houses it changed greatly in the course of the century. Though continually lived in and altered, there has been very little repair, it has been modeled and "improved." The long rooms were divided into cubicles, little more than crotches and cellars, right off the large living room.

Some two years ago, the present owner and occupant, Mrs. Maria de la G. Lopez de Lowther, moved, with the assistance of the writer, to return the house in some part to the spirit of the old times as she remembered them. Little has been added. Demolition was the chief effort. Demolition of the features added within the last thirty or forty years, so that when the tearing out was done, the shell remaining was substantially the original house. The old ceiling and wall textures were reproduced by Mexican laborers, working for a large part by lamp light because of their efforts to attain a "good, smooth, job." So the upstairs is now the clean, somewhat austere appearance of the old sparsely furnished, with an interesting oldness of the early days.

Of special interest just at present to the people at large, is the movement under way to demolish this charming old house and its splendid trees, to widen the little lane on which it stands, that the town may have wide, modern treeless streets.

LA CASA VIEJA, SAN GABRIEL, HOME OF MR. AND MRS. LOWTHER. THE INTERIOR WAS RESTORED by means of modern buildings the spirit of the old town. Why not hold that real spirit which they have and which can not be acquired? — FREDERICK ALFRED EASTMAN.
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NOVEMBER MEETING A. I. A.

CALIFORNIA SOUTHLAND

Harold G. Senssmith

It is surprising how little one architect knows of another. They are likely to judge each other by the quality of work that each produces. Needless to say few of them are so self-satisfied that they care to be judged that way. Long hours of office routine leave little energy or time for personal contacts among most professional men and among architects perhaps the least of all. It was, therefore, a particularly happy thought when the president of the Chapter, Reginald Johnson, suggested that the various offices take turn in providing entertainment at Chapter meetings. The plan has been followed at the past two meetings only but already several interesting personalities have emerged from the group whose abilities as entertainers are hitherto unknown.

The office of John and Donald Parkinson acted as hosts at the November meeting and discharged their duty with commendable success and grace. During the dinner, which was held in the second floor banquet room at the Mary Louise Tea Room, several musical numbers were given by members of Mr. Parkinson's staff and others. Among those whose work was especially appreciated were the following: Mr. and Mrs. Sharp and Mr. Kelch.

Mr. Mc Bean of the Gladding-McBean Company was introduced by Mr. Parkinson with lavish invocations relative to Mr. McBean's Scotch taste for certain outlawed liquids. Mr. McBean replied with characteristic Scotch splomb and cleverly turned the laugh on Mr. Parkinson. Mr. McBean outlined the future policies of the Gladding-McBean Company and announced their intention to give much time to design and research. He stated that it was their desire to develop an organization second to none in the United States. As an expression of this desire he announced that Mr. Jesse Stanford was to become a member of the organization in January.

Mr. Dodd was next introduced by Mr. Parkinson although everybody knew who he was before he got up. The next fifteen minutes were hilarious to say the least even though the waitresses insisted upon interrupting the fun.

Grace Nicholson's

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LOS ANGELES

remind us somewhat of the account of his tour in Spain given by Louis LaBeaume in the November Journal of the American Institute of Architects. Mr. LaBeaume seemed to be more fortunate than Mr. and Mrs. Parkinson in the matter of Ford touring cars. According to Mr. Parkinson, the great grand dad of all the Henry's is now wintering in Spain.

The meeting was a most pleasant one even though Mr. Edelman over ruled the motion to dispense with the reading of the minutes of the last two meetings. All those present are looking forward with equal expectations to the next Chapter meeting when the office of John Avison is to provide the piece de resistance.

S

ST. ELIZABETH'S CHURCH, of which there is a rendering on our cover, is to be built in Altadena. The Reverend William Corr, formerly of San Diego, has charge of the parish and is building the church and a convent on the property.

Rendered in color so beautifully, the simple appeal of this little church makes one of our most successful Christmas covers. We appreciate especially the opportunity Mr. Neff has given us to present his work in so charming a guise; and feel very grateful to Mr. Norman Kennedy for producing in California a painting of the work of one of our younger architects in a manner that puts this magazine's cover in the class with the best Eastern publications. Mr. Neff's work is known throughout the country. He has done original and charming residences among the following patrons: Dr. Milbank Johnson, Pasadena; Dr. John Willis Baer, Montecito; Dr. Philip S. Drou, Pasadena; Mr. Newcomb Smith; Irving T. Bush, Florida; I. L. Shackford, Florida; Jack Taylor, Florida; Mr. Stephen Vavra, Beverly Hills; Tom Mix, Tom Beverly Hills; Mr. Burr, Beverly Hills; A. K. Bourne, Pasadena; Mr. T. W. Dobbs, South Pasadena; W. Walter S. Young, Pasadena; Albert Gates, Pasadena; and his work is in the advance guard of California residence architecture. In a recent copy of Country Life, we notice beautiful pictures of Mr. Neff's studios built at Ojai for Mr. Libbey, but no mention is made of the building of Wallace Neff, the architect of these buildings.
The Community Arts Association recently held a competition and gave $1,000 in prizes for the best design of a house to cost $5,000. Sixty of the designs submitted were selected by a group of architects as particularly suitable. These were collected in book form. This book is for sale at cost ($2.75). Send orders to Plans and Planting Com. The plan above is by Harrison Clarke, Los Angeles.

When you find a plan that seems to suit your needs, but feel that some slight alteration is desired, a competent architect will be available to suggest how such changes can best be effected. Such service is generously made as a community contribution.

We are making these plans available at cost to home builders. The plans are new and represent the up-to-date ideas of many architects. We invite the home builder to come into our office, 15 East de la Guerra Street and study them.
CONCERNING MODEL HOMES

After having visited some fifteen so-called model homes, the writer has come to the conclusion that, since it is common knowledge that no architect has ever lived that made a model husband, it is assumed that he cannot design a model home. At least, if any architect has had anything at all to do with any of the fifteen model homes mentioned, may the gods of art have mercy on his artistic soul. But it is a safe bet that none of the fifteen ever felt the touch of a trained designer.

This is a serious situation. The poor, unsuspecting public swallow these models—hook, line, and sinker. Yet the educational value of a model home cannot be minimized. Can’t we do something to get the builder of model homes to consult architects?

C. A. T.

THE HARDY BORDER

By Allison M. Woodman, Landscape Designer

The Hardy Border, or Perennial Border as it is sometimes called, is a comparatively new feature of gardening in California. Many perennials and other hardy plants have long been grown successfully in California gardens, but no attempt has been made to confine them to a definite border. The Mixed Border is a modification of the Hardy Border in that it contains annuals in addition to perennials.

The Hardy Border can be as narrow as four feet in width, but much finer effects can be obtained if the border is of more ample dimensions. The tall-growing flowers are usually placed in the rear to form a background, with the other flowers graduating in heights from left to right and border plants. No arbitrary rule can be given in respect to placing flowers; an occasional tall-growing plant placed in the immediate foreground may serve as an accent point, or to break too monotonous an arrangement of flowers.

The Hardy Border is very effective when employed either on one side or on both sides of a long walk, having a pleasing vista at the terminal end of the walk. The colors of the flowers are greatly enhanced in beauty if a dark green hedge forms the background; a stone or plastered wall having a pleasing color which harmonizes well with the flowers may also form the background.

As the border is of a permanent nature the soil should be naturally rich, or if poor in character be well-fertilized with manure and commercial fertilizers. Some perennials require considerable room for their proper development; the peculiar nature of each perennial should be ascertained before setting out any plans. In California, too, flowers cannot be placed in definite categories as regards seasonal bloom, life of plant, or length of blooming period. It is a known fact that many flowers classified as annuals in the East change their habits of growth in California and become perennial in habit, while biennials like Hollyhocks, normally blooming the second season after planting, are very likely to bloom the first season, if set out early in the year.

The Mixed Border has a distinct advantage in that the annuals, if planted in the foreground and occasionally interspersed amongst clumps of perennials, supply continuous bloom and help to fill the gap between different periods of bloom of perennials. There are certain times of the year when the Hardy Border is more floriferous than at other times, but it is quite possible by careful planting and judicious placement of plants to have considerable bloom in the border for most of the year, even in winter.

Masses of different kinds of perennials are usually much more effective than single clumps. A general color scheme should be worked out, without too dogmatic an adherence to definite colors. It is surprising how many flowers of different colors blend naturally together. However, there are certain colors—shades of browns, yellows, some reds, magenta, purples, etc.—which have definite combining qualities, and these should be noted when making out the planting scheme.

Please mention California Southland to its advertisers when you can.
A Musician devotes himself to but one instrument in expressing his art, and joins with other musicians to combine their several talents, that they may produce great and harmonious orchestration.

An Architect cannot devote himself to one medium but expresses his art in many different achievements. One day a church, and then, perhaps, a school or an office building.

Is it not logical that architects, like musicians can produce a greater and higher art by combining their talents to work as one Association?

**Allied Architects Association of Los Angeles**

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**A DININGROOM TABLE OF SIMPLE DESIGN**  
By NORMAN KENNEDY

If you are tired of the old conventional leaf table with its accompanying six chairs en-suite, or if this type of dining room furniture seems out of place in your home the medieval long table and benches may appeal to you. Simple in design and pattern it proves a decorative as well as practical addition to your household. Eight can be seated comfortably at this particular table, leaving the ends vacant for candles or flower dishes.

The solidity of design is accomplished by beveled edges and retaining the square nature of the legs. The pins set in the braces below give a primitive touch entirely in keeping. The benches carry out the same design and proportions of the table on a smaller scale.

Made of carpenter’s “stepping” and straight grained Oregon pine and with the entire absence of lathe work it is comparatively inexpensive to build. Hardwood additions are not necessary. The surfaces are treated with sandpaper for stain the color of which can be determined according to the interior. In this instance raw umber, a little burnt-sienna unmixed pigment and turpentine as a medium were used. Applied as a stain and allowed to penetrate the wood thoroughly for perhaps an hour, then rubbed gently with dry cloth until a dull gloss appears. Spaces between the joints can be rubbed more vigorously to produce an aged, worn effect by removing a little of the stain. Twenty-four hours drying is sufficient. Then the table is ready for use. An additional rubbing with a polish at this time helps the surface. It is good policy not to let the sun shine on the wood, it may cause tiny bubbles of sap to penetrate the finish unless the wood has been seasoned.
A CHRISTMAS LETTER FROM THE PRESIDENT

A NOETHER year has spun its course and the season of good cheer is here, a cheerful season as it always is in the giving of stock, so let us review briefly our year's efforts. Like the sun dial which shows the most probable point of fact we in Hollywood know they usually predominate.

We have just completed our work for the Community Chest in which the members of the Assistance League and their associates played a splendid part as Division 16. Mrs. James Reed, the able and efficient Secretary of the Assistance League, bore the brunt of the work, greatly increasing the time formerly spent for a period of three weeks to the organizing and execution of the work of our Division, which was in consequence rated as one of the most thorough in its work, bringing in more individual subscriptions than in any similar geographical division. Our quota was $26,000.00 and we secured $75,211.00, not including advance gifts, which brought our total to $82,211.00. Not only did we have the best Adjutant Colonel, in the person of Mrs. James Reed, but the best Misses J. C. Avery, Mrs. R. D. Shepherd, Mrs. Willoughby Rodman, and Mrs. Mabel Williams Reid. Their work was of exceptional merit, as well as that of the Captains, Mrs. Eugene D. Hadden, Miss Clara Lang, Mrs. H. A. Hall, Mrs. Jay M. Damizer, Mrs. Edwin H. Furman, Mrs. R. B. vonKleinsmid, Mr. E. Averett, Miss E. D. Thomas, Mrs. Isaac Hampshur Jones, Mrs. Aubrey Allen, Mr. John T. Bill, Mrs. Stella Anderson, Mrs. Helen G. C. Wentworth, Mrs. Isaac Hampshur Jones, Mrs. H. B. Mann, Mrs. O. L. Mulford, Mrs. E. B. Wilson, Mrs. Emma Elliott, and Mrs. J. H. Hall.

Geo. H. Flickinger, Mrs. Chas. Jeffries, Mrs. W. H. Thomas, and Mrs. Samuel T. Halsted and their Lieutenants. They were undertaking arduous labors, starting morning after morning at 8:00 o'clock and working until a late hour at night. The personal effort and human effort, I must mention Mrs. Isaac Hampshur Jones whose company brought in the highest amount, so that from this splendid department our fall have fallen far below what they were in 1927. Send in form of the maintenance of the Home where we have our stock, and our only demand will be the means of securing a position for some of the many who may be in want of earning a living away because our stock is very low, so remember us and send us your package or telephone and we will call.

The Studio Tea Room has been holding its own—about breaking even each month. There is room for so much improvement in the Film Location Bureau, as we are very much in need of new locations, a fact not having been recognized thus far. From this splendid department our fall have fallen far below what they were in 1927. Send in form of the maintenance of the Home where we have our stock, and our only demand will be the means of securing a position for some of the many who may be in want of earning a living away because our stock is very low, so remember us and send us your package or telephone and we will call.

The Tiny Tim Fund has now reached the total of $1043.50 toward the total amount needed for the endowment of a child's bed in a Los Angeles Hospital. Why not list your home, swimming pool or garden with the Location Bureau for the benefit of the "Tiny Tim Fund," in order that the goal toward which the League is working may be reached at an early date. Also remember the "Tiny Tim Endowment Fund" when you have old gold or silver articles.

The Art Units of which Mrs. Frederic R. West is Chairman, and Miss Leta Horlock, instructor, continue to exhibit the most interesting specimens of their handicraft. These lovely California Bowls are being sold just about as fast as they are turned out despite the fact that Mrs. Eleanor Cassini, Mrs. Le Berthon, and the many other members of the Unit who cooperate. There is room in the Art class, which meets each Friday afternoon, for new members who would like to devote their time and talent to useful purpose.

Mrs. E. Avery McCarthy, Fourth Vice-Prs.
Mrs. James Reed, Secretary
Mrs. J. Warren Tatam, Trea.
Mr. D. C. MacWatters, Auditor

The many calls upon the Good Samaritan Committee keep its Chairmen, Mrs. J. W. Montgomery in constant discussion. The need Service Bureau for this department is to be established very shortly.

The Annual "Round Table," on the first Tuesday of each month, under the efficient direction of Mrs. William DeMille, continues to be held at the home of Mrs. E. Averett and Mrs. H. B. Mann.

The return of Mrs. Chester T. Huns, from her summer abroad, the Circulating Library of the Community House is taking on the atmosphere of great things, and many of the important features during the next year.

Beside the accomplishments mentioned above during the past year, with few exceptions, the else definitely DONE.

A very complete report on the Children's Day Nursery which is one of our able Chairman, Mrs. E. P. Werner, and so recently published in "California Southland" makes it unnecessary for me to give you an account of our newest enterprise, but I cannot fail to make the comment that this is a remarkable experiment to prevent the waste and suffering of children. If there is anyone who does not believe that there are fairy-Godmothers and Godfathers I can only plead that they have not seen the Children's Day Nursery property on which we are paying 7 per cent but which we hope to close to the public next year.

The dream of Day Nursery was in our hearts from the beginning of the League, and it seemed such a stupendous undertaking that we mentioned it only in whispers, and now enters the fairy godfather, Mr. Rafael Herman, who gave the initial $5000.00 making it possible for the League to open the doors and leave the D.B. $2500.00 due, and after a year's expert work on the part of the Chairman, Mrs. E. Averett, and the Ladies of the Board of Directors, the Day Nursery has been made a living thing.

The dream of a Day Nursery was to have children enjoy life as we enjoy life, free, happy, happy, with fresh air and sunshine, and with no care in the world but a God; who so delights a child labors with God in his workshop of the world, and puts into the child the image of the King of whom; and who so saves a child from the fingers of evil sits in the seats with the builders of cities and the construction of great things. It has been a dream of our hope not only to help the children, but through them and their parents to help the whole community in its attitude toward the child, to teach parents, and communities how to give children healthy bodies, trained minds, and sterling characters, to aid child helping agencies with information and educational facilities; to prevent the waste and suffering caused by ignorance and indolence, to inspire people everywhere, to interest themselves in the welfare of children and to make them march forward on the feet of little children. While sending you this Christmas letter and looking forward to the work of another year I am anticipating even more close cooperation between the members of the Board of Directors and the women who work so hard in the Community House.

"It ain't the guns, nor armament
Nor friends that they can pay.
But the close co-operation
That makes them win the day.

It ain't the individual
Nor the army as a whole
But the everlasting team work
Of every blossoming soul."—Rudyard Kipling.
HOTEL CASA DE MANANA, LA JOLLA, CALIFORNIA

By ELIZABETH WHITING

A JOLLA, California, has long been a name to conjure with: decorative sea cliffs, deep blue waters, flying gulls, and happy days!
The little town has had a wise foundation. A man of discernment and good taste was first to see its beauty and to make provision for preserving that. This fact alone decided the future of La Jolla. People of discriminating taste have chosen it for summer months and many have made their permanent homes beside its safe swimming cove and interesting shores. The concessionaire who builds great artificial amusement apparatus for exercising the pocketbooks of the unwary public has been debarred from spoiling the view, and one can here enjoy California sports without assistance from exploiters.

This is what makes La Jolla unique among the watering places of the Southland shore. Tennis and golf, horseback riding and motoring into San Diego's interesting back country, swimming and surf bathing are here provided for in a perfectly natural California way. La Jolla's one lack has been a good hotel, and now comes Casa de Manana to fill this hiatus and complete the picture with good and appropriate architecture of the Spanish Colonial type.
Casa de Manana is more than a good hotel. Its building has added real beauty to the landscape, its charm and restful character have increased the reasons for visiting La Jolla a hundredfold. Situated on a point above the rocky edge of dashing waters, it looks out over the broad Pacific with an air serene. Already its fitness for the place has been realized by those who have been there; and the story of its comfortable rooms and excellent table, its quiet beauty and its calm repose has traveled far by word of mouth—that subtle, "little bird" which whispers in the ears of world-worn travelers or tired business men.
The plan of this new hotel is delightful, opening around courts and patios and providing many rooms on the main floor. Upper rooms are reached by a beautiful Spanish stairway whose balustrade and newel posts, iron grills and broad easy stairs are a feature of the drawing-room; and the cloisters of the main patio are full of comfortable chairs, where one may sit in sunshine or shade, hearing only the tinkle of the fountain and the subdued murmur of the quiet sea.
Truly Casa de Manana is well named. It lures to La Jolla; it makes one linger until tomorrow; it invites the tired worker to seek its quiet, world-forgetting atmosphere and play or rest until tomorrow and its duties call us back to work-a-day affairs.

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As easy of access as any section of Los Angeles, yet with a view unsurpassed, TRYON RIDGE lies on the first slopes of the Hollywood Foothills. Here you have all city conveniences, fresh cool atmosphere and are close to business and shopping. The restrictions insure good neighbors and privacy. All improvements of the highest type.
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Some New Hotel Pictures

Entrance to Arlington Lodge, a Restful Hotel in the Mountains

A Lovely Bit of Casa Manana, La Jolla

The scene docks, paint shops, dressing rooms, carpenter shops, modeling studios, mill, and countless other interesting places, all of which we shall visit individually.

In the January number of this magazine, we will start our tour of inspection by entering the largest enclosed moving picture stage in the world, where many surprises await you.

The Friday Morning Club

An art gallery perchol upon the top of a club house is more or less in the nature of an experiment in fitting out art-lovers from those who are merely willing to gaze, if conveniently seated near pictures or sculpture.

Such is the interesting situation in the Friday Morning Club, whose art-galery, although a lovely setting for exhibits, is enough off the beaten path to require especial interest or love of art to reach. However, thus far there seem to have been many people attracted to the show; especially the Fleming Japanese print collection brought out-of-town folks and caused all the public library books on the subject to be taken out. This of course was a rare opportunity, as the public does not often in a life-time see such prints. Much interest is being shown in the coming women sculptors for December, also.

It is the great desire of Mrs. Gaston Biorkman, the new Friday Morning Club art chairman, to stimulate the highest possible interest and participation in art matters, and consequently she has started monthly section meetings. This section is occupied with the discussion of art subjects in open forum, and the opportunity to hear different art authorities speak upon the appreciation of various forms of art expression. Discussion is hoped for and welcomed. Tours to the studios of many artists and town galleries have been inaugurated with the hope that a greater sympathy and understanding will be created.

It is Mrs. Biorkman's conviction that women should consider more seriously the putting of beautiful art objects into their home, because of their unconscious influence upon the child's taste which is formed by its environment. No person could live happily in an inartistic surrounding who has grown up in a harmonious atmosphere, nor prefer an inartistically ugly setting to a beautiful one,

That this largest of women's clubs wishes to encourage art in its higher forms, goes with out saying; as does also the wish that we shall grow more and more in the appreciation of that which art voices.
DYEING—A REAL ART AT AMYMAY STUDIO

By MARTHA VAN METER

I had not been in the neighborhood of Pasadena long before a friend remarked, “You know the Ammys? They said that too.” I did not know the Ammys but I was glad to hear of some one who “said that too.” One always likes to be agreed with. Not long after that another friend remarked that the Ammys would not do it that way. The conversation drifted on but I had again heard of the Ammys and I became a little curious about what it was or they are, these Ammys. When out with one of the old friends I heard the Ammay studio referred to as “the most at-home place on earth” and then, it must have been a week later when some one else remarked, “The Ammys do know how to combine colors.”

By this time I called a halt to the conversation and demanded information about who was or what was Ammay, where they worked, or what they did. I simply had to stop and gain information about these Ammys or be completely left out of the conversation. So I heard the word Ammay just as long as I could without acquiring information about them. Finally I had to put my cards on the table, declare ignorance and ask to be told about the Ammys.

Gentle reader, that you may be spared a real humiliation, for it causes humiliation in the Southland, in fact in the neighborhood of San Francisco as well, not to know the Ammys and their work. I beg to relate this romantic tale of how two young ladies live by dying.

Once upon a time two young ladies were playing with diamond dye in a certain mother’s kitchen. I need not tell you of the mother’s suffering when diamond dye was smeared all over her kitchen. With every great achievement there is always some one who must suffer it seems. In this instance the family may have been served blue soup, we are not sure of all the facts, but from this small beginning—diamond dye in the kitchen pots—the present almost perfect mastery of the art of design and color has grown into being, because as May says, “It is fun to play with colors and one can do so many things with just a few dye pots and some dyes.”

It all sounded so very simple at first that I thought I would hasten home and become a dyer myself, but the plot thickened so to speak. There are basic dyes used for one thing and acid dyes used for another; vegetable dyes that can be used on silk, other vegetable dyes that absolutely can not be used except on cotton; one color is good in dye made by one chemical company and another color satisfactory in the dye made by a different chemical company; and so the story goes. There are processes of bleaching, processes of making certain colors sun fast or washable. We begin to realize that this work is a complicated craft that has become perfected by countless experiments and much profit by experience.

Dying is not a simple medium for expression. It is a most complicated medium and one that must be fully mastered before real creative work can be done. Many dyes is more abominable than bad oil painting or amateurish etching. It is a medium that the amateur plays with often to the sorrow of many. People seem to realize that one must know something of method before one can paint a masterpiece, but when it comes to the use of dye, “Fools rush in where angels fear to tread” it would seem.

To have command of a medium and nothing to express is almost as sad as to have something to express and no means of expressing it. I have seen a great deal of the Batik and some shuddered dying of the Ammys within the past year, I might say I have seen almost all they have produced and I have yet to see even the smallest design of which I must ask, why? Immediately when I see, a bandana, a scarf, a wall decoration a table spread, a tea napkin, I do not say why that design, but invariably I say how well the design fits; it belongs; it is good. Each finished textile holds definite satisfaction. It is art, something expressed beautifully.

I would like to stop a moment and point out more definitely what I mean by it fits. Let us say curtains for a country club, a building of Spanish style in southern California, are ordered. These may be very gay as they are not to be lived with, they may be bold in design with strong colors, and contrasts. Must the design run across the curtain or the length of it? This depends on whether the room is large and spacious and you wish to draw it together, make it mere intimate or whether you wish to lift the ceiling that seems too low for the spaciousness of the room. Should the texture of the material be soft, silky perhaps to keep the room cool and airy or heavy warm curtains that keep out all drafts and breezes? These and many more things are to be considered in each separate case, but the Ammys with their varied experience are sure to give satisfaction in the things they make. Their things always fit.

Wall decoration may be ordered for a definite space in your home. Perhaps you wish a corner brighter, but you do not wish a picture to take you outside your four walls. You want your room kept close and intimate within. There is even a possibility that when you go to the studio to give your order you will find there just the wall hanging you desire. Certainly the things there will carry valuable suggestions to you.

THE AMMYS IN THEIR ARTISTIC HOME AND COSTUMES IN THE STUDIO ON CALIFORNIA TERRACE, PASADENA. PHOTOGRAPH BY ANNE BRIGMAN.
We have here an interesting little book written by a Professor of Municipal Government in Harvard University, who is a part-time resident of our Southland. Consequently we feel an added interest in this timely and crisp discussion of characters which loom large in our political world. He gives us an analytical study of reformers, bosses and leaders. In the chapter on reformers, he explains their frequent failures, gives them some good advice and ends with a word of appreciation and encouragement. Those who are a little wary of being reformed, may hope that his counsel will be heeded. From his study of the boss we gain an impression of a character that is born not made. In our country we need leaders, but we get bosses instead because there are so many unscrupulous men possessing the peculiar aptitude for guiding the people. These bosses, however, are a menace to honest government, while leaders, unfortu-

nately few, work for the good of the whole republic. The chapter on leaders is particularly interesting. Such books as this, written with clarity and vigor will go far toward making the science of government a dynamic subject for the average citizen who is often totally indifferent to the matter.

These publishers chose only this novel for publication, out of several hundred manuscripts which they received and we congratulate them heartily on their choice. Mrs. O'Shaughnessy is a diplomatist's wife who has every reason to know the conditions about which she is writing; it is her first novella and we congratulate her candidly on the style perfectly suited to her heroine, a fragile old woman, reduced to penury in New York immediately after the war. An unusual and very adroit plan enables the author to put before us charming yet terribly pathetic vignettes of different families struggling desperately for the barest means of subsistence. The pathos indeed would be unbearable, were it not for Mrs. O'Shaughnessy's sense of true values; instead of depressing us she rouses us in us a feeling of exaltation at the thought of the heroic efforts of the human soul when overcome by misfortune. Incidentally she causes us to reflect upon the far-reaching consequences of diplomatic theories when put into practical operation, for instance has a glorious sound, but when carried out was one of the contributing causes of slow starvation for old women and children. Mrs. O'Shaughnessy has created a very delicate picture which will meet with deep appreciation from all who admire artistic results.

Admirers of this veteran of the pen know what to expect, when a new novel by him is announced. Reddick, like the other Reddick minutely with intimate life among the rustic inhabitants of the small village in England. His method of showing character is the common use of conversation between these natives so effectively that we are unable to show traits of human nature, peculiar to people of that class all over the world. They are frequently sorrowful traits, but lifted from the commonplace by the art of a man long used to doing true delineations of character. These people are so human that we almost live with them. Mr. Philpots has kept up with the times by introducing sociological problems at present agitating the labor ele-

ment in Britain. It is a book written in a leisurely style with an exciting detail but fine literary man's kind of beauty.

Comparisons may be odious, but they are inevitable when we happen to read books on like subjects one after the other. Mr. Vachell also makes free use of the personal pronoun, but with a difference; it simply becomes a part of the absorbing story he is relating about himself and people he rightly thinks would feel true Travellers is a delightful book. His accounts of well-known men and women, although analytical as nevertheless written with a brush and a generous viewpoint. His sketch of a man, for instance, is unusually interesting, because that erratic genius was plainly abnormal. Seventeen of Mr. Vachell's years were spent in California, therefore his descriptions of literary men and women here will interest especially the older residents on this coast. Among others, he devotes a page to Clarence Ussy, the poet, whom he apparently knew well, and he pays a glowing tribute to Gertrude Atherton which must give her much pleasure to read.

This author contends that neither the French inhabitants of Canada, abandoned by France in 1763, nor their descendants, have received the recognition due their many virtues. In the present volume, therefore, he makes an attempt to show them in their true colors to the world. He himself is a Frenchman, born in Canada, who came early to live in Canada, where he has conducted research into historical records, keeping meanwhile an observant eye trained on the present. The first half of the book deals with the part these Frenchmen played in developing Canada after 1763.

The remainder concerns their present varied and enterprising activities. The French Canadians have a sympathetic champion in Dr. Brou, who has chosen a subject decidedly off the beaten track.

Books

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